

## Mystical Love Metaphors: A Cognitive Analysis of Sohrab Sepehri's Poetry

*Sareh Jaberi*

[sarehjaberi@gmail.com](mailto:sarehjaberi@gmail.com)

*School of Language Studies and Linguistics  
Faculty of Social Sciences and Humanities  
Universiti Kebangsaan Malaysia*

*Imran-Ho-Abdullah*

[imranho@ukm.edu.my](mailto:imranho@ukm.edu.my)

*School of Language Studies and Linguistics  
Faculty of Social Sciences and Humanities  
Universiti Kebangsaan Malaysia*

*Ravichandran Vengadasamy*

[ravicv@ukm.edu.my](mailto:ravicv@ukm.edu.my)

*School of Language Studies and Linguistics  
Faculty of Social Sciences and Humanities  
Universiti Kebangsaan Malaysia*

### ABSTRACT

Metaphor in poetic texts has been discussed from different perspectives. Philosophers and rhetoricians conceive of metaphor as an instrument utilized in the composition of literary texts, though metaphor proper was construed as ornamentation within a text. In cognitive linguistics, metaphor is not only confined to literary studies but it has become a commonality among all the sciences that address issues related to language and mind and it demonstrates the various ways we perceive our experiences. The present study is an investigation of mystical love metaphors in Sohrab Sepehri's poetry by drawing upon conceptual metaphor theory (CMT). Studying mystical metaphors via conceptual metaphor theory will provide a clearer perception of the ambiguous mystical concepts and can provide an exact explanation of the mapping of an abstract concept based on a concrete one. The present paper will be focused on Sohrab Sepehri, a contemporary Persian poet and painter, renowned for his composition of several acclaimed Persian modern poems and mystical tendencies. Applying the cognitive approach upon metaphysical concepts proves the Lakoffian claim, which denies the possibility of producing 'pure' language even in metaphysical texts. According to this theory, the relations that exist between body, brain and interaction with the environment are the builders of unconscious mind and this kind of mundane mind cannot produce pure metaphysical experiences. In the meantime, cognitive viewpoint of language changes the notion of 'novelty' in poetic texts and argues that poetic innovations are just 'extending forms' of conventional metaphors. This paper concludes that Sepehri's mystical poems benefit from conventional cognitive metaphors about love and the complex relations between mystical metaphors are indeed the innovations that Sepehri had applied.

**Keywords:** cognitive analysis; metaphors; mystical love; sohrab sepehri; poetic texts

## INTRODUCTION

The role of metaphor in poetic texts has been a matter of interest since Plato and it is still a challenging topic in literary and linguistic theories. The conceptual metaphor theory (CMT) by Lakoff and Johnson (1980) presented the ability of producing poetic metaphors as a part of man's general ability of metaphorizing the world around. In Lakoffian approach, conventional metaphors are the basis of poetic metaphors; in other words, the novel metaphors in literature are intelligible because they utilize the same metaphorical structures that exist in everyday language. The poetic metaphors are indeed 'the extending forms' of ordinary ones. According to the CMT theory, there is no difference whether we talk about our business, writing a poem, talking about religious or spiritual experiences - we definitely speak metaphorically. However, metaphors in poetic texts are not exactly the same as those in everyday language. To convert ordinary metaphors to poetic ones, Lakoff and Turner (1989) point to the four ways that are extending, elaborating, questioning, and composing the conventional metaphors. The last method is the most powerful one, which employs two or more conventional metaphors for one abstract domain. Lakoff and Turner's (1989) method in the analysis of cognitive metaphors in poetic texts is utilized for various metaphorical structures in poetry.

Investigating Persian mystical metaphors from the conceptual metaphor perspective necessitates a survey of the relation between mystical metaphors in Persian literature and metaphysical metaphors that is a challenging matter in conceptual metaphor theory. Metaphors in metaphysical texts have been carefully studied by Lakoff and Johnson (1999) and cover a wide range that includes philosophy, epistemology, metaphysics, philosophy of mind and ethics. Although Lakoff and Johnson have not directly discussed mysticism or Persian mysticism, but their discussion covers this area, because, 1) Persian mysticism such as other traditions is the product of the human mind and it can be a matter of interest in the cognitive metaphor theory; 2) Persian mysticism has shared matters with philosophy and epistemology; 3) Lakoff and Johnson (1999) point out to different spiritual traditions and religious texts like the Quran in their study about metaphors of absolute authority. Thus, the study of Persian mystical metaphors is aptly placed in the field of cognitive metaphor studies.

