

THE LIFE IS A JOURNEY METAPHOR IN EMILY DICKINSON'S INDIVIDUAL CONCEPTUAL FRAMEWORK

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Conceptual metaphor (Lakoff 1980: 453) is one of the key cognitive operations carried out experientially, i.e. as “understanding and experiencing” (Lakoff 1980: 454) of one phenomenon through another by mapping between two cognitive domains: the visually structured sphere of the source domain and the abstractly structured sphere of the target domain (Lakoff 1990: 50) in order to objectify concepts. Forming part of the universal conceptual apparatus that structures the cognitive experience of members of one or another language and cultural community, such a metaphor, according to G. Lakoff and M. Turner, can be traced at all levels of the relevant discourse, i.e. from cognitive dispositions that make up the communication of ordinary people to most “high” poetry (Lakoff 1989: 8). In this article, an attempt is made to analyse the traces of its functioning in the work of an outstanding representative of American poetry of the 19th century, Emily Dickinson, whose conceptual sphere was formed on the basis of the Judeo-Christian tradition of Western culture with a layering of romanticism and transcendentalism.

The purpose of the article is to trace linguistic expressions in Emily Dickinson's work, which testify to the presence of the conceptual metaphor “life is a journey” in her epistemological model, and to explain the origins and peculiarities of the functioning of this metaphor in the poet's cognitive arsenal.

The “life is a journey” metaphor is, as defined by G. Lakoff and M. Turner, a basic conceptual metaphor (Lakoff 1989: 51), that is, one of the main metaphors that serve to objectify concepts. G. Lakoff, in co-authorship with M. Johnson, J.

Espenson and A. Goldberg at various times, assigns it to the group of structural metaphors, that is, such conceptual metaphors that allow using the principle or the mechanism of structuring one clearly defined concept to form another (Lakoff 1989: 62) and subgroups, defined as “long-term purposeful activity is a journey” (Lakoff 1991: 36). The source domain of this metaphor is the concept of journey, the target domain is the concept of life (Lakoff 1989: 3). Speaking about the source domain, in this case, it is obviously worth making a clarification taking into account the category of the prototype, made by K. McElhannon, who suggested that, since the prototypical type of journey is precisely the journey on foot, then, at the universal, comprehensive level of the experience of conceptualizing reality, this metaphor can be represented as “living life is going on a journey by foot” (McElhanon 2006: 45).

The analysed metaphor is expressed through a large number of linguistic expressions (Lakoff 1989: 50; Kövecses 2005: 123), which, in particular, express not only statements about certain facts, such as: “I’m *at the crossroads* in my life”; “*She’s gone* through a lot in life” (Kövecses 2005: 123), but also doubt: “People worry about whether they *are getting anywhere* with their lives, and about *giving their lives some direction*” (Lakoff 1989: 3) or objection: “He’s without *direction* in life” (Kövecses 2005: 123); “I don’t know *which path to take*” (Lakoff 1989: 3).

The structure of this metaphor includes a set of conceptual projections (mappings) (Kövecses 2005: 123), transferred from the source domain to the target domain, or, in other terminology, a set of conceptual correspondences (Lakoff 1989: 3-4), or primary metaphors (Kövecses 2005: 160), given that it can be characterized as a complex metaphor (Kövecses 2005: 11). The mentioned mapping, or correspondences, therefore, include the following: “a person walking through life is a traveler”, “living life is a movement along the road”, “life goals are destinations”, “life difficulties are obstacles”, “means of achieving goals are routes”, “progress is the distance traveled”, “signs of progress are milestones”, “places along the road are stages of life”, “advisors are guides”, “choice is a crossroads” (Lakoff 1989: 3-4; Kövecses 2005: 123; Lakoff 1991: 36-37).

Regarding the image-schematic structure of the metaphor “life is a journey” (Kövecses 2005: 20), and therefore this type of metaphor in terms of its figurative component, Z. Kövecses defines it as structural metaphor, image-schematically structured by its source – the concept of “journey”, in which, in turn, the schema of motion is embedded (Kövecses 2005: 43-44). A position close to this can also be traced in the research of O. Yekel and K. McElhanon, who, in turn, define this schema as a path schema (Kövecses 2005: 24; McElhanon 2006: 45). These conclusions, however, do not contradict each other, since “movement schema” and “path schema” are alternative names for the same “source-path-goal” schema (Lakoff 1990: 275; Jäkel 2002: 24), or for “moving along the path” (Kövecses 2005: 18-19), with an emphasis on its dynamic or visual, figurative characteristics. The analysed schema, according to G. Lakoff, includes such elements as: source, destination, path as a sequence of adjacent locations connecting the origin and

destination, and, finally, the direction (Lakoff 1990: 275). These elements can obviously be divided into two groups: path and movement, respectively projecting on these groups such quantities as distance and speed, whose indication can be traced in the conclusions of O. Yekel (Jäkel 2002: 24), as well as clarifying the path group with elements of milestones, obstacles, branches and intersections, which O. Yekel once again separates in its structure (ibid). As a result of this division, the schema of “movement along the path” is outlined in a clearly fixed configuration of elements, namely:

- path group – starting and ending points plus a continuum of points, the distances between them being marked by milestones; separate connections of points are defined as obstacles, branches and intersections;
- movement group – a moving object/objects, direction and speed, i.e. in the very configuration that actually structures the visual basis of the conceptual mapping mentioned above.

