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# Shaping the Concept of 'Mage' Through Image Schemas in Dragon Age 'Origins'

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**ABSTRACT**

Language shapes the human mind and its concept toward things. Using image schemas, in nowadays technology, even AI (artificial intelligence) can concept things in response to their creator negativity or positivity. This is reflected in one of the most selling games around the world in 2012 called *Dragon Age 'Origins'*. The AI in form of NPC (Non-Playable Character) inside the game reflects on the creator of the game on negativity or positivity toward the lexical concept of the mage. Through image schemas, shaping the lexical concept of mage deemed possible and proved the negativity or positivity creator of the game toward mage. This research analyzes the cognitive-semantic process of image schema and shaping the concept of 'mage' by describing kinds of image schemas exist in the *Dragon Age 'Origins'* Game. This research is also aimed at analyzing kinds of image schemas and describing the image schemas which shape the concept of 'mage' itself. The methodology used in this research is qualitative where participative observation is employed in five stages and documentation. The results show that there are four image schemas existing in the game and those image schemas shape the lexical concept of 'mage'.

*Keywords:* cognitive-semantic, image-schema, metaphor, game

## INTRODUCTION

Language is essential in our daily lives and the use of language itself is bound to our lives. Some people use language in order to convey their messages, feelings, and intentions in any kind of situation possible (Fromkin, et al., 2003). The use of metaphor, for example, is used to make jokes, convey people's feelings, and intentions toward speakers. Zanotto's (2008) view on metaphor is that it used in our daily lives whether we are aware or unaware of it. By using a metaphor, we are able to communicate or even share our thoughts and concepts which literal meaning cannot convey.

Metaphor, in cognitive linguistic point of view, is not simply a language, but reflects 'deep' correspondences in a way that conceptual system is organized (Evans and Green, 2006). Cognitive linguists such as Kovecses (2010) thought of metaphor as understanding one conceptual domain in terms of another conceptual domain which is divided into source and target domain. The metaphor is used and applied in any kind environment and situation which the flexibility of the metaphor depends on the reason of metaphor used, for example, might be humor,

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showing affection, showing modesty, and so on, even in a computer game the metaphor exists and it is used within. Computer game itself consists of language; whether it is spoken or written, yet most of the language is an abbreviated and innovative form of language (Nilsson, 2009). This virtual world existed in order to create new experiences of the game involved in every aspect which is somehow similar to real-world experiences such as buying, selling, romance, politics, journey and so on. In contrast with the real world, this alternative world can only be accessed by virtual character as the player (the term for a person who plays the game) creates and becomes one in order to interact with the aspects within the game. As all Role-Playing Game allows players to assume a fictional character that they control and customize while playing a game (Nilsson, 2009).

Image schema, as structures in human cognition which emerge from our bodily and social interaction with the environment at a conceptual level, is defined within the framework of Cognitive Linguistics (Kovecses, 2010, Santibanez, 2002). The Image schema does not employ conceptual elements of knowledge such as traveler and destination which is the detailed concept, but rather it is conceptual elements of image schema such as the initial departure and the arrival destination which has similar elements (Kovecses, 2010).

The image schemas is one of the basic schemas derived from the concept of our daily life as we manifest yourself as an animate object placed in, on, below, sided, front or back inanimate object and feel every element in object itself (shape, texture of the object, colors, etc.) and it serves to unify the different sensory and motor experiences while they manifest themselves in a straightforward fashion (e.g. we know that as a human we have body parts which have their own function such as eyes to see, legs to walk, brain to think, and more) and they may metaphorically be projected from realm of physical to abstract (e.g. we usually speak and share our thoughts through the use of metaphor or even labeling our work status such as the head of cultural arts department, my right-hand, and more). Human explore objects, experience the objects as containers, and feel the natural law such as gravity that ensures the object to fall, the feel of the object and the shape of the object itself and thus this experience occurs repeatedly with or without human consent (Citraresmana, 2016, Kovecses, 2010, Evans and Green, 2006, Santibanez, 2002, Hampe, et al., 2005).