Investigating a spiritual poetic text, which is the subject matter of this study calls for an examination of what the Lakoffians define as physics and metaphysics. The challenging notion of 'metaphors' is followed by an inspiring question by Lakoff and Johnson (1999) about the relation between reality, human mind and metaphysics. Cognitive science remarks that human reason is tied to human body and brain and it is actually a form of 'animal reason'. The power of recognition between what is food or nonfood, and what is near or far for microscopic organism borders between life and death. Human brain like the simplest forms of the organisms has to categorize the world around to survive. Categorization and life are two concepts that are strongly tied together and what we understand as 'reality' is a part of our bodies and brains' categorizations and experiences. By means of this introduction, Lakoff and Johnson remark two results. Firstly, a 'pure' and 'uncategorized' experience is something inconsistent with life and obviously impossible because we cannot know reality beyond the structures of our body and brain. Secondly, any kind of expression is metaphorical in nature; it means that human brain has made some kind of categorization to understand and produce that linguistic expression. Thus, all kinds of mystical or metaphysical theories "make use of the same conceptual resources that make up ordinary thought, because we ordinarily think metaphorically" (p. 309).

Presenting the spiritual metaphors, Lakoff and Johnson (1999) declare that "what we have called variously the subject or the disembodied mind is called in various religious traditions the soul or spirit" (p. 502). They deny the existence of any kind of disembodied

mind or language that could be beyond the cognitive studies: “no such disembodied mind can exist. Whether you call it mind or soul, anything that both thinks and is free-floating is a myth. It cannot exist” (p. 502). The cognitive viewpoint degrades the poetic spiritual concepts down to the mundane and discussable notions. In the cognitive approach, the possibility of nonphysical experience and language is directly denied. It is also emphasized that there is no difference between metaphors in everyday language and metaphors in the poetic texts, they are nothing unique but that the poetic metaphors are just the extending forms of conventional metaphors. Conversely, the common belief between Persian literature and philosophy scholars confirms that mystical texts speak about a ‘pure experience of divinity’ which is something beyond the material world, and Sufi language is beyond the general ability of human and its depth is out of perception (Esmaili, 2011; Fallah, 2009; Feali, 2002; Kiashemshaki, 2003; Rohani, 2009). Shafiae (2013) elaborates such an approach and he is of the opinion that something indescribable and beyond comprehension is hidden in mystical texts. Such a viewpoint toward metaphysics and mystical texts is really significant due to the rich spiritual traditions such as Sufism in Iran.

The purpose of this paper is to examine the metaphors of mystical love in a mystical poetic text according to cognitive metaphor theory. As Vengadasamy (2011) remarks, “the metaphors provide insight into the writers’ thoughts” (p. 106). The selected mystical text for this study is written by Sohrab Sepehri (1928-1980) who is a highly acclaimed contemporary Iranian poet with his own distinct poetic style, form and thought, and gnostic tendencies. Sepehri’s poetry reveals several mystical motifs which show that the poet was seeking for illumination and the absolute Truth. His two long verses, namely *Water’s Footsteps* and *The Wayfarer*, begin with a story of a journey from his childhood to the moment he achieves spiritual insights. Sepehri spent his life travelling, painting and writing poetry. A mystic man, he seems to be on a quest for tranquillity like Buddha. His poetry introduced a new linguistic style to Persian literature and as many as fifty articles were written on him and his poetry in Persian and other languages during his life. He neither wrote a reply to agree with those who praised his poetry, nor did he disagree with those who magnified the flaws of his poetry. His silence shows us a mystic man who expressed his mystical intuition via simple harmonic words (Attari, 2008).

Having insights into Sufism is essential for understanding Sepehri’s poetry, but his language is emancipated from the constraints of Persian classical poetry. In the present study, the metaphors of Love are identified in the text and examined in the context to see whether they follow the mystical thought according to mystical resources. Following the five-step method proposed by Steen (1999), the conceptual metaphors were identified in the form of ‘A is B’. Subsequently, the cognitive metaphors underlying the metaphorical expressions are investigated according to the general framework of the conceptual metaphor theory. The complex relations across the structure of metaphors are also considered via the graphs.

