



## A Cognitive- Semantic Study of Love Metaphor in Mawlawi Poems

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### Abstract

This study is entitled "A Cognitive Semantic Study of Love Metaphor in Mawlawi Poems". It is an attempt to construe the semantic aspects of Mawlawi's poetic texts in light of the cognitive semantic approach. The study, through a linguistic and cognitive analysis, clarifies the way meaning is constructed in the selected poems. It adopts the theoretical framework proposed by the cognitive semantic theory of metaphor. That is, according to the cognitive theory of metaphor, it explores the metaphorization of LOVE in the selected poems. In cognitive approach to metaphor, an abstract concept named the target domain is understood in terms of another called the source domain (usually concrete). The source domain is a conceptual domain used metaphorically so as to understand the abstract target concept, i.e., the target domain is a conceptual domain interpreted through the source domain. The current study investigates the ways in which LOVE as an abstract target concept is construed in terms of other source conceptual domains. That is, the primary aim of the study is to scrutinize how LOVE is metaphorized in the poems, what are the source domains the poet relies upon so as to interpret the target domain of LOVE. In other words, what are the more concrete conceptual source domains that are metaphorically used in order to comprehend the abstract target concept of LOVE? Accordingly, the recent study is mainly concerned with conceptualization (the way LOVE is conceptualized) which is the cognitive processes of meaning-making. This means that, it illuminates meaning construction process in Mawlawi literature. The study first provides a brief introduction to Cognitive Linguistics and then the nature of meaning in cognitive semantic approach is highlighted. Following this, the cognitive approach to metaphor is presented. The last section is devoted to elucidating the metaphorical structuring of LOVE in Mawlawi's poems based on the contemporary theory of metaphor.



### About the Journal

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### 1.1 An introduction to Cognitive Linguistics

Cognitive Linguistics is the approach to the study of language that explores the relationship between language, the mind, and socio-physical experience (Evans, Bergen, and Zinken, 2007, p. 2). This modern school of linguistics emerged in the 1970s and early 1980s as a reaction against formal approaches to language, particularly, Chomskyan linguistics (Evans and Green, 2006, p. 3). The most prominent linguists who advocated this linguistic school were Langacker, Lakoff and Talmy. The general consensus among these linguists is that meaning is so central to language that it should be given the main emphasis in research. Cognitive linguists claim that language is all about meaning (Geeraerts, 2006, p. 3).

From a cognitive perspective, language is a mental phenomenon, it is part of the general cognitive abilities of the human mind. This claim rejects the belief that human mind is modular and contains discrete neutral units with various functions. This is the view of generative linguists who claim, mind consists of several different systems (modules) each with its own distinctive features, such as the language system and the vision system (Crystal, 2002, p. 297). Cognitive linguists rather refute a modular model of mind and approves the non-modularity thesis. Accordingly, one of the main tenets of Cognitive Linguistic approach is that language is not an autonomous cognitive faculty. It is not situated in a specific module in the human mind. According to this tenet, language is not separated from nonlinguistic cognitive abilities (Croft and Cruse, 2004, p. 1). That is, all cognitive abilities including language function together as a general system. In this regard, the grammatical structures are reflections of that general ability, putting it another way, language does not only mirror human linguistic abilities, rather, it echoes the entire cognitive system.

From a cognitive perspective, metaphor -as will be explained later- is also a mental or cognitive phenomenon. It is first structured as a pattern in the mind and then manifested in linguistically different ways. This mental pattern or structure is known as conceptualization. Cognitive linguists, also, deny the separation of linguistic components/levels into phonology, morphology, syntax, semantics and pragmatics. They argue that there are general principles applying to all aspects of human language. So as to prove this assumption, metaphor is relied upon (Evans, 2012, p. 131).

Another tenet of Cognitive Linguistics is that “knowledge of language emerges from language use” (Croft and Cruse, 2004, p. 1). This tenet is a denial of the notion of Universal Grammar (UG) proposed by Noam Chomsky. According to Chomsky’s UG, the human brain carries an innate grammar and linguistic knowledge emerges from that innate UG (Robert, 2016). He argues (see Chomsky, 1986) that humans possess explicit linguistic knowledge which has no basis in verbal experience, the linguistic knowledge is based upon a number of principles intrinsically stored in the mind. However, the Cognitive linguists reject the existence of the innate linguistic knowledge and claim that “categories and structures in semantics, syntax, morphology and phonology are built up from our cognition of specific utterances on specific occasions of use” (Croft and Cruse, 2004, p. 4). This is in line with Wittgenstein’s view who asserts that grammar is internally associated with human life and action, our grammars are embedded in our use of language and conditioned by our forms of life, hence, it is in the stream of life not in the human mind (Peters and Stickney, 2017). Thus, linguistic knowledge is not genetically inherited, it rather emerges from external experience and daily usage of language.

### 1.2 Cognitive Semantics

Cognitive semantics is a subfield of Cognitive Linguistics. Meaning in cognitive semantics (CS) is conceptual, i.e. it is part of the general encyclopedic knowledge. In other words, in a cognitive approach to language, linguistic meaning and encyclopedic meaning are

inseparable. That is, linguistic meaning is not autonomous, it is not encapsulated in an isolated mental module named lexicon. This aspect of CS is a denial of the generativists' perspective when postulating that linguistic and encyclopedic meanings are different, it is the lexicon that carries linguistic specifications of meaning (Paradis, 2003, p. 250). Yet, in the view of cognitive semanticists, the dividing line between linguistic and non-linguistic meanings are refuted.

The meaning of a lexical item in CS is reference to the concept represented in the speakers' mind based on the speaker's experience and interaction with the external world. And *concept* is a mental description (Lobner, 2013, p. 19). It is constructed in the mind as a result of human experience and interaction with the real world. Thus, in CS meaning is not denotational, it is not the relationship between a linguistic form and what the form refers to in the physical world. This was the perspective of the realistic approach to semantics (see Allwood and Gardenfors, 1999). But in CS, the meaning of a linguistic expression is the relationship between the expression and what it refers to in the speakers' thought, i.e. *concept*. In other words, "meanings that are conventionally associated with words and other linguistic units can be equated with concepts" (Evans and Green, 2006, p. 158). Hence, semantic structure is conceptual structure in the cognitive paradigm.

