Investigating Spatial Metaphors and Image Schemas in Hossein Monzavi's Ghazals

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Introduction:

Cognitive linguists believe language is a tool to discover the human cognitive system. They refer to metaphor as an important principle. Before the emergence of cognitive linguistics, metaphor was known as a technique for incorporating imagination in poetry and considered merely a means of embellishing literary language. However, today its role in language users' daily lives has been brought to the fore. According to cognitive semanticists, metaphor is one of the fundamental components in the process of thinking. In short, this approach believes in the metaphoric nature of human thinking and the concepts associated with thought. Given that metaphorical expressions in language are directly linked to metaphorical concepts within human mind, they can be utilized to comprehend abstract notions. Structures such as image schemas presented by cognitive semanticists are a product of such an attitude towards metaphor. Hossein Monzavi is one of the poets who has used the latent potentials of language in his

Ghazals by way of breaking the norms and creating new connections between words. His Ghazals fall within the realm of new Ghazals. Drawing upon the views of cognitive semanticists, this study aims to extract spatial metaphors and image schemas in Hossein Monzavi's Ghazals, and analyze their formation and effect. It is also aimed to demonstrate that Monzavi has employed image schemas to visualize numerous mental concepts, and to illustrate how the visualization, in turn, has contributed to the enrichment of his Ghazals' affective side and to the distinction between imagery and content.

Methodology:

Poets and theorists who can be placed in the romantic category assert that metaphor is intrinsically linked to language as a whole, and maintain that metaphor is fundamentally cognitive in nature. They believe that if human thought was not metaphorical, many mental and linguistic activities involved in the objectification of abstract concepts would be disrupted. Therefore, metaphor can be considered as the link between the domains of thinking, experience, and action. In fact, a conceptual metaphor seeks to depict what is intangible and mental through the use of tangible imagery. In this approach, metaphor is understood as the conceptualization of one experiential domain in terms of another. "The domain of experience that is employed to comprehend another domain is typically more concrete, more straightforward, and easier to grasp compared with the second domain that is generally more abstract, more indirect and difficult to grasp" (Kuchesh, 2016: 14); In this article, the authors endeavor to gain insight into Monzavi's thoughts and worldview through analyzing the image schemas in his

Ghazals   in terms of three categories of container schemas, path schemas, and force schemas. Moreover, This study sets as its objective to investigate the influence of his intellectual world in the formation of metaphors and to illustrate the impact of these metaphors in creating a type of imagery unique to his Ghazals and leaving a significant emotional and conceptual effect on the readers.

Discussion:

Image schemas are defined as "tangible and meaningful structures that arise from human bodily movements within the three-dimensional space, his perceptual interactions, and his engagement with objects' (Rasakh Mohand, 2013 pp. 41-43). Image schemas can be classified into three categories: 'Container schemas,' 'path schemas,' and 'force schemas.'"

Image schemas are constructed based on the idea that objects are either within or outside a container. Based on the observations of how objects occupy space and personal experiences of physical existence, individuals can conceptualize non-sensory notions by representing them within sensory spaces. Accordingly, the human body becomes the content for intangible containers or a container for intangible contents. That way,   concepts that cannot be seen could be embodied. For example, in Monzavi's ghazal, a concept such as "wandering" is embodied and is visualized as a "boat" on which the human heart is riding, or "life" is imagined as a "steed" to be a container for human existence. As a result, concepts that cannot be objectively conceived are embodied in the human mind. Container schemas in Monzavi's ghazals are formed through animism, objectism, and locationism. For instance,

Monzavi visualizes "experience" as a human being capable of entering a place such as "doubt"; or the poet gives physicality to a concept such as "knowledge" and imagines it in the form of a "glass"; or the "mind" of man is visualized in terms of a "foggy garden". These mappings enable us to comprehend a wide range of non-human phenomena within the context of human motivations, characteristics, and activities. In this way, not only intangible concepts can be seen and give a new color and smell to the imagination, but also, they can better convey the poet's inner emotions.

path schemas reflect the human experience of movement, whether of oneself or other objects, characterized by a specific origin, destination, and trajectory. For instance, in Monzavi's solitude, concepts such as 'choke up,' 'laughter,' 'tears,' and 'memories' move around as if stars and planets are moving around the sun, continuously and unceasingly, conveying the poet's inner turmoil to the reader and heightening the emotional impact of the poem.

force schemas arise from our understanding of power and its functions in our lived world. When a large stone impedes our path and we attempt to move it, we come to know power. As a result, concepts that lack physicality to withstand opposing forces can be embodied and resilience can be bestowed on them. The present article demonstrates that the most powerful concept in Monzavi's world is "love", so that it can surmount barriers and permeate all obstacles, enabling the lover to traverse even the most challenging straits. On the other hand, surrendering to love is a victory over all obstacles, and if the poet is going to accept surrender and defeat, it will be against the essence of love.

Results:

The extraction of spatial metaphors and image schemas and their analysis from a cognitive perspective in Mozavi's Ghazal shows that:

1. The visualization of intangible human emotions, such as despair, suffering, joy, sadness through image schemas has increased the emotional power and impact of Monzavi's ghazal;

2. Reflecting on his conceptual metaphors, one can gain insight into the poet's worldview and ontological attitudes, as in Monzavi's known world, kindness, love, happiness, and madness have a special position. Love, madness, and inebriation have been praised by him. Love rules over everything, and grief, division, and sedition are among the powerful concepts in the poet's mental world;

3. Monzavi's cognitive perspectives have resulted in the creation of novel and unique metaphors in his poems that are different from those in traditional Ghazals. Besides, these metaphors, by embodying the poet's inner concepts and emotions, have conveyed feelings to the audience more deeply, and the entanglement of fantasy, sense, and meaning has distinguished his ghazals from others; and

4. The use of conceptual metaphors is particularly evident in the ghazals selected from the book "Ba eshg dar havali fajee" composed during the later years of Monzavi's career. This significant growth can be the result of the poet's spiritual maturity and the deepening of his emotions, which enabled him to view the world around him from a different perspective. That way, he could establish a stronger connection between his inner feelings and the outside world.

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