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From Waves to Wisdom: Exploring Symbolism in Keats “On the Sea” and Wordsworth’s “By the Sea” Poems through Image Schema Theory

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Abstract

This study utilizes image schema theory to examine how John Keats’ “On the Sea” and William Wordsworth’s “By the Sea” portray the ocean. It compares poets’ use of sea-related imagery, such as waves and horizons, and investigates the linguistic and symbolic techniques they employ to convey their observations and emotions. Employing qualitative analytical methods, including close reading and theme analysis, this study delves into Keats and Wordsworth’s unique perspectives in their depiction of the sea. This analysis identifies recurring image schemas and metaphors that shape their creative expressions, thereby deepening our understanding of the Romantic era’s fascination with nature and its significance in the literary discourse. This study underscores the significance of the Image Schema Theory in revealing the cognitive underpinnings of poetic imagery.

Key Words: Image Schema Theory, Symbolic techniques, Metaphor, poetic imagery.

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Introduction. John Keats's sonnets provide a remarkably clear reflection of his evolving understanding of poetry and his identity as a poet. These sonnets vividly express his idealistic view of poetry and his unwavering confidence in his poetic abilities while also capturing moments of doubt and uncertainty. As Keats matured, his sonnets aimed to reconcile the inherent conflict between his passionate love for poetry and his recognition of its limitations. Thus, his sonnets not only highlight his mastery of the sonnet form, but also offer profound insights into his poetic identity, intricately intertwined with his experiences of anticipation and disillusionment, certainty, and fear. Keats had an enduring fascination with the sonnet, making him one of the most prolific sonneteers among Romantic poets, second only to William Wordsworth, who composed well over 500 sonnets. Keats's dedication to this form is evident in his collection of 66 sonnets.

"On the Sea" is a lyrical poem by John Keats that captures the serene tranquility, ethereal beauty, and unpredictable nature of the ocean. Keats employs lush language, personification, and alliteration in a structured English sonnet to vividly portray romantic awe and reverence for the sea. The poem delves into themes of the power of nature, escapism, and mortality, aligning itself with Keats' other works like "Ode to a Nightingale" and "To Autumn." Memorable lines such as "It keeps eternal whisperings around" emphasize the enduring murmur of the sea, while "the winds that will be howling" symbolize its unpredictable and tempestuous essence. Keats, a prominent figure in the Romantic movement in the 19th century, penned

"On the Sea" to express his enchantment with nature's beauty and caprice, using it as a means to transcend human suffering and mortality.

William Wordsworth, a renowned English Romantic poet, captured the essence of his poem "By the Sea" in 1802, with the opening line, "It is a beautiful evening, calm and free." Wordsworth appreciates the serene and peaceful atmosphere of the evening, drawing parallels between the tranquility of nature and the awe-inspiring silence experienced by a nun in her admiration for God. The poem further describes the scene's tranquility, with the sun set in a relaxed manner.

While both poems share the common theme of the sea and its remarkable qualities, they differ in their approach. Keats' "On the Sea" primarily focuses on the physical aspects of the ocean and its contrasting behaviors, ranging from tumultuous to gentle. In contrast, Wordsworth's "By the Sea" focuses on the spiritual dimensions of the sea.

The ocean, which serves as a source of inspiration and contemplation for various authors, plays a significant role in shaping creative works. John Keats' poem "On the Sea" (1800) vividly portrays the relentless power and gentle serenity of the waves, offering solace and tranquility to the reader. Keats's composition exalts the innate sense of liberation and peace that nature, particularly the ocean, embodies. William Wordsworth's "By the Sea," also lauding the sea's majesty and splendor, presents a contrasting perspective to Keats's portrayal. This study aims to analyze both poems through the lens of image schema theory, which offers insights into the cognitive structures underlying poetic representations.

Sea Symbolism.

Several parallels exist between the two analyzed pieces of literature. Initially, the composition of both poems took place during the Romantic period, suggesting a similarity in their language. Notably, the authors employed common religious expressions, such as “mighty swell” in Keats’ “On the Sea” (1800, line 2) and “mighty being” in Wordsworth’s “By the Sea” (1904, line 6), showcasing a similarity in their language. Second, both Keats and Wordsworth were Romantic poets of the same era, imbuing their works with the shared artistic tendencies characteristic of the Romantic period. This movement often utilizes descriptions of natural phenomena to evoke and convey emotions. Keats (1800) employed this convention to critique industrialization, while Wordsworth (1904) deeply reflected on the behavior of the sea to convey his emotions. Despite differing objectives, both poems center on the sea as their focal point, highlighting a shared thematic element. Moreover, the authors personified the sea, portraying it as a living entity and further emphasizing their shared approach to depicting nature. Keats (1800) depicted the sea as powerful and tumultuous, while Wordsworth (1904) characterized it as a divine being.

Despite these shared attributes, poems diverge significantly in various aspects. While “On the Sea” adopts a tone of violence and anger, “By the Sea” conveys a contrasting mood of calmness, freedom, and peace. This disparity in tone stems from Keats’s intention to oppose industrialization and advocate for nature’s return, in contrast to Wordsworth’s aim of illustrating the divine nature of the sea. Keats sought to oppose the industrial revolution by advocating a return to

eternal nature, whereas Wordsworth aimed to illustrate the divine nature of the sea.