In CS, the human interaction-particularly bodily experience- plays a significant role in assigning meanings to the linguistic items. According to cognitive semanticists "language itself does not encode meaning. Instead... words (and other linguistic units) are only 'prompts' for the construction of meaning" (Evans and Green, 2006, p. 162). Thus, meaning construction is conceptualization. Meanings are mental entities, i.e. "the prime slogan for cognitive semantics is: Meanings are in the head. More precisely, a semantics for a language is seen a mapping from the expressions of the language to some mental entities" (Allwood and Gardenfors, 1998, p. 21).

The claim that meaning does not fall outside the mind of the speaker is a denial of the objectivist-world-view assumed by the Anglo-American tradition in philosophy and truth conditional semantics (Evans and Green, 2006, p. 156). The root of this standpoint-associating meaning with the external world- dates back to Realism in philosophy which states the independent existence of real objects and their qualities (Hale, 2020). But the central idea in the cognitive paradigm is that meanings are mental entities, and semantics is the mapping of linguistic units onto conceptual structure (Paradis, 2003). This means that meaning lie in the realm of cognition. Accordingly, CS cognitively not objectively deals with meaning. It sheds lights on the way meaning is constructed via cognitive processes.

According to CS, meaning-construction is conceptualization. Human experience and interaction with the world are the key factor in the conceptualizations which in turn become embedded cognition. And language is the window into this embedded cognition. A conceptualization is symbolized through a linguistic sign which is the basic semiological function of language. (Langacker, 2000, p. 1). Accordingly, meaning for cognitive semanticists is representational, the cognitive semantic approach lays emphasis on the way meaning is represented in thought (Murphy and Koskela, 2010, p. 3). In light of this explanation, as Langacker (1991, p. 61) claims, meaning is cognitively constructed and is based on the speaker's construal. In brief, CS scrutinizes the way human beings conceptualize and express thoughts. In the practical part of the current study, how the poet, Mawlawi, conceptualizes LOVE and metaphorically expresses it, is highlighted.

### 1.3 The Cognitive Approach to Metaphor

Cognitive approach to metaphor, also known as Conceptual Metaphor Theory (CMT), emerged in the early 1980s with the publication of Lakoff and Johnson's book: *Metaphors We*

*Live By* (1980). Before the publication of this book, i.e., in the traditional view (classical theory of metaphor), the concept of metaphor was associated with the transmission of meaning. Metaphor was the transfer of meaning from one word to another. In other words, it was the use of linguistic expressions to denote something other than what they literary meant. In this view, metaphor was a rhetorical device, a linguistic/lexical phenomenon used with aesthetic purposes through which one thing was compared with another by implying that one was the other, (Kovecses, 2010, p. ix). Therefore, metaphor, in the classical theory, is in words not in thought.

The cognitive approach offers a new theoretical perspective of metaphor. In CS, metaphor is the comprehension of a concept in terms of another. According to Lakoff and Johnson (1980, p. 5), “the essence of metaphor is understanding and experiencing one kind of thing in terms of another”. Cognitive semanticists posit that the human thought is metaphorical in nature, i.e. in order to understand a concept, it depends on another. To Lakoff and Johnson (1980, p. 3) “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature”. If human thought is metaphoric, then language is essentially metaphoric because in CS language is a reflection of thought. Thus, in the cognitive approach to metaphor, there is no strict dichotomy between literal and figurative languages. In other terms, it rejects the understanding that metaphor is primarily used in the realm of rhetoric and poetic language, and poetic language is beyond ordinary language (see Lakoff and Turner, 1989, p. xi). From the point view of CS everyday conventional language is metaphoric.

In CMT there are two conceptual domains: Source and Target. The source domain is the domain from which metaphorical expressions are drawn in order to understand the target domain, i.e. the target domain is the domain that is understood via the use of the source domain (Kovecses, 2010, p. 4). For instance, LOVE is an abstract concept, the concepts of FIR, WOUND, MADNESS, MEDICINE and so forth can be used as source domains so as to understand it. Hence, cognitivists claim that metaphor is a cognitive device the human mind has developed to expand the scope of its understanding (Burkhardt and Nerlich, 2010, p. 9). Thus, metaphor has a cognitive function not an atheistic or artistic purpose as the traditional accounts of metaphor claimed.

The conceptual source domain offers a relatively rich knowledge structure for the target concept, i.e. the cognitive function of these metaphors is to enable speakers to interpret the target concept by means of the structure of the source concept (Kovecses, 2010, p. 37). Speakers map their knowledge of the source domain into the target. This cognitive process (transfer of knowledge) is named mappings, and the core of metaphor in CS is cross-domain mappings.

For example, we understand the concept of ARGUMENT in terms of the concept of WAR. Each of these conceptual domains involves several connected elements. The conceptual domain of war embraces weapons, attack, defense, victory, defeat, each of these components can become the basis for a number of metaphoric expressions manifesting the domain of ARGUMENT (Semino and Demjen, 2017, p. 29). The following examples taken from (Lakoff and Johnson, 1980) are linguistic manifestations of the conceptual mapping ARGUMENT IS WAR.

- Your claims are *indefensible*.
- He *attacked* every weak point in my argument.
- I have never *won* an argument with him.

Thus, we speak of an argument in terms of war, i.e. in taking about an argument the linguistic expressions associated with war are used. So, the domain of WAR is the source structure and ARGUMENT is the target. This is because in our thought we map the knowledge we have on

the source domain (war) into the target domain (argument). This mapping structures a formula or pattern at the conceptual level: ARGUMENT IS WAR which can be linguistically expressed as the above utterances. Figure (1) explains the cross-domain mappings between the source and target domains:

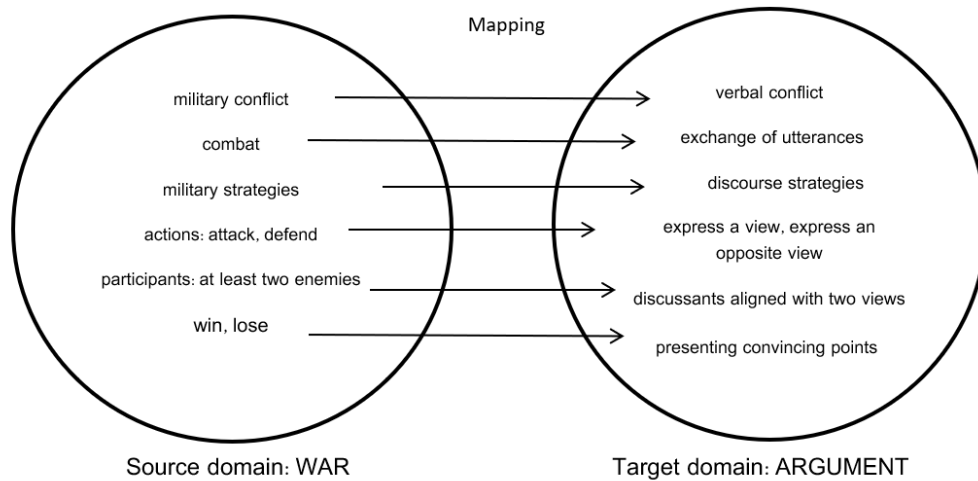


Figure 1: Conceptual Mapping in Argument IS WAR Metaphor (Adapted from Semino, and Demjen, 2017, p. 30)

Accordingly, the verbal conflict is construed as military conflict, the exchange of utterances is pictured as combat. Discourse strategies are compared to military strategies. Just as there are wins and losses in a physical war, there are wins and losses in an argument. In war, there are enemies and opponents, and debaters are thought of as opponents, attacking and defending each other's views. Therefore, ARGUMENT is conceptualized as WAR. This conceptualization occurs at the conceptual level/in the human mind, and formulates the pattern ARGUMENT IS WAR, this pattern is linguistically represented as abovementioned utterances. Thus, the conceptual metaphor theory distinguishes the conceptual metaphors and the metaphorical linguistic expressions (Abdulla, 2019, p. 44). The conceptual metaphors are the cross-domain mappings between the source and target domains. They are the patterns structured in thought. Yet, linguistic metaphors (the words, phrases, sentences etc.) are manifestations/surface realizations of the conceptual mapping or the pattern. That is, the metaphorical linguistic expressions mirror the conceptual metaphors (Lakoff, 1993, p. 203). It is in this sense that metaphor is in thought not in words, it is a cognitive (not linguistic) phenomenon. What structures the ARGUMENT IS WAR metaphor is not particular linguistic expressions, it is the mapping across conceptual domains, from the source domain of WAR to the target domain of ARGUMENT, i.e. metaphor is not a matter of language, but of thought, what is primary is the mapping and the language is secondary (Lakoff, 1993, p. 208). In the cognitive approach, a formula: TARGET DOMAIN IS SOURCE DOMAIN is used to describe the metaphorical link between the domains. In the practical part of the current study, the conceptual metaphors are first presented in the form of this formula (for instance, LOVE IS FIRE) and the verses of the poems manifesting the underlining conceptual metaphor/the formula are given, following this, there will be a detailed analysis of the poetic texts.

## 2.1 The Conceptualization of LOVE in Mawlawi Poems

As mentioned earlier, metaphor in the cognitive approach, is a cross-domain mapping between two conceptual categories. It is epistemic, a mental phenomenon. It is a pattern on

the basis of which the expressions obtain their metaphoricity (Abdulla, 2019: 45). In his poems, Mawlawi, creatively and artistically expresses the structural conceptual metaphors formulated in his thought. He often makes use of natural scenery in order to conceptualize LOVE. He also uses image metaphors so as to depict the mapping of his conceptual structure. Image metaphors are also on the basis of conceptual mapping, in which a mental image is mapped onto another mental image by virtue of their internal structure (Lakoff, 1987, p. 2019). Thus, in this kind of metaphor which is a resemblance-based metaphor and used commonly in poetic texts two conceptual images are mapped. The target image is construed in terms of the source image. Mawlawi metaphorizes LOVE in many different ways, i.e. he depends on various conceptual source domains as a means to construe LOVE as a target concept. The rest of the present work gives a cognitive semantic analysis of his poetic texts.

## LOVE IS FIRE

نازیم ناهیر دوری بی آلی تو  
جستهم کمرده وه بوول، شهمال بمرده پهی کز (p. 54)

This verse represents the conceptual metaphor LOVE IS FIRE, in which the abstract concept of LOVE is understood in terms of the concrete concept of FIRE, i.e., LOVE is the target domain and FIRE is the source domain. This poetic sentence metaphorizes the psychological state of the poet and the painful effects of love. The *fire*-ناهیر of the beloved's *distance*-دوری has burned the poet's body and turned it into *ashes*-بوول. The *wind*-شهمال has taken his ashes to the mountains. The poet aims to point out that the fire of love has mixed his ashes with nature. Nature and its objects are witnesses to his love. In other words, he has given his love a divine attribute. Just as the love of God is melted into all the objects of nature, so Mawlawi's love has integrated into nature and its phenomena. In this pair of lines, Mawlawi highlights the negative effect of love and relies on fire to interpret and understand this effect. In other words, there are two poles: love and fire, the poet relies on fire so as to explicate the pole of love.

شهراره ی گریه ی ناری مه هجووری  
کمردهن وه غوبار کونگای سهجووری (p. 73)

This verse expresses the conceptual metaphor LOVE IS FIRE in which the concept of LOVE (the target domain) is interpreted through the concept of FIRE (the source domain). The linguistic expressions: (شهراره-the spark of fire, گریه-flame, نار-fire) are the linguistic manifestations of the mental formula: LOVE IS FIRE. These metaphorical expressions signify the power and influence of love which has burned the *storehouse*-کونگا of the poet's *patience*-سهجووری. Thus, this example embraces another conceptual metaphor which is: LOVE IS POWER. Accordingly, love is fire, the beloved's *leaving*-مه هجوور is burning, a spark that turns the lover's patience into *dust*-غوبار. That is, the term (love) is a signifier which carries a number of meanings (signified): power, fire, burning, leaving, spark, and flame.

