Cognitive analysis of metaphorical constructions in Khaghani's odes based on Johnson and Lakoff model

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تحليل معرفي للتركيبات المجازية في قصائد خاقاني
على أساس نموذج جونسون وليكوف

الدكتورة فاطمه تسليم (الكاتبه المسؤولة)
أستاذه مساعده في قسم اللغه والأدب الفارسي، جامعه جهرم، إيران

Abstract:-

Cognitive linguists consider metaphor as cognitive phenomena and state that what appears in language is the only form of this cognitive phenomenon. From a cognitive point of view, the main features of metaphor; It is unorganized, fragmented, asymmetric, and abstract. In the human cognitive perspective, based on these physical experiences, he creates schemas in his mind. Mark Johnson and George Lacoff have introduced the most important cognitive schemas in conceptual metaphors: schemas: kinetic, volumetric, power, and directional.

The present study has analyzed the types and examples of these metaphors in Khaghani's poetry collection from the point of view of cognitive metaphor based on Lycaf and Johnson theories.

The metaphors found in Khaghani's odes are based on empirical concepts and practices, and some of them overlap with traditional metaphors; However, Khaghani's odes, while complex, has less convergence of thinkers. Khaghani's purpose in using these metaphors is to create content, de-familiarize, highlight, exaggerate, brevity and artistic ambiguity. Most of Khaghani's cognitive metaphors are used in poems in the form of directional schemas, with higher frequencies above and below, and is one of the characteristics of Khaghani's style.

Key words: Cognitive Linguistics, Metaphor, Schema, Khaghani's odes.

الملخص:

مــن خــلال التأكيــد علــى النظريــة اللغويــة المعاصرة ، اعتبر جورج ليكوف ومارك جونسون أن هيكلنــا المفاهيمي مــادي بطبيعتـه. يعتبر علــم اللغـة المعرفي الاستعارة ظاهرة معرفية ويعتقد أن ما يظهر في اللغة ليس سوى مظهر من مظاهر هذه الظاهرة المعرفية. من هذا الهـدف ، فإن السمات الرئيسية للاستعارة ؛ إنه غـير مـنظم ومـنمط وغـير متماثـل ومجرّد. يؤكد المنظور المعرفي أيضًا على دور الجسم وكيـف يتفاعـل الجسـم مـع العـالم الحقيقـي ، وأن إدراكنا للمفاهيم العقلية يتم تشكيله واختباره على أساس مفاهيم موضوعية ؛ لذلك ، بناءً على هـذه التجــارب الجســدية ، يخلــق البشـر مخططـات في أذهانهم. حدد جونسون وليكوف المخططات المعرفية الرئيسية على أنها: المخططات الحركية والحجمية والطاقة والمخططات الاتجاهية.

حللــت الدراسـة الحاليـة أنـواع وأمثلـة هـذه الاستعارات في المجموعة الشعرية لأفضل الـدين بـديل خاقاني، شاعر إيراني القرن السادس عشر، باستخدام طريقة وصفية تحليلية مـن وجهة نظر الاستعارة المعرفية القائمة على ليكاف وجونسون. النظريات.

الاستعارات التي عشر عليها في قصائده مبنية على مفاهيم وممارسات تجريبية ، وبعضها يتداخل مع الاستعارات التقليدية. ومع ذلك ، فإن شعر خاقاني، رغـم مـن تعقيـده ، لديه تقـارب أقـل بين المفكرين. والغرض من استخدام خاقاني لهذه الاستعارات هو إنشـاء محتـوى، وإزالـة المـألوف، وتسـليط الضـوء، والمبالغة، والإيجاز، والغموض الفني. تُستخدم معظم الاستعارات المعرفية لخاقاني في القصائد على شكل مخططات اتجاهية، بترددات أعلى أعلى وأسفل، وهي إحدى خصائص أسلوب خاقاني.

الكلمات المفتاحية: اللسانيات المعرفية، الاستعارة، المخطط، قصائد الخاقاني.

Introduction

The study of metaphor is one of the topics that has long attracted the attention of philosophers and writers, and since the beginning of linguistic research, linguists have also paid attention to it. Metaphor is the most valuable and, to be more precise, the most imaginative poetic image. The ancients have given several definitions for metaphor, which indicate the importance and special place of metaphor in the science of expression. Among Westerners, Aristotle believes that metaphor is the use of the name of one thing for another (Rock: Hawks, 2001: 19). In the rhetorical books of the predecessors, one of the disturbing definitions is the definition of metaphor (Shafiee-Kadkani, 1987: 107).

With the advent of linguistics and the deepening of literary knowledge and linguistic studies, new hypotheses emerged against the old view of similarity in the field of metaphor; The most important of these views are the theory of interaction, the theory of realism and the theory of cognition. With the introduction of such theories, metaphor has become a fundamental concept in linguistic studies and then literature (Abrams, 2007: below metaphor).

