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Analyzing Sense Relations and some Figures of Speech in the Poetry of Melayê Cizîrî

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Abstract

This article investigates the semantic fabric of Melayê Cizîrî's mystical poetry through the lens of sense relations, with particular focus on metaphor and metonymy as dominant figures of speech. Using qualitative semantic analysis of selected bilingual poems, the study explores how Cizîrî employs linguistic relations such as synonymy, antonymy, hyponymy, meronymy, polysemy, homonymy, metaphor, and metonymy to express profound Sufi themes—including divine love, spiritual longing, and self-annihilation. The findings reveal that these semantic strategies not only enhance poetic depth and symbolic resonance but also function as vehicles for encoding mystical experience and emotional intensity. The analysis further highlights how metaphor and metonymy transform abstract spiritual concepts into vivid imagery, allowing the poems to oscillate between the sensual and the metaphysical. The study concludes that semantic analysis offers critical insights into the poetics of Cizîrî, demonstrating how language in Sufi poetry serves both as ornament and revelation.



About the Journal

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1. Introduction

Semantics provides a crucial tool for analyzing poetry, as it enables scholars to investigate how words convey subtle meanings, evoke emotions, and establish intricate relationships between concepts (Leech, 1969). In literary works, words are rarely used solely for their dictionary definitions; instead, they serve to evoke emotions, suggest hidden meanings, and reflect complex philosophical or spiritual insights. This is especially true for Sufi poetry, where language becomes a vehicle for mystical reflection and divine longing. Melayê Cizîrî, a 16th-century Kurdish poet and Sufi mystic, is renowned for his complex use of language that bridges the earthly and the spiritual (Zeki, 1998, pp.21-23).

This article investigates how sense relations—semantic relationships between words—function as key linguistic strategies in Cizîrî's poetry. These include synonymy, antonymy, hyponymy, hypernymy, meronymy, polysemy, and homonymy and this two figures of speech metaphor, metonymy. The study focuses on how these devices are employed to construct both literal and symbolic meaning, enabling Cizîrî to articulate complex Sufi concepts.

The primary aim of this research is to analyze the role of sense relations in the mystical poetry of Melayê Cizîrî and to explore how these semantic features enhance the spiritual, emotional, and aesthetic dimensions of his work.

To achieve this, the study is guided by the following research questions:

- What types of sense relations and figure of speech are most prominent in Cizîrî's mystical poetry?
- How do these semantic relations contribute to the representation of Sufi themes such as divine love, union, and separation?

The analysis employs a semantic-textual approach, drawing on key theories from linguistic semantics (Leech, 1974; Kearns, 2000; Lyons, 1995; Kövecses, 2010) and classical Sufi literary criticism. Selected bilingual poems from Cizîrî's *Dîwan* are analyzed both in the original Kurdish and in English translation, with attention given to cultural and spiritual nuance.

This article contributes to the fields of semantic literary analysis, Kurdish literary studies, and Sufi poetics by demonstrating how semantic relations function not merely as stylistic devices, but as essential tools for expressing mystical experience. Furthermore, it highlights how such linguistic richness can be retained—or transformed—through the act of translation.

2. Literature Review

Scholarship on Melayê Cizîrî has primarily focused on his role in Kurdish Sufi poetry, the philosophical and mystical themes in his work, and his linguistic innovations. *Ahmed Zeki (1998)* offers one of the earliest focused studies in "*Mystical Reflections in Melayê Cizîrî's Poetry*," examining his use of metaphor and symbolism to convey Sufi concepts such as *wahdat al-wujûd* and divine love. Dr. Kamal Ahmed (2005) expands this by analyzing the philosophical depth in Cizîrî's poetry, especially the influence of Ibn Arabi, positioning the poet as a mediator between Islamic and Kurdish intellectual traditions.

A cultural-linguistic perspective is provided by Dr. Sardar Jabar (2015) in "*Cultural Semantics in Kurdish Classical Poetry*," which explores how Cizîrî preserves Kurdish identity while integrating Persian and Arabic literary traditions. Fetah (2018) delves into the theme of love (Eşq), interpreting it through Sufi philosophy and viewing it as a cosmic element central to Cizîrî's mystical vision. More recently, Doskî (2023) highlights a newly studied manuscript by *Mela 'Ebdîrrehîmê Westanî*—an extensive trilingual commentary on Cizîrî's *Dîwan*—which provides philological and mystical insights that deepen understanding of the poet's symbolic language and spiritual thought.

