

Image Schemas in Robertson Davies's *Fifth Business*: (Pre-)Conceptualization of Canada

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Resumen

En estudio intenta explorar los esquemas de imagen de 'FUENTE-CAMINO-OBJETIVO' y 'CONTENCIÓN' que podemos encontrar en la novela *Fifth Business* de Robertson Davies, y relacionarlas con nuestra conceptualización de Canadá. De un lado, mi estudio contiene definiciones breves de términos necesarios para entender los esquemas de imagen en general. Por otro lado, mi estudio se ocupa con dos esquemas de imagen anteriormente mencionados y trata de localizar su presencia en la novela. Esto sirve para permitirnos comprender los modos en que los esquemas de imagen influyen nuestra conceptualización de la narrativa subconscientemente y la conceptualización de varios temas - específicamente canadienses - explorados en la novela. Por una parte, el esquema de 'FUENTE-CAMINO-OBJETIVO' parece interesante cuando observamos la identidad compleja de Canadá y la de su gente. Por la otra, el esquema de 'CONTENCIÓN' parece ser un esquema que se encuentra detrás de nuestra capacidad de ver la comunidad de la pequeña ciudad canadiense descrita en esta novela como un ambiente aislado.

Abstract

This paper is an attempt to explore the image schemas of SOURCE-PATH-GOAL and CONTAINMENT as presented in Robertson Davies's novel "Fifth Business" and to relate them to our conceptualization of Canada. Firstly, the paper provides short definitions of the terms necessary for understanding image schemas in general. Secondly, it deals with the two mentioned image schemas and tries to locate their presence in the novel. The purpose of this is to make us able to understand the ways these image schemas subconsciously influence our conceptualization of the narrative and of various Canada-specific issues explored in it. On one hand, SOURCE-PATH-GOAL image schema proves to be very interesting for the study of the complex identity of Canada and its people. On the other hand, CONTAINMENT image schema seems to be what lies behind our ability to view the Canadian small-town community described in the novel as an isolated environment.

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Image schemas in literature

In cognitive linguistics, *image schemas* are skeletal, abstract and pre-conceptual spatial relations which are considered to be basic to our cognition. According to Todd Oakley (2007), the *locus classicus* of image schema theory is Lakoff and Johnson's conceptual theory of metaphor stemming from *The Metaphors We Live By* (Lakoff and Johnson, 1980). The term, however, was introduced and explained in Mark Johnson's *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Johnson : 1987). The idea of image schemas can be traced back to 1969 and Rudolf Arnheim's *Visual Thinking* (Arnheim, 1969) and further back to Kant's construct of *schema* from the *Critique of Pure Reason* (1781).

An image schema is a mental pattern that recurrently provides structured understanding of various experiences. It is available for use in metaphor as a source domain to provide an understanding of yet other experiences (Johnson, 1987: 2). Image schemas derive from sensory and perceptual experience as we interact with and move about in the world (vision, touch, hearing, movement, balance) (Evans and Green, 2006: 178). In an attempt to summarize the features, Vyvyan Evans and Melanie Green note the following:

- Image schemas are pre-conceptual in origin, being directly grounded in embodied experience that precedes the formation of concepts;
- An image schema can give rise to more specific concepts as it is capable of combining with other image schemas;
- Image schemas derive from interaction with and observation of the world;
- Image schemas are inherently meaningful;
- Image schemas are analogue representations deriving from experience;
- Image schemas can be internally complex;
- Image schemas are not the same as mental images, because they are schematic and therefore more abstract in nature;
- Image schemas are subject to transformations;
- Image schemas can occur in clusters (Evans and Green, 2006: 179-189).