The views of cognitive linguists have made sweeping changes in the traditional view of metaphor, which is one of the mental-linguistic processes.

Cognitive semantics have introduced metaphor as a tool for thinking, understanding, and understanding abstract concepts that have a wide variety of applications and functions in automated language and the language of literature.

Cognitive metaphors have categorized from different perspectives; For example, from the perspective of binary interactions and its division into boiling and effort metaphors, new or conventional, clustered or discrete; But this kind of distinction cannot be applied to all literary works.

Background research

Conceptual metaphors were first introduced in 1980 by George Likoff and Mark Johnson with the publication of The Metaphors We Live With. This theory states that the human perceptual system is

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metaphorical in nature and metaphor is used a lot unconsciously and involuntarily in the daily life of man. By emphasizing contemporary linguistic theory, they have considered our conceptual structure to be inherently physical.

Various researches on cognitive metaphor have been translated or compiled mostly in the form of theorizing in Persian; Among them there are books such as: Introduction to Semantics (2000) and Introduction to Semantics by Dr. Kourosh Safavi (2006), Stylistics by Dr. Mahmoud Fotouhi (2011) and Collection of Metaphor and Metonymy Articles (2011), translated by Dr. Farzan Sojudi.

Also, articles such as: "Cognitive Linguistics and Metaphor" (2002) by Arsalan Gulfam and Fatemeh Yousefirad, "Conceptual Metaphor Theory from the Viewpoint of Lakoff and Johnson" (2010) are Persian articles based on cognitive metaphors and schemas based on Lakoff and Johnson's theories have spoken.

Various researches have been done on metaphor and cognitive linguistics among Persian literary works; For example, the article "Study of Oriental Metaphor and Pictorial Designs in Shamloo Poetry" (2012) by Biabani and Talebian, "Study of Types of Metaphors in Hafez Shirazi's Lyric Poems Based on Cognitive Linguistics" (2016) by Mahmoud Abbasi and Others and "Cognitive Metaphor of Love in Rumi's Masnavi" (1397) by Spearham and Tasdighi have analyzed conceptual metaphors in the poems of prominent Persian poets based on cognitive linguistics.

In this article, with a descriptive-analytical method, first the origin and views of the school of cognitive linguistics and a new approach to metaphor in this school is introduced and defined. In the section on the study of cognitive metaphor in Khaqani's poems, the cognitive metaphors in Khaqani's poems are categorized and described, and for each of them, examples of Khaqani's poems are mentioned. The analysis of metaphor in Khaghani's poems leads to a better understanding of his art and rhetoric in the world of imagination and a better understanding of his poetry and intellectual system.

Research method

The present study uses a descriptive-analytical method to examine Khaghani's poems using the cognitive metaphor theory of

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Lakoff and Johnson. For this purpose, first the framework of cognitive metaphorical constructions is explained and then by stating a report on them, evidence of metaphorical constructions is presented in Khaghani's poems and then metaphorical analysis is performed. This article has analyzed metaphorical constructions in 145 poems of Khaghani's Divan based on the correction of Zia-ud-Din Sajjadi (2003).

1- Metaphor in cognitive linguistics

A group of reproductive semantics such as Fillmore, Ross, Lakoff, etc. later emerged from Chomsky's banner and, on the 180-degree front, established a school called "cognitive linguistics," which was fundamentally opposed to Chomsky's theories. A theory that begins with language, not ideology, and raises fundamental questions about understanding meaning, the structure of neurons in the brain, and its relation to sensory-motor experiences, or the well-known term "physical experience," and so on.

Cognitive linguistics seeks to examine the relationship between human language, the mind, and social and physical experiences. "The basis of their studies in this field is based on the premise that: language reflects the patterns of thought and the characteristics of the human mind" (Rasekh Mohannad, 2004: 1).

Cognitionists show the effect of metaphors and conceptual schemas on cognitive processes and the form of human thought. Among those who have commented on cognitive metaphor are George Lakoff and Mark Johnson in the book "Metaphors We Live With "(1980), who transformed the view of metaphor and showed that metaphor has a comprehensive presence in our lives.

According to him, we often think that metaphor and metaphor are used only in poetry and literature and it is a poetic array, but if we look around us, we are immersed in metaphors from all sides. We live by metaphor, expressions such as "spring of life" means the peak of youth, "law of the forest" means coercion and social disorder, "life is a dream", meaning the instability of life, each of which is a metaphorical idea.

We transfer ideas, big and small senses by metaphor, from one thing to another. Metaphorical language allows us to sense mental

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matters and think more easily about abstract issues (ref: Fotouhi, 1390: 234-235). Hence, when we say metaphor, we mean all the virtual forms of language, including similes, traditional metaphors, symbols and allegories. From this point of view, the metaphorical mechanisms of the mind are the result of the process of thinking (ref: Fotouhi, 1390: 322).