Applying the peculiarities of the functioning of the figurative components in the process of conceptualisation as a whole to the analysis of the “life is a journey” metaphor, it should be borne in mind that in the context of cognitively oriented studies, image schemas are interpreted as pre-conceptual, that is, as those that precede the process of conceptualization (Jäkel 2002: 22; McElhanon 2006: 45, 47). In view of this, it can be assumed that the schema of “movement along the path” also has this universal, preconceptual character.

The study of the figurative component of the “life is a journey” metaphor can be significantly supplemented by the idea of the “main meaning focus”, or the “major theme”, which was expressed by Z. Kövecses in the context of the study of this particular metaphor (Kövecses 2005 with. 11-12). According to his conclusions, “the main theme of a journey as a source domain is the idea of progress” (Kövecses 2005: 11), which can be reformulated as the idea of movement, which involves change, development and advancement.

And, finally, if we take into account the functions performed by the analysed metaphor in the structuring and transmission of information, then they, as in the case of the study of other basic conceptual metaphors, can obviously be divided into cognitive and communicative ones. The cognitive function, in particular, consists in the empirically based conceptualization of experience, carried out mainly at the pre-conscious level: as emphasized by G. Lakoff in various co-authorships with M. Turner and M. Johnson (Lakoff 1989; Lakoff 1980), basic conceptual metaphors are “largely unconscious”, and “their operation in cognition is mostly automatic” (Lakoff 1989: 51), but, despite this, they “structure our feelings and behavior” and “control our thoughts” (Lakoff 1980: 3). While mapping these conclusions on the analysed metaphor, it can be said that it is one of the building blocks of the conceptosphere, and therefore of the discourse of linguistic and cultural communities that have it in their cognitive arsenal. Z. Kövecses, in particular, expressed similar thoughts about it: “This is a metaphor that has the potential to structure the lives of many people, especially in the

Western world. The set of projections characterizing it is highly conventional, and this means that people who are guided by it think about life in terms of the movement of a traveler along the road” (Kövecses 2005: 124). The communicative function of the “life is a journey” metaphor, in turn, consists in the transmission of information through an appeal to jointly conceptualised experience, in the analysed case – through an appeal to the implicit knowledge of the structure of this metaphor, which provides an understanding of all shades of meanings of linguistic expressions associated with it.

Regarding the relationship between the conceptual metaphor – “life is a journey” – and Emily Dickinson's individual conceptual sphere, two different approaches were developed in cognitively oriented studies. The first of them is associated with the name of M. Freeman, who, concretizing this metaphor to the form “life is a journey through time”, proves that the poet systematically rejected it (Freeman 1995: 1, 11) and instead – which is not clearly outlined procedurally – replaced it or transformed it (Freeman 1995: 11) into a metaphor – “life is a voyage in space”. Such rejection, or perhaps transformation of the analysed metaphor, according to her observations, was accompanied by a change in the image-schematic component: according to M. Freeman, Emily Dickinson tried to replace (Freeman 1995: 22, 26) a path schema by a cycle schema (*ibidem*), or by an image of a marine substance embedded in the figurative metaphor “air is sea” (Freeman 1995: 22). According to the researcher, the reason for the alleged trend is twofold. First, the “life is a journey” metaphor at that time served the cultural model of Calvinist theology, which evaluates the journey from the point of view of the goal – reaching heaven, which, according to M. Freeman, is exactly what arouses the objection of Emily Dickinson, who replaces the “path” schema embedded in this metaphor with the “cycle” schema or with the image of the sea, because they are “more consistent with the concept of the physical world” and the idea “of an infinite cosmos, strengthened by the findings of modern science” (Freeman 1995: 22), and thus can inspire the idea that “we are no longer travelers on the road – we are identified with the planet in its daily rotation” (Freeman 1995: 30). And, secondly, the replacement of the image schema assumed by the researcher may, in her opinion, be a consequence of the fact that Emily Dickinson “also could not accept the traditional idea of time” (Freeman 1995: 9), instead creating a world, in which the temporal ups and downs of the cycle are projected onto the source domain “space” (Freeman 1995: 24). As a result, another related metaphor arises – “time is location” (*ibidem*), which superimposes on the metaphor “life is a journey through time”, actually making a specific correction related to the replacement of the clarifying component “through time” with the component “in space”.

