

Spatial Metaphor and Foucaultian Imagination based on Lakoff's and Derrida's Theories of Metaphor

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Abstract

Although Michel Foucault (1926 - 1984) emphasizes that the dominant paradigm of the renaissance era is based on resemblance and analogy, contrary to Foucault's view, metaphorical thinking and analogy is not merely dominant in the pre-modern society, but is also active in the modern and contemporary era, and according to the cognitive theory, it exists in the human being's whole life. The present research aims to investigate the relationship between socio-space metaphors in Foucault's thought. By studying Foucault's works and applying the metaphor identification procedure model, his main metaphors were extracted and analyzed using the qualitative content analysis method. Based on Foucault and Derrida's theories power is the determining metaphor and has a linguistic character, other metaphors are a function of the metaphor of power. They believe in metaphorical form Power and knowledge are the same. Further, power creates knowledge and controls it spatially and has a great share in its reproduction and chain circulation. Most of Foucault's metaphors of space, such as situation, displacement, place, context, realm, sphere, the horizon, archipelago, land, and landscape, have a military background and are intertwined with power. Foucault likened the modern world to Jeremy Bentham's panopticon power. Foucault's panopticon architecture metaphor is location-based and social one. In other words, he has embodied or objectified the modern world as a disciplinary field or society. The results show that based on Lakoff and Johnson's theory, Foucault has used the metaphors of architecture as well as the panopticon as a source domain to explain the target domain (modern society).

Keywords: spatial metaphor, panopticon, Foucault, Lakoff, Derrida

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1. Introduction

The word Metaphor itself is metaphorical and entails a symbolic aspect. Metaphor literally means “to grasp, to apprehend, and many words, to speak generally, which relate to knowing, have in respect of their literal meaning (*eigentliche Bedeutung*, *sens propre*) a purely sensuous content, which then is lost and exchanged for a spiritual meaning, the original sense being sensuous (*der erste Sinn 1st sinnlich*), the second spiritual” (Derrida 1982: 225). Furthermore, in Arabic and Farsi, the interpretation of metaphor refers to the same linguistic process of borrowing aspects from one object and transferring it to the second object.

In this article, metaphor is used in the general sense of the word, in which the meaning moved from element to element. One of the basic metaphors in Foucault’s works is the spatial metaphor. Space is an interdisciplinary matter that has been focused in the fields of space sciences, mathematics, physics, philosophy, geography, history, urban planning, architecture, archeology, sociology, etc. In the nineteenth century, the element of time and historicism was the dominant view in epistemology. Although scholars such as Marx (1818-1883), Simmel (1858-1918), Lefebvre (1901-1991), and Harvey (1935) insisted on balancing time and space, Michel Foucault played a more serious role in moderating it. In his view, the dominant tendency is still the importance of time over a place. According to him, in the analysis of social affairs: “Space was treated as the dead, the fixed, the undialectical, the immobile. Time, on the contrary, was richness, fecundity, life, dialectic” (Foucault 1980:70). Foucault’s works, from architecture designs for hospitals, and prisons to the expulsion of lepers and the imprisonment of convicts, from the spatial distribution of knowledge to the place of geography as a discipline; for his interpretations of heterotopia, the spaces of libraries, art, and literature the honeymoon, old people’s homes, the graveyard, the theatre and the cinema, libraries and museums, fairs and carnivals, holiday camps, hammams, saunas, motels, brothels, and maybe even some ships are rich in spatial themes and concepts of spatiality. Therefore, history is revealed in its spatiality (Dehaene & Cauter 2008: 92).

Foucault emphasizes the construction of the truth, which is imbued with power. Foucault did not take a positive view of the use of metaphors in explaining human and social phenomena because, despite metaphorical approaches which explain unfamiliar phenomena through comparing them with familiar phenomena, he hesitates about what is taken for granted (Baert 2010:211). Thus, Foucault’s main goal is familiar phenomena, not familiar ones. He had an obvious tendency to show the natural and obvious things as an unnatural and unobvious. Nevertheless, Foucault has used many spatial and metaphorical metaphors in his views. He believes that disciplinary discourses metaphorically are the determining factor in making concrete/tangible of power relations in the form of social, economic, and political spaces of society. The relationship between discourse, power, and space, as well as their relationship to metaphor, was later noticed by cognitive linguists. According to them, discourses

and ideologies play a key role in creating concepts and metaphors (Kovecses 2010: 302). Textural factors, including physical, cultural, social, etc., may evoke metaphors and their adaptations in discourse. Metaphors also cause coherence in discourses and ideologies.

2. Objectives

The main purpose of this article is to examine metaphors in Foucault's philosophical-social imagination. To achieve this goal, use the theoretical foundations of George Lakoff, Mark Johnson and Jacques Derrida. The aforementioned theoretical framework, it will be used to objectify and understand Foucault's theories and concepts.