The term of 'image' in image schema is referred to imagistic experience relates to and derives from our experience of the external world means that it is not only restricted by sensory experience of visual perception but also encompasses holistic sensory-perceptual experience, and the term 'schema' in image schema refer to abstract concepts consisting of patterns emerging from repeated instances of embodied experience (Citraresmana, 2016, Evans and Green, 2006). Evans (2007) made a classification of image schemas and divided into nine main classifications as below:

| | |
|---|---|
| SPACE | up-down, front-back, left-right, near-far, centre-periphery, contact, straight, verticality |
| CONTAINMENT | container, in-out, surface, full-empty, content |
| LOCOMOTION | momentum, source-path-goal |
| BALANCE | axic balance, point balance, twin-pan balance, equilibrum |
| FORCE | compulsion, blockage, counter-force, diversion, removal of restraint, enablement, atraction, resistance |
| UNITY/ ITERATION | merging, collection, splitting |

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| | |
|---|---|
| MULTIPLICITY | part-whole, count-mass. link(age) |
| IDENTITY | matching, superimposition |
| EXISTENCE | removal, bounded space, cycle, object, process |

*Taken from Evans, 2007 [4]*

Because of our constant interaction with the object, for example, containers of all shapes and sizes, we naturally learn the "logic" of containment and so do the rest applied in most schemas (Hampe, et al., 2005). Hampe (2005) points out three important aspects of image schemas can be emphasized; (1) making our bodily experiences have a meaning for us to understand, this can be understood that meaning itself is recurring structures and patterns involved with our sensory-motor experience and usually operates beneath level of conscious awareness, (2) it must contain a logic of image-schematic structure, for example, CONTAINER schema consists of spatial and bodily logic (elements of interior, boundary, and exterior) that makes it possible for us to make sense of and act accordingly within our ordinary experience, (3) Image schema must be understood holistically, for example, SOURCE-PATH-GOAL must be understood whole and cannot be chopped into SOURCE or PATH only but the whole shape or contours of image schema. Dewey (in Hampe, 2005) argued that the underlying continuity connects our physical interactions in the world with our imagining and thinking activities. In one sentence can occur two or more image schema which is correlated with each other and possess the variation of degree schematicity (Citraresmana, 2016). In order to understand image schema, treating it holistically without leaving out its abstract cognitive structure or structures of a bodily (sensory-motor) process points out that image schema can be applied as an abstract domain which is categorized into the target domain.

The one to be sure example is computer game RPG (Role Playing Game) Strategy titled Dragon Age Origins developed by BioWare. Dragon Age 'Origins' is a single-player game means only playable for one person without any other playable character presented in the game, in other words, this game only focused on the interaction between player character and non-player character (NPC).

## METHOD

The game itself is giving players a lot of information in form of utterances and written consist of morphemes, phrases, clauses, and sentences which may consist conceptual metaphor and the image-schemas. The image-schema, as a part of a cognitive process, used in the game is related to cognitive linguistics which is discussed in this paper. This research uses qualitative method of participative observation means the writer must participate in the social situation in order to attain reliable and valid data (Afifuddin and Saebani, 2012, Mulyana, 2006, Sugiyono, 2008), however, due to the social situation occurred and existed within the game is virtually accessible, the researcher must manifest himself as a virtual character in order to attain the data from the game itself and participate in the virtual social situation the game offered.

There are some stages must be done in order to attain the data such as character creation stage, documenting stage, analyzing stage, and evaluating stage as follows:

### The 'Character Creation' Stage

The character creation stage means the writer execute the game and create and manifest as a virtual character as one of the three different races offered in the game in order to continue the research and then focusing on finding image schema metaphor in the game. This stage function is important

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in order to obtain the intended data.

### The Observation Stage

This stage means that the writer observes the subject, the behavior of the subject, the interaction of the subject, and the surrounding. The writer uses participative observation because the writer imposes himself as a virtual character in order to interact with the surrounding of the virtual worlds; the NPC, the objects, the quest, storyline, etc.