It should be noted that some bit different conclusions can be traced in this regard in the works of G. Lakoff and M. Turner, who turn to the poetry of Emily Dickinson (Lakoff 1989) to illustrate the conceptual metaphor – “life is a journey”. Taking into account the ideas presented there, they outlined the sum of conceptual mappings or conceptual correspondences between the domains of life and travel, in

particular: “a person walking through life is a traveler”, “goals are destinations”, “advisors are guides”, etc., that are characteristic for this metaphor (Lakoff 1989: 3-4). The analysed metaphor is defined by them as basic, that is, as a universal unconscious automated part of cultural knowledge, which functions as a universal channel of exchange of experientially learned information, formed in the course of Christian culture, refracted through the prisms of individual author's conceptual domain, including the Emily Dickinson's conceptual domain (Lakoff 1989: 3-6). As for the originality of the interpretation of the “life is a journey” metaphor in the work of the poet, G. Lakoff and M. Turner see the presence of slightly different cognitive mechanisms here. In their opinion, the author extends and composes this metaphor in new ways (Lakoff 1989: 8), and also resorts to its development (elaborating) (Lakoff 1989: 67-68).

In order to balance these conclusions and develop a comprehensive approach to solving the problem of the relationship of the conceptual metaphor – “life is a journey” – to the poetry of Emily Dickinson, it is worth tracing the functioning of the corresponding conceptual mappings, on the one hand, in the individual author's conceptual domain of the poet, and on the other – in the conceptual domain of that language and the cultural community to which she belonged, which, in turn, will help to compare the features of the expression of these concept domains at the level of the analysed metaphor. To carry out a comparative analysis, it is worth starting from the conceptual domain of the language and cultural community, because this level was the background against which the conceptualisation of feeling, perception, and therefore the poet's creative reinterpretation of the realities of the world around her took place.

The study of the functioning of the “life is a journey” metaphor at the level of the concentosphere of the linguistic and cultural community to which Emily Dickinson belonged should begin with the justification of the relevant theoretical premisses, since this approach allows us to show the relationship of this conceptsphere to the general conceptual experience of humanity. We are talking about features characteristic of basic-level metaphors, which Z. Kövecses defined in terms of “universality” (Kövecses 2007: 15) and “variation” (Kövecses 2007: 18).

Universality, in particular, is an indication that the basic conceptual metaphor accumulates supracultural experience, reflecting a universal conceptual process, and therefore its traces can be traced in many – although not necessarily in all – languages, as a result of which such a metaphor can be considered as near-universal (Kövecses 2010: 199), or potentially universal (ibid). Regarding the analysed metaphor, growing out of an experientially grounded preconceptual image scheme, it, according to K. McElhannon, has sufficient potential to be defined as one of the best contenders for universality – universally recognised and relatively independent of certain cultural influences (culture free) (McElhanon 2006: 45). Clarifying this assumption, it is worth noting at the same time that, in its context, it is obvious that the interpretation of not only the image scheme itself, but also each of its elements as universal preconceptual constructs, on which the unique set of

conceptual mappings outlined above is based and from which it emerges – coherent in its conventionality, and therefore, according to Z. Kövecses, highly stable and permanent (Kövecses 2005: 123).

Variation, on the other hand, is a statement of the fact that the analysed metaphor is able to change somewhat in the context of various epistemological and cultural influences. The mentioned changes can be traced in two domains, or, according to Z. Kövecses, “dimensions” (Kövecses 2007: 18), which are defined as cross-cultural (Kövecses 2007: 18) and within-cultural (Kövecses 2007: 21); intracultural, in turn, covers such dimensions as social, regional, subcultural, style, and individual (Kövecses 2007: 22-23). The subcultural dimension, in particular, is actually the dimension where the mechanisms of conceptualisation at the level of the linguistic and cultural community find expression. In the analysed case, this is the measurement of conceptual meanings, structured along the lines of the Judeo-Christian tradition of Western culture, in whose context the unique authorial conceptual sphere of Emily Dickinson was formed, that is, one of those traditions that one way or another accumulated the meanings of Christian culture as a whole.

The study of the “life is a journey” conceptual metaphor in the context of Christian culture has a rather detailed theoretical basis, which can be traced in the special developments of K. McElhanon (McElhanon 2006), O. Jäkel (Jäkel 2002) and Z. Kövecses (Kövecses 2010; Kövecses 2005; Kövecses 2007). The overarching idea of their developments is the notion that, despite the accumulation of universal empirical experience of conceptualization, it is precisely in the dimension of the religious tradition of Western culture that the “life is a journey” metaphor is characterized by significant variations both at the level of the image scheme and at the level of the corresponding conceptual mappings, which is primarily related to differences in the functioning of epistemological models that have been developed in the context of two different elements of this culture: mainstream secular culture and Christian culture.

Changes at the level of the image scheme, which, according to O. Jäkel, challenge the invariance hypothesis of G. Lakoff (Jäkel 2002: 37; Lakoff 1990), are obviously a consequence of the main intention and at the same time the main epistemological intention of a Christian – to reach heaven. In this regard, the projection of this image scheme in the dimension of religious culture is characterised by an emphasis precisely on the final point of destination, which actually finds expression in the main focus of meaning embedded in this scheme, i.e. the idea of progress as an approach to eternal life. This emphasis, in turn, is related to the reduction of the weight of intermediate points, and thus of the distances marked by them: the main goal, due to its existential significance and going beyond the meanings embedded in the schematic images of the path and movement, thereby weakens these meanings as such, which do not have this significance: “The religious model does not need any stages, physical milestones and other characteristic signs on the way to conceptualise the features of the target domain”, states O. Jäkel in this regard. “Moreover, in a religious journey there are

no intermediate destinations, there is only one goal on which the entire model focuses, i.e. eternal life with God” (Jäkel 2002: 37). A similar influence of the epistemological factor can be traced in the case of meanings embedded in structural elements, which on the side of the path correspond to branches and intersections, and on the side of movement –direction: as Z. Kövecses emphasizes in this regard, in the religious model “there are no different ways of reaching destination points , which corresponds to different ways of achieving life goals: there is only one straight path – the only moral path, God’s path” (Kövecses 2005: 126).