Additionally, there are discrepancies in the imagery employed in the poems: Keats uses alliteration and religious metaphors, while Wordsworth employs similes to convey distinct visual representations. Keats utilized alliteration, such as “twice two thousand,” to convey the vastness of the sea (Keats, 1800, line 3), and employed religious metaphors, like “the winds of heaven,” to describe strong winds (Keats, 1800, line 8). Conversely, Wordsworth employed similes, such as “quiet as a nun,” to depict the conscious tranquility of the calm sea (Wordsworth, 1904, line 2). Thus, poems diverge in their meanings, tones, and messages, showcasing contrasting elements in themes, emotional expressions, and intended communication.

In 2018, Morteza Emamgholi Tabar Malakshah et al. conducted a study that explored the concepts of wilderness and the sublime in John Keats’s poetry, from the perspective of ecocriticism. Keats, known for his remarkable talent as a poet and his radical views on life, nature, and love, has had a lasting impact on the field of English literature.

Similarly, in 2018, Chinonso Okolo delved into environmental concerns shared by scientists and poets such as Keats and Okara. This study specifically focused on these environmentally conscious poets and examined their unique exploration of environmental issues within their works. Okolo acknowledges and appreciates their significant commitment to the environment, highlighting their contributions to the discourse surrounding ecological issues. By

engaging in what Okolo refers to as “green thinking,” these poets demonstrate a profound connection with the natural world, which forms the core of the study's investigation.

In 2022, Ni Putu Febri Aspitari conducted a study that focused on John Keats' poem “When I Have Fears That I May Cease to Be.” The study applied Sigmund Freud's 1952 psychoanalytic criticism, examining various aspects of Keats's life, such as his psychological state, personal experiences, and emotions, that likely influenced the composition of the poem. By employing psychoanalysis as a critical framework, this study aimed to uncover the deeper layers of meaning embedded within Keats's work. It sought to explore the intricate interplay between the poet's psyche and poetic expression, shedding light on the complexities inherent in Keats's creative process.

This study identified a notable research gap. This gap is due to the absence of previous studies that have specifically analyzed Keats' “On the Sea” and Wordsworth's “By the Sea” using Image Schema Theory. Previous research has explored various aspects of Keats and Wordsworth's work. However, none of these studies have focused on these specific poems or used the image schema theory for analysis.

Theoretical framework.

In 1987, George Lakoff and Mark Johnson introduced the concept of “image schema” as a foundational aspect of their experiential approach to language and thought. While they both came from linguistic and philosophical backgrounds, their perspectives on image schema drew from different sources and emphasized different aspects of the concept (Lakoff 1987: 459–461; Dodge and Lakoff, this

volume; Johnson 1987: 19–21). Using their monographs, this study derives the following condensed definitions of an image schema:

- Image schemas are experiential and embodied structures that originate from human bodily movements in space, perceptual interactions, and object manipulation.

- They are schematic representations that capture the essential structure of sensorimotor experiences by integrating information from various sensory modalities.

- Image schemas operate unconsciously as continuous and analogical patterns, existing independently of and prior to other conceptual frameworks.

- Image schemas, regarded as *gestalts*, possess both internal structure and remarkable flexibility. The numerous transformations they undergo in a variety of experiential contexts demonstrate their flexibility and align closely with perceptual (*gestalt*) principles.

According to this hypothesis, image schemas play a fundamental role in the conceptual system, in addition to the ability to use conceptual metaphors. This allows humans to transfer experiences from sensorimotor domains to nonimagistic or abstract domains. In this context, the conceptual system lays the groundwork for understanding how the interaction between picture schemas and conceptual metaphors influences human cognition, which stems from embodied experience.

Objective of this study.

This study objective is to analyze how Keats and Wordsworth symbolically depict seas in their literary works, specifically examining the poems

“On the Sea” by Keats and “By the Sea” by Wordsworth. This study aims to achieve this objective by using image schema theory as a tool for analysis. It aims to uncover the hidden symbolic meanings of seas in these poems and offers insights into the metaphorical representations of seas, utilizing Image Schema Theory. This research intends to thoroughly analyze the poetic techniques and imagery employed by Keats and Wordsworth. This will uncover new perspectives on their work and enhance readers' understanding of their artistic ambitions.

Significance of the study.

This study fills a notable void in the examination of Keats' “On the Sea” and Wordsworth's “By the Sea” by utilizing Image Schema Theory, a framework that researchers have not extensively investigated before. This research applies the aforementioned theory to analyze the symbolic depictions of oceans in these poems, uncovering the underlying significance that goes beyond superficial readings.

By analyzing metaphorical representations, this study discovers the deep symbolic importance of seas in the works of these renowned poets. Moreover, it offers a comprehensive examination of the poetic methods and images used by Keats and Wordsworth, providing valuable insights into their creative aims and enriching readers' understanding of and admiration for their skills.

Research Questions.

1. How do Keats and Wordsworth symbolically depict seas in their literary works, specifically in the poems “On the Sea” by Keats and “By the Sea” by Wordsworth?

2. How can the application of the Image Schema Theory uncover the

hidden symbolic meanings and metaphorical representations of seas in these poems?

Methodology.

