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CONCEPTUAL METAPHORS: LIFE IS A JOURNEY IN DOCTOR MARIGOLD BY CHARLES DICKENS

Abstract. This paper explores the application of Conceptual Metaphor Theory (CMT) to the language and narrative structure of Charles Dickens' short story Doctor Marigold. It identifies and discusses some of the numerous correspondences between the source domain and target domain which underpin the structural metaphor LIFE IS A JOURNEY, such as THE PERSON LEADING A LIFE IS A TRAVELER, HIS PURPOSES ARE DESTINATIONS, THE MEANS OF ACHIEVING PURPOSES ARE ROUTES, etc. The analysis establishes the rich mapping nature of the LIFE IS A JOURNEY metaphor which might provide an explanation for its being an entrenched metaphor. This metaphor also structures the whole narrative of the short story. The linguistic evidence and the narrative structure reveal the cognitive processes in which both everyday and literary language are grounded.

Keywords: conceptual metaphor, cognitive unconscious, LIFE IS A JOURNEY, cognitive domains, mapping, narrative structure

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КОНЦЕПТУАЛНИ МЕТАФОРИ: ЖИВОТЪТ Е ПЪТЕШЕСТВИЕ В ДОКТОР МАРИГОЛД НА ЧАРЛС ДИКЕНС

Резюме. В това изследване се използва теорията за концептуалната метафора върху езика и наративната структура на краткия разказ Доктор Мариголд на Чарлз Дикенс. Отбелязват се и се анализират някои от многобройните корелации между изходната сфера и сферата цел на концептуалната метафора ЖИВОТЪТ Е ПЪТЕШЕСТВИЕ, като ЧОВЕКЪТ, КОЙТО ЖИ-

ВЕЕ, Е ПЪТЕШЕСТВЕНИК, НЕГОВИТЕ ЦЕЛИ СА ДЕСТИНАЦИИ, А СРЕД-СТВАТА ЗА ПОСТИГАНЕ НА ЦЕЛИТЕ СА МАРШРУТИ, и т.н. Анализът показва богато картиране на метафората ЖИВОТЪТ Е ПЪТЕШЕСТВИЕ, което би могло да бъде обяснение за конвенционалността на тази метафора. Корелациите са установени и в наративната структура на разказа.

Ключови думи: *концептуална метафора, неосъзнат когнитивен процес, ЖИВОТЪТ Е ПЪТЕШЕСТВИЕ, когнитивни домейни, картиране, наративна структура*

1. Introduction

Paul Ricœur asserts that the main agenda for humans to tell stories is to understand life and themselves. Human nature becomes comprehensible through the act of reflection and interpretation in the form of storytelling (Ricœur 2004). In other words, narrative structures function as a tool for a better understanding of human experiences. In the same manner, cognitive science, and cognitive linguistics in particular, aim to provide a framework for discovering conceptual structures by studying the linguistic expression of these processes in all their instantiations, from common everyday uses to literary examples.

This paper provides a fine-grained linguistic analysis of the short story *Doctor Marigold* by Charles Dickens. The plot of the story revolves around the eponymous character Doctor Marigold. The reader follows the journey of Marigold's life, from the moment of his birth, through his occupation as a Cheap Jack, until the conclusion of the story when he is of old age. A Cheap Jack is 'a travelling hawker who offers bargains, usually offering his wares at an arbitrary price and then cheapening them gradually' (OED). In the course of the story Dr. Marigold loses his family, his daughter dies as a result of his wife's abuse and the wife seemingly kills herself out of guilt, and then he adopts a new child – a deaf and mute orphan girl. The story then follows the struggles both face in a setting between the world of hearing and the world of the deaf. This story presents itself as an appropriate platform to study the cognitive linguistic claim that LIFE is conceptualized as a JOURNEY in the context of literary language. In this short story Dickens succeeds in including almost an entire life's rites of passage; birth, marriage, having children, death, tragic events, etc. Also, the nature of Marigold's profession as a traveling hawker enriches the story's suitability for the conceptual metaphor¹ LIFE IS A JOURNEY by providing the narrative with a framework of physical journeys during which the protagonist's life

¹ I will refer to conceptual metaphor from now on simply as metaphor.

unfolds. All of the aforementioned establish *Doctor Marigold* as a fitting platform for such an analysis.

2. Theoretical Background

Lakoff and Johnson (1980 & 1999) and most cognitive linguists nowadays accept that metaphorical conceptualisation is a powerful cognitive process in which everyday language is grounded and is structured in a pattern of concrete domains being used to understand and construct abstract concepts:

“Our experience of physical objects and substances provides a further basis for understanding – one that goes beyond mere orientation. Understanding our experiences in terms of objects and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. Once we can identify our experiences as entities or substances, we can refer to them, categorize them, group them, and quantify them—and, by this means, reason about them” (Lakoff and Johnson 1980: 26).

