MENTAL IMAGERY: METAPHORICAL UNDERSTANDING OF THE CONCEPTUAL SCHEMA "SEARCH FOR FREEDOM" (ON JOHN FOWLES'S NOVEL "THE COLLECTOR")

Mariya Matkovska

Senior Lecturer at the English Language Department,
Kamyanets-Podilskiy Ivan Ohienko National University, Ukraine
e-mail: matkovska.mariya@kpnu.edu.ua, orcid.org/0000-0002-1047-7027

Summary

The aim of the paper is to prove the hypothesis: the conceptual schema "Search for Freedom" verbally embodied into the text is formed on the basis of interpretation of conceptual structures represented by socio-cultural experience. "The Collector" is an existential allegory of the difficulty of living by the dictates of one's own conscience. The author examines the situation in the novel – the relationship between the Few and the Many which is complex and portrayed in clearly existential terms. In "The Collector" Fowles gives us two characters that represent a profound dichotomy of perspectives on life. Miranda quests for knowledge of the Self and attempts to define herself through her relationships with men. This quest for self definition leads to an existential awareness for Miranda. The result proved the fight between Ignorance and Artificiality against Honesty and Freedom. This is a struggle between Jealousy and Envy against the Purity of Creation. It is postulated the idea that the hymn of Freedom, which will never be a part of those who in the name of their particular interests do not see another man, or those for whom everything that is human becomes oddly strange since by enslaving the others they enslave themselves.

Key words: mentality, reference, semantic change, concept, categorization, cognition social setting, national character, communicative behavior.

1. Introduction

Text can be understood as an instance of spoken or written language use, a relatively self-contained unit of communication. As a communicative occurrence it meets seven standards of textuality. These standards are also referred to as constitutive principles: cohesion, coherence, intentionality, acceptability, informativity, situationality, intertextuality *(Searle, 1985: 53)*. In addition, there are some regulative principles (again following Searle): efficiency, effectiveness, and appropriateness *(Searle, 1985: 54–56)*. The efficiency of a text depends on its use in communicating with a minimum expenditure of effort by the participants. The effectiveness of a text depends on its leaving a strong impression and creating favorable conditions for attaining a goal. The appropriateness of a text is the agreement between its setting and the ways in which the standards of textuality are upheld. But for our research the most important principles are cohesion and coherence. The term cohesion concerns the different grammatical dependencies of the surface text. The surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependences. The grammatical dependencies in the surface text are major signals for sorting out meanings and uses. Cohesion is maintained by recurrences and requires continuity, when different occurrences of

the text are related to one another. A concept is definable as a configuration of knowledge (cognitive content) which can be recovered or activated with more or less unity and consistency in the mind. Relations are the links between concepts which appear together in a textual world: each link would bear a designation of the concept it is connected with. Text receivers need to discover a continuity of senses among the knowledge activated by the words and expressions of a text. This continuity is the foundation of coherence.

The Topicality of this paper coincides with an analysis of textual communication. We ought to find out what standards texts must fulfill, how they might be produced or received, what people are using them for in a giving setting of occurrence, and so forth.

As we know language is an integral part of cognition which reflects the interaction of cultural, psychological, communicative, and functional considerations, and which can only be understood in the context of a realistic view of conceptualization and mental processing. The cognitive analysis of my essay includes the structural characteristics of natural language categorization (such as prototypicality, metaphor, mental imagery, and cognitive models), and the relationship between language and thought.

The aim of this paper is to define and analyze the functional peculiarities of the given text which balance out the implicative and explicative knowledge, namely, means of 'Causing Evil' linked with the writer's intention and the reader's orientation and some psycholinguistic peculiarities of "Search for Freedom" in this novel.

The methods of the research are as follows: the inductive-deductive method of analysis of language material; the method of the semantic modeling and contextual interpretational analysis; the method of the quantitative counting of received language empirical data.

The Novelty of this paper is associated with an increased interest to psycholinguistics, interaction of thought and language, in desire to understand how our speech is made, perceived, understood, and interpreted. On the basis of the relatively new understanding text as lingo-cognitive object connected with verbal knowledge representation the new approach for defining the functional value of the main textual elements was proposed.

