

## Cognitive Semantic Approach to The Study of Force

### Image Schema in Literary Discourse

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#### Abstract

The current study investigates the phenomenon of force image schema in literary discourse. The literary work selected to be the sample of the current study is "stormchaser"; It is a short story. It is hoped that the force image schemas are embodied in the sample. The study designs and builds its own model of analysis of the literary work. The model is comprised of few models. The findings of the study reveal that force image schema in addition to other schemas are crucial parts of the literary discourse.

**Keywords:** image schema, force schema, stormchaser, literary discourse

#### المستخلص

تبحث الدراسة الحالية في ظاهرة صورة القوة الذهنية في الخطاب الأدبي. والعمل الأدبي الذي تم اختياره ليكون عينة الدراسة الحالية هو "مطارد العاصفة"؛ وهي قصة قصيرة. ومن المؤمل أن تتجسد صورة القوة الذهنية في العينة. تقوم الدراسة بتصميم وبناء نموذجها الخاص لتحليل العمل الأدبي. يتكون النموذج من عدد من النماذج. تكشف نتائج الدراسة أن صورة القوة الذهنية بالإضافة إلى المخططات الأخرى هي أجزاء أساسية من الخطاب الأدبي. الكلمات المفتاحية: الصورة الذهنية ، صورة القوة الذهنية ، مطاراد العاصفة ، الخطاب الأدبي

#### 1. Introduction

A schema is a conceptual framework or idea that aids in the organization and interpretation of data. This statement implicitly assumes that a schema is a mental attribute in some manner. Vein, Stott says that schema is a hypothetical mental structure for expressing a framework, plan, or script. The term 'image schema' has attracted a large number of linguists who have conducted extensive research on it since it forms our perception of the world. This mental characteristic is critical in allowing community members to participate as active or passive speakers/hearers in daily life circumstances. The more our comprehension is the more readily our community will accept us as normal people. The study's primary objective is to provide insight on how schema are formed and processed in the brain, as well as how they shape our view of the world. Additionally, although most previous research is focus on the use of image. schemata in tourism industry, learning and other fields are concerned with meaning formation. Few studies have examined the use of image schemata in literary works, particularly, short stories. The present study sets to explore the usage of image schema in two English short stories and tries to find out if image schema affects understanding the English stories. We have tried to provide evidence for the conceptual import of the image- schema, which emerges from our interaction with discrete entities in the world, especially our own bodies.

#### 2. Literature Review

**2.1 Understanding Image Schemas in Literary Texts** The cognitive semantic approach offers valuable insights into the study of force image schema in literary texts. Image schemas, which are embodied cognitive structures, play a crucial role in our understanding and interpretation of language and literature (Allwood, and Gardnfors, 1999). In the context of force image schema, readers are able to conceptualize and comprehend various physical forces depicted within a literary work. These forces can include pushing, pulling, lifting, or resisting (Clausner and William, 1999). By analysing the force image schema in literary texts, scholars can unravel deeper meanings and symbolic representations embedded within the narrative. The cognitive semantic approach helps to uncover how these image schemas shape our mental representations and contribute to our understanding of the

text's themes, characters, and plot developments. Through this lens, researchers explore how authors employ force image schemas to convey emotional intensity or power dynamics between characters. They also examine how readers mentally simulate these forces while engaging with the text, enhancing their overall reading experience.

## 2.2 Exploring Force Image Schema in Literature

Gibbs (2005) states that the cognitive semantic approach to studying force image schema in literary texts delves into the intricate ways authors employ language to convey and evoke a sense of force or power within their narratives. By examining how authors conceptualize and represent physical forces such as pushing, pulling, or resisting in their works, this approach sheds light on the underlying cognitive processes involved in creating vivid imagery that resonates with readers (Hampe, 2005). Through analysing linguistic expressions, metaphors, and narrative structures, researchers explore how force image schemas are employed to construct compelling storylines and shape character interactions (Hurtienne, 2011). Additionally, this approach investigates the role of embodied cognition in literary experiences by considering how readers mentally simulate and empathize with these forceful dynamics. By unravelling the intricate relationship between language, cognition, and embodiment within literary texts, exploring the force image schema enriches our understanding of how authors craft powerful narratives that captivate readers' imaginations (Langacker, 1987).

## 2.3 Cognitive Semantic Approach To Force Image Schema

Lohafer, (1994) claims that the cognitive semantic approach offers a valuable framework for studying the force image schema in literary texts. This approach focuses on the relationship between language, meaning, and cognition, exploring how conceptual metaphors and image schemas shape our understanding of abstract concepts. Force image schema, in particular, involves dynamic interactions between entities within a narrative, representing power struggles and conflicts. By employing this approach in the analysis of literary texts, researchers can uncover deeper layers of meaning embedded within the text's language choices and narrative structure. They can identify recurring patterns of force image schema that reveal underlying themes and character dynamics. Moreover, this approach allows for a nuanced examination of how force-related concepts are metaphorically mapped onto other domains, shedding light on cultural and social implications.