Based on Johnson (Johnson, 1987) and Lakoff and Turner (1989), Croft and Cruse (2004: 45) list the following as the basic image schema categories (rendered according to convention in small capitals): SPACE, SCALE, CONTAINER, BALANCE, FORCE, UNITY/MULTIPLICITY, IDENTITY, EXISTENCE. Evans and Green (2006: 190) replace SCALE with LOCOMOTION. Johnson (1987: 126) lists the most important image schemas as follows: CONTAINER; BALANCE; COMPULSION; BLOCKAGE; COUNTERFORCE; RESTRAINT REMOVAL; ENABLEMENT; ATTRACTION; MASS-COUNT; PATH; LINK; CENTER-PERIPHERY; CYCLE; NEAR-FAR; SCALE; PART-WHOLE; MERGING; SPLITTING; FULL-EMPTY; MATCHING; SUPERIMPOSITION; ITERATION; CONTACT; PROCESS; SURFACE; OBJECT; COLLECTION.

It is necessary to link the notion of image schemas to the literary capacities of human beings in this paper, as its main purpose is to present the conceptualization of Canada through a literary work, beneath which lie more basic elements of cognition. The answer to how image schemas can be connected with the world of literature is given in Mark Turner's *The Literary Mind: The Origins of Thought and Language* (Turner, 1996). In this book, Turner explains how the literary mind fits our cognitive capacities, claiming that our literary capacity is biologically inherited and uses the same cognitive resources as our everyday thinking. For Turner, our ability to create and understand stories unconsciously, without much effort, is simply a part of who we are. It is relatively easy to grasp the connection that Turner sets between more complex stories and the basic image schematic patterns we unconsciously use to understand them: "There is a general story to human existence: It is the story of how we use story, projection, and parable to think, beginning at the level of small spatial stories"(Turner, 1996: 15).

Small spatial stories are direct products of image schemas and various combinations of image schemas, firmly bound to our interaction with the world around us, that help us recognize objects and events, as well as more complex small spatial stories they are combined into. According to Turner, "to recognize several events as structured by the same image schema is to recognize a category. We have a neurobiological pattern for throwing a small object. This

pattern underlies the individual event of throwing a rock and helps us create the category *throwing*. We have a neurobiological pattern for reaching out and picking something up. This pattern underlies an individual event of reaching out and picking something up and helps us create the category *reaching out and picking up*" (Turner, 1996:16-17). These categories seem to be what makes our grasping of story meanings unconscious. Firstly, Turner introduces one of the simpler literary forms – a parable. Parables often project image schemas, and when the projection carries arrangement from a source we understand to a target we want to understand, the projection conforms to a constraint, according to which the result for the target will not be a conflict of image schemas (Turner, 1996: 17). Furthermore, Turner claims that when we project one concept onto another, image schemas again seem to do much of the work. We think of causal relations as structured by spatial image schemas such as *links* and *paths*. These image schemas need not be static. For example, we have a dynamic image schema in which one thing comes out of another (Turner, 1996: 18-19).

Robertson Davies's *Fifth Business* (Davies, 1990) is classified as a novel, which represents, of course, a literary form much more complex than a parable. However, a novel is built of a narrative, while a narrative represents a series of interconnected events. According to Turner, we appear to understand an event as having its own internal structure: "It can be punctual or drawn out; single or repeating; closed or open; preserving, creating, or destroying entities; cyclic or not cyclic, and so on. This internal structure is image-schematic: it is rooted in our understanding of small spatial stories" (Turner, 1996: 28). Exploring small spatial stories that allow us to comprehend more complex ones might reveal the pre-conceptual background of concept-building processes. In our case, the concept that is being built through various events based on image schemas is the concept of Canada.

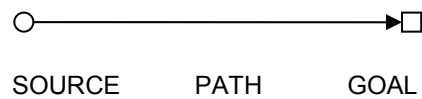
Image Schemas in Davies's "Fifth Business" and the Concept of Canada

This section of the paper will analyze those parts of Robertson Davies's *Fifth Business* narrative that can be connected to two selected image schemas: a) SOURCE-PATH-GOAL image schema belonging to the image schema 'class' of LOCOMOTION; b) CONTAINER image schema belonging to the image schema class of CONTAINMENT (closely related to the BOUNDED SPACE image schema belonging to the image schema class of EXISTENCE). The analysis will mainly focus on the ways these image schemas are employed in the process of a reader's "pre-conceptualization" of various segments of Canadian identity. Through analyzing these image schemas, the main goal of the paper will be to examine the ways that human mind perceives and conceptualizes Canadian culture and presents it through a work of art. Works of art, in this case a book, spread the concept of Canada and its identity through numerous readers so that it reaches almost all corners of the world and thus influences the ways people that have never seen Canada perceive it.