2. Constitutive Principles of Textual Communication

Discourse analysis is the analysis of connected speech and writing, and their relationship to the contexts in which they are used. Discourse analysts study written texts, conversation, institutionalized forms of talk, communicative events in general, and aspects of electronic text-processing. Early researchers included the structural linguist R. Hasan in the 1960s, at a time when linguistics was largely concerned with the analysis of single sentences. R. Hasan was interested in the distribution of elements in extended texts and the relationship between a text and its social situation *(Halliday, Hasan, 1976: 18–21)*. The work of British linguistic philosophers such as J. L. Austin, J. R. Searle, and H. P. Grice was influential in the study of language as social action, through speech-act theory, conversational maxims, and pragmatics (the study of meaning in context) in general *(Austin, 1962:45; Grice, 1975: 42; Searle, 1985: 63)*.

Research in the UK has been greatly influenced by the functional approach to language of M. A. K. Halliday, in turn influenced by the Prague School. His systemic linguistics emphasizes the social functions of language and the thematic and informational structure of speech and writing. Halliday relates grammar at the clause and sentence level to situational constraints, referred to as *field* (purpose of communication), *tenor* (relationships among participants), and *mode* (channels of communication) *(Halliday, Hasan, 1976: 28–31)*. Also influential were James Copeland and April McMahon, who devised a model for the description of spoken interaction

in school classrooms, based on a rank-scale of units of discourse, from larger stretches of talk termed *transactions* to individual *acts* of speech *(Copeland, 1984: 23; McMahon, 2000: 41)*. Central to the Copeland – McMahon model is the *exchange,* the minimal unit of interaction. Other such work has dealt with doctor-patient talk, service encounters, interviews, debates and business negotiations, and monologues. Other work has related intonation to the structuring of topic and information, and to interaction. Such work follows structural linguistics in isolating units and framing rules for defining well-formed sequences. It also leans on speech-act theory *(Copeland, 1984: 28; McMahon, 2000: 44–45)*.

The field often referred to as *conversation analysis* is also included under the heading of discourse analysis. Here the emphasis is not on models of structure but on the behaviour of participants in talk and on patterns recurring over a wide range of natural data. The work of T.A. van Deik, W Kintsch and D. Edwards is important in the study of conversational rules, turn-taking, and other features of spoken interaction. The description of turn-taking classically illustrates the approach. A set of rules or procedures is described for how participants manage their turns at speaking: speakers know when they may, without being seen to interrupt, take a turn at talk, and mechanisms exist for selecting who speaks next *(Deik, Kintsch, 1983: 48–51; Edwards, 1997: 34)*.

Alongside the conversation analysts, in the sociolinguistic tradition, Anna Wierzbicka studies of oral narrative have contributed to a more general knowledge of narrative structure. Such work has generated a variety of descriptions of discourse organization as well as studies of social constraints on politeness and face-preserving phenomena *(Wierzbicka, 2003: 16–19)*. These overlap with British work in pragmatics *(Wierzbicka, 2003: 25)*.

Important in the development of discourse analysis is text linguistics, i.e. analysis of written texts. Texts are viewed as elements strung together in definable relationships. The *cohesion* of a text (the 'surface' marking of the semantic relations between its elements) is studied alongside the 'deep' or underlying logical and rhetorical relations between its elements, which account for its overall *coherence.*

Such linguists as T.A. van Dijk, W. Kintsch, R. de Beaugrande, A. K. Halliday, and R. Hasan have contributed in this area *(Deik, Kintsch, 1983: 56–61; Beaugrande, 1981: 56; Halliday, Hasan, 1976: 49–51)*. Closely related to such work is that of R. Keller. There has also been research on anaphora, topic progression, and the discourse significance of grammatical choices at clause level (such as tense, voice, aspect, and modality). Although discourse analysis is a wide-ranging and heterogeneous discipline, it is unified by interest in describing language 'above the sentence' and the contexts and cultural influences that motivate language in use *(Keller, 1994: 41–43)*.

A science of texts should be able to describe or explain both the shared features and the distinctions among different texts and text types. We ought to find out what standards texts must fulfill, how they might be produced or received, what people are using them for in a giving setting of occurrence, and so forth.

