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RESEARCH ARTICLE

A Semantic Analysis of War Literature Based on Psychoanalytic Literary Criticism and Conceptual Metaphor Theory

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Abstract: This study, is a semantic attempt to find out if there is a significant difference in the linguistic representation of Iranian and British war literature in the Iran-Iraq war (known as The Imposed War (of Iraq against Iran)) and World War II. Authors chose these two wars for two reasons: 1. In both cases, the war was defensive for both countries, and 2. both wars lasted for almost the same period: The Imposed War lasted for 8 years, and World War II lasted for 6 years. Given the aforementioned similarities, we seek to compare the linguistic representation of ideologies that had governed in Iranian and English societies (i.e. Islamic ideology vs. liberal democracy and the monarchy). In this study, we ask if there is a significant difference in the linguistic representation of these two wars. We seek to 1. Describe the linguistic iconization of war based on the source domains of metaphors, and 2. Describe the ideological similarities and differences of war using linguistic representations. The views of Sigmund Freud, Alfred Adler, and Carl Gustav Jung have been used in the psychoanalytic analysis of these novels.

Keywords: War Literature; Psychoanalytic Literary Criticism; Conceptual Metaphor Theory.

Introduction

War is a social phenomenon that may create new beliefs in society. War is an organized, armed, and often protracted conflict across nations or groups, and is characterized by social disruption, financial costs, and casualties (Hanif, 2009: 12). War and its effects on literature form the war literature. A war novel is a novel about war and its aftermath. This literary genre reflects the war with all its bitterness and sweetness (Hanif, 1388: 14). There are similarities and differences in the iconization of war in the literary works across nations. In this study, by examining the metaphors in the war literature, we examine the differences and similarities in the iconization of war in Iranian and British literature. In this study, we compare Iranian and British war literature in the Iran-Iraq war (known as The Imposed War (of Iraq against Iran)) and World War II. We chose these two wars for two reasons: 1. In both cases, the war was defensive for both countries, and 2. both wars lasted for almost the same period: The Imposed War lasted for 8 years, and World War II lasted for 6 years. The authors that we chose are narrators of two wars with

considerable similarities. Given the aforementioned similarities, we seek to compare the linguistic representation of ideologies that had governed in Iranian and English societies (i.e. Islamic ideology vs. liberal democracy and the monarchy). In this study, we ask if there is a significant difference in the linguistic representation of these two wars. We seek to 1. describe the linguistic iconization of war based on the source domains of metaphors, and 2. describe the ideological similarities and differences of war using linguistic representations. The views of Sigmund Freud, Alfred Adler, and Carl Gustav Jung have been used in the psychoanalytic analysis of these novels.

Research Method

In this study, which is an attempt to describe and analyze the war literature, we used the library method to collect our data. For the purpose of this study, we selected the Persian novel "The Scorched Earth" and the English novel "Everyone Brave is Forgiven". Then, we extracted and analyzed metaphors with the target domain of war and related concepts such

as fear, despair, death, migration, sadness, anger. These metaphors have been listed in tables with their source and target domains. "The Scorched Earth" is a novel in 344 pages written by Ahmad Mahmoud. It is the story of what happened to the city of Ahvaz and its people in the first three months of the Imposed War. "Everyone Brave is Forgiven" is a novel in 254 pages written by the contemporary English novelist Chris Cleave. According to the author, he is interested in writing about the generation who experienced the war. The reason for choosing these novels was that they belong to two nations who experienced two imposed and defensive wars, i.e. Imposed War and World War II. Both authors narrate scenes of two wars with remarkable similarities.

In the psychoanalytic analysis of metaphors, we used the views of Adler and Gustav Jung; since the concepts of the inferiority complex and the collective unconscious efficiently explain the metaphors of these two novels, which linguistically iconize human experiences.

Metaphor

Lakoff and Johnson can be considered the pioneers of the modern approach to metaphor. In the book "Metaphors We Live By" (1980), they state their view on metaphors as:

- Linguistic metaphors are objective and surface manifestations of conceptual metaphors.
- These metaphors are taken from humans' daily experiences.
- Metaphors are the only way to understand and perceive abstract and intangible concepts.

In a conceptual metaphor, the relationship between two main units or two sets is based on one-to-one correspondence, which is called a model. In a model, there are two domains: a source domain, which is often an objective and tangible concept, and a target domain, which is a subjective and abstract concept. Thus, models are the fundamental structures, image schemas of the mind, and communicative patterns within concepts in the human mind, which approaching them will reveal many semantic complexities and make it easier to understand the relationship between utterances and phenomena.

War Literature

A novel which has been written about war and its aftermath is considered as war literature. The war novel is a novel that reflects the war with all its bitterness and sweetness. Some critics believe that war literature is a subcategory of the epic literature (Hanif, 2009: 14).