a) Multiple SOURCE-PATH-GOAL image schemas representing Canada's identity potentials

SOURCE-PATH-GOAL schema is an image schema that involves physical or metaphorical movement from place to place, and consists of a starting point, a goal, and a series of intermediate points. According to Johnson (Johnson , 1987: 13-17), on the physical level we can use it to recognize paths and trajectories, while on the metaphorical level we use this schema to recognize the purpose-as-physical-goal metaphor, as expressed in the following examples proposed by Johnson:

- Tom has *gone a long way* toward changing his personality.
- You have *reached the midpoint* of your flight training.
- She's just *starting out* to make her fortune.
- Jane was *sidetracked* in her search for self-understanding.



SOURCE-PATH-GOAL image schema

Source: Based Johnson (1987, 114)

Johnson's view is that this schema reflects our everyday experience of moving around the world and experiencing the movements of other entities. John I. Saeed adds that "Our journeys typically have a beginning and an end, a sequence of places on the way and direction. Other movements may include projected paths, like the flight of a stone thrown through the air. Based on such experiences the PATH schema contains a starting point, an end point and a sequence of contiguous locations connecting them [marked by the arrow in the presented graphic]" (Saeed, 2003). This image schema has numerous metaphorical extensions into abstract domains, such as time, life, purposes, etc.

In *Fifth Business*, SOURCE-PATH-GOAL schema can be traced on the main narrative level. There are three parallel SOURCE-PATH-GOAL schemas representing the life paths of the three main male characters – Dunstan Ramsey, Boy Staunton and Paul Dempster. Having in mind that these three schemas share the same SOURCE and GOAL, we may even claim that only the PATH segment of this image schema has three parallel lines. The starting point (or in our case, the SOURCE) in the novel is the one that connects all three of them and Dunstan, the narrator, practically claims that the starting point even determines their faith. *Fifth Business* takes the form of a letter Ramsay writes to the Headmaster of the school from which he has just retired, where he recalls how, as a boy, he ducked the fateful stone-laden snowball intended for him, thrown by Boy Staunton. The snowball hit a pregnant woman, Mary Dempster, who happened to be passing by; she gave birth to Paul Dempster prematurely as a result (Stamenković, 2008). The same 'stone' seems to be what marks the

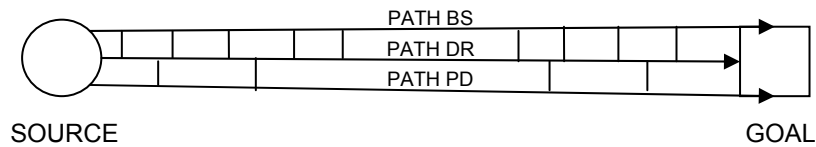
GOAL of their lives seen as based on SOURCE-PATH-GOAL image schema. The faiths of these three characters, after years of turbulent events, are conjoined by the most mysterious incident – the death of Boy Staunton. The circumstances surrounding this event are worthy of a crime novel, if not a horror one:

The mysterious death of Boy Staunton was a nine days' wonder, and people who delight in unsolved crimes – for they were certain it must have been a crime – still talk of it. [...] on the morning of Monday, November 4, 1968, his Cadillac convertible was recovered from the waters of Toronto harbour, into which it had been driven at a speed great enough to carry it, as it sank, about twenty feet from the concrete pier. His body was in the driver's seat, the hands gripping the wheel so tightly that it was very difficult for the police to remove him from the car. [...] But the most curious fact of all was that in Boy's mouth the police found a stone – an ordinary piece of pinkish granite about the size of a small egg – which could not possibly have been where it was unless he himself, or someone unknown, had put it there (Davies, 1990: 242).