In other words, they claim that the conceptual system that structures language is the same as the one that structures thought, and since an analysis of the thought process in the human mind is practically impossible, language becomes an attractive way of researching the claim of cognitive studies that not only is a lot of language metaphorical at its core, but human thought is as well. Lakoff and Johnson claim that through linguistic evidence they have discovered that our common conceptual system is predominantly metaphorical in nature. They use as an example the metaphor ARGUMENT IS WAR with linguistic examples like ‘Your claims are *indefensible*’ and ‘I’ve never *won* an argument with him’ as support (Lakoff and Johnson 1980: 4). They argue that examples like the ones just mentioned support the cognitive claim that metaphor is not just a feature of language, simply in the form of words, but a fundamental feature of human thought. Moreover, they clarify that whenever metaphor is mentioned in the cognitive context, metaphorical concept is what is meant by it. To put it in another way, the proposal that human thought is metaphorical in nature would justify the embodiment theory: one’s physiological experiences in the world serve as the ultimate foundation for all of the conceptual abstractions, imagined scenarios, and other language skills that underpin meaningful human cognition and interaction (Pelkey 2023: 4).

Zoltán Kövecses supports the claim about the metaphorical nature of human thought and the recurring emergence of *primary* metaphors (Grady 1997) in his research of universals and variations in Conceptual Metaphor Theory (CMT) in connection with culture (Kövecses 2005). He also mentions the existence of source and target domains and the necessity of the source domain to be of a more concrete nature. He provides metaphors such as AFFECTION IS WARMTH, LIFE IS A JOURNEY, and LOVE IS A JOURNEY as examples for the nature of the domains. In these examples, the source domains (WARMTH and JOURNEY) are concepts that are much more concrete in our minds and can be conceived in a more straightforward way than the target domains (AFFECTION, LIFE, and LOVE), which are more abstract and hence more difficult to be defined in all their features. Lakoff and Johnson define these metaphors as structural metaphors, which “allow us...to use one highly structured and clearly delineated concept to structure another” (Lakoff & Johnson 1980: 61). In the case of LIFE IS A JOURNEY, the concrete concept of JOURNEY in the source domain structures the more abstract concept of LIFE in the target domain. Kövecses also elucidates the universality of metaphor and the presence of domains with the example of SOCIETY IS A FAMILY. He explains that even though there are many versions of the concept FAMILY throughout the cultures of the world (e.g. a family with an authority figure in the center that employs the principles of rewards and punishments, or a family that is based on the foundations of helping, caring for and empathizing with each other), it does not annul the fact that a concrete concept (FAMILY) is used as the source domain in order to structure an abstract concept (SOCIETY) that is the target domain. To put it differently, no matter how diverse our experiences in various cultures are, the cognitive processes and structures behind our comprehension of the world and human thought appear to have stable and recurring elements in it.

One of the metaphors that has been singled out as one of the most entrenched in human cognition is LIFE IS A JOURNEY. This metaphor is employed as a paradigm by Lakoff and Turner (1989) in their analysis of poetic imagery in various poems, while Tucan (2013 & 2021) demonstrates its power in a literary analysis of a number of Hemingway’s short stories with the aforementioned metaphor at its core. Lakoff and Turner demonstrate how this metaphor and others enable the reader of poetry to understand the more complex language in it due to the metaphorical nature of human thought. For example, one’s understanding of a purposeful life is based on LIFE IS A JOURNEY. A life with purpose is a life with destinations and paths that lead the traveler, the person leading the life, to these destinations. In the same manner, children ‘get off to a good start’ and the elderly are ‘at the end of the

trail' are more examples of how one's concept of life is structured through LIFE IS A JOURNEY (Lakoff & Turner 1989: 4).

Tucan, on the other hand, focuses less on specific linguistic examples in her research and uses LIFE AS A JOURNEY as the basis of the reader's ability to read and structure a broader understanding of a story. She has identified a variety of short stories by Hemingway that share a narrative structure with LIFE IS A JOURNEY at its core. By identifying a metaphor behind the narrative structure of some of Hemingway's short stories, she was able to analyze the narrative tools used in the stories in a cognitive context.

The metaphor LIFE IS A JOURNEY is also used by Lakoff in his argument regarding the experiential basis of metaphors and their connection to our understanding of the world. Lakoff discusses how languages contain a myriad of metaphors with novel metaphors being extensions of this system. In the Event Structure Metaphor, achieving a purpose is likened to reaching a destination or acquiring a desired object due to correspondences in everyday experience. For example, to get a drink of water, one needs to go to a water source. The metaphorical mapping of A PURPOSEFUL LIFE IS A JOURNEY is based on life goals being seen as special cases of purposes, which are destinations. Experiential bases drive metaphors, but not every language will have certain metaphors. Lakoff also mentions that the experiential basis does not predict that languages will have a MORE IS UP metaphor, but rather the impossibility of a LESS IS UP metaphor, and that learning a metaphor is easier if it aligns with our shared experiences (Lakoff 2006: 226-27).