A presentation is likely to be rejected as a non-text only if the standards of textuality are so strongly defined that communicative utilization is no longer a feasible one. Such a borderline can depend on factors outside the text itself, e.g. tolerance and prior knowledge.

3. "Search for freedom" in John Fowles's novel "The Collector"

Freedom, the word that has very often appeared on the banners spread to the sky by various armies of this world, is a key word that frequently reappears and deeply sets into the human minds; "it's better die in a battle than live without freedom" *(Brown, Levinson, 1987: 74–76)*.

The manifestation of this view can be easily traced in time. One may encounter difficulties however, when trying to define this long-sought-after freedom. It is not difficult to notice though, that every human being has a different vision of freedom and understands something else behind this term. It can produce different images or different associations in people. In every human being this word will strike different string and resonates with different amplitude.

Since in its conception, philosophy as a science has been struggling with the problem of freedom. It has tried to define this notion and once it is done, it has been showing different paths to the realization of human desire for freedom. Questions have still been raised and every answer to them seems to spur another set of doubts in this never ending process.

It is certain that absolute freedom as such does not exist since people are restricted by the laws of physics for example or they are limited by their own body.

There is a generally accepted distinction between being free to do something and being free from something. This is an influence of the outlook of previously quoted Erich Fromm *(Fromm, 1994: 147)*. Such a distinction does not contribute to a better understanding of this problem. A better division is offered by Wierzbicka, who sees it in terms of a negative and a positive concept. Arbitrariness is a satisfaction of one's drives, an unfettered will to do what one desires, a capricious freedom. Liberty is a type of freedom that allows individuals to exercise their rights within existing laws and rules *(Brown, Levinson, 1987: 77–79; Wierzbicka, 2003: 66–69)*.

The true freedom of an individual contains a limitation of egocentrism and egoism. A totalitarian system will always decide on this issue without any input from society. This results in the formation of conformist attitudes that corrupt the human character and personality. Conformism, when becoming a commonly spread phenomenon, should be treated as a warning of a disappearing freedom.

Freedom can be defined as a lack of duress, a situation in which one can make one's selections from a limitless realm of possibilities.

Ignoring a number of paths that lead to understanding the idea of freedom, one should posit a question which is fundamental to the analysis of Fowles' book. Is the desire to be free an inseparable part of human nature? Can freedom become cumbersome ballast that people want to discard or reject?

A conceptual metaphor is a conventional way of conceptualizing one domain of experience in terms of another, often unconsciously. Metaphorical thought needs not to be poetic or especially rhetorical. It is normal, everyday thought. Not every common concept is metaphorical, but a surprising number are *(Lakoff, Johnson, 1980: 4)*.

Words don't have meanings in isolation. Words are defined relative to a conceptual system. We think by using conceptual systems that are not immediately accessible to consciousness and the conceptual metaphor is part of our normal thought processes.

A conceptual metaphor is a correspondence between concepts across conceptual domain, allowing forms of reasoning and words from one domain (in this case, the economic domain (owe, debt, and pay)) to be used in the other (in this case, the moral domain). It is extremely common for such metaphors to be fixed in our conceptual systems, and thousands of such metaphors contribute to our everyday modes of thought. For the most part, we use them without effort or conscious awareness. Yet they play an enormous role in characterizing our worldviews *(Lakoff, Johnson, 1980: 64)*.

The language is secondary. The mapping is primary, in that it sanctions the use of source domain language and inference patterns for target domain concepts. The mapping is conventional. This view of metaphor is thoroughly at odds with the view that metaphors are just linguistic expressions.

Reading the novel we come across several metaphors which lay in the basis of text understanding. These metaphors are evolving from the very beginning towards the end of the novel. The imagery metaphors are as follows:

Miranda is Butterfly: *"It was like catching the Mazarine Blue again or a Queen of Spain Fritillary ..."* (Fowles, 1986: 31). *"...now you've collected me ... You've pinned me in this little and you can come and gloat over me ..."*

(Fowles, 1986: 44). ".Aren't you going to show me my fellow-victims?" (Fowles, 1986: 54). ...She was like some caterpillar that takes three months to feed up trying to do it in few days. I knew nothing good would come of it, she was always in such a hurry ..." (Fowles, 1986: 95). ... I know what I am to him. A butterfly he always wanted to catch ..." (Fowles, 1986: 123). I am one in a row of specimens. It's when I try to flutter out of line that he hates me. I'm meant to be dead, pinned, always the same, always beautiful…" (Fowles, 1986: 205).

