

Conceptual Metaphors Research of the “فوق” Container in the Speech of Nahj al-Balaghah with a Cognitive Approach

Seyyed Mohammad Mousavi Bafrooei¹
Maryam Tavakkolnia²

Received: 02/11/2017

Accepted: 23/07/2018

Abstract

With the conceptual metaphors, the speaker, a particular concept which is incomprehensible in the destination domain is mapped to the source domain, relying on known experiences and visual schemas that lie within the source domain which is understandable to the audience. So, because of the spatial property of the container above, which places “height and length” in the source area, this term was chosen as an example to illustrate the role of conceptual metaphors and the schemas encoded with it in Nahj al-Balaghah conceptualizations. According to the the conceptual metaphors and consequently visual schematics, this paper has used a descriptive-analytic method to investigate the metaphorical functions of the word “above” (فوق) in Nahj al-Balaghah, and by explaining this term and the empirical and place-making role of cognitive metaphors, a comprehensive and detailed description of the vessel is obtained in the conceptual system of Nahj al-Balaghah. The term has been instrumental in the conceptualization of the human mind as the basis for the “direction-movement”, in the structuring of the spiritual and social discourses. Therefore, the present study seeks to elucidate the role of conceptual metaphors constructed with the term by examining the function of the “above” container in Nahj al-Balaghah conceptual system. In this way, after briefly explaining the difference between classical and conceptual metaphors, examining these points the meaning of the above sample is analyzed cognitively. Here the meaning of the sample of the word, which is the most focal concept in its semantic network, has been examined and identified in the context of the word “above” indicating the spatial relationship. It literally means “place”, in fact, the meaning of “above” and “along” is conceptualized by the spatial height property of this word; so, its scheme is as described, the moving element is above the fixed boundary, which may be spaced above the boundary, or it is completely over it, sometimes drawing the elevation and elevation of the path in the direction of the boundary depending on its applied texture. Therefore, in the pre-conceptual sense of this term, in addition to the

¹ Faculty Member in the Department of Quran Science and Hadith of Meybod University (Corresponding Author); Mohamad_smm@meybod.ac.ir

² PhD Student of Theology-Nahjol Balaghah , Department of Theology, University of Meybod; Maryamtavakol7@gmail.com

“upward” directional schema, a “motion in the longitudinal space” visual scheme is also observed, which is caused by the alteration of this schema both in its direction and in its motion and the basis of the concept of origin lies in the metaphorical transition. Another point is that the notion of “above, above” gives the sentence path to its boundary worthwhile.

2. Above Image Schemas: Based on the foregoing, it was found that the visual schema –the same recurring patterns in our experiences that integrate and conceptualize our concepts– is “spatial” and “motion” in the conceptual representation of the term when it comes to structure. As sentences and interpretations fall into place, other schematics branch out. Thus, the above term primarily refers to the notion of “high” placement, a place which is derived from the fact that we have a body with a specific function in the physical environment. When man places his body and things in the center, and measures the position of other things upon them, he judges they are on or above something, his judgments are based on human experience and his teachings. For example in the phrase

«مِنَ التَّرْتِيبِ فَوْقَ التَّرْتِيبِ مَفْرُوعٌ وَمِهَادٌ تَحْتَهُمْ مَوْضِعٌ» (خ/١)

The track is located at a distance above the border. In fact, here the Imam has used the everyday human experience of placing the object over a fixed place to guide the understanding of the existence of the sky by embodying the sky over humans because in our experience all of us associate the “ceiling” with the (hyper) meaning of the high and vast environment, thus relying on the basic concept of reliance on the schema. It is high, depicting the presence of a vast, vast sky. Secondly, the above container is depicted in Nahj al-Balagha, “the movement of the body is in space”, for example, conceptualizing the experience of horizontal motion in the phrase

«وَالْمَاءُ مِنَ فَوْقِ التَّرْتِيبِ دَفِيقٌ» (خ/١)

Or the upside in the interpretation

«أَنَا دُونَكَ تَقُولُ * وَفَوْقَ التَّرْتِيبِ فِي نَفْسِكَ»

3. Another case examined in this paper is an explanation of the abstract concepts of Nahj al-Balaghah concepts with the above container obtained by mapping between spatial and empirical concepts. Thus, the human experience of the “direction and movement” of the concept of origin, rather than mapping it into the realm of destination, experiences other abstract concepts such as “dominance, grandeur, environment, expansiveness, exaltation, opposition, and more superiority”. And intensity for his audience, for example, the metaphorical concept of “dominant is high” in the interpretation

«فَإِنَّكَ فَوْقَ التَّرْتِيبِ» (ن/٥٣)

Or more is high in

«وَلَا تَسْأَلُ فِيهَا فَوْقَ التَّرْتِيبِ الْكِنَافِ» (خ/٤٥)

They are explained by the conceptual role of the above contained in the interpretations of Ali (AS).

Keywords: Conceptual metaphors, Supermodel, Visual schemas, Nahj al-Balagh