

EMOTIONS AND SPACE: A COGNITIVE APPROACH TO
METAPHOR IN SAMUEL BECKETT'S *HAPPY DAYS*

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1. Introduction

Samuel Beckett's plays have been criticised for lack of plot, development, suspense or plain common sense. (Esslin, 1968:21). The criticism may have been due to the critics' unfamiliarity with the stage convention in which the overall meaning emerges on a level broader than that of dialogue. In this paper I shall try to show how a structural metaphor *emotional reality is physical reality* organises the dramatic world of *Happy Days* and how it provides a structure for understanding the intricate emotional relations between the characters of the play.

Martin Esslin (1968:21) recalls the immediate and deep impact that *Waiting for Godot* had on an audience of fourteen hundred convicts at the San Quentin penitentiary. The play at the same time proved a success with the sophisticated audiences of Paris, London, and New York. The versatility of the play may be accounted for by the cognitive view of understanding: understanding is a matter of one's embodiment, that is, of perceptual mechanisms, patterns of discrimination, motor programs and various bodily skills that all humans share. Understanding is also a matter of our embeddedness within culture, language, institutions, and historical traditions (Johnson 1987:137). This common basis for understanding makes metaphor an equally powerful mode of expression for the sophisticated audiences as well as the less refined ones.

The concept of metaphor that I shall be referring to is that developed by Lakoff and Johnson (1980). They have argued that metaphorisation is central not only to language but to the structure of the human conceptual system: metaphors contribute to the process by which our experience and our understanding are structured in a coherent and meaningful fashion (Johnson 1987:89). Metaphorisation in that sense is a means of using structures from clearly delineated domains of our experience to structure and understand the less clearly delineated domains. Metaphor

can then be understood as a mapping (in the mathematical sense) of structures from the source domain to a target domain (Lakoff 1989:8). The essence of the cognitive view of metaphor is that “understanding and experiencing one kind of thing in terms of another” (Lakoff and Johnson 1980:5).

2. Metaphor in drama

Every play has two manifestations: it is both a literary work and a performance. The relationship between the two modes of existence of a dramatic work of art is problematic rather than automatic and symmetrical. Elam (1980:209) suggests that while the written text constrains the performance in obvious ways it is equally legitimate to claim that it is the performance, or at least a possible or ‘model’ performance, that constrains the dramatic text in its very articulation. The written text is determined by its very need for stage contextualisation, for filling in the constant pointing within the dialogue to a complex non-described context. The close-knit relationship between the two modes of existence of a play makes it necessary to refer to various codes operating in a performance while discussing the written form. Theatrical performance uses codes ranging from language and tone to costume, music and sound effects. Richness of stimuli that a prospective spectator is subject to is stipulated in the text and basic cognitive topology of drama is accessible through the analysis of the written form (Elam 1980:99).

There arises the question of the ontological status of metaphor in drama. In his discussion of theatrical semiotics Elam (1980) indicates that it is not the physical objects that are vital to theatrical signification but rather sign-functions that contribute to the production of meaning on stage. Physical properties of an object are important in so far as a given semiotic function such as foregrounding, index, or ostention makes them active. The production emerges in the interplay of these sign-functions. One may use written form to extrapolate the meaningful elements of the dramatic world without facing the problem of their accidental properties in a given production.

I shall presently try to illustrate how the ‘intangible image’ resulting from the formal relations established within the defined area of the stage-space becomes the source domain of the structural metaphor in *Happy Days*.

3. The metaphor: emotional reality is physical reality

The metaphor underlying Samuel Beckett’s *Happy Days* maps the structure of the physical domain of the play into the emotional domain. It underlies two subsidiary metaphors *emotions are light* and *emotional relations are spatial relations*. The subsidiary metaphors map aspects of the physical reality into the emotional reality. The relation between the subsidiary metaphors and the basic metaphor is shown on the following diagram.

physical reality	<	light	spatial reality
∨ ∨ ∨		∨ ∨	∨ ∨ ∨
emotional reality	<	emotions	emotional relations

3.1. The structure of the source domain

A basic description of the physical reality of *Happy Days* is to be found at the beginning of Act One:

Expanse of scorched grass rising centre to a low mound. Gentle slopes down to front and either side of stage. Back an abrupt fall to stage level. Maximum of simplicity and symmetry. Blazing light. (...) Embedded up to above her waist in exact centre of mound, WINNIE. (...) To her right and rear, lying asleep on ground, hidden by mound, WILLIE. (Beckett 1976:9)

Throughout the play none of the characters leaves the stage, and the spatial configuration laid out in the opening stage directions does not change until the end of the final, Second Act.