Ferdinand is Master; Miranda is Slave: *"I promise, I swear that if you let me go I will not tell anyone ... I felt like a cruel king, her appealing like she did…" (Fowles, 1986: 40). "...Will the mysterious great master accept apologizes of very humble slave? ..." (Fowles, 1986: 71).*

Miranda is Mistress; Ferdinand is Servant: F. buys M. hundreds of pounds' worth of expensive gifts, as M. herself points out, he lets her everything … except her freedom.

The contextual metaphor **Ferdinand is Collector** with the negative meaning shows us how the deadening points in collecting things (in this peculiar case, collecting butterflies, when one must kill them to collect), refer to the whole mind-set of F. and influence M. When F. shows M. his butterfly collection, M. tells him that he thinks like a scientist rather than an artist, some-one who classify, and names and then forgets about things. She sees a deadening tendency, too, in his photography, his use of cant, and his decoration of the house.

"He is a collector. That's the great dead thing in him" (Fowles, 1986: 161).

In perfectly detailed phases, the odd twists and turns that makes one's life what it ulti-mately becomes 'Caliban' to a rather wretched existence as a collector. His favorite collection, the 'work' he is most proud of, are his butterflies. Ferdinand likes to take them out and look at them, pinned up and arranged just how he likes them. However, he is soon freed up from monetary constraints – having won a lottery of some sort and winning an obscene amount of money that makes him able to abandon a career for good – and he quickly sets his sights on big-ger targets (or perhaps 'conquests' would be the better word). He hits on the idea of collecting Miranda, so to speak.

While analyzing the text we noticed that what is most attractive for Ferdinand in Miranda is her hair. Using methods of coherence and cohesion I found out an analogy that is import-ant in text understanding. That is, analogy of Loosen Hair and Freedom. While imprisoned, Miranda wears it always tied up. The only case when her hair is loose that after bath. And that is the moment which Ferdinand, admires. He wishes *"to touch it, just to stroke it, to feel it" (Fowles, 1986: 198).* We can make such an interpretation: if loose hair is an analogy of freedom then Ferdinand wants to touch this freedom, the freedom he admires unconsciously, the free-dom he never achieved.

The one more interesting imagery metaphor that can be tracked in the novel is Ferdi-nand's capacity to blush in reaction to Miranda and the same capacity of Miranda in reaction to G.P. If Miranda is the sparkle which lights Ferdinand and G.P. is the sparkle which lights Miranda, so both Ferdinand and Miranda burn with similar fire, and we can suppose that they are not as different as it is emphasized in the text.

We followed up also the conceptual metaphor **Morality Is Health, Immorality Is Dis-ease.** This leads us to speak of immoral people as 'sick' or having 'a diseased mind.' And it

leads one to speak of the spread of immoral behavior as 'moral contagion', and of sudden unexpected immoral behavior on a large scale as an 'outbreak' of immorality.

The logic of this metaphor is extremely important: Since diseases can spread through contact, it follows from the metaphor that immorality can spread through contact. Hence, immoral people must be kept away from moral people, lest they become immoral too *(Lakoff, Johnson, 1980: 114–117).*

The madness of Ferdinand infects Miranda, and perhaps it is not the cold that she caught from F. but his madness, the disease from which she dies. *"… For years he's been looking for something to put his madness into. And he found me… I suddenly realized that I was going mad too …" (Fowles, 1986: 127).*

Thus, we see that metaphors are important source of information for text understanding and evaluation of people's thoughts and actions. But one must find these metaphorical schemas throughout the configuration of the text. Here we use principles of textual communication, mainly cohesion and coherence, to identify metaphors, taking into account contextual framework. Most of them serve for generalizing the conceptual schema "Causing Evil" and verbalize evil power in "The Collector".