## MYSTICAL LOVE AND THE COGNITIVE APPROACH

The relations between mystical love, conceptual metaphor theory and Sepehri’s mystical viewpoint together have not been mentioned by researchers under a single topic. Thus, the review for this study includes three sections. The first section discusses love, transcendental love and their related metaphors according to conceptual metaphor theory (CMT). Although conceptual metaphor theory investigates the metaphorical structures in human mind and language, Safarnejad, Imran and Norsimah (2013) remark that we should “distinguish between the conceptual metaphors and the metaphorical expressions. The metaphorical expressions at the linguistic level are manifestations of conceptual metaphors at the cognitive level” (2013, p. 195). The second part reviews the only research done on Sepehri’s poetry

based on conceptual metaphor theory while the third covers the notion of love in Sepehri's poetry.

Kövecses (2003) is of the opinion that love is “the most highly metaphorized emotion concept” (p. 27) because it is a relationship as well as an emotion. “UNITY OF TWO COMPLEMENTARY PARTS, BOND, and CLOSENESS” is the central notion of the love system. The transcendental love between God and humanity is based on “LOVE IS PHYSICAL UNITY” metaphor. This means that the romantic communication between God and human is visualized and structured based on the analogy of the romantic relationship between two people. Kövecses (2004) suggests, “Transcendental happiness derives from romantic union, which derives from PHYSICAL UNITY (OF TWO COMPLEMENTARY PARTS).” Thus, “abstract unities of whatever kind can be seen as being conventionally conceptualized as a physical unity” (p. 155). Kövecses presents a complete list of love metaphors with their examples (pp. 26-27). Lakoff and Johnson (1980) remark LOVE IS AN EMOTION is the central metaphor that connects other metaphors of love together. Lakoff (1992) provides the different aspects of LOVE AS JOURNEY metaphor and finds its overlap with the LIFE AS JOURNEY metaphor. Lakoff's explanation about conceptualizing LOVE in terms of JOURNEY is repeated in Katz et al. (1998), Evans and Green (2006) and McGlone (2007). Lakoff, Espenson and Schwartz (1991) present the list of love metaphors:

1. LONGTERM PURPOSEFUL ACTIVITY IS A JOURNEY: LOVE IS A JOURNEY (p. 36)
2. STRONG EMOTIONS ARE MADNESS: LOVE IS MADNESS (p. 146)
3. STRONG EMOTION IS BLINDING (p. 147)
4. LOVE IS A UNITY (OF TWO COMPLEMENTARY PARTS) (p. 154)
5. LOVED ONE IS A POSSESSION (p. 158)
6. LOVE IS MAGIC (p. 159)

Sharifi and Mayamei (2012) investigate three kinds of cognitive schemas in Sohrab Sepehri's two long poems: *The Footsteps of Water* and *The Passenger*. They define schemas as latent structures that are formed during human life and are utilized to think about abstract issues. This research points out to Johnson's (2008) segmentation for schemas and chooses three of them, which are path schema, containment schema, and force schema. In this study, a comparison is done between the types of schemas and the themes of each poem. The results are reported in table 1:

TABLE 1. The frequency of schemas. Sharifi and Mayami (2012)

	<i>The Footsteps of Water</i>		<i>The Passenger</i>	
	Number	Percentage	Number	Percentage
Path Schema	29	38.1%	32	52.4%
Containment Schema	26	34.2%	29	47.5%
Force Schema	21	27.6%	0	0.0%
Total	76	100%	61	100%

According to their categorization, there is a relationship between the poems' themes and the schemas' frequency. The two poems have different themes; *The Footsteps of Water* is talking about the realities of life and transition while *The Passenger* is about a person who starts a mystical journey to achieve self-awareness. According to Sharifi and Mayamei, a meaningful difference can be detected in the use of force schema which is utilized more in the first poem that has a theme containing conflict and conquer. In the second poem *The Passenger*, the poet tells a story of mystical journey and the path schema is correspondingly used more often.

