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## CONCEPT DEATH IN SETH'S CHANNELINGS

**Defining the problem and argumentation of the topicality of its consideration.** Cognitive linguistics treats language as a reflection of the cognition of the world process. It is based on the principle of language anthropocentricity: linguistic facts and phenomena are in close connection with the person, his/her mentality and culture. Therefore, the analysis of words' meanings reflects some certain knowledge about the world. Language, on the one hand, is a form of organization of the national space and ethnic relations, and, on the other hand, it is a means of description and explanation of these interrelationships, a mechanism of preservation and transference of social experience, national identity constructing.

The problem of concept in modern linguistics is one of the most argued spheres of research. Taking into account various definitions of concept, it must be admitted that concept is a mental entity, characterized by a dialectical relationship between language, consciousness and culture. Concept is defined as national, culturally and socially determined, structured mental phenomenon, usually expressed by language means, having the conceptual basis and containing the evaluative component. It is a complex, multifold phenomena that exceeds the boundaries of the language system.

Therefore, the **topicality** of the work is motivated by the fact, that it is a research within a new domain of linguistics (cognitive), which analyzes the structured representation of the world in human mental activity rendered by language means. The research is even more actual, as linguistics definitely does not abound in researches concerning channeling-discourse with just few instances of scientific insights; thus the research provides scientific speculation upon the problems of cognitive modeling of the concept's functioning in different discourses, channeling-discourse in particular.

**Analysis of recent research and publications.** In linguistics concept as the object of research was studied by V.A. Maslova [3], O.S. Kubryakova [2], A.N. Prikhod'ko [5], Z.D. Popova and I.A. Sternin [4], and many others. The very concept DEATH was analyzed on the material of English literature by E. Sereda [6] concerning its phraseological means verbalization and by T.V. Bubyk [1], who traced its peculiarities in meditative discourse. V.V. Tarasenko tackled the problem of opposition LIFE-DEATH in English and Russian languages concerning its phraseological means of representation [7].

**The aim of this study.** The article continues the cycle of scientific publications of the author profiling channeling-discourse (a separate type of esoteric discourse) and the details of the conceptual picture of the world as presented in this particular type of discourse. The aim of this publication is to specify the characteristics of concept DEATH in the channelings of Seth (channeled by Jane Roberts) in terms of frame analysis worked out by S. Zhabotynska, as well as account for the semantic structure broadening of the concept in the discourse under analysis.

**The outline of the main research material.** Despite the fact that concept is one of the key notions in cognitive linguistics, the scholars are still not unanimous on its definition, providing different terms that denote this notion: *archetype*, *prototype*, *mentifact*, *symbol*, *gestalt*, *cultureme*, *logoepisteme* etc. [5, 13]. Within numerous approaches there is no unique definition which would provide an exhaustive explanation of the given term, confirming the complex and controversial nature of concept and knowledge about it. All approaches underline lingual character of concept that undergoes modification according to the sphere of research. Within the linguistic domain scholars mostly observe concept in terms of linguacultural and cognitive approaches which do not contradict each other. Concept, as a unit of cognition, moves from individual conceptual sphere to the social one; whereas, concept, as a unit of culture, is fixed as collective experience, later acquired by an individual. The research, carried out in this article, combines the two approaches: modelling concept DEATH in terms of frame analysis (cognitive approach), it includes the comparative analysis of the given concept as represented in human culture vs that of multidimensional plane of existence, and, finally, concludes as to their content correspondence, testifying to the semantic shift of concept broadening (inclusion of new components into the concept sphere).

The article also suggests a modification of the term concept, pertinent to the major approaches: concept is the discrete mental entity, the basic unit of the intellectual code of the human or any other being endowed with consciousness. This modification is essential when it comes to the analysis of channeling-discourse, as this type of discourse has a rather distinctive peculiarity: the process of channeling communication, with one of the actors being a higher spiritual entity from a multidimensional plane of existence, involves not only hearing/seeing (sometimes termed as clairvoyance), but a kind of communication similar to telepathy [13]. Therefore, in order to embrace the cognitive-communicative process of both the interlocutors, we consider it necessary to suggest such an improvement on the term 'concept' definition.