The mentioned “stone – an ordinary piece of pinkish granite about the size of a small egg” is a mystery itself, as we get to know that it is the same stone that Boy used to make a snowball that he threw at Dunstan, but hit Mrs. Dempster. This brings the notions of murder and revenge, but instead of solution to the mystery, we get yet another riddle shouted during Paul Dempster's magic performance: “He was killed by the usual cabal: by himself, first of all; by the woman he knew; by the woman he did not know; by the man who granted his inmost wish; and by the inevitable fifth, who was keeper of his conscience and keeper of the stone”(Davies, 1990: 256) The readers presume that Paul (then named Magnus Eisengrim) “fixed” Boy Staunton's death in order to avenge his premature birth and the damage that the snowball brought to his mother's health (Stamenković, 2008: 75).

Between the shared SOURCE and GOAL, there are three parallel PATHS, and these paths have several intersecting points throughout the novel – intersections between Dunstan's and Boy Staunton's life paths are more frequent, the ones

connecting Dunstan’s and Paul Dempster’s life paths are rare, while there are no connections between Boy Staunton’s and Paul Dempster’s life paths except for the fact that they share the beginning and the end. The complex image schema created by combining the three simpler ones could look like this:



SOURCE-PATH-GOAL complex image schema in “Fifth Business”
BS – Boy Staunton, DR – Dunstan Ramsey, PD – Paul Dempster

The central PATH line is Dunstan’s due to the fact that he is the narrator and that he is the one interacting with the two mentioned characters. The intersecting points, represented by vertical lines, are those moments when the readers are able to see what stage of life these characters have reached. The existence of the three quite diverse PATHS is especially interesting from the viewpoint of the identity development. The personal identity crises of these three characters speak volumes about the identity crisis of the country they live in. This crisis emerges from all the forces that shape what could be called the Canadian experience. The presence of numerous factors building a nation’s identity makes the acquisition of this identity very hard for its citizens. In the 1990 essay *Politics, Religion, and the Canadian Experience: A Preliminary Probe*, George A. Rawlyk (1990) notes at least six factors which determine the contemporary Canadian experience.

First of all, Rawlyk places special emphasis on the bicultural nature of Canada (British-French). The second fact he mentions is that Canadians have shared quite a different historical experience than have the inhabitants of the USA, and this radically different historical tradition shaped every aspect of the contemporary Canadian life. Third, many Canadians, especially during the second half of the twentieth century, have proudly contrasted the continuing strength and viability of democratic socialism in Canada with the fact that it remains an insignificant failure in the United States. The fourth factor that

determines Canadian identity is the fact that British parliamentary democracy and the British legal system, along with the conservatism have given Canada its ongoing collective obsession with “peace, order and good government.” Fifth is the social structure of multiple ethnic groups that kept their identities and produced a mosaic rather than a melting pot. This includes not only English and French, but First Nations and immigrants as well. Sixth, the influence of geophysical factors (vast area, coldness, “northness”; St. Lawrence spine) together with the proximity of the United States have produced in the collective Canadian psyche what Northrop Frye has called the garrison mind or siege mentality (Rawlyk, 1990: 258-261; Douglas, 2006; Mackey, 2002; Smith, 1994; Stamenković, 2008; Stamenković, 2009: 529-541).²

Although this six-step description ought to make it clearer what Canadian experience is, we somehow feel that a clear designation cannot be made, Canadian identity being absolutely elusive to all kinds of strict definitions. Identity crisis affects Canadian literature as well, as some Canadian novels revolve around the theme of the search for one’s identity and the need to justify one’s existence. This search is more than obvious in *Fifth Business*, where the three mentioned characters shift their identities throughout the plot. Dunstable Ramsay, after leaving Deptford, changes his first name to Dunstan after hearing about a saint with the same name. The saint “was a marvellous person and very much like you – mad about learning, terribly stiff and stern and scowly, and an absolute wizard at withstanding temptation” (Davies, 1990: 89) All until the end of the novel Dunstan is questioning his true goal in life and his fifth business role. Percy-Boyd Staunton changes his name to Boy for a purpose. Dunstan tries to explain this in the following passage:

Just as Childe Rowland and Childe Harold were so called because they epitomized romance and gentle birth, he was Boy Staunton because he summed up in himself so much of the glory of youth in the postwar period. He

² Margaret Atwood has named this collective psyche “the Canadian preoccupation with survival”. For Herschel Hardin, because of the remarkable hold of the siege mentality and the concern with survival, Canada in its essentials is “a public enterprise country.” The “fundamental mode of Canadian life” has always been, according to Hardin, “the un-American mechanism of redistribution as opposed to the mystic American mechanism of market rule.” (Rawlyk, 1990, 261)

gleamed, he glowed; his hair was glossier, his teeth whiter than those of common young men (Davies, 1990: 105-106).

