

Conceptual Metaphors in Qadam-Ali Sarami’s Poem “Solomon’s Rug”

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Introduction

From the perspective of cognitive linguists, metaphor is a form of thinking, and people often use metaphor to express their abstract thoughts. Humans gain experience in encountering phenomena in the outside world, and these experiences then become the basis for the formation of many metaphors. By using metaphor, abstract concepts can be expressed in tangible forms. Therefore, metaphor is the foundation of language, not just a tool for embellishing it. According to cognitive linguistics, metaphor is a tool for cognition. Thus, examining the conceptual metaphors in a poet's works makes understanding the structure of the poet's knowledge and thinking possible.

This paper's theoretical framework is indebted to Johnson's theory of image schemas. In this article, first, metaphors are explained, and then the theory of image schemas is introduced. Second, we explore the image schemas present in Sarami's poetry. We provide a demonstration of Sarami's organization of thoughts using visual schemas. Sarami tangibly expresses his thoughts and displays a frequent and dynamic pattern of perceptual interaction with the environment. Finally, we examine how he develops his language and knowledge. This article elucidates the foundation of Sarami's

knowledge based on the image schemas found in the poem "Salomon's Rug" showcasing the process of acquiring a specific language from this perspective.

Methodology and Review of Literature

The purpose of this article is to explain how Sarami perceives the world based on the theory of conceptual metaphor. The research method used in this article is analytical-descriptive. Firstly, works related to the research subject were gathered, studied, and noted. After organizing and classifying the notes, the metaphorical units in Sarami's work were extracted. Then, the target domain and source domain were specified. Finally, the content of the text was analyzed based on the data. The poem "Solomon's Rug" is chosen because it contains a specific metaphorical mapping; many minor metaphors can be explained using this mapping.

In 1980, Lakoff and Johnson published a book called *Metaphors We Live By* in which they introduced the conceptual metaphor theory. From this perspective, metaphor is a fundamental principle in classifying the components of existence and shaping perception and thinking. Therefore, metaphor relates to essential topics such as image schemas or mental spaces. Johnson (1987) categorizes image schemas into three groups: path schema, containment schema, and force schema. This article is based on this classification. The poem "Solomon's Rug" exhibits a chain of interconnected metaphors, forming a cluster of related components. Therefore, metaphor is closely associated with basic topics such as image schemas or mental spaces. In this article, after explaining metaphor and introducing the theory of

image schemas, we discuss the image schemas present in Sarami's poetry. It should be noted that none of the existing research has analyzed "Solomon's Rug" from this particular perspective.

Discussion

In this section, first, Qadam-Ali Sarami and the poem "Solomon's Rug" are introduced. Then, the path schema, containment schema, and force schema are extracted from the poetry of "Solomon's Rug". The target domain, source domain, and mapping are analyzed separately. The most important mapping in this poem is "life is movement." This article demonstrates that the process of cognition in this poem is based on this mapping. Employing the path schema, containment schema, and force schema like a network, it traverses the poet's sensory, experimental, and cognitive structures, ultimately showing how the poet's mind and worldview operate.

The path schema of this poem indicates that the poet considers the characteristics of movement based on his experiences of observing the movement of other objects and beings. The main goal of the poet in this poem is to answer the questions, "What is life?" and "What does it mean?" To answer these questions, the poet has used four mappings: "Life is movement," "Life is light," "Life is looking and seeing," and "Life is fighting against the darkness." Everything in this poem is in motion because the poet's focus on these four significant mappings has shaped his stable mentality and fundamental attitude toward poetry. As a result, we can observe numerous family metaphors in Sarami's poetry.

The containment schema in this poem also illustrates the essential function of these schemas: creating space and providing the

foundation for metaphorical modeling. This process simplifies the poet's thoughts, making them more objective and subtle. Therefore, the containment schema in this poem does not perform metaphorical modeling itself; instead, it creates a powerful and imaginative space to convey ideas. Drawing from his objective life experiences, the poet utilizes the concept of placing something in space to facilitate this creation of space, and based on these concrete experiences, he delves into the realm of abstractions.

A significant part of the poet's attitude can be inferred from the limited power schemes in this poem. One of the primary mappings of the poem is "Life is movement and light." According to this mapping, it is evident that a happy, energetic, and hopeful life holds great value for the poet. Moreover, the poet's mind perceives anything that threatens this happiness, mobility, and hope as an obstacle. However, no obstacle can break the poet's spirit. In this poem, the poet fights against these obstacles with unwavering strength. The most significant obstacles identified in this poem are night and darkness.

Conclusion

This article shows that the basic mappings of this poem can be considered the center of the poet's ontology. By examining the path schema, containment schema, and force schema, it was concluded that the conceptual metaphors of this poem revolve around fundamental mappings and continuously strengthen them. Finally, a conclusion was drawn that the meaningful opposition of path and force schemas lead to the creation of elemental mappings. It should be noted that containment schemes have played a lesser role in constructing these maps because

they are used in descriptive and rhetorical contexts in this poem. Additionally, it should be added that most of the mappings in this poem are new and non-conventional, and the poet has created a lot of new metaphors from these non-conventional mappings. These new conceptual metaphors seem to be created from the poet's unconscious and are based on involuntary acts.

The direct mappings of this poem have controlled all the conceptual metaphors in this poem and created a coherent whole. It can be said that the direction and control of these mappings are rooted in directional thought and straightforward experiences. In general, as a result of the discussion, it can be said that the mappings of this poem are influenced by the poet's worldview and belief system, which has led to a set of interconnected conceptual metaphors.

Keywords: metaphor, image schemas, cognitive linguistics, mapping, Solomon's Rug, Sarami

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