3. Significance of the Study

The uses of metaphor are not limited to the field of literary studies; Rather, as a useful instrument, it plays an important role in recognizing and understanding phenomena. Metaphor is formed according to human necessity and need to understand and represent unfamiliar phenomena, relying on the construction of previous words and information, and plays a major role in intellectual movement and imagination. A large number of our classifications and inferences are made in terms of metaphors, and many concepts, especially abstract concepts, are organized through metaphorical adaptation. Therefore, Michel Foucault is one of the great thinkers of the 20th century, and understanding his thoughts requires knowing his basic metaphorical concepts, especially spatial metaphors.

4. Literature Review

There have been many studies of Foucault's thoughts at home and abroad. Some of these studies are: The book *Michel Foucault: Beyond Structuralism and Hermeneutics* by Hubert, Dreyfus & Paul Rabinow (1983). In this work, Foucault's intellectual connection with Nietzsche, Heidegger, Merleau-Ponty, Wittgenstein and some others is revealed. Then, Foucault's views have been interpreted and criticized. According to the authors, Foucault has created the foundation of what was called social science until today by presenting the two methods of archeology of knowledge and genealogy of truth and power.

The book *Foucault for Architects* by Gordana Fontana-Giusti, (2013). This book examines a wide range of Foucauldian concepts such as archeology, body, urban spaces, aesthetics, and space. Although spatial metaphor is not the main topic of the book, it is indirectly discussed in urban design and architecture.

The book *Space and Social Theory* by Andrzej Jan Leon Zieleniec (2014). The seventh chapter of the book is about "Michel Foucault: Space, Knowledge and Power". In this chapter, he has discussed the role of disciplinary knowledge in institutional areas and spaces such as prisons, schools, workplaces, as well as recreational spaces such as public parks and tourist resorts.

The book *Foucault, Space and Planning* by Mahmood Shourcheh (2014). In this book, all kinds of spaces are written, such as: spatiality of history, order spaces, disciplinary spaces, all-seeing spaces, “heterotopias and otherness spaces”, virtual meditation and control spaces, bio-politics spaces, government spaces, planning spaces.

The article “*Evaluation of the Influence of Panopticon Architecture on Foucault’s Theory of Power*” by Gholamhossein Moghadam Heydari (2016). According to the metaphor of panopticon architecture, Foucault believes that this seemingly simple architecture caused a fundamental change in the way of ruling and subjugating people, and created the disciplinary society of the present age.

The article “*Evaluation Social concepts of architectural space organization of public buildings in the first Pahlavi era in Tabriz based on Michel Foucault’s theory of power*” by Noushin Ghorbani , Sahar Toofan , Habib Shahhosseini , Nima Valizadeh , Hassan Sattari Sarbangoli,(2021). The results of this study show that the items such as cellular structure of the space, customization of places, elimination of scattered circulation by a certain and limited circulation design, elimination of space wastage by functional design of the space and the proportionality of the space with the body have been employed in the case studies.

The article “*Critical Definition of the Museum Institution based on the Concept of Michel Foucault’s Heterotopia*” by Neda Kiani Ejgerdi , Nader Shayganfar, (2022). The present study, according to Foucault’s ideas, tries to critically analyze the position of the museum. Research findings show, in addition to the durability and consistency of the six basic principles of heterotopia in a museum, which reflects the disciplinary power and controlled establishment of knowledge, a seventh principle can be added that operates in the position of resistance.

Despite extensive research accomplished on the works of Foucault, the metaphorical aspect, especially the spatial (architectural) metaphor, has been neglected in his thinking.

5. Theoretical Framework

Theoretically, there are different views on metaphor and its relation to space. Some, like Aristotle, have discussed the decorative and rhetorical aspects of metaphor. In his view, space is more important than spatialization. Space is conceived in the context of Euclid’s geometry and Ptolemy’s worldview. Unlike Aristotle, Richards and Black emphasize the interactivity of metaphor. Richards opposes the historical view of rhetoric, which considered metaphor as a decorative aspect and arrangement of words, and emphasizes that the original metaphor is always alive and present in language, and one cannot speak without metaphor (Zangouei. et al. 2010: 81). Lakoff and Johnson give broad meaning to metaphor, arguing that metaphor is not limited to the realm of language, but extends to everyday life, including the realm of thought and action, as a conceptual system.

Lakoff and Johnson believe that there are two spatial-temporal metaphors. 1) Mov-

ing observer concept 2) Moving time concept. In the first model (moving observer), time is the context on which the observer moves, and the time is understood by the observer's move on this context towards the moments and events of time. In this idea, time is conceptualized as a fixed place or a region enclosed in space, and the passage of time is understood through the movement of the observer. In the model of moving time, there is an experiencer who is called an observer and his position represents the "present". In this model, the observer is fixed and moments and temporal events are conceptualized as moving objects. These objects move from the future towards the observer and pass by him to the past (Lakoff and Johnson 2015: 226). This movement causes time to pass. Therefore, time is "the passage of time as movement in space", that is, time is understood based on objects and events (Lakoff 1980: 227). A major part of spatial relations has a metaphorical and physical nature. Also, all compound metaphors are made from basic metaphors; That is, two or more primary metaphors can be combined and form a larger composite metaphor.

