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## THE HOLISTIC APPROACH TO THE TARGET DOMAINS PROJECTED BY LIGHT IN *THE CANTERBURY TALES*

The aim of the present paper is to analyse metaphors of light in *The Canterbury Tales*. The analysis will approach in detail the varieties of metaphors instantiated by light in a given synchronic perspective. Light will be illustrated as a source domain used to conceptualise target domains of an abstract nature. The paper will attempt to show light as a coherent concept with vague boundaries around edges. Hence the aim is not only to enumerate and describe types of metaphors and new target domains but also to present them as related concepts. The target domain concepts instantiated by the source domain of light will be viewed more holistically as interlinked domains and giving rise to a continuum rather than irreconcilable concepts with delineated borders and clear-cut transitions.

### 1. INTRODUCTION

The present paper offers a semantic profile of metaphors projected by light in *The Canterbury Tales* with particular attention paid to the complementarity of relations between the projected metaphorical senses. It should be emphasised that numerous works have been devoted to metaphors projected by light. Allan (2008) and Sweetser (1990) analyse a close diachronic link between light and vision. Lakoff and Johnson (1980) present metaphors of light and vision, such as UNDERSTANDING IS SEEING, IDEAS ARE LIGHT SOURCES, and DISCOURSE IS A LIGHT MEDIUM. Similarly, Kövecses (2002: 22) emphasises that thought can be understood in terms of perception. Lakoff and Johnson (1999: 393) claim that our language about mental activity is pervaded with expressions based on understanding vision metaphors. Moreover, Kövecses (2002) also points to a direct link between the domain of light and other abstract domains, such as joy or happiness.

The aims of the present paper are the following. To begin with, the analysis is cognitively oriented and focuses on the semantic profiles of metaphors projected by light in Late Medieval English. Secondly, the paper will attempt to study the metaphorical status of the projected elements. Hence, it will investigate whether the source domain of light could build new concepts on its own or whether it was

a modifying element in the creation of new concepts. Moreover, a crucial aim of the analysis is to suggest that the target domains projected by light are not distinct and unconnected but in close semantic proximity. In other words, the juxtaposition of all the metaphors instantiated by the source domain of light evokes a coherent concept whose senses are not random instantiations but rather united by some common attributes. This suggests that metaphors projected by source domain share common attributes, thereby reflecting human propensity to view the categorised entities as alike. The purpose will thus be to find regular patterns imprinted in each target concept. The model of light will account for the existence of the underlying common form for the target domains. The study will demonstrate that the metaphors overlap with regard to the form but show discrepancies in content. In this way, the paper will suggest that the metaphors projected by the same source domain can be similar on some abstract layer of conceptualisation, thereby reflecting our conceptual system and the conceptualisation of the world. The concept of light will be presented as a dynamic concept reflecting the beliefs of late medieval society. The paper will argue that the perception of the concept of light was highly affected by religious values. Consequently, the nature of the so conceived source domain of light significantly affected the nature of target domains.

The analysis is based on all texts Caxton's *The Canterbury Tales: The British Library Copies* (ed. by Barbara Bordalejo), which is a CD-Rom that contains the first full-colour facsimiles of all copies of William Caxton's first and second editions of Geoffrey Chaucer's *The Canterbury Tales*. The translation of all Middle English examples listed in the paper is mine. The semantic analysis focuses on all the contexts and phrases in which the concept of light was recorded and views them in cognitive perspective. The study includes various lexemes from the category of light such as *bright*, *clere* and *white*.

## 2. HOLINESS, BEAUTY/GOODNESS

The metaphor HOLINESS IS LIGHT evokes the idea that the described entity is impeccable, excellent and that there is no flaw or stain in it. Moreover, light is very often presented as a concept that evokes ennobling qualities. Such was the concept of light in sacred texts where it elicited such associations as glory, splendour or magnificence. Hertz refers to light when he discusses the dichotomy between left and right:

All the oppositions presented by nature exhibit this fundamental dualism. Light and dark, day and night, east and south in opposition to west and north, represent in imagery and localise in space the two contrary classes of supernatural powers: on one side life shines forth and rises, on the other it descends and is extinguished. The same with the contrast between high

and low, sky and earth.... The same contrast appears if we consider the meaning of the words 'right' and 'left'. The former is used to express ideas of physical strength and 'dexterity', of intellectual 'rectitude' and good judgment, of 'uprightness' and moral integrity, of good fortune and beauty, of juridical norm; while the word 'left' evokes most of the ideas contrary to these (Hertz 1960: 96-9).