Sepehri's poetry discloses the mystical motifs. Khadivar and Hadidi (2011) declare that Sepehri – like Islamic Sufis – thinks that only by way of Love, one can perceive the true nature of the world. Sepehri feels proximity to God and believes in love as the only means of

unity with God. Alizade and Baqinezhad (2010) remark that Sepehri seeks for truth with enthusiasm and this search enables him to watch the undiscovered dimensions of the world, which is apparent in his complex linguistic combinations.

The present study is dedicated to an analysis of mystical love metaphors in Sohrab Sepehri's poetry using a framework that comprises Steen's five-step metaphor identification method and the cognitive metaphor theory (Lakoff, Espenson & Schwartz, 1991; Lakoff & Johnson, 1999; Lakoff & Turner, 1989). The Lakoffian method elaborates the construction of meaning and interconnected relations of the words based on interpretations of metaphoric structures. Lakoff and Turner (1989) apply this method to a poem *The Jasmine Lightness of the Moon* by William Carlos Williams to illustrate the metaphorical structure of the poem and display the correspondence of the poetic metaphors with the conceptual metaphors at the generic-level. The method which is used by Lakoff and Turner (1989) is adopted for the present study to provide a methodical deduction of conceptual expressions in a mystical poetic text.

## METHODOLOGY

The data for this study were taken from two long poems by Sohrab Sepehri which were composed with mystical themes. The first long poem is *Water's Footsteps* and the second is *The Wayfarer*. This corpus was translated by Karim, at the request of Professor Hillman at Texas University, in a bilingual edition under the name of *The Lover is always Alone* (2003). Karim (1930-2005) was a prominent translator, lexicographer, editor, and literary critic in Iran. In addition to writing the Persian dictionary and translating many novels, he translated some poems of Forugh and 70 quatrains by Khayyam. Abedi (2008) regards Sepehri as the mystic of the Modern Age, because, although the mystical concepts of his poems originate from Persian Sufism, his language belongs to contemporary Iran.

For the purpose of the present study, only active aspects and agentive metaphorical expressions of love – which are considered as 'personification' in the traditional sense – in two volumes of Sepehri's poetry are examined. The agentive role of love in Persian mystical texts is a very common feature and love is mostly considered as a dominance of absolute power. In terms of the processes of data collection, in the first stage, the selected text is reviewed attentively to identify the word love and all its related words. This phase also consisted of the identification of the range and lines of the poems that are related to love. This process was done in terms of identifying metaphor-related words (MRWs) by examining the text on a word-by-word basis. According to the metaphor identification procedures (MIP), a method proposed by the Pragglejaz Group (2007), the metaphorical meaning is the result of a contrast between the basic meaning of a lexical unit and the contextual meaning. Thus, there are some words in a given context that are metaphor related words (MRWs). Obviously, a mystical concept comes with some words in the context that are metaphors' determinatives. This method logically determines the borders of a single metaphor and explains why the other before-and-after lines of the verse are not mentioned in the analysis. Thus, the range of analysis is based on the dispersion of the love metaphor and its related words which may be different for each metaphor. The other lines are mentioned for reasons of familiarity with the disposition and meaning of the main part.

In the second stage, the mystical-related concepts are studied to see whether the specified metaphors comprise mystical thoughts in terms of the mystical sources; due to the fact that some usage of the word love in the context of Sepehri's poems do not contain the mystical thought. In order to recognize the mystical ideas, three categories of sources are referred to: 1. Encyclopedias of mysticism (*Glossary of mystical terms and interpretations*, 1996 - *Encyclopedia of Islam and the Muslim world*, 2004 - *Historical dictionary of Sufism*,

2005 - *Sufism, love and wisdom* (glossary chapter), 2006 - *Metaphors and mystic terms dictionary*, 2009 - *The A to Z of Sufism*, 2009 - *A glossary of Islamic mysticism*, 2011), 2. The books about mystical ideas, (*Sufis heritage value*, 2000- *An introduction to the basis of mysticism and Tasawwuf*, 2003- *Description of Masnavi topics* (mystical thoughts of Molana, who is one of the greatest mystics in Iran), 2003- *Sufism, love and wisdom*, 2006- *The garden of truth, the vision and promise of Sufism, Islam mystical tradition*, 2007), 3. The sources about mystical ideas in Sepehri's poetry, (*Sohrab Sepehri, a commentary on poems*, 2003- *Sohrab's garden of mysticism*, 2005- *Sepehri's comprehensive book*, 2008 -*A session with the sun, an enquiry into the life and poetry of Sohrab Sepehri*, 2008- *Sohrab Sepehri's solitude garden*, 2010- *Sohrab Sepehri's mysticism*, 2011).