Then there comes to surface a rather essential question: is there a direct correspondence between the conceptual sphere of the other-dimensional spiritual creatures – the actual authors of the channelings – and that of a human being (or humanity in general)? The analysis of some basic concepts in channelings of Kryon and Seth [13] showed that their verbalization explicates the semantic shift of broadening: both Seth and Kryon operate with the additional senses of the concepts, senses that are absent in the human cognitive picture of the world.

It seems logical to suppose that multi-dimensional (non-physical) plane of existence moulds a different understanding of key concepts or universal phenomena, concept DEATH among them. Human society has different views on this notion, the main of them including: 1) the death of a living being; 2) the final cessation of vital functions in an organism; 3) termination of biological metabolism in the organism/part of organism; 4) end of the life of a person or animal; 5) natural imminent end of the existence of living beings; 6) the absolute/permanent end/cessation of something [8; 14].

Channeling-discourse offers quite an unusual explanation of the concept under analysis, and this article observes the evidence of the particularities of its explication in channeling-discourse on the material of such works by Jane Roberts (the channeler of Seth) as “Seth: The Eternal Validity of the Soul”, “Seth: Way towards Health”, “Seth: Individual and the Nature of Mass Events”, “The Nature of Personal Reality”. Concept DEATH appears in such combinations as “life and death”, “live through deaths”, “life after death”, “die and reborn”, “rhythm of birth and death”, “die symbolically”, emphasizing that DEATH is not ultimate; it is not an end to LIFE, and is not opposed to LIFE.

The results of the research present concept DEATH as an inter-frame unity, comprising five frames textually represented in the material subjected to analysis. The first is the **notional frame** with its slots, characterising the concept concerning its quantity, qualities, manner of existence and temporal features.

The slot [DEATH is SUCH (quality)] characterizes the concept through its combinability with the attributive adjectives and descriptive word combinations. In Seth’s channelings there are explicated the following characteristics of concept DEATH:

1) the physical essence of human death, pertaining to our material existence [DEATH is PHYSICAL/BIOLOGICAL/BODILY/PERSONAL]: *So basically the inner portion of you, the soul-stuff, will not suddenly change its methods of perception nor its characteristics after physical death [9]. People, she said, at last openly recognizing the great necessity and desirability of biological death, would in many instances simply “turn themselves off” [10, 35], They wanted to die. How could their thoughts allow them to bring about their bodily deaths? [10, 190], The knowledge is usually hidden for many reasons, but the fact of death, personal death, is never forgotten [11, 226];*

2) usefulness of death [DEATH is NECESSARY/HEALTHY]: *Even your c-e-l-l-s (spelled) know that their deaths are necessary for the continuation of your physical form [10, 286]; We must admit, then, that death is indeed a part of life – and even more, we must say that death is healthy [12, 140];*

3) suicidal character of any death [DEATH is SUICIDAL]: *Some people who consider suicide believe in life after death, and some do not – and in the deepest of terms all deaths are somewhat suicidal [12, 263]. Esoteric sources account for such a characteristic of death, stating that every human embodied on our planet has a kind of “arrangement” concerning the conditions and terms of every his/her incarnation; thus at the end of the “term” we terminate ourselves;*

4) sudden character of any death [DEATH is ACCIDENTAL/ UNEXPECTED]: *<...> on conscious levels the members of the species will come to fear the chance of accidental death more than anything else, and that this powerful concern may seriously circumscribe behaviour [10, 34], He's come through with four more sessions since then, too – the last three of them growing out of the unexpected death of our young cat, Billy [10, 181];*