While previous studies examined Cizîrî's poetry through mystical, philosophical, and cultural lenses, this article takes a new direction by focusing on semantic sense relations and some figure of speech such as synonymy, antonymy, polysemy, metaphor and metonymy. Unlike earlier works that centered on themes and symbolism, this study applies a linguistic-semantic analysis to uncover how meaning is constructed through word relationships. It also uniquely explores how these meanings are preserved in English translation, offering insights not addressed in prior research.

Sense relations are linguistic tools that describe how words relate to each other in meaning. These include:

2.1 Synonymy: Synonymy refers to words with similar meanings (e.g., “grief” and “sorrow”). In literary analysis, especially in classical poetry, synonymy is used to intensify emotional resonance through repetition with variation. In Sufi poetry, it often reinforces spiritual longing or devotion, as seen in Melayê Cizîrî’s use of paired terms to emphasize beauty, pain, or divine attributes.

2.2 Antonymy: Antonymy is the relationship between words with opposite meanings, often used in poetry to highlight contrast, conflict, or paradox (Leech, 1974). In Sufi discourse, it reflects spiritual dualities such as presence vs. absence, union vs. separation, or light vs. darkness. Cizîrî often employs antonyms like “night” and “day” to dramatize the lover’s internal turmoil and spiritual journey.

2.3 Hyponymy/Hypernymy: This relation defines hierarchical meaning, where a hyponym is a more specific term under a general category (the hypernym) (Kearns, 2000, p. 45). In poetic analysis, this helps explain how layered imagery is constructed, especially in descriptive passages. In Cizîrî’s work, specific references like “zulf” (hair) or “şepal” (brow) are hyponyms under broader categories like “face” or “beauty,” reinforcing a movement from the part to the whole—common in Sufi symbolic expression.

2.4 Meronymy/Holonymy: Meronymy Meronymy describes part–whole relationships (e.g., “petal” as part of a “flower”), and holonymy is the inverse (Lyons, 1995, p. 90). In poetry, this is often used to build symbolic imagery, grounding the abstract in the physical. Cizîrî’s use of body parts—eyes, lips, hands—as meronyms of the beloved’s form reflects the Sufi method of seeing divine reality within the physical world.

2.5 Polysemy: Polysemy occurs when a single word carries multiple related meanings (Kearns, 2000, p. 93). In poetry, this creates semantic richness and interpretive depth. Words like “dil” (heart) in Cizîrî’s poetry may simultaneously mean organ, emotion, or spiritual center—an ambiguity highly valued in mystical texts for inviting multiple layers of reflection.

2.6 Homonymy: Homonymy refers to words that share spelling and/or pronunciation but have unrelated meanings (Lyons, 1982; Yule, 2006). It includes homophones (same sound) and homographs (same spelling) (Cruse, 1986). In poetic discourse, homonymy introduces semantic ambiguity, often used to invoke dual meanings or hidden mystical significance. In Cizîrî’s work, words like can or dame may carry dual meanings that resonate spiritually and emotionally.

These semantic tools are vital in understanding how Cizîrî constructs poetic meaning that is layered, symbolic, and interpretively rich.

Homonymy is generally categorized into homophones and homographs depending on spelling and pronunciation (Cruse, 1986).

2.7 Metaphor: A metaphor describes one thing in terms of another, often suggesting symbolic or emotional meaning (Leech, 1974). It is central to both poetry and mysticism, allowing poets to express abstract spiritual truths. Cizîrî, like many Sufi poets, uses metaphors like “wine” for ecstasy or “flame” for love to evoke divine presence and transcendence through sensual imagery.

2.8 Metonymy: “Metonymy is a cognitive process where one concept stands for another within the same domain” (Kövecses, 2010, p. 145). In literary analysis, metonymy creates condensed symbolic references. In Sufi poetry, objects like “crown” or “veil” may represent spiritual rank or divine mystery. Cizîrî uses metonymy to subtly point toward divine attributes without direct mention.

