

***Heaven as a locus amoenus – an analysis
of the HAPPINESS IS HEAVEN metaphor
behind historical meanings of ‘joy’ terms***

***Niebo jako locus amoenus – analiza metafory
SZCZĘŚCIE TO NIEBO w historycznych znaczeniach
angielskich terminów oznaczających ‘radość’***

Angelina Żyśko

UNIwersytet Marii Curie-Skłodowskiej w Lublinie

Marietta Izdebska

Katolicki Uniwersytet Lubelski

Keywords

heaven, locus amoenus, metaphor, panchrony, linguistic worldview, historical linguistics

Słowa kluczowe

niebo, locus amoenus, metafora, panchronia, językowy obraz świata, językoznawstwo historyczne

Abstract

The aim of the article is to present the conceptual metaphor HAPPINESS IS HEAVEN as found in historical meanings of ‘joy’ terms, i.e. *bliss*, *cheer*, *dream*, *game* and *joy*, drawing on the theoretical framework of Conceptual Metaphor Theory, as proposed by Lakoff and Johnson (1980, 2003), and Kövecses (2010). The analysis shows that due to God related meanings of the words concerned, heaven, especially in Christianity, was mentally associated with happiness, and hence, was perceived as a *locus amoenus*, this connotation being motivated by the HAPPINESS IS HEAVEN metaphor. The study is carried out in the spirit of the panchronic model of language, maintaining that language is the symbol of

human experience, as well as the theory of linguistic worldview, emphasising the impact of culture in the development of language.

Abstrakt

Celem artykułu jest przedstawienie metafory konceptualnej SZCZĘŚCIE TO NIEBO obecnej w historycznych znaczeniach angielskich terminów oznaczających 'radość', takich jak *bliss*, *cheer*, *dream*, *game* i *joy* w świetle Teorii Metafory Pojęciowej Lakoffa i Johnsona (1980, 2003), rozwiniętej później przez Kövecsesa (2010). Analiza wskazuje, że w związku z religijnymi znaczeniami wyżej wymienionych słów, zwłaszcza w kulturze chrześcijańskiej, niebo miało skojarzenia ze szczęściem i było postrzegane jako *locus amoenus*, motywację czego można upatrywać w metaforze konceptualnej SZCZĘŚCIE TO NIEBO. Studium prowadzone jest w duchu panchronicznego modelu języka, twierdzącego, że język jest symbolem ludzkiego doświadczenia, oraz teorii językowego obrazu świata, podkreślającej wpływ kultury na rozwój języka.

ANGELINA ŻYŚKO

MARIETTA IZDEBSKA

Heaven as a *locus amoenus* – an analysis of the HAPPINESS IS HEAVEN metaphor behind historical meanings of ‘joy’ terms

Introduction

The subject matter of the present study is the perception of heaven as a *locus amoenus* in the historical development of different ‘joy’ terms, paying a special attention to the study of the HAPPINESS IS HEAVEN metaphor. To be specific, words, such as *bliss*, *cheer*, *dream*, *game*, and *joy*, which contemporarily denote ‘happiness, gladness’, used to be mentally associated with God, and hence, carried the meaning ‘heaven, paradise’ in the past, usually during the Middle English period. Hence, the aim of the article is to analyse the historical God-related meanings of the aforementioned ‘joy’ vocabulary, as well as to find the motivation mechanisms behind their metaphorical associations with heaven, the latter being treated as a happy place. The present study draws on the theoretical framework of Conceptual Metaphor Theory, as proposed by Lakoff and Johnson (1980, 2003), and Kövecses (2010). We will also refer to the theory of linguistic worldview according to Bartmiński (2002, 2006), as well as the theory of a panchronic model of language as understood by Łozowski (2018).

Methodology: linguistic worldview panchronic model of language and conceptual metaphor

To answer the question why people ascribe particular meanings to given words, one may refer to the theory of linguistic worldview. The theory presented in this paper originated from the Lublin School of Ethnolinguistics and binds language with culture and history. It studies

language with respect to the culture and the history of certain societies, paying attention to the environmental, regional and national issues, as well as the behavioural aspects, values and social mentality. It also focuses on ‘culture in language’, and aims at a subjectal reconstruction of the worldview, as encoded in language (Bartmiński 2002: 38)¹.