The analysis shows that the concept of light projecting holiness is expressed by such lexemes as *bright*, *clear* and *white*, which exhibit varieties of denotative and connotative differences.

Moreover, in the projection of light as holiness, two lines of conceptualisation can be noticed. The most central aspects of the concept of light, rendered as holiness, had its roots directly in God and was thus identified with God. It seems that light associated with holiness evoked not only divine values, but was first perceived literally as the light surrounding deities, and only later metaphorically in terms of values this light projected. In other words, the literal attribute linked with Heaven (light) acted as the basis for the metaphorical projection of values linked with light, namely glory, splendour and magnificence. In other words, the predominant and pervasive view of light was linked with God and expressed such properties as glory, splendour and magnificence. As Dyszak (1999: 14) maintains light was identified with God, while the divinity of the physical world stemmed from the similarity to its Creator.

The less central senses in the domain of holiness constituted the senses where the concept of light was juxtaposed with humans and their activities. They projected the senses of beauty and/or goodness, and emerged as a result of perceived apparent similarity to the central senses, hence to the senses approximating holiness. Though these lexemes exhibit semantic differences, they also contain some elements or an element that unite them and make them be classified as the instantiation of the concept of HOLINESS or its extension. The category of holiness may thus be considered as either a macro-category for the concept of light referring to both deities and humans due to the common attributes that unite the senses of holiness and beauty/goodness. In both domains light evokes ennobling qualities, such as uniqueness, goodness, upstanding values. Nevertheless, the domain of beauty/goodness may also be viewed as the extension of the concept of holiness, hence as the related, yet a separate concept. The apparent dichotomies underlying light pertaining to holiness and beauty are quite conspicuous. Hence, light projecting holiness evokes the attributes of sacredness, whereas light approximating the sense beauty/goodness gives rise to more tangible, down-to-earth associations. Therefore, due to the undeniable semantic nuances, the target domains of holiness and beauty/goodness will be approached as connected, yet distinct domains.

All in all, the analysed adjectives (*bright*, *clear* and *white*) will be shown to make either direct or indirect reference to God. The direct reference to God projects light perceived as holiness, whereas the reference to humans gives rise

to the concepts of beauty and goodness. The study will indicate that *bright*, *clear* and *white* cannot be regarded as synonyms. *Bright* highlights such attributes as nobility, uniqueness and magnificence. *Clear* is used to emphasise the absence of sins, while *white* creates the associations of truth, authenticity and chastity.

### BRIGHT

In the semantic profile of *bright* three types of senses can be distinguished:

- a) senses used with direct reference to God, Saints or Angels. They evoked such attributes as glory, magnificence and uniqueness;
- b) senses used with reference to humans to emphasise their uniqueness and beauty. *Bright* was also one of the typical attributes of beauty in romances, which belonged to the Platonic concept of beauty. Accordingly, ladies in romances were bright but also fair-haired, had blue eyes and rosy cheeks. *Bright* implied that the person had no inclination to commit sins, but also that he/she was exceptional and marvelous. The concept of light could thus project the domain of beauty as opposed to Present Day English where the domain of light does not render such a concept. Moreover, the target domains of beauty and goodness interpenetrated and it was difficult too set them apart. In other words, the beautiful person also evoked connotations of goodness, virtue and upstanding moral values. Furthermore, by using the modifying adjective *bright*, speaker showed admiration and respect towards the person he/she referred to;
- c) senses used with reference to exceptionality of activities to highlight their uniqueness and goodness, thus the attributes indirectly linked with God.