3. Methodology and Data Collection

This research adapts the qualitative method of using semantic textual analysis. The methodology includes:

- Close reading of original Kurdish texts and English translations
- Identification and classification of sense relations (synonymy, antonymy, etc.)
- Contextual and cultural interpretation
- Use of examples to demonstrate linguistic patterns and symbolic functions

The study also considered translation ethics and cultural sensitivity to avoid misrepresentation of

mystical concepts embedded in the Kurdish source language.

The selected material includes a set of translated poems from Cizîrî's Dîwan, focusing on those that illustrate key Sufi themes: love, separation, divine union, and longing. The selection was guided by three criteria: Presence of rich semantic structure

Spiritual and philosophical depth

Balanced representation of different sense relations

4. Results and Discussion

4.1 Poem One

“Şox û şengê zuhre řengê, dil ji min bir dil ji min”

“Şox û şengê zuhre řengê, dil ji min bir dil ji min

Awřên heybet pilengê, dil ji min bir dil ji min”

“Wê şepalê misk xalê, dêm duřê gerden şemalê

Cebheta biskan sema lê, dil ji min bir dil ji min”

“Zulf û xalan nûn û dalan, wan ji min bir dil bi talan

Goşeyê qewsê hilalan, dil ji min bir dil ji min”

“Dêm nedîrê bû 'ebîrê, xemrî û gîsû herîrê

Sîne kir amancê tîrê, dil ji min bir dil ji min”

“Suř şîrînê nazenînê, kuştîm û nakit yeqînê

Wê bi çengala evînê, dil ji min bir dil ji min”

“Fetil û taban da xuraban, ebleq û cuhtê şîbaban

Dame ber pence û kulaban, dil ji min bir dil ji min”

“Xweş xeramê ez xulamê, nazkê şîrîn kalamê

Tûtîya eywan meqamê, dil ji min bir dil ji min”

“Mahřûyê misk bûyê, suř pilingê şêr xûyê

Wê bi zulfa şubhî gûyê, dil ji min bir dil ji min”

“Herdu çeşman naz û xeşman, kê ji ber wan 'eqil û heş man

Sa'eta min dî bi çeşman, dil ji min bir dil ji min”

“Mahtabê aftarê, dêm ji řojê, şeb niqabê

Xweş bi çengal û kulabê, dil ji min bir dil ji min”

“«Sirunaz»ê serferazê, şubhî zêř řemza mecazê

Dame ber çakûç û gazê, dil ji min bir dil ji min”

“Bejin û bala tox û 'ala, min kirin vêkira mutala

Çîçeka terhên wala, dil ji min bir dil ji min”

“Mîrê xazî şîrê tazî, vêkřa min dîn bi bazî

Kir li m ji xeflet ve gazî, dil ji min bir dil ji min”

“Şîr û xiştin zulf û qîştin, hin veşarin hin we hiştin

Pehlewanan dest vemiştin, dil ji min bir dil ji min”

“Ruhnîya çehvên melayî, EW tecellaya te dayî

Ya ji eħmed dil řevayî, dil ji min bir dil ji min”

(Original text from Dîwana Melayê Cizîrî, n.d)

She Stole My Heart

She of charm and starlit grace,
Like Venus beaming from her place—
Though fierce and proud like panther's face,
She stole my heart, she stole my heart!
Her brow a dome, her scent like musk,