It may seem that these questions are absurd and the answer to them is rather obvious. Certainly, most of the respondents would answer 'yes' and 'no' respectively and such answers would certainly be considered correct. One should however scrutinize this problem in details so that the answers could reach the core of the problem *(Lakoff, Johnson, 1980: 34).*When does the freedom begin? When does an individual become free? George Lakoff and Mark Johnson point to an ongoing process of individualization of man, in whom a feeling of subjectivity as well as the sense of their own self gradually appear, develop and reinforce themselves. He states that the human being exists, is completely different from the rest of the Kind, and that this differentness is valuable. Paradoxically, Miranda realizes her sense of freedom in her captivity *(Lakoff, Johnson, 1980: 39).*

"Knowing I am rather a special person. Knowing I am intelligent, knowing … Even knowing that I shall never be so stupid as to be vain about it, but be grateful, be terribly glad (…) to be alive, to be who I am – Miranda, and unique" (Fowles, 1986: 145).

Such a picture of a slow process of liberation, of a free person being born, is however too idyllic to be true. It lacks a certain problem stressed by Fromm, namely: "perhaps next to the innate desire of freedom there is a need for subordination?" *(Fromm, 1994: 167).* This raises a very interesting question of escaping from freedom.

In his polemics with Freud, Fromm introduces a concept according to which the so-called 'human nature' is not and cannot be something static. For Freud an individual appears to be fully complete, fully developed, and ready. He or she is guided by instincts, which cannot be eradicated due to their nature, so, they must be integral part of human nature or the nature itself. Actions of an individual are directed by urges, complexes, whose sources can be traced in childhood perturbations. The society in which an individual is forced to live has only a repressive function, it compels adjustment and restricts the urges, which, in other words, means that it "tames" the individual. The relation between the individual and society is static in character since the human nature is de facto unchangeable, formed by biological factors and the human being can only learn certain behaviors but is not subject to any broader, deeper changes *(Fromm, 1994: 172).*

Fromm rejects the Freudian concept by pointing that societies cannot be viewed as an integral whole; completely separate from an individual with respect to whom it will stand aside. He stresses the creative character of society and denounces the Freudian thesis of

exchangeability of the individual – society relationship. In Fromm's opinion, human nature is subject to continuous change due to the social and cultural processes in progress. He writes, "The most beautiful and ugly inclinations of man are not static elements being part of the biological nature of man but a result of social process which is created by him. (…) Human nature, passions and fears are results of culture *(Fromm, 1994: 160).* Man creates and builds culture and at the same time is influenced by it. Being part of a society, man contains a part of it within him.

The presented Fromm's concept of the shaping of human nature may lead to conclusion that a desire for freedom does not arise from the original natural construct of man. Under appropriate conditions it might never come into existence at all *(Fromm, 1994: 177).*

There are many concepts relating to this issue and there will be many new to come in the future. Uncertainties and doubts will never be fully satisfied and all the answers will always be hypotheses impossible to be verified. The only practical and possible way of explaining them is a statement that one is deeply convinced as to their truth. One can simply take it for granted that people want freedom and abandon any further exploration of this question.

As to the second question put forward, one should remember that the inevitable process of individualization consists of two faces. One arising from the growth of one's self-esteem, strength, and inner integration of an individual, the sense of uniqueness. And the other being a result of becoming independent, cutting off the umbilical cord connecting the individual with the rest of the world and the fear arising from the process *(Fromm, 1994: 166–167).*

Fear is caused by a growing sense of loneliness. This original tie that has been cut gave man some feeling of safety and membership in exchange for limited freedom. There comes a time that an individual is compelled to self-liberation. He or she will stand against the surrounding world, which becomes somewhat strange, perhaps even threatening, and most of all they stand face to face with a frightening vision of loneliness, which stems from so much desired freedom.