The third stage is the preparation of data for analysis. In this phase the phonetic transliterations of the data are attended to them. In the fourth stage, following the five-step method by Steen (1999), the conceptual metaphors are determined in the form of 'A is B'. Steen (1999) suggests a method for inference of the conceptual metaphor from the linguistic metaphorical expressions in five steps:

- i. Identifying the metaphorical focus
- ii. Identifying the metaphorical idea
- iii. Identifying the metaphorical comparison
- iv. Identifying the metaphorical analogy
- v. Identifying the metaphorical mapping

The first step is identifying an expression which activates a concept that is utilized nonliterally in the discourse. The expression that contains the metaphorical focus leads the reader to a metaphoric discourse. As Steen clarifies, "what does make a focus into a focus is the fact that it expresses a concept which is to be related to another concept to which it cannot be applied in a literal fashion" (1997, p. 60). Step two is identifying the metaphorical idea in a proposition. The complete metaphor is recognizable by identification of the literal and nonliteral concepts in the identified proposition. This step necessitates the target domain consideration and needs conceptual analysis to infer other literal parts of the metaphor by means of propositionalization. The third step is a conceptual representation of the mapping that occurs between the two conceptual domains. Step four is nonliteral analogy identification and this step fills the empty slots. Also, the reconstruction of the comparison is performed by means of an analogy. Context and the default language have a pivotal role as guides to the comparison reconstruction. The analysis procedure is finished by nonliteral mapping identification. This step involves filling out the conceptual structure of the source domain and the target domain. The relations, the inter-domain relations and other concepts are specified in this step.

The outcome of the three methods – consisting of the MIP method, investigating the mystical resources, and Steen's five-step method – is the extraction of mystical metaphors from the text. The procedure of data extraction was done on Persian data and the English translation has an explanatory and illustrative role for the main data. The word-to-word concordances between Persian and English texts were offered to facilitate the perception of Persian mystical expressions. In terms of data collection, a comprehensive investigation is done on Persian mystical concepts; nevertheless, because of the linguistic approach used in the present study, the mystical aspects of metaphors are discussed concisely.

## ANALYSIS AND DISCUSSION

In order to analyse the data, mystical love expressions and their metaphorically related words (MRWs) are investigated and the correlated generic-level metaphors of love are identified.

The construction of meaning is derived from the interpretation of intertwined structure of metaphors and the complex relations across them. It is necessary to mention that this paper is not assigned to evaluate the advantages and disadvantages of the cognitive theory in investigating the mystical or metaphysical resources, but the aim of the present study is to apply the cognitive metaphor theory (CMT) on a mystical poetic text and offer qualitative results. Lakoff and Johnson (1999) claim that the analysis of metaphysical metaphors, on one hand, sheds light on the metaphorical structure of metaphysical language as a proof of the conceptual mind, and on the other hand, presents an analysis for metaphysical concepts in human language. In order to present an explicit meaning for the Persian data, the original Persian verses are followed by:

- The selected part of verse in English which is translated by Karim Emami
- The selected data in Persian which is followed by:
- An English word-for-word translation (interlinear glossing)
- English equivalents as a semantic guide

The grammatical abbreviations that are utilized in the glossing are: INDF= indefinite, PROG= progressive, GEN= genitive, ACC= accusative, 3SG= third person singular, PL= plural, PST= past-tense, and INF= infinitive. The following analysis presents three love metaphors with the agentive role.

### (1) Love was climbing a ladder (*Water's footsteps/ line 84*)

I saw many things on earth:/ I saw a child smelling the moon./ I saw daylight fluttering in a doorless cage./ I saw **love** climbing a ladder to the roof of heaven/ I saw a woman pounding light in a mortar/ For lunch they were having bread with fresh herbs,/ A plateful of dewdrops, a hot bowl of kindness.