In the Western scientific tradition, metaphor has been considered as a purely linguistic construct. According to Lakoff, the system of human concepts is metaphorically structured and defined, so whenever metaphor is used, it means a metaphorical concept, but the possibility of metaphor occurs in linguistic expressions. Since metaphorical expressions in language are systematically intertwined with metaphorical concepts, metaphorical expressions of language can be used to study the nature of metaphorical concepts and to understand the metaphorical nature of thoughts and actions. So metaphor, is an appropriate tool to identify the human cognitive system. The higher the degree of abstraction, the more layers of metaphor are needed to express it (ref: Johnson & Lakoff, 2015: 145-133).

Golfam also believes in metaphor from a cognitive point of view. According to cognitive semantics, metaphor refers to any understanding and expression of abstract concepts in the form of more tangible concepts. The metaphorical approach is an answer to the question "how do we represent or think about abstract areas such as love, justice, time or ideas" (Golfam, 2002: 4). Golfam goes on to say that the imaginative system of the mind is based on a small set of empirical concepts, which derive directly from our experiences and are defined independently and not in relation to other imaginative domains.

But our other experiences are not directly physical; Rather, they form a metaphorical image in the mind. These abstract notions are structured and understood by imitating the very small set of empirical and basic concepts of our minds. So we use metaphor to talk about abstract domains; That is, we use more tangible domain concepts to talk about more abstract domain concepts. From this perspective, it can be said that there is a kind of systematic metaphorical relationship between these two tangible and abstract domains (ibid: 65).

"Thus, contrary to Aristotle, metaphor is not merely linguistic and lexical; Rather, human thought processes are essentially metaphorical; That is, the imaginary system of the human mind is formed essentially on the basis of metaphor, and on this basis, man can both have a metaphorical expression and understand the metaphorical concepts and metaphorical nature of many human activities; For example, in the case of a simple argument, the following statements may be used:

"I defeated her/ him.

- Her/ his claims are indefensible.

In these sentences, the empirical concepts of the tangible field of war are used to talk about the abstract concepts of the debate. It can be said that the enemy is considered as the debate's side that we can defeat him / her or he / she can defend his / her positions. These two sentences are quite understandable and it is very unlikely that, for example, one think that in the first sentence, the physical conflict led to the failure of the other partner. Metaphor in this particular meaning and application has properties on the basis of which cognitive semantics believe that metaphors are not only irregular, rather, they are coherent and have systematic features "(Golfam and Yousefirad, 1379: 65).

2-Properties of metaphor from the cognitive point of view of Lakoff and Johnson

Richards considers the main use of metaphor is developing the language, since language is reality, metaphor is in fact an extension of reality. Zadok believes that metaphorical language is one of the sources of linguistic evolution (Afrashi, 2002: 79). Philip Willeright in his book Metaphor and Reality,also uses metaphor as the center of language (Hawks, 2001: 98).

Lakoff and Johnson state that the imaginary system of the human mind is based on a small set of empirical concepts; Concepts that arise directly from our experience and are defined by themselves and not in relation to other imaginary domains. Experimental concepts in question include a set of basic spatial relationships such as up or down, forward or backward, a set of physical ontological concepts such as being, container, etc., and a set of experiences or basic

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activities such as eating, moving , etc. According to this approach, the rest of our experiences, which do not originate directly from physical experiences, should naturally be metaphorical.

Lakoff also suggests that these metaphorical or abstract notions are structured and understood through metaphorical modeling of small sets of empirical and basic concepts of our minds (ref: Lakoff, 1397: 386).

With these descriptions, the most important features of metaphor from a semantic point of view can be found in the following features.

2-1- Organizational feature

This feature means that "in metaphor as a cognitive process and conceptual modeling, a conceptual system is transferred from the tool field to the target field and is manifested in various forms in language" (Qanun, 2007: 14).

The field of tools means objective experiences and the field of purpose means abstract concepts. In other words, in metaphor, the replacement of one unit of language by the field of tools, instead of another unit in the field of purpose, causes the use of metaphor developed in an organized and a systematic way. For example, living in this world is like a journey;

Accordingly, an organized metaphor is developed according to which everything related to life can be related to travel; In simple terms, life becomes a journey:

A) This path does not go anywhere.

B) We are at the end of the line.

C) You are the first to go"(Safavi, 2016: 371).

The characteristic of organization in Khaghani's metaphors, for example, is that he believes that the world is like a city whose religion cannot be developed without the light of reason:

You do not distinguish "La" from "Lat" to the place of religion

If you go without the light of religion, to the way of the prophets

(Khaghani, 2003: 15)

(You will not distinguish the negation letter from the idol in the place of religion if you want to walk in the path of the prophets without the light of the religion.)