The conceptual metaphor LOVE IS FIRE has an experiential basis. It stems from the epistemological experience that man/the poet has about the negative effects of fire. A material that catches fire heats up, becomes red and is damaged. These effects are compared to the physiological changes that occur when a person falls in love, which include: body heating due to rapid heartbeat, redness of the face, mental damage/pain. The mapping is as follows:

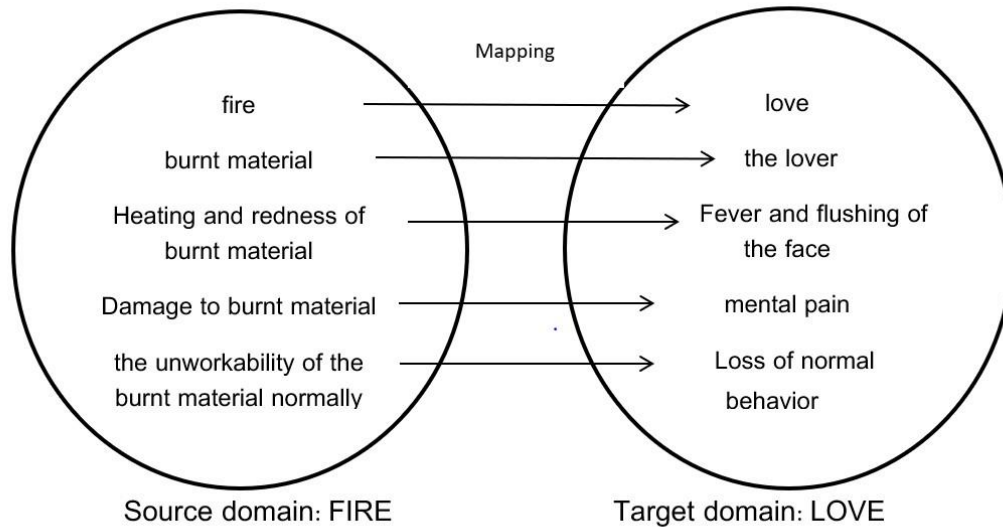


Figure 2: Conceptual Mapping in LOVE IS FIRE Metaphor (from Abas, 2022, p. 113)

Thus, the poet has transferred his knowledge of the source domain FIRE to the target domain LOVE. This means that the influence of love on the lover is the same as the influence of fire on a burnt material. Hence, love is pictured as fire, and the lover is compared to the burning material. The burnt material is heated. The lover's body is heated as well. The burning material turns red, which has been compared to the redness of the lover's face. The matter that burns is damaged, and the lover suffers mental pain because of the flames of love and does not behave normally<sup>1</sup>.

پای دل سفتهی دهر د سهر همدان سهختن  
وینت یاونموره های نهسیم ومختن (p. 252)

Here again, LOVE is conceptualized in terms of FIRE. The poet considers a piece of his *heart*-دل as a *foot*-پا. His heart is *burned*-سفته with the fire of love. The *earth*-هرد on which the poet places his heart (the earth of love) is hot and he cannot walk on it. The poet asks the *breeze*-نہسیم to blow and cool the earth of love. Thus, love is fire, the pain of love has burned the feet of the lover's heart, the lover cannot walk on the earth of love. He asks the gentle breeze to save his heart from the hell of love and cool the earth under his feet so that he can walk on it easily.

جامی چه سههیبای دیبای بالاکهت  
نالودهی غویار توزی پالاکهت  
جهی "قلب الاسد" تاوسانی دوری  
فینک کمرهوه جهستهی مهجوری  
بهلکهم شهرارهی نائیرهی فیراق  
نہسوچنۆ تمام سهوزهی نیشتیاق (p. 269)

In this poem, again, the poet expresses his psychological state and the painful effects of love through metaphorization. The metaphorical linguistic expressions: (*spark*-شهراره, *fire*-نائیره, *do not burn*-نہسوچنۆ) are the embodiment and conceptualization of LOVE as FIRE. Here the *distance*-دوری is heat or heat of *summer*-تاوسان, the heat of the beloved's distance is conceptualized as fire, and seeing-دیا of the beloved is *wine*-سههبا which can *cool*-فینک the poet's burning body. That is, here the wine of seeing the beloved cools the poet's

<sup>1</sup> For further information on LOVE IS FIRE metaphor and more the explanations see (Abas, 2022).

mind so that her distance does not burn the verdure of his love, i.e., the poet wants his love to remain *green*-سهموز (stay alive). Accordingly, the effect of the distance of the beloved and the survival of love can be explicated in terms of *summer*-تاوسان and spring, as the following figure explains:

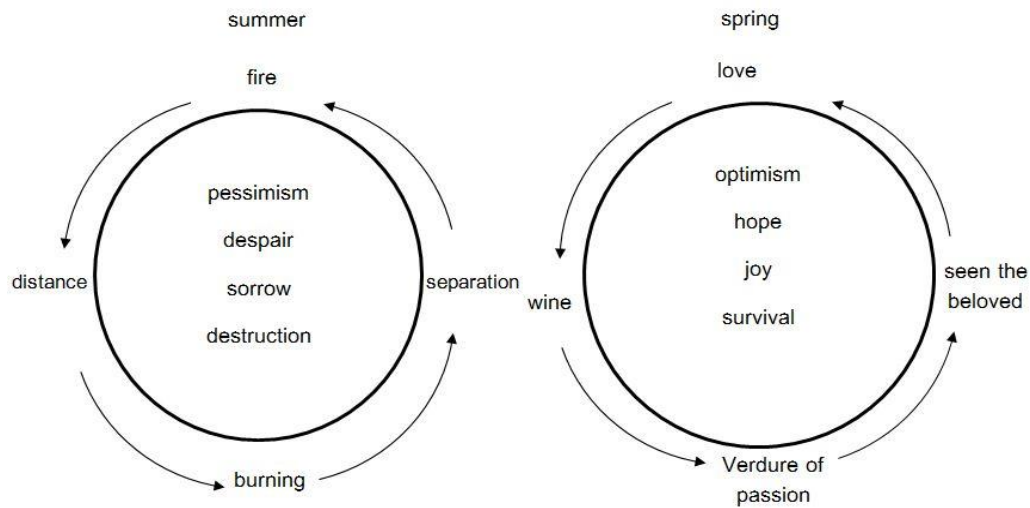


Figure 3: Love process in terms of summer and spring seasons

Thus, *summer*-تاوسان is a signifier that signifies: fire, distance, burning, separation, pessimism, despair, sorrow, destruction, and so forth. And spring indicates love, wine, *verdure of passion*-سهموزی نیشتیاق, seeing the beloved, optimism, hope, joy, survival, and so on.