Erich Fromm states, "Feeling of complete loneliness and isolation leads to a psychological disintegration in precisely the same way as starvation leads to death" *(Fromm, 1994: 168).* People suddenly notice an approaching danger and their way of reasoning is rather simple, the blame for a growing isolation, which produces a feeling of complete helplessness, is put on the so-called "unfortunate gift of freedom". All one must do is simply to depose it *(Fromm, 1994: 169–171).*

It is the time to begin the quest for authority figure, a role model, some lofty idea, an omnipotent power which will remove the heavy load off the shoulders, the load of one's own choice, responsibility, and the feeling of loneliness will disappear. One must quickly be subordinated to *Someone* or *Something* *(Fromm, 1994: 177).*

People want to lose their freedom. Erich Fromm, whose works influence Fawles' philosophy, writes that "Man is free, so he has to cope with life, but most of all he does not want freedom and its outcome, he asks for spanking; he creates horrible rules (…). The most important this is that everything became simple like for children, that every action was superimposed, that good and evil was defined arbitrarily. (…) Long live any ruler then (…)" *(Fromm, 1994: 172–173).*

People need authorities. For centuries they have been fighting for freedom without ever realizing the consequences of their fights. Authorities and leaders are as indispensable as air. It is not about the power representing the State, which regulates social relations (though certainly there is a need for one) but about such power that could release people from the decision making process and taking responsibility for their own actions. Of course, people will rebel against

the world, against any restriction and infringement upon their freedom, but only until they realize that they succumb to the authority that they themselves have chosen.

An authority figure can be any person, institution, God, conscience, anything that an individual decides to be subordinated to or anything so considered.

Even in a complete seclusion people are able to create a ruler, whom they will worship, and whose orders they will obey, thus creating an illusion of growing freedom.

Freedom constitutes an important philosophical problem. Speaking of freedom has for its prerequisite the existence of an entity (spirit or mind) capable of making rational decisions. A deterministic view, in which every event is an unavoidable consequence of previous causes, is difficult to be reconciled with the free will *(Fromm, 1994: 174–175)*.

Freedom can make the man authentic. What distinguishes the man from other beings is his attitude toward the future. By being the future himself, he becomes what he is not, since the future has not arrived yet. Conclusion – he is nothingness because he is what he is not. Something that does not exist cannot be determined. Only existing things can. Thus, the man is the freedom. In every situation he is free because he has a choice. He will not take responsibility when he justifies his actions by blaming external factors. But it is eternal factors that he decided to accept, which makes him fully responsible for that. The freedom of the man is realized through ideals set forward. He is condemned to be free with no way of escaping it.

Every man is aware of his freedom and responsibility. This awareness is manifest in his anxieties, which are a result of his knowledge that he can reject every value, or that he establishes these values himself. While escaping from his responsibility for the choice of value he has made, he is also aware that he is escaping from it. Even when he renounces his freedom, he makes a free choice.

In the situation presented in "The Collector", Clegg is not only isolated from society (a realm he despises), he also imposes his authority over Miranda Grey.

"Seeing her always made me feel like I was catching a rarity, going up to it very careful, heart-in-mouth (...)I always thought of her like that, I mean words like elusive and sporadic, and very refined (...) More for the real connoisseur" (Fowles, 1986: 175).

Clegg was looking at Miranda and craving without ever realizing that it was freedom which had brought colors and charm to her and his butterflies. He fell in love and desired to have her for himself, but he could never find either a net or a poison strong enough to keep her close to him. He looked at her while she could still enjoy her freedom, still beautiful, joyful and playful and veiled by the aura of the day dream by which he lived. He was imagining her sitting next to him and painting. Ordinary life can be beautiful, graceful, volatile, as always. He was imagining that they were together and his desire for her grew stronger… Apparently, providence wanted to endow him with the best of the specimen he could ever wish for. Why would the reason be different? It was money that let him capture her and she came dangerously too close as though she had known and decided to be part of his collection.

He thought it over and created a world in which she could be only his. While in captivity, Miranda Grey proved to be neither a quiet nor an unsettling butterfly. Contrary to the circumstances, she was the one to dictate the rules and even began to find some fun or joy in her new situation. And what about him? He only wished she would love him whereas she only desired to be free again. Although she could explain his madness and find some reasoning for his behavior, she could not understand him and wanted to flee. She did not love him, never could fall in love with him. He realized they belonged to two different worlds and that his mastermind plan, so approved by the providence, was not so perfect after all. But both of them were living together, at least for some time.

"The Collector" is a novel about freedom and love or perversely about captivity and selfish, egoistic loving. The subject matter of the entire book provides a shrine for other truths about the human condition such as weaknesses and a changing attitude toward God, which a careful reader is able to discover with ease *(Fromm, 1994: 176–177)*.