Concerning domains, the metaphor LIFE IS A JOURNEY can be depicted in the following way:

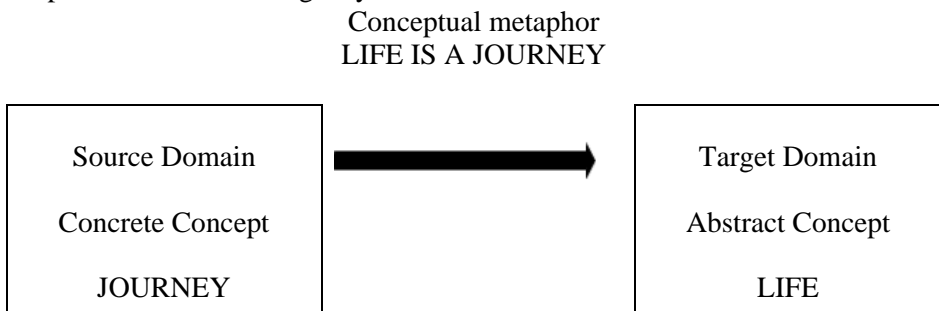


Figure 1. The Structure of Life is a Journey Metaphor

In this case, the concrete concept, or source domain, JOURNEY is employed in order to structure the more abstract concept, or target domain, LIFE. The same aspect of CMT is also discussed by Barcelona and

Valenzuela, who associate human imagination and CMT with one’s understanding of language and thought. They explain how humans make sense of intricate mental experiences by relating them to simpler bodily experiences through the use of imagination, which is also the basic tenet of CMT. They identify metaphor as an unconscious and effortless cognitive process that establishes mental mappings from one domain, a more concrete concept, onto an abstract concept. This renders metaphor a cognitive mechanism that functions as a tool of understanding with the aid of source and target domains. The mental mappings between the two domains are used to transfer attributes of the source to the target (Barcelona & Valenzuela 2011: 27-28). For example, in *LIFE IS A JOURNEY*, one mapping would be *the person leading a life is a traveler*. In this instance, the more concrete concept of a traveler aids the structuring of the more abstract concept of a person leading a life. Lakoff, Turner, and Kövecses have also identified specific mapping correspondences between the two domains:

Source Domain Concrete Concept JOURNEY		Target Domain Abstract Concept LIFE
1. A traveler	➔	1. The person leading a life
2. Destinations	➔	2. Their purposes
3. Routes	➔	3. The means for achieving purposes
4. Impediments to travel	➔	4. Difficulties in life
5. Guides	➔	5. Counselors
6. The distance traveled	➔	6. Progress
7. Landmarks	➔	7. Things you gauge your progress by
8. Crossroads	➔	8. Choices in life
9. Provisions	➔	9. Material resources and talents

Figure 2. *Mapping Correspondences between Domains*

Figure 2 provides an illustration of the mental mappings, or correspondences, just mentioned. *Mapping* can help improve our understanding of the conceptual process as Ungerer and Schmid (Ungerer and Schmid 2006: 119) explain, mapping serves as the connection between the concepts in a metaphor, determining which characteristics from the

source domain will be linked to the target domain. They have also pinpointed three crucial elements of mapping. One of these elements is image schemas, which have a strong basis in physical sensations, like 'inside-outside'. The next type is fundamental connections, which are not physical sensations, but help us understand occurrences and behaviors; for example, movement goes hand in hand with change. The third type is evaluations that depend on culture and are mainly applicable to people within that culture. The metaphor *John is a pig* is the most effective illustration of this concept. In Western society the term *pig* is considered derogatory, but in China it can be used affectionately among people in a romantic relationship. In short, the interpretation of a metaphor can vary based on the cultural background of the speaker and the listener.

In addition, mapping in metaphors can be described as *rich* or *lean*. Rich mapping occurs when multiple characteristics from the source domain of a metaphor are attributed to the target domain. The most illustrative example of rich mapping is most likely TIME IS MONEY. In this comparison, TIME is associated with various aspects of MONEY, not just one, to illustrate different characteristics of the concept. In lean mapping, the reverse occurs when only one or a few elements from the source domain are assigned to the target domain. Going back to the example of John being a pig, one can observe that one aspect of the source domain (pig) is connected with the target domain (John) – being dirty or eating any food and large quantities of it. In addition, lean mapping can only occur when the subject area is not overly abstract and has unique characteristics (Ungerer and Schmid 2006: 126).

Taking into account the theory of rich and lean mapping, LIFE IS A JOURNEY with its nine correspondences in Figure 2 can be identified as a metaphor with rich mapping. In their analysis of mappings in CMT, Ungerer and Schmid identify TIME IS MONEY and LIFE IS A JOURNEY as entrenched metaphors which underlie a lot of everyday language use (Ungerer and Schmid 2006: 133). They compare these metaphors to less entrenched metaphors, such as WINTER IS FOOD and SUN IS THE EYE OF HEAVEN. It becomes apparent from this juxtaposition that the more entrenched metaphors tend to be, the richer their mapping is and that the less entrenched metaphors are the more inclined towards lean mapping. This aspect of metaphor entrenchment gives ground to the claim that because of the rich mapping of LIFE IS A JOURNEY and its entrenched nature that parallels it, it seems to be common in many narratives as suggested by Tucan.

The cognitive approach to literary studies is based on one major claim: that literary language just like everyday language is grounded in basic

cognitive processes and as such literature and narration are perceived as *natural* consequences of the human mind (Tucan 2021: 69). This claim then provokes a need for a better understanding of the intricacies of language and cognition, which are products of the mind and the body. While there are many different examples of approaches such as cognitive poetics and cognitive narratology, all of them have the same basis at the core of their research: any text of literary or common ‘nature’ is ‘the outcome of the workings of shared cognitive mechanics’ (Stockwell 2009: 1).