Her cheek a pearl in evening dusk,
 Her neck a column, pale and husk—
 She stole my heart, she stole my heart!
 Her mole and curls, like ink and line,
 With coiled black locks and brows that shine,
 Her crescent brow—a warlike sign—
 She stole my heart, she stole my heart!
 Her lips like wine, her breath perfume,
 Her silken hair a flame in bloom,
 She aimed her arrow—pierced my gloom—
 She stole my heart, she stole my heart!
 That sweet and gentle blood-red flame,
 You doubt I'm slain? You share my blame!
 With love's own claws she carved her name—
 She stole my heart, she stole my heart!
 She, the dark one, night adorned,
 Like marbled black and white she stormed.
 She twirled and danced through whirlwinds formed—
 She stole my heart, she stole my heart!
 Her walk, so fine, I am her slave,
 Her voice—a bird in kingly wave.
 Her words—so sweet—a tongue to crave—
 She stole my heart, she stole my heart!
 Her face with musk and lion's might,
 A tigress clothed in radiant light,
 With golden curls that snare the sight—
 She stole my heart, she stole my heart!
 Can steal your mind, your reason sold!
 They strike like hours with no hold—
 She stole my heart, she stole my heart!
 Those eyes—so soft, then fierce and cold—
 A sun at noon, a moon at night,
 Her face behind a veil so white,
 With hands that grabbed my soul in flight—
 She stole my heart, she stole my heart!
 She's a Cypress crowned in pride,
 A golden hint, a mystic guide.
 She struck with gaze and dagger wide—
 She stole my heart, she stole my heart!
 Her waist and height, a tempest tall,
 She made me weep and rise and fall.
 A fragrant thorn, the best of all—
 She stole my heart, she stole my heart!
 A lion, a warrior, fierce and bright,
 She leapt at me with sudden might.
 She woke me from my heedless night—
 She stole my heart, she stole my heart!
 Her curls were whips, her locks were spears,
 Some struck in love, some drew back tears.
 Even heroes cowered near—
 She stole my heart, she stole my heart!
 O Light of sight, O vision's flame!

You set that beauty in my frame.
 She shines with Ahmad's holy name—
 She stole my heart, she stole my heart!
 (Translated Text)

4.2 Analysing sense relations

4.2.1. Synonymy

Şox and şeng – Both mean liveliness, grace, or charm. These are often used to describe the beloved's joyful beauty.

Zulf and gîsû – Both refer to the beloved's hair, especially in poetic language, where gîsû is more classical.

Şepal and cebhe – Both mean 'forehead' or 'brow,' symbolizing beauty or majesty.

Xweş and nazkê – Both mean "sweet" or "delicate," often used in the context of gentle traits or pleasantness.

4.2.2 Antonymy

Şîr (lion) vs. gazî (wound/strike) – Lion symbolizes strength, while gazî implies being wounded or weak.

Çav nazdar (soft gaze) vs. xeşman (angry glance) – These contrast tenderness and violence.

Şemal (breeze) vs. çakûç (hammer) – Softness vs. harsh force—opposing energies in love's effect.

4.2.3 Hyponymy and Hypernymy

Zulf, xal, şepal → rû (face) – Specific facial features that form the whole face.

Şîr, pileng, şêr → wild animal imagery – Lions, tigers, etc., all fall under powerful animal archetypes.

Çem, kulab, şemal → natural elements – River, breeze, flower—all part of nature imagery.

4.2.4 Meronymy and Holonymy

Çav, dêm, zulf, xal, gîsû → face/body – Parts of the beloved's physical beauty.

Dil (heart) – A body part that also stands for emotional essence.

Şepal, gerden, sîne – Brow, neck, chest—components of physical charm.

4.2.5 Polysemy

Dil: Heart as an organ and as a metaphor for love and emotion.

Şîr – Lion, also implies bravery or nobility.

Zulf: Literally "hair" but often symbolic of captivity or emotional entanglement.

4.2.6 Metaphor

Dil ji min bir ("She stole my heart): love as a theft.

Zulf (qîşt): Hair as spears, suggesting love's painful beauty.

Çeşm (sa'et): Eyes as clocks, meaning the beloved controls time or fate.

Şîrê tazî: Beloved as a lion: strength and allure.

4.2.7 Metonymy

Zulf: Hair standing for the beloved.

Çengal: Claws representing emotional capture.

Şepal, xal: Features representing the whole beauty.

Tûtîya: Parrot as symbol of eloquence and poetic speech.

4.2.8 Homonymy

Dame – Could mean both "breath" and "moment" depending on usage.

Mey – Can mean wine or poetic intoxication (not in this poem but relevant).

Şepal – Historically might refer to different parts of the face or gesture.