Metaphor has played a major role in the theoretical foundations of post-structuralists such as Foucault and Derrida. Michel Foucault was aware of the metaphor. He believed that metaphors became progressively more complex and so far removed from their origins that they were difficult to summon. He had emphasized that words were metaphorical before they were real, in other words, we talked about giants before we could name humans. Boats were basically named after their sails, and moth metaphorical form was initially given to the soul (Foucault 1971: 112-114). According to him, a new space is formed with the change of discourse and cognitive discontinuity and we witness a change in vocabulary and objects. He argues that the renaissance era can be described as a common form of knowledge with the concept of similarity. Discourses gather objects and words based on similarities in sentences and propositions. In this regard, there was no distinction between objects and signs. From the seventeenth century onwards, we see a shift in metaphorical expression. Analogy and resemblance are a facet of epistemic error. In this period, the main function of cognition is no longer to create correlations of similarity between phenomena, but the principle of representation and separation; further, analysis replaces allegory; words represent things, not like them. The relation of sign to signified is established on the difference between the idea of one object and another idea (20). One is about what it represents (source of representation) and the other is about what is represented (target of representation). Derrida, Foucault's student, using the Foucauldian approach, argues that knowledge is neither produced nor transmitted without language and thought. According to him, language and thinking have a metaphorical structure. Power also creates a metaphor in order to reproduce and perpetuate itself, and every metaphor represents the will directed to the power that exists beyond it (Validi and Soheili 2010: 127). According to him, metaphor is not important for philosophy itself, but the concept of metaphor is of utmost significance, which the philosopher tries to control. Therefore, it is true that Aristotle emphasizes the decorative aspect of metaphor, but

they are necessary for the expression or the philosophical idea while they are secondary. Therefore, the philosopher's thinking is preferable to his imagination, and imagination should be subordinate to thinking. Thinking is associated with ideas and concepts and imagination deals with metaphors. In his opinion, when philosophers define metaphor, they reduce it to a nominal metaphor, which they have tried to make metaphor subordinate to the concept, but Derrida rejects the opposition of concept as an element of philosophy and metaphor as representative of literature element, and emphasizes that the concept and all philosophical concepts are metaphors themselves and the movement of metaphor is the movement of producing philosophical concepts (Parsah Khanghah 2017: 91). "Metaphor means repetition, and repetition means metaphor. Creating meaning in language is only possible due to repetition and change. Wherever there is repetition, there would be a metaphorical process, and wherever a metaphor is seen, repetition exists in some way" (Derrida 1982, quoted by Fathzade 2011: 13). All scientific concepts are basically metaphorical and metaphor cannot be compared to the real concept. The development of science means that we move from an inadequate and poorly constructed metaphorical concept to an efficient, accurate, productive and powerful one. Therefore, many concepts such as metaphor itself, meaning, theory, deconstruction, etc. have a metaphorical character. According to Derrida, many concepts are metaphorical by transferring them out of their habitat. In the field of science, many metaphors come from other sciences. These metaphors are: "biological, organic, mechanical, technical, economic, mathematical-geometrical, topographical, algebraic metaphors" (Derrida 220). The conceptual framework of this article is Lakoff and Derrida's conceptual metaphor theory since it explains metaphorical language well in Michel Foucault's spatial imagination.

6. Methodology

This study is a qualitative descriptive-analytical research. The documentary method has been used in data collection. To collect the data of this research, Foucault's first-hand sources and works such as *Discipline and Punish* (1999), *The Order of Discourse* (1999) *The Order of Things (Archeology of Humanities)* (1971), *Archeology of Knowledge* (2002), *The History of Sexuality* (1980), *Lectures to Defend Society* (2010), *Theater of Philosophy* (2010b), *History of Madness* (2008), *Iran: The Sprite of a World Without Spirit* (1988), *Birth of Biopolitics* (2008), *Birth of a Clinic* (1976), *Power/Knowledge Selected Interviews and Other Writings*(1980), were studied several times. Data were also collected using the "qualitative content analysis" method and the "metaphor identification procedure" (MIP) technique, which is called the Praggeljaz method (Steen, 2010: 4). The reason for its use is because at present MIP is the optimal, authentic, reliable, and explicit method for identification metaphor. The content of this research includes major cognitive metaphors in Foucault's works based on the concepts of origin and purpose. In this article, some primary and secondary sources are mentioned to extract Foucault's metaphorical concepts

7. Research Questions

1. What is Foucault's narration of metaphor?
2. What are the fundamental metaphors in Foucault's texts?
3. How are architectural-space metaphors reflected in his thought?
4. How are Foucault's metaphors decontextualized from other epistemological fields and loaded into Foucault's archeology and genealogy?