## 2.4 Characteristics of Image Schemas

The following are the key characteristics of ISs as summarized by Evans and Green (2006: 179-189):

### 1. Image schemas are pre-conceptual in origin

ISs are based on sensory perception and reaction to it. This indicates that they are pre-conceptual. Sensory perception, on the other hand, gives rise to a conceptual representation until the patterns of sensory knowledge have been extracted and processed as an IS. This means that ISs are distinct concepts: they are the conceptual system's foundations since they are the major concepts to appear in the human mind and are linked to sensory-perceptual experience. It can be more difficult to grip the concept of an image-schematic concept than it is to grasp the concept of a very simple concept such as a cat or a book. This is because these particular principles are linked to theories that we are familiar with. ISs, on the other hand, are so rooted in our thought that we are not even conscious of them. We take for granted the presence of tangible objects in the physical world early in life because we learn this knowledge before we learn to talk.

### ٢. Image schemas derive from interaction with and observation of the world

ISs are derived from embodied experience as a result of how we communicate with the environment. To better understand this definition, consider IS's power, which results from our experiences of acting on or being acted upon by other people, resulting in the transfer of motion energy. Johnson discusses how this schema emerges from experience: According to Mahand (2010,43), force is often felt as a result of contact. We become aware of force when it has an impact on us or an entity in our field of vision. When you step into a dark room for the first time and bang into the table's edge, you're feeling the interactional character of force. When you eat too much, the food you've consumed pushes outwards on your stretched stomach. No force schema does not include an interaction or possible interaction.

### ٣. Image Schemas are Naturally Meaningful

Hampe (2005:1) states that ISs are essentially meaningful since they are derived from real-world interaction. In the sense that embodied interactions have predetermined outcomes, they are also fundamentally significant. Consider the image of a cup of coffee in one's hand. He wants the coffee to pass with him as he pushes the cup slowly up and down or sides by sides. This is because containment (defined by boundaries) limits the position of any object within these boundaries. The cup, in other words, has force-dynamic power over the coffee. This may seem self-evident, but we learn about our physical world through our interactions with it. Walking around a room while carrying a cup

of coffee without spilling it for example, requires extremely advanced motor control, which we all learn through practice.

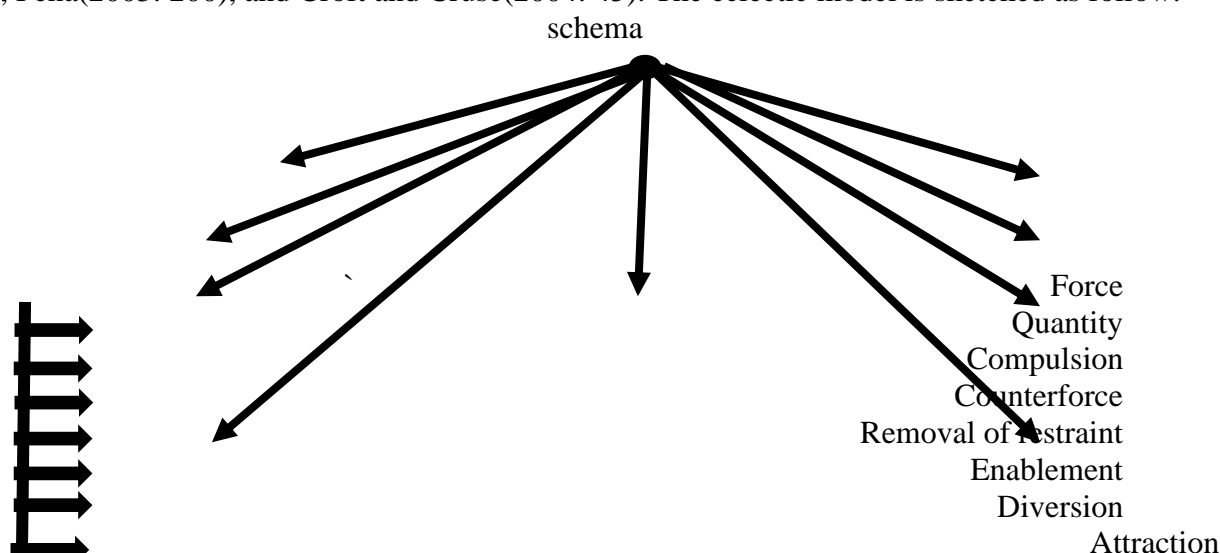
#### 4. Image Schemas are Analog Representation

Image schemas are experience-based analog representations. In this sense, the word 'analog' refers to image schemas that take on a shape in the conceptual framework that reflects the sensory experience being described. In other words, while words and pictures can be used to define image schemas, they are not reflected in the Mind in these symbolic ways. As an alternative, image-schematic ideas are remembered in the Mind as holistic sensory experiences, similar to how a physical experience is remembered. This concept can be illustrated with the example of learning to drive a vehicle, which cannot be accomplished simply by reading a manual or listening to a driving instructor describe the "laws of the road." At best, they have just a few hints. Instead, we must 'learn' how it 'feels' to drive a car from firsthand experience. This learning process is complicated since we must master several interconnected sensorimotor routines. Picture schemas are interpreted as summaries of perceptual states that are - registered in memory since they are derived from sensory experience. However, what separates them from strictly visual phenomena is that they generate consciously available ideas. To put it another way, ISs structure entails more nuanced lexical concepts (Gibbs and Herbert, 1995:349).

