The Network and Dual Band (The Vortex), Nahjul Balagha as a Model

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Abstract

Fokoniai and Turner's (conceptual blending) theory is:A basic cognitive process that takes place according to a specific plan at different levels of abstraction.whata jobIn the intricately invisible side; not humanI am aware ofYoursNodules ofMHidden , And Subtract The two worlds Conceptual integration network idea It is a set of mental spaces through which conceptual blending processes unfold; depending on which organizational frames or relevant elements are projected into the blending space from the input spaces and which of them is dominant,And it isThere are four types of integration networks: (simple network, single-band network, mirror network, and dual-band network)..

Keywords: *Networkanddual Band, The Vortex, Dual-Band Network.*

Introduction

A dual-band network has inputs with different (and often conflicting) regulatory frameworks, plus a mix regulatory framework that includes parts of all of those frameworks and has its own emergent structure Both inputs have distinct frames but the mix is organized according to the structure taken from each frame, hence the term "dual band" rather than "single band". One consequence of this is that the combination can involve a structure of sometimes incompatible inputs and therefore clashes, and it is this aspect of dual-band networks that makes them particularly important; because integration networks of this type are very innovative and can lead to new conclusions.

In such networks both organizing frameworks make central contributions to the mix, and their sharp differences offer the potential for rich collisions. Far from hampering network construction, such clashes present challenges to the imagination; indeed, the resulting mix can be highly creative.

The desktop interface is a dual-domain network whose two main inputs contain different organizational frames: the desktop frame with folders, files, and trash cans on the one hand, and the traditional computer command frame on the other. The frame in the mix is derived from the desktop frame—throwing trash and opening files—as well as the traditional computer command frame—"find," "replace," "save," "print." Part of the imaginative feat here is to find the different frames that can contribute to the mixed activity in compatible ways and that do not conflict, even though they do not belong to the same frame, such as: "print" and "trash.".

Dual-domain networks can operate on strong clashes between inputs; the familiar metaphor of "you dig your own grave" is usually a warning that the referent is (1) doing bad things that will cause a very bad experience, and (2) you are unaware of this causal relationship. The expression seems straightforward for a single-domain network, where the regulatory framework of graves, bodies, and burials is introduced to regulate the mix, a mix in which someone unwittingly does the wrong things, and ultimately fails. Failure is to die and be buried; Bad moves that precede and cause failure are (digging one's own grave). It is foolish to cause one's own burial or failure, and foolish not to be aware of one's actions, especially those that may lead to one's demise. A closer look reveals that this cannot be a single-domain network, because in a single-domain network the cross-input mapping aligns the input topology and this topology is revealed in the blend. But in "digging your own grave", the input topology conflicts with causality, intentionality,

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participant roles, chronology, identity, and internal event structure. In all these cases, the mix takes its topology from the "unintended failure" inputs, not from the "grave digging" inputs.

Stupid actions cause failure, but digging a grave does not usually cause death. It is the death of one person that prompts others to dig a grave. If the grave is prepared in advance in an unusual way, to secure a plot of land, to keep workers busy, or because the person is expected to die, there is still no causal connection between digging and death, even in the extraordinary scenario in which the prisoner is forced to dig his own grave Digging does not cause death, but rather the sentence on the prisoner and the execution of the sentence.

The structure adopted is not from the input of "unintended failure", but from the input of "digging the grave". The image of digging one's own grave is seen as an unintended misunderstanding of the action, and the framework structure of agents, patients, and the sequence of events comes from the input of "unintended failure". The original is that the "patient" dies, and they dig his grave and bury him. But in this combination all of these are combined, and the order of events is reversed. The "patient" is the one who digs, and if the grave is deep enough, it is his choice to occupy the grave. Even in the extraordinary real-life case where one can dig one's own grave in advance, there would be no necessary temporal relationship between the completion of the digging and death.

Digging one's own grave is a gross mistake, making death more likely. In this combination it becomes possible that the person is unaware of his or her concrete actions, a situation that is projected from the "unintentional failure" input. It is possible that the person is unaware of the nature or significance of his or her actions, but in this combination it becomes largely foolish to be unaware of such concrete actions, a judgment that is projected from the "digging the grave" input. It is projected from the "unintentional failure" input; to produce appropriate inferences to highlight the person's misunderstanding and incorrect behavior .