As it is clear, the poet believes that religion is like the alley of the world and according to the compositions such as the alley of religion and the beacon of religion, and if someone moves in this city without the guiding light of religion and follows the path of the prophets, he will not distinguish between divine and non-divine symbols.

From a literary point of view, the simile of religion as a lamp and the contradiction between la and la and the type of writing and their form, which expresses the slogan of monotheism of la ilaha illa Allah, and of course the superfluous punctuation between la and la are notable elements of this verse.

2- Patterning feature

This feature means that one metaphor becomes the model for subsequent metaphors; For example, if "high space in objectivity is attributed to positive things in the abstract domain, and on this basis, a sentence such as" looking at man from above " represented, the metaphorical pattern feature is used (ref: Safavid, 2016: 370).

For example, in this verse, the metaphors of "Khosrow forth Sarir" and "Shahna fifth Hesar" are used to refer to the sun and the planet Mars, which are in a higher position than humans:

It is your awe and your vote and you are the hostage

Khosrow fourth Sarir, Shahna fifth Hesar

(Khaghani, 2003: 185)

(O king, the sun's the king of the fourth heaven and Mars, the guardian of the fifth heaven, owes you awe and your vote.)

In this verse, the poet considers praiseworthy as the sun and praiseworthy 's position as the sun in the fourth throne, in the metaphor of the fourth heaven, according to the pattern of enlightenment and domination of the sun over the stars. The constellation of the Sun and the fifth constellation are likewise metaphors of the fifth constellation, the constellation of Mars. Moreover, the praiseworthy position like the sun is known above all creatures.

It is worth mentioning that according to the ancient thought, the position of the sun is known in the fourth heaven.

In Khaghani's combined metaphors we see other examples of the construction of such metaphors:

Morning of Sepehr Jalal Khosrow Musa Sokhan

Musa Khezr Belief, Khezr Alexander Mr.

(Khaghani, 2003: 69)

({Praithworthy} is like the morning sun of the glorious sky, a king who is as eloquent as Moses and Moses with a belief like Hazrat Khizr and Hazrat Khizr is glorious as Alexander.)

Khosrow Musa Sokhan has been used to refer to praiseworthy, who is the sun of the sky of glory, and Khaghani has placed him in a metaphorical position like the prophets by abandoning religious literature.

2-3- Asymmetry property

If a metaphor is considered as a spectrum with one end of the instrument domain and the other end of the target domain, this spectrum is one-sided; This means that abstract concepts are constructed on the basis of objective experience and the opposite is not true. For example, it can be said that "someone is tick"; This means that he is stubborn; But it can not be said: "Stubborn person lives in hot environments" and the meaning of stubborn person is a tick (ref: Safavi, 2016: 372).

This feature is also evident in Khaghani metaphors. For example:

Where I open the beer from the grace collar

They are not depressed except by heartache

(Khaghani, 2003: 175)

(Where I open the beer in the shirt of superiority, that is, I am proud of myself, [rivals and claimants] are like solid ice from the pain of the heart.)

Faqa 'means beer, and opening' faqa 'means opening the throat or carboy and bottle doors and burping, but the poet means to boast and be kind. But pride cannot be compared to the opening of beer.

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But " opening the beer from the grace collar " can be interpreted to mean boasting and loving grace.

2-4- Abstraction feature

This attribute goes back to the definition of metaphor and is also related to the asymmetric attribute. Metaphor means the use of expressions related to experience to express abstract concepts; In other words, the abstract concepts are given an empirical aspect and their absence reduces their abstract aspect (ref: Safavi, 2016: 372). Analogy-based metaphors are metaphors derived from verbs expressing physical realities that are sometimes characterized by abstraction. The meaning of analogy here is similar to traditional metaphor and means the transfer of concepts from the domain of origin, ie objective and tangible concepts to the domain of destination, ie abstract concepts. In these metaphors, the empirical concept is the basis of the physical actions that are performed daily and used to express abstract concepts or concepts that do not have this feature; There are many examples of this type of metaphor in Khaghani's poetry, and byconsidering the frequency of "head" in his poems, this schema has been considered:

I was so yellow that I was not afraid to behead me like a candle

I've brought this head for cutting

(Khaghani, 2003: 255)

(Hence, my face is like a yellow candle, which I am afraid will not behead like a candle, while I have brought this head to behead.)

Beheading: Killing oneself as beheading a candle means turning it off and as the same type.

Another example:

The end of whoever boasts of gold

Overthrowing is like a wounded coin

(ibid: 63)

(Eventually, the one who prides himself on gold and coins will be overthrown like a coin for mintings and wounding.)

He has considered the physique of the body as a parable and by analogy, such as arrogance and boast and grace and pride.

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Or surrender and a head of a hundred surrender and submission, all three schemas are deductive; To surrender means to yield and submit, and to surrender one hundred times means to be honored and respected a hundred times, and to surrender means too.