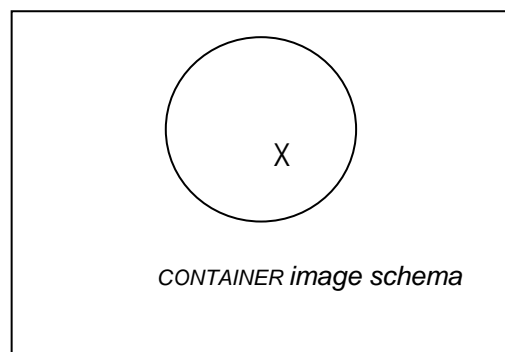
Both Dunstan and Boy are virtually outmatched in terms of identity shifts when compared to Paul Dempster. He changes his name on several occasions, practically running away from one identity into another. We learn only two of those names – Faustus Legrand and Magnus Eisengrim, but we can assume that these are not all of his identities. Name changing hides much more complex changes that lie beneath. On the whole, the need for a permanent state of movement and the habit of changing names tells the reader that there is something wrong with the identities of these people.

There is yet another way to view the PATHS of the three characters as determining certain aspects of Canadian national identity. They represent three options that Canada can choose among, on its way of developing as a nation and creating an identity that is striving toward being unique. Firstly, Boy Staunton is clearly a money-oriented character, eager to please the higher forces, in the form of the British Empire and the United States of America and having a definite materialist goal in life – this option is doomed to fail and this is represented by Staunton's death. Secondly, Paul Dempster is inherently lost, with no firm goals in life – he is a clueless shape-shifter, never clearly defined nor understood. The third option, and probably the most acceptable one is Dunstan's PATH – this character seems to take things as they come, he is highly balanced and mostly stable. He labels himself a fifth business, and this seems to best describe the role that Canada ought to play – *fifth business*³ is far away from being one of the key characters within the story, but the presence of such a character is essential for the untangling of the plot. Canada's current role in the world of politics, economy, science, arts and social relations seems to be best described by this term.

³ In the novel, fifth business is defined as “Those roles which, being neither those of Hero nor Heroine, Confidante nor Villain, but which were nonetheless essential to bring about the Recognition or the denouement, were called the Fifth Business in drama and opera companies organized according to the old style; the player who acted these parts was often referred to as Fifth Business.” (Davies, 1990: 3)

B) CONTAINMENT image schema as the basis of the small-town Canada

According to Johnson, a CONTAINMENT schema is an image schema that involves a physical or metaphorical boundary, an enclosed area or volume, or an excluded area or volume. A CONTAINMENT schema may have some additional optional properties, such as transitivity of enclosure, objects inside or outside the boundary, 'protectedness' of an enclosed object, the restriction of forces inside the enclosure, and a relatively fixed position of an enclosed object (the restriction of movement). This image schema seems to derive from our experience of the human body itself as a CONTAINER, from the experience of being ourselves physically located within boundaries and also of putting objects into containers (Johnson, 1987: 21-23). Saeed notes that CONTAINERS can be considered a kind of disjunction: elements are either inside or outside the CONTAINER and that CONTAINMENT is typically transitive: if the CONTAINER is placed in another CONTAINER the entity is within both (Saeed, 2003: 352).