We find in the construction of the mixture a shift in the causal structure - the existence of the grave as a cause of death instead of death as a cause of the existence of the grave.It is sufficient to produce an emergent structure specific to the combination: (not wanting to dig one's own grave), the exceptional folly of not being aware of such a desire, and the connection between the depth of the grave and the probability of death. The causal reversal is directed by the "unintended failure" input, but the emergent structure can be inferred from within the combination of the new causal structure and familiar background knowledge. This point is essential, because the emergent structure is creative, beautiful, and very effective at transferring intended inferences back to the "unintended failure" input, and then making inferences in the real world.)This emergent structure is not present in the inputs, but is part of the cognitive structure in the mix. It is not explicitly stated as part of the mix. It stems spontaneously from the unspoken understanding that the causal structure has been projected from the "unintended failure" inputs, not the "grave digging" inputs.

The integration of events in the mix remains linked to the events in the input spaces, so we know how to translate the structure in the mix into the structure in the inputs, and this mix is an integrated platform for organizing and developing those other spaces. When we think of a more precise expression: (with every financial failure you invest, you dig your grave deeper), we find that in the (financial failure) entry, the graves are not money, and in the (digging the grave) entry, there are no graves, but rather there are investments that one digs in the mix, so the unsuccessful investments are the picks, and what one digs for oneself is the financial grave, and the only work is the investment that corresponds to the digging at the same time, and finishing the digging corresponds to losing money at the same time ( )Digging your own grave doesn't kill you, but digging your own financial grave causes your death; that is, your bankruptcy.

(Digging your own grave) is a dual-domain network Death and graves come from the inputs of "death", but the critical framing is dropped from the inputs of (unintended failure) of discretionary action, and the errors that lead to failure any business failure.

The causal structure of the combination (the idea that digging a grave causes failure) can then be brought back to the initial input space in order to be modified in action. The entrepreneur can decide to decline the

loan and thus save his business. In this way, the combination provides a global vision, and thus provides a space for constructing and developing scenarios that can be used to think about aspects of the world (according to Fauconnier and Turner). This allows us to predict outcomes, draw conclusions, and apply these ideas back to the input spaces before the events created in the combination occur ( )For this reason, Fauconnier and Turner see mixing, and especially dual-band mixing, as an indispensable tool of human thought.

I have mapped (digging your own grave) across space incompatible counterpart relations, such as the direction of causality, and that in order to show the causal direction of a combination it was necessary to choose one rather than the other of these counterpart relations. We do not need to choose between incompatible counterpart relations, dual-scale networks are non-conflicting, and of course the two organizational frameworks of a dual-scale network need not conflict, sometimes the two can contribute to a combination that brings them together.), which is a dual-band whose input ordering frames do not have any frame-level conflicts.

Double-Frame Network in The Words of Ali Bin Abi Talib (Peace Be Upon Him):

This complex creative network is full of the words of the Commander of the Faithful.(Peace be upon him)The creative grid is teeming with the double-frame or scope as he says.(Peace be upon him) :

- *(Is There No Free Man Who Would Leave This Woman to Her People? Your Souls Have No Price Except Paradise, So Do Not Sell Them Except For It.)*

And the lamaza: with the damma of the lam, is what remains in the mouth of food, and its word is borrowed for the world, describing its scarcity and insignificance, and he called for abandoning it, then he drew away from it with the pronoun of its minor pronoun, his saying: (For it is... Paradise), and it is from the saying of the Most High: {Indeed, Allah has purchased from the believers their lives and their properties in exchange for that they will have Paradise} (At-Tawbah: 111), and the estimation of the major pronoun: And if the price of your souls is Paradise, then you should not sell them except for it.( ).

(And the man licked his tongue, with the letter damma, lamza) if he followed the remaining food in his mouth with his tongue, and stuck out his tongue and wiped his lips with it - and the same is true of licking his lips - it is said that the snake licked its tongue if it stuck out its tongue as the eater licks his lips( )This comparison is sufficient to show its insignificance and to demonstrate aversion to it. Then he magnified the human soul to the point that it has no value except Paradise and that it should not be sold for the money and prestige in this world.