3- Schematic in cognitive perspective

The concepts that man creates in his mind based on objective experiences are called schemas: "The main subject is that we do thousands of physical activities in this world; For example, we eat, we sleep, we show strength, we impose ourselves on others, and so on. Based on these activities, we create fundamental conceptual constructs in our minds and use these constructs to think about more abstract subjects. These structures are called imaginary schemas. Schemas provide the possibility of connection between objective experiences and more abstract concepts "(Lakoff and Johnson, 2018: 140).

Cognitive school can be considered as one of the new schools introduced in the field of linguistics, which despite the considerable presentation of articles and books in this field, still has a special place to deal with it. The development of new theories of metaphor led to the emergence of specially constructed imaginary schematic constructs called metal spaces. The discussion of schemas is one of the most important constructs in the research of cognitive semantics. According to Johnson, "our experiences of the outside world create structures in our minds that we transmit into our own language. These conceptual constructions are the same as imaginary schemas "(Safavi, 2003: 68). According to semantics, man acquires experiences from the outside world and stores them in his mind in the form of concepts, these concepts must be able to be used in communication; Therefore, they have a contractual and optional nature. In a simple way, a imaginary design is a construct of a concept that is expressed in our language outside the world according to our experience.

Prominent schemas in conceptual metaphors are imaginatively: containment, kinetic, and power schemas. Directional (spatial) metaphors that are examined separately.

4- Metaphorical constructions in Khaghani's poems based on the pattern of Johnson and Lakoff

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Metaphor after simile is another common form of fantasy in Khaghani's poetry. From the traditional point of view, Khaghani metaphors are more of emphatic, explicit and examined types, which are sometimes mixed with difficult and rare allusions.

In mechanical and routin language, we have the name of the sun for the spherical mass that shines in the sky during the day, but in the literary language, Khaghani's poems mention the sun metaphorically over 150 times: Golden Ghatta king (p. 36); Morning Food Chief (same); Golden orange (p. 46); Golden Egg (ibid.); Golden Ball (p. 48); Nails of the Day (p. 50); Single trooper king (p. 59); Golden Wheel Bread (same); Golden Bread (pp. 81 and 186), Golden Pigeon (p. 82); The Bride of the Sky (p. 85), The Lamp of the Sky (p. 92), Elegant Roman Woman (p. 95), The Muezzin of the Rosary of the Sky (ibid.); Peacock Alavi Nest (p. 106) etc.

"Khaghani is one of the most creative Persian-speaking poets in terms of creating new and innovative metaphors. He who has used all his artistic creativity and knowledge to create new and rare ways of making poetry, has benefited a lot from new and rare metaphors in this regard. In addition to discovering new connections and similarities between objects and phenomena that have led to the construction of new metaphors, he has also made innovations in the structure of metaphor. Sometimes he discovered a connection between two objects in several layers of communication that can be called multi-layer metaphors "(Amir Mashhadi et al., 2010: 81).

Multi-layered metaphors seem to be the same metaphors that are also introduced as compound metaphors: "Characteristics of such metaphors are thematic, de-familiarization, accentuation, appropriateness, exaggeration, brevity and artistic ambiguity. Compound metaphors also have other functions such as intensive allusion, elaboration and preference "(Parsa and Panahi, 1390: 25).

The role of emphatic metaphor in Khaghani's poems is concise and this is the same, and the general role of metaphor in his poetry is to decorate and perform art to diversify expression; But there is not much semantic convergence between the various metaphors in one of his poems. In other words, probably due to Khaghani's vast knowledge, his system of thought is not as coherent as other poets and he thinks about a subject in different ways.

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Perhaps it is because of his vast knowledge that we encounter many mental leaps in his poems. For him, life is like a travel, war, play, emptiness, riddle, illusion, or like a tree and a garden, so it is not possible to examine his mental infrastructure in the form of certain conceptual metaphors.

Therefore, the cognitive metaphors in Khaghani's poems have been studied based on schemas.

4-1- Imaginary schema

Imaginary schema is a form of conceptual metaphor that allows for the connection between human physical experiences and more complex cognitive domains of sublinguals. By imaginary schemas, Johnson argues that in a routin life, based on personal activities and experiences, we create fundamental conceptual structures in our minds that can be used to think about more abstract subjects that they apply. These are, in fact, imaginary schemas and form the primary level of cognitive construction underlying the metaphor and enable us to connect between our physical experiences and more complex cognitive domains such as language. He discusses how the process of metaphor formed in the minds of language speakers by containment, kinetic and power schemas, (Johnson, 2009: 359). In his mind, phrases such as: "Why did you go to think" or "My speech is skipping" which used in English, Persian and many other languages, are due to the fact that human beings through being in bulky places such as caves, houses, etc., which can be considered as a kind of container, and also placing various objects in bulky places, the body considers itself as a type of bulky container, and as a result, abstract schemas of physical volumes created in his mind. According to Johnson, phrases such as: "You have to work to achieve your dreams" can be justified in the form of kinetic schemas, and a sentence such as: "With every effort, I finally passed the exam" can be justified in the form of power schemas (ref: Safavi, 2016: 374).