نردبان‌ی که از آن عشق می رفت به بام ملکوت

Nardebān-i / ke / az / ān / ešq / miraft / be / bām-e / malakoot

Ladder - INDF / (which / by / that) / love / climb-PROG / to / roof-GEN / heaven

According to application of Steen's five-step method on verse (1), the metaphorical focus in the verse is: Ešq (love) climbing. The metaphorical idea of the verse is in two parts:

- P1: (ešq (love) climbing)
- P2: (a ladder for ešq (love))

The metaphorical Comparison is the similar properties between ešq (love) – as an event – and an action by an agent (climbing) in this context. The metaphorical Analogy is between ešq (love) as the vehicle, an action as tenor and climbing a ladder is the similarity between ešq (love) and action of climbing. Thus, the metaphorical mapping is ešq (love) as an action. The overall image of verse (1) is ešq (love) that is climbing a ladder which goes to the roof of heaven. The structure of this schema about ešq (love) evokes the following conventional metaphors:

- EVENTS ARE ACTIONS
- PROGRESS IS FORWARD MOTION
- LONG-TERM PURPOSEFUL ACTIVITY IS A JOURNEY

Considering 'personification' in the traditional sense, Lakoff (1992) adapts an explanatory viewpoint about the structure of events in language. As he clarifies: "events (like death) are understood in terms of actions by some agent (like reaping). It is that agent which is personified' (p. 27). Thus, the structure of events could be metaphorized as actions





is again part and whole metonymy: being warm is a part of being alive. Zarrabiha (2012) remarks that in Persian mysticism, apple is the symbol of cognition, wisdom and divinity.

Thus, the verse connects two metaphors together, the FIRE OF LOVE and the FIRE OF PERCEPTION. As Abedi (2008) asserts, ešq (love) transmits its warmth to an apple and a kind of unitary experience happens. Thus, the warmth of an apple is indeed the warmth of ešq (love).

AFFECTION IS HEAT

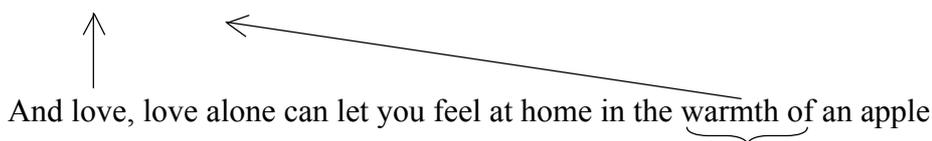


FIGURE 3. Love metaphor in relation with 'warmth an apple'

In this verse, the poet composes the two metaphors, CAUSES MOVE PROPERTIES TO AFFECTED PARTIES and AFFECTION IS WARMTH. The affection which ešq (love) has on the affected party (you) follows the AFFECTION IS WARMTH metaphor:

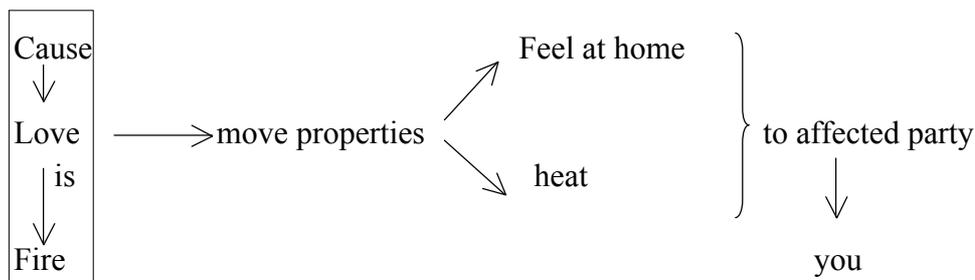
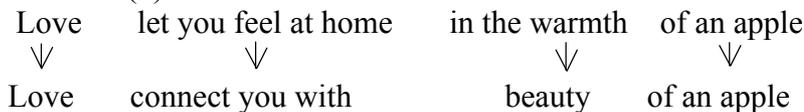
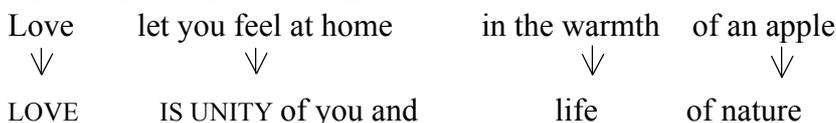