3.1.1. Light

Light is a part of the physical reality of *Happy Days*. The text describes it as ‘blazing’ (p. 9). The grass on the mound is scorched. The heat of the blazing sun is such that it sets a parasol on fire (p. 28). Willie protects himself with a boater and when he gets tired of the sun he crawls into a hole (p. 20). He is able to avoid the heat. Winnie is also wearing a hat, though not constantly. In contrast to Willie, however, she is not able to hide herself from the light. She cannot protect herself with a parasol because it goes on fire. Winnie talks about her condition on a number of occasions. She says:

I speak of temperate of times and of torrid times, they are empty words. (*Pause.*) I speak of when I was not yet caught – in this way – and had my legs and had the use of my legs, and could seek out a shady place, like you, when I was tired of the sun, or a sunny place when I was tired of the shade, like you, and they are all empty words. (Beckett 1976:29)

Winnie also says:

I used to perspire freely. (*Pause.*) Now hardly at all. (*Pause.*) The heat is much greater. (*Pause.*) The perspiration much less. (*Pause.*) That is what I find so wonderful. (*Pause.*) The way man adapts himself. (Beckett 1976:27-8)

The mound prevents Winnie from seeking out a shady place. She wonders if she will not melt, just little by little be charred to black cinder (p. 29). Yet she

has adapted herself to the conditions. She no longer reacts to the heat of the light. She does not perspire. Hot and cold are empty words. In the course of the play Winnie becomes increasingly immune to the heat. She says:

It is no hotter today than yesterday, it will be no hotter tomorrow than today, how could it, and so on back into the far past, forward into the far future. (Beckett 1976:29-30).

Winnie's sensation of heat is decreasing: she says it will never be hotter than before; she does not say it will not be colder. Her decreasing sensation of heat is paralleled by her increasing embedding. The more embedded Winnie is, the less she experiences the heat. In Act One, embedded up to her waist, Winnie calls the light 'hellish' on a number of occasions. In Act Two, when embedded up to her neck, not once does she use the adjective 'hellish' in reference to the light. Moreover, in Act Two she speaks of the eternal cold (p. 39). When Winnie throws away the burning parasol she says: "Ah earth you old extinguisher." (p. 28). Earth extinguishes the fire. Heat is an attribute of fire, thus earth eliminates heat. In the physical reality of the play the earth functions as a protection against heat. Winnie urges Willie to use the protection:

Go back into your hole now, Willie, you've exposed yourself enough. (*Pause.*) Do as I say, Willie, don't lie sprawling there in this hellish sun, go back into your hole. (Beckett 1976:20)

The hole in the earth is a protection against the heat of the light. However, the mound protecting Winnie from the heat prevents her from seeking out a shady place; it is both a shelter and a trap.

3.1.2. Spatial relations

In the discussion of the structure of the stage space of *Happy Days* I shall employ the concept of image schemata. They are recurrent patterns, shapes, regularities that operate at a level of mental organisation that falls between abstract propositional structures, on the one side, and particular concrete images on the other. A schema consists of a small number of parts and relations by virtue of which it can structure indefinitely many perceptions, images, and events (Johnson 1987:29). Krzeszowski (1989) argues that all image schemata must incorporate an additional plus-minus parameter. This vector, built into each schema, is directly responsible for the dynamism of the metaphorisation processes inherent in the formation of concepts based on the relevant schemata. The fundamental plus-minus dynamism, present in a given schema, is manifested in conventional as well as unconventional (creative) linguistic expressions grounded in that schema and is reinforced by corresponding metaphorical projections.¹

¹ For a thorough discussion of the experiential grounding of the plus-minus dynamism of each schema see Krzeszowski (1989).