Different types of imaginary schemas include containment schemas, kinetic schemas, and power schemas (ibid .: 367).

4-1-1- Containment Schema

The Containment Schema is one of the types of imaginary schemas that Johnson and Lakoff have studied.

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Man has experienced placing objects in different places. He also places himself in different places, and because places have volume, he creates abstract schemas of physical volumes in his mind. Sometimes man sees himself as a container that can accommodate abstract concepts and sometimes he can place himself in containment abstract schemas (ref: Safavi, 2016: 183) For example in these sentences:

A :

1) Do not be so sad in yourself.

2) I have a whole secret in my chest.

B :

1) He's gone in thought.

2) Get out of this conversation.

As can be seen, in Examples (A), man has considered himself as a volume or a container that contains the abstract concepts of "sorrow" and "mystery". In Examples (B), the abstract concepts of "conversation" and "thought" are considered as containers to which man can enter or leave.

According to Johnson and Lakoff, human beings can be considered as a kind of container by being in the surrounding environment, which usually has volume and dimension, such as a room, car, house, etc., as well as placing different objects in different containers. Considers his body as a container that can be placed in abstract containers or create abstract schemas of physical volumes in his mind (ref: Safavi, 2016: 374). According to Johnson, "Man, by experiencing being in the places with volume, has extended the characteristic of having volume to concepts for which volume is inconceivable" (ibid.)

Here, this issue has been expanded, and in addition to the notion of being considered the human being a container, all abstract concepts that lack volume and dimension in the external world are also included in this category:

There is no climate of speech better than me

In the realm of real, speaking became certain to me

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(Khaghani, 2003: 17)

The climate of speech means the realm of poetry, the country of poetry, which has given place to speech, which is an immaterial phenomenon, and has asserted its kingdom in the field of poetry in the whole world.

It's missed earthquake of earth, sing it

On the wealth and Qal Al-Ansan Ma Laha

(Khaghani, 2003: 4)

In this verse, to be desperate means to approach and to be caught in a tightness, which has given volume to the concept of property.

World, give the arena's poverty time, man yazid

Kan Gohar is fully worth this price

(Khaghani, 2003: 4)

He believes in poverty the arena and the world.

Wisdom is the orator of the heart and the nose is his pulpit

Tongue in the form of a razor and a sheath mouth

(Khaghani, 2003: 9)

He has considered the brain as the pulpit of wisdom and has given place to wisdom, which is an immaterial phenomenon.

Like "The Peacock Child of Alavi nest", which is a metaphor for fire:

They repelled the cold in an iron cage

They have spread the Peacock Child of Alavi nest (Khaqani, 2003: 106)

In this novel metaphor, "Alavi nest" is a metaphor of the sky, and " Alavi nest Peacock " is a metaphor of the sun. Like the peacock, which its flight place is in the sky, the place of fire is the fireplace.

In containment metaphors derived from the physics of the body, the main emphasis is on the body and how the body treats with the real world, and our knowledge of mental concepts is based on

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objective concepts formed by the body. In this type of metaphor, empirical concept is basic, physics, and body members are the basic empirical concept extended to abstract domains; Organs such as head, eyes, feet, teeth, etc.

For example, in the following verse, he first considers his poems to be inspired by the above world and then introduces himself as the Virgin Mary:

I made a vow to fast because Maryam is Maryam Safa

For the sake of the Holy Spirit, the bond of my Jesus

(ibid: 321)

As we have seen, the names of parts of the body are used to express abstract concepts or things that do not have such organs in the real world, and in the fact of the reference to the body and parts of it, these concepts are made more objective and tangible and of course metaphorical.

Of course, these are other than many metaphors that, for example, poet consider Narges as a praiseworthy or beloved eye, a cypress as her height, a bow as a friend's eyebrow, a garnet as her lip, and so on.

4-1-2- Path schema

Another type of imaginary schema is the Path Schema. Man both himself moves and observes moving phenomena; Based on these experiences, man creates abstract schemas of physical movements in his mind. In this type of schema, sometimes man describes himself as moving on an abstract path, and sometimes for what it is not physically able to move, such a feature is considered, he describes it as moving (ref: Lakoff and Johnson, 2018 : 340-345).

According to Johnson, human motion and the observation of the motion of other moving phenomena provides an experience for the man to create abstract schemas of this physical motion in his mind and to consider such a property for what it is not able to move. (ref: Safavi, 2016: 375).

We always see changes in our discourses during the day and night that seem to be a diagram of movement, and to reach them one has to start from a point to reach an end, and this movement and

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passage takes time which is implicitly or explicitly expressed in this schema.