FIGURE 4. AFFECTION IS WARMTH metaphor

Shamisa (2003) is of the opinion that ešq (love) in these lines of Sepehri's poems means 'the connection with beauty' and it seems that he equates 'warmth' with 'beauty' especially in reference to line 47 where the poet says: "What beautiful apples!". He also believes that the word 'ma'nus' means 'being familiar' and 'being in connection'. Thus, Shamisa's interpretation points to a LOVE IS UNITY (OF TWO COMPLEMENTARY PARTS) metaphor and the two complementary parts are 'beauty' and 'apple'. He explains a semantic relation in verse (2) as follows:



In Shamisa's (2003) interpretation of the verse, the deficiency of a logical metaphorical connection between 'warmth' and 'beauty' is obvious. This study suggests considering the metonymic relation between an 'apple' and 'the whole nature' and the metonymic relation between 'warmth' and 'human life' (THE PART FOR THE WHOLE metonymy). Although, this study is not dedicated to the metonymic relations, here the perception of LOVE metaphor is subjected to the metonymic relations. Considering metonymy in verse (2), the semantic relations would be as follows:



### (3) Love made it possible for me to become a bird (the wayfarer/ lines 54-56)

The wayfarer's eyes fell on the table./ "What beautiful apples!/ Life is inebriated on solitude."/ "What is the meaning of beautiful,?"/ The host asked./ "Beautiful means the loving interpretation of forms,?"/ And love, love alone/ can let you feel at home in the warmth of an apple/ And **love, love** alone/ led me to the vastness of life's sorrows/ and made it possible for me to become a bird"/ "And what's the antidote of sorrow?"/ "This drink has the pure ring of an elixir."

و عشق تنها عشق

Va / ešq / tanhā / ešq

And / love / alone / love

مرا به وسعت اندوه زندگی ها برد

ma-rā / be / vosa't-e / anduh-e / zendegi-hā / bord

I-ACC / to / vastness-GEN / sorrow-GEN / life-PL / led-PST

مرا رساند به امکان یک پرند شدن

ma-rā / resānd / be / emkān-e / yek / parande / šodan

I-ACC / make- PST / (to) / possible-GEN / a / bird / become-INF

This part of the verse follows the previous section and 'the wayfarer' and 'host' keep talking about love. The metaphorical focus of verse (3) is on two parts of the verse: Ešg (love) led me / and made it possible for me. The metaphorical ideas of the verse are:

P1: (ešg (love) led me)

P2: (ešg (love) made it possible)

The metaphorical Comparison is the similar properties between ešq (love) and an agent in this context. The metaphorical Analogy is between ešq (love) as the vehicle and an agent as tenor and the similarity is ability / being leader. Thus, the metaphorical mapping is ešg (love) is an agent. Verse (3) evokes the following generic-level metaphors:

- EVENTS ARE ACTIONS
- CAUSES MOVE PROPERTIES TO AFFECTED PARTIES
- LOVE IS MAGIC

In verse (3), ešg (love) is an event that is metaphorized as a humanlike action. In line 55, the act of leading is attributed to ešg (love) and in line 56, ešg (love) made something possible which evoke the EVENTS ARE ACTIONS metaphor and affords an agency role to ešq (love). According to Lakoff (1992) events are understood "in terms of actions by some agent" (p. 27), Thus, ešg (love) is an action and the agent of the act is a leader and a provider of the possibility to become a bird.