War literature includes novels that describe issues related to war directly (such as soldiers, war events, war equipment, and war strategies) and indirectly (such as immigration, aerial bombing of cities, soldiers' families, encouraging enlistment, and homefront issues). War novels not only includes novels written in wartime describing war scenes, but also works written outside of the battlefield and in post-war time (Tondro, 2001: 169).

Psychoanalytic Literary Criticism

Literary criticism is the different ways of reading a literary work; it is a different look at a literary work... Sometimes literary criticism means looking at literature through literary theories... (Of course) literary criticism does not always mean reading the work differently; sometimes, it means reading more accurately

or consciously (Shamisa, 2014: 29-33). Today, psychological criticism is a critique based on modern psychology - from Freud onwards. In "The Interpretation of Dreams", Freud relied on symbolism, displacement, and condensation, which are similar to literary phenomena. In displacement, two things that seem unrelated appear instead of each other; and in condensation, several meanings are gathered in an image or a word. In literature, displacement corresponds to metaphor, and condensation corresponds to *Ihām* (a literary device in which a word or phrase could be read with different meanings). In literature (also), the writer and poet usually use a word or a sentence instead of a common word or sentence; (tropes and metaphors). Sometimes a literary work corresponds to a symbolic dream and must be interpreted and deciphered (Shamisa, 2014: 277-278).

Freud considers the human personality to be composed of three parts, which are the Id, ego, and super-ego. The id is the source of vital activities and seeks to reach pleasure and avoid pain. The ego reflects the human's rationality, and the super-ego reflects the moral and religious teachings. Freud uses the technical

term sublimation when speaking of the id, which means in the course of reaching pleasure and avoiding pain, the id faces obstacles and sometimes takes shelter in imagination and creates artworks. But for Adler, it is the inferiority complex that is the source of personality and behavioral disorders, and that is the most significant difference between him and Freud.

The inferiority complex, which makes a person to consider him/herself inferior to others, may have physical or mental roots. Factors such as parental conflicts, failed marriages, reprimands, failed exams, and love failures all contribute to the formation or reinforcement of the inferiority complex. What is related to our discussion is Adler's arguments about the ways adopted to compensate or conceal the inferiority complex, including the interest in art, philosophy, literature, religion, and specific doctrines. The collective unconscious is a legacy from the life in the past, the life of our ancestors, and even the life of humans in animal stages. Art and literature connect the ancient history of all human beings through archetypes (mythological forms), and each reader

somehow unconsciously finds him/herself in them. An archetype is a sketch of human behavior that originates from the collective unconscious. In other words, archetype is the contents of the collective unconscious (Shamisa, 2014: 286-288).

The Data Analysis

Everyone Brave is Forgiven

First, we study Chris Cleave's novel "Everyone Brave is Forgiven". The novel is about England's condition during World War II. It is written in 254 pages. In his novel, the author portrays the aerial bombing of London and the living conditions of the people. The novel recounts the story of the people of London and Malta in World War II. The main character is a young girl named Mary from the upper class of society, who at first works as a teacher, and during the war, she works as an ambulance driver. The main theme of the novel is war and its destructive effects on the characters' lives. During the aerial bombing of London, Mary loses several students and Tom, the man she loved. Due to the evacuation of schools, Mary loses her job and becomes an ambulance driver, which by witnessing the heartbreaking

scenes of the death of many people in the aerial bombing, she more closely experiences the war. Being mentally ill, she becomes wounded and addicted to morphine and rejected by her family and friends. The other important character of the novel is Alastair, a friend of Tom, who is an army officer. The war had a devastating effect on Alister, and he also becomes wounded, losing one of his arms. Throughout the novel, readers face the sadness, fear, and grief left by the war; but the noteworthy point is how the characters develop under the influence of the war. The author has a negative view of the war, but the hope and desire of living could be seen throughout the novel.

Chris Cleave is a contemporary British novelist. According to the author, he is interested in writing about the generation who experienced the war. He got his motivation for writing "Everyone brave is forgiven" from his grandparents, who closely experienced World War II. He got the details of the war scenes from his grandfather, who was an army officer and had been surrounded by the Germans in Malta. He states: In writing the novel, I was inspired by the real-life events of my

grandparents; they had complex personalities and had learned how to keep their spirits up and even to be happy during the war. Before her marriage, my grandmother lost the man she loved in an air raid and witnessed his death. My grandfather and his comrades were surrounded on the island of Malta, and he witnessed losing his friends. For writing the novel, I spent about two years talking and interviewing people who were in this war. I realized that at the beginning of the war, people were exactly like us and had the same problems, such as racism, class differences, etc., that we have now, which I also mentioned in the novel. They were terrified and scattered until they realized that to get out of this crisis, they had to stand together and sacrifice for each other. Such personal development is also reflected in the characters of the novel. Standing together requires two things: courage and forgiveness. That is the reason why I chose this title for the novel.

