

# **المخطط الصوري المجازي في دعاء الصباح للإمام علي (عليه السلام)**

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## **Image Schema in Imam Ali's Morning Supplication "Dua Isabah"**

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### Abstract

Image schemas are pervasive organized structures in human cognition, which eventually emerge from our bodily and social interaction with the environment on a perceptual level (Johnson, 1987). They are the cornerstone of embodiment. This qualitative study investigates the probability of using image schema properties in Imam Ali's Dua Isabah. It hypothesizes that there are clusters of interrelated and intricate schemas in the supplication which reflect force dynamicity and aesthetic images. Thirteen utterances from the Morning Supplication (Dua Isabah) were selected and analyzed in detail. The findings support the idea that the clusters of related schemas in the supplication reflect force dynamic schemas .

**Key words** : Image schema , Force dynamics , embodiment , Dua Isabah ..

### المستخلص

تتناول هذه الدراسة المخطط الصورية لـ (Mark Johnson, 1987) في دعاء الصباح وهو عبارة عن هياكل منظمة في الإدراك المعرفي البشري، والتي تنشأ من التفاعل الجسدي والاجتماعي مع العالم الخارجي على مستوى الإدراك الحسي. وهي على هذا الأساس تعتبر الجوهر الرئيسي للتجسيد (Johnson, 1987).

توصلت هذه الدراسة الى أن الدعاء يحتوي على معظم هذه الخصائص ومنها ما يعكس القوة الديناميكية . وقد اقتصرَت الدراسة على تحليل هذه الخصائص في جمل مختارة من دعاء الصباح للإمام علي ( عليه السلام) المعروف بفصاحته وبلاغته. علاوة على ذلك ان بعض من هذه المخططات الصورية استخدمت أكثر من غيرها لإبراز الصور الجمالية ذات المستوى العالي من التأدب في مخاطبة الله سبحانه وتعالى. وتم اعتماد أسلوب التحليل الوصفي لثلاث عشرة جملة من الدعاء. وقد أثبتت الدراسة أن التماسك البيوي الذي يربط بين الجمل قد عمل كشبكة عكست ترابطها بمخطط صوري مجازي ، يظهر القوة الديناميكية في الدعاء . ومن الجدير بالذكر ان استخدام هذه الخصائص ليس لإبراز الصور الجمالية في الدعاء فحسب ، فالأمام (عليه السلام) يعلمنا اخلاقيات وسلوكيات الفرد عند مخاطبة الله سبحانه وتعالى.

**الكلمات المفتاحية :** المخططات الصورية ، القوة الديناميكية ، التجسيد ، دعاء الصباح .

## **1. INTRODUCTION**

The study of language is solely based on human experience of the world and the way humans perceive and conceptualize the world. Thus, it does not occur in isolation from human embodied experience. As a linguistic mirror, language is a fundamental reflection for our individual and collective experience of the world (Goshlar, 2003).

For the purpose of this study, it is worth mentioning that the study sheds light on the main term of cognitive semantics, exclusively image schema, because it is pervasive organized structures in human cognition, which eventually emerge from our bodily and social interaction with the environment on a perceptual level. Remarkably, image schemas are the cornerstone of embodiment as it is raised from the embodied experience that comes from our interaction with the world around us (Johnson, 1987).

This qualitative study is an attempt to investigate the probability of using image schema properties in English could be the basic frame of reference habitually used by members of another culture. As a consequence, it aims to demonstrate how image schemas in the Morning Supplication (Dua Isabah) are fundamentally grounded. In accordance with this, the study hypothesizes that there are clusters of related schemas in the supplication, which reflect force dynamic schemas. As such, it hypothesizes that some image schema properties are used more than others to demonstrate the prominent pictures enriching its content.

As a matter of fact, the present study exclusively focuses on a sub-category directive speech acts, which is supplications. Actually, directive speech act is one of Searle's five categories: commissives, directives, expressive, assertives, and declaratives (Searle: 1979, 12-20). By the same token, Clark (1998:9-11) argues that a supplication is "a forceful directive". It is important to take in mind that supplications are considered as subsets of prayers. Dungersi (1996) highlights that supplications (Duas) are "kind of prayers to Allah", in sense that a person who reads a Dua is actually addressing Almighty Allah.