4.3 Poem two

“Ey nesîmê seherê ma di cemala subehê”

“Ey nesîmê seherê ma di cemala subehê
 Sed selaman bigehînî ji me wê padşehê”
 “Er’era qamet elif neyşekkera şox û şepal
 Nazka sîmîn ten û xusrew û zerrîn kulehê”
 “Di berî da tu bibûsî bi dused zarî û lutif
 Astan û der û dîwar û şubakên qelehê”
 “Nameya cewr û cefa û elem û derd û xeman
 Dî bi destê zerîyê muhteşemê seru sehê”
 “Belkû dilber ji rûyê ’adlî û merhemetê
 Rehmekê kit bi feqîran û bipirist gilehê”
 “Ma ji ber zerb û firaqa te sukûnek me heye?
 Cerg û dil herdu bi nalîne wekî çeng û jehê”
 “Heq dizanit di şevan şubhetî avên di řewan
 Me bi dil zarî û kalîne heta subhigehê”
 “«**Hicir esud**» bidirit dest ziyaret bikirim
 Nezir min bit bigirim xwas terîqa mekehê”
 “Dîn eger bête beha can didirim lê emma
 Me hezar canê ’ezîzî dihlêtin di behê”
 “Perdeya xêlî û çarê tu ji ser dêmî hilîn
 Da ji şewqa te bi xef bit şefeqa mihir û mehê”
 “Qet dibit wek te şepalê ne di şam û ne di şerq
 Kê nişan da di cehan mislî te xundikar û şehê?”
 “Alemek şehdeyîya hûsin û cemala te didit
 Tu zuleyxaya zamanî û çi hâcet medehê”
 “Heq nighedarê te bit padşeha seru qedan
 Bi kinarê me feqîran bike carek nighê”
 “Xûbî û dilberî û naz û telettuf bi te şên
 Xusrewa padşehanî we xudana cebehê”
 “Ji ezel heq bi melê Daye ji ’işqê qedehek
 Ta ebed mest û xerabîn ji meya wê qedehek”
 (Original text from Dîwana Melayê Cizîrî, n.d.)

O Breeze of Dawn, Bear My Plea

O breeze of dawn, in silence glide,
 Toward the palace, far and wide—
 Take my greeting, soft and true,
 To that sovereign of the youthful hue.
 Graceful as the alif’s line,
 Slender form and face divine;
 Silver-bodied, proud and fair,
 Crowned with golden royal hair.
 Before you reach her gate so grand,
 Kiss the threshold, door, and stand;
 Brush the window with your sigh,
 In gentle whispers passing by.
 Deliver her the scroll I write—

Of pain and sorrow, day and night;
 Of burning wounds, of deepest ache,
 Of love's cruel trials that hearts must take.
 Perhaps her face, so just, so kind,
 Might show mercy to my mind;
 To this beggar grant a grace,
 And listen to my soul's embrace.
 Can gold and glory ease my pain?
 When heart and soul cry out in vain?
 Like harp and drum they weep and wail,
 For absence wraps them in its veil.
 God alone knows how I bled—
 Nights in tears upon my bed;
 A stream of grief that won't run dry,
 Until the morning lights the sky.
 Black Stone of grace, if I could dare,
 I'd kiss your form in humble prayer;
 I'd vow before the path you show,
 And seek the Meccan way to go.
 If faith demands a soul's high price,
 Then I shall pay it in a trice—
 Yet even thousands dear to me
 Could never match her majesty.
 Unveil your brow, your veil remove,
 Let moon and sun your beauties prove;
 So all may see in night or day
 The light that guides this pilgrim's way.
 You are the queen of every place—
 Neither east nor west contains your face;
 No sultan or earthly throne
 Has your grace or beauty known?
 The world attests your charm is rare,
 Your sweetness fills the very air;
 You're Zuleikha of this time,
 Beyond all praise and poet's rhyme.
 O sovereign of the noble line,
 May God protect your form divine?
 Let just once your gaze descend
 Upon us poor who lowly bend
 Your beauty, charm, and tender grace,
 Surpass all kings of time and place;
 You are the source of majesty—
 The God of splendor fashioned thee.
 Since the start, from realms above,
 God poured for us this wine of love;
 So to the end, both drunk and free,
 We live in rapture's ecstasy
 (Translated Text.)