Outlined variations of the image scheme of the “life is a journey” metaphor, traced in the dimension of the Judeo-Christian subculture of the Western tradition, were also reflected at the level of the corresponding mappings. According to the conclusions of O. Jäkel, clarified by Z. Kövecses, the biblical and secular versions of the analysed metaphor have in common such conceptual designs as: “a person walking through life is a traveler”, “living life is a movement along the road”, “difficulties are obstacles”, “advisors are guides”; at the same time, such mappings as: “life goals are destinations”, “means of achieving goals are routes”, “progress is the distance traveled”, “signs of progress are milestones”, “places along the road are stages of life” are characteristic only of the secular version (Jäkel 2002: 36-38; Kövecses 2005: 126) (note that the mappings that structure the biblical version can be specified in this regard as: “The Lord is the guide”, “Angels are the guides”, “the way to heaven is a narrow way”, as well as “heaven is guide”).

Analysing different cases of variation of the “life is a journey” metaphor, it is also worth considering examples when such a variation is based on cultural models, a possibility that is pointed out, in particular, by K. McElhanon, who, based on the typological model of the analysed metaphor, highlights the “life is a journey on the sea” metaphor in the biblical discourse, based on the cultural model of sailing: “(Hymenaeus and Alexander) have shipwrecked their faith” (1 Tim. 1: 20) (McElhanon 2006: 47).

Characteristic cases of the semantic development of the analysed metaphor are also inherent in the epistemological model of the New Testament, the concretisation of its image scheme with an exclusively figurative component – the image of a wide or narrow gate (Matthew 7: 13 (KJV) in combination with projection onto the path component subjective feelings of lightness or difficulty experienced by the traveler (easy road / hard road) (ibid) (hereinafter the Bible is quoted in the King James version, or the KJV – the version used by Emily Dickinson). Taking the analysis beyond exclusively image-schematic components, this method of metaphorical conceptualisation, according to O. Yekel, “gives the life-journey led by a faithful traveler a certain orientation towards achievement and overcoming” (“achiever” orientation) (Jäkel 2002: 34).

And, finally, when studying the issue of the further semantic development of the “life is a journey” metaphor, which in the context of the epistemological model of Christianity is outlined as “life is a journey to eternity”, it is worth paying special attention to the concept that most often specifies the concept of eternity in

the ideas of a believer, namely the concept of heaven, or the Kingdom of Heaven / Kingdom of God, which corresponds to the English concept of Heaven, or the kingdom of heaven / kingdom of God. In this regard, it should be emphasised that the mentioned concept in relation to the scheme of movement along the path embedded in the analysed metaphor can perform a double function: on the one hand, the Kingdom of Heaven is the equivalent of a final point, an environment that can be entered by travelling a certain way beforehand (Matthew 5: 20; 18: 3 (KJV), and from the second, it is an essence for which such categories as “here” or “there” (Luke 17: 21 (KJV) are not characteristic, since it is unrevealing, extraspatial – and at the same time intimate, existential, intrinsic to the human heart: “the kingdom of God is within you” (*ibidem*). This semantic and functional multifacetedness is correspondingly reflected at the level of conceptual designs, which can obviously be outlined as “the sky is the goal and destination” and “the sky is the traveler's state of mind”.

Speaking about the conceptual factors of the possible interiorisation of the “life is a journey” metaphor into the structure of Emily Dickinson's individual author's conceptual sphere, another epistemological model is worth mentioning, under whose influence this conceptual sphere was formed as a unique set of mutually related senses – the model of romanticism with a certain layering of transcendentalism. Romanticism, in particular, is characterised by a cognitive disposition to elucidate the ontological and eschatological factors of existence in its ideal dimension and in the material dimension of space and time, which is, accordingly, connected with a longing for perfection and an intention to search for faith to fill the unknown that separates these dimensions among themselves. The search for faith, in turn, is often associated with doubt or even challenge, but its very sincerity and genuineness is obviously evidence of the viability of this model in terms of its potential openness to the truths that it is actually aimed at. As for the layering of elements of transcendentalism, in this case they have a generally contemplative character, which is associated with a sense of mystery and reverence for it and which, in turn, somehow smoothes the elements of doubt and challenge, giving the leading senses of the model coherence and harmony. The mentioned factors, as it can be preliminarily assumed, should theoretically make certain corrections in the poet's perception of the “life is a journey”, or rather variations of this metaphor, presented in the context of the conceptual sphere of the contemporary for that time linguistic and cultural community – the specific conceptual domain of a New England resident of the middle of the 19th century, which structured his/her existential experience in the mainstream of the Judeo-Christian tradition of Western culture.