## LOVE IS UNCONSCIOUS

هوشم بی هوشمن، فامم قامهت قاخ  
بوی دوری نازیز مهیوم نه دماغ (p. 50)

This verse conceptualizes LOVE as UNCONSCIOUSNESS. The poet is conscious at first, then becomes *unconscious*-هوش بی هوش under the influence of love, i.e. *distance from the beloved*-دوری نازیز. Thus, here the target concept of LOVE is interpreted from the perspective of unconsciousness. The poet's *understanding*-فام has gone-قاخ from consciousness to unconsciousness because of the distance of the loved one. Accordingly, the consequences of love as a signifier are multi-meaning: distance from the beloved, intoxication, loss of consciousness, lack of understanding.

ههی پهنیوی هوش، ههی شنیویای فام  
ههی عهقی عهس، ههی خهیالی خام (p. 51)

Here, also, the poet's state of *consciousness*-هوش is metaphorized by the psychological effects of love. Love has been associated with *mental confusion*-هوش پهنیوی and misunderstanding. The poet's mind is confused and his understanding is distorted and scattered. The *mind*-عهقل has fallen into the circle of absurdity-عهس, and the imagination has become an illusion. Thus, love/distance is perplexing and loss of consciousness, and loss of consciousness means lack of understanding, senseless and absurdity, illusion and *meaningless imagination*-خهیالی خام.

## LOVE IS MADNESS

تاکه‌ی چوون مهجنوون وئی همدان بم؟  
تاکه‌ی خهم زده‌ی باری هیجران بم؟ (p. 56)

This verse depicts the conceptual metaphor LOVE IS MADNESS. The poet views himself as *Majnun*-مهجنوون. In interpreting the abstract concept of love and its effects, he resorts to the madness of Majnun, a prominent lover of classical literature who went mad and abided in the wilderness-همردان because of his ill-fated love story. The poet asks how long he will be mad like Majnun, wandering from one land to another. How long will he be *sad*-خهم and mad because of the beloved's *leaving*-هیجران? The poet does not act like an ordinary person here. That is, the beloved's leaving is a heavy *burden*-بار on the poet and because of it the poet is still sad. The heavy burden of the leaving of the beloved has kept the poet in the wilderness.

نیسه دیده‌ی دل دیوانه‌کمی ویت  
نه‌بیخی ناودا مه‌گیلۆ پهریت (p. 85)

In this verse, the poet points out that his heart is mad. The expression *crazy*-دیوانه shows that LOVE is envisioned as MADNESS. The *eyes*-دیده of the poet's *crazy heart*-دل دیوانه search for the beloved at the bottom of the ocean of tears. That is, the poet looks for his loved one everywhere, so deep that he even goes to the bottom of his tears and looks for her there. This is an unusual behavior or a form of insanity. That is, the poet has fallen into an empty world and become mad. This verse implies that love is related to the passion of the heart – the poet's heart is crazy – and the mind is associated with wisdom and thought. When love controls the world of the heart, the mind becomes weak, consequently, unconsciousness and madness prevail.

Conceptualizing LOVE as MADNESS is linked to the fact that just as the madman experiences some strange feelings, the lover experiences some strange feelings as well. The lover, like the madman, behaves strangely (for more information and the sort of mappings in this conceptual metaphor see Abas, 2022). That is, (madness, strange feelings, weakness of consciousness, insanity, loss of intelligence) are the negative consequences of love and have become a behavior for the poet. In the above verses, Mawlawi does not behave normally, which is a sign of weakness of his consciousness. The conceptual mapping of this type of metaphor is as follows:

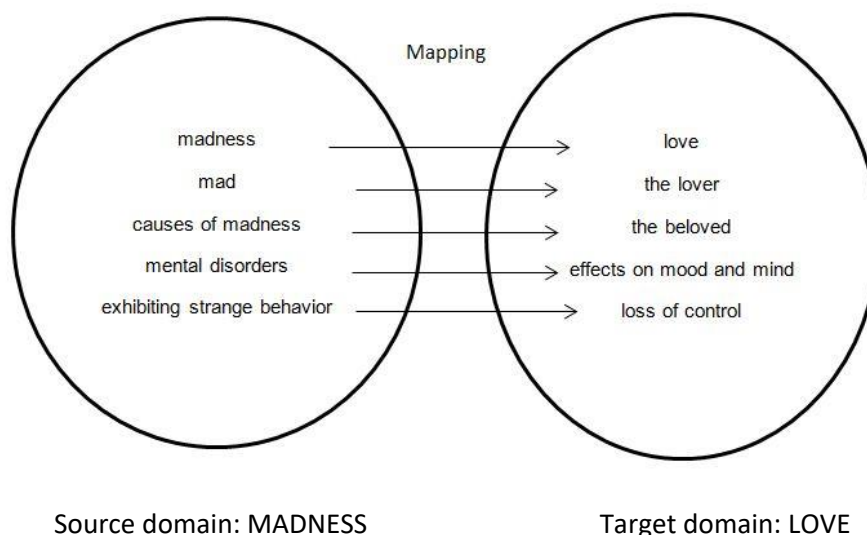


Figure 4: Conceptual Mapping in LOVE IS MADNESS Metaphor

چون دیوانه‌ی شور نازیز نه سردا  
شمتاو سهر هور گرت وه دهشت و دهردا (p. 518)

Her again, the poet refers to a natural phenomenon, which is river or *flood*-شمتاو. Like a lover who is madly in love with his beloved and wanders in a *wilderness*-دهشت و دهر, the river/flood has wandered in the wilderness. That is, although the verse indicates that love is madness, here love is the source of madness and the other manifestations of madness stem from love, proving that the wandering of the flood is an imitation of the madness of the lover.

### LOVE IS A SNAKE

نیشی بیچ چون نیش وه ماران ریشی  
نیشی پر نیشی، ریشه‌ی گیان کیشی  
چ ریشی، نه‌سهر مه‌ودای خه‌دهنگ  
ره‌های شهستی تیر، شهنگی، قه‌شه‌نگی (p. 534)

In the above poem, the abstract concept of LOVE is metaphorized in terms of the concept of *SNAKE*-مار. The poet has mapped his knowledge of the source (snake) onto the target (love). That is, the *painful*-نیش effects of the target (love) are understood in respect of snake bites. Mawlawi indicates that an *arrow*-تیر has come out of the bow of the beloved's love. It has created a wound in the poet's heart which has caused him a lot of pain. This pain has eradicated the poet's soul. It is linguistically reflected in the poet's use of the expression: *ریشه‌ی گیان کیشی* meaning rooting out the *soul*-گیان. Thus, love is melting in the pain of the beloved, this reveals another conceptual metaphor: LOVE IS A PAIN/TORTURE. Here (snake bite) is the (arrow) that has come out of the bow of the beloved and hit the lover/poet. The arrow is like a snake's fangs that gets stuck in the lover and poisons it. Thus, the arrow of the beloved is the fangs of a snake, the pain of love is the snakes' venom. Hence, love has bitten the poet.