8. Discussion

8-1. Foucault and Fields of Thought

Born in Poitiers, France, Michel Foucault (1926-1984) studied philosophy at the Sorbonne and completed his bachelor's degree in 1948. He earned a doctorate from the University of Hamburg by writing a dissertation on madness. He was influenced by the ideas of Marx, Freud, and Nietzsche and developed a new approach comprising all of them. The main frontiers of Foucault's world of thought include phenomenology, hermeneutics, constructivism, and Marxism (Bashiriyeh 2000:13-14). Contrary to phenomenology, Foucault does not resort to the meaningful activity of the autonomous and free subject; despite hermeneutics, he does not believe that there is an ultimate or profound truth to be discovered; unlike constructivism, he does not seek to create a formal pattern of human behavior; and unlike Marxism, it does not emphasize the general processes of history, but examines the singular and scattered nature of historical events. His main analysis is about the basic forms of thoughts and ideas which are based on power relations and knowledge through which human beings have become subjects. Foucault believes that we must distinguish between the two different models used by the humanities. On the one hand, there were and still are concepts extracted from other dominant sciences and have now lost all their effectiveness in the historical process and merely play the role of an image that it can be referred to the organic metaphors in Nineteenth Century Sociology, for instance (Foucault 1971: 313). He believes that there are other models "There are constituent models, which are not just techniques of formalization for the human sciences... but they play the role of 'categories' in the area of knowledge particular to the human sciences" (389). Foucault has used two important methodological metaphors of archeology and genealogy to explain the knowledge system.

8-2. The Relationship Between Metaphor and Method

There are two important methodological metaphors entitled as archeology and genealogy in Foucault's works. In addition to the fact that these two metaphorical concepts are closely interrelated, they are intertwined with Foucault's other concepts such as discourse, episteme, power, etc. Then, the relationship between metaphor and method is discussed.

8-2-1. Archeology

Knowledge Archeology means the scientific study of the remnants of the metaphorical

past to explore the deeper layers of the mind. Foucault introduced this metaphor in his early intellectual period as a method for historical research. This title is also the name of a book written by Foucault that was published in 1969 (Rashidian 2014: 197). The archeology metaphor is rooted in structuralism, namely; discourse practices are similar to structures in terms of their unconsciousness that follow particular rules (Bashiriyeh 19). This stage of Foucault's thought is related to the first period of his life, which is known as the first Foucault.

Foucault wrote four major works during this period. These works include: *History of Madness*, *The Birth of the Clinic*, *The Order of Things* and *The Archeology of Knowledge*. In the madness and civilization, he refers to the rejected spaces. Moreover, he refers to space, language, and death in "*he Birth of the Clinic*. In addition, he emphasizes the representation of order in different historical stages in *The Order of Things*. Archeology is a method of analyzing latent rules and unconsciously forming discourses in the humanities (Bashiriyeh 16). The purpose of the archeological study is to achieve the depth of knowledge in each age, to describe an archive of the rulings that are common in a particular age or society, as well as to go through the existing darkness to reach the depth of its foundation (Foucault 2002: 138). He wants to understand by studying these rules and formulations that give the basic ways of the debate. For Foucault, the formation of thought and knowledge arises from this formulation of knowledge with the cognition that is dominant in every age and imposes itself on other aspects. According to Foucault, the subject or researcher of his ideas is created within this discourse. In other words, the thoughts and the subject are formed through this space and formulation. During the period of archeology, Foucault deals with all kinds of spatial metaphors in the works *History of Madness*, *The Birth of the Clinic*, *The Order of Things* in the form of archives, clinics, sanatoriums, hospitals, prisons and cities.

8-2-2. Genealogy

The knowledge genealogy means tracing a phenomenon to its origin. Its beginning in the new philosophy goes back to Nietzsche. "Genealogy is a research in the lineage of a current moral function, institution or idea" (Rashidian 197). Genealogical analysis can be seen in Foucault's two major works, *Discipline and Punish* and *The History of Sexuality* (Bashiriyeh 24). In the genealogical period, there are several metaphors, including the metaphor of power, time, and place. In this period, imitating Nietzsche, Foucault seeks to find the relationship between the formation of knowledge and power. Unlike Nietzsche, Foucault does not pay attention to the macro level of power. Rather, it analyzes it mostly at the micro-levels of power (Microphysics of power) as well as the social relations of ordinary life. In Foucault's theory, time and place are decisive metaphors and are at the center of his genealogical analysis. Genealogy is used in contrast to the traditional method of history, and its purpose is to record the unique features of events and happenings. The basis of Foucault's thinking in genealogy is how human beings are formed by being within a network of power-knowledge

relations as subject and object. Also, in genealogy, history examines phenomena and things that are considered to have no history and shows that knowledge depends on time and place.

Some scholars, like Paul Wayne and West-Pavlov, argue that Foucault has shifted his thinking from a space discourse understood through his images and metaphors to the realm of real space in the *“The Order of Things”* and the *“Genealogy of Knowledge.”* Where discourse and architecture are part of power relations and processes that have emerged in *The Birth of the Clinic and Discipline and Punish* (Fontana-Giusti 199). Foucault separates the old and new architecture in a genealogical way in the book *Discipline and Punish* and gives it a metaphorical extension.

8-3. The Relationship Between Language, Space and Metaphor

Foucault has used the two concepts of discourse and episteme, which have linguistic characteristics and are related to the concepts of archeology and genealogy. For example, paleontology means the historical investigation of discourses in a metaphorical form (Hitchcock 2008: 126). This relationship evokes Jacques Derrida’s (1982) point of view, according to him, language and thinking have a metaphorical structure. Power also creates a metaphor in order to reproduce and perpetuate itself, and every metaphor represents the will directed to the power that exists beyond it.