It should be kept in mind that the work is limited to the analysis of image schema properties. The data selected for the purpose of analysis is Morning Supplication (Dua Isabah) for Imam Ali (A.S) (608 A.D-661A.D), who is known for his rhetoric and eloquence.

The supplication was found as a written text in Ibn Baqie's book *Almusbah*. Inevitably, the properties of image schema are foregrounded

in some selected discourses from among the (72) utterances of Morning Supplication (Dua Isabah). It must be made clear that there is no intention to interpret these utterances in any way.

This theoretical claim has been flourished by Johnson (1987) who developed the idea of these experiential gestalts as: *image schema* or *embodied schematic*. The utterances selected exemplified most types of image schemas, as a core of embodiment, so as to elaborate some of the metaphorical uses that are conceptualized and embodied in Arabic language supplications. Needlessly, the research adopts Hadi Al-Sabzwari's and Mohammad Klanter's interpretations, for the sole purpose of fully comprehending the meaning of this Islamic text.

It is noted that the following study is qualitative in nature as it basically focuses on the tasks of describing and analyzing. After all, the researcher distinctly describes and explains in full details approximately thirteen (13) selected utterances of the Morning Supplication (Dua Isabah) for Imam Ali (A.S).

## **2. THEORETICAL BACKGROUND**

First and foremost, the schema theory is defined in the frame of cognitive linguistics as pervasive organized structures in human cognition, which ultimately emerge from our bodily and social interaction with the environment on a perceptual level. However, two striking definitions concerning the concept "schema" are proposed by Richard (1992) and Reker (2010). The former defines schema as the underlying structure which accounts for the organization of a text or discourse. While Reker (2010) regards schema a hypothetical mental structure for representing generic concepts that are stored in memory. Accordingly, it is a type of framework, or plan, or script.

As a matter of fact, image schemas raised from embodied experience, that is why it is regarded the corner stone of the notion embodiment. Actually, the idea of image schema emerged from the empirical research on spatial relations terms by Leonardo Talmy (1972, 1975, 1978, and 1983) and Ronald Langcker (1979, 1997). Notably, Hampe (2005) clarifies matters by stating that image schemas raised from the common brain structured, that the linguistic theory should be based on.

By the early 1980's, a deep question is raised about the universal primitive image schemas' origin. As a result, two fundamental replies have been proposed. First, Johnson (1987) states that image schemas comes from recurrent everyday bodily experience with the external

world. Second, Reiger (1995, 1996) highlights that the human brain is naturally structured in order to combine the primitive universal image schemas.

On a similar vein, Evan (2006) argues that image schemas are relatively abstract representation that derive from our everyday observation and interaction with the world around us. These experiences give rise to embodied representations.

Remarkably, the two scholars who developed the theory of image schema theory are Lakoff and Johnson (1980) in their book "Metaphors we live by". Thereupon, in (1987), Johnson extends his work on image schemas in his book "The body and The Mind ". Uniquely, he defines image schemas as: "*a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience... "Experience" is to be understood in a very rich, broad sense as including basic perceptual, motor program, emotional, historical, social and linguistic dimensions*" (Johnson, 1987: xiv, xvi).

It is certainly important to realize that Johnson in his book proposes one way in which embodied experience manifests itself at the cognitive level in terms of image schema.

Furthermore, there is a relation between embodied experience and conceptual structure. This connection leads to introduce the theory of image schema. In other words, it is relatively abstract representation that comes from interaction with external world. At the same token, image schemas are systematically extended. In his book, "The body and The Mind", Johnson (1987) argues that image schemas provide the conceptual building blocks for complex concepts. As such, this systematic extension is to provide structures to more abstract concepts and conceptual domains.

In accordance with this perspective, it is easy to talk about love or trouble as containers because these abstracts are structured, and understood by virtue of the fundamental concept container.

As a matter of fact, there is a connection between image schema and basic domains. However they are not quite the same. For example, the container image schema is a relatively complex image schema material objects.