Taking the cognitive claim into account, the goal of literary criticism with a cognitive motivation should be to find and explain such mechanisms in literary texts. With the cognitive approach the focus shifts to the unconscious mental processes employed while reading a text. By ‘reading a text’, I do not mean only the academic style of close reading of literary texts but I also include any type of literary reading performed by any person at any point. This includes reading for personal entertainment, reading for societal purposes, and much more. In other words, I focus on the reading habits and mechanisms of what the ‘regular’ reader is doing while reading a text and how they try to make sense of it. This is so because readers usually do not consciously register the linguistic features and cognitive processes involved in their analysis of a text. The question at hand here is: How do readers make sense of a text, and are there consistencies in the reading process and comprehension of a text? The first step to answer this question is to accept that rather than focusing on the differences in the various forms of reading people perform, one has to focus on the similarities that can be encountered in the structures behind the readings and how these similarities are grounded in the assumption of the shared embodied experience from which literary language emerges.

The impact of shared conceptual mechanisms on interpreting literature is significant, as literary texts function as a reflection of our everyday cognitive abilities. Contrary to the misconception that everyday language is simple and obvious, and to traditional literary analysis cognitive research in literature which focuses on the unique literary devices, poetic structures, and original forms that differentiate literary language, cognitive research approaches literary and everyday language in the same manner. Traditional literary criticism analyzes the complex relationship of language and thought, prompting a closer examination of the deeper meaning within texts. However, there is often a tendency to overlook the unconscious understanding that underlies our interpretation of literature, dismissing it as too basic to deserve a more in-depth exploration. This leads to the following challenge in connecting literary criticism with linguistic metaphor analysis: the critics’ goal is to create engaging and original interpretations of literary

pieces, while linguists focus on generating reliable analyses and explanations (Steen and Gibbs 2004: 339). According to Turner, understanding how readers derive meaning from literary texts should involve more than just interpretation; it should explore the fundamental cognitive processes that shape our reading experiences (Turner 1991: 49-50). By recognizing the role of everyday cognitive frameworks such as category patterns, image schemas, and analogies, we can begin to unravel the layers of meaning embedded within literature. The focus of cognitive literary studies is to challenge the traditional idea of reading by exploring how readers come to understand a literary text. In due course, cognitively oriented literary studies seek to challenge the conventional understanding of reading, emphasizing the complexity and richness of both everyday language and literary texts.

Everyday life involves building imaginative conceptual connections that become automatic and do not require conscious attention once mastered. Similarly, in the process of reading literary works, readers are not aware of how they create conceptual connections, as these connections have become so deeply rooted in their minds that they are unconscious. While one might have a theoretical understanding of what the cognitive unconscious is, one has no conscious access to the inner workings and operative procedures. John Kihlstrom defines the cognitive unconscious as 'mental structures and processes that, operating outside phenomenal awareness, nevertheless influence conscious experience, thought, and action' (Kihlstrom 1987: 1). Following these arguments by Kihlstrom, one can reason that while the processes that structure one's ability in thought and language may not be consciously accessible by people, it is still an intriguing aspect of how one's understanding of the world is structured as such. This attempt at understanding the human conceptual process is then used as the basis of analysis by scholars who aim to find examples of such patterns in the form of metaphors not only in everyday language, but also in all kinds of linguistic discourse. Cognitive studies aim to dismiss the misconception that understanding basic concepts is simple and obvious. As Turner explains, understanding the unconscious mind is crucial for comprehending how humans create symbolic products such as everyday and literary language (Turner 1991: 18-19). Cognitive science seeks to provide a scientific explanation of how humans develop and produce these remarkable creations. In the rest of the paper I aim to look at the cognitive processes, specifically the correspondences of *LIFE IS A JOURNEY*, in the form of linguistic evidence in a literary text. While scholars like Tucan focused on the metaphorical structure in the narrative tools of fiction, my emphasis will be mainly on the linguistic examples present in the text and how they fit into

the context of CMT. This will be then followed by a shorter analysis of metaphors in the narrative structure of the story.

Considering the theoretical background mentioned above, LIFE IS A JOURNEY becomes apparent as an example of an entrenched metaphor with rich mapping present in literary texts. The metaphor contains at least nine correspondences according to Figure 2 and in the Discussion and Results section I will attempt to find linguistic evidence in *Doctor Marigold* for as many of them as possible. This particular text provides examples of most of the correspondences but not all need to be present in this text. This paper focuses only on the ones exemplified in the text that structure one's understanding of the story.

Having provided the necessary theoretical background to metaphor, I now turn to the method of identifying this phenomenon in Charles Dickens' short story *Doctor Marigold*. For this, I have chosen a previously proposed approach that provides a good basis for the analysis of a short text. The method is referred to as "metaphor identification procedure" (MIP) and it has been developed by the Pragglejazz Group. It involves the following steps:

1. Read the entire text–discourse to establish a general understanding of the meaning.

2. Determine the lexical units in the text–discourse

3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.

(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context.

For our purposes, basic meanings tend to be

–More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste.

–Related to bodily action.