وه‌نیشی پر نیش ژاری ماری دهر  
سه‌رپای نه‌عزام له‌تار له‌تار کهرد (p. 558)

Here again, the poet interprets the pain of distance from the beloved in terms of snake *venom*-ژار, in other words, the poem metaphorizes LOVE as SNAKE VENOM. The distance of the beloved has caused the poet a lot of pain. Just as snake venom melts the whole body in *pain*-نیش, the distance, like venom, has torn the poet's body to *pieces*-له‌تار له‌تار. That is, LOVE IS A SNAKE, DISTANCE FROM THE BELOVED IS SNAKE VENOM. The following figure explains this process:

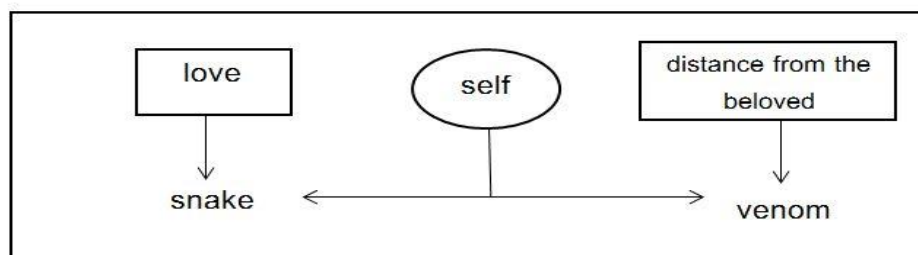


Figure 5: Conceptualizing the effect of love as snake venom

یەند تیری نیگای بی مهیلش دا لیم  
 یەند ژاری "سجه"ی هیجران وەردەن پینم  
 ئەو کەردەن تەمام سەر اپام چل چل  
 ئێد فەتار فەتار کەردەن جەرگ و دل (p. 562)

These verses are the surface realizations of the underlying conceptual metaphor: LOVE IS A SNAKE. The poet manifests the *unwilling glance*-*بی مهیل* of the beloved as an *arrow*-*تیر* and her *leaving*-*هیجران* as *snake venom*-*"سجه"*. According to this example, the beloved has looked at the poet, this look was unwilling. The poet describes it as an arrow, and the beloved's leaving as venom. The venom of the beloved's leaving has *pierced*-*چل چل* the whole body of the poet. In other words, the unwilling glance of the beloved is an arrow piercing the poet's body, and her leaving is venom paralyzing his heart and *liver*-*جەرگ*. Hence, this poem realizes another conceptual metaphor: LOVE IS A PAIN/TORTURE.

### LOVE IS A PAIN/TORTURE

مەسوح مندۆ لافاو هونوی دەجەلەمی دل  
 نە فوارەیی چەم هورمشانۆ گل (p. 55)

In many poems, Mawlaw conceptualizes LOVE as A PAIN/TORTURE. Through the metaphoric conceptualization of love as pain, he illuminates his mental and physical state. Here, the target is LOVE and the source is PAIN/ TORTURE. In this verse, the pain of love has flooded the *blood*-*هون* of the poet's heart. The poet's heart is the *Tigris*-*دەجەلە* River, from the pain of the distance of the beloved, the blood of his heart has become a *flood*-*لافاو* and *waves*-*مندۆ*. Here, too, the painful power of love is highlighted which has made the lover's heart bleed. Mawlawi threw the flood *mud*-*گل* of his heart from his eyes. Hence, the conceptual mapping-LOVE IS A PAIN- is echoed in the poet's choice of the expressions: (The flood of blood in the heart, throwing mud in the eyes), i.e., this is the manifestation of pain in the body showing that the poet/lover's heart is bloody, so love is the pain of the heart.

دیدهەم وە دیدەت شای شیرین چەمان  
 فیراقت قامەت کەردەن وە کەمان  
 مەزاق یەند تالی دووری تو چەشتەن  
 هونناومکەیی چەم سەرزەمین رەشتەن (p. 277)

In this poem, Mawlawi metaphorically expresses that love is a physical pain. Here *parting*-*فیراقت* from the beloved/pain of love has weakened and aged the poet. The poet's *height*-*قامەت* is bent like a *bow*-*کەمان* and thinned. Thus, there is another conceptual metaphor, namely; LOVE IS AGING. Love is the pain and deterioration of the body, premature aging, the abortion of the season of the poet's life. Through an image, the bow, Mawlawi interprets his physical weakness and the effects of love on his body. Thus, this poem also expresses an image metaphor. The target image is the POET'S HEIGHT, and the source image is the BOW. we understand the arc and weakness of the poet's height through the bow. In addition to the fact that the poet's heart has tasted the *bitterness*-*تالی* of *the distance*-*دووری* of the beloved and the arc of his body is the result of that distance, his eyes are also bleeding from the pain of the distance. Therefore, his *eyes*-*چەم* have painted the whole *earth*-*سەرزەمین* with blood.

فیراقت فەرقم وە تووتیا کەرد  
 جیاپیت نازام جە هەم جیا کەرد (p. 139)

<sup>2</sup> سجه is a deadly snake with a thin head and tail, and has a thick waist (see, Mawlawi, Diwan, p. 562).

Here, too, the pain of love is metaphorized. *Parting*-فیراق from the beloved has become a tool that has shaken the poet's head. The *separation*-جیایی has *separated*-کهرد-جیا the poet's *body parts*-نازا. Thus, love is a pain and fragmentation of the body.