5) variable as to the time reference [DEATH is EARLY/SLOW/ SUDDEN]: *An understanding of these issues can greatly help throw light on the question of early deaths and diseases, and spontaneous abortions [12, 285]; The control over matter is vigorous, and they usually stay within the body, dying either in accidents where death is immediate or in sleep or with a disease that strikes quickly [9], Ideally this desire for death, however, would simply involve the slowing of the body's processes, the gradual disentanglement of psyche from flesh; or in other instances, according to individual characteristics, a sudden, natural stopping of the body's processes [10, 13].*

The quantitative slot [DEATH is SO MANY] demonstrates the multiplicity of the concept, the very lexeme being used in plural form to designate different instances of DEATH: *When one has been born and has died many times, expecting extinction with each death [9], <...> the multitudinous deaths and rebirths that occur within your body in physical terms [3], You are alive, therefore, in the midst of small deaths [9].*

Temporal slot of the notional frame describes DEATH as a kind of demarcation line, a transition period, and can be subdivided into three subsets:

1) [STH exists BEFORE DEATH]: *<...> he [...] gave us some excellent material on animal consciousness before and after death – because “tragedies” come in all shapes and sizes [10, 14];*

2) [STH/SB exists IN/DURING DEATH]: *So you are to some extent now alive in the midst of the death of yourself [9], Therefore in the sleep state, each of you have undergone – to some degree – the same kind of absence of consciousness from physical reality that you experience during death [9], You grow and live through deaths that happen in you constantly, and travel through births within your lifetime that you do not comprehend [11, 170];*

3) [STH exists AFTER DEATH]: *Your present personality as you think of it is indeed “indelible” and continues after death to grow and develop [9], Now, you may or may not be greeted by friends or relatives immediately following death [39], You can find out what the soul is now, therefore. It is not something waiting for you at your death [9]. The last two sub slots contradict the scientific approaches to death, which deny any life after it and consider the instance of death to happen momentarily without human experiencing anything.*

**Actional frame** of concept DEATH includes the slots of state/process [DEATH acts], contact action [DEATH acts upon STH] vs [STH acts upon DEATH] and cause [DEATH causes STH] vs [STH causes DEATH]. Concept DEATH belonging to abstract notions, this frame is of metaphoric essence.

The slot [DEATH acts] denoting the process/state is objectivised in the examples: *If death disappeared on your planet even an hour all of life would soon be threatened [12, 140], No death occurs by chance, nor any birth [10, 76], ... the person's death loomed almost greater in importance than the life itself [10, 164], Even when biological “failures” develop, as with stillborn infants, or malformed ones, the inner consciousness involved does not give up, and even though death results [12, 74], There are also mass statements of the same kind for people come together to die, however, to seek company in death as they do in life [10, 164] (in death =in the process of dying and consequent state of death).*

In the slot of contact action concept DEATH can perform either of two roles: the initiator of the action or its recipient. The actualization of the first subtype we find in several varieties depending on the type of patient:

1) [DEATH acts upon SB]: *None of my deaths surprised me* [9], *Death will not bring you an eternal resting place* [9], *Partially, then, such deaths are meant to make the survivors question the conditions* [10, 19], *You chose the set of conditions that you did because in past existences you were so terrified of death that you tried to hide its knowledge from yourself* [11, 227].

2) [DEATH acts upon STH]: *The death serves a purpose species-wise while it also serves the purposes of the individual* [10, 9], *It (death) prunes the planet, so to speak, so that there is a room and time for all* [12, 140];

3) [DEATH acts upon ABSTRACT NOTIONS]: *They (beliefs) are often triggered, finally, by a traumatic life situation – the death of a spouse or parent* [12, 270], *<...> that death will assure it (life) of still another existence* [12, 160], *...low-grade infection from which the soul can be cured only by death* [10, 45].