–More precise (as opposed to vague)

–Historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

(c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical. (Pragglejaz Group 2007: 3)

As can be seen in the steps described above, the processes for recognizing a metaphor necessitate consistency in the pursuit of the meaning of the lexical units. This indicates that only certain dictionaries ought to be utilized to ascertain the meanings of the words. The uniformity of dictionaries guarantees that when several individuals participate in this process related to the same text, there is no confusion of definitions and outcomes of analysis. Therefore, I have decided to utilize the Oxford English Dictionary (OED) and the Merriam-Webster Dictionary (MWD). I will primarily depend on OED because the text originates from Britain, but I will refer to MWD if any uncertainties arise. Furthermore, although the significance of context for recognizing metaphor is emphasized in MIP, I contend that context in the aforementioned approach is applied in its broad sense. To ensure clarity, I would also like to provide a definition of context: “. . . a context is what the participants themselves define as relevant in the social situation” (Van Dijk 2009: 5). This definition, also found in the studies by Kövecses (2015), assists in the recognition of metaphor in literature, as it emphasizes the significance of context for both the author and the reader, who may come from varying ages and cultural backgrounds. In other terms, the approach regards context merely as the immediate surroundings of the words in the sentence, what comes before and/or what follows. MIP, however, overlooks several other aspects of context. Context encompasses far more than merely the text alone. Context encompasses nearly everything associated with the two participants, the reader and the writer, and beyond. The experiences of the producer, here the writer, and the recipient, here the reader, in relation to family, society, politics, etc., along with shifts in language. Moreover, several scholars have voiced a critique concerning the restriction to lexical units. MIP considers a lexical unit as one word. Given that metaphors frequently appear in set expressions, analyzing the lexical unit in isolation becomes somewhat counterproductive. Therefore, when needed, lexical units will be analyzed as a phrase to ensure the presence of metaphorical or metonymic meaning. By phrase, I refer to nearly any arrangement of words combined, provided that this arrangement imparts a meaning that would not typically be seen as metaphorical.

3. Discussion and Results

3.1. Linguistic Analysis of the Text

Taking into account the theory discussed above, I will now look into providing linguistic evidence from the text and outside of it for as many

mappings listed in Figure 2 as possible. For the first one, an example can be found immediately in the first paragraph of the text: ‘Willum Marigold *comes* into the world’ (Dickens 2005: 1). In this example, *come* establishes Marigold’s father as a traveler, just like in the correspondence in Figure 2. Just like a traveler comes and goes, the same way a person is born and dies. *Comes*, in this case, is understood as the birth of a person. In the same sentence one can also find ‘*went* out of it too’ (Dickens 2005: 1). This is another example of the same correspondence and an immediate juxtaposition is created in this sentence. An illustration of the target and source domain relationship through these examples can be depicted as such:

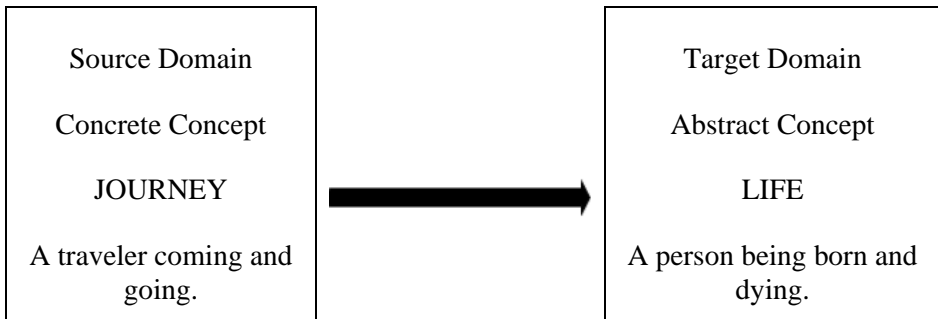


Figure 3

In Figure 3 one can observe how our concrete understanding of a traveler coming and going in their travels aids in structuring the more abstract idea of a person being born or dying. For the same correspondence, one could also mention ‘She has *left* us’ and ‘The baby has finally *arrived*’. Similarly to the examples from the text, the external evidence² is associated with birth and death as key concepts in the mapping THE PERSON LEADING A LIFE IS A TRAVELER.

For the next correspondence, one phrase that stands out is ‘that’s the chance of sending Myself to *Parliament*’ (Dickens 2005: 3). It is an excerpt from a monologue by a Dear Jack, which is what Doctor Marigold calls the politicians of his days, and one can see how the destination *Parliament* is used here as the purpose of the speaker. This serves as an example of the THEIR PURPOSES ARE DESTINATIONS correspondence since the destination of the parliament is understood as a successful career as a politician and their purpose in life. Other external examples of the same mapping are ‘I will be a movie star, but I am not *there* yet’ and ‘My manager

² By ‘external evidence’ I mean linguistic evidence that is not from *Doctor Marigold*.

praised me for *reaching my yearly goals*'. In both examples, the rather abstract notion of a purpose is structured through the usage of more concrete concepts. *There* is not a place but rather the fulfillment of the speaker's purpose of becoming a movie star. In the same manner, *reaching goals* is not somewhere you go, but it is phrased as such because that is how we structure purposes in our cognitive processes; as destinations.

