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Факультет іноземної філології  
Кафедра англійської мови

Дипломна робота  
магістра

з теми: **«ВЕРБАЛІЗАЦІЯ КОНЦЕПТІВ ЖИТТЯ І СМЕРТЬ  
В ПОЕЗІЇ Е. ДІКІНСОН»**

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## INTRODUCTION

Language is the main instrument of cognition. Present-day Cognitive Linguistics considers the notion of concept as one of the most widely used and controversial. Although it has become a “household name” for many researchers, its content varies in different scientific schools and has got a variety of interpretations by individual scholars. The point is that the concept is the category of thinking, it is an aspect of thought and it gives plenty of room for its interpretation. Today the category of concept appears in the studies of philosophers, logicians, psychologists, and it bears traces of all these extra linguistic explanations.

One of the aspects of cognitive linguistics is the process of verbalization of the concepts in poetic language of different writers. According to the linguistic-cognitive understanding the relation of the concept is related with verbal means of expression. Language does not form concepts, but serves as a means of the exchange of them and for the discussion in the process of communication. Concepts exist in the real mentality of an individual, thus, to communicate they have to be verbalized, that is, to be expressed by language means. In the language the concept can be verbalized both by individual words and phrases and by sentences and the entire texts, which determines the concept itself. The choice of the verbal form depends on the personal meaning, mental representation and the internal lexicon of the speaker, which are interconnected.

The concepts LIFE and DEATH are basic concepts of any culture and have a great axiological value. Every language has words “life“ and “death” which have such meanings: “the sequence of physical and mental experiences that make up the existence of an individual”, “the end of life”. These concepts were studied by George Lakoff, [55] Mark Johnson,[47] and Mark Turner [56],Robert DiYanni [27], Carey Gary [39], Alice Fulton [38], Damrosch David [26], Niti Somrak [77], Petrino Elizabeth [69], Janaro and Altshuler [44]. They paid attention to how the metaphorical structures of our everyday language are embodied in our physical experience of the world and have enabled us to

identify and recognize the idealized cognitive models that underlie our common everyday understanding of the world in which we live [15, p. 273].

The main forms of embodiment of the concept, according to researchers, are the words and phrases [3, p. 59], but the list of linguistic tools that can be used as the means of verbalization of concepts can expand, when it is referred etymology of words that convey various concepts, antonyms, synonyms, semantic complexes, semantic fields, associations, metaphors, typical syntactic position [57, p. 478].

**The topicality** of the investigation is in exploring text processing taking into account cultural, language and psychological characteristics and in necessity to define verbalization of the concepts LIFE and DEATH in Emily Dickinson's poetry. As we know language is an integral part of cognition which reflects the interaction of cultural, psychological, communicative and functional considerations and which can only be understood in the context of a realistic view of conceptualization and mental processing. The cognitive analysis of our paper includes the structural characteristics of natural language categorization and the relations between language and thought.

This analysis provides useful information on the concept of life and death in Western cultures. It also enhances the readers' understanding of the life and death poems written by Dickinson.

**The aim** of this paper is to define and analyze the textual and linguistic embodiment of the concepts LIFE and DEATH in the poetical language of Emily Dickinson.

**The tasks of our investigation are as follows:**

- 1) to consider the notion of concept in Modern Linguistics and to identify the standards of text processing and textual communication;
- 2) to analyse the poems of the nineteenth century American poet Emily Dickinson, from the point of view of cognitive linguistics, with a particular emphasis on the way the writer cognizes the world around herself;
- 3) to identify the means of verbalization of the concepts LIFE and

DEATH in the poems by Emily Dickinson;

4) to define stylistic means of expressing the concepts LIFE and DEATH in Emily Dickinson's poetry;

5) to trace correlations of Western concepts of LIFE and DEATH and their embodiment in Dickinson's poems.

**The object** of the investigation is Dickinson's poetic text as the language structure and the communicative occurrence, which defines itself as a language unit in different manifestations.

**The subject** of the paper is cognitive, semantic and psycholinguistic peculiarities of implementation of concepts of LIFE and DEATH in Dickinson's poetic texts.

**The materials** for research are the poems of Emily Dickinson from the early years to the final years of her writing.

**The methods of the research are as follows:**

1) the method of semantic modeling and contextual interpretational analysis;

2) the method of conceptual modeling (models of knowledge representation structures known as proposition, frames, schemas) in which elements of analysis of categories are integrated;

3) descriptive method.