And the words of the Commander of the FaithfulPeace be upon himTwo different incomes, the first: (the world) and the second: (eating), and it is from his wordsPeace be upon himIn asceticism in this world, and staying away from its pleasures and desires, the first framework is the world and it has the elements: (short time, free, leaves) and the framework (eating) and its elements: (the lick, slave, eats) and the first framework does not agree with the second framework, as for the elements, but when expanding the circle of relationships, we find that (the lick, which is a very small thing, is part of the gift, and it is one of the elements of the world that corresponds to the short time), the Commander of the Faithful selectively drops the lick, and from the elements (the slave and the free) the free is dropped, and from the elements (leave, eats) he drops the lick in the mixture, and there are relationships that connect these elements such as: the relationship of measurement that connects this short time and the lick, and here the Commander of the Faithful (peace be upon him) measures what has passed from the world to this lick if we look from a temporal perspective, and here he shows(Peace be upon him)This thing that is not mentioned is a trap to catch the son of Adam. On the other hand, from the time of the Commander of the Faithful until now, we have been living in that semblance to which the Commander of the Faithful referred.(Peace be upon him)This is nothing compared to what has passed of the life of this world.

Involving the two incomes (the world) and (eating) in this conceptual integration network makes them participate in the mixture and formation of the emerging structure, but the Commander of the Faithful(Peace be upon him)He selects what combines time and its belittlement together, which is the gleam from among the attributes of eating, and he did not mention it here, and the delivery of its content, and he concealed the framework of (the world) and the elements present in it, despite it being the space of understanding that shares the space of eating in mixing; belittling it, so the Commander of the Faithful does not mention it.(Peace be upon him)Verbally, so that those who are aware of the words do not pay attention to it, even by name, for he is the role model for them in that, and to show his complete asceticism towards it.
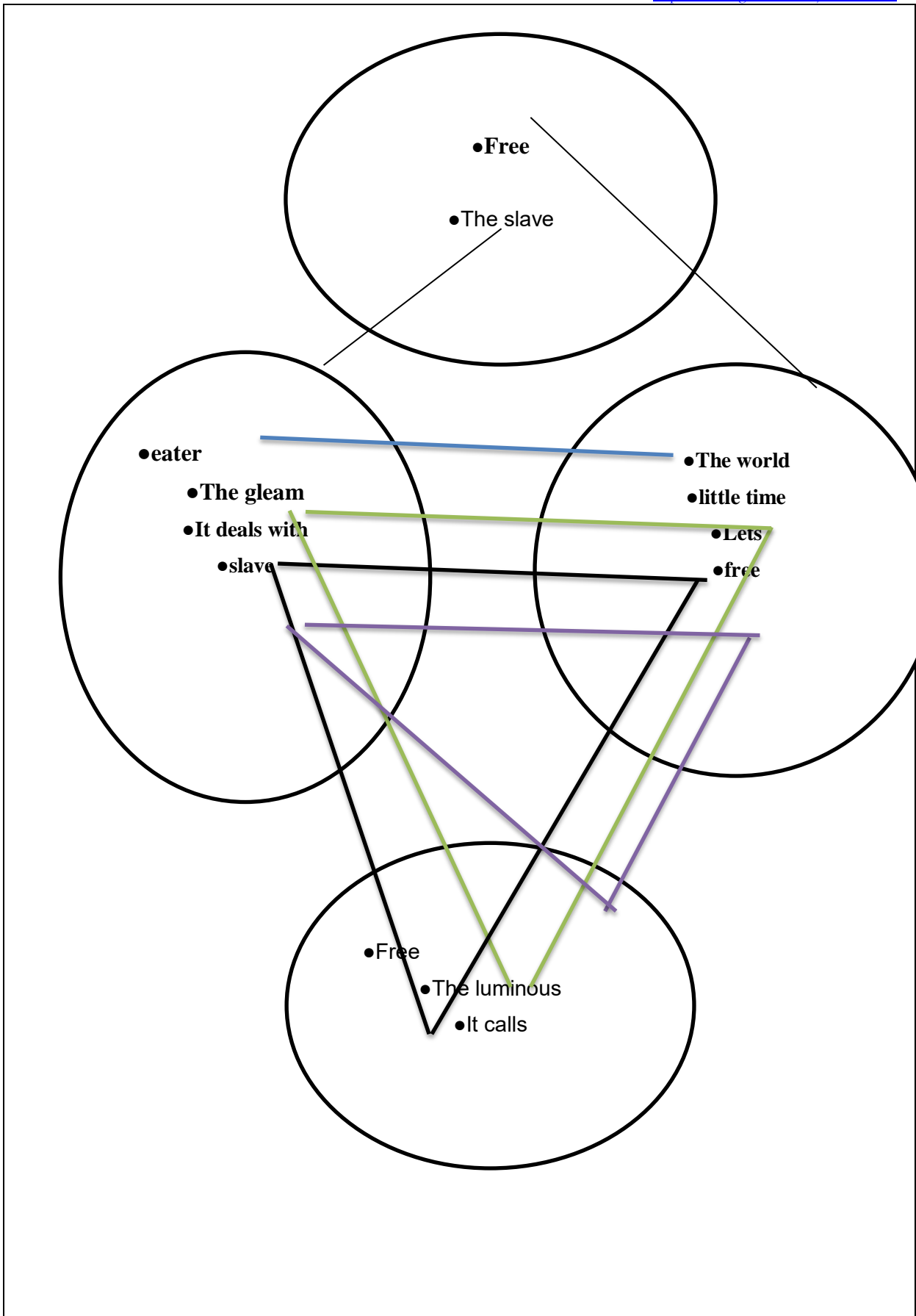
- *And He Said (Peace Be Upon Him) Also: ((Backbiting Is the Effort Of The Weak)*