Source: Based on Johnson, (1987: 23)

In *Metaphors We Live By*, Lakoff and Johnson present CONTAINER as one of ontological metaphors, where our experience of non-physical phenomena is described in terms of simple physical objects like substances and containers (Lakoff and Johnson, 1980: 30-33). Human society can be viewed as a partially non-physical phenomenon, as it is based on what we can call a social contract

that people have agreed upon. In this view, we can consider the idea of perceiving communities as typical CONTAINERS: they can have firm or loose boundaries, the movement within them can be restricted to a certain degree, people can be included or excluded from them and a sort of 'protectedness' of the people inside can be present as well.

Robertson Davies's village of Deptford, presented in *Fifth Business* and a representative of the early twentieth century small-town Canada, shows various properties of a CONTAINER. Robertson Davies had a lifetime to investigate every nook and cranny of small-town life, including its comic aspects, as well as its darker side. He was born in a small community (Thamesville, ON) and he died in one (Orangeville, ON). According to Judith Skelton Grant's *Robertson Davies: Man of Myth* (Skelton; **Error! Marcador no definido.**, 1994: 468-470) it is widely known that Davies used Thamesville as a model when creating the fictional Deptford. The population of a small community or a parish is mainly focused on the local scale, considers only small sections of an issue, has a particular and limited point of view due to having little contact with the broader outside. Thus, such communities show meagre interest for and little knowledge about the facts existing on a universal scale. The people living in them are prone to superstition, gossiping, ignorance, uniformity and the rejection of new people and ideas or any kind of social change (Stamenković, 2008: 9)⁴. In a small-town atmosphere, the lack of financial stability and the distance from the cultural centres affect all spheres of life and blocks the arrival of new knowledge and ideas, as well as of those who might bring them. The first description of Deptford provided by Davies gives the impression that the place can be considered a cosy small 'package', as the contents of the CONTAINER seem to be well-organized and self-sufficient:

It was called Deptford and lay on the Thames River about fifteen miles east of Pittstown, our county town and nearest big place. We had an official population of about five hundred, and the surrounding farms probably brought

⁴ Stamenković, 2008, 9

the district up to eight hundred souls. We had five churches: the Anglican, poor but believed to have some mysterious social supremacy; the Presbyterian, solvent and thought – chiefly by itself – to be intellectual; the Methodist, insolvent and fervent; the Baptist, insolvent and saved; the Roman Catholic, mysterious to most of us but clearly solvent, as it was frequently and, so we thought, quite needlessly repainted. We supported one lawyer, who was also the magistrate, and one banker in a private bank, as such things still existed at that time. We had two doctors: Dr. McCausland who was reputed to be clever, and Dr. Staunton, who was Percy's father and who was also clever, but in the realm of real estate, [...] We had a dentist, a wretch without manual skill, whose wife underfed him, and who had positively the dirtiest professional premises I have ever seen; and a veterinarian who drank but could rise to an occasion. We had a canning factory, which operated noisily and feverishly when there was anything to can; also a sawmill and a few shops (Davies, 1990:14-15).

The key property that reveals the structure of Deptford as a more constrained CONTAINER is the presence of constant gossiping in it. Along with the official information present in the paper, the provincial world usually has another source of information, the one that makes one of the most important traits of provincialism as such – local gossip. The desire to gossip seems to be an almost inborn quality in most of those who live in an essentially provincial environment – being born in a world where they hear various sorts of stories in and out of their houses. This gives the impression of Deptford being a hermetic, almost stifling society where everyone knows everything about all the others, or at least tries to get to know it. Although at moments Davies makes us see the issue of gossip and prying as funny, he also provides us with many situations that make us realize how dangerous these two are. We can see this even during his childhood – being clever enough, Dunstan realizes that information carries power and uses juicy details to fight his opponents:

I had heard his mother tell my mother that when he was a dear little fellow, just learning to talk, his best version of his name, Percy Boyd, was Pidgy Boy-Boy, and she still called him that in moments of unbuttoned affection. I knew that I had but once to call him Pidgy Boy-Boy in the schoolyard and his goose would be cooked; probably suicide would be his only way out. This

knowledge gave me a sense of power in reserve. I needed it (Davies, 1990: 27).