Hence, in senses *b* and *c*, the reference to God is indirect and made via such attributes as beauty, splendour, magnificence or uniqueness. Moreover, they also highlight such properties as admiration and respect of the speaker. The analysis below shows semantic nuances in the conceptual framework of *bright*.

*Bright* used with direct reference to God or Saints

- (1) *Now cristis owen knyghtis leef and deer*  
(...)

*Arm you with armys of brightness.* (The Second Nun's Tale 383-385)

(Now Christ's own knights the beloved ones will arm you with arms of brightness)

- (2) *But lady bright that knowest wel*

*My thought and seest the harmys that I telle.* (The Knight's Tale 1373- 1374)

(But the lady bright that knows well my thought and sees the harms that I say).

The two expressions *armies of brightness* and *lady bright* highlight the attribute of divinity in the conceptual framework of *bright*. The former term (*armies of brightness*) denotes angels, while the latter one (*lady bright*) implies

Goddess Venus. The expression *lady bright* was a conventional term adapted to refer to divinity. Approaching the etymological background of *bright*, (BT, sv. *beorht*), *bright* originated from Proto Germanic *bertha* – “bright” (O. N. *bjartr*, OHG *beraht* and Goth. *bairhts* ‘bright’). Moreover, its PIE base was *bherēg*, which denoted ‘to gleam, white’. In other words, from an etymological point of view, *bright* is strictly connected with *gleam* and the colour *white*. Furthermore, according to Middle English Dictionary (MED, sv. *bright*), *bright* was also a modifying adjective linked with God, angels and saints. Consequently, the deities thus described were perceived by the attribute of intense brightness. They were effulgent, resplendent and glorious.

Therefore, the expression *bright lady* can be perceived as a metaphor, which, however can have a more literal reading. Given this reading, *lady* is surrounded by light, which was believed to be real and to constitute an aspect of reality. The Saints had halos above their heads and light was emanating from them. Consequently, *bright* in the expression *lady bright* was not only a metaphorical colouring or an epithet evoking respect, but also a conceptual element which aided the visualisation of the goddess. *Lady bright* was actually emanating with light. Nevertheless, it should also be emphasised that the literal aspect of brightness acted as a basis for the metaphorical rendition of the entire expression. The line between the literal and the metaphorical seems to be blurred, as it is difficult to pinpoint where the literal ends and the metaphorical begins. The two spheres interpenetrate as the literal concept of light evokes at the same time metaphorical values. Hence, the literal ‘gleam’ was a source domain in the process of conceptualising abstract qualities associated with light, namely glory, splendour, magnificence or uniqueness. Consequently, *lady bright* evoked such connotations as glory, splendour, magnificence or uniqueness, and thus attributes directly linked with divinity. Moreover, approaching the phrase *lady bright*, one can also assume that this expression functioned as a kind of euphemism for the deities. People preferred to use circuitous way to refer to religious concepts than to speak about them in the direct way. Such an expression performed the role of an euphemism and was used on an every-day basis. Though the collocation *lady the bright* might have sounded metaphorical, it gradually lost its metaphorical status and became a conventional expression that reflected the speakers’ conceptual system.

*Bright* used with reference to humans to emphasise their uniqueness

- (3) *I make pleylnly my confession  
That I am that woful Palamon  
(...)*

*I am thy mortal fo and he am I*

*That loueth so hote **Emely the bright**.* (The Knight’s Tale 875- 879),

(I make plainly my confession; that I am that miserable Palamon; I am your mortal foe that loves so hot **Emily the bright**.)

- (4) *This maiden's name is **bright**.* (The Knight's Tale 875-879)  
 (This maiden's name is bright).