The analysis of Emily Dickinson's poetry shows the active functioning in the structure of her individual conceptual sphere of the topological model of the original “life is a journey” metaphor, which serves to objectify the concept “life” and finds expression in the form of phrases like: “Could live ... Could contemplate the journey” (43) (hereinafter, references to the works of Emily Dickinson are

given by standard numbering without indicating the source), “We journey to the Day” (850), “To wander – now – is my Repose” (718), etc. This observation is clarified taking into account the category of the prototype, given that the metaphor in some places takes the form of “life is a journey on foot”, which is based on the image scheme of the path, the figurative component of which is depicted as a road (9; 10; 344), a way (761; 875; 898), or a course, the track (344; 1260). The structure of this metaphor includes such conceptual mappings as, in particular: “living life – this is movement along the road / shore” and “people walking through life are pedestrians” (7) (the latter, as it should be noted, can be expressed in combination with the means of metonymy – through the word “feet”), for example: “Our journey had advanced – our feet were almost come (615), – where travelers walk along the road outlined as “Being's Road” (ibid); “The feet of people walking home” (7), where the movement “home”, or to eternity, is already carried out along the shore (“on the shore”) (*ibidem*).

In addition to the prototypical variant of the conceptual metaphor “life is a journey”, in the poetry of Emily Dickinson – presumably related to living in a state that has maritime status – a variant based on the cultural model of seafaring is widely represented: “life is a sea voyage.” The structure of the metaphor in this variation includes such conceptual mappings as: “people who go through life are sailors” (“Sailors” (30; 708); “human souls are big / small ships / sails” (“stately sails” (107); “a little boat” (30; 107); “the Ship” (1454); “my bark” (52; 1235); “a Sail” (598); “wandering Sails” (78); “living life is movement on the sea (through the time)” (“on this wondrous sea sailing silently” (4); “whether my bark went down at sea” (52); “down Time's quaint stream ...we are enforced to sail” (1656).

Analysing the conceptual metaphor “life is a journey” in the form in which it was reflected in Emily Dickinson's poetry, it is worth especially emphasising that the complete version of the formulation of this metaphor – which brings its interpretation closer to consideration through the prism of the religious tradition of Western culture – in the epistemological model of the poet, it has the form “life is a journey to heaven”, which, in turn, implies the presence of a corresponding conceptual mapping: “heaven is a goal and a destination”. In the structure of this metaphor, the concept of heaven (Heaven) (195; 344; 1228) is superimposed on concepts equivalent to the concepts of eternity (Eternity (4; 76; 1260) / Immortality (1234; 1616), paradise (Paradise (698; 964; 1260) and, in part, the physical sky – “the skies” (“the sky”) (7; 9; 70; 193) – in the non-physical sense, that is, precisely those concepts that gravitate towards openness as a potential volume and comprehensiveness of meanings. Heaven is an existential reference point for the poet and at the same time – which already constitutes her individual authorial disposition – the ultimate goal of her life's path. Her childhood belief in heaven as the only absolute goal of life is so strong that the same absolute teleological alternative, which should obviously be reflected in the concept of Hell, simply does not exist for her. The latter rather intersects with the concepts of Remorse (744) and Parting (1732), which can obscure the feeling of heaven, but this is by no means an option – the lyrical heroine of her poems sincerely believes that the Lord will accept her – a

sinner (“spotted” (964), insignificant (“small” (964) and naughty, like a little girl (“his little girl” (70), dressed in old-fashioned clothes of an “old fashioned person” “old fashioned – naughty – everything” (70), as she humbly characterizes herself, and the place she will end up in will definitely be heaven (“Heaven” (964), or paradise (“Paradise” (ibid). The epistemological attitude merges in her with the eschatological one, and the sky (Heaven) turns out to be the only one sought and at the same time the only possible one. The paradox, however, is that, being the ultimate goal and destination, heaven at the same time remains “a secret” (1656) – for the traveler, whose experience is limited by the continuum of the path. Therefore, we do not find a generalized image in the poetry of Emily Dickinson that could comprehensively reproduce concept of heaven (Heaven). Within the marinist version of the analysed metaphor, it is displayed as a certain place on land associated with shelter: “the Bay” (43;52), “the Harbor” (739), “our Port” (1656); within the framework of the prototype – as a city or village, i.e. also as places of specific topography: “This place is Bliss – this town is Heaven” (112); “the Village ... whose peasants are the Angels – whose Cantons dot the skies” (9). Her lyrical heroine assures that she knows this place so well, as if she already has tickets there (in another version, a map): “certain am I of the spot as if the checks / the chart were given” (1052) – and at the same time notices that these tickets, or the map, as well as assumptions about how far (7) it goes on this map, can only refer to the category of the path – the Kantian “things for us” – the category of heaven itself do not apply to geography: “Location's narrow way is for Ourselves – there's no Geography” (489). All this is correspondingly reflected in the categories of the image scheme: in the dimensions of the path, as a “thing for us”, the sky is characterized as a final crossroads, which, however, does not involve a choice: “that odd Fork in Being's Road – Eternity – by Term” (615), or as the end point – the point of arrival: “the old – road – ...that stops – at Heaven” (344); in the dimensions beyond the path, as a “thing in itself” – as a certain non-boundary spatial entity that is beyond – “beyond” (313; 761) (an echo of the traditional “the great beyond”, which, according to J. Lakoff and M. Turner, constitutes the goal and at the same time the destination (“destination”) in the structure of the analysed metaphor in general and in Emily Dickinson's poetry (Lakoff 1990: 4) and which in this case is reproduced as a sea reaching beyond infinity (“beside infinity” (1165):