8-3-1. Discourse

The metaphor of discourse has been constructed by “dis” from Indo-European descent which makes negative meaning, “kers” which means path and way (Ahmadi 1999:194). Its Latin root, *discursus*, means to run towards something or to get away from something (Rashidian 536). In French/English dictionary, it has been defined as follows:

Discourse: a) speech; [example]: only nice talk [and nothing] (derogatory); Listen to me and stop protesting! Wasting time to talk; b) Mediated/direct discourse. direct/mediated speech (linguistics); c) discourse: (philosophical treatise); *discourir*: to discourse; Discussion about [a topic]: chatter (derogatory). (Collins 2018:1) Although the words discourse and discourse are not exactly synonymous with each other. After the 1960s, the discourse is tied to French philosophical thought.

For Foucault, discourse is a metaphorical extension of the concept of “ideology” in Marx’s thought; Because the concept of “ideology” lost its former position and gave its place to the concept of “discourse” by the development of postmodern and post-structuralism. For Marx, ideology is considered something false against true knowledge. However, Foucault believes the manner through which the truth is formed in relationships with power (Foucault 2000: 34).

Foucault believes that acceptance and denial can be found in any misguided discourse. In genealogy, Foucault called his work “a discourse on discourse”. Literary discourse is the dialectic of acceptance and denial. The style and method of expression of each author show his status between these two aspects of discourse (Ahmadi 194).

In the archeology of knowledge, Foucault points to both the complexity of this metaphor and his own role in complicating it: “Because sometimes I have used it as the general scope of all utterances, sometimes as a group that can be distinguished from utterances, and sometimes as a regular practice responsible for a number of utterances” (Foucault 2002:80). Foucault describes “discourses as a work in progress, temporarily fixed intersections of things and words, a kind of the language web that ‘sits chained to the things’” (Fontana-Giusti 37). He believes that discourse is “systems of thoughts consisting of ideas, approaches, practical processes, beliefs, and practices that build regularly the subjects and the world of which they speak” (Rashidian 537). In this interpretation, discourse is considered a space or a field, metaphorically referring to a set of meanings, metaphors, representations, imaginations, stories, propositions, etc. that produce a certain perception of events. In the new discourse and in this architecture, a new form of subjects objectification is observed in the realm of society.

8-3-2. Episteme

Epistemic in Greek means absolute and regular cognition. Foucault used the term for the first time in *Words and Things* to refer to a set of relations and laws of the transformation that regulate all the functions of discourse at a given time (Rashidian 25). This concept belongs to the early period of Foucault’s thought, the “archaeological” period. In *The Order of Things*, he distinguishes three epistemes: Ancient Renaissance (from the sixteenth to the middle of the seventeenth century), Classical (from the mid-seventeenth to the end of the eighteenth century), and Modern (from the eighteenth century to the middle of the twentieth century) (Foucault 1971:20). Each of these historical periods creates a special combination of knowledge that Foucault interprets as “epistemology,” that is, the cognition or formulation of knowledge. The Renaissance world is a world of similar objects and beings. In this world, the existing order among beings is an order derived from resemblance (27). Therefore, in this period, similarities between animals, plants and humans play a fundamental role. In the texts written during that period, everything, objects, plants and people are similar to each other and together write the “prose of the world”. “By the end of the sixteenth century, resemblance played a constructive role in the knowledge of Western culture ... The earth reflected the sky; the faces were reflected in the stars, and the plants hid secrets in their roots which was useful for man. Painting imitated space”(55).

Foucault distinguishes four types of similarities in the Renaissance: the first type is *Convenientia*. This metaphor implies less similarity and more spatial proximity. “Those things are ‘convenient’ which come sufficiently close to one another to be in juxtaposition” (17). For example, the proximity of the soul and the body, as two beings are convenient with each other and are similar by joining each other. The second form of similitude is *aemulatio* (emulation): despite the *convenientia*, imitation shows the similarity between creatures that show each other like an image in a mirror without any proximity or co-location. For example, the human face is in the shape of the

sky, his eyes are a reflection of moonlight and the sun, his mouth is Venus, etc. (35). Things and objects are considered echoes of each other, despite the distance between them. The third form of similitude is the analogy. The analogy is an old concept familiar to Greek science and medieval thought, but it probably took on a different form in the Renaissance. In this analogy, *convenientia* and *emulation* are combined. Like imitation, analogy enables the striking confrontation of similarities in space. It also speaks about adjacencies, links, and connections like proportion. The analogy between creatures has different and inverse forms: “his flesh is a glebe; his bones are rocks, his veins are great rivers, his bladder is the sea, and his seven principal organs are the metals hidden in the shafts of mines” (38). In this type of knowledge, there is a one-to-one correspondence between phenomena. That is, some similarities are established in every elements of the two source and target domains.