This study employs a qualitative methodology, specifically utilizing the comprehension analysis framework proposed by Gelo, Braakmann, and Benetka (2008). Within the comprehension analysis approach, analysts can choose between two distinct methods: interpretation and contextualization. In this study, the researcher opts for interpretation as it aligns best with the objectives of the analysis and discussion.

Data Resource.

In this study, the poems “On the Sea” by Keats and “By the Sea” by Wordsworth serve as the primary texts, or corpus, for analysis. This research primarily focuses on these poems, thoroughly examining their themes, imagery, and symbolism.

In addition, this study gathered related information about poems from various sources to provide context and enrich the analysis. These sources may include critical essays, biographical information about the poets, historical backgrounds, and other scholarly works discussing poems. By incorporating information from diverse sources, this study aims to provide a comprehensive understanding of poems and their significance in the broader context of literary scholarship.

Analysis of Keats's “On the Sea.”

Image Schema Theory posits that our understanding of abstract concepts is grounded in recurring patterns of sensory and motor experiences. These patterns, known as image schemas, serve as cognitive structures that shape our conceptualization of the world and

influence our creative expressions, including metaphors.

Image schemas are embodied and arise from our interactions with the physical environment. They provide a foundation for our understanding of spatial relationships, motion, containment, force, and other fundamental concepts. These schemas are not directly perceived but are inferred from our sensory and motor experiences.

In the context of the poems "On the Sea" by John Keats and "By the Sea" by William Wordsworth, the poets employ image schemas to convey their ideas about the sea. The line "It keeps eternal whisperings around" from Keats's poem exemplifies the image schema of containment. This schema depicts something, such as enclosing or holding another entity. By describing the sea as "keeping" eternal whisperings around, Keats invokes the notion of the sea functioning as a container, enveloping and preserving these whisperings. This metaphorical representation adds depth and mystery to the significance of sea in the poem.

By understanding the underlying image schemas, we can appreciate how poets such as Keats and Wordsworth draw upon these recurring patterns of human experience to create vivid and meaningful expressions. Image schemas provide a cognitive framework that shapes poets' creative choices, allowing them to capture the essence of the sea and convey its symbolic significance in their respective works.

Line 1: "It keeps eternal whisperings around."

The poet employs recurring image schemas and metaphors to craft rich and thought-provoking creative expressions.

Image Schema: Space/Container.

Central to the poet's construction is the image schema of containment, which emerged prominently. This schema hinges on the notion of enclosing or enveloping one entity within another; and in this context, the "sea" assumes the role of a container. This line portrays the sea as a protective vessel, encompassing and safeguarding eternal whisperings. Through the lens of containment, the poet deftly communicates the sea's nurturing and safeguarding qualities, as it cradles these timeless murmurs within its vast embrace.

Metaphor: Eternal Whisperings.

This image schema was complemented by a metaphorical portrayal of the sea as a container. By employing the phrase "It keeps," the poet seamlessly weaves together the metaphor of containment with the expansive entity that is the ocean. This metaphor imbues the sea with a sense of mystique and perpetuity, presenting it as an immense reservoir that harbors the secrets and echoes of eternity. By transcending its physical boundaries, the sea assumes symbolic significance as a vessel for preservation and mystery.

Through the interplay of image schemas and metaphors, the poet layers the line with profound meaning, inviting readers to contemplate the implications of the sea as a custodian of eternal whisperings. This evocative construction prompts us to delve into the depths of our own imagination and ponder the profound connections between nature, containment, and timeless aspects of human existence.

Line 2: "Desolate shores, and with its mighty swell."

Image Schema: Power/Force.

The phrase “mighty swell” implies the concept of force. This suggests the powerful and forceful movement of the sea. The metaphorical language of the “mighty swell” conveys the immense strength and impact of the sea's waves as they crash against the desolate shores.

Image Schema: Desolation.

The image of desolate shores further emphasizes the impact of the sea swell. The word “desolate” carries a sense of abandonment and emptiness, suggesting that shores are devoid of life or human presence. This metaphorical description enhances the contrast between the overwhelming force of the sea and the barrenness of the shores, highlighting the sea's ability to shape and transform the coastal landscape through powerful movements.

Thus, the recurring image schemas of force and metaphorical expressions of the mighty swell and desolate shores work together to evoke a vivid and dynamic portrayal of the sea's impact on its surroundings.

Line 3: “Gluts twice ten thousand caverns, till the spell.”

The poem uses image schemas and metaphors to express its artistic expression. The word “caverns” is used to symbolize containment, as natural hollow spaces often evoke a sense of enclosure. The sea is described as “glutting” twice ten thousand caverns, enhancing its abundance and overwhelming presence. The metaphor of the sea as a gluttonous entity emphasizes its immense capacity and power. The fusion of the image schema of confinement and metaphor of the sea as a voracious creature influences artistic representation. The text implies the sea's immense magnitude and strength, portraying it as a pervasive

force that overcomes countless caves. This combination of picture schema and metaphor evokes a feeling of profound admiration and magnificence, allowing readers to see the sea as a prevailing force within natural scenery.

Metaphors: Desolate Shores, Mighty Swell.