Motion requires the passage of time, a concept that is either explicitly or implicitly present in path schema;

Like the following examples:

A) We reached the end of the story;

B) Exams are approaching.

In example A, the person finds himself in the abstract path of the "story" in which he moved and reached the end, and in example B, for the "exam" which is not able to move, this feature is considered "(Safavi, 2016: 375).

My breath was blocked by a bitter sigh

Where is his companion to drive a breath from this chapter

The moonlight face wont go on my hole

(Khaghani, 2003: 56)

Closing the path of the breath and driving the speech, not passing the sigh and not passing the moonlight through the hole are path schemas.

The poet states that from the bitter sigh of the liver, his breath path is closed and he needs to speak with a companion about the sad subject of the death of his uncle Kafi al-Din, to drive his speech or to speak.

He is so deprived of the existence of his human companions that it is as if the moonlight face no longer passes in front of the window of his room.

I'll go back as like as a star to get about that

They do not allow me to go straight

(Khaghani, 2003: 153)

The reference to the star and the way it is possible to go is an astronomical term; Khaghani says that now that they do not allow me to go to the straight path which is Khorasan, I will inevitably return like the star that has been returned and I will go to Shervan.

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From the sigh of the glorifiers make the morning path

How can they see the demon as a companion in running away the soul

(Khaghani, 2003: 96)

It is a path schema in running away; They are so intoxicated and happy from the sighs and needs of the lovers and praisers of the truth, that there is no way for the morning draught, and of course, in such a situation, how can there be a way for the devil to mislead the human soul?

Butler remember the shelly giver cup

Give a sea to remove the mountain of sorrow

(Khaghani, 2003: 133)

(Butler, remember if you give me a shelly cup, give as much me as a sea to remove this sorrow to the greatness of the mountain)

Removing the mountain of sorrow is a path schema.

It's the glory of the Ka'be which is in the way of the heart and the garden of hope

They see our saltpeter and soul grapes as like as spring and wine

(Khaghani, 2003: 97)

It means it's from the glory of Ka'be that in the way of the heart and the garden of hope, they see difficulties and hardships such as salt and sour grapes as happiness and comfort as like as spring and wine because of the desire to join the Ka'be.

Another example of a path schema in the metaphor is "two whale snakes" for prison chains in this verse:

My burning is as like as fish from the pan

He got up under two whale snakes

(Khaghani, 2003: 61)

(The burning of my feet from the snake chains , which are as big as a whale, is like the roasting of a fish in a pan).

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In this verse, the prison chains, in addition is looking like a big snake like a whale, bite the poet like a snake. These snakes move, and the poet sees the burning caused by the chaining of his limbs and the movement of the chain in another metaphor, such as the fluttering and burning the fish in the pan when he fried it, and he plains of the existence of these two snakes.

4-1-3- Force Schema

The Force Schema is another schema presented by Johnson that has different modes than the previous two schemas. Throughout life, human beings sometimes encounter problems and obstacles that are like a strong barrier in front of them and flexibility causes different situations and solutions to play in the mind in order to solve this problem. Safavi, 2016: 376). In the meantime, man has tested his strength and is trying to overcome these obstacles. Accordingly, he creates an abstract schema in his mind that attributes this physical experience of encountering obstacles to phenomena that do not have such characteristics; This means that these phenomena in their abstract nature do not encounter a physical obstacle that can be overcome; But man creates this feature for them with the help of schema. There are three types of schemas based on the type of obstacle and human reaction to it (ref: Lakoff and Johnson, 2018: 346-350).

"In the first type of force schema, in the path of movement, a barrier prevents the continuation of the path and the movement is interrupted; For example: I have no way back, no way forward. In the second type of power schema, in dealing with a road barrier, man somehow passes through it and continues on his way, or passes by it, or the barrier changes his path; In such a way that he chooses another way. In other words, the foregoing barrier does not stop humans from moving. The following examples illustrate the second type of force schema:

A) By any misfortune there was, I passed the entrance exam;

B) You should avoid this problem by anyway;

C) If you were accepted for the entrance exam, you would not have to work.

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In the third type of force schema, in dealing with a barrier, man removes it from his path and continues to move; For example: by any way, this problem must be removed "(Safavi, 2016: 378).

Thus, an abstract schema of this physical encounter formed in the human mind, which causes he attribute these states and qualities to phenomena that lack those characteristic in the real world:

After seeing this hot that Khaghani is right

Open the blindfold of the desire from the human eye

It's a place of inability and I do not think that you

you can untie the knot of inability with your victory finger

(Khaghani, 2003: 162)

The blindfold of the desire and knots of inability are force schemas; The poet states that in order to see the death of his son, they should take off the blindfold of the desire, that is, the blindfold of desire, which hinders human insight and vision. Also untie the knot of death difficulty with the finger of victory. In other words, the poet considers death as the place of human inability and incapacity and does not imagine that human beings can overcome such inability.