### 3. Methodology

#### 3.1 The Model

The model of the current study is built on the basis of models suggested by Jhonson (1987: 126), Lakoff (1987: 271-275), Pena(2003: 200), and Croft and Cruse(2004: 45). The eclectic model is sketched as follow:



#### 3.2 The Sample

This item deals with analysing one British story "The stormchaser" which is written by Adam Marek who is a short story writer who has won many awards. His work has been broadcast on BBC Radio 4, as well as published in a variety of journals and anthologies, including Prospect and The Sunday Times Magazine, and The Penguin Book of the British Short Story (Adam, 2012).

#### 3.3 Analysis

"It's so windy today. My son Jakey and I are at the window watching leylandit bow to each other, and the snails being blown across the patio like sailboats We've been watching for fifteen mimites or so when Jakey says, I'm scared."The first sentence "It's so windy today" refers to a storm which can be a (force- counterforce schema). "My son Jakey and 1 are at the window watching leylandii bow to each other". The onset "My son Jakey and I" refer to a (link schema). because human relations are connection, (at the window) is a (part-whole schema). because the window is part of whole the house. And "watching leylandii bow to each other" there is action which refers to a (force-enablement schema). "and the snails being blown across the patio like sailboats", we can refer to snails as content and the patio is a container so it is a (container schema), while (like sailboats) it can be a (link schema), because similarities are connections."We've been watching for fifteen minutes or so when Jakey says, I'm scared." Watching is a (force-enablement schema), and (for fifteen minutes) is a (link schema), because the temporal relationship is link schema, while (Jakey says. T'm scared) is a (down- status schema), because fear is down status. The phrase (Of tomadoes), refers to the high wind that turns around the core so it is a (cycle

schema). "Listen, I say, no tornadoes are coming here. Even if we got in the car right now and drove around all day like the stormchasers on TV, we'd be lucky to find one. Very lucky." "Listen, I say, no tornadoes are coming here" in this sentence we can find an (schema), while in "we got in the car". The car is a container so it is a (contain schema), in this notion, the (drove around all day) can be a (cycle schema because drove around, (like the stormchasers on TV), when we read this phrase first thing that comes to our minds the ability to find the storm so that a (force enablement schema), (lucky to find one) refers to a (force-enablement schema) tow and (Very lucky), can be an (up schema). "We creep upstairs together, peep around the bedroom door. Mum is still in bed. She has the light out. Yesterday the dentist at the hospital pulled four wisdom teeth from her mouth. She has been in bed for a whole day, and mostly silent." "We creep upstairs together", is a (path schema), (peep around the bedroom door), is a (force-enablement schema), "Mum is still in bed", is a (container schema) the (mum) is containment and bed is a container, while all sentence is a (force- blockage schema), because she is still in the bed because of illness. "She has the light out. Yesterday the dentist at the hospital", is a (container schema), because of (dentist) containment in the (hospital) the container. The phrase "pulled four wisdom teeth", is a (part-whole schema), because (wisdom teeth) are part of all teeth, (from her mouth), the (mouth) is a (container schema), and "She has been in bed for a whole day", is a (container schema) too, while "and mostly silent", all sentence is a (force-blockage schema), because there is a force that prevents her to get up from the bed.

### 3.4 Discussion of Findings

In the current study, each object of analysis had been assigned to only one image schema. In this study, one object of analysis has multiple aspects to which more than one image schema can be assigned. Looking at the single components of the context of use, the predictions about the prevalence of image schema categories can be tested. As predicted, the prevalence of image schema groups is different across the four components of the context of use. The groups of force received the highest number of assignments. This result is probably a consequence from the specifics of the task. Because the user-system interaction is dynamic, a large proportion of force image schemas was expected and becomes apparent in the data. The generally less frequent process image schemas had their highest frequency here. Quite astonishingly, a high proportion of containment image schemas were categorised – mainly due to frequent full-empty classifications based on users checking whether certain data were available or not.

### Conclusions

On the basis of the findings, the study comes up with several conclusions The phrase "image schema" is a key concept in short story and other areas concerned with meaning creation, sometimes, image schemas are regarded as re- descriptions of perceptual experiences, or, more broadly, as generalizations over observed commonalities. The image schema is present in short stories which affects the improvement of understanding the story and consequences of the story events. "Force and up/down image schema" are common in short stories. Therefore, image schema theory is considered as a significant part in the short story. It has been established that image schema is a mental process that may be formed and organized as a result of an individual's experiences; the more experiences, the greater comprehension. This implies that if a person has a lot of experiences, s/he may have a lot of image schemas in his/her memory. Thus, this results in the retrieval of more schemas for each motif, which improves comprehension of the text world. The present study investigated the image schema in short story (The stormchaser by Adam Marek) as a case in point. The study found that image schema can, to a large degree, contribute to the understanding of the discourse. Additionally Image schemas exist in English short stories.

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