4.4 Analysing Sense relations

4.4.1 Synonymy

Cewr û cefa (oppression and cruelty) – near-synonyms. Both mean “oppression” or “suffering.” Used together, they intensify the feeling of pain. This is common in classical Kurdish poetry to emphasize through repetition with variation.

Elem û derd – “Pain” and “sorrow.” These near-synonyms enhance the emotional weight of suffering.

Nazka sîmîn ten (silver-bodied) and xusrew (handsome/princely). Both refer to beauty, with nazka sîmîn ten (“silver-bodied with grace”) highlighting physical beauty and xusrew (“noble” or “princely”) referring to majestic appearance.

Synonyms are used for emphasis and musicality. Repeating similar ideas with different words heightens emotional expression.

4.4.2 Antonymy

Şevan (nights) vs. subeh (dawn) symbolic contrast between darkness (sorrow) and light (hope/love).

Sukûn (peace) vs. zarb (strike/agitation) shows internal spiritual conflict.

Antonyms dramatize internal or external conflict, portraying longing and spiritual imbalance.

Xusrew (noble, majestic) vs. feqîr (poor, humble) – indicates social or spiritual inequality between the lover (poor) and the beloved (noble).

Antonyms dramatize internal or external conflict, portraying longing and spiritual imbalance.

4.4.3 Hyponymy and Hypernymy

Şubak, der, dîwar (window, door, wall) → hyponyms of qeleh (castle/fortress = hypernym).

Can (life/soul) is a hyponym of heza tewrî (spiritual/inner state).

Hyponymy/hypernymy gives structure to imagery. By starting with general concepts (palace, soul) and breaking them down into parts, the poet guides the reader’s attention inwards.

4.4.4 Meronymy and Holonymy

Qeleh (castle) is the holonym; **astan (threshold), dîwar (wall), şubak (window)** are meronyms.

Çeng û jeh (harp and drum) are parts of a musical ensemble.

Meronymy grounds abstract beauty in tangible parts, letting the reader imagine love as something physical and architectural.

4.4.5 Polysemy

Can: “soul,” “life,” or “self” – polysemous in mystical poetry. This polysemy is central to Sufi poetry, where the beloved is both divine and human.

Naz: can mean “grace,” “coquetry,” or “affection”, depending on context.

4.4.6 Metaphor

Ji ’işqê qedehek – “a goblet from love” → metaphor for divine love

Çeng û jeh (harp and drum) → metaphor for heart and soul lamenting

Mest û xerabîn (drunk and ruined) → metaphor for being overwhelmed by divine love.

4.4.7 Metonymy

Zer (gold) and zerrîn kulehê (golden crown) → metonym for wealth, nobility.

Destê zerîyê (golden hand) → metonym for kindness or status.

4.4.8 Homonymy

Can – may be interpreted as “soul,” “life,” or even “beloved” depending on the reading context. The homonymy adds spiritual ambiguity.

4.4.9 Homophones

True homophones are rare due to morphology and vowel richness, but oral recitation might create sound-based associations.

5. Findings

The analysis of Melayê Cizîrî’s selected Kurdish poems reveals the profound role of sense relations in shaping the semantic and symbolic richness of classical Kurdish mystical poetry. The findings underscore that Cizîrî’s poetic language is deeply embedded in the cultural, spiritual, and linguistic fabric of Kurdish Sufi tradition.

A central finding is the intentional use of synonymy and near-synonymy, a hallmark of classical Kurdish poetics. Cizîrî frequently employs pairs of similar words—such as *şox* and *şeng* (both meaning joy or grace)—not merely for variation, but to build emotional intensity and enhance rhythmic flow. This stylistic repetition reflects traditional Kurdish oral aesthetics, where musicality and parallelism play a vital role in the memorability and emotional impact of the verse.

Antonymy is equally prominent, often used to dramatize the inner conflicts of the Sufi seeker. Contrasting pairs like *şev* (night) and *subeh* (dawn), or *xusrew* (noble) and *feqîr* (poor), reflect the tension between material longing and spiritual aspiration. These oppositions serve as metaphors for existential dilemmas in the Sufi path, a theme prevalent in Kurdish mystical literature.