In cognitive semantics, there are other concepts that are less related to metaphor; But the concept of schema is directly related to metaphor and is based on it; For example, Khaghani considers the constellation as a force schema, and with the old definitions of the metaphor of the orange dome and the rain stone for the sigh, in addition to using the explicit metaphor for the constellation, he has also created a sentimental and concise metaphor:

This orange dome has a toy inside

Of his dawn sigh, now go to refresh with rain stone

(Khaghani, 2003: 453)

He says that this constellation and sky, which is like an orange in its circular shape, has various games inside it, and with the dawn sigh which is like a stone, rain it down and destroy it.

3-4- Directional (spatial) metaphor

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These metaphors deal with spatial directions such as up, down, front and back, deep, shallow, central, marginal, and so on. These spatial aspects often originate from the human body (ref: Lakoff and Johnson, 2015: 23-30). In a general division, we can say that almost all the good things are high and all the bad things are low. In other words, the human body is zero in space and the directions are determined relative to the human body. For example, in English, happiness is always high in terms of direction:

I'm feeling up today.

Such metaphorical aspects are not accidental and conventional and are rooted in our physical and cultural experiences, although they may vary from culture to culture. For example, in some cultures, the future is ahead of us, while in some cultures, the future is behind us (ibid.).

For example, in this poem, Khaghani, by condemning his peers and envious people, describes them in a low direction and position:

A handful of stingy smalls who don't know speech

They are close to me and they are not close to me

(Khaghani, 2003: 1743)

 (A small group of ignorant competitors who are not eloquent claim to be like me when they are not like me).

The poet uses the phrase "handful" to show first the bottom place of envious and their position. The other words in this verse also refer to the poet's hatred; The phrase "stingy small" means small fragments that are the critics of Khaghani, whom the poet does not even consider as his companion and considers them as petty.

A handful of evildoers back, driven to their hatred breath

His arrow is like a fly's feather in the eye of the evildoers

(ibid: 460)

(The evildoers [against praiseworthy] are a number of survivors who breathe in revenge of praiseworthy, while the shot of praiseworthy 's arrow like the wing of a fly annoys the eyes of these evildoers).

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In this verse, Khaghani uses the word "back" to describe the evildoers, which is a subset of the conceptual metaphor of "evil is behind the head."

The analysis of metaphors in this section also shows that directional metaphors are not formed by chance, but can have an empirical basis; Such as: "Benefit is in front of something", or they can have a cultural basis; Such as: "Well, it is ahead" or the prayer sentence "God willing, it will be in front of your eyes", or they formed based on the human body structure; Such as: "Attention is ahead".

Conclusion

Cognitive metaphor, as the most prominent and widely used poetic image, is of great importance in linguistics. In this sense, metaphor has mainly more rhetoric and aesthetic value, because the dependents allow the poet to renew and revive the stereotypes and dead metaphors, increase the imaginative power of metaphor and word in various ways, and finally create the names of images and As a result, it becomes a treasure trove of literary vocabulary.

Cognitive linguistics considers metaphor as a cognitive phenomenon and believes that what appears in language is only a manifestation of this cognitive phenomenon. From this perspective, the main features of metaphor; It is unorganized, patterned, asymmetric and abstract. The cognitive perspective also emphasizes the role of the body and how the body interacts with the real world, and that our cognition of mental concepts is formed and experienced on the basis of objective concepts; Therefore, based on these physical experiences, human beings create schemas in their minds. Johnson and Lycoff have introduced the major cognitive schemas: motor, volumetric, power, and directional schemas.

The language of Khaghani in all his works is the language of poetry. One of his powers in poetry is in constructing metaphors and word architecture based on multiple relations. The variety of metaphorical construction in Khaghani's poems shows his attention to various aspects of phenomena and topics, such as astronomical terms, Christianity, philosophy, etc., which were usually considered non-poetic before him. This suggests that Khaghani's poetic metaphors have the capacity for research and study from various angles.

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Cognitive metaphors, sometimes expressed in the form of a word or a group of nouns, often appear as schemas in Khaghani's poetry. Cognitive metaphors of Khaghani poetry in axes such as metaphors based on body physics; Metaphors based on analogy that represent physical realities and imaginary metaphors that include volumetric, power, motion, and directional schemas can be examined.

Most of the schemas that Khaghani has used in his poems are directional schemas and have originated from the poet's personal experiences. He used directional metaphors in the heart of a verse and did not limit himself to one phrase or word. In Khaghani's cognitive metaphors, most of the directional schemas are used from the top and bottom to emphasize the spatial form of the concepts, and other aspects such as: depth, surface, far and near are less used.

These schemas play an important role in showing Khaghani's ideas, feelings and imaginations and depict abstract and mental concepts in a physical and tangible way for the audience.

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