**The novelty** of this paper is in defining correlation for Western concepts of LIFE and DEATH and cognitive models in E. Dickinson's poetry.

**Practical value** of this research paper lies in the possibility to use received results and conclusions while writing term and graduation papers. The methods of poems' analysis can be used for deep study of fiction. Results of the research will help teaching cognitive analysis and practice text understanding by means of interpretation and linguistic analysis.

**Approbation.** This research work was discussed in the context of the Annual students' conference (Kamyanets–Podilsky, April 2016) and at the Fourth Student International Internet Conference “English in Interdisciplinary

Context of Life-long Education” (April 18 – April 30, 2016). As a result there are two publications:

1. Kryshtof A.V. Verbalization of the Concept “DEATH” in Poetical Language of Emily Dickinson / A.V. Kryshtof. –: Collected volume of students’ research works, Kamyanets–Podilsky, 2016. – p. 28-30;

2. Kryshtof A.V. Textual Embodiment of Conceptual Situation “DEATH AS DEPARTURE” in Poetical Language of Emily Dickinson [Electronic resource] / A.V. Kryshtof. – Available from: [/english./context@kpnu./edu.ua/](mailto:english.context@kpnu.edu.ua)

**The structure.** This research paper consists of the introduction, three chapters, conclusions and references.

## CONCLUSIONS

Cognitive linguistics encompasses a number of broadly compatible theoretical approaches to linguistic meaning and structure that share a common basis: the idea that language is an integral part of cognition and it reflects the interaction of cultural, psychological and communicative factors which can only be understood in the context of a realistic view of conceptualization and mental processing.

In order to analyse a concept and its verbalization characteristics it is necessary to first conduct a semantic analysis of lexemes representing the concept.

In our approach we have put a special emphasis on the fact that context-dependent modification of usage is not just a pragmatic matter, since change in usage relies on the general cognitive mechanisms like association, categorization. These cognitive mechanisms play the most important role in the reader's understanding of the writer's message. They coordinate the communicative process and show how textual and semantic meanings correlate. The cognitive basis of this innovative language use is the exploitation of familiar knowledge.

The conceptual understanding of the facts of the world is very important. The concepts as language itself are not stable structures, they change under the influence of the new circumstances. Coherence and cohesion are the basic terms in our research. They recover the relation between the concepts. All these relationships are based on the relation between language and thought. It leads us to the conclusion that the psychological side of the language is also very important in analyzing the sense of the text. As in the poems of Dickinson the language is simple in order to take the linguistic side as the basis of the analysis. All new connotations are based on the psychological level of the individual reader.

The conceptual system is rather complicated. To make an investigation of the concepts and their alteration demands a thoroughly understanding of that fact that concepts are produced and changed in the mind of the human.

For verbalization of concepts LIFE and Death, Dickinson uses devices which include: simile, metaphor, symbol, personification, inversion, ellipsis, repetition, rhyme, alliteration and assonance. Most notably the imagery and alliteration are essential part in Dickinson's poems for portraying kindness and at the same time cruelty of life and death.

Dickinson rejected the metaphor of LIFE IS A JOURNEY THROUGH TIME, and replaced it into that of LIFE IS A VOYAGE IN SPACE. Examples from her poems show how the schemas of PATH and CYCLE and the AIR IS SEA image metaphor reflect a physically embodied world and create Dickinson's conceptual universe. The journey is abruptly terminated with a cyclical image of movement in space. Unlike religious interpretations of the LIFE IS A JOURNEY THROUGH TIME metaphor, in which the afterlife is its destination and death merely a gate on the way, Dickinson's new metaphor had no place for either in her conceptual universe. No longer are we travelers on life's road, but we are identified with the earth itself in its daily rotation. Dickinson's LIFE IS A VOYAGE IN SPACE metaphor enables us to understand that her so-called "abstract images" are grounded in her experience of the world and the universe around her.

There are four main perspectives toward death in Dickinson's poetry that are based on general Western concepts: 1) death as personal enemy; 2) death as leveler; 3) death as a reward or punishment: the afterlife; 4) death as predetermined end: fatalism.

We can trace all these perspectives toward death in poems by Dickinson, but the main difference is that she introduced the gender aspect of death (masculine) and the concept of AFTERDEATH or IMMORTALITY.

She personifies death with a Man who is ready for the game. In other words, the man is ready and eager to kill the soul. In Christian religions the soul

is considered to be the foundation of man. “He” is personified as a killer who attacks the soul of a dying person. Dickinson suggests that death is always the eventual winner in the human life cycle.