The DIFFICULTIES IN LIFE ARE IMPEDIMENTS TO TRAVEL correspondence can be seen in the text in the following example: '...which, as it turned out, kept my time and attention a good deal employed, and helped me *over the two years' stile*' (Dickens 2005: 12). In this scene Marigold is talking about his time apart from Sophy and its hardships. The focus of this example is on the words *over* and *stile*. *Over* is a preposition that can be found in the correspondence DIFFICULTIES IN LIFE ARE IMPEDIMENTS TO TRAVEL quite often. This is because of the nature of having to pass over an obstacle in your travels. In the same manner, *stile* is connected to traveling as well, since it means 'an arrangement of steps, rungs, or the like, contrived to allow passage over or through a fence to one person at a time, while forming a barrier' (OED). *Stile* functions in the metaphors as an obstacle and as a solution to Marigold's problems at the same time. Moreover, the fact that this word is very culturally based because of the stile's traditional usage in Britain, and specifically in Victorian England and earlier, proves this word is an intriguing instance of metaphor. As mentioned in the theoretical background, culture-based metaphors are an important aspect of CMT because of the cultural knowledge needed in order to comprehend it fully. In the same manner, one needs to be aware of the cultural meaning of the word and the correspondence in question in order to correctly identify this example. Another case of the same correspondence in the text is '...it will be a delightful proof to both of us that we have *got over our difficulty*' (Dickens 2005: 13). *Over* appears again and has the same function as in the previous one. External examples for this correspondence are 'He's lost *his way*' and 'He has a *rocky road* ahead of him' (Lakoff, Espenson & Schwartz 1991: 37). In these examples one can observe how the abstract idea of difficulties in life can be structured through a *lost way* and a *rocky road*. In other words, the attributes of having problems while traveling are mapped from the source domain JOURNEY to the target domain LIFE through this correspondence to better form the concept of DIFFICULTIES IN LIFE.

Regarding the COUNSELORS ARE GUIDES correspondence, a very simple sentence from one of Marigold's conversations proves to be of interest: 'I have been her only *teacher*, sir' (Dickens 2005: 11). In this utterance by Marigold, he admits to being the only person who guided Sophy

through her life. He takes her from the abusive situation she was in and travels with her. During these travels he guides her not only from place to place, but also through life. The example is a response by Marigold to a question regarding Sophy's obvious ability to participate in society despite her lack of hearing. The concrete notion of a person guiding you on your journey is employed here to structure the abstract notion of a counselor of life. Examples outside of the text are 'The wise woman *showed him the way*' and 'My high school employed a full-time *guidance counselor*' (Lakoff, Espenson & Schwartz 1991: 37). Once again, in this example, one can observe how the correspondence functions when it comes to understanding GUIDES as COUNSELORS in life. Just like a guide leads a person through a path, the wise woman and the guidance counselor can *show* someone *the way* to lead their life.

The correspondence PROGRESS IS THE DISTANCE TRAVELED is present in 'To take her *about the country*?' (Dickens 2005: 11). At a first superficial glance, one might assume that this example can be read only as literal. In this extract Marigold is being asked by Sophy's teacher at the school for the deaf what he will do with her after she finishes her education there. *About the country* can simply mean that they will travel to places, but there is more to it. Sophy was stuck in an abusive place and would have stayed there if it were not for Marigold. In other words, the fact that she is now able to travel the country is not only the literal distance she travels, but also the progress she has made in life. In this instance of the correspondence PROGRESS IS THE DISTANCE TRAVELED, the concrete notion of how much distance she can travel now is used to illustrate the progress she has made in her life - from a person that was *stuck* to a person being able to develop and be independent. External instances of the same correspondence are 'We've come *a long way*' (Lakoff, Espenson & Schwartz 1991: 37) and 'You have *a long road* ahead of you before you are ready'. In a comparable manner to the example from the text, the *long way* and the *long road* depict the progress that is either behind or in front of the people in question, since it is a distance they need to cover in order to progress in life.

For the correspondence THINGS YOU GAUGE YOUR PROGRESS BY ARE LANDMARKS the linguistic evidence present in the story is 'I shall never pass that same *establishment* without a heartache and a swelling in the throat' (Dickens 2005: 12). In this sentence, the establishment Marigold left Sophy in to study and become more independent functions as a landmark that illustrates their progress in life. The very concrete concept of a landmark in the form of the school for the deaf substantiates the abstract concept of Marigold and Sophy's progress in life. Even after Sophy is not there anymore the mere sight of the establishment is enough to immediately

remind Marigold of the difficult step both of them had to take in order to proceed in their journey of life. External examples for this correspondence are ‘Getting her PhD was a *big landmark* in her life’ (Lakoff, Espenson & Schwartz 1991: 37) and ‘His *biggest landmark* was leaving his job’. In both examples one can see how the idea of a landmark can structure the understanding of progress in life. *Getting her PhD* and *Leaving his job* are moments in life with an abstract structure when it comes to measuring one’s progress. But when they are used as landmarks in one’s journey of life, they directly become more concrete through this correspondence.

3.2 LIFE IS A JOURNEY as a Narrative Structure

In this section I will explore some of these correspondences in *Doctor Marigold’s* narrative structure. Marigold is a person leading a life and a traveler; his purposes are concrete and abstract destinations; his means for achieving purposes are routes, since he needs to be on the road at all times to make a living and to have a life; his difficulties in life and travel are intertwined; guides and counselor are both present in the story and vital to his progress; the progress is seen in the distance covered in space and time; the landmarks are places and events; he is faced with crossroads in the form of travel and choice; his provisions are actual provisions, material resources, and talents.