¹ The original text: ‘bada język w jego powiązaniach z kulturą i historią danych społeczności (środowiskowych, regionalnych, narodowych), zwłaszcza z wypracowaną przez nie sferą zachowań, systemami wartości, wspólnotową mentalnością,

The question that we can ask right now is what linguistic worldview really is. According to Bartmiński (2006: 12),

it is an interpretation of the reality, present in language and verbalised in a different way, which can be encapsulated in judgements about the world. These judgements can be 'preserved' in grammar, vocabulary, clichés like proverbs, or 'presupposed', i.e. implied by language forms in social knowledge, beliefs, myths and rituals².

In other words, the linguistic worldview is 'a product of the past, a fruit of certain human experience, national history and culture'³ (Bartmiński 2006: 14). This leads us to the conclusion that the world is encoded in language the way in which it is perceived, on the basis of mental associations. These, in terms, can be, and often are, culturally dependent. The studies of the linguistic worldview show the whole panorama of human thoughts on everyday life, leading at the same time to 'a revealing of the worldview of values of a given society, social group, and an individual being, as well as an exhibition of linguistic mechanisms thanks to which this view is expressed in statements'⁴ (Puzynina 1989: 129). In other words, different mental associations, these often culturally dependent, of different societies, are reflected by these societies' languages.

Taking into account a cognitive point of view, '[...] language is viewed as an integral facet of cognition' (Langacker 2008: 7-8). What is more, everything in language is motivated, which means that nothing is arbitrary. Hence, language is a symbol of human experience, where a symbol is understood as 'a sign which unites form and meaning on the basis of a cognitively motivated relation between them; the form substitutes meaning evoking it at

a skupiając uwagę na „kulturze w języku”, zmierza do podmiotowej rekonstrukcji obrazu świata utrwalonego w języku' (Bartmiński 2002: 38). The text was translated by the Authors.

² The original text: 'JOS jest zawartą w języku, różnie zwerbalizowaną interpretacją rzeczywistości dającą się ująć w postaci zespołu sądów o świecie. Mogą to być sądy „utrwalone” w gramatyce, słownictwie, w kliszowych tekstach np. przysłowia, ale także sądy „presuponowane”, tj. implikowane przez formy językowe utrwalonej na poziomie społecznej wiedzy, przekonań, mitów, rytuałów' (Bartmiński 2006: 12). The text was translated by the Authors.

³ The original text: 'wytwór przeszłości, owoc określonych ludzkich doświadczeń, historii i kultury narodowej' (Bartmiński 2006: 14). The text was translated by the Authors.

⁴ The original text: 'odkrycia obrazu świata wartości danego społeczeństwa, grupy społecznej czy też jednostki, a także ukazania mechanizmów językowych, za pomocą których obraz ten wyraża się w ludzkich wypowiedziach' (Puzynina 1989: 129). The text was translated by the Authors.

the same time (for instance, by inducing a reaction, information or an emotion connected with it)⁵ (Łozowski 2018: 166).

The creation of symbols, which for obvious reasons are subjectively motivated, begins at the stage of an individual being. Only after a certain period of time is it preserved in the minds of the whole society. This brings us to a panchronic model of language as understood by Łozowski (2018). Let us treat this panchronic model of language as a methodological analysis of linguistic data, language being understood as a record of human experience,

the elements of which constantly undergoing categorisation treated as cognition. On a practical level we can say that linguistic phenomena evolve together with human understanding. Hence, one needs to find cognitive mechanisms behind these changes and factors which create the form and meaning relation⁶ (Łozowski 2018: 165-166).

It should be stressed at this point that since the world, the surroundings, and the people around change all the time, people's cognition, experience, conceptualisation and mental associations change consequently. In other words, according to the panchronic model of language, space-time continuum (which undergoes changes) is understood as a resultant of experience. This means that language changes proportionately to changes in human mentality. Hence, according to a panchronic linguist, 'a linguistic change, seen through a lens of an evolution of human experience, is a witness of a process in which constantly evolving fuzzy linguistic categories become a resultant of cognition'⁷ (Łozowski 2018: 169).

Conceptual Metaphor Theory (CMT), as proposed by Lakoff and Johnson (1980, 2003) and developed by Kövecses (2010), is often regarded as the most prominent framework within the cognitive models of metaphor. The notion of conceptual metaphor lies in the understanding of an abstract idea

⁵ The original text: 'przez symbol [...] rozumiemy taki znak, w którym dochodzi do połączenia formy i treści na zasadzie umotywowanego poznawczo związku między nimi, przy czym forma pełni funkcję zastępczą wobec treści i przywołuje treść (na przykład budząc związane z nią reakcje, informacje czy emocje)' (Łozowski 2018: 166). The text was translated by the Authors.