In (3) and (4), *bright* expresses the concept of beauty. These expressions imply that the persons are beautiful, but also extraordinary, marvelous and have no inclination to commit sins. In other words, the semantic framework of *bright* is not limited to the sense *beautiful* but it embraces other connotations, as well, such as exceptionality, virtue and upstanding values. Moreover, the expression *Emily the bright* brings to mind another expression, namely *lady the bright*. The latter concept (*lady the bright*) was a conventional phrase and hence it was entrenched in the conceptual framework of Middle English society. Consequently, the usage of the same adjective, namely *bright*, with reference to the beloved person made the person be perceived as the one with an exceptional heart and soul, which covered more than just the mere attribute of beauty. Moreover, it seems that *bright* projecting holiness and *bright* meaning 'beautiful' overlap and can be united by common attributes. The central idea linked to the concept of holiness is connected with God and highlights such attributes as glory, magnificence, uniqueness, but also sacredness and purity. The replacement, however, of divinity as an object of reference by a human affects the connotation of *bright*. When *bright* started to be a modifying attribute of the human or the human face, its conceptual framework expanded. The context ceased to be existential and related to the divine and spiritual perception of light, and started to be interpreted in a less spiritual, but more tangible aspect. The same intensity of light, when associated with the human face, started to evoke the concept of beauty. Nevertheless, apart from being an attribute of beauty, *bright*, when linked with a person, is associated with other characteristics as well, namely uniqueness and upstanding values, which is similar to *bright* when linked with divinity.

*Bright* used with reference to exceptionality of activities

- (5) *Right so was faire Cecily **the whyte**  
 Ful swift and besy in euery good werkyng  
 (...)*

*And **brennyng** euer in **charity ful bright**.* (The Second Nun's Prologue 115-118),  
 (Right so was and fair Cecily **the white**; rapid and busy in every good work; and burning ever to do **charity fully bright**).

The above context shows the extension of the semantic framework of *bright* which was connected with the shift of reference being evaluated, namely from face to behaviour.

### CLEAR

The lexeme *clear* was recorded only with reference to moral purity, honesty and absence of sins. Contrary to *bright*, which contains the aspect of an inner light in its conceptual framework, as well as associations with grace, splendour

and nobility similar to that of a saint, *clear* evokes the image of a soul which is impeccable and has no dark spot. All those attributes evoked by the semantic profile of *bright* make the impression that the person is not only virtuous, but above all exceptional, ideal and extraordinary. These connotations expressed by *bright* seem to be very vivid. *Clear*, however, is built up mostly on the association that the person is impeccable and sinless:

- (6) *For her gret light of sapience*  
*And for her **thewis clere**.* (The Second Nun's Prologue 101).  
 (For her great light of sapience and for her **clear morals**).

## WHITE

The concept of holiness/goodness was also rendered by the lexeme *white*. The adjective *white* evokes the associations that the person is sinless but also implied the connotations commonly linked with the colour white, such as innocence, sincerity, probity and chastity. According to Middle English Dictionary (MED, sv. *whit*), when associated with a person, *whit* refers to someone who is morally pure, spiritually clean and innocent.

- (7) *Right so was faire Cecily **the whyte***  
*Ful swift and besy in euery good werkyng* (The Second Nun's Prologue 115-118),  
 (Right so was and fair Cecily **the white**; rapid and busy in every good work).

### 2.1. THE CONCEPT OF DARK LIGHT

The corpus also records the apparently ambiguous expression – *dark light*. Light normally evokes highly positive, ennobling and divine associations, whereas darkness arouses misery and evil. The expression *dark light* is far from the general conception of light. It is presented as a destructive force that evokes fear, threat, intimidation. Moreover, *dark light*, which is a metaphorical expression, is associated more with fire and its annihilating qualities rather than with ennobling and divine qualities, which can be exemplified by the following context:

- (8) *For that is in helle that defaute of light naturel*  
*For certes the **derk light** that shal come out of the fyre*  
*That ever shall brenne and shal torne hem al to peyne that be in hell.* (The Parson's Tale 108)  
 (For there is lack of natural light in hell; certainly the **dark light** that will come out of the fire that ever will burn and will tear them all to pain who are in Hell).

In this context *dark light* evokes the image of Hell. When linked with *dark*, *light* becomes associated with fire in hell and its annihilating qualities. It is viewed as a destructive force coming unexpectedly, and as an active performer

that brings about destruction and a deserved punishment. Such a sense of light evokes fear, threat and intimidation and can only be depicted in religious texts, where it signals unavoidable suffering and external perturbation. Furthermore, dark light evokes here the sense of unbearable pain, eternity and long-term suffering rather than neutral effects and everyday activities. Hence, pure light frequently accompanies the descriptions of the good, outstanding and decent people while darkness, or dark light is conducive to creating of the atmosphere of terror, evil and hopelessness.