Exultation is the going
Of an inland soul to the sea ...
Into deep Eternity (76).

In this regard, it is interesting to clarify that, while, in the prototypical version of the metaphor, the sea appears before travelers beyond the land route:

Before them lies escapeless sea –
The way is closed they came (1264),

in the version which is culturally marked by the seafaring model it appears as “another sea”:

If my Bark sink
'Tis to another sea –
Mortality's Ground Floor
Is Immortality (1234).

Another mapping of the “life is a journey” metaphor, which characterizes the concept of heaven from the point of view of the goal, is the mapping in the epistemological model of Emily Dickinson that it can be defined as “the sky is a landmark”. This mapping is closely related to the motivation of belonging: the attitude of belonging to the sky, which forms the basis of the poet's intentionality, simultaneously determines the key attitude of cognition. Heaven turns out to be a yardstick for her, a target guide that organises knowledge and helps to discern essences. It is from the perspective of the sky that individual phenomena of life journeys are evaluated in her poetry, and some of them are revealed as an illusion (“isles enchanted” (52); “fictitious shores” (739) in comparison with the eternal unrevealing essence, reflected as “the Harbor” (739), or “the Bay” (52); some – especially challenges – are outlined in their soteriological meanings (an echo of the idea “we must through much tribulation enter into the kingdom of God” (Acts 14: 22 (KJV): reefs (“the Reefs – in old Gethsemane” (313) is a necessary border that must be crossed on the way of the coast beyond the border in relation to it – “the Coast – beyond” (*ibidem*), and the coast that awaits the bargemen (“Bargemen” (7) – as a distance approaching again of the timeless Home, with the thought of which they walk more cheerfully (“with gayer sandals”), singing “Hallelujah” (*ibidem*).

The reproduction of the concept of Heaven in categories that somehow correspond to the image scheme of the path does not, however, exhaust all the facets of the internalisation of this concept in the epistemological model of Emily Dickinson. Formed in the context of the Judeo-Christian tradition of Western culture, this model also contains a reminiscence of the New Testament interpretation of Heaven as an existential entity that is not measured only within these categories and that is outlined as “the kingdom of God is within you” (Luke 17: 21 (KJV), which, accordingly, is reflected in the structure of the analysed metaphor, where, in turn, traces of the conceptual design “heaven is the state of the traveler's soul” can be traced, which, in its author's interpretation, can be assigned to the meaning “heaven is everywhere.” “Is Heaven a Place – a Sky – a Tree?” (489) – reflects the poet in one of the poems, correlating this concept with the concepts of place, earthly – in the sense of the unearthly – heaven or the eternal tree of life (“the tree of life” (Gen 2: 9 (KJV), and thus reveals it for herself as a state – “within you” (Luke 17: 21 (KJV), as a gift – and at the same time a goal: “State – Endowment – Focus” (489). Therefore, the key characteristic of Heaven for her is “Omnipresence” [*ibidem*], given that, obviously, this concept is

revealed to her in a two-dimensional way – as “Heaven above” / “Heaven below” (1205; 756; 1544) – with an emphasis on “Heaven below”, which is in no way related to the end of the path and which the traveler can find at any stage of his life's journey (1205; 1544).

Among the key conceptual mappings that structure the “life is a journey” metaphor in Emily Dickinson's poetry, the projection “difficulties are obstacles” should also be highlighted, which is accordingly reflected in the image scheme embedded in this metaphor. As for the prototype version, in this case the image scheme of the path is supplemented with the characteristics of width and attendance (the number of moving points), resulting in a land road to Heaven (“the Road to Paradise” (1491); “the old – road – ...that stops – at Heaven” (344) – which to some extent brings the interpretation of this metaphor closer to the epistemological model of the New Testament, where a clear conceptual alternative “broad way” vs “narrow way” was outlined (Matthew 7: 13-14 (KJV) – is depicted as “narrow” (489), or even as a simple path (“through lane it lay” (9), “simple and even” (“plain” (1491) and “not often visited” (“lonely” (9), “unfrequented” (10; 344) – in contrast to a path marked by thousands of treads (“a Dimpled Road” (1491). These corrections, combined with the schematic marking of obstacles, which, accordingly, takes on the appearance of steep turns and thorn (“many a turn – and thorn” (344), create a mood background of a difficult road through suffering, which is inherent in mankind since ancient times: “the old – road – through pain ... that stops – at Heaven” (ibid). As for the version of the metaphor marked by the cultural model of seafaring, here the image-schematic markings of obstacles required by the conceptual design “difficulties are obstacles” take on a slightly different figurative component: terrain and sharp turns give way to waves, winds and underwater reefs – “gales” (30; 52); “waves” (598; 107); “breakers” (4); “reefs” (313; 708), “the storm” (254; 619), creating a dynamic picture of a sea voyage full of dangers (“Our Perchance a Gale” (1656); “’Twas such a greedy, greedy wave” (107); “One little boat – o'erspent with gales” (30); “Glee – The great storm is over” (619), which should end with the arrival to the peaceful shore of eternity (Eternity), where there are no longer obstacles and associated trials (“the shore where no breakers roar – where the storm is o'er” (4).