Lastly, the fourth form of resemblance is *Sympathy*. This kind of similarity deals with the issue of space and non-space change. This type of similarity existed in the laws of Aristotelian motion. According to naturalistic metaphors, the principle is sympathy, which pulls heavy objects towards the weight of the earth and drives the flames towards the light air. In this way, sympathy moves all beings and not only creates a visible and external movement in them, but also causes a latent movement in them.

Foucault argues that, given the two spatial and temporal metaphors of the principle of sympathy, this sympathy explains how things grow, develop, inter-mingle, disappear, die, yet endlessly re-find themselves again (24).

In the classical age, there is a general method of analysis that classifies signs into a table of differences that are organized in order of complexity and represent the order of objects in the world. Since the time of Don Quixote, writing has suddenly taken on a new form, and its context has changed as “world prose” and a vision based on similarity. The epistemological character of this course is representation. The category of representation gradually fades, and the gap between the classical and modern eras appears in the late eighteenth century. In the modern era, there was a separation between words and objects. In this case, the words reflect the subject. Importantly, Foucault used space and temporal metaphors in classical and modern times. According to him, the scientific classification table of the classical period was mostly formed in the realm of place. That is, the relation between beings had a spatial character, but with the disintegration of the classical order and the emergence of the new age, work, life, and language were explained as the three main categories of modern order over time. Therefore, the laws of history were effective in the analysis of production, explanation of living organisms, and linguistic groups (Zeimaran 1999:119).

He uses the metaphor of Velasquez’s painting, *Las Meninas* (High-Level Women), in her book “Order and Objects” to describe classical society. In this painting, everything is a representation and what is absent is a representative subject (Foucault 1971:ii; Kachooyan 2003: 120). In this painting, three components play a key role;

what represents or representational, what is represented or the goal, and ultimately the representational relationship between the representation and the goal. From Foucault's point of view, it is not possible for the classical mind to go back to itself and look at itself while constructing mental images of objects. What is absent in the classical age is the "man" who evolves only in the modern age and would be declined and died at the end.

In the modern era, with the formation of disciplinary society and panopticon architecture, new institutions and sciences were created in the field of humanities such as psychology, psychoanalysis, anthropology, criminology, and so on.

8-4. Types of Spatial Metaphors in Foucault's Theories

The main metaphors in Foucault's works and texts are structural (source-target), ontological (event-oriented) and orientational (spatial) based on Lakoff's theory. These metaphors are:

8-4-1. Panopticon Power and Spatial Metaphor

Michel Foucault used the spatial metaphor of "Panopticon" In his important book "Discipline and Punish." Panopticon power or Panopticon/panoptic (derived from the Greek root, ponotes) means a look that sees everywhere. In today's language, it is considered the control center (Burns 2002:110). The idea is a metaphorical extension of the architecture of the Panopticon prison, invented by the eighteenth-century jurist philosopher Jeremy Bentham. Jeremy Bentham received the plan from his brother Samuel Bentham. He realized that building factories and tools alone was not enough to industrialize Russia and required skilled labor. Each person had to be thoroughly trained to occupy a certain position in the factory, and this played a major role in establishing discipline among the workers, which in turn required a new technique of power. By designing Russia to build the Russian School of Art, he tried to develop a new technique for disciplining workers, students, and educators. Jeremy Bentham used this technique to prove prison discipline and rehabilitate prisoners and designed the panopticon prison. He realized that this technique could be spread throughout society to create a disciplinary and efficient society. The design of the building included a circular building around it and a tower in the center. The guards in the tower were able to see, watch and monitor all the actions and behavior of the prisoners. Foucault argued that this seemingly simple architecture caused a fundamental change in the way people were governed and subjugated and that the result was the disciplinary society of the present age (Moghadam Heydari 173). Thus, Foucault's panopticon metaphor is place-foundation. He has moved from the discourse of space understood through his images and metaphors to the realm of real space; that is, where discourse and architecture are part of power relations and processes (Fontana-Giusti 2013: 139). "Discursive spatialization in Foucault's writings includes space comparisons, metaphors, configurations, and strong lively images... Foucault distinguished the spatial metaphors used simply as descriptions from the ones he 'advanced' and studied as objects. Indeed, the last thing he identified as the seventeenth-century nature was that

the signs of epistemological transformations were observable in the specialization of knowledge, which were regarded the key factors in the constitution of knowledge as science” (138-139).

In other words, he has embodied or objectified the modern world as a disciplinary field or society. According to Lakoff, Foucault used the metaphor of the machine or the panopticon prison as the conceptual domain of the source to explain the abstract domain of the target (modern society). Foucault used the metaphor of the machine to explain the power of the panopticon ” The Panopticon is a machine for dissociating the see/being seen dyad. In the peripheric ring, all are completely seen, without ever seeing any thing; they can see every thing in the central tower without ever being seen”(Foucault 1977:201-202). Foucault sees a close connection between power and resistance. To understand the power of the opposite point, he focuses on resistance and refers to resistance as a chemical catalyst. So Foucault’s metaphor of the panopticon is closely related to the metaphor of his disciplinary society. One of the characteristics of a panopticon is that a small number can monitor many people. Hence, “the panopticon can cut the number of those who exercise power and at the same time increase the number of those to whom power is exercised” (206). Weber’s concept of “iron cage” (Weber 2005:124) evokes Foucault’s concept of “discipline”, but Foucault reduplicate this concept in a new way in his works.