### The Documenting Stage

This stage means that if the writer finds the data intended, a screenshot will be taken to save for the analyzing stage. During this stage, the writer carefully screenshots with the background in order to capture the scenery happened.

### The Analyzing Stage

This stage is analyzing and describing the motion schema metaphor data based on the theories. This stage will be analyzing the motion schema metaphor.

### The Evaluating Stage

This stage evaluates all stages done before. This is an important step to conclude the analysis which describes motion schema metaphor in the game.

The result of this study can be useful for academic purposes related to Cognitive-Semantic. Moreover, this study can also be considered as an attempt to enhance people's interest in Cognitive-Semantic and open the possibility of analyzing language through the game, particularly metaphor and Image Schema.

## RESULT AND DISCUSSION

### Data 1

"This gilded cage is the only world you know. **Found to be sensitive to magic at a young age, you were torn from your family** and **grafted** here as an **apprentice**."

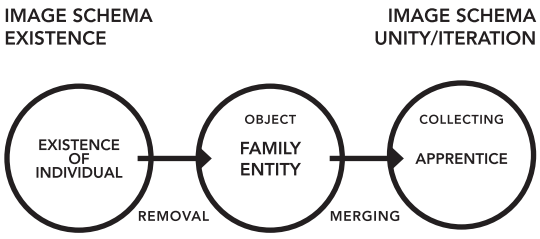


Figure 3.1 Correlation between Image Schema Existence and Image Schema Unity/Iteration

From the data above, we can create the schema of both EXISTENCE and UNITY IMAGE SCHEMA correlations.

The use of lexical items **torn, from, family, grafted, apprentice** and **phrase Found to be sensitive to magic at a young age** shape lexical concept of the mage as a frail, feeble entity. The concept of the mage as a frail and feeble entity occurs because the image schemas EXISTENCE that embodies frailness in the clause "You were **torn from** your **family**", and UNITY that embodies feebleness in the clause "(You were) **grafted** here as an apprentice." consist ellipsis phrase. Both EXISTENCE image schema and UNITY image schema plays the role of the abstract domain which the abstract cognitive structure or meaning is understood by the logic of the image schemas themselves such as the bodily experience of EXISTENCE consist of removal and object.

UNITY image schema consists of collecting and merging. As we can see from the figure above the image schema collecting and merging is shown with the indication of the black arrow which we can imply that the player (represent by the lexical item 'you') was belonged to entity that is existed and named as 'family' and the removal from the entity 'family' happens due to occurrence of **'Found to be sensitive to magic at a young age'** clause. The removal

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that occurs thus making one of the once-part-of-the-family entity independently exist then the unification happens as this independent entity that existed is actually merged due to the occurrence of phrase 'grafted' that has the lexical meaning of **'a piece of healthy skin or bone cut from one part of a person's body and used to repair or a piece cut from one living plant and attached to another plant so that it grows there'** which is showing the existence of the entity due to the lexical meaning of 'grafted'. Also, the occurrence of the lexical item 'grafted' create a gives the concept of the entity as dependent and feeble entity. Again, the occurrence of two lexical items under the circumstances shown in phrase **'Found to be sensitive to magic at a young age'** the removal that belongs to EXISTENCE IMAGE SCHEMA and merging that belongs to UNITY IMAGE SCHEMA occurs due to '**grafted** here as an apprentice'. Thus, it can be concluded that MAGE IS EXISTENCE shaping the lexical concept of the mage as '**frail entity**' and MAGE IS UNITY shaping the lexical concept of the mage as '**feeble entity**' and by combining both of the image schema. The lexical concept that occurs is **MAGE IS FRAIL AND FEEBLE ENTITY**.

### Data 2

"This is why the Harrowing exists. **The ritual sends you to the fade**, and there you will face a demon, armed with only your will."