Along with the conceptual mapping “difficulties are obstacles”, there is another mapping in Emily Dickinson's poetry, which contains a reminiscence of the atmosphere of spirituality of ordinary inhabitants of her cultural environment and which can be described as “Angels are guides”. For her lyrical heroine, Angels are living and close creatures that actually combine “Heaven above” and “Heaven below”, inhabiting these dimensions and freely traveling from one to another (7; 231; 895). In particular, in the “Heaven below” dimension, Angels not only help travelers overcome life's difficulties and reach “Heaven above” (30; 78; 150), but also with their saving presence remind them of the very existence of the dimension “Heaven below” (1544).

As it can be seen from the wording, the conceptual designs that structure the “life is a journey” conceptual metaphor in Emily Dickinson’s work are outlined, namely: “living life is movement along the road / along the sea”, “people who live life are on foot travelers / navigators”, “the sky is the goal and destination”, “the sky is a reference point”, “the sky is the traveler’s state of mind”, “difficulties are obstacles”, including “the way to heaven is a narrow path”, “Angels are guides” – generally coincide with the mappings that traditionally structure this metaphor within the conceptual sphere of the linguistic and cultural community to which the poet belonged – the conceptual sphere of New Englanders at the middle of the 19th century, formed within the Judeo-Christian tradition of Western culture. This is explained by the fact that the analysed metaphor can be defined as a basic, general one, that is, exactly that metaphor which, according to G. Lakoff and M. Turner, “is an expression not of the unique work of individual poets, but of the way in which representatives of a certain culture conceptualize their experience” (Lakoff 1989: 9). Presented in unique figurative and substantive contexts, it was expanded and developed in the work of Emily Dickinson – with the possible exception of the meanings “Heaven above” / “Heaven below” where the mechanism of semantic development can already be traced – and precisely thanks to the application of these cognitive mechanisms, it was revealed in new facets of semantic and expressive possibilities, but the basic structure of its conceptual mapping remained unchanged.

However, it is worth noting that the mechanisms of expansion and development applied in the process of learning the conceptual metaphor “life is a journey” do not limit Emily Dickinson’s cognitive arsenal. The traditional conceptual mappings structuring this metaphor are subjected by the poet to the mechanism of semantic development carried out in the direction of integration into the generally Christian way of conceptualising the reality of individual ideas of romanticism and, in places, transcendentalism, bound by the expressed intention to understand the existential origins of being. This is, in particular, a complex of conceptual mappings “the sky is a [meaningful] landmark” and “difficulties are obstacles”, sometimes transformed into “a life without meaning is a journey without a goal” and “difficulties accompanied by a loss of meaning is a lost path” (including – which is very characteristic of Emily Dickinson – cognitive difficulties associated with limited possibilities of knowing the existential essences of being in the conditions of the space-time continuum of the path). The aforementioned complex of mappings is reflected in three dispositions of the image scheme: a moving point-traveler against the background of a lost path with an explicit indication of separation from heaven (“I saw no way – the Heavens were stitched” (378); a moving point-traveler against the background of a lost path with an implicit indication of separation from the sky, which is achieved by creating the effect of the consequences of such separation – darkness or limited visibility (“My wheel is in the dark! I cannot see a spoke ... My foot is on the Tide!” (10); “From Blank to Blank – A Threadless Way – I pushed Mechanic feet” (761); a moving point-traveler against the background of a lost path without pointing to the sky (“I