The basic spatial relations between the characters of the play are laid out at the beginning of the play:

Embedded up to above her waist in exact centre of mound, WINNIE. (...) To her right and rear, lying asleep on ground, hidden by mound, WILLIE. (Beckett 1976:9)

A number of orientational schemata are present in this description. Orientational schemata are directly related to the structure and functioning of the human body in its canonical form, i.e., the shape in which it presents itself at its best and can function most effectively. The orientational schemata include the front-back, the up-down, and the right-left orientations. As all image schemata, they possess an axiological vector, hence they introduce an axiological parameter to the relation between Winnie and Willie. Willie is at the back of Winnie. The orientation back has a negative value. Since Winnie is immobilised only Willie can change this negative relation by moving to the front of Winnie. She craves for that change:

Do you know what I dream sometimes. (...) That you'll come round and live this side where I could see you. (...) I'd be a different woman then. (*Pause.*) Unrecognisable. (...) Or just now and then, come round this side just every now and then and let me feast on you. (Beckett 1976:35)

It is only at the end of the play that Willie fulfils Winnie's dream and moves to her front.

The up-down schema reinforces the negative axiological value of the position occupied by Willie. He is down, hidden behind the mound. In Act Two, when he tries to climb the mound, he is unable to do so. Moreover, throughout the play Willie never assumes an upright position. He is always either lying or crawling. Winnie, on the other hand, is up. Her body is disappearing in the mound, but what can still be seen of it is in an upright position. The orientation up has a definitely positive value whereas the orientation down is negative. Willie is thus in a negative position both in regard to Winnie and the audience.

Willie is lying behind the mound on Winnie's right. This orientation has a very high positive load. The schema assigns to Winnie the position of control. From the point of view of the audience Willie is left. This orientation is associated with lack of control and power. Together with the orientations back and down, the left orientation assigns a negative and inferior value to the position that Willie occupies. Since negative concepts have a general tendency to be understood in terms of lack of their positive counterparts (Krzeszowski 1989:8) the negative values assigned to Willie by the orientational schemata suggest a lack of positive values.

Let us now discuss other schemata present in the structure of the stage space. The most prominent in the stage space is the mound in which Winnie is embedded. It is the first thing described in the text of the play. Winnie in the mound is a relation corresponding to the body-in-a-container schema. Krzeszowski (1989:16) points out that the axiological dialectics of this schema is ambivalent. Krzeszowski

(1989:16) points out that the axiological dialectics of this schema is ambivalent. Basic positive experience associated with this schema is being in our mother's womb which provides shelter and protection. Basic negative experience is leaving the security of the protective confines of a shelter and being exposed to various external dangers (Krzyszowski 1989:16). The correspondence between the mound and the container schema is spelt out in Act Two. When embedded up to her neck, Winnie says:

A long life. (*Smile off.*) Beginning in the womb, where life used to begin, Mildred has memories, she will have memories, of the womb, before she dies, the mother's womb. (Beckett 1976:41)

The axiological ambivalence of the mound has been noted in the discussion of the role of the light in the physical reality of the play. The positive, sheltering function of the mound is foregrounded when Winnie says:

Yes, the feeling more and more that if I were not held – (*gesture*) – in this way, I would simply float up onto the blue. (...) Yes, love, up into the blue, like gossamer. (Beckett 1976:26)

The negative aspect of the mound is connected with its immobilising role. The mound can feel tight for Winnie. (p. 23). It prevents her from seeking out a shady place. It makes it difficult for her to establish visual contact with Willie. In Act One she can establish such contact through her actions, though this results in discomfort. She says, after turning back laboriously and rubbing her neck: "crick in my neck admiring you." (p. 35) In Act Two, she is unable to establish visual contact via her own actions.

The negative value of the body-in-a-container schema is connected with the schema of blockage. The walls of the container may indeed have a sheltering function, but they may also block any positive interaction with the spacer outside the container. The axiological value of the container schema is negative. It makes action difficult or impossible and requires effort to be overcome (Johnson 1989:45). Such a situation arises at the end of Act Two when the mound prevents Willie's physical contact with Winnie. The blockage aspect of the mound is also visible in its shape: "Gentle slopes down to front and either side of stage. Back an abrupt fall to stage level." (p. 19) The mound is steeper, less penetrable from the position that Willie is in. Its steep side would block Willie's attempt to climb it. From Winnie's perspective this shape of the mound assumes a defensive character.