### 3. JOY

In the projection of the concept of joy, light could not render the concept on its own. In other words, light did not evoke the concept of joy as an autonomous element, but only as a part of collocations, which can be exemplified by collocations such as *ioly and light* (joyful and light), *light and iolyf* (light and joyful), *with glad herte and light* (with glad heart and light), *joy and brightness* (joy and brightness). *Light* here does not build a new concept, but is only a reinforcing element added to the adjectives *glad* or *joyful*, or to the noun *joy*. Contexts where light rendered the concept of light as a more independent element were scarce, e.g., the sentence (11) *make heart light*. Nevertheless, this independence may be seen as being only partial once one juxtaposes the collocation *make heart light* and *with glad heart and light*. The two phrases are not completely unrelated, but the element that joins both phrases is *heart*. The collocation *with glad heart and light* might have been so entrenched in the mind of Middle English speakers that *light*, when juxtaposed with *heart*, started to evoke associations with joy, even if the element *glad* was not included in the phrase. The concept of *joy* can be exemplified by the following contexts:

- (9) *This absalon ful ioly was and light.* (The Merchant's Tale 485)  
(This Absalom was full of joy and light).
- (10) *She was light and iolyf.* (The Reeve's Tale 234)  
(She was light and joyful).
- (11) *The odour of flouris and fressh sighte  
Wolde haue maad ony herte light.* (The Franklin's Tale 205-206).  
(The smell of flowers and fresh sight; would have made any heart light).
- (12) *With glad herte and light he cristened hym.* (The Nun's Tale 351- 352)  
(With glad heart and light he christened him)
- (13) *He wol show to you his ioy and brightness.* (The Nun's Tale 162)  
(He will show you his joy and brightness).

Moreover, the Middle English Dictionary (MED, sv. *light*) records collocations containing *light* and *heart*, such as *make heart light*, whose meaning was interpreted as ‘to make someone spiritually enlightened’. It might be well argued that the concept of joy, similar to other formerly analysed domains projected by light, was shaped by the primary, religious values associated with light. The concept of joy, projected by light, was not based on egoistic or egocentric grounds, but was moulded by Christian values.

#### 4. EXCELLENCE

Light was also a source domain to conceptualise excellence. The concept of excellence was exemplified by the contexts:

- (14) *Sondry workis bright of excellence.* (The Second Nun’s Prologue 112).  
(Various works bright of excellence).
- (15) *For that euer virtuous was she  
She was encrecid in such excellence  
And so discrete and feir of eloquence  
So benign and digne of reuerence.* (The Clerk’s Tale 407-411).  
(For that ever she was virtuous; she abounded in such excellence; and so discrete and fair of eloquence; so benign and honourable).

Similarly to the concept of joy, light functions only as the element reinforcing the concept *excellence*. It does not project the concept of excellence as an autonomous element. Moreover, such contexts reflect activities that are at the highest possible level, but also morally pure and free from sins. In other words, the activities would not be expressed metaphorically via the concept of light if they were immoral or dubious.

#### 5. WISDOM

The metaphor (WISDOM IS LIGHT) illustrates light as a source domain used to conceptualise wisdom. Therefore, light in the wisdom metaphor performs the role of the instrument that helps to conceptualise wisdom as a value in itself. Light is metaphorically linked with such attributes as uniqueness, goodness and eminence. These associations, when mapped onto wisdom, make it be perceived via the same connotations. Consequently, wisdom, similarly to light, becomes perceived as unique, eminent and ennobling.

The wisdom metaphor can be exemplified by the following contexts:

- (16) *Greet light of sapience* (The Second Nun's Tale 101)  
(Great light of wisdom)
- (17) *O graceles ful blynd is thy conceit* (The Canon's Yeoman's Tale 359).  
(O graceless full blind is your conceit).