Metaphors with the target domain of war indicate Cleave's view towards the war in England. We extracted 39 metaphors with the target domain of war from this novel. In 24 cases of these metaphors, the target domain is

directly the word "war" itself, which the source domain, in 13 cases, is humans, in four cases, is objects, in three cases, is animates, in two cases, is a force that disrupts everything, in one case, is the source of heat, and in one case, is a deadly phenomenon. In one case, war is likened to a teacher who teaches human beings. In most cases, the word "war" is used as an animate. In one case, war is likened to the hell. In two cases, German troops are likened to kidnapers kidnapping their playmates and to thugs seeking war. But in one case, they are likened to a gray armor, which indicates their strength. In one case, the enemy forces are likened to a hard and inflexible object. Enemy ships are likened to a fisherman making a net around a besieged island. Bombs are likened to humans in one case, and in another case, to a destructive force. In one case, German military aircraft are likened to a criminal human, and in another case, to a ridiculous human. Studying these metaphors suggest that the author has a completely negative view of war and considers war as a cause of the destruction of humans lives and gives a negative image of Germans and ammunition. Negative adjectives such as criminals, saboteurs, animals, torturers, and dictators are attributed to the word 'war'. Among source domains, the most common domain is human (with 18 cases).

Table 1. Metaphors with the target domain of war (Everyone brave is forgiven)

Row	Metaphor	Target Domain	Source Domain
1	The war is shaking everything up	War	Force
2	A mob calling for a fight	Germans	Human being (mob)
3	The true heart of war was small talk	War	Human being
4	The race that abducted our playmates	Germans	Human being(kidnapper)
5	Rain doused the hot mood of war	War	Fire
6	This beastly thing	War	Object
7	We exchanged withering fire	Fire	Object
8	Let's not war win	War	Human being
9	War brings death from the sky	War	Deadly phenomenon

10	Bombs hammered down	Bombs	Hammer
11	Heinkles with their fighter larking above	Fighter(plane)	human beingH
12	The enemy's ships weaving the island a net to starve in	Enemy's ship blockade	Fisherman Net
13	The war was muted	War	living creature
14	The full gaze of war came upon her	War	living creature
15	The war expanded	War	Object
16	The war hardly touches you	War	Human being
17	War was growing, drawing countries in	War	Living creature
18	When war reached sufficient size, it would come back for London	War	Human being
19	The war's heat was spent	War	Heat source
20	If the war taught me anything	War	Human being(teacher)
21	This helpful war makes us better people and tries to kill us	War	Human being
22	The guns fell silent	Gun	Living creature
23	The time come for the war to take him away	War	Human being
24	The battle shook him up	Battle	Force
25	The war would grind them down	War	Human being (dictator)
26	Phantom melody	the sound of bombs and	Melody and music
27	We are orphaned by the war	War	Human being (murderer)
28	The war homed in on the sound	War	Human being
29	The war might punish either choice	War	Human being
30	German's bloody plane	Plane	Murderer
31	His heart made heavy by the war	War	Object
32	The war was listening	War	Human being
33	War makes our nerves a mess	War	Destroying force
34	Bombs threatened	Bombs	Human being

35	Smoke blinded everyone	Smoke	Human
36	Death was British	Death	Human being
37	It is a hell	war situation	Hell
38	Gray armor	Armor	Germany soldiers
39	Germans were inflexible in fury	Germans	Hard object

Table 2. Metaphors related to war atmosphere (Everyone brave is forgiven)

Row	Metaphor	Target domain	Source domain
1	The wounded city	City	Living creature
2	They shook with anger and hate	Anger and hate	Force
3	London was sad without children	London	Human being
4	The warmth that hatred gave you	Hatred	Heat
5	Grief came	Grief	Human being
6	Grief poured down from fire hoses	Grief	Liquid
7	London's heart	London	Human being
8	Hallucination of dead children scratched away	Hallucination	Wild animal
9	London was broken	London	Breakable object
10	London stood in silence	London	Human being
11	Furious irritation	Irritation	Living creature
12	London with its gapped teeth and blinded eyes	London	Injured person
13	Bitter fury	Fury	Food
14	House	House	London
15	Innkeepers	Innkeepers	Soldiers and officers
16	Walls	Walls	Borders
17	The battery dispersed	Battery	Soldiers
18	Grief was contagious	Grief	Disease