Centre-periphery schema is another schema present in the spatial reality of *Happy Days*. Winnie is embedded "in exact centre of mound" (p. 9). During the play she assigns a peripheral role to the disappearing parts of her body. She says

And should one day the earth cover my breasts, then I shall never have seen my breasts, no one ever seen my breasts. (Beckett 1976:30)

My arms. (*Pause.*) My breasts. (*Pause.*) What arms? (*Pause.*)
What breasts? (Beckett 1976:38)

The axiological vector in the centre-periphery schema is "the more peripheral the less good" (Krzyszowski 1989:10). Winnie hardly comments on the embedded parts of her body. Throughout the play Winnie mentions her legs only twice. It is only in the story about the couple who strayed into the stage space that a different attitude appears. Winnie recalls the man's shock at her embedding (pp. 32-33). She also recalls his preoccupation with the embedded parts of her body:

Can't have been a bad bosom, he says, in its day. (*Pause.*) Seen worse shoulders, he says, in my time. (*Pause.*) Is there any life in her legs? he says (*Pause.*) Does she feel her legs? he says. (*Pause.*) Has she anything on underneath? he says. (Beckett 1976:43)

Winnie does not share the man's inquisitive preoccupation with the embedded parts of her body as has been shown in the quotations from pages 30 and 38. In Act Two the only remaining part of Winnie is her head. The importance of the head as the centre of Winnie is reiterated by the part-whole schema. We experience whole as positive and, consequently, on a more abstract level, as good (Krzyszowski 1989:8). Winnie, however, having lost all but her head is still alive in Act Two. Her head thus assumes the function of both centre and whole. It is important to note here that the head is a typical metonymy for intellect (as in the expression 'use one's head') as it will prove useful in the discussion of the metaphorical mapping.

The link schema also functions in the physical reality of *Happy Days*. Link has a definitely positive value. Life is being linked to something alive. Throughout the play a physical link between Winnie and Willie is never formed. In Act One Willie does not attempt to establish such contact. At the end of the play, when he actively seeks to establish a physical link, he is unable to do so: he is not able to climb the mound. The link is not formed. Other links assume importance. There is a link of marriage. Willie and Winnie are husband and wife. She recalls his proposal (p. 46). The man from the story that Winnie tells refers to them as man and wife (p. 33). Another link is visual. The difficulty of establishing that link has already been discussed. It is important to note that Winnie sees that link as inadequate. She says:

Oh I know it does not follow when two are gathered together – (*faltering*) – in this way – (*normal*) – that because one sees the other the other sees the one (Beckett 1976:22-3)

Yet another link is verbal. It is the need to maintain that link that motivates the bulk of the dialogue. This link is immensely important to Winnie:

Ah, yes, if only I could bear to be alone, I mean prattle away with not a soul to hear. (...) I may say at all times, even when

you do not answer and perhaps hear nothing, something of this is being heard, I am not merely talking to myself, that is in the wilderness, a thing I could never bear to do – for any length of time. (*Pause.*) That is what enables me to go on. (Beckett 1976:18)

Talking for Winnie is a means of keeping a link with Willie, a means of staying alive. No link equals death. Talking to herself is talking in the wilderness. Words are empty for Winnie (p. 29). They function as a link with Willie, as a way of avoiding not merely loneliness but total isolation. This life sustaining function of the link is spelt out at the beginning of Act Two. Winnie says:

I used to think ... (*Pause.*) ... I say I used to think that I would learn to talk alone. (*Pause.*) By that I mean to myself, the wilderness (*Smile.*) But no. (*Smile broader.*) No no. (*Smile off.*) Ergo you are there. (Beckett 1976:37-8)

Winnie's very talking proves to her that Winnie is alive: there exists a life sustaining link with something alive, which is a necessary condition for her to be alive, not to become a wilderness.

Cycle is another image schema in the play. The schema generally manifests a definite recurring internal structure. Basic positive experience connected with the cycle schema involves the concept of regularity. The cycle begins with some initial state, proceeds through a sequence of connected events, and ends where it began, to start anew the recurring cyclic pattern (Johnson 1987:119). Any irregularities in the cycle are negative.

Cycles are present in the structure of *Happy Days*. There is a sleep-awake cycle to which Winnie is entirely subdued. She says:

How often I have said, Ignore it, Winnie, ignore the bell, pay no heed, just sleep and wake, sleep and wake, as you please, open and close the eyes, as you please, or in the way you find most helpful. (...) But no. (...) No no. (Beckett 1976:40-1)

In the awake part of the cycle there are other cycles Winnie follows: she brushes her teeth, rummages in her bag, sings a song. They constitute the structure of the awake cycle and, as is the case with the sleep-awake cycle, Winnie has no control over these cycles. She says:

I have my (...) hat on (...) I cannot take it off now. (*Pause.*) To think that there are times one cannot take off one's hat, not if one's life were at stake. Times one cannot put it on, times one cannot take it off. (*Pause.*) How often have I said, Put on your hat now, Winnie, like a good girl, it will do you good, and did not. (*Pause.*) Could not. (Beckett 1976:19-20)

There is one cycle that differentiates Winnie and Willie. It is the avoidance of

heat cycle. Willie crawls into a hole when he is tired of the sun. He crawls out when he is tired of the hole. Winnie cannot follow this cycle. She realises that her situation is not normal. She says: "All seems strange. (*Pause.*) Most strange (*Pause.*) Never any change. (*Pause.*) And more and more strange." (p.34)

She has an ambivalent attitude towards the cycles that structure her day. Winnie is aware that these cycles provide temporal boundaries in the wilderness of time. She is terrified by the possibility of their absence:

The fear so great, certain days, of finding oneself ... left, with hours still to run, before the bell for sleep, and nothing more to say, and nothing more to do (Beckett 1976:27)

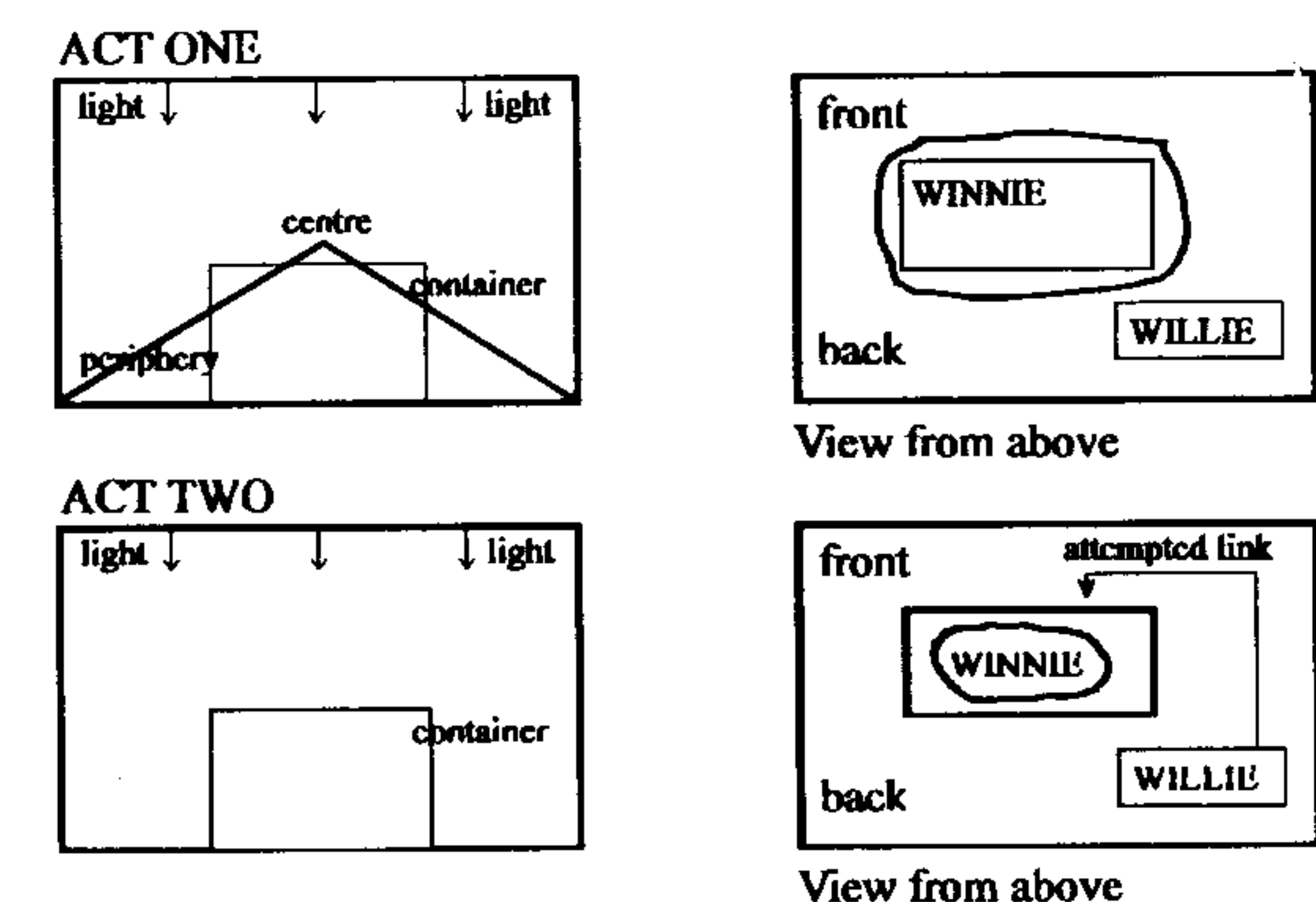
At the same time Winnie realises that however regular these cycles are, their positive structuring role cannot override her impotence with regard to the persistent irregularity in the avoidance of heat cycle:

I take this little glass, I shiver it on a stone – (*does so*) – I throw it away – (*does so far behind her*) – it will be in the bag again tomorrow, without a scratch, to help me through the day. (*Pause.*) No, one can do nothing. (*Pause.*) That is what I find so wonderful, the way things ... (*voice breaks, head down*) ... things ... so wonderful." (Beckett 1976:30)

The cycle schema with its irregularity reinforces the negative value of Winnie's embedding.

The structure of the image schematic relations in the stage-space of *Happy Days* is strikingly coherent in that the values introduced by one schema are reinforced by other schemata's axiological dynamism. For example, the orientational schemata assign a negative value to the position occupied by Willie and a positive value to that of Winnie. That is reinforced by the axiological load of the centre-periphery schema: Winnie is stage centre thus also in a positive position – Willie is in the periphery. It is possible to represent the image schematic relations in the stage space of *Happy Days* in a simplified form on a diagram, keeping in mind the rich axiological structure that they entail.²

2



3.2. The structure of the target domain

Emotional reality is the target domain of the metaphor underlying *Happy Days*. The source domain of the metaphor, i.e., the physical reality of the play, provides a complex, clearly delineated structure which is mapped into the target domain. The emotional reality of *Happy Days* includes the target domains of the two subsidiary metaphors *emotions are light* and *emotional relations are spatial relations*. In the discussion of the source domain of the two subsidiary metaphors elements of these domains have been closely related. The sheltering aspect of the mound, for example, is closely connected with the heat of the light. Likewise, the function of light can be understood only in relation to the spatial topology of the physical reality of the play. If the source domains of the subsidiary metaphors are so closely related, their target domains can be reasonably expected to merge in a similar fashion. Hence I shall not attempt a separate discussion of emotions and emotional relations, especially since emotional reality is wide enough a concept for the emergence of their coherence.

3.2.1. The invariance hypothesis

In the discussion of the metaphorical mapping it will be useful to refer to the concept of invariance as introduced by George Lakoff (1989). He has put forward the following hypothesis:

All metaphors preserve image schematic structure. (Lakoff 1989:40)

In other words image schemata present in the source domain of a given metaphor are preserved in the process of the metaphorical mapping. Parts are mapped onto parts, and wholes onto wholes, containers onto containers, paths onto paths, and so on (Lakoff, 1989:34). The basic metaphor underlying *Happy Days* seems to preserve the topology of the physical structure in the emotional domain. Moreover, the intricate axiological network effected by the image schemata in the physical reality of the play is likewise preserved in the process of the metaphorical mapping. The evidence for these claims shall emerge in the discussion of the emotional reality of *Happy Days*.

The emotional reality of the play is complex. Winnie craves for Willie's attention:

Was I lovable once, Willie? (*Pause.*) Was I ever lovable? (*Pause.*) Do not misunderstand my question, I am not asking you if you loved me, we know all about that, I am asking if you found me lovable – at one stage. (*Pause.*) No? (*Pause.*) You can't? (Beckett 1976:25)

Willie is not fulfilling Winnie's need. She constantly has to fight for his attention:

Don't go off on me again now dear will you please. (Beckett 1976:13)

Can you hear me? (*Pause.*) I beseech you, Willie. (Beckett 1976:21)

Lift up your eyes to me, Willie, and tell me can you see me. Do that for me, I'll lean back as far as I can. (*Does so. Pause.*) (Beckett 1976:23)

Winnie sums up the nature of the relationship at the end of Act Two:

Oh I know you were never one to talk, I worship you Winnie be mine and then nothing from that day forth only titbits from Reynolds' News. (Beckett 1976:46)

Willie had courted Winnie before they got married. Then he began ignoring her. Winnie's main emotion is the pain of being ignored. The emotional cycle of positive and negative emotions has stopped. Willie ignores Winnie; she despises him:

Oh really! (*Pause.*) Have you no handkerchief, darling? (*Pause.*) (...) Oh, Willie, you're not eating it! Spit it out, dear, spit it out! (*Pause. Back front.*) Ah well I suppose it's only natural. (*Break in voice.*) Human. (Beckett 1976:32)

Winnie is appalled by Willie's coarseness. She looks down on him – an emotional relation akin to the spatial relation in the physical reality of the play. At the same time Winnie yearns for Willie's attention and, possibly, love. She contains these emotions. At one point the container schema is clearly observable at the emotional level:

I was young once ... foolish and ... (*faltering, head down*)... beautiful ... possibly ... lovely ... in a way ... to look at. (*Pause. Head up.*) Forgive me, Willie, sorrow keeps breaking in. (Beckett 1976:27)

The emotion of sorrow is thus something that breaks in. The container schema is present at the emotional level with all its axiological ambivalence. Winnie shuns her emotions. She tries to ignore the emotion of sorrow. After saying that sorrow breaks in, she hastens to add:

Ah well what a joy in any case to know that you are there, as usual (...) What a happy day for me. (Beckett 1976:27)

The container at the emotional level functions as a shelter against emotions. It is foregrounded just after another instance of Willie's lack of attentiveness:

Lift up your eyes to me, Willie, and tell me can you see me (...) No? (*Pause.*) Well never mind. (*Turns back painfully front.*) The

earth is very tight today, can it be I have put on flesh, I trust
not. (Beckett 1976:23)

The metaphor *emotional reality is physical reality* makes it possible to understand the emotions of characters in terms of the physical reality of the play. Winnie cannot avoid the blazing light, but she ceases to react to it. The sheltering aspect of the mound alleviates the sensation of heat, and hot and cold become empty words. Winnie does not experience heat because she loses the part of herself that reacts to heat. The same process is taking place in the emotional domain: she experiences sorrow, but she is trying to ignore it. Eventually, she loses her emotional faculty. In this manner she alleviates pain, but becomes unable to form an emotional link. The song Winnie sings at the end of the play equates love with a physical link:

Every touch of fingers
Tells me what I know
Says for you
It's true, it's true,
You love me so! (Beckett 1976:47)

This physical link is not formed. Winnie is completely embedded in the mound, save her head. She is not reacting to light and heat. The mound is impenetrable: Willie slithers down its side. Winnie remembers the time when a physical link could have been formed:

There was a time when I could have given you a hand. (*Pause.*)
And then a time before that when I did give you a hand. (Beckett 1976:47)

Winnie's loss of the emotional faculty manifests itself in what she says. The very definite change in the physical reality between Act One and Act Two, i.e., Winnie's increased embedding, is paralleled by a change in the emotional domain. Winnie becomes dry and cynical. Notice the difference of tone in the two following quotes:

Act One (Willie is behind Winnie)

Do you know what I dream sometimes? (...) That you'll come round and live this side where I could see you. (...)and let me feast on you. (Beckett 1976:35)

Act Two (Willie has moved to the front of Winnie)

Are you thinking of coming to live this side now... for a bit maybe? (...) Have you gone deaf, Willie? (*Pause.*) Dumb? (Beckett 1976:46)

Winnie's loss of her emotional faculty is also exemplified by the fact that she remembers Aristotle but forgets the name of the poet she quotes, i.e., Browning

(Pilling, 1976:89). She is "laughing amid severest woe" (p. 25), trying to ignore her sorrow. Eventually, she experiences no sorrow but at the price of experiencing no emotions at all.

Winnie is unable to form a physical link: she is unable to love. Willie has not lost his emotions: he can still experience heat. Before he attempts to climb the mound he drops his hat though Winnie tells him not to. The heat of the light on Willie's head corresponds to emotions that he can still experience. Winnie realises he is still able to love: "Do you want to touch my face ... again? (*Pause.*) Is it kiss you're after Willie(...)"(Beckett 1976:47)

She is unable to reciprocate the emotion; she is unable to give him a hand forming a physical link, and, metaphorically, the emotional link of love.

3.3. The experiential grounding of the metaphor

The experiential grounding of the metaphor *emotional reality is physical reality* is connected with the experiential grounding of the two subsidiary metaphors *emotions are light* and *emotional relations are spatial relations*. The two metaphors map aspects of physical reality into the corresponding aspects of emotional reality. They are manifestations of a broader metaphorical process in which the 'mental' is understood and experienced in terms of the 'physical'. (Johnson 1987:88).