In their analysis of Dante’s *Divine Comedy*, Lakoff and Turner use the correspondence of PURPOSES ARE DESTINATIONS in the LIFE IS A JOURNEY metaphor to illustrate how the reader is able to understand the imagery in the poem regarding a feeling of lostness in the middle of Dante’s life – meaning that the reader can comprehend this imagery because of the metaphor present in one’s cognitive unconscious (Lakoff & Turner 1989: 9-10). In the same manner, after the death of his daughter and his wife, Marigold is found to be ‘lost’ in the middle of the narrative in the story, (Dickens 2005: 8-9). Marigold explains how he felt ‘lonely’ and ‘down’ after his family’s demise (the death of his daughter and the apparent suicide of his wife) – a feeling he would be able to ‘conquer’ only when he would be working by selling his goods. In other words, he lacked a purpose outside of his vocation, the only purpose in life at that moment being his profession. He was ‘lost’ because he had no ‘destination’, which is a meaning in life outside of his profession. As it is visible in the text, Marigold only describes his working days from the moment his wife and his daughter are not with him anymore. Anything outside of his existence as a cheap jack is practically put in the background until he finds a new destination - the deaf Sophy. This narrative structure is based on the LIFE IS A JOURNEY metaphor in question and through it the reader can structure Marigold’s journey. Just like

in Dante's *Divine Comedy*, the reader's interpretation process is strengthened by the metaphorical concept because of the conceptualization process behind one's understanding of the abstract concept of LIFE. The reader and the writer share the same tools for conceptualizing their experience of the world and thus information about their understanding of it can be transmitted without any hesitation. This means that the structure of the narrative can function because it parallels structures in the cognitive unconscious and supports the coherence of the story. As soon as Marigold meets the deaf girl and adopts her, he has a new purpose and the feelings of lostness are no more present in the text. This is also visible in Marigold's inner monologue when he finds himself alone again later in the story. Sophy, his adopted daughter, leaves to marry a deaf man and one could expect that Marigold could feel 'lonely' and 'down' again, just like after the loss of his family. However, while there is a lack of PURPOSES/DESTINATIONS in the first instance, in the second one there is not. Marigold is not lost because he is still on a path – the path of seeing Sophy again. Especially after the news of Sophy having a child, there is no doubt that Marigold has a 'purpose' in life – meeting his grandchild and hoping that she is not deaf as well. Language examples that can be provided for the PURPOSES ARE DESTINATIONS correspondence are 'I want to be the best, but *I am not there yet*', 'an agreement has been *reached*' and 'He is *without direction* in life'. LIFE IS A JOURNEY as a metaphorical conceptual structure and its mapping correspondences contribute to the processing of the information and the adequate interpretation of the story. Bringing the cognitive unconscious to a conscious level might even add to the ability of the reader to structure the reading comprehension process more effectively.

In the same manner, one could look at the CHOICES IN LIFE ARE CROSSROADS correspondence and its presence in the LIFE IS A JOURNEY metaphor and stages of the narrative. After the death of his family, Marigold is presented with a choice: he can adopt the deaf girl, or he can continue without her. Even though it is not mentioned in the text *per se*, the reader is conscious of this 'crossroad' because they are aware of what it entails – two 'paths' in Marigold's life. If he chooses not to adopt her and continue his life by himself, he will go down a path of loneliness and lostness. If he chooses to adopt her, he also chooses a path that might have a 'purpose'. The reader knows this because of the underlying presence of LIFE IS A JOURNEY metaphor. They know that even though a choice is not mentioned by name, a choice is present, and it is understood as a crossroads, hence the CHOICES IN LIFE ARE CROSSROADS correspondence. This feature of the correspondence is touched upon in research by Fauconnier and Turner, and also Tucan (Fauconnier and Turner

2002; Tucan 2021). Linguistic examples that can be provided for the CHOICES IN LIFE ARE CROSSROADS are ‘I am at a *crossroads*’, ‘It seems that we are headed towards *different directions*’ and ‘They understood that they have to go their *separate ways*’.

Fauconnier and Turner, while discussing various aspects of their research on conceptual blending, call the things missing from discourse and blends *nonthings*. These nonthings are elements missing from the blend, but the gaps that these missing elements create are filled in the cognitive process by the person engaged in the blending procedure - in this case, the reader. The reader is able to fill the gaps created by the choices not taken and take them into account in the cognitive unconscious in order to understand the gravity of the situation. For instance, if Marigold had not taken in the deaf girl, she would have in all probability continued a life of misery and abuse in the environment Marigold finds her in. This is never stated in the text, but the filling of the gap by the reader in the cognitive process involved in understanding the text makes its information easily accessible to the reader. This counterfactual nature of conceptualization in the form of blending is also a major topic in Tucan’s research, which points toward the fact that short fiction is an especially potent platform for this phenomenon of blending, since the brevity of the text allows for many gaps, or nonthings, to be present, which then allows the reader to engage in filling these gaps with counterfactuals. The same pattern of filling the gaps emerges again and again in the narrative, since the same can be said about Marigold’s choice to let, or not let, Sophy marry – there is a path that includes Sophy staying and maybe not having a purpose for herself. Another one is indirectly mentioned by Marigold himself when he contemplates his role in his daughter’s abusive childhood – there is a path that includes him stopping his wife from abusing their daughter and maybe Sophy not dying. And this emergence of nonthings being filled in by the reader repeats itself in this narrative, and others, again and again by the virtue of LIFE IS A JOURNEY arguably being an entrenched metaphor present in the writer’s and the reader’s cognitive unconscious. One can find instances of the metaphor in common phrases as *we have a rough road ahead of us*, *you have come a long way*, and *it is all downhill from now*. The last examples can be interpreted through two metaphors: LIFE IS A JOURNEY or BAD IS DOWN. In the case of the former, the meaning of the phrase is that the worst is over, since the road goes down now, and this is the easiest part of the journey. In the case of the latter, the meaning is that actually the worst is to come since one is heading downhill and leaving the peak. This example highlights the importance of context. It is through context that it becomes obvious which metaphor is the basis of the meaning structure behind the phrase *all downhill*.