The sub slot [SB acts upon DEATH] is actualised as follows:

1) denoting cognitive or emotional processes: *We do not know death in your terms* [9], *If the person is mourning the death of a spouse or close family member*; *<...>* [12, 279];

2) expressing human's desire for death or disobedience to it: *In most instances they choose quick deaths* [12, 286], *... when the individual... is actively seeking either death or a crisis situation biologically* [10, 184], *The fact is that when death comes it is wanted* [10, 273], *Individuals who defy death time and time again are ... more frightened of it than most other people are* [12, 142].

Causative slot [DEATH causes STH] is actualised in the patterns [DEATH causes LIFE SEEM DEARER]: *Life seems more dear in your terms, corporeal terms, because of the existence of death* [11, 226] and [DEATH frees INNER SELF], *<...> the self must shed its ego and die symbolically in order that the inner self can be free* [11, 163].

Causative slot [STH causes DEATH] represents DEATH as a result of the activity of: 1) a biological organism: *The scientists "predict" how many people might be "attacked" by <...> a virus that has caused a given number of deaths* [10, 10]; 2) a person: *If there were no death, you would have to invent it* [10, 30]; 3) God: *All That Is, whose love forms your breath, your life, your death* [12, 325].

**Taxonomic frame** has the slot [DEATH-Identified is STH- Identifier]:

1) [DEATH is SENTENCE]: *Spiritually the death sentence given you is another chance at life...* [11, 227];

2) [DEATH is CHOICE]: *The choice of life and death is always yours* [11, 227];

3) [DEATH is TRANSFORMATION]: *Death is not an end, but a transformation of consciousness* [10, 138], i.e. death presupposes life continuation, but in a different form.

4) in its connection to life DEATH is described as its extension, vertex or an addition to life in the slot [DEATH is (life's) PAUSE/EXTENSION/ VERTEX/ADDITION]: *In these terms, what you call death is simply the insertion of a longer duration of that pulsation of which you are not aware, a long pause in that other dimension, so to speak* [9], *All my deaths were the complement of my lives, in that it seemed to me that it could not be otherwise* [9], *Death is not an affront to life, but means its continuation – not only inside the framework of nature as you understand it, but in terms of nature's source* [10, 97], *...but remember that no consciousness considers death an end or a disaster, but views it instead as a means to the continuation of corporeal and noncorporeal existence* [12, 194], *The fact is that death in its way is the culmination of life, leading toward a new birth and new experience* [10, 273].

**Possessive frame** demonstrates the relation [STH-Possessor has SMTH-Possessed], specified in the slots of partiality [STH-Whole has STH-Part] and inclusion [STH-Container has STH-Content]. In the slot of partiality DEATH is a part of a whole, usually life in most general sense [STH-WHOLE has DEATH-PART]: *The death, say, of physical tissue, is merely a part of the process of life as you know it in your system* [9], *The phase of death is, then, a part of life's cycle* [10, 286], *There is hardly anything mysterious in the idea that life can kill. On a biological level all death is hidden in life, and all life in death* [11, 146]. The last example shows that the opposite understanding of life as a part of death is also true, as well as one more variant of these concepts correlation, when life and death are viewed as equally significant parts of existence: *Life and death are both states of existence* [10, 187].

In the slot of inclusion concept DEATH represents a container composed of different items: 1) [DEATH contains EXPERIENCE] *Birth and death contain between them earthly experience that you perceive as happening within a given period of time* [11, 227]; 2) [DEATH has FUNCTION]: *Birth and death then have their function, intensifying and focusing your attention* [11, 227]; 3) [DEATH has CONTENT]: *Such individuals usually choose deaths with a high dramatic content* [10, 164].

**Comparative frame** is represented through likeness and rendered through the slots of similarity [DEATH is like STH] and likeness [DEATH is as if STH]. The slot [DEATH is like STH] compares death with life, stressing that death is a natural process and people should not be afraid of it: *<...> as death conditions seem much more like life conditions* [9], *Because of death, life is possible, so these two seemingly opposite qualities are simply different versions of the same phenomena* [12, 140].