The Scorched Earth

Ahmad Mahmoud is a contemporary writer known as a follower of the school of social realism. Before Iran's revolution; he was a political activist and spent a long time in

prison. He is known as a writer who has depicted life and social sufferings. In his novels, he depicts oil, strikes, struggles, rivers, ships, boats, heat and sultry, palms, workers' houses,

and so on. He is originally from the south of Iran, and this region has been well depicted in his novels. He lost his brother in Imposed War, and that is why he wrote the novel "The Scorched Earth". It is the story of what happened to the city of Ahvaz and its people in the first three months of Imposed War. The central theme of the novel is people's resistance, migration, and living conditions in response to Iraq's invasion. By the invasion of Iraqi forces to Iran and the fall of Bostan and Susangard, the large family of the narrator migrate from Ahvaz and settle in other cities, but four members of the family remain in the city. These members are Ahmad, Khaled, Shahed, and the narrator, who is the oldest son in the family. After a while, Khalid is killed, and Shahed, who reached his brother at his last moments, suffers from a nervous breakdown. The narrator's house is bombed. The novel takes place in one of the poorest neighborhoods in Ahvaz. The author depicts the fall of Iranian cities and villages, the captivity of innocent girls and women, and the destruction of the homeland. Considering being a native resident of the city, he has closely experienced the war and its effects. The novel's

atmosphere is also associated with fear and apprehension. The atmosphere in which all the characters live in anxiety and fear of being killed at any moment. Death lurks everywhere, and readers sense it very well. All scenes reflect the political and social situation of the war-torn cities in the first months of the war. About writing the novel, Ahmad Mahmoud states that: "When I heard that my brother had been killed in the war, I left Tehran and went to the south. I went to Susangard, to Hoveyze. I went to all these regions. I was almost close to the battlefield. When I came back, I was really heartbroken. I saw what a tragedy I am enduring. But how calm the people are. They did not feel the war until Tehran was bombed. I wanted at least the people of other cities to realize what happened. This thought made me write "The Scorched Earth". The author wrote the novel during the war. The novel has been written in 334 pages. We extracted 18 metaphors with the target domain of war from the novel. As shown in the table below, the author shows death in two cases in the form of a hunter who seeks to take human lives. All characters live in anxiety, and there is the possibility of being killed at any moment. In 2

cases, death is represented as a form of a more tangible object; in one case, it shows the enemy as animals, which indicates the anger and the negative view toward the enemy, and depicts friendly forces as birds and plants, which indicate the positive view. Here we deal with the polarization, which is used in the negative representation of the enemy and the positive representation of friendly forces. Khorramshahr, a city occupied by the Iraqis, is iconized as an object that can be taken or taken back. War is iconized as an object with weight, which its weight indicates the sufferings and pains of war. In one case, war is iconized as a human being. In one case, Iranian soldiers are likened to lions, which is a symbol of courage and strength, and in another case, Iranian air forces are likened to eagles, which is a symbol of strength and courage. In one case, the friendly troops are likened to birds. Martyrdom of friendly forces is depicted as flying. Birds,

flying and ascending to heaven are symbols of purity and chastity. In one case, the killing of a large number of Iranian forces in a military operation is likened to reaping, which primarily implicates a massacre. The author creates a scary and negative image of explosions, smoke, fire, missiles, and tanks. In one case, which is an expression, we see the wish of extirpating (lit. uprooting) the enemy, in which the enemy is iconized as a plant and its extirpation as uprooting. The most frequent source domain is animals (with five cases). As mentioned earlier, interacting with animals has been one of the primary human experiences; so, in different cultures, animals play the role of source domains. Animal metaphors are very common, and animals are widely used as the source domain. Other source domains are objects with four cases, humans with one case, fisherman two cases, and plants with two cases.

Table 3. Metaphors with the target domain of war (The Scorched Earth)

Row	Metaphor	Target Domains	Source Domains
1	The burden of war	war	Objects
2	Khoramshahr fell.	Khoramshahr	Objects
3	The soldiers suddenly flew (lit.)/was killed (fig.).	soldiers	Birds
4	War has its own logic.	war	Humans
5	May God uproot (lit.)/ annihilate (fig.) Saddam	Saddam	Plants

6	How the soldiers were reaped(lit.)/ killed (fig.)!	soldiers	Plants
7	These animals	Iraqis	Animals
8	The explosion of the city explodes hearts.	explosion	Force
9	The news of tanks disturbs the whole city.	The news of tanks	Earthquake
10	Lions are everywhere./Lions are ready everywhere.	Iranian soldiers	Lions
11	The agile eagles are defending the sky.	Iranian pilots	Eagles
12	Death is lurking everywhere.	death	Hunter
13	Death has devised a trap.