In the same way, when it comes to MATERIAL RESOURCES AND TALENTS ARE PROVISIONS, it is one of the most prevalent correspondences in the story, but the highlighting process of it is almost undetectable, meaning that the access to the metaphor is not consciously performed, as above mentioned. According to the OED, *provision* is ‘the action of supplying or equipping a household, an expedition, etc.; the providing or supplying of a commodity (esp. food); an instance of this’. Because of the presence of this correspondence in the LIFE IS A JOURNEY metaphor, the reader is able to structure the narrative in this short story subconsciously. Marigold finds himself with practically nothing just before the middle of the story. He is without family, and he struggles to get by. However, while materially speaking he is without provisions, his talent keeps him alive. His provisions come in the form of his ability to still be an effective Cheap Jack. He is able to survive with his wits and he even finds a way to use his dog to keep the business running. The reader can see this quality of Marigold throughout the story, since the process of his ‘performance’ is depicted multiple times in the story. The reader can see how Marigold works and how good he is at his profession. Also, Marigold does not refrain from repeating his own high opinion of himself as a cheap jack: ‘My father had been a lovely one in his time at the Cheap Jack work, as his dying observations went to prove. But I top him. I don't say it because it's myself, but because it has been universally acknowledged by all that has had the means of comparison’ (Dickens 2005: 2). The reader comprehends the literal aspect of this happening in the story, but the reader also structures the metaphorical process behind it because of the MATERIAL RESOURCES AND TALENTS ARE PROVISIONS in the LIFE IS A JOURNEY metaphor. Marigold is a traveler in this journey that is life, and he is able to survive with his provisions in the form of his talents. These talents aid him also before and after the loss of his family and his professional struggle. Throughout the whole story, Marigold repeatedly communicates with various characters as if he is talking like a cheap jack. He identifies so much with his profession and talent that it becomes second nature to him. And in this way, his talent provides him with the tools for survival on multiple occasions. He even uses his cheap-jack slogan, “Now I'll tell you,” says I, “what I'm a going to do with you”, when he negotiates with Mim, Sophy's master (Dickens 2005: 9). Considering all of this, the presence of the correspondence in question becomes apparent. Language examples that can be provided for this correspondence are *they have used up all of their talent and live by one's wits*. Also, in the text one can find an example that is based on the same correspondence where Marigold discusses his life after everyone in his family, even his dog, has perished: ‘...I had dreadful lonely

feelings on me after this. I conquered 'em at selling times, having a reputation to keep (not to mention keeping myself), but they got me down in private, and rolled upon me' (Dickens 2005: 8). In this example, the reader can see that it is Marigold's talents that keep him going and help him 'conquer' his feelings of loneliness and sadness.

4. Conclusion

This paper demonstrates the application of the theory of CMT concerning the conceptual processes that structure understanding while reading a literary text. Lakoff and Johnson's research on metaphor is used as a starting point for the theoretical background. The importance of source domains and target domains is highlighted and explained. Moreover, correspondences in the form of rich and lean mappings are presented and explained by following Ungerer and Schmid's analysis of the different forms of mapping and their importance. It has been pointed out that the richer the mapping of a metaphor, the more entrenched in the cognitive unconscious the metaphor seems to be. LIFE IS A JOURNEY emerges as an appropriate metaphor for the analysis of *Doctor Marigold*. Regarding the linguistic evidence of the correspondences of LIFE IS A JOURNEY present in the text, six out of the nine correspondences can be found in the text. The correspondences are THE PERSON LEADING A LIFE IS A TRAVELER. THEIR PURPOSES ARE DESTINATIONS, DIFFICULTIES IN LIFE ARE IMPEDIMENTS TO TRAVEL, COUNSELORS ARE GUIDES. PROGRESS IS THE DISTANCE TRAVELED, and THINGS YOU GAUGE YOUR PROGRESS BY ARE LANDMARKS. The examples are presented and analyzed, while further linguistic instantiations of the same correspondence are also provided. In the same manner, a similar analysis of the text, but with a focus on the correspondences of the mapping present in the narrative structure is performed. Three of the correspondences, PURPOSES ARE DESTINATIONS, MATERIAL RESOURCES AND TALENTS ARE PROVISIONS, and CHOICES IN LIFE ARE CROSSROADS, are identified in the narrative of the story and analyzed. Taking into consideration the theory and the analysis presented above, the cognitive claim that thought is metaphorical becomes apparent through the presence of the correspondences of LIFE IS A JOURNEY in the language and the narrative of the story.

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