The metaphor emotions are light is motivated by correlates between emotions and our bodily experience of light and heat. A powerful emotion is often accompanied by clearly delineated physical correlates, such as blushing, perspiration, feeling hot. Emotions activate our entire nervous system. This activation manifests itself in the sensation of heat. The physical correlates accompanying emotions are used in the metaphorical conceptualisations of the less sharply delineated emotional experience. Anger, for example, is often conceptualised on a model of hot fluid within a container (Lakoff 1987:77 ff.) There is also a functional parallelism that motivates the emergence of the metaphor. Light and heat are often sources of action. If we get burnt we jump away. If we feel hot we fan ourselves or try to find a cooler place. To avoid the heat of the sun and its effects we smear ourselves with various lotions or wear protective clothing. If we seek heat and light, we go to the beach on sunny days, turn on radiators, or use sunbeds. Likewise, emotions are sources of actions. If we like something or somebody we try to stay close to that thing or person. Negative emotions result in aggression or retreat. The physical and functional correlates provide the experiential grounding for metaphorical expressions present in everyday language. Such expressions as 'to be someone's sunshine', or 'light of one's life', 'to bask in somebody's approval' are instances of the metaphor emotions are light.

The experiential grounding of the metaphor *emotional relations are spatial relations* is to be found in the correlation between our spatial and emotional experience. Spatial relations are clearly delineated in our experience. Our senses inform us of the surrounding physical reality, providing a rich network of spatial information. We relate to the world around us through various attitudes towards aspects

of the surrounding reality. These attitudes are emotions. Spatial relations in the early life of every human being give rise to emotions. The closeness of a child to its mother in a cuddle, for example, gives rise to its positive emotion of safety and love. The positive value of the umbilical cord is transferred into the positive value of physical proximity. Later on in life this may be projected onto emotional links such as love, friendship, or intimacy. Spatial concepts are used to refer to emotional relations of the link kind: hence the expressions 'to be close with\to someone', 'to keep at arm's length', etc. Other spatial relations are likewise metaphorically projected into emotional relations. A child looks up to its parents because of the difference in height. This is usually paralleled by the feeling of respect and love. Later in life we also 'look up' to people, i.e., respect them. By the same token various other spatial relations become means of conceptualising emotional relations. Spatial relations are clearly delineated in our experience. Image schemata are a source of rich axiological structure in the space surrounding us. This structure is used for conceptualising and understanding emotions through the metaphor *emotional relations are spatial relations*. The metaphor manifests itself in expressions such as 'to turn one's back on someone', 'to look down on someone', 'to be distant from someone', 'to be apart', 'to build a wall around oneself', etc. All of these expressions may have emotional referents.

It has been shown that due to physical and functional correlates and the emergence of emotions in relation to the spatial reality around us, physical concepts are used to structure the emotional ones. Lakoff (1989:40) claims that certain mechanisms for the perception of spatial relations that appear to be present in lower animals are used by human beings in reasoning. Human beings use and build on certain mechanisms for representing spatial relations to provide a basis for abstract thought and reason. The conceptualisations of emotions seem to provide a good example of this process.

4. Conclusion

I have tried to demonstrate how Samuel Beckett's *Happy Days* is organised by the structural metaphor *emotional reality is physical reality*. The metaphor furnishes a means of conceptualising the intricate experience of human emotions in terms of a clearly delineated physical domain of experience. Axiologically dynamic image schemata present in the source domain of the metaphor are preserved in the process of the metaphorical mapping and provide a rich structure for the understanding of the emotional experience of the characters of the play.

As has been shown, the metaphor *emotional reality is physical reality* is firmly grounded in our experience. Both physiological and functional correlates of emotions result in our understanding the 'mental' in terms of the 'physical', the mental sphere of our experience incorporating our emotionality. In *Happy Days* the bulk of the structure of the emotional domain is provided by the physical domain.

The dramatic reality of *Happy Days* furnishes a metaphorical means of a deep and though understanding of human emotions. It creates a new coherence (in the

sense of the term as introduced by Lakoff and Johnson 1980:236) which, though experientially grounded, is not part of the conventionalised mode of perception and thought. The non-illusory metaphorical stage reality is a source of aesthetic experience. I hope to have demonstrated how the metaphor in *Happy Days* provides this sort of experience.

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