⁶ The original text: 'a jego elementy poddawane są nieustannej kontestacji kategoryzacyjnej jako wypadkowej napięć poznawczych. W wymiarze praktycznym oznacza to osadzenie zjawisk językowych w kontekście ewolucji ludzkiego rozumienia oraz poszukiwanie poznawczych filtrów dla zmian i czynników kreujących związek formy i treści' (Łozowski 2018: 165-166). The text was translated by the Authors.

⁷ The original text: 'osadzona w kontekście ewolucji ludzkiego doświadczenia zmiana językowa jest świadectwem procesu, w którym wiecznie ewoluujące nieostre kategorie językowe jawią się jako wypadkowa napięć poznawczych' (Łozowski 2018: 169). The text was translated by the Authors.

in terms of a more physical concept. The cognitive nature of metaphor results from the fact that metaphor can be conceived of as a fundamental and indispensable feature of human understanding. Although metaphors are primarily manifested in language, it is believed that they are also, or rather first and foremost, a matter of thought. Thus, when Lakoff and Johnson (1980: 5) state that ‘the essence of metaphor is understanding and experiencing one kind of thing in terms of another’, they believe that metaphor is not only a method of expressing or articulating ideas by means of language, but also a way of thinking about things. For this very reason metaphor is considered an essential phenomenon in both language and thought. Metaphor works by mapping roles from the source domain onto the target domain. Kövecses (2010: 7) defines conceptual metaphor as a set of systematic ‘correspondences, also called mappings, between the source domain and the target domain. Conceptual metaphor customarily employs a more abstract concept as the target and a more concrete concept as the source.’

Heaven as a *locus amoenus* in the panchronic analysis of HAPPINESS IS HEAVEN metaphor in selected ‘joy’ terms

Locus amoenus, understood as ‘a happy, charming place’ is a literary topos, dating back to Homer. As de Vaan (2008) points out, *locus* ‘place’ derives from *stlocus*, this, on the other hand, goes back to the root **stel-* ‘to place’. However, when it comes to the etymology of *amoenus* ‘beautiful, charming’, the roots are not clear. The similarity with the Greek antonym *σμοιός* ‘terrible’ suggests that *amoenus* might be a borrowing. There have been different perceptions of the imagery happy place, depending on different cultures, beliefs and epochs. According to the classical ancient belief, as found in Horace, Virgil and Theocritus, a *locus amoenus* was a beautiful place with charming nature, i.e. forests, meadows, and rivers. The first Christian understanding of a *locus amoenus*, as mentioned by Gacia (2008: 192), was documented in Prudentius’ *Cathemerinon*, where it was described as a sunny place with green meadows and clean water with reference to a rescued sheep from a wolf by a shepherd. However, it is *O crucifer bone, lucisator* by Prudentius where one can find the first interpretation of a *locus amoenus* as the Biblical Elysium, paradise. Let us now study selected ‘joy’ terms in their past meanings associated with the perception of heaven as a *locus amoenus*. For this reason, we need to present a number of quotations which document *bliss*, *cheer*, *dream*, *game* and *joy* in God related meanings. The sources of these quotations are three etymological and historical dictionaries: the Oxford English Dictionary

(OED), the Middle English Dictionary (MED) and the Germanic Lexicon Project (GLP).

The analysis of the metaphorical linguistic expressions with *bliss*, *cheer*, *dream*, *game* and *joy* from the Old, Middle and Early Modern English periods shows that the 'joy' terms instantiate the metaphor HAPPINESS IS HEAVEN, which is a specific-level instance of the generic-level, orientational metaphor HAPPINESS IS UP. What is more, the HAPPINESS IS HEAVEN metaphor involves the PLACE-FOR-EVENT metonymy through which HAPPINESS IS BEING IN HEAVEN is reinterpreted as HAPPINESS IS HEAVEN, following the well known metaphor EMOTIONS ARE LOCATIONS (cf. Kövecses 1991, 2008)

According to Kövecses (1991), HAPPINESS IS UP ('I'm feeling up', 'I'm walking on air') is recognized as of the major metaphor for happiness in English, together with the metaphors HAPPINESS IS LIGHT ('She brightened up') and HAPPINESS IS A FLUID IN A CONTAINER ('He's bursting with joy'). Though metaphor usually involves mappings between concrete and abstract domains, mapping which engages two abstract phenomena, just like in the case of the HAPPINESS IS HEAVEN metaphor, is also possible. Because of carrying such properties like "being ideal", the biblical notion of HEAVEN is seen as AN IDEAL PHYSICAL PLACE, and, according to Kövecses (2007), is metaphorically understood as a number of different places where life is good and pleasant, hence the metaphor HEAVEN IS AN IDEAL PHYSICAL PLACE.