As such, image schemas are imagistic in nature as they represent schematic patterns arising from imagistic domains such as container, paths, and force dynamics (Croft, 2004). They derive from sensory

experience and have image content. The brain areas are responsible for higher cognitive functions. Thus, the inferential structure of concepts and conceptual domains are raised.

### **3. THE PROPERTIES OF IMAGE SCHEMA**

From the various viewpoints that have been surveyed in the theoretical background, it is safe to say that the time has come to address the most important properties of image schema theory. It is wise to say that these properties are adopted as fundamental strategies for analyzing the selected data. Basically, Johnson (1987) concentrates on the fact that image schemata are figurative, "analog and non-propositional in nature" (ibid: xx).

In this sense, schemata should not be considered as rich, mental images (concrete pictures in the mind); or abstract concepts or even propositional structures (ibid: 23). Actually, Johnson (1987) states that the best way to understand how such schemata work is through "metaphor". He illustrates that "metaphorical elaborations of image schemata" organizes thought which "give rise to form and structure in our experience and understanding" (ibid: 73).

The first property is the containment image schema. Actually, the *Out* or *Container* schema, which is spatial in origin, projects onto more abstract entities in a statement such as "Tell me your story again, but leave out the minor details" (ibid: 34). Thus, what could be deduced here from the physical object being located "outside" is that it is an abstract or logical entity. For example, "George is in love", the concept 'love' is lexicalized by the preposition 'in'. Ultimately, this relates to container schema, as we create a container metaphor from the lexical word love, and therefore in this way embodied experience leads to structure and more complex concepts and ideas. In accordance with this view, the containment image schema is pre-perceptual in origin because, as Johnson (1987) views, they are directly grounded in embodied experience.

In other words, image schemas can give rise to more specific concepts. That's to say, they consist of structural elements interior, boundary, and exterior. Lakoff (1987) argues that these structural elements are "the minimum requirements" for a container.

Second, image schemas are capable of occurring in clusters or networks that are associated with image schemas. For example, force schemas involve directionality or force vector, degree of intensity, and a

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chain of causality. This works in consequence to having a target, source, path of motion, as well as a force vector. Furthermore, force schemas are consistently experienced through interaction. Johnson (1987) identifies eight force schemas.

Third, image schemas takes a form in the conceptual system that reflects the sensory experience being represented, hence image schemas are analogue representation. For example, path schema consists of source, path, and target, in sense that path is a means of moving from location into other. Furthermore it has a starting point and a destination or goal.

Fourth, image schemas are schematic and more abstract in nature. On the contrary to mental image which is a part of conscious cognitive process. As a result, it involves recalling visual memory. (ibid)

Ultimately, the importance of image schemas is that they can provide the concrete basis for these metaphoric mappings (Vyvyan, 2006). For further clarification, the properties of image schemas are grouped according to the nature of their experiential grounding in the table (1):

<b>Space</b>	<b>Up-down, front-back, left-right, near-far, contact, verticality center-periphery, straight</b>
<b>Containment</b>	<b>Container, in-out, surface, full-empty, content</b>
<b>Locomotion</b>	<b>Momentum, source-path-goal</b>
<b>Balance</b>	<b>Axis balance, twin-pan balance, point balance, equilibrium</b>
<b>Force</b>	<b>Compulsion, blockage, counterforce, diversion, resistance, removal of restraint, enablement, attraction.</b>
<b>Unity/multiplicity</b>	<b>Merging, collection, splitting, iteration, part whole, count-mass, link(age)</b>
<b>Identity</b>	<b>Matching, superimposition</b>
<b>Existence</b>	<b>E Removal, bounded space, cycle, object, process</b>

Table (1): Partial image schema (adopted from Vyvyan, 2006: 190)

## 4. DATA ANALYSIS

In this section I will analyze thirteen utterances relying on Johnson (1987). I will particularly keen on analyzing image schemas, embodiment and force dynamic schemas.

1- وأتقن صنع الفلك الدوار في مقادير تبرجه ،

The universe is a container in sense of the image schema, which is derived from interaction with the world, hence, image schemas are

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inherently meaningful. The turning spheres (الفلك- alfalak-) exist somewhere in the universe. Accordingly, the container schema consists of the interior, boundary (that depends on our encyclopedic knowledge), and the exterior (which is unlimited) of the structural element.