In verse (3) line 56, ešg (love) moves the property of 'becoming a bird' to the poet (me). The poet describes ešq (love) as a provider of the possibility for him to become a bird. Thus, CAUSES MOVE PROPERTIES TO AFFECTED PARTIES metaphorizes ešq (love) in the verse as follows:



- Evans, V. & Green, M. (2006). *Cognitive Linguistics: An Introduction*. Edinburgh: Lawrence Erlbaum Associates Publishers.
- Fallah Rafi', A. (2009). Applying Language in the Realm of Mysticism. *Ethics Researches*. 5, 117-142.
- Feali, M.T. (2002) The Language of Mysticism. *Qabasat*. 24, 59-69.
- Katz, A.N. Cacciari, C. Gibbs, R.W. & Turner, M. (1998). *Figurative Language and Thought*. New York: Oxford University Press.
- Khadivar, H. & Hadidi, S. (2011) Sohrab Sepehri's Mysticism. *Literary studies*. 19, 51-82.
- Kiashemshaki, A. (2003) Mysticism and Language. *The Journal of Persian Language And Literature*. 1(1), 117-138.
- Kövecses, Z. (2003). *Metaphor and Emotion: Language, Culture, And Body in Human Feeling*. Cambridge: Cambridge University Press.
- Kövecses, Z. (2004) Emotion, Metaphor and Narrative. *Trends in Cognitive Sciences*. 8(4), 154-156.
- Lakoff, G. (1992) The Contemporary Theory of Metaphor. In. A. Ortony (Ed.). *Metaphor And Thought* (pp. 202-251). London: Cambridge University Press.
- Lakoff, G. Espenson, J. & Schwartz, A. (1991). *Master Metaphor List*. California: University of California.
- Lakoff, G. & Johnsen, M. (1999). *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*. New York: Basic books.
- Lakoff, G. & Johnson, M. (1980). *Metaphors We Live By*. United States: University of Chicago Press.
- Lakoff, G. & Turner, M. (1989). *More Than Cool Reason, a Field Guide to Poetic Metaphor*. London: The University of Chicago Press.
- McGlone, M.S. (2007) What Is the Explanatory Value of a Conceptual Metaphor?. *Language And Communication*. 27(2), 109-126.
- Pragglejaz Group. (2007). MIP: A Method for Identifying Metaphorically Used Words in Discourse. *Metaphor And Symbol*. 22(1), 1-39.
- Rohani Nejad, H. (2009) The Language of Mysticism. *Qabasat*. 54, 49-70.
- Safarnejad, F., Imran Ho-Abdullah & Norsimah Mat Awal. (2013) Rendering Happiness Metaphors: A Cognitive Analysis from Persian into English. *GEMA Online® Journal of Language Studies*. 13(2), 193-205.
- Shafiae Kadkani, M.R. (2013). *The Poetic Language in Sufi Texts*. Tehran: Sokhan.
- Shamisa, S. (2003). *Sohrab Sepehri: A Commentary on Poems*. Tehran: Sedaye Moaser.
- Sharifi, S. & Mayamei, N. (2012) Cognitive Study of Schema in Two Poems by Sohrab Sepehri. *Social and Behavioral Sciences*. 32, 329-333.
- Steen, G. (1999). From Linguistic to Conceptual Metaphor in Five Steps. In. R. W. J. Gibbs, and G. Steen, (Ed.). *Metaphor in Cognitive Linguistics* (pp. 57-77). Amsterdam: John Benjamins B.V.
- Vengadasamy, R. (2011). Metaphors As Ideological Constructs for Identity in Malaysian Short Stories. *3L: Language Linguistics Literature®*, *Southeast Asian Journal of English Language Studies*. 17(Special Issue), 99-107.
- Zarrabiha, M.E. (2012). *Comprehensive Symbolic Literary and Mystical Interpretation of Sohrab Sepehri's Poems*. Tehran: Binadel.

### **ABOUT THE AUTHORS**

Sareh Jaberri is a Ph.D candidate at the School of Language Studies and Linguistics, Faculty of Social Sciences and Humanities, Universiti Kebangsaan Malaysia (UKM). Her special interests include cognitive linguistics and Persian mysticism studies.

Imran Ho Bin Abdullah @ Ho Yee Beng (Ph.D) is professor of linguistics at Universiti Kebangsaan Malaysia. He was formerly the Dean of the Faculty of Language Studies (now the School of Language Studies and Linguistics) and is currently a Deputy Vice-Chancellor at UKM.

Ravichandran Vengadasamy (Ph.D) is a senior lecturer in the School of Language Studies and Linguistics, Faculty of Social Sciences and Humanities, UKM. His research interests include Cognitive Studies, Stylistics, Postcolonial Literature, and Academic Writing.