In (16), the source domain of light is used to conceptualise the target domain of wisdom. The expression *greet light of sapience* illustrates wisdom as a value equipped with metaphorical light that emanates outward. The attributes that are commonly associated with light are mapped on the projection of wisdom. Light can be conceived as a wave that penetrates everywhere and enlightens every dark and murky region thereby casting a different perspective on it. Correspondingly, an intelligent person is the one that does not see only one perspective or one dimension, but variety of aspects related to a topic. A wise person, like light, is willing to penetrate everything and to mentally embrace as much as possible, which is within his/her field of vision. He/she is characterised by curiosity and inquisitiveness. In other words, the light metaphor highlights the aspect of penetration and seeing many dimensions, thereby structuring the process of gaining knowledge. Moreover, in Medieval English, light was equipped with such undertones as uniqueness, goodness and eminence. Consequently, in projecting the domain of wisdom, the domain of light raises its value. Wisdom, then, evokes highly positive undertones and becomes conceived of as good, eminent and ennobling. In other words, the element of light makes the person be perceived not only as wise, but also as noble. The two elements, namely wisdom and nobility, are blended in the WISDOM IS LIGHT metaphor. Therefore, it should be emphasised that wisdom coloured by *light* shares attributes associated with light. A similar process of transferring the attributes of *light* upon the target domain took place in the conceptualisation of the concept of beauty. A *bright* person was not only beautiful, but also unique, moral and virtuous. Correspondingly, wisdom metaphorically coloured by *light*, implies that the person is not only wise, but also noble. In other words, the nature of the source domain of light significantly affects the nature of projected domains.

In (17), the expression *blind conceit* implies that the person is unwilling to see. Being unwilling may entail the hypothesis that the person will not see and thus will remain blind and unaware to everything that is happening around him. Blind, thus, when mapped on the internal domain evokes the following associations; the person is unwilling to see; he or she will not see and thus will remain blind and unaware to what is happening around. What is then highlighted is the perseverance not to see, as well as the indifference and lack of interest.

## 6. SEMANTIC MOTIVATION OF TARGET CONCEPTS

The aim of this section is also to show that the target domains projected by light possess the common platform of references, which are slightly modified. The various connotations evoked by light are not distinct and unconnected, but are in close semantic proximity. In other words, the juxtaposition of the metaphors instantiated by the source domain of light (holiness, beauty/goodness, joy, excellence, wisdom) evokes a coherent concept, whose senses are not unrelated but united by a set of common attributes. Hence, the metaphors HOLINESS IS LIGHT, BEAUTY/GOODNESS IS LIGHT, JOY IS LIGHT, EXCELLENCE IS LIGHT and WISDOM IS LIGHT are semantically motivated and there is some degree of overlapping between them. The analysed metaphors can be assumed to project the form of harmony. They highlight the form of inner harmony or the ideal state as well as the absence of any dark and murky spot. In other words, the various senses projected by light imply that the inner state of harmony can be maintained until a murky spot emerges and violates the immaculate and the ideal state. Hence, the uniting feature is the harmony that is only apparently invariable. Yet, this harmony only appears to be unchangeable, as even the smallest shade will affect its structure. Consequently, metaphorically speaking, the shiny light may turn into dusk. Therefore, it should be emphasised that the metaphors overlap with regard to the form but show discrepancies in content. They project the form visualised as a harmony, yet their contents are not congruous. The analysis of the motivation between the metaphors projected by the domain of light can be seen as follows:

The motivation underlying HOLINESS IS LIGHT;

The metaphor HOLINESS IS LIGHT gives rise to the following implication: *there is no dark, murky spot in someone's soul that would disrupt its transparency and purity*. Hence, both the transparency and the purity create the inner harmony before a sin emerges and spoils its appearance.

The motivation underlying BEAUTY/GOODNESS IS LIGHT

The metaphor BEAUTY/GOODNESS IS LIGHT can be expressed in this way: *there is no dark, murky spot on someone's face or in someone's soul that would disrupt its transparency and purity*. The concepts of beauty and joy interpenetrate.