The slot [DEATH is as if STH], which also serves as a conceptual metaphor basis, is objectivised in the following examples:

1) [DEATH is LESSON]: *Twice I died of starvation. I always found my deaths highly educational* [9]; *It was always a lesson between lives to trace the thoughts and events that "led to a given demise"* [9]; *They turn their deaths into lessons for other people, forcing them to ask questions* [10, 164];

2) [DEATH is FACE OF EXISTENCE]: *Life and death are but two faces of your eternal, ever-changing existence, however* [11, 227];

3) [DEATH is BREATH]: *<...> the rhythm of birth and death is like a breath taken and exhaled. Feel your own breath as it comes and goes* [11, 154];

4) In the channelings we may also find a mythological explanation to the process of death, depicted as a crossing of the river: *Certain images have been used to symbolize such a transition from one existence to another...The crossing of the River Styx is such a one...The maps were known beforehand. At death, the consciousness hallucinated the river vividly.*



*Relatives and friends already dead entered into the ritual, which was a profound ceremony also on their parts. The river was as real as any that you know, as treacherous to a traveller alone without proper knowledge* [9]. Here we may trace a conceptual metaphor [DEATH is JOURNEY]: the image of a dead person is projected on a traveller.

On the whole, the concept DEATH has demonstrated a vast variety of understandings: it is endowed with various qualitative and quantitative characteristics, participates in different actions assuming the role of agent or patient, serves as a productive base for metaphoric interpretation.

#### **Conclusions and perspectives of further research in this field.**

The analysis of the concept DEATH verbalisation in the channelings of Seth explicated different characteristics of the object under study, including positive axiological characteristics. The results testify to the fact that in channeling-discourse the concept under analysis undergoes semantic content broadening through inclusion of the notions “after-death life” and “during-death existence/experience” into its domain.

The perspectives of the research in terms of cognitive-communicative approach comprise profiling the cognitive spaces of the channeling-discourse actors (the disembodied entities as the addressers, and the humans as the addressees) in the channelings of separate entities alongside the description of channeling as a peculiar type of discourse in general.

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#### **Summary**

##### **T. PETRYK. CONCEPT “DEATH” IN SETH’S CHANNELINGS**

The article tackles the problem of conceptual picture of the world as presented in channeling-discourse. Channeling is termed as a peculiar type of communication between the human and higher spiritual beings. On the material of Seth’s channelings concept DEATH is described in terms of frame analysis. There have been singled out the peculiarities of the notional, actional, possessive and comparative frames with the corresponding slots. The concept is proved to undergo the semantic shift of broadening.

**Key words:** channeling, concept, frame, slot, semantic shift.

#### **Анотація**

##### **T. ПЕТРИК. КОНЦЕПТ «СМЕРТЬ» В ЧЕННЕЛИНГАХ СЕТА**

Стаття розглядає проблему концептуальної картини світу у ченнелінг-дискурсі. Ченнелінг визначається як особливий тип спілкування людини та вищої духовної сутності. На матеріалі ченнелінгів Сета описано концепт «СМЕРТЬ» у термінах фреймового аналізу. Виділено понятійний, акціональний, посесивний та компаративний фрейми та їх слоти. Подано докази розширення семантичного наповнення цього концепту.

**Ключові слова:** ченнелінг, концепт, фрейм, слот, семантичний зсув.

#### **Аннотация**

##### **T. ПЕТРИК. КОНЦЕПТ «СМЕРТЬ» В ЧЕННЕЛИНГАХ СЭТА**

В статье рассматривается проблема концептуализации мира в ченнелинг-дискурсе. Ченнелинг определяется как особый тип общения человека и высшей духовной сущности. На материале ченнелингов Сэта описан концепт «СМЕРТЬ» в терминах фреймового анализа. Выделены понятийный, акциональный, посесивный и компаративный фреймы и их слоты. Представлены доказательства расширения семантического наполнения указанного концепта.

**Ключевые слова:** ченнелинг, концепт, фрейм, слот, семантический сдвиг.