The metaphors of “desolate shores” and “mighty swell” paint contrasting pictures of nature. “Desolate shores” represents abandonment and solitude, likening the shoreline to an empty, lifeless wasteland. On the other hand, “mighty swell” portrays a powerful and imposing wave, highlighting its strength. These metaphors evoke emotions of isolation and power, showcasing the diverse aspects of nature's landscapes and phenomena.

Line 4: “Of Hecate leaves them their old shadowy sound.”

Image Schema: Sound.

This line employs image schemas and recurring metaphors to create vivid and layered creative expressions. The mention of Hecate, a Greek goddess associated with magic, crossroads, and the night, suggests an image schema of containment. People often portray Hecate as a figure who wields power over shadows and darkness, thereby preserving lingering echoes or whispers associated with shadows. The poem suggests that sound remains enclosed within the realm of shadows held by Hecate's influence.

Metaphors: Hecate, Shadowy Sound.

The recurring metaphor of sound as a shadowy entity adds depth to the line, evoking mystery and intangibility. The description of the sound as “old” and “shadowy” evokes elusive qualities similar to shadows, potentially carrying symbolic or hidden meanings. This metaphor improves the sensory

experience of the line and contributes to its evocative nature.

By employing these literary devices, the poet creates an atmosphere of mystery and suggests hidden depths in the soundscape.

Line 5: "Often 'tis in such gentle temper found."

Image Schema: Temper.

This line uses image schemas and recurring metaphors to create powerful emotional tones. An image schema is a cognitive structure that represents recurring patterns of sensory and motor interactions that shape our understanding of abstract concepts. This line invokes a temperament-related image schema that emphasizes a gentle and mild emotional state. This schema contributes to the overall tone and atmosphere described in this line.

Metaphor: Gentle Temper.

This line derives depth and symbolism from the metaphorical representation of the temper, implying that gentle temperament is a common characteristic or quality. By personifying nature and ascribing it to emotional qualities, the poet personifies nature as having varying dispositions or moods, enhancing the reader's understanding of nature as having varying dispositions or moods. The recurring use of image schemas and metaphors related to temperament and nature shapes the poet's creative expression, contributing to the evocative imagery and emotional tone conveyed in the line.

Line 6: "That scarcely will the very smallest shell."

Image Schema: Size/Scale.

This line employs an image schema and recurring metaphors to shape creative expression. An image schema is a cognitive framework that shapes the understanding of abstract concepts. The

line introduces an image schema related to size and scale, such as the phrase "the very smallest shell," which contrasts the smallness of the shell with the action or event described. This schema emphasizes the minimal or barely perceptible nature of a described action or event.

Metaphor: Smallest Shell.

The recurring metaphor of the shell as a symbol of fragility adds depth to the line, suggesting that the described action or event is so subtle and delicate that it can hardly affect the tiniest and most fragile objects. The recurring use of image schemas related to size and scale, along with the metaphor of the shell as a symbol of fragility, shapes the poet's creative expression. The image schema of size and scale accentuates the minimal nature of the described action or event, while the metaphor of the shell enhances the sense of fragility and delicacy.

Line 7: "Be mov'd for days from whence it sometime fell."

Image Schema: Motion or Movement.

Along this line, the poet employs an image schema and recurring metaphors to shape its creative expression. The phrase carries the image schema of motion and location, implying the displacement of the subject from its original location. This schema contributes to the overall meaning and imagery conveyed in the line.

Metaphor: Days from whence it sometime fell.

Recurring metaphors, such as "falling and loss," further shapes the poet's creative expression. The metaphorical representation of something falling implies that the subject has fallen from a higher position, evoking emotions tied to nostalgia, change, or longing. The

interplay between the image schema of motion and location and the metaphor of falling and loss shapes the poet's creative expression, conveying the idea of movement and shift, while underscoring the sense of separation and change that has occurred.

These literary devices contribute to the emotional resonance and imagery conveyed in the line, inviting readers to reflect on the transient nature of time and impact of past events or experiences.

Line 8: "When last the winds of heaven were unbound."

Image Schema: Winds of Heaven.

This line uses an image schema and recurring metaphors to create vivid images. The image schema of constraint and release is evoked in the phrase "the winds of heaven were unbound," suggesting that the winds, previously restrained, have been released. This schema contributes to the overall meaning and imagery conveyed in the line.

Metaphor: Winds of Heaven were unbound.

The recurring metaphor of winds as potent forces is also present in the line, personifying the winds as elements that hold sway over heavens, suggesting their ability to influence the natural world and evoke a sense of awe or wonder. This metaphor adds depth to the line, emphasizing the impact and magnitude of the winds' release.

The interplay between the image schema of constraint and release and the metaphor of winds as potent forces shape the poet's creative expression in the line. The metaphor portrays winds as powerful entities, while the image schema expresses the idea of their liberation. Together, these literary devices contribute to vivid imagery and

evoke a sense of unleashed energy and grandeur.

Line 9: "Oh ye! who have your eye-balls vex'd and tir'd."

Image Schema: Vision or eyes.

This line in the poem employs an image schema and recurring metaphors to convey the message. The phrase "eye-balls vex'd and tir'd" suggests an image schema of sensation and fatigue, signifying sensory strain or exhaustion. This line implies that the individuals addressed are experiencing discomfort or weariness in their eyes. This schema contributes to the overall meaning and imagery conveyed in the line.