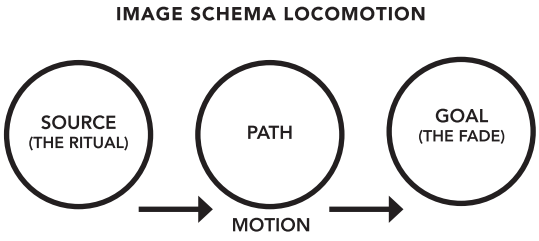


Figure 3.2 Image Schema Locomotion

From the data above, we can create the schema of LOCOMOTION as below.

The use of lexical items **the ritual sends, you, to, and,** the **fade** gives a concept of the image as a transportable entity. The concept of the image as a transportable entity occurs because the image schemas LOCOMOTION that embodies transportable entity in the clause 'The ritual **sends** you **to** the fade'. LOCOMOTION image schema plays the role of the abstract domain which the abstract cognitive structure or meaning is understood by the logic of the image schemas themselves such as the bodily experience of LOCOMOTION consist of initial departure (source), motion (path), and arrival destination (goal). We can imply that the source for the player (implied by lexical item 'you') is **'the ritual'** and path as in verb phrase **'sends you to'**, then the goal which is **'the fade'**. In another word, the concept of mage as transportable entity can be understood with the image schema elements of LOCOMOTION such as source-path-goal with the reason; the player initial departure is the ritual and the motion player do which is in verb phrase 'sends you to' occurs throughout LOCOMOTION image schema in order to arrive at destination the fade via motion. This will not be understood only by source or path or only goal to get the holistic message. Thus, it can be summarized MAGE IS LOCOMOTION shapes the lexical concept of 'mage' as a transportable entity.

### Data 3

"Every mage **must go through** this **trial by fire**. As we succeeded, so shall you."

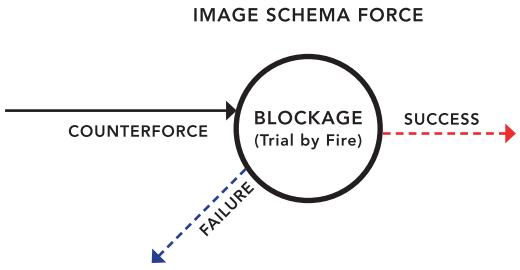


Figure 3.3 Image Schema Force

We can create the schema of FORCE as

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below.

The use of lexical items **must go, through** and **trial by fire** shape lexical concept of the mage as a suppressed entity. The concept of the mage as a suppressed entity occurs because the existing of image schemas FORCE that embodies suppressed entity in the clause **"Every mage must go through this trial by fire"**. FORCE image schema plays the role of the abstract domain which the abstract cognitive structure or meaning is understood by the logic of the image schemas themselves such as the bodily experience of FORCE consist counterforce, blockage, and removal of restraint.

We can imply that counterforce is the action of the doer which is presented by verb phrase **must go through**, the blockage is in the idiom **'trial by fire'** and the removal of restraint is the success or failure of counterforce action. The concept of mage as suppressed entity can be understood with the image schema elements of FORCE with the reason; the player (shown by lexical item 'you') must undergo the blockage indicated by idiom **trial by fire** that hold the meaning of **'testing one able to perform well under pressure'** which means the blockage is **'trial by fire'** itself is conceptualized as blockage with opposites force and thus to penetrate the blockage it must be done with the other forces and this process thus create a FORCE elements; counterforce with two result; it is either succeeded or failed. The opposite force is in the action which is represented in verb phrase **must go through**. The removal of the restraint thus might happen by the successful penetration of the blockage and the result of what the successful will be which is indicated by the phrases **as we succeeded, so shall you**. The two possibilities might occur during the counterforce phase where two opposite forces; forces from the action and forces from the blockage clashed which is indicated in the figure by the black arrow and the result that is in blue arrow indicated the failure of the action which is resulted in 'bounce projection' and red arrow that indicated 'permeate projection' as an indication of 'success'. Thus, it can be summarized MAGE IS FORCE shapes the lexical concept of MAGE IS SUPPRESSED ENTITY.