Hyponymy and hypernymy are used to create a layered poetic structure. Cizîrî often starts with a general spiritual or physical concept—such as *rû* (face)—and breaks it into its components (*zulf*, *xal*, *şepal*), guiding the reader from the whole to its intricate symbolic parts. This analytical layering reflects a Kurdish poetic consciousness that values both detail and abstraction, often balancing the physical beauty of the beloved with metaphysical allusions.

Meronymy grounds these abstractions in tangible imagery. Body parts, architectural elements, and natural symbols are not only parts of wholes, but also stand-ins for emotional or spiritual states. For example, kissing the *astan* (threshold) of the beloved's *qeleh* (palace) becomes a symbolic gesture of spiritual submission. Such symbolism is deeply rooted in Kurdish Sufi heritage, where places, objects, and parts of the body are imbued with metaphysical meaning.

The analysis also reveals rich polysemy and homonymy, which are especially meaningful in the Kurdish language, where one word often carries multiple interrelated meanings. Words like *dil* (heart) and *can* (soul/life) function across literal, emotional, and spiritual registers, allowing multi-dimensional interpretations that are essential in Sufi hermeneutics. These linguistic ambiguities enrich the poems with interpretive openness—a defining feature of Cizîrî's style.

Most strikingly, metaphor and metonymy—the primary figures of speech in this study—emerge as powerful tools for transforming mystical experience into poetic expression. Metaphors such as *zulf* = *qîşt* (hair as spears) and *ji 'îşqê qedehek* (a goblet of love) illustrate how Kurdish poetry turns sensual imagery into vehicles of divine truth. Metonymic devices—like golden crown for nobility or claws for love's grip—highlight how Cizîrî encodes social and spiritual meanings in symbolic reference, a practice common in Kurdish literary tradition.

Although Cizîrî's poetry has been widely appreciated for its mystical and symbolic richness, the systematic analysis of sense relations—especially through semantic categories such as hyponymy, polysemy, metonymy, and homonymy—remains largely unexplored in existing scholarship. This study addresses that gap by applying linguistic-semantic theory to unveil the structural depth of Cizîrî's poetic language.

Furthermore, the Kurdish language itself plays an active role in the construction of meaning. Its rich morphology, flexible syntax, and deep oral tradition enable semantic creativity and poetic complexity. The study shows that a semantic approach rooted in the nuances of Kurdish—not simply translated meaning—yields the most accurate and respectful analysis of Cizîrî's mystical vision.

6. Conclusion

This study has demonstrated that the poetry of Melayê Cizîrî, a foundational figure in Kurdish mystical literature, is deeply enriched by complex sense relations and figures of speech—particularly metaphor and metonymy. By analyzing his work through the lens of semantic theory, especially within the original Kurdish linguistic framework, it becomes clear that Cizîrî's poetic language is not only aesthetically powerful but also spiritually and philosophically profound.

The analysis reveals that sense relations such as synonymy, antonymy, hyponymy, meronymy, polysemy, and homonymy are not used arbitrarily; rather, they serve as deliberate tools for expressing Sufi concepts such as divine love, existential longing, and the annihilation of the self. These semantic strategies allow Cizîrî to layer multiple levels of meaning into a single line—combining sensual imagery with mystical insight, and the visible with the invisible.

Particular attention to metaphor and metonymy confirms their central role in transforming abstract Sufi ideas into tangible poetic symbols. The beloved becomes a mirror of the divine, her features maps of spiritual states, and natural elements symbols of inner transformation. Through such linguistic artistry, Cizîrî constructs a poetic universe where every word resonates with emotional and metaphysical significance.

Crucially, this research shows that engaging with Kurdish poetry in its original language—rather than relying solely on translation—provides more accurate and culturally grounded interpretations. The nuances of Kurdish morphology, sound, and idiomatic expression allow for greater semantic flexibility and spiritual subtlety, aspects which can be lost or diluted in translation.