There is a game in play between the collector-observer and the 'exhibit', whose main prize is freedom or love. The game in which there are no losers or winners. Clegg expects that his specimen will finally melt into his deranged strategic plan. Miranda will never surrender and she will pretend not to know about the marked cards just to keep her rival happy. There is only one thing that he can accept from her, her unconditional love as he has imagined. Realizing his defeat, he unveils his true face. *"I could have done anything. I could have killed her. All I did later was because of that night. It was almost like she was stupid, plain stupid. Of course she wasn't really; it was just that she didn't see how to love me in the right way. There were a lot of ways she could have pleased me" (Fowles, 1986: 214)*.

4. Conclusions

Text as the object of investigation is an important source of the factual information about human thoughts and actions and the way they are presented in language. Through profound research of the text one can better understand relations in human interaction. The use of such determinative principles as cohesion and coherence plays the very important role in text processing. As text is a human product one should take into consideration the psychological aspect and also designate available in text psychological models. One should also consider that text is a product of author's imagination processes. Thus any interpreter should insert his imagination in text understanding.

In this paper we investigated John Fowles's novel "The Collector". We came to conclusion that the power of "The Collector" is threefold and arises chiefly from: plot, which is associated in the author's works the prototype of the hero's quest and with his love for Nature; existentialism, which is equated with the psychological journey of the protagonist toward self-identity and authenticity; and the author's existential humanism, which is tied to his romantic belief in the ultimate power of love (both of Eros and agape) to change mankind for the better. The key to the power of Fowles's novels derives largely from his unique fusion of archetypal and existential visions of the human experience. Fowles is an archetypal writer who is profoundly concerned with the existential nature of the world and man's place in it.

"The Collector" is an existential allegory of the difficulty of living by the dictates of one's own conscience. The book is also a criticism of modern civilization, for its indifference to the needs of the individual. The situation in the novel – the relationship between the Few and the Many – is complex and is portrayed in clearly existential terms. Fowles explores the nature of good and evil in man. Like Freud and Jung and countless others Fowles thinks that each of us has within him something of evil, no matter how saintly he appears; conversely, there is no man, however heinous and oppressive his actions may be, who does not contain some modicum of good.

The metaphorical schemas also play their role in identifying the situation in the text as good or evil. The processing of the text language and the recurrence of notions which define the conceptual schema 'Causing Evil', their quantitative evaluation on basis of common human definition of good and evil confirm the first impression; but the whole analysis gives empirical data what and who represent evil, how the situation is changing while the text evolves, and gives us the thorough and precise picture of the novel as a single whole.

References

1. Austin, J. L. (1962). How to Do Things with Words. Oxford : Oxford University Press.

2. Beaugrande, R., Dressier, W. (1981). Introduction to Text Linguistics. London: Longman.

3. Brown, P., Levinson, S. (1987). Politeness: Some Universals in Language Usage. Cambridge: Cambridge University Press.

4. Copeland, J. E. (1984). New Directions in Linguistics and Semantics. Houston: Rice University Studies.

5. Deik, T.A. van, Kintsch, W. (1983). Strategies of Discourse Comprehension. New York: Academic Press.

6. Edwards, D. (1997). Discourse and cognition. London: SAGE Publications Ltd.

7. Fowles, J. (1986). The Collector. London: Cavaye Place

8. Grice, H.P. (1975). Logic and Conversation // In Cole, P., Morgan, J.L. Syntax and Semantics. Vol. 3: Speech acts. London: Academic Press.

9. P. 41-58.

10. Halliday, M. A. K., & Hasan, R. (1976). Cohesion in English. English Language Series, London: Longman.

11. Keller, R. (1994). On Language Change. London: Routledge.

12. Lakoff, G., Johnson, M. (1980). Metaphors we live by. Chicago: University of Chicago Press.

13. McMahon, A. (2000). Change, Chance, and Optimality. Oxford: Oxford University Press.

14. Searle, J.A. (1985). Expression and Meaning: Studies in the Theory of Speech Acts. Cambridge: Cambridge University Press.

15. Wierzbicka, A. (2003). Cross-cultural Pragmatics: The Semantics of Human interaction. Berlin / NY: Walter de Gruyter.