2- كف اكف السوء عني بيده وسلطانه،

First and foremost, (كف-keffah- prevent) reflects a blockage force schema in sense that there are two encounters in which obstacle represented by Almighty Allah's hand, that stands for his omnipotence, resist the hands of the evil's force towards the individual and almighty Allah prevents and holds back them away.

3- والثابت القدم على زحاليها في الزمن الأول،

In this discourse, it is noticeable that (القدم - alqadam- the foot) employs the firm consistency and stability of the prophet Mohammad (SW). Additionally, the lexical word (الثابت - althabit- stable) asserts the meaning that his feet have not slipped or moved from the slithery place. As a result, the pivot is the foot that represents for the stability, thus, it is resistance force and (زحاليها - zahalifiha) is the slithery place which stands for the force that make things slip from top to bottom.

4- الهي ان لم تبثني الرحمة بحسن التوفيق فمن السالك بي إليك في واضح الطريق،

In accordance with the complex image schema, the path schema of (- السالك alsalik- taking me to) constitutes an experiential Gestalt: it has an internal structure but emerges as a coherent whole. Importantly noticing that the source is (الرحمة - alrahmah - mercy), that is coming from Allah and represented via (حسن التوفيق - husuni eltawfeeque - success), and the goal is Almighty Allah. whereas the path is the internal constitute that refers to the right way (واضح الطريق - wadhihi eltareeq- clear way) which the individual walks along. Actually it is locomotion image schema that is represented by source, path, and goal.

Source — path — goal  
الرحمة الطريق Almighty Allah

Therefore, (حسن التوفيق - husuni eltawfeeque - success) is like the guidance that automatically comes from the Mercy of Allah. The preposition (ب-bi) helps us understand the last point, because it serves as a causal (by). Similar in importance is the concept (السالك - alsalik-taking me) which means that the individual has already been inserted in the way and he merely needs (التوفيق - eltawfeeque) as a guidance to complete the

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trip. Accordingly, we can understand from the target domain (حسن التوفيق) which is coming as Mercy from Almighty Allah, in terms of another cognitive domain (the guidance) that acts as a source domain. Basically, the general idea depends on the contextual information that rests on the one's encyclopedic knowledge.

By means of image schemas being capable of occurring in clusters or networks of related schemas, this utterance consists of related schemas. The force which is represented by (الرحمة - arrahma - mercy) involves a chain of causality or a consequence of having force vector, source, target, path of motion. That is to say, sins are the main obstructions of preventing Almighty Allah's mercy. If almighty Allah doesn't begin mercy that leads the individual to success, undoubtedly, he/she will be unable to find the right way.

5-وان خذلني نصرک عند محاربة النفس والشيطان،

The image schema for the concept (محاربة - muharabah - fighting) is a counterforce image schema. Ultimately, this is experienced through the interaction of two entities (the individual vs Satan - النفس والشيطان - anafsu wal sheitan) meeting with equal force. In addition to that, there is a source which is represented by self and Satan and a target represented by the individual that which is acted upon. In conformity with the concept of (محاربة-muharabah-fighting), there should always be two parties, the winner and the looser.

6- يا من أرقدني في مهد أمنه وأمانه،

In accordance with containment image schema, (مهد - mihad - cradle) is a container in sense of image schema that consists of the structural element (content element) that represented by (أمانه - amanih-sanctuary), and the container is (مهد الامن - mihad alamin - cradle of security) or the ground (according to Gestalt principles), the trajectory is supposed to be in horizontal motion in relation to the landmark. As a result, the preposition, (في-fi-in) serves the containment image schema as it is spatial in nature. Accordingly, this image schema is derived from embodied experience, as it is drawn from the way in which we deal with the world.

7- والماسك من أسبابك بجبل الشرف الأطول،

The lexical item (أسباب-asbab) is conceptualized as ropes. Accordingly, the semantic structure, that consists of the meaning of (الماسك من أسبابك - almasik min asbabeka), reflects a conceptual structure,

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that consists of conceptual representation. This includes a vertical image schema, which depends on the embodiment of (ماسك – masik- hold) that conceptualizes that the prophet Mohammad clings it tightly by the Holy Quran.

