

Conceptual Metaphor of Happiness in the Stories of Ali Mohammad Afghani and its Application in the Contentment of Court Paintings of Tabriz School

Abstract

The theory of conceptual metaphor, derived from cognitive linguistics, is a type of conceptual tool to discover the meaning of the text in the field of emotions and feelings that plays an imperative role in understanding abstract concepts. In this article, one of the applications of conceptual metaphor in the field of happiness, in the two stories "Shohar-e Aho Khanum" (Lady Aho's Husband) and "Bafte-hai Ranj" (Woven Sorrows) by Ali Mohammad Afghani are analyzed in a descriptive-analytical manner. Happiness is one of the fundamental human emotions that exists in all cultures hence by examining its conceptual metaphor, differences and similarities between this phenomenon in various cultures can be obtained. The present research has been carried out in a descriptive and analytical way by relying on the data of library sources. The findings of the research indicate that in two literary works by the author, ۴۷ conceptual metaphors related to happiness were found, which are often consistent with the global metaphors of happiness presented by Kövecses based on the origin of ۱۶ nouns, mapped with zoological processes, naturalism, fluidity, physicalism and a direction in the metaphor use of two stories. Of the three types of conceptual metaphor, four are directional metaphors, ۱۹ examples are ontological metaphors, and ۲۴ examples are structural metaphors. In terms of its origin, the most frequent field is "substance inside the container". A comparative study of this category in the paintings of the Tabriz school of the Safavid period indicates that this issue is reflected in the surviving works of this school.

Research aims:

۱. Acquaintance with the concept of happiness in the stories of Ali Mohammad Afghani.

۲. Comparative study of the element of happiness in the stories of Ali Mohammad Afghani with the paintings of the Tabriz school.

Research questions:

۱. What is the place of the metaphorical concept of happiness in Ali Mohammad Afghani's stories?

۲. What is the reflection of the element of happiness in the paintings of Tabriz school?

Keywords: cognitive semantics, conceptual metaphor Happiness, Ali Mohammad Afghani

Introduction

Conceptual or cognitive metaphor is a new achievement against the traditional metaphor that was proposed in the ۱۹۸۰s by George Lakoff and Mark Johnson. This metaphor emphasizes the link between language and thinking that is entirely contradictory to the traditional metaphor, a rhetorical matter in the appearance of language. Thus the metaphor is related to thought and before it is expressed in the form of a linguistic phrase, it is made based on a mental thought. In the traditional point of view, metaphor is a tool of literary arts that is used to embellish words, but in the contemporary approach, metaphor is an objective sign for the manifestation of human mental concepts (Lakoff, and Johnson; ۲۰۰۳:۱۵۳). With this approach, carefulness in the appearance of the language to find metaphors was abandoned and complex concepts in terms of the field of concrete perceptions that can be seen in the language were replaced by the criterion of recognition. The essence of this metaphor is conceptualization; that is, it usually compares the complex and abstract semantic domain with the simple and concrete semantic domain, and in this way, the complex and abstract domain becomes comprehensible (Kövecses; ۲۰۰۲:۱۶-۲۴). The destination is the abstract concept and the origin of the concrete and objective meaning. The relationship between these two is called "mapping". Mapping is the main concept in conceptual metaphors and expresses the corresponding relationship between the set of mental and objective concepts (Graddy; ۲۰۰۷:۱۹۰). In this way, metaphor is the mapping between corresponding realms in the conceptual system (Hashmi, ۲۰۱۰: ۱۲۵). It is abstract and in human thought, it can be transformed into an objective concept by mapping. Emotions and feelings are suitable examples for this conceptualization. The linguists of this theory also paid attention to the study of the construction

of metaphors in emotional fields such as anger, fear, happiness, love and others. Among them, we can mention the works of Kövecses, who is the leader in this field.

Considering the constant and direct connection with societies and cultures, literature is a suitable platform for examining these metaphors. By probing such metaphors, it is possible to obtain the cultural roots and discursive differences and similarities in cultures. In this article, human emotions and feelings and conceptual metaphors in the field of "happiness" are examined in the two works of Shohar-e Aho Khanum and Bafteh Hai Ranj by Ali Mohammad Afghani (born in ۱۹۲۴). Shohar-e Aho Khanum (Lady Aho's Husband) is the story of the life of Seyyed Miran Sarabi, a ۲۰ years old relatively wealthy businessman with religious principles and beliefs who, despite having a faithful wife named Aho, falls in love with a woman named Homa, and when Homa enters his life, the foundation his family falls apart. Finally, Homa leaves the city with her other lover. Afghani wrote this book during his prison years in the ۱۹۳۰s and published it after his release in ۱۹۶۱ and received the award for the best novel in the same year.

The theme of the story of the novel "Bafteh Hai Ranj" (Woven Sorrows) is the sufferings and problems of the village carpet weavers. Its theme is the narration of the life of a character named "Rizvan" who marries "Yasman" at the age of fifty. Yasman dies during childbirth during the birth of her second child, and after that, Rizvan's life of suffering and hardship begins.

From a sociological point of view, both stories are a direct narrative of people's lives and the author has written their emotions and feelings with detail and precision in describing their states and behavior.

This research aims to investigate and analyze the metaphorization process of the word "happiness", the frequency of metaphorical mappings, the areas of origin and the types of conceptual metaphors in the form of conceptual metaphor in both stories. In order to achieve this goal, the following questions have been raised:

- ۱- What is the conceptual metaphorization process of the word "happiness" in Afghan works?
- ۲- What basic areas are used in connection with happiness in Afghani works?
- ۳- What are the types of conceptual metaphors in both works?