When it comes to the motivation of metaphors, they can be grounded in a variety of experience, both in a direct and indirect way. Deignan (2005) points out that metaphors which are not grounded in experience in a direct way, become experientially embodied through other conceptual metaphors; for example, GOOD becomes UP by extension through analogy to happiness or health, which, in turn, are UP through direct physical experience. Thus, the systematic correlations between our emotions, just like happiness, and our sensory-motor experiences and sensations associated with a particular emotional state, such as erect posture and an elevated place off the ground form the experiential basis for the metaphors HAPPY IS UP and HAPPINESS IS HEAVEN. As far as the correspondences that make up and define the conceptual metaphor HAPPINESS IS HEAVEN are concerned, a happy person is related to the person close to God in heaven and the source of happiness corresponds to God since God is believed to be the prime source of happiness. Now, let us analyse the historical senses of selected 'joy' terms.

The contemporary meaning of *bliss* is usually linked with secular associations, the word being understood as 'perfect happiness' (Cambridge Diction-

ary = CD) or ‘complete happiness’ (Merriam-Webster Dictionary = MWD). The quotations from the dictionaries mentioned above prove that on a daily basis, today, the word *bliss* does not seem to have religious relations: ‘Lying on a sunny beach is my idea of sheer *bliss*’ or ‘the sheer *bliss* of an afternoon at the spa’. Apart from the main meaning of the word concerned, *bliss* can also be secondarily associated with God and, hence, with heaven. According to MWD, *bliss* can also be understood as ‘paradise, heaven’, due to the metaphor HAPPINESS IS HEAVEN, as seen in the sentence: ‘the godly life she has lived will surely lead to infinite bliss after death’. As it can be concluded from the quotation above, *bliss* is also metaphorically treated as a happy place. This God related metaphorical meaning, God being treated as the giver of happiness and the resident of heaven, hence *bliss* being a *locus amoenus*, can be traced back to Old English *blīðs* ‘kindness, gentleness’. As the OED points out, *bliss* as ‘the perfect joy of heaven; the beatitude of departed souls; hence, the place of *bliss*, paradise, heaven’ was first recorded in 971 in *The Blickling Homilies*:

97 Blickl. Hom. 25 ‘We magon...éce blisse geearnian’ (the Authors’ translation: We can deserve this bliss).

The quotations that prove the Middle and Modern English continuation of the meaning of *bliss* as a *locus amoenus*, a place where you can find a complete happiness, are the following:

c1384 J. Wyclif Sel. Wks. III. 344 ‘He [the pope] is not blessid in þis lif, for blis falliþ to the toþir lyf’ (the Authors’ translation: He (the Pope) is not blessed in this life, as bliss befalls in the second life)

?1504 S. Hawes Example of Vertu sig. aa.v ‘I wyll..brynge thy soule to blesse eterne’ (the Authors’ translation: I will bring your soul to eternal bliss).

1595 W. Shakespeare Henry VI, Pt. 3 iii. iii. 182 ‘By the hope I haue of heauenlie blisse’ (the Authors’ translation: by the hope I have of heavenly bliss).

1607 T. Walkington Optick Glasse 65 ‘The soul is..wraþt up into an Elysium and paradise of blesse’ (the Authors’ translation: the soul is wrapped up into an Elysium and paradise of bliss).

1872 J. Morley Voltaire v. 241 ‘Anyone who accepted them in the concrete and literal form prescribed by the church would share infinite bliss’ (the Authors’ translation: Anyone who accepted them in the concrete and literal form prescribed by the church would share infinite bliss).

As it can be concluded from the quotations above, Middle English *bliss* is primarily associated with heaven and the joys of heaven. To be specific, while Wyclif understands *bliss* as the second life, life after death, life in heaven, the

16th and 19th century recordings mention even heavenly, eternal and infinite *bliss*. A direct reference to heaven as a *locus amoenus* is observed in Walkington, who writes about the Elysium and paradise of bliss. After all, *ne seó héhste blis nis on đám flæsclícum lustum* ‘the highest bliss is not in the fleshly lusts’ but *on heofonum is singal blis* ‘in heaven is eternal bliss’ (Germanic Lexicon Project = GLP).