We can notice that Dunstan uses benevolent jokes to fight much bigger issues in the small world he lives in. Other people's jokes tend to be much more malicious in character and it is very surprising that Dunstan, even at such an early age, manages to grasp the graveness that the ways of life present in Deptford (Stamenković, 2008: 30-33). Once we hear him say that "nobody – not even my mother – was to be trusted in a strange world that showed very little of itself on the surface (Davies, 1990: 34)," we realize that the opening 'at the top of Deptford CONTAINER' is very small. If we have in mind that gossip very often involves being extremely inquisitive about other people's personal issues, we might conclude that gossip is thus a form of passive aggression, which can be used as a tool to isolate, harm or banish others. Once a label is put on Mrs. Dempster, she is condemned for her whole life. Her odd, but humane decision to have sexual intercourse with a local hobo just because "he was very civil [...and...] wanted it so badly" determines the rest of her life (Stamenković, 2008: 35-36). The hobo gets immediately banished and the local community finds this act unforgivable and her lives, as well as the lives of her husband and son, take a downfall:

That was what stuck in the craws of all the good women of Deptford: Mrs. Dempster had not been raped, as a decent woman would have been – no, she had yielded because a man wanted her. The subject was not one that could be freely discussed even among intimates, but it was understood without saying that if women began to yield for such reasons as that, marriage and society would not last long. Any man who spoke up for Mary Dempster probably believed in Free Love. Certainly he associated sex with pleasure, and that put him in a class with filthy thinkers like Cece Athelstan.

Cecil Athelstan – always known as Cece – was the black sheep of our ruling family. [...] Once a month, when he got his cheque, he went for a night or two to Detroit, across the border, and, according to his own account, he was the life and soul of the bawdy houses there. [...] At school there were several boys who pestered me for descriptions, with anatomical detail, of what I had seen in

the pit. I had no trouble silencing them, but of course Cece and his gang lay beyond my power. It was Cece, with some of his crowd, and the Harper boys (who ought to have known better) who organized the shivaree when the Dempsters moved. Amasa Dempster got out of the Baptist parsonage on the Tuesday after his resignation and took his wife and son to a cottage on the road to the school (Davies, 1990: 47-48).

Even Mr. Mahaffey, the magistrate of Deptford and, with the policemen, one of the two law representatives, dares to call Mary Dempster “a madwoman! Struck by a snowball” (Davies, 1990: 131). After the incident, Amasa Dempster (Mary’s husband) is silently forced to resign from the position of the Baptist minister, although “a few other men were asking the parson to wait a while, but the majority was against them, especially the women.” This is when we learn that the women of this community have more power than it looks on the surface: “Not that any of the women spoke; they had done their speaking before church, and their husbands knew the price of peace” (Davies, 1990: 45-46) In this kind of environment, the inhabitants are almost sure to feel the presence of CONTAINMENT, and the price of being ‘contained’ within a small-town community is to behave in accordance with the established rules. Finally, we may conclude that Deptford resembles a CONTAINER in many respects:

- it is relatively isolated, i.e. there is a boundary between the community and the rest of the world;
- objects within it have movement restriction, especially in terms of behaving according to the established social contact;
- the capacity of Deptford viewed as a CONTAINER is relatively small;
- it is very hard to either enter or exit the community – the influx of people and information coming in and out of it is negligible. For this reason, we can compare the community to a bottle that has a filter placed onto its neck. The opening of the CONTAINER is extremely small.

Concluding Remarks

If we know that image schemas represent skeletal structures underlying, or even preceding our conceptualization of the world around us, then the presented analysis of two very important image schemas that underlie events in Davies's *Fifth Business* ought to shed some light on the way that we conceptualize Canada while reading this novel. Firstly, we could see that, by exploring the presence of PATH image schema beneath life paths of the novel's characters, we could trace the complexities that tend to follow aspects of Canadian identity. Secondly, by relating Davies's Deptford to the image schema of CONTAINMENT, we could see a number of characteristics of the early twentieth century small-town Canada. Both of these are integral parts of the image of Canada that is transmitted to the rest of the world with every copy of this novel sold across the globe. The issues with a firm image schema grounding are likely to be understood universally, especially due to the fact that the two image schemas explored in this paper are present in many cultures and languages.

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