The “King” is used as a metaphor for God. When the king appears at the deathbed, the dying seems to worsen because the dying person gradually loses consciousness. The crowd that gathers around the deathbed can do nothing to help the dying victim. This signifies the overwhelming power of death process, and that God alone has control of the dying moment. God is in control and the dying victim can offer no resistance against him. Then, the king means power and superiority of both death and God.

The poet employs the word “Peace” which alliterates with the word “Place”. It shows that “Place” that becomes “Peace” is the connotative sign that conveys a positive feeling upon death.

Some of Dickinson’s poems present death as a reward for dying people because they exist in such a peaceful place in the afterlife while some poems show death as a punishment because dying people experience only boredom or damnation after death. Dickinson introduced the concept AFTERDEATH, which also is called afterlife, eternity, immortality. The lexeme “light” is used as a symbol of a life or a rebirth of the soul. She mentions about the light as her sensation is reactivated indicates that the light is the signal of the separation of this soul from his now lifeless body, a rebirth into this new life plain after her death.

In Dickinson’s poems death is both negative and positive. She creates the positive image of death and employs the words that show no anxiety about death such as: “dance”, “tune”, “chance” and “satisfied”. Dickinson concludes that she does not know the exact length of time of her remaining but she seems to be satisfied with this existence. This signifies that the subject is pleased and accepts idea of her death, feeling that her afterlife will be her reward. Thus, the image of death is positive, because it describes the speaker’s refreshed and satisfied with her reward. The life after death for her is not fearful but pleasant instead. Death

is presented as a freedom from the complications of life. The narrator is free from the responsibilities, decisions, and chaos that complicate her daily lives.

Death is personified as a man who takes a lady and immortality with him on his carriage. The poet creates a situation of traveling to present her idea about a journey to the afterlife. She personifies death as a gentleman who generously takes a lady on his ride. The image of death is presented as a kind, polite and reliable man. The man and the woman travel to many places. The “children”, “Gazing Grain” and “Setting Sun” symbolize the progression of life cycle of human beings from childhood, through adulthood and then death. The woman further states that her coldness is caused by the dew. This portrays the feelings and reflections of a dying person when she experiences the process of death.

When death and the woman stop at the house, the journey is slower. This house is metaphorical for the woman’s tomb. Death brought her to rest in this house. This implies that they now reach to the end of the journey because the poet states no further area. That the woman reveals her heading to eternity signifies that her soul will reside eternally in the afterlife forever. Dickinson shows the acquiescence of the lady to go with death makes the image of death positive.

Dickinson not only writes about the afterlife but also questions about the kingdom of the life after death. The poet describes the distance or separation between life and death, using natural phenomena, such as light, grass, dirt or beetle’s cellar, to present a long distance between the two of them. Emily Dickinson’s poems sometimes have death or sometimes immortality as their themes. But there are some poems which are a blend of death and immortality. Death and immortality here are personified as two people who lead the poet to her ultimate home. The most remarkable aspect in her poems, is her companion ‘immortality’ presented by death. Death leads her to immortality relieving her forever from the pain and suffering caused by mortality. Her mind is so preoccupied with her companion and so she doesn’t even care to know where they are going.

Literally some poem may just indicate a journey of a person to his / her final abode (i.e.. grave). But if analyzed carefully it may also conotate the journey of an individual to a spiritual world, where you reach your destination through rest i.e.. meditation. So Dickinson considers “*death*” as a way that leads towards eternity or immortality. She tries to move towards the Eastern side which is rather dull as indicated by the use of colour ‘gray’, but very soon even this light dissolves into dawn. Then she thinks of the west. She uses the images of East and West to indicate her *life* (i.e. *East*) and her *afterlife* (i.e. *West*).

In her poetry Dickinson concepts LIFE and DEATH and introduces some additional components like. Emily’s insight into the portrait of death can be considered as one of the major contributions to American literature. She gives her readers a list of images of death

LIFE for Dickinson is a voyage in space, DEATH is a journey to eternity. She verbalizes the concepts by using adjectives of colors, nouns denoting parts of human body, points of the world, plants and animals, even the titles of poems include the concepts LIFE and DEATH. Semantic-cognitive approach in the field of lingvo-cognitive researches shows rather distinctively that the process of the investigation from the meaning of the unit to the concept is the most reliable, as well as an analysis of the linguistic means, but at the same time it is a reliable way to determine linguistic features of the concept.

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