What is more, *bliss*, as mentally associated with the heavenly joy after death, contrary to the pain and grief of life on earth, can be also attested by MED, according to which *bliss* is ‘spiritual exultation or ecstasy’, ‘heavenly bliss, the joys of heaven’ or even, straightforwardly, ‘heaven, paradise’. All the meanings can be proved by the following dictionary quotations:

c1230(?a1200) Ancrene Riwe⁸: ‘Leafdi seinte Marie, for þe ilke muchele blisse þet tu hefdest’ (the Authors’ translation: Lady, Saint Mary, for the same great joy which you had)

c1175(?OE) Homilies in MS Bodley 343; 110/2210⁹: ‘Ure murhþe, & ure wuldor, & ure blisse is on heofene’ (the Authors’ translation: our mirth and our glory and our bliss is in heaven.)

a1500(1413) The Pilgrimage of the Soul; 5.1.86b11¹⁰: ‘How the soule was..led up throw the heuenly speer toward the blisse’ (the Authors’ translation: How the soul was led up, throw the heavenly speer towards the bliss).

As mentioned by Žyško (2016), the word *bliss* collocates with *gastlic* ‘heavenly’, *eche*, *endeles*, *eterne* ‘eternal’ and *heaven* ‘of heaven’, *godes* ‘heavenly’. Some other collocations of the term are observed by Fabiszak (2001: 44–45), i.e. *micel* ‘much’, *syngal* ‘exceptional’, *soðlic* ‘true’ and *hlæfordes* ‘Lord’s’:

[p]eople experiencing *bliss* (*brucan* ‘enjoy’) receive it from God (*becuman* ‘get’, *begitan* ‘get’). God bestows it on people (*gifan* ‘give’, *bringan* ‘bring’, *gegearcian* ‘prepare’), bring people to it (*gelædan*), or takes it away (*ascirian* ‘separate’). People themselves can either earn it (*geearnian*) or lose it (*linnan*) through their conduct [...]. (Fabiszak 2001: 45).

Heaven as a *locus amoenus* is visible not only in the history of the word *bliss*, but the historical analysis of the word *cheer* also shows it. The contemporary dictionaries of English like the Cambridge Dictionary (CD) and the Oxford Advanced Learner’s Dictionary (OALD) define *cheer* as ‘a feeling

⁸ Cf. Tolkien, J. R. R. and N. R. Ker (eds.) (1962) *The English Text of the Ancrene Riwe, Ancrene Wisse*, ed. from MS Corpus Christi College Cambridge 402

⁹ Cf. Belfour, A. O. (ed.) (1909; reprint 1988) *Twelfth Century Homilies in MS Bodley 343*, pp. 22–40, 58–134.

¹⁰ Cf. Merrel D. Clubb, Jr. (ed.) (1953) *The Middle English Pilgrimage of the Soul*, University Michigan dissertation.

of happiness', 'an atmosphere of joy', and 'a shout of joy, support or praise'. Only the etymological and historical study of the aforementioned word reveals that, similarly to *bliss*, *cheer*, originating from Latin *cara* 'head, face', was a definition of heaven as a *locus amoenus*. This French borrowing of the 13th century started to have religious connotations a century after it entered the English lexicon, and specialized its meaning to 'the face or presence of God', as visible in the following MED quotations:

(c1384) Wycliffite Bible, Heb.9.2412¹¹: 'That he appere now to chere, or face, of God for vs' (translation by the 21st Century King James Version¹³¹²: He entered into Heaven itself, now to appear in the presence of God for us.)

a1425(a1400) Northern Pauline Epistles, Cor.3.714¹³: 'Childre of israel myghte not loken in to þe face of hym [Moses] for..þe bryghtnesse of his chere' (the Authors' translation: The children of Israel may not look in his (Mose's) face for the brightness of his cheer.)

Additionally, one can find a similar definition of *cheer* in the OED, which points out that in the 16th century the word concerned gained the following metaphorical meaning: 'that which brings joy, gladness, or comfort'. Although the meaning itself does not point any direct links to the cognitive domain of heaven as a *locus amoenus*, the fact that heaven was treated as a place of total happiness can be observed in the following dictionary quotations:

1549 T. Sternhold Al Such Psalmes of Dauid xliiii. sig. D.viii 'That I maye to the alter goe, of God my Ioye and cheare' (the Authors' translation: That I can go to the altar, God being my love and cheer.)

1577 T. Kendall Trifles f. 28v, in tr. Politianus et al. Flowers of Epigrammes 'My brother deere, my hope, my chere, my trusty Sheppard true' (the Authors' translation: My dear brother, my hope, my cheer, my true and trusty Shepherd.)