In other words, the lexical (أسبابك – asbabik) may mean ways of access. Based on this, (أسبابك) is conceptualized as keys of doors that allow one to access to a certain place and the prophet Mohammad clings to these ways of access to Islam by means of the Holy Quran. In this respect, the container image schema consists of the structural elements interior (the Islam), and exterior is the key of a door as a way of access. Both image schemas for the item (اسبابك) are reflected by the embodiment of (ماسك).

### 8- وافتح اللهم مصاريع الصباح بمفاتيح الرحمة الفلاح،

(الصباح – assabah) is conceptualized as a container (a three dimensional figure) having doors (مصاريع – masarie'a- locked doors). This sparks an idea regarding the amount and range of image schema's that have been proposed so far in the literature. It is worth noting that the container schema in (الصباح – Isabah-morning) is directly grounded in embodied experience, which is derived from sensory experience. Thus, we can understand from the target domain (الصباح) that is a container which has a door in terms of another cognitive domain (source domain) (مصاريع – masarie'a -the locked doors). It literarily means doors, and naturally these doors are sure to have keys.

Besides, the lexical item (مصاريع – masarie'a -the locked doors), which is the exterior, occurred in the plural form to indicate the indefiniteness of God's Grace, and the keys (المفاتيح) (also occurred in the plural to suit the plurality of (مصاريع)). These refer to the qualities of Mercy, Grant and Forgiveness of Almighty Allah (الرحمة و الفلاح – arrahmati walfalah), which are conceptualized as instruments (keys) in order to unlock (افتح – iftah) the doors of (الصباح) widely (as if the night is a closed place and it will be unlocked by the morning). It is also noted that every container should have a content (the interior).

Accordingly, the content of (الصباح – assabah- the morning) consists of health, provision, security, striving, and all the good (deeds) that are encompassed by Allah's Blessings and which are indefinite. For that reason there is no boundary to the LM.

### 9- الهي أتراني ما أتيتك إلا من حيث الآمال أم علقت بأطراف جبالك إلا حين باعدتني ذنوبي

دار الوصال،

The verb أتيتك gives rise to a complex image schema that is comprised of a source and goal. The start point is the concept (الآمال – alamal) and the goal is Almighty Allah, represented by the pronoun (ك - k). Whereas the path is implied by the meaning of the verb (أتيت - ateitu), which means moving from one place to another.

Source (الآمال) → path (أتيت) → goal (Almighty Allah)

Accordingly, the abstract concept (الآمال - alamal) is regarded as a place where an individual starts his journey to Almighty Allah. This is because the concept (الآمال - alamal) is lexicalized by the preposition (من - min) and the adverb of place (حيث - haithu). Based on Lakoff (date), the perceptual experience of the mass image schema of الآمال relates to an entity that is internally hopeful for the individual. Basically, the count and mass schemas are reflected in the grammatical behavior of the noun الآمال. Thus, this kind mediates a transformation between the count image and mass image, by depending on perceptual experience. The schematic image of the concept الآمال provides linguistic evidence for the count mass image-schematic transformation. From the sensual perspective, our hopes are countless and at the same time, they may be individuated as well.

The second part of this sentence is reverted to the first part as (أم - am) is a conjunction, while (الحبال - alhibal) are conceptualized as ways of access to Allah's Forgivingness. As a matter of fact, it is a perpendicular image schema, as (الحبال - alhibal) are descending from top to bottom and the supplicant clings at the end of these cords. Whereas the pronoun (ك) refers to Almighty Allah because these ropes (ways of access) are from Almighty Allah. Moreover, (دار الوصال - dari wisal) may refer to the home of the Hereafter where one meets the One whom he loves, Almighty Allah.

Actually, the semantic structure of دار الوصال and الوصال reflect a conceptual structure that marks (الوصال) as the container. It has been conceptualized as a building with several dimension and these conceptual structures arise from one's perception. Thus, the act of committing sins is the main reason behind one's astray from (عن) دار الوصال. Coming another way, حين refers to the timing when the individual commits sins, and hence will be far from the mercy of Allah.