ξ- Which is the most frequent area of origin and name of metaphorical mapping used in the emotional conceptualization of happiness?

Since Likoff and Johnson (۱۹۸۰) published the book "Metaphors We Believe", the concept of metaphor underwent a transformation compared to the traditional view, thus, various researches in the field of conceptual metaphor began. Likoff (۱۹۹۳) published the article "Contemporary Metaphor Hypothesis". Kövecses, in the continuation of his career, emphasized the importance of emotions in metaphor and wrote the article "Metaphor and the Language of Emotions" (۲۰۰۰); he believes that in introducing the conceptual metaphors of emotions, the metaphor is not only common in the language that people use to express their feelings, rather, its existence is necessary to understand most aspects of feeling and the overall analysis of emotion. After him, Ellen wrote the article "Metaphor and Permissiveness" (۲۰۰۸) in the analysis of the semantics of emotions from the perspective of historical linguistics.

In Iran, since the late seventies, research on this theory commenced. Many books, articles and theses have been written regarding this subject. For the first time, Qasimzadeh (۱۹۹۸) discussed this issue in a scattered manner in his book "Metaphor and Cognition". Sejouidi (۲۰۱۳) published Likaf's article in the form of a book titled "Contemporary Theory of Metaphor and Metaphor Essay (The Basis of Thinking and Aesthetic Tools)", Davari Ardakani et al (۲۰۱۲) published a collection of articles on this topic in the book "Metaphorical Language and Conceptual Metaphors". Gulfam and Yousefirad (۲۰۰۲) published the article "Cognitive Linguistics and Metaphor" and Hashemi (۲۰۱۰) published the article "Conceptual Metaphor Theory from Likoff and Johnson's point of view" and introduced this theory. The results of these articles show that metaphor is not merely a rhetorical technique; rather, it is a matter rooted in the system of human thought and perception and current in the daily functions of life. In the field of student essays, three essays have generally introduced this theory, Mashashi (۲۰۰۱) essay "Metaphor in Persian language", Yousefi Rad (۲۰۰۳) essay "Metaphor in Persian language from the Perspective of Cognitive Semantics" and Sadri (۲۰۰۶) have written the dissertation "Research on Metaphor in Persian Literature from the Perspective of Cognitive Linguistics".

Also, many articles and dissertations are published every year on this topic on literary works. In connection with the topic of this research, the article "Conceptual Metaphors of Happiness in Persian Language: A Body-Oriented Analysis" by Zororuz and others was published in ۲۰۱۲. The

authors have analyzed a body of ١٤ texts from contemporary authors with the aim of determining the most frequent areas of origin of happiness. In this research, by using the database of Persian language, it is attempted to sample a number of the written texts of the contemporary Persian language that are more similar to the everyday language of the speakers, and then identify its conceptual metaphors. The results of this research exhibited that the fields of "object", "action" and "material" are the most used fields of origin in the body under study. The article "Examination of Metaphors of Sadness and Happiness in Everyday Speech" by Malekian and Sassani was published in (٢٠١٢). The authors first identified the emotional metaphors in each of the metaphorical expressions, then divided these metaphors based on Kövecses's model and determined the mechanisms in them. By comparing these metaphors with the ١٣ domains of origin introduced by Kövecses, the most common domains of origin in each of the metaphors in the Persian language have been determined and the greatest concentration of these metaphors is either on the cause of the feeling or on the emotional reaction. Finally, they came to the conclusion that some territories are cultural; that is, the source territory that is used in one culture for emotional conceptualization, may not be used in another culture, or it may be used in another metaphorical conceptualization. The article "Comparison of Conceptual Metaphors of Happiness in Persian, Kurdish and Gilaki languages: A Cognitive Approach" was published by Ruhi et al. They have made this sense in three languages: Persian, Kurdish and Gilaki. The results of this research showed that Gilaki speakers have the highest number and variety of mappings in expressing happiness, and Kurdish speakers have the least mappings in expressing happiness. This research is a step towards understanding the conceptual metaphor of happiness in both works. In addition, since Afghani has brought various maps of happiness in his stories with the influence of people's lives, it is beneficial for understanding the conceptual metaphors of people's emotions and feelings.

Conclusion

In this study, the conceptual metaphor of happiness in cognitive linguistics based on Likoff and Johnson theories in two stories of Aho Khanom's husband and the Woven Sorrows of Ali Mohammad Afghani were investigated. The results showed that in the process of conceptual metaphorization of the word "happiness", ٤٧ examples of metaphors with ١٦ mapping names are as follows: ١- Happiness is high, ٢- Happiness is celebration, ٣- Happiness is madness, ٤- Happiness is laughing, ٥- Happiness is river ٦- Happiness of time, ٧- Happiness of life, ٨-

Happiness of sweetness, ٩- Happiness of food, ١٠- Happiness of plant, ١١- Happiness of drunkenness, ١٢- Happiness of light, ١٣- Happiness of energy, ١٤- Happiness of living, ١٥- Happiness is color and ١٦- Happiness is matter inside the container.

Examination of the nomenclature with Kövecses's votes shows that the cultural similarity of happiness in the upward direction is light, vivacity, intensity, substance in the container, drunkenness, madness and force, which confirms less cultural difference in its meaning. In terms of the origin of the metaphors, matter has a higher abundance in the vessel, followed by the upward direction, celebration, plant, and force. Based on the origin of the processes of zoology, nature, fluidity, physical and direction in the metaphor of the two stories. From the types of conceptual metaphors, structural metaphor with ٥٠,٦٧٪, directional metaphor with ٨,٥١٪ and ontological metaphor with ٤٠,٤٢٪ can be distinguished.

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