Metaphor: Eye-balls vex'd and tir'd.

The line also uses the recurring metaphor of eyes as windows to the soul, emphasizing the connection between external sensations and internal experiences. Discomfort in the eyes reflects a deeper emotional or psychological state, suggesting that the individuals' souls or inner selves are also vexed or tired. This metaphor adds depth to the line, inviting readers to consider the emotional or mental burden of the addressed individuals.

The interplay between the image schema of sensation and fatigue and the metaphor of eyes as windows to the soul shapes the poet's creative expression, conveying the idea of eye strain and weariness while expanding the significance of this strain to encompass individuals' inner experiences.

Line 10: "Feast them upon the wideness of the Sea."

Image Schema: Nourishment and Wideness of the Sea.

This line in the poem employs an image schema and recurring metaphors to convey meaning and imagery. The image schema implies hunger

satisfaction or sustenance provision, referring to the subject as “they.” This schema contributes to the overall meaning and imagery conveyed in the line. This line employs the recurring metaphor of the sea as a source of inspiration and grandeur, evoking a sense of awe and magnificence. The poem implies that by immersing oneself in the vastness of the sea, the subject will find nourishment in their senses, imagination, or soul, emphasizing the transformative power and richness of the sea as a source of inspiration.

Metaphor: Wildness of the Sea.

The interplay between the image schema of nourishment and consumption and the metaphor of the sea as a source of inspiration and grandeur shapes the poet’s creative expression. The metaphor “wideness of the Sea” likens the vastness of the ocean to a source of enrichment and fulfilment, suggesting expansiveness, freedom, and awe-inspiring beauty. The image schema expresses a sense of nourishment or satiation, whereas the metaphor broadens this notion to include the subject’s interaction with the vastness of the sea.

Line 11: “Oh ye! whose ears are dinn’d with uproar rude.”

Image Schema: Ears.

In this line, the image schema depicts the experience of an overwhelming or intrusive sound, implying that the addressed individuals endure a noisy and disruptive clamor filling their ears. The recurring metaphor of ears as receptors of experience emphasizes the sensory experience of the addressed individuals, implying that the unruly noise they encounter overwhelms and fatigues their ears. This metaphor emphasizes the impact of auditory

experience on overall well-being and quality of life.

Metaphor: Ears are dinn’d with uproar rude.

The metaphor of uproar, harsh, and unpleasant, characterizes the noise that fills the addressed individuals’ ears as lacking in manners or civility, conveying a sense of discomfort and disturbance due to the cacophony they experience. This underscores the negative connotations associated with the uproar, highlighting its jarring nature and potential to disrupt harmony and peace.

The interplay between the image schema of sound and intrusion, metaphors of ears as receptors of experience, and uproar as harsh and unpleasant shapes the poet’s creative expression in the line. The vivid imagery and emotional resonance of the line prompt readers to reflect on the effects of tumultuous and disruptive auditory environments.

Line 12: “Or fed too much with cloying melody.”

Image Schema: Nourishment.

Along this line, the poet employs an image schema and recurring metaphors to convey its meaning and imagery. The phrase “fed too much with cloying melody” suggests an image schema of nourishment and satiation, implying that individuals have received an excessive amount of something. This schema contributes to the overall meaning and imagery conveyed in the line.

Metaphor: Cloying Melody.

Recurring metaphors also shape a poet’s creative expression. This metaphor suggests that they had consumed melodie-like food to the extent of discomfort or distaste. This metaphor conveys the idea that the

melody has become oppressive or burdensome, lacking freshness or appeal. The metaphor of cloying as excessive and unpleasant is also present in the line, characterizing the melody as excessively sweet or rich, to the point of being overwhelming or distasteful. This metaphor emphasizes the negative connotations associated with the melody, highlighting its overbearing nature and potential to become monotonous or tiresome.

The interplay between the image schema of nourishment and satiation, along with the metaphors of melody as food or sustenance, and cloying as excessive and unpleasant, shapes the poet's creative expression in the line.

Line 13: "Sit ye near some old cavern's mouth."

Image Schema: Location.

Along this line, the poet employs an image schema and recurring metaphors to convey meaning and imagery. The image schema involves spatial proximity and position, suggesting that individuals are instructed to sit close to the mouth of an old cavern. This schema contributes to the overall meaning and imagery conveyed in the line.

Metaphor: Old Cavern's Mouth.

This line uses the recurring metaphor of a cavern as a gateway or portal, emphasizing its resemblance to a living entity. The cavern becomes a metaphorical threshold or portal symbolizing unknown hidden depths or the realm of imagination.

This line also incorporates the metaphor of sitting as a contemplation or connection, implying that it encourages individuals to assume a seated posture. This act of sitting can represent a state of stillness, introspection, or receptivity, implying a

heightened connection with one's surroundings.

The interplay between the image schema of spatial proximity and position, metaphors of the cavern as a gateway or portal, and sitting as contemplation or connection shapes the poet's creative expression in the line. The line's imagery and emotional resonance encourage readers to imagine sitting near an old cavern's entrance, and the possibilities it may hold.

Line 14: "And brood until ye start, as if the sea-nymphs quir'd!"

Image Schema: Emotion.