1861 F. P. Cobbe in Macmillan's Mag. Apr. 461 'A little breath of cheer from the outer world' (the Authors' translation: A little breath of cheer from the outer world.)

As a word of conclusion, if God's face and other virtues connected with Him, were mentally associated with complete happiness for the contemporaneous people, then, we are right to state that heaven, the place of God's residence according to Christians, was understood as a place of happiness,

¹¹ Cf. Forshall, J. and F. Madden(eds.) (1850) *The Holy Bible by John Wycliffe and His Followers*.

¹² Available at: <https://www.biblegateway.com>

¹³ Cf. Powell, M. J. (ed.) (1916; reprint 1973) *The Pauline Epistles*.

a place in which no hardship of life on earth can happen. In other words, heaven was equalled a *locus amoenus*.

Let us have a look at another word historically linked to the semantics of joy, i.e. *dream*. The contemporary meaning of the word is ‘a series of events or images that happen in your mind when you are sleeping’ (CD), as in ‘Paul had a dream that he won the lottery’, ‘a wish to have or be something, especially one that seems difficult to achieve’ (OLAD), as in: ‘Her lifelong dream was to be a famous writer’, or ‘something notable for its beauty, excellence, or enjoyable quality’ (MWD), as in ‘a meal that was a gourmet’s dream’. If one focuses on all these meanings, one can find that a possible fulfillment of a dream will probably lead to a feeling of happiness, joy. Thus, even contemporarily *dream* is mentally linked to this emotion. However, the historical relation of the word *dream* to the emotions of joy and happiness is even stronger. The Old English forms *dram*, *drim*, as the OED points out, were primarily used in the meaning ‘joy, pleasure, gladness; mirth, rejoicing, jubilation’, and, as the GLP maintains, had, on certain occasions, religious connotations. To be more specific, *joy* was perceived as related to God and heaven, the latter again treated as a happy place:

Cd. 220; Th. 283, 32: Heó móton ágan dreáma dreám mid Gode they may possess joy of joys with God. (Translation by GLP: they may possess joy of joys with God.)

Andr. Kmb. 1618: Sécan mid sibbe swegles dreámas to seek in peace the joys of heaven. (Translation by GLP: to seek in peace the joys of heaven.)

Exon. 32 b: Ðær biþ engla dreám there [in heaven] is joy of angels. (Translation by GLP: there (in heaven) is the joy of angels.)

Cd. 216: Ic eam ealles leás écan dreámes I am bereft of all eternal joy. (Translation by GLP: I am bereft of all eternal joy.)

Exon. 42 b: Ic dreáma wyn sceal ágan mid englum I shall possess joy of joys with angels. (Translation by GLP: I shall possess joy and joys with angels.)

Homl. Th. ii. 342, 10: Exon. 52: Sæde se engel ðæt se dreám wære of ðam upplícum werode the angel said that the melody was from the celestial host. (Translation by GLP: the angel said that the melody was from the celestial host.)

The last quotation encompasses also another historical meaning of the word *dream*, i.e. ‘the sound of a bell, trumpet, etc.’, as listed by the MED. In this case, the Middle English *dreám* was translated as ‘melody’, which could be heard from heaven, the melody of angels.

Another ‘joy’ word, *game*, today used in the context of ‘amusement, pastime, diversion’, as evidenced by Babcock Gove (1995), comes from OE *gamen* ‘game, joy, fun, amusement’ and, according to the MED, had religious

connotations as ‘spiritual joy’. This can be evidenced by the following quotation:

a1425(a1400) The Siege of Jerusalem (Titus and Vespasian)¹⁴: ‘God is euer þere, beþ þre oþer tweye, That beþ ygaderd to speke in his name, In his worshipp for soule game’ (The Authors’ translation: God is our Him, be three or two, who are gathered to speak in his name, in his worship for soul game.)

To look for the possible explanation of the phenomenon concerned, we can state that, ‘similarly to other terms meaning ‘joy’, e.g. *bliss*, the term *game* had a religious meaning due to the values of the times when it entered the English lexicon. Because reading the Bible, praying and church going were more than common in the Middle Ages, cognitively speaking, *game* was viewed from the perspective of ‘heavenly joy’. Therefore, *joy* was symbolically conceptualised with them, and, as a result, the meaning ‘heavenly joy’ was ascribed to game’ (Żyśko 2016: 120).