The motivation underlying JOY IS LIGHT;

The motivation behind JOY IS LIGHT can be similar, namely, *there is no dark, murky spot in one's mind that would violate the initial state of tranquility or inner peace and put someone in the state of anxiety thereby spoiling the initial harmony*. Hence, the juxtaposition of the two target domains highlights inner harmony and the absence of any dark and murky spot. In three of them, the inner state of harmony can be maintained until a murky spot emerges and violates the ideal state. Furthermore, the three categories can be distinguished

with regard to such aspects as a focus on the morality vs. a focus on the self, and thus by the level of the objectivity and subjectivity. In the HOLINESS IS LIGHT and BEAUTY/GOODNESS IS LIGHT, any judgment aims at distinguishing the moral from the immoral, the good from the evil, which makes it grounded in the objectivity. In the JOY IS LIGHT metaphor, it is the self rather than morality that acts as an determinant of what is relevant and right. Moreover, this metaphor differentiates between what is valuable and useful from what is harmful and useless to the self, which makes it based on subjectivity.

The motivation underlying EXCELLENCE IS LIGHT;

Similarly to the previous metaphors, the metaphor EXCELLENCE IS LIGHT highlights the absence of a dark, murky spot, the presence of which would spoil the perfect, immaculate image. Its underlying form can apply to either inner harmony, when referred to people, or inner congruity, when linked with objects or activities.

Motivation underlying WISDOM IS LIGHT;

The metaphor WISDOM IS LIGHT emphasises inner harmony linked with receptivity to new ideas and values. It also implies absence of any dark, murky spot or a shadowy thought that would darken the noble image of a person.

The analysis has shown that the following correspondences and discrepancies can thus be noticed:

holiness; inner harmony and purity; dark, murky spot – sin

beauty/goodness; outer/inner harmony; dark, murky spot – stain

joy; inner harmony; dark murky spot – thought which is harmful or useless to the self

excellence; inner harmony or congruity; dark, murky spot – flaw

wisdom; inner harmony and receptivity; dark, murky spot – dark, murky thought

To sum up, the inner harmonious state is present in metaphors projecting holiness, beauty/goodness, joy, excellence and wisdom. Hence, the domains projected by light were internally connected.

## 7. THE IMPACT OF RELIGIOUS VALUES UPON THE TARGET DOMAINS

The analysis of target domains projected by light has shown that they were internally connected in terms of the underlying model that unites them. Moreover, the domains were also externally connected due to the set of values they share. The study has shown that the religious, primary values of light highly affect the projection of the domains of beauty/goodness, joy, excellence and wisdom.

The domain of beauty/goodness constitutes a blend of the two values, as frequently it seemed difficult to set them apart. The boundary between beauty and

goodness was vague. The domain of beauty was also characterised by other attributes of light, such as uniqueness, virtue and upstanding values.

The domain of joy reflects a state that can be referred to as *spiritually enlightened*. It can be assumed that joy, when projected by light, evoked the attributes of spirituality and purity.

The domain of excellence implies the highest possible level of activities or behaviour which are morally pure and free from sin.

The domain of wisdom constitutes a blend of wisdom and nobility. In other words, wisdom projected by light becomes perceived as noble and virtuous.

## 8. CONCLUSIONS

To conclude, the present paper has been an attempt to analyse semantic profiles of metaphors projected by *light* in *The Canterbury Tales* with particular attention paid to the complementarity of relations between the projected metaphorical senses. *Light* has been analysed as a source domain that projected such abstract concepts as holiness, beauty/goodness, joy, excellence, and wisdom. Moreover, the study has also shown that *light* was the most autonomous in the projection of the concept of holiness, whereas it needed the support of other elements in the conceptualisation of other target domains. Hence in developing these abstract domains, light functioned only as a modifying element. Moreover, the crucial aim of the paper has also been to suggest that the target domains projected by light are not distinct and unconnected but in close semantic proximity. In other words, the juxtaposition of all the metaphors instantiated by the source domain of light evokes a coherent concept whose senses are not random instantiations but rather united by some common attributes. The paper has pointed to regular patterns imprinted in each target concept. The projected metaphors correspond to the form but differ in terms of the content.

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