... lose my way like a little Child and perish of the cold” (898); “A Door just opened on a street – I – lost – was passing by” (953). Each of these dispositions is an expression of a unique set of motivational and semantic factors that make up the intentionality of romanticism: Emily Dickinson as its exponent is characterised by a maximum attitude towards the intuitive understanding of the ontological and eschatological dimensions of being, projected into the dimension of spirituality, that is, precisely the attitude that within the limits of spatial – the time continuum of existential upheavals and related searches for meaning manifests itself as a heightened longing for an ideal and an eternal beyond-boundary essence – “the great beyond”. The ideal to which she strives is experienced by her as something real and unquestionable, in the existence of which she is absolutely sure (964; 1052) – and at the same time unattainable: an ideal to which she sometimes does not see a way. This is where the feeling of off-road emptiness as being outside the meaning, where everything loses weight and where – for a moment – she is even visited by apathy: “To stop – or perish – or advance – alike indifferent” (761) appears in places in her works. Therefore, as part of the image scheme of the journey, images of a lost ship (“a little – little boat ... my little craft was lost” (107) or a ship drifting at the will of the waves (“Adrift! A little boat adrift!” (30). Sometimes this feeling takes on an all-encompassing character and is associated with the loss of the world (“I lost a World – the other day! Has Anybody found?” (181), but – what is especially worth emphasising – such moods never lead her to lose herself, of its inner essence. Even under the conditions of complete or partial loss of the path on the image scheme of the analysed metaphor, in its interpretation, the traveler always remains – and he continues to walk. Even if the path is not visible at all, and its expected goal – “the great beyond” – seems something far and totally inaccessible (“If end I gained it ends beyond” (761), her lyrical heroine tries to find it and partially finds it. She gropes (“I shut my eyes – and groped as well” (761) – and the path appears again. The connection with the sky, from which it is currently closed, is not interrupted, and in this regard the image in Emily Dickinson's poetry is indicative, which can be interpreted as the “pillars of the sky” or “pillars of the world”: “I saw no way – the Heavens were stitched – I felt the columns close” (378), and in the conditions of this connection she sometimes – and here, obviously, an echo of the existential feeling of unity with the truth, inspired by transcendentalism – comes for a moment to comprehend the origins of being (“I touched the Universe” (ibid), which in fact help her to once again embark on the path of life's journeys, which this time already takes the form of a circle or, perhaps, a parallel (“I alone – a Speck upon a Ball – went out upon Circumference” (ibidem), but which nevertheless remains a path, that is, an entity beyond “the great beyond” (beyond the Dip of Bell” [ibidem]: cf. “the Bells of Paradise” (1491)). Considering these moments, it becomes obvious that the fragmentary scheme of the lost path is associated in Emily Dickinson's poetry not with hopelessness, but rather with lyrical nostalgia combined with an orientation towards overcoming, moreover, with faith: since the image scheme of the darkened path implies in her

interpretation of the final option of light: “Yet have all roads a clearing at the end” (10). She ultimately accepts the temporary darkness of unknowns and trials (“My faith that dark adores” (7) as a guarantee of solving the mystery of heaven and the future resurrection (*ibidem*).

Speaking about the conceptual mapping “difficulties are obstacles”, which, due to the application of the processing mechanism, was transformed into “difficulties accompanied by the loss of meaning is a lost path”, it is worth noting that in the context of Emily Dickinson's poetry, it is traced in a complex with the mapping “heaven – it is a [meaningful] reference point”, developed not only in the direction of “a life without meaning is a journey without a goal”, but also, one might assume, “difficulties bring one closer to heaven”. In particular, we are talking about the work “I stepped from Plank to Plank” (875), in which there is an image scheme of a broken path (in one of the versions it is explicitly traced: “A slow and cautious way” (875), in the other it remains implicit: “So slow and cautiously” (875), where the journey bordering on difficulty is carried out in close proximity to the stars.

Having highlighted the means that are the linguistic expression of the metaphor “life is a journey” in Emily Dickinson's poetry, it becomes obvious that this metaphor is highly functional in its epistemological model. Moreover, as shown by the comparative analysis of the conceptual mappings of this metaphor in the individual author's concept sphere of the poet and in the conceptual sphere of the linguistic and cultural community to which it belonged, in the generalized conceptual sphere of the inhabitants of New England in the 19th century, which was formed in the context of the influences of the Judeo-Christian tradition of Western culture, most of these mappings are a poetic expansion and development of traditional ones, and only some of them are subject to the mechanism of semantic development. All this is evidence that, at the level of the analysed metaphor, Emily Dickinson's individual concept sphere closely approaches the concept sphere of Christianity, in certain aspects integrating the motifs of romanticism and transcendentalism.

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ABSTRACT

The features of the LIFE IS A JOURNEY complex conceptual metaphor in Emily Dickinson's cognitive arsenal were traced in the article. A comparative analysis of the functioning of the metaphor in the author's conceptual universe and the conceptual framework of the cultural community she belonged to was carried out. This type of analysis is considered as a valuable tool for the identification of cognitive mechanisms underlying the integration of complex conceptual metaphors into individual conceptual frameworks. The analysis is performed according to the paradigm of cognitive linguistics.

Key words: complex conceptual metaphor, image-schematic structure, cognitive mechanisms

REZUMAT

În articol sunt analizate trăsăturile metaforei conceptuale complexe *VIATA ESTE O CĂLĂTORIE* în arsenalul cognitiv al lui Emily Dickinson. A fost efectuată o analiză comparativă a funcționării metaforei în universul conceptual al autoarei și în cadrul conceptual al comunității culturale căreia îi aparținea. O astfel de analiză este considerată un instrument valoros pentru identificarea mecanismelor cognitive ce stau la baza integrării metaforelor conceptuale complexe în cadre conceptuale individuale. Analiza este efectuată conform paradigmei lingvisticii cognitive.

Cuvinte-cheie: metaforă conceptuală complexă, structură bazată pe o schemă figurativă, mecanisme cognitive