8-4-2. Heterotopia as a Spatial Metaphor

Heterotopia is derived from the Greek word heteros, meaning “other,” and topos, meaning “place,” which is used in a broad typology to distinguish between heterotopia and utopia arrangements. Johnson believes that the metaphor of heterotopia “is essentially a medical term that refers to a specific tissue that grows in a place other than the usual place. “This tissue is not a disease or specifically dangerous, it is just located somewhere else, a kind of displacement” (Johnson 2006:3). Foucault used the concept of heterotopia in architecture in a lecture he gave in 1967 for the “Study Circle of Architects”. He means heterotopias in the architectural space including prisons, brothels, ships, museums, libraries, cemeteries, hospitals, cinemas, etc. According to Foucault, heterotopia is used to describe places and spaces without domination. According to him, there are six principles for describing heterotopia: Principle One: Every culture has its own heterotopia. Principle 2: Every heterotopia finds a specific function in the context of any society. Third, several heterotopias can coexist in a single location. Principle 4: Heterotopias are related to temporal fragments. Principle 5: In heterotopia, it is always assumed that there must be a system of entry and exit. Principle 6: Heterotopias have a function that remains strong with in connection with all spaces (Shurcheh 2014:78). Heterotopia includes other spaces that are neither physical(real) nor mental(ideal), but both at the same time. For example, it is when a person sees himself in the mirror. He uses the metaphor of the mirror for the dualism and contradictions, the real and the unreal, of the utopian manifestations. The mirror is a metaphor for utopia; because the image you see does not have an external exis-

tence, but it is also a heterotopia; that is, it is a place without a place.

8-4-3. Ocularcentrism Metaphor and Disciplinary Society

There is a close connection between the metaphor of the eye (gaze) the power panopticon, and the metaphor of the disciplinary society. The eye metaphor or “gaze” (and the fantasy of the guard, prison, or hospital, can be traced back to Jacques Lacan’s concept of the psychoanalytic gaze which referred to a state of discomfort and anxiety affected by the feeling of being under observation. As a result of such a feeling, an internalized viewpoint is formed, which leads to a lack of freedom and independence of the subject and so a feeling of fear in him. Foucault uses the term to control gaze that imposes restrictions on the person being watched (Foucault 1977: 250). In his book, “Discipline and Punish”, Foucault also examines the dominance and authority of meeting and looking in the form of monitoring the behavior and actions of prisoners. In his discussion of panopticon power, he emphasizes that all the prisoners were visible to the prison guard in the central tower, that the prison guard could look at any prisoner at any time, and that the prisoners would not know that they were under surveillance. Foucault believes that in the new age the prison guard’s gaze has expanded to permeate every system of regulatory control and power, in addition to prison; systems such as factories, hospitals, schools, and barracks are observed (Fontina Guisti 2011: 138). He believes in a new form of “look” in medical science from the eighteenth century. The medical view in the modern era also includes the encounter of meetings and speech in the formation of knowledge and science. Foucault believes that the visibility of the past belonged to those in power, but it was given to ordinary people and the authorities became invisible with the advent of modernity. He has used ocular metaphors to explain medicine. It has been based on a kind of perspective since the Renaissance. In fact, from this era onwards, visual metaphors, such as point of view and worldview, perspective, etc., have been prioritized (Zeimaran 84). Medical science was “the similar analysis of pathological data based on the visible space of the body and the same system of copying the understanding of what is being said (same words, the same game of metaphors)” (Foucault 2002:33). Thus, Foucault’s gaze looking for control is a metaphorical extension of Lacan’s concept of gaze and of Bentham’s universal superpower, which has become spatially universal in all social institutions.

8-4-4. Metaphorical Expansion Power of Wealth

In Foucault’s theory, the macro metaphor is the metaphor of power, and his other metaphors are a function of the metaphor of power. Foucault’s metaphorical reading is rooted in his theoretical apparatus of power. On the one hand, power in Foucault’s thought is a continuation of Hobbes and Nietzsche’s explanation of power, on the other hand, it is a metaphorical extension of Marx’s idea of wealth, but it is proposed with a new formulation. He uses the metaphor of physical science, “the micro-physics of power”, to analyze the capillaries and networks of power .

Foucault used the metaphor of the shepherd and the ship to describe power in the

Old Testament and in the Greek city: in the Old Testament, God-Shepherd metaphor is representative of relationship between the Jews with God. In the Greek city, the ratio of theologians is more like a relationship between a ship's captain and a ship's passengers" (Foucault 2010: 324). Ruling a ship is "taking responsibility for the sailors as well as simultaneously taking responsibility for the ships and cargo" (247). He believes that "governance was born on the basis of an ancient pattern, that is, the pattern of Christianity" (Foucault 2005: 29).