A similar pattern is visible when we go back to the history of the word *joy* ‘happiness, gladness’. As it appears from the MED, the word concerned, being a French borrowing from Old French *joie*, *joye* ‘joy, jewel’, was first recorded in 1250 in the meaning of ‘the perfect joy of heaven; also, one of the joys of heaven’ and even ‘a place of perfect joy, heaven, paradise’. This is documented in the following quotations:

a1300 I-hereþ nv one (Jes-O 29)586: ‘þer is my vader, and ioye euer’ (The Authors’ translation: There is my Father, and joy ever’)

(c1390) Chaucer CT.Mel.(Manly-Rickert)B.2700: ‘The ioye of god, he seith, is pardurable, euere lastynge’ (The Authors’ translation: He sees that the joy of God is longlasting and eternal)

a1425 Ben.Rule(1) (Lnsd 378)3/32: ‘We þe painis of helle wil fle and cum till ioy þat ay sall be’ (The Authors’ translation: May the pain of hell go away, and may joy come, that shall be always).

As we can conclude from the quotations above, the term *joy* was historically understood through the lens of religion, together with other ‘joy’ words, and, consequently, was used with reference to religious practices and contact with God, or even God Himself. The fact that God was treated as a source of happiness, and heaven as a *locus amoenus*, can be explained with medieval values commonly accepted by both the learned and the peasants. To be precise, let us take an extract of a medieval hymn ‘Jesu Dulcis Memoria’ by

¹⁴ Cf. Fischer, R. “Vindicta Salvatoris”, in: *Archiv* 111, 112 (1903, 1904). vol. 11, pp. 289–98; vol. 12, pp. 25–45.

a French abbot Bernard of Clairvaux (1090 – 1153) in an English translation of 1858 by Ray Palmer to ‘Jesus, Thou Joy of Loving Hearts’:

Jesus, Thou Joy of loving hearts,
Thou Fount of life, Thou Light of men,
From the best bliss that earth imparts,
We turn unfilled to Thee again.

As we can deduce from the aforementioned text, the metaphor operating here is HAPPINESS IS GOD, in which God is equalled with joy, the joy of heaven and eternal life.

To sum up all the aforementioned study of ‘joy’ terminology in God-related meanings, it is right to state that God, church, prayer, and heaven were treated as sources of joy on the basis of the metaphor HAPPINESS IS HEAVEN. Since God, the resident of heaven, was seen as the giver of eternal happiness (HAPPINESS IS GOD), then heaven, His home, was mentally associated as a *locus amoenus*, a place of eternal life and complete happiness, especially during the Middle Ages. From the perspective of the 21st century person, for whom joy can equal with family, friends, work, career, success, religion, hobby, etc., and for whom a *locus amoenus* can be found in places other than eternal heaven, e.g. family home, a dream hotel, etc., the medieval beliefs can be difficult to understand. After all,

Entering into the mind of the medieval world is very difficult for moderns. There is a vast mental and psychological distance between the twenty-first century and the middle ages. The latter were drenched in mysticism, whereas the contemporary world has been shaped by rationalism so that mystical concepts and experiences have been stripped away except among a small number of people steeped in the religious thought of our Western ancestors. (Harrigan 2002: 113)

If we were to compare the values of medieval people with the ones of the people of the 21st century, we might come to the conclusions, that the virtues people have, the things they believe in, the dreams that they follow and the joys they have and fulfill do depend on the world they live in. To find the motivation mechanisms behind the medieval vision of a *locus amoenus*, let us follow the panchronic model of language, according to which language is a mirror of the evolution of human thought and associations. During the process of the categorisation of the world, the human mind, probably tired of the discomfort of the life on earth, started to mentally associate eternal joy with heaven, which, for Christians, was believed to a place of complete happiness, especially for those whose earthly life was marked by suffering. Hence, we can state that there is a series of connotations here: God with joy,

God with heaven, heaven with joy, and, therefore, heaven with a joyful place. Looking at those beliefs from the panchronic point of view, we are right to state that the meanings of words are results of our experience, hence are cognitively conditioned. After all, it is our experience that tells us what makes us joyful.

Conclusions

The English 'joy' terms, such as *bliss*, *cheer*, *dream*, *game*, and *joy*, today having the meanings usually connected with 'happiness' and 'gladness', appear to have existed, as the etymological and historical study shows, in the metaphorical meanings related to God and heaven.