و لولولهی لولولهی پیشه‌ی نازای چاک  
یاوا وه سهرین نو پهردهی ئه‌فلاک (p. 361)

Here also LOVE is metaphorized as A PAIN/TORTURE. Mawlawi portrays his *bones*-پیشه as a flute and the pain of love as the flute *sound*-ولولوله. There is an image metaphor here, the poet's BONE is understood in terms of A FLUTE. That is, we have a target image *bone* and a source image *flute*, we conceptualize the bone of the poet in respect of the flute. This poetic expression signals that even the bones of the poet have sounded like a flute in the pain of love. The sound of the flute of the broken bones of his body is so powerful that it has reached the seventh heaven and even the throne of God. Thus, bone is a flute, the pain or the noise of the poet is the sound and music of the flute.

جه قازانی خهم، دل کهردهن وه ناو  
وه درؤ ماچؤ مه‌گیروو گولاو (p. 39)

Here Mawlawi interprets the pain of love from the perspective of the process of making *fragrances*-گولاو from flowers. That is, the pain of love is the pain of a flower when it is transformed into fragrance. The beloved lies that she is giving fragrance to others, for it is not fragrance, but rather it is the poet's melted *heart*-دل turned into *water*-ناو in the *pot of sorrow*-خهم-قازانی. Thus, the poet's heart is a flower. The pain of his heart is the same as the pain of the flower when becoming fragrance.

## LOVE IS SORROW

شنوی ره‌شهبای زووسانی هیجران  
سهرچله‌ی عه‌یشم کهردهن وه بوریان  
کئیله‌ی خه‌فت نه سهر کاوه‌ی دل

مه‌زره‌ه‌ی شادیم کهردهن بی حاسل (p. 161)

This poem depicts that the beloved's *leaving*-هیجران is sorrow, the disappearance of joy. The poet has mapped the image of *snow*-کئیله on a height, where no plants grow, onto the *height of his heart*-دل-کاوه‌ی where no joy grows. In other words, just as no plant grows under the snow, no plant of *joy*-شادی grows in the poet's heart due to the sorrows of the beloved's *leaving*. That is, the worry of being away from the beloved is snow, and the absence of happiness is like not sprouting a plant under the snow. The snow of the distance of the beloved has prevented any joy from sprouting in the poet's heart.

## LOVE IS A WOUND

تاقت بی وه هوون جه سه‌ختی زامان  
تک تک چهنی همرس ریزا وه دامان (p. 71)

This verse is the conceptualization of LOVE as A WOUND. The distance of the beloved is described here as a *wound*-زام. That is, love is a severe wound which has incapacitated the poet. Because the wound is constantly bleeding, the poet's body strength has melted. And this reveals another conceptual metaphor: LOVE IS THE ABSENCE OF POWER which is manifested explicitly in the example below.

## LOVE IS THE ABSENCE OF POWER

فیراقتش بهو تهور تھوانا سھندھن  
پا قووهی رھفتار جھلاش نھمھندھن (p. 64)

Here, Mawlavi conceptualizes *parting*-فیراقت from the beloved as the loss of *strength*-تھوانا. He points out that the parting has cut off his strength and *ability*-قووه to move, leaving him with no strength to *walk*-رھفتار towards the beloved.

## LOVE IS AGING

دووی کھواوی دل پۆشان سھر ھمردان  
ز مردکھردھن روخسار پاییزی دھردان (p. 37)

Here in the first line, the poet indicates that the fire of love has burned his body. According to the second line, parting and distance of the beloved has not only burned his body, but also made him old. The linguistic expressions (*yellowed the face*-روخسار, *the autumn of pain*-پاییزی دھردان) refer to the conceptualization of LOVE as AGING. Here, Mawlavi explicates his yellowed face through the yellow leaves of autumn. That is, there is an image metaphor in which the target image is THE POET'S FACE and the source image is THE YELLOW LEAF OF AUTUMN. The poet shows the dryness and wrinkles of his yellow face in terms of the dryness and wrinkles of the yellow leaves.

یادی زولفی لول شیرین نیگاران  
خھیالی ئھیرۆی نازک نازاران  
ئھو بیبھ وھ چین سفحھ پیئشانیم  
ئید خھم چھمھکھی بالای کھمانیم (p. 590)

This poem is also the representation of the conceptual metaphor LOVE IS AGING. The poet conceptualizes LOVE as AGING through two image metaphors. The images highlight the aging appearance of his body. The image of the beloved's *wavy hair*-لول زولفی is mapped onto the image of the lover's *forehead wrinkles*. That is, *wrinkles*-چین on the *forehead*-پئشان is the target and wavy hair is the source. And to clarify the oldness and curvature of his body, the poet makes use of the *eyebrows*-ئھیرۆ of the beloved which is like a *bow*-کھمان, i.e. the poet's body is the target and eyebrow is the source. The thought and *memory*-یاد of the wavy hair and the curly eyebrows of the beloved has wrinkled the poet's forehead and curved his *height*-بالا. So, LOVE IS AGING.

## LOVE IS EVAPORATION

گا چھرخی دیدھ ی سھد لھیللا فرۆش  
کوورھ ی ناری ناز ماوھرۆ و مچۆش  
تا بۆی حھرارھت مھوجی دھریای دھرد  
مھجنوون وئئھ ی تھم بھرۆ ھمردھ و ھمرد (p.123)

This poem metaphorizes the concept of LOVE as EVAPORATION. Mawlavi takes advantage of the natural phenomenon in which the *sea*-دھریا heats up, the water rises, the water becomes *vapor*-تھم and then clouds, and the sea wind carries the clouds to the *wilderness*-ھمردھ و ھمرد. Love is the same process of evaporation. Here the lover is the vapor, which means that the lover rises like vapor from the sea and becomes a source of clouds and the sea wind carries him to the wilderness. Thus, the poem is an interpretation of the state of love in

terms of the process of evaporation. Mawlavi elucidates the state of the lover's annihilation (Fanaa) by a natural phenomenon that is the formation of clouds due to the rising vapor from the hot water of the seas. This process is a change of state, especially leaving the body and rising, the tangible state of the lover becomes intangible like vapor in his annihilation.

What was presented was the depiction of love as a force that had left a number of negative effects on the poet. That is, it was to illuminate the negative aspects of love in the situation of parting from the beloved, the beloved's leaving, distance from the beloved, and so forth. However, love has had some positive effects on the poet in the situation of meeting the beloved. In the following verses, the poet highlights the positive aspects of love.