We find this saying in the chapter on the rule of the Commander of the Faithful. (Peace be upon him)And in it is a prohibition against backbiting, as it is one of the forbidden things, as Allah the Almighty says: "O you who have believed, avoid much [negative] assumption, for some assumption is sin. And do not spy, nor backbite one another. Would one of you like to eat the flesh of his dead brother? You would hate it. And fear Allah; indeed, Allah is Forgiving and Merciful." (Al-Hujurat: 12), which is to mention a person's forbidden act that he concealed and for which no punishment was carried out.

And ((effort (with dammah - capacity and energy) And (the effort of the helpless) indicates that the one who remembers intended to detract from the absent one and to torment him in every way, but he found no way except backbiting, so he resorted to it.) Enemies and envious people are unable to achieve their goals and satisfy their chests, so they go to reveal the faults of their enemies because of the pleasure they find in it. The one who does it is repelled by it, so he adds it to the inability, and this is his utmost effort to be disgusted by that deficiency and not be satisfied with it.

And the Commander of the Faithful said (Peace be upon him) The first includes one of the linguistic traits that are reprehensible in religion and society, which is (backbiting), which includes elements, and the second income is foreign to the first income, which is (illness).

The framework of the disease that includes (disability and effort), and this framework is one of the additional compounds that have a special plan that we will discuss in the third chapter, so the additional compound has a plan outside the network of mixing, and the Commander of the Faithful(Peace be upon him)He brought the additional template ready; to be an income that shares with the space of the first income (absence), and equals them in degree, as both fall into the space of mixing: the frame of absence, and the compound element: (the effort of the helpless), so the emerging structure is new to the two incomes, they participated in its formation, but it became strange to them, like a child emerging from his parents but he is other than them, so he is an independent being, and this is from the innovations of mixing in the words of the Commander of the Faithful(Peace be upon him)It comes from his verbal culture and his accumulated store of it, and his abundant Quranic culture, and the Islamic and human prophetic culture, and his corrective and reformative role in society. He takes it upon himself to repel this society from one of its destructive characteristics, and he equates the one who does it with the sick and helpless, and not only that, but he equates it with his effort, so the most that comes to him is helplessness and illness.