Drawing on the theoretical framework of Conceptual Metaphor Theory, as proposed by Lakoff and Johnson (1980, 2003), and Kövecses (2010), the analysis of the terms related to the notion of 'joy' has revealed that the metaphorical linguistic expressions with *bliss*, *cheer*, *dream*, *game*, and *joy*, being associated with the concept of an ideal physical place, instantiate the metaphor HAPPINESS IS HEAVEN. It is heaven that has been found to be the underlying concept in the metaphorical use of the aforementioned 'joy' terms. In other words, the 'joy' terms were used metaphorically, especially during the Middle English period in the conceptualisation of the notion of HEAVEN. The HAPPINESS IS HEAVEN metaphor is believed to be motivated experientially, though the motivation does not come directly from human body, but becomes experientially embodied through the generic-level, orientational metaphor HAPPINESS IS UP.

Hence we can state that the semantic changes of the words analysed can be explained by the theory of conceptual metaphor and the theory of linguistic worldview (Bartmiński 2002, 2006), which point out that language, entrenched in culture, becomes a view or even a mirror of this culture. In other words, everything which we experience is reflected in language. However, it is the theory of the panchronic model of language, where the space-time continuum is understood as a resultant of cognition, which explains semantic changes that happen across time. It is cognition which causes that certain connotations, associations are born in the human mind. This is why we ascribe names to things. As Łozowski (2008: 435) puts it, 'the way we think shapes our symbols, words – or categories, and what we experience shapes our delights, phobias, truth and imagination, dreams and phantoms, surprises and prejudices, hopes and despairs, beliefs and unbeliefs'¹⁵.

¹⁵ The original text: ,jakie myślenie, takie symbole i takie słowa – lub takie kategorie, jakie doświadczenie, [...] takie zachwyty i fobie, prawdy i fantazje, marzenia i zwiady,

References

- Babcock Gove P., *Webster's Third New International Dictionary of the English Language*, Cologne 1995
- Bartmiński J., *Lubelska etnolingwistyka*, „Analekta” 2002, nr 11, s. 38.
- Bartmiński J., *Językowe podstawy obrazu świata*, Lublin 2006.
- Cambridge Dictionary (CD). <https://dictionary.cambridge.org/>
- Deignan A., *Metaphor and corpus linguistics*, Amsterdam and Philadelphia 2005.
- De Vaan M., *Etymological Dictionary of Latin and the other Italic Languages*, Leiden, Boston 2008.
- Fabiszak M., *The concept of 'joy' in Old and Middle English. A semantic analysis*, Piła 2001.
- Gacia T., *Topos Locus Amoenus w łacińskiej poezji chrześcijańskiego antyku*, „Vox Patrum” 2008, nr 28, s. 187-198.
- Germanic Lexicon Project (GLP), <http://www.germanic-lexicon-project.org/>
- Harrigan A., *The Medieval Mind: A Meditation*, „Humanitas” 2002, nr 15, s. 113-119.
- Kövecses Z., *Happiness: a definitional effort*. „Metaphor and Symbolic Activity” 1991, nr 6, s. 29-46.
- Kövecses Z., *Metaphor in Culture, Universality and Variation*, Cambridge 2007.
- Kövecses Z., *The conceptual structure of happiness and pain*, [w:] *Reconstructing pain and joy: Linguistic, literary, and cultural perspectives*, red. C. Lascaratou, A. Despotopoulou and E. Ifantidou, Newcastle 2008, s. 17-34.
- Kövecses Z., *Metaphor. A practical introduction*, 2nd edition, Oxford and New York 2010.
- Lakoff G., Johnson M., *Metaphors we live by*, Chicago and London 1980.
- Lakoff G., Johnson M., *Metaphors we live by, 2nd edition*, Chicago 2003.
- Langacker R. W., *Cognitive Grammar: A Basic Introduction*, New York 2008.
- Łozowski P., *Panchronia, czyli język jako symbol doświadczenia*, [w:] *Metodologie językoznawstwa. Od diachronii do panchronii*, red. P. Stalmaszczyk, Łódź 2018.
- Merriam-Webster Dictionary (MWD), <https://www.merriam-webster.com/>
- Middle English Dictionary (MED), <https://quod.lib.umich.edu/m/middle-english-dictionary>
- Oxford Advanced Learner's Dictionary (OALD), <https://www.oxfordlearnersdictionaries.com>
- Oxford English Dictionary (OED), <https://www.oed.com/>
- Puzynina J., *Jak pracować nad językiem wartości?* [w:] *Język a Kultura, t. 2: Zagadnienia leksykalne i aksjologiczne*, red. J. Puzynina, J. Bartmiński, Wrocław 1989.
- Żyśko A., *English 'Joyful' Vocabulary. Semantic Developments*, Frankfurt am Main 2016.

zadziwienia i uprzedzenia, nadzieje i rozpacz, wiary i niewiary. (Łozowski 2008: 435)