The concept of pastoralism in Christianity represents a form of power that ensures personal salvation in the Hereafter and is responsible for taking care of all members of society. 1. The shepherd rules over the flock and each of its members and not over the pure land. 2. The flock's existence is subordinate to the activity of its shepherd. 3. The shepherd pays attention to the needs of his flock individually and collectively (Hinds 1996:140-142). According to Lakoff and Johnson's conceptual metaphor, the shepherd is the conceptual domain of the source, Jesus Christ is the conceptual domain of the destination. The sheepfold is the conceptual domain of origin; the status of believers is the conceptual domain of destination; finally returning the sheep to the fold is considered the conceptual domain of origin; and the salvation of people by the Messiah is the conceptual domain of destination.

From the eighteenth century onwards, ecclesiastical power lost much of its power, but took on a worldly form, which Foucault called "the modern framework of individualization or the new form of pastoral power." This metaphor implies that the government aims to increase the well-being of its citizens by fully, accurately, and partly regulating their behavior. According to Foucault, shepherding power is more concerned with the welfare of its subordinates not their freedom.

8-4-5. Philosophy and Theatrical Metaphor

Foucault used the metaphor of theater to objectify philosophy. Foucault describes Deleuze's thinking in his work *Theater of Philosophy*. Foucault believes that he has perceived and objectified things that were indistinguishable in the theater of philosophy since the mask had not been put on yet. "The masks of Plato, Duns Scotus, Spinoza, Leibniz, Kant, and all the other philosophers that appear in Deleuze's work and whom Foucault recalls while telling us that the philosophy approached in this Deleuzian way is no longer a thought but a theatre" (Fontana - Guisti 2011: 157).

Confirming Deleuze's approach, Foucault does not see his method based on the science of collecting and improving material things, but as something like theater. A theater in which the spinous aspects of the circle draw the center while the essence revolves around them like crazy planets (Foucault 2010:139-140). As Gilles Deleuze and Felix Guattari argue, the conceptual mask is the real cause for the clear expression that makes philosophy tangible, and this is the role that Socrates plays in Nietzsche in Plato and Zoroaster's works. The theater is a multi-stage space "in which we encounter the dancing of masks, the tears of bodies, and the gestures and movements of hands and fingers without any trace of representation (copying or im-

itation),” (Foucault 1977:171). Nevertheless, Foucault believes that the “delocalization of power” has occurred in modern society as if the king has disappeared from the amphitheater stage and we are locked in the panoptic architecture (217).

9. Conclusion

According to Lakoff’s theory, the main metaphors in Foucault’s texts are a complex combination of ontological, structural and orientational (spatial) metaphors, which often have overlapping and intertwined characteristics. His set of metaphors is influenced by two methodological metaphors of archeology and genealogy. Although, according to the book *“Words and Objects”*, the dominant concept in the pre-modern society is based on analogical analogy, contrary to Foucault’s view, metaphorical thinking and analogy are not only dominant in the pre-modern society, but are also active in the modern and contemporary period (Merquior 2010:84). In the Renaissance period, allegory was not dominant, but it often faced persistent and stubborn opposition. Also, analytical thinking is not only reserved for the classical period, but also observed in the modern and contemporary period.

Based on Foucault’s works, the metaphors that can be inferred in Foucault’s texts are mostly spatial and rooted in his theoretical apparatus. In the book *“Discipline and Punish”*, he has embodied or objectified the modern world as a disciplinary field or society. In addition to expanding the spatial metaphor of Jeremy Bentham Prison, Foucault’s panopticon architecture is the epitome of a gaze metaphor or a disciplinary eye. According to Lakoff’s theory (1993), although the society of disciplinary is a structural metaphor, it also has ontological and orientational (spatial) metaphors within it. So, it can be said that Foucault used the metaphor of machine or panopticon prison as the conceptual domain of the source to explain the abstract domain of the target (modern society). In Foucault’s theory, the metaphor of power plays a key role among his other metaphors. The power is exercised in many places. Although the space is less important than time in the conventional social analysis, it is considered a determining factor in the social, economic, and political functioning and organization of society in Foucault’s thought. In this regard, the important point in Foucault’s analysis is that most of Foucault’s spatial metaphors such as position, displacement, site, field, territory, domain, horizon, archipelago, region, and landscape have a military background that they are related to panopticon architecture and are associated with the panopticon architecture.

Spatial metaphors may have been mentioned by some thinkers, but Foucault presented it with a new formulation. In this process, metaphor is a “re-description of a reality” which, according to Derrida (1973), is tied to the phenomenon of repetition, power and language.

In correspondence with power, Foucault uses three metaphors of oppressive society, disciplinary society, and governmentality society. In addition, he sometimes uses many conceptual (source - target) metaphors such as the metaphors of an oppres-

sive society, disciplinary society, and governmentality society, and the continuation of Delusional thought, tense thinking, positive thinking, genital thinking, unclassified thinking, etc. to clarify his words. He has also been influenced by geological metaphors (archeology of knowledge), architecture (panopticon power), and physics. For example, Major Poetzl (1992) emphasizes that, in the archeology of knowledge, Foucault seeks to distance himself from biological analyzes based on nineteenth-century evolutionary models in favor of physical explanations ("time", "place", "causality" in the "theory of relativity" and "quantum mechanics").

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