**Data 4**

**"Someone else thrown to the wolves. As fresh and unprepared as ever."**

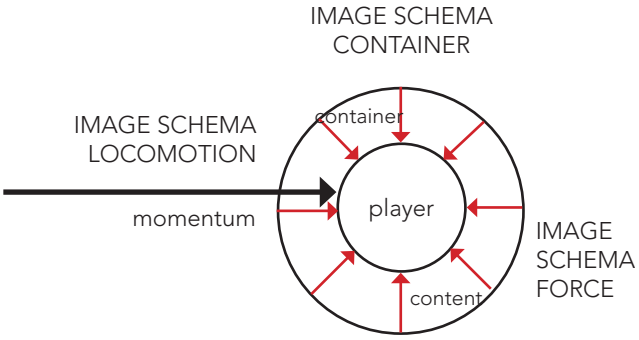


Figure 3.3 Correlation between Image Schema Locomotion, Image Schema Container, and Image Schema Force

From the analysis above, we can create the correlation of the three schemas as below.

The use of lexical items **thrown, to, the, wolves, fresh,** and **unprepared** shape lexical concept of the mage as an edible entity. The concept of the mage as an edible entity occurs because the existing of image schemas CONTAINMENT, LOCOMOTION, and FORCE that embody edible entity in the clause '**Someone else thrown to the wolves** as **fresh** and **unprepared** as ever.' These image schemas play the role of the abstract domain which the abstract cognitive structure or meaning is understood by the logic of the image schemas themselves such as the bodily experience of CONTAINMENT consist of container and content, LOCOMOTION consist of momentum, and FORCE consists only attraction. We can imply for the CONTAINMENT image schema that a container is an abstract place which this abstract place is signified by noun phrase **the**

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**wolves** and characterized as '**where danger lingers**', and content itself is signified by phrase **someone else** which is implied to the virtual character.

LOCOMOTION image schema consists of momentum which is signified by the verb **thrown** as the momentum of the motion to have occurred. FORCE image schema consists of attraction signified by the phrase **fresh** and **unprepared** and characterized as 'new and still untouched'. The concept of mage as an edible entity can be understood with these image schemas elements with the reason; the player (signified by the lexical items **someone** which in the context the virtual character arrived at the destination and welcomed by Non-Playable Character named Mouse) was forcefully placed in the container through the momentum signified by verb **thrown** and arrived at container filled with dangerous content that is metaphorically characterized by the noun phrase **the wolves** and content which is an animate entity is attracted to the player. Thus, it can be summarized MAGE IS LOCOMOTION, MAGE IS CONTAINER and MAGE IS FORCE shapes the lexical concept of 'mage' as the edible entity.

## CONCLUSION

According to the data analysis above, it can be concluded that the lexical concept of 'mage' is shaped a variety of negative entities rather than positive in accord to the image schema which is shaping the lexical concept of 'mage' such as mage as frail entity in MAGE IS EXISTENCE and feeble entity in MAGE IS UNITY, transportable entity in MAGE IS LOCOMOTION, suppressed entity in MAGE IS FORCE, and edible entity in the correlation of Image Schema such as MAGE IS LOCOMOTION, MAGE IS CONTAINER, and MAGE IS FORCE.

The negativity lexical concept of 'mage' as those entities above can only be achieved through image schemas elements and its image projection in that is employed such as; EXISTENCE image schema element consists of removal and object in data 1 collaborated with UNITY image schema element consist of merging also in data 1. LOCOMOTION image schema consists of source-path-goal in data 2 and momentum in data 4, FORCE image schema consists of counterforce and blockage in data 3, and attraction in data 4, CONTAINER image schema consists of container and content in data 4. While image schemas can be employed independently to shape the lexical concept of mage, some of them, however, are correlated between each other to shape the lexical concept of 'mage' holistically in data 1 and data 4 which is implicit and existed in Dragon Age Origin by BioWare.

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