By applying semantic analysis to Cizîrî's verse, this study contributes to both Kurdish literary criticism and broader semantic-poetic theory. It also demonstrates the value of interdisciplinary approaches that combine linguistics, literature, and cultural studies in the analysis of classical texts.

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شیکردنه‌وی په‌یوه‌ندییه واتاییه‌کان وه‌ندیک له هونه‌ره‌کانی ره‌وانییزی له شیعی مه‌لای جزیرییدا

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پوخته

ئه‌م وتاره باس له رۆلی په‌یوه‌ندییه واتاییه‌کان ده‌کات له شیعی سۆفیگه‌ری مه‌لای جزیری که یه‌کیکه له که‌سایه‌تی دیاره‌کانی ئه‌ده‌بی کوردی و سۆفیگه‌ری ئیسلامی. له ریگه‌ی شیکردنه‌وی واتایی ژماره‌یه‌ک له شیعه‌هه‌لیژێردراوه‌کانی، توژیینه‌وه‌که لیکۆلینه‌وه ده‌کات له چۆنیه‌تی به‌کاره‌ینانی نامرازه زمانه‌وانییه‌کانی وه‌ک هاوواتا، دژایه‌تی، په‌یوه‌ندییه‌کانی نیوان په‌گه‌ز و په‌گه‌زه‌کان (ژێرده‌سته و به‌رزتر)، په‌یوه‌ندییه‌ ماکرۆ و مایکروبییه‌کان، میتافۆر، میتونیمی، فره‌واتی، و هاوچه‌شنی زاره‌کی، بۆ ده‌ربهرینی مانا ئالۆزه‌کانی سۆزداری، رۆحی و فه‌لسه‌فی. ده‌ره‌نجامه‌کان ئه‌وه ده‌رده‌خه‌ن که ئه‌م ستراتیژه واتایانه ناوه‌ندن بۆ ده‌ربهرینی بابه‌ته‌کانی سۆفیگه‌ری، وه‌ک خۆشه‌ویستی خودایی، له‌ناو‌بردنی خود، و پانتائیزم. توژیینه‌وه‌که ده‌ریده‌خات که شیکردنه‌وی واتا ده‌توانیت تیکه‌یشتنیکی قوولتر له شیوازی شیعی جه‌زیری ده‌سته‌به‌ر بکات و تیشک بخاته سه‌ر ئه‌وه‌ی که چۆن زمانه‌که‌ی ره‌نگدانه‌وه‌ی ره‌ه‌نده سۆفییه‌کانی ئه‌زمونی رۆحی و ده‌وله‌مه‌ندی که‌له‌پووری که‌له‌پووری کوردی ده‌کات.

وشه سه ره کیه کان: مه‌لای جزیری، شیعی سۆفیگه‌ری، هاوواتا، میتافۆر، میتونیمی، فره‌واتی.

تحلیل العلاقات الدلالية و الصور البلاغية في شعر الملاي جزيري

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المخلص

تستكشف هذه المقالة دور العلاقات الدلالية في شعر التصوف عند الملاي جزيري، أحد أبرز أعلام الأدب الكردي والتصوف الإسلامي. ومن خلال تحليل دلالي لعدد من قصائده المختارة، تبحث الدراسة في الكيفية التي يوظف بها جزيري أدوات لغوية مثل الترادف، والتضاد، والعلاقات بين الأجناس والأنواع (الفرعية والعليا)، والعلاقات الكلية والجزئية، والاستعارة، والكناية، والتعدد الدلالي، والتجانس اللفظي، للتعبير عن معانٍ وجدانية وروحية وفلسفية معقدة. وتكشف النتائج أن هذه الاستراتيجيات الدلالية تشكل عنصراً محورياً في التعبير عن موضوعات التصوف، مثل الحب الإلهي، وفناء الذات، ووحدانية الوجود. وتظهر الدراسة أن التحليل الدلالي يمكن أن يقدم فهماً أعمق لأسلوب جزيري الشعري، مبرزاً كيف أن لغته تعكس الأبعاد الصوفية للتجربة الروحية، وغنى التراث الثقافي الكردي

الكلمات المفتاحية: الملا جزيري، علم الدلالة، العلاقات الدلالية، الشعر الصوفي، الاستعارة، الترادف