In this line of the poem, the poet employs an image schema and recurring metaphors to convey its meaning. Image schema involves deep contemplation or reflection that leads to a sudden emotional or physical response, suggesting that individuals are encouraged to engage in introspection until they experience a sudden start or reaction. This schema contributes to the overall meaning and imagery conveyed in the line.

Metaphor: Sea-nymphs quir'd.

Recurring metaphors also shape a poet's creative expression. The metaphor of sea nymphs as symbols of enchantment is present in the line, suggesting that individuals may experience a sudden start or reaction akin to the behavior of sea nymphs. These mysterious and alluring figures associated with the sea, often depicted as enchanting and captivating beings, add a sense of magic and wonder to the line, implying that individuals' contemplation may lead to an awakening or a moment of enchantment.

The metaphor of brooding as intense reflection is present in the line, suggesting prolonged and deep

contemplation. This metaphor emphasizes the intensity and depth of an individual's contemplative state, suggesting that it may lead to a transformative experience. The image schema of emotion and reaction works with metaphors of sea nymphs as symbols of enchantment and brooding as intense reflection, adding to the line's vivid imagery and emotional resonance. This makes readers think about how deep reflection can change you and elicit an enhanced response.

Analysis of the Sonnet "On the Sea", through Image Schema Theory uncovers a multitude of image schemas. These schemas include containment, force, quantity, presence, stability, immobility, trajectory, freedom, sensory overload, abundance, auditory overload, excess, proximity, and sudden movements. The poem intricately weaves these image schemas together to create a tapestry of vivid imagery and symbolic representation. They emphasize the sea's immense power, serene tranquility, boundless expanse, and ability to offer solace and respite from overwhelming sensory experiences.

Analysis of Wordsworth's "By the Sea."

Line 1: "It is a beauteous evening, calm and free."

Image Schema: Calmness and Freedom.

The phrase "calm and free" suggests an image schema of calmness and freedom. The schema conveys a sense of tranquility and liberation. The description of the evening as "calm" suggests a peaceful and serene atmosphere. The word "free" adds a sense of openness and an absence of constraint, suggesting a feeling of liberation and an unburdened state. This image schema contributes to the

overall mood and atmosphere described in this line.

Line 2: "The holy time is quiet as a nun."

Image Schema: Quietness and Stillness.

The phrase "quiet as a nun" suggests the image schema of quietness and stillness. This schema conveys a sense of silence and peacefulness. The comparison to a nun, known for her dedication to a contemplative and disciplined life, further emphasizes the idea of tranquility and solemnity. The image schema of quietness and stillness contributes to the depiction of a serene and hushed atmosphere during the holy time.

Line 3: "Breathless with adoration, the broad sun."

Image Schema: Adoration and Presence.

The phrase "Breathless with adoration" suggests an image schema of adoration and presence. This schema conveys deep reverence and awe. This implies that, during the described moment, there is a profound sense of devotion and worship. In this poem, the image schema of adoration and presence contributes to the overall atmosphere of reverence and spiritual significance.

Line 4: "Is sinking down in its tranquillity?"

Image Schema: Descent and Tranquillity.

The image schema of descent and tranquillity is suggested in the phrase "sinking down in its tranquillity." This schema conveys a sense of gradual descent and calmness. It describes the sun's movement as it lowers in the sky, creating a serene and peaceful atmosphere. The image schema of descent and tranquillity adds to the

overall sense of serenity and tranquillity depicted in the poem.

Recurring image schemas and metaphors.

Based on these lines, we can observe the recurring image schema of calmness and tranquility, which appear in both the first and fourth lines. Additionally, the themes of reverence and adoration are presented in the second and third lines, contributing to a recurring image schema.

While there are no immediate recurring metaphors within these specific lines, it is important to consider the poem's broader context to identify any recurring elements. If you provide more lines from the poem, I can offer a more comprehensive analysis of the recurring image schemas and metaphors that shape the poet's creative expression.

Line 5: "The gentleness of heaven is on the sea."

Image Schema: Influence and Connection.

Line 6: "Listen! the mighty Being is awake,"

Image Schema: Alertness and Attention.

Line 7: "And doth with his eternal motion make."

Image Schema: Motion and Continuity.

Line 8: "A sound like thunder - everlastingly."

Image Schema: Sound and Power.

Lines 5-8: Motion and Sound (Image Schema).

The image schema of motion and sound is suggested in the lines, "And doth with his eternal motion make a sound like thunder-everlastingly." This schema conveys a sense of continuous movement and sounds. The motion of the mighty being and thunder-like

sound emphasizes a dynamic and awe-inspiring presence. The motion and sound image schemas contribute to the portrayal of a grand and majestic force at work.

Recurring image schemas and metaphors.

In these lines, the recurrent image schema is that of divine presence and its impact on the natural world. The idea of the gentleness of heaven on the sea and the eternal motion of the mighty being creating a thunder-like sound suggests a constant interaction between the divine and the earthly realm. This recurring theme emphasizes the power and influence of the divine on nature.

Metaphor: The Sea as a Reflection of Heaven.

The metaphorical comparison of the sea and heaven suggests a connection between the two realms. The gentleness of heaven in the sea implies that it reflects the tranquility and serenity of the divine realm. This metaphor enhances the sense of awe and wonder evoked by the presence of a divine being.