### LOVE IS JOY / THE DISAPPEARANCE OF SORROW

خەم وێنەى كەمان قامەت خەم بێیەن  
 ھەوارگەى قەدیم نە دەسش شیبەن  
 بەزمى شەوق و عەیش نە دەروون جەمەن  
 ئانە ھىچ نەبۆ نە دەروون، خەمەن  
 ئینە نەتیجەى دىای بەلای تۆن  
 نیشانەى وىسأل خالی ئالای تۆن (p. 67)

This poem conceptualizes LOVE AS JOY AND THE DISAPPEARANCE OF SORROW. The poet first points out that *sorrow*-خەم is *curved*-بێیەن like a *bow*-كەمان. That is, he clarifies the disappearance of sorrow through the image of a curved bow. There is no sorrow in the poet's heart due to sighting the *height*-بەلای of the beloved which is the source of beauty. Sighting the height of the beloved has caused sorrow to leave its old home-ھەوارگەى which is the poet's heart. All this happiness is also a *sign*-نیشانە of the poet's *meeting*-وىسأل of the *beauty and colorfulness*-ئالای of the beloved.

دڵە وە بادەى وەسألش بادى بى  
 دەماخت نە ئەوج بروجى شادى بى (p. 71)

This verse, also, is the metaphoric conceptualization of LOVE as JOY. The poet speaks to his *heart*-دڵ, his heart was *proud*-بادى and very *happy*-شادى when he was with the beloved. The happiness was the result of meeting-وىسأل the beloved, i.e., love is joy and happiness.

### LOVE IS A MEDICINE

دەردم گرانەن، ئەلۆھدام بى شۆن  
 شیفام ئینتیزار مەیلی بەلای تۆن (p. 380)

In this verse LOVE is metaphorized as A MEDICINE or HEALING. The poet has suffered a lot in the world of love. He has become ill and is about to say his sad *farewell*-ئەلۆھدا to the world (farewell here means to die). He is *waiting*-ئینتیزار for a savior to come from the *height*-بەلای of the beloved. That is, the height of the beloved is a *cure*-شیفا for the poet's *illness*-دەرد. He will be healed and saved from death. Thus, love/the manifestation of the beloved is healing for the painful body of the lover.

مەر لایبەرۆ ژار وه دارووی ویسأل

یا وه مەرهم سئیل زام کەرۆ پامأل (p. 562)

Here too, the poet conceptualizes LOVE as HEALING or A MEDICINE. The distance of the beloved has been like snake *venom*- ژار for the poet, so the poet considers *meeting*- ویسأل the beloved the as *medicine*- داروو for his *wounds*- زام. The medicine of the meeting prevents the flood of his wounds. This verse underlies two other conceptual metaphors: LOVE IS A SNAKE AND LOVE IS A WOUND.

## LOVE IS THE RESURRECTION

جامن جهر بادهی و سئلی دیدارت

جهر قههقهههی مهی شیشهی رو خسارت

به وینهی جاران سا پیم دهر وه

عیسهوی ئاسا ئیحیام کهر وه (P. 381)

In these verses, the poet pictures love and meeting the beloved as an act of revival. If, in previous poems, the beloved has healed the poet's wounded body, here the poet sees a kind of mercy from the beloved that gives him a *glass*- جامن of the *wine*- مهی of meeting the beloved and revives him again. Just as *Jesus*- عیسهوی resurrected people from the dead, the wine of the beloved's meeting *revives*- ئیحیا the poet. Thus, love/ meeting the beloved for Mawlawi is the revival of the lover's heart.

In light of its positive aspects, love becomes a correspondence between two poles: happiness/unhappiness, healing/illness, and revival/death, as the below figure explains:

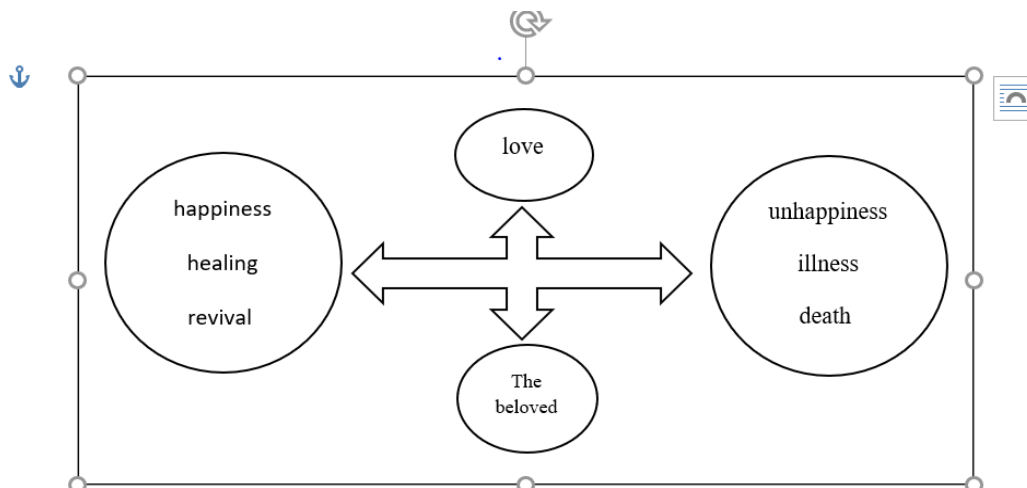


Figure 6: The process of love between two poles

### 3. Conclusions

- Mawlawi conceptualizes LOVE in various ways. He construes LOVE by virtue of ontological and epistemological correspondences, i.e. through mapping the elements of different conceptual source domains onto the target. He oftentimes manifests LOVE through two mental images on the basis of perceived physical resemblance.
- The conceptual source domains for interpreting the target concept of LOVE are mostly natural, whether nature is part of God and His manifestations or part of His creation.
- The source domains through which Mawlawi construes LOVE and highlights its negative aspects are: FIRE, UNCONSCIOUS, MADNESS, SNAKE, PAIN/TORTURE, SORROW, WOUND, THE ABSENCE OF POWER, AGING, EVAPORATION. And the source domains he relies upon to explicate LOVE and presents its positive aspects are: JOY, MEDICINE, RESURRECTION.
- The fact that there are more conceptual source domains highlighting the painful aspects of love than conceptual source domains highlighting the positive aspects is a statistical indication of the masochistic sense of LOVE, a distinctive feature of ancient literature and the use of personal techniques to elevate the status of LOVE. It is the lover's willingness to pricelessly meet the beloved.

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