An example of this creative network is his saying:(Peace be upon him):

(- *And that you are the pursuer of death, whose fugitive cannot escape, whose pursuer cannot miss you, and who will surely overtake you...-*)

From the will of the Commander of the Faithful (Peace be upon him)To his son Hassan(Peace be upon him)Who mentioned (that you are the pursuer of death), meaning: its prey from which the fugitive cannot escape. "Say, 'Fleeing will not benefit you if you flee from death or killing.'" (Al-Ahzab: 16), and its pursuer will not miss it and it will inevitably catch up with it. "Wherever you may be, death will overtake you, even if you are in fortified towers." (An-Nisa: 78)

Death is likened to a hunter, and man to the prey pursued by the hunter.He chases him until he reaches him to take him.( )He borrowed (the fugitive) because it resembles prey pursued by wild beasts and others. Then he described death as one from which no fugitive can escape, and it must be that it overtakes him as a warning against it and an attraction to prepare for it by obeying it and resisting its terrors and hardships.

In the words of the Commander of the Faithful (Peace be upon him) Two conflicting inputs, each with an organizational framework that differs from the other. The first framework is (man), and the second framework is (death). Each of these two spaces has elements. In the first input, there are elements that help the hunter to catch his prey, which are: (does not survive, is fugitive, is seeking him). As for the elements

of the second space (death), they are everything that subjects the prey to the predator, or the prey to the hunter, which are: (his grasp does not escape him), and these elements contain pressure for the vital relationships of role-value, cause-effect, time, and place, and each relationship has its own direction. In (role-value), the role is: death, whose value is: the hunter, and the role is: you (theI(Human) and its value: the fugitive, and there is a relationship between them (cause and effect), so the weakness of man and his lack of equipment and his submission, he became the pursued (prey), and due to the power, strength, and equipment of death, he became the hunter, and all of that is a reason for man to turn towards arming himself and caution and taking everything that brings him closer to God Almighty and His obedience and working in every righteous act.

Here we have another conceptual integration network, one of whose inputs is (you are a fugitive from death), and this brings us into the multiple blending.

In a dual-band network, the inputs enter into large and sometimes severe entanglements at the same time. They are in confrontation and clash; because the two input spaces are different, but they contribute to the mixed activity in a way that is compatible between the two inputs. In the mixing space, they do not conflict as they were in the two input spaces, and the opposition between the two inputs is not permanent, so it is sometimes non-existent; so the two inputs come together in forming the mixing.

Both of these inputs form the emerging creative structure that differs from the two inputs in that it is a mixture of them together. In selective projection, "you" is dropped; there is no corresponding element for it. From "the fugitive, death" both are dropped. From "his fugitive, his pursuer" both are dropped. From "his pursuer, he does not miss him" both are dropped. "He does not escape" is dropped, as there is no corresponding element for it. The predator (death) wins in catching up with his prey. He mentioned it:(Peace be upon him) To restrict the freedom of movement of the human mind in searching for the identity of the hunter and limit it to death.

The networks of conceptual blending are four networks that represent the complexity and development of the human world, its culture, and the expansion of its perception, starting from the simple to the complex to the most complex, and we find all of them in the words of the master of eloquence and fluency after the Messenger.God(May God bless him and his family and grant them peace)But the percentage of its presence varies, as the least is the simple one, and the most common is the single-frame and the double-frame network.(The vortexThe latter is what represents the creative side of the words of the Commander of the Faithful.(Peace be upon him)Which reflects the pinnacle of human development and maturity, and the manifestations of the holy environment in which Ali bin Abi Talib was raised, and the Qur'anic influence in his words, perceptions, and orientations that we see in his selective projections. We find him sometimes dropping both entrances into the space of blending as in the second example, and sometimes dropping the elements of both entrances without their frameworks, and sometimes involving the two frameworks together in forming the emerging structure.

References

 SEE: Conceptual Blending Theory:428.
SEE: Cognitive Linguistics:430.
SEE: THE WAY WE THINK :131.
SEE: THE WAY WE THINK :132.
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D: Explanation of Nahj al-Balagha: Ibn Maytham al-Bahrani: 5/459.
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