10 - الهي قرعت باب رحمتك بيد رجائي،

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(rahmatukah - رحمتك) is shaped as a container having dimensions, and this container ( a building, room or a house) has a door. It is undeniable that anyone who knocks the door is obviously standing outside, that is (reja'ae - رجائي), and it is embodied as an animate being who comes to the door and firmly knocks with his hand. Accordingly, the conceptual structure of (yadi reja'ae - يد رجائي) relies on our sensory-perception. That is to say, (رجائي) has been conceptualized as having hands and this is derived from the embodied experience that rests on the encyclopedic knowledge. Ultimately, this is a metaphor to understanding the conceptual domain or cognitive domain (يد رجائي) in terms of another conceptual domain (as an animate being).

From another perspective, this image schema consists of the structural elements interior, boundary (the door), and the exterior (الرحمة). Whereas the trajectory (رجائي) is the entity that undergoes motion, as is the case when one knocks the door with (his) hand outside the land mark to occupy a location inside the land mark. In other words, the container stands for the landmark, as the boundary, and the exterior together possesses sufficient Gestalt properties (closure and continuity).

11- وهربت إليك لاجئاً من فرط أهوائي،

According to Johnson (1987), the aspect of our experience gives rise to an image schema. This complex image schema is the type source-path-goal. The path schema is a way of moving from one location to another. It includes a point of departure, which is represented by (farti ahwaa'e - فرط أهوائي), a destination or goal, represented by the word (eleika - إليك), and the state of escaping or walking fast describes the process of fleeing (harabtu - هربت).

Source (فرط أهوائي) path (verb of motion) goal or destination  
(Almighty Allah)



On a similar note, (من) represents a spatial state that the verb of motion starts from. All in all, that place is the desires (ahwa'ae - أهوائي). In accordance with that, the lexical (أهوائي - desires) is a container having several dimension (length, width and depth), and this container is filled with human sins. The supplicant describes the exceeded (فرط) sins as ugly things, and so he sought refuge in Almighty Allah, where there is no limits to his security, sanctuary, and tranquility.

12-تولج الليل في النهار و تولج النهار في الليل،

act as a container . Moreover, there is a النهار and الليلThe concepts cyclic image in an Existence image schema. Actually, the imagistic-schematic basis arises from embodied experiences by depending on the -tulij- enter) and the recurrent use (تولج meaning associated with the verb -fi).of the expression (

13- الفت بقدرتك الفرق، وفلقت بلطفك الفلق،

Based on Johnson (1987), the embodied experience gives rise to an image schema because the semantic structure in (الفت) reflects a conceptual structure. This is done by relying on our sensory experience of the lexical term (الفت- allafta). In fact, the literal meaning of (الفت- allfta) is to collect the separate parts. Hence, it is as though people are being separated and Almighty Allah gathers them by His Ability. Then, it is a collection image in a Unity image schema.

### **5-CONCLUSION**

The present study mainly revolves around the nature of image schema and its main properties from the viewpoint of cognitive linguistics. The use of these properties in the supplication is to proclaim a high moral standard from the supplicant to the Almighty Allah.

As a matter of fact, image schemas are systematized by relying on our sensory-perceptual experience, which is derived from the encyclopedic knowledge of the world around us. Because the imagistic experience and the external world are in constant interaction with each other, the image schema exists to play a central role in conveying embodiment in the supplication. By surveying the properties of image schemas in the selected supplication, it is proved that the image schema used in the supplication are identical to those mentioned in theoretical background, and the clusters of related schemas in the supplication reflect force dynamic schemas.

In general, the supplicant uses containment image schemas more than force dynamics. As such, he uses path schemas, verticality schemas, identity schemas, and existence image schemas. Therefore, it supports the fact that clusters or networks in the supplication are related to image schemas and they reflect force dynamic schemas. Obviously, the resistance schema is employed to praise the prophet Mohammad, while the removal schema is used to indicate that Almighty Allah prevents the hands of evil and takes them away. Finally, the supplication uses these properties not only to demonstrate the prominent pictures enriching the

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supplication's content but also to teach us the ethics and manners of the individual when addressing Almighty Allah.

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