While these lines do not explicitly present additional recurring image schemas or metaphors, it is important to consider the poem's broader context to identify any recurring elements. If you provide more lines from the poem, I can offer a more comprehensive analysis of the recurring image schemas and metaphors that shape the poet's creative expression.

Line 9: "Dear child! dear girl! that walkest with me here,"

Metaphor: Addressing the Companion.

Image Schema: Movement and Perception.

The image schema of movement and perception is suggested in the phrase

“that walkest with me here.” This schema conveys the act of walking together, which implies a physical movement and companionship. This also suggests a shared journey or experience. The image schema of movement and perception contributes to the sense of connection and interaction between the speaker and the addressed child or girl. Metaphor: Nature as Divine.

The metaphorical comparison of nature to divinity is present in the line “Thy nature is not therefore less divine.” Here, the nature of the addressed child/girl is equated with divinity, suggesting that the essence of their being is sacred and pure. This metaphor underscores the spiritual potential and inherent worth of each individual.

Line 10: “If thou appear untouched by solemn thought.”

Image Schema: Perception and Appearance.

The line “If thou appear untouched by solemn thought” suggests the image schema of perception and appearance. This schema conveys the idea that a person’s outward appearance or demeanor can give an impression of their inner state or thoughts. This implies that if the person addressed appears unaffected by solemn thought, they do not seem burdened or preoccupied with serious or grave matters. Perception and appearance image schema explores the relationship between external manifestations and inner thoughts or emotions.

Recurring image schemas and metaphors: In this line, there is no direct indication of recurring image schemas or metaphors.

Line 11: “Thy nature is not therefore less divine.”

Image schema: essence and divinity.

In this line, the image schema is essentially divine. The image schema of essence and divinity is suggested in the line, “Thy nature is not therefore less divine.” This schema conveys the idea that the addressed person’s inherent nature or core essence is divine or sacred. This implies that regardless of external appearances or behaviors, a person’s intrinsic being retains its divine quality. The image schema of essence and divinity explores the concept of inherent spirituality, as well as the idea that divinity exists within individuals.

Recurring image schemas and metaphors.

In this line, the recurring image schema is a divine nature within human beings. Regardless of external factors, the speaker affirms that the person’s divinity remains undiluted. This recurring theme emphasizes the inherent worth and sacredness of individuals independent of superficial judgments or external circumstances.

Metaphor: Nature as Divine.

The metaphorical comparison of nature to divinity is present in the line, “Thy nature is not therefore less divine.” Here, equating the addressed person’s nature or essence with divinity suggests their inherent sacredness and connection to the divine. This metaphor reinforces the idea of inherent worth and spiritual potential among individuals.

While these lines do not explicitly present additional recurring image schemas or metaphors, it is important to consider the poem’s broader context to identify any recurring elements. If you provide more lines from the poem, I can offer a more comprehensive analysis of the recurring image schemas

and metaphors that shape the poet's creative expression.

Line 12: "Thou liest in Abraham's bosom all the year;"

Image schema is resting and nurturing.

The line, "Thou liest in Abraham's bosom all the year" suggests the image schema of resting and nurturing. This schema conveys the idea of finding comfort, security, and rest in nurturing environments. The phrase "Abraham's bosom" evokes the image of a place of peace and solace, cradling, or holding in a loving and protective manner. The image schema of resting and nurturing emphasizes a sense of tranquility and care associated with the addressed person's state.

Recurring image schemas and metaphors.

In this line, the recurring image schema is that of finding solace and security in nurturing presence. The speaker suggests that the person addressed remains in a state of rest and comfort throughout the year, akin to lying in Abraham's bosom. This recurring theme highlights the idea of finding refuge and peace in nurturing environments or relationships.

Metaphor: Abraham's Bosom.

The metaphorical reference to "Abraham's bosom" represents a place of comfort, joy, and spiritual rest. It alludes to the biblical concept of a blissful afterlife or state of eternal peace. This metaphor enhances the sense of security and well-being associated with a person's state. However, this line does not explicitly present additional recurring image schemata or metaphors.

Line 13: "And worshipp'st at the Temple's inner shrine,"

Image Schema: worship and sacred space.

The line, "And worshipp'st at the temple's inner shrine," suggests a schema of worship and sacred space. This schema conveys the acts of reverence, devotion, and adoration within a designated holy place or sanctuary. The phrase "temple's inner shrine" symbolizes the most sacred and revered part of the temple, representing a space where deep spiritual connections and devotion occur. The image schema of worship and sacred space emphasizes the sense of reverence and spiritual engagement associated with the person's actions.

Recurring image schemas and metaphors.

In this line, the recurring image schema is that of spiritual devotion and connection. The poet acknowledges that the addressee engages in worship and pays homage to the temple's shrine. This recurring theme highlights the importance of spiritual practices, and individuals with deep connections can establish themselves with the divine.

Metaphor: The temple's inner shrine.

The metaphorical reference to the "temple's inner shrine" represents a place of utmost sanctity and divine connection. It symbolizes the heart of religious devotion and spiritual fulfilment. The metaphor strengthens the sense of sacredness and deep engagement with the divine in the person's actions. Even along this line, it does not explicitly show any additional recurring image schemas or metaphors.

Line 14: "God being with thee when we know it not."

The image schema of this line is presence and unawareness. The line "God being with thee when we know it

not” suggests a schema of presence and unawareness. This schema conveys the idea that God’s presence lies with the addressed person, even when they are unaware of it. This implies that a divine presence exists beyond conscious recognition or understanding. The image schema of presence and unawareness explores the unseen and hidden aspects of spirituality.

Recurring image schemas and metaphors.

In this line, the recurring image schema is the unseen presence of God. The speaker acknowledges that God is with the addressed person even when they are unaware of it. This recurring theme emphasizes belief in a transcendent presence that exists beyond human comprehension or awareness.

Metaphor: God’s Presence.

The metaphorical reference to “God being with thee” represents the belief in divine companionship and guidance. This suggests that God is present in an addressed person’s life, offering support, protection, and love. Metaphors enhance the sense of spiritual connection and belief in a higher power that shapes and influences our lives. Additional recurring image schemas and metaphors were not explicitly presented.

In Wordsworth’s “By the Sea,” various image schemas and recurring metaphors converge to profoundly shape its creative expression. These schemas span themes of calmness and freedom, quietness and stillness, adoration and presence, descent and tranquility, influence and connection, alertness and attention, motion and continuity, and sound and power. Additionally, the poem employs recurring metaphors, such as

addressing the companion as a dear child or girl, depicting nature as divinity, likening lying in Abraham’s bosom, and portraying worship at the Temple’s inner shrine.

Collectively, these image schemas and metaphors work in tandem to craft the poem’s artistic vision, eliciting feelings of awe, reverence, tranquility, and a profound sense of divine within the natural world.

Comparison of Symbolism and Image Schema.

Both John Keats’ “On the Sea” and William Wordsworth’s “By the Sea” harness symbolism and image schemas to convey their respective themes with depth and resonance.

In “On the Sea,” Keats explores the sea’s profound power and beauty, using it as a potent symbol representing the vastness and enigmatic depths of existence. The sea embodies both awe-inspiring grandeur and tumultuous chaos, evoking a sense of reverence and fear. Keats employs vivid imagery to illustrate its dynamic nature, with crashing waves and roaring sounds symbolizing the constant flux and unpredictability of life. Using movement and perception schemas, he captures the sea’s relentless motion, conveying the energy and the ever-changing essence of existence.

Conversely, Wordsworth’s “By the Sea” focuses on the tranquility and restorative essence of nature. Here, the sea symbolizes serenity and solace, offering a sanctuary for life’s anxieties and burdens. It represents a source of healing and rejuvenation where one can find peace amidst the turmoil of existence. Wordsworth employs imagery depicting the sea’s gentle ebb and flow, accompanied by soft soothing sounds, to convey a sense of calm and

renewal. The schema of rest and rejuvenation portrays the sea as a refuge, inviting contemplation and inner peace.

Although both poets employ symbolism and image schemas, their thematic focus diverges, eliciting distinct emotional responses. Keats's portrayal of the sea emphasizes its majestic power and the awe it inspires, whereas Wordsworth's depiction highlights its tranquil and healing qualities, inviting solace and reflection. Together, these poems display the rich tapestry of meanings woven through imagery and symbols of the sea, resonating with readers at profound levels.

Implications and Interpretations.

Recurring motifs and metaphors: Keats's "On the Sea."

1. *Keats uses the recurring metaphor of the sea as the sublime, reflecting his profound fascination with nature's power and beauty.* This metaphor suggests that encounters with the sea evoke a spectrum of emotions, from awe and wonder to a humbling recognition of humanity's insignificance amid nature's vastness.

- The poem prompts contemplation of the grandeur of the natural world, emphasizing the importance of connecting with and appreciating its sublime aspects.

- It underscores the profound impact of nature on human emotions, inviting readers to

Wordsworth's "By the Sea": Recurring image schemas and metaphors.

1. Wordsworth repeatedly depicts the sea as a sanctuary for emotional healing and renewal, symbolizing its

capacity to offer refuge from life's burdens and foster peace, tranquility, and rejuvenation. This metaphor not only highlights the sea's ability to offer refuge from life's burdens, but also signifies the transformative power of the sea in fostering peace, tranquility, and rejuvenation.

2. The poem explores the notion of a natural connection between humans and the environment. Immersing oneself in the serenity of the sea fosters a deeper understanding of one's place in the universe and cultivates harmony with the broader.

Wordsworth's poem underscores the therapeutic and restorative qualities of nature, emphasizing the importance of seeking solace in natural environments for emotional well-being.

John Keats and William Wordsworth are Romantic poets who used recurring image schemas and metaphors to create profound depictions of the sea. Keats's poem "On the Sea" uses the metaphor of the sea as the sublime, evoking a sense of awe, wonder, and fear, while Wordsworth's poem "By the Sea" presents the sea as a place of solace and emotional healing. Both poets use image schemas to enhance their creative expressions, with Keats describing the dynamic nature of the sea and its ever-changing waves evoking energy and power. Wordsworth, on the other hand, uses the image schema of rest and rejuvenation, emphasizing the gentle ebb and flow of the sea and conveying a sense of tranquility, renewal, and restorative qualities of nature. Both poets' unique and profound depictions of the sea shape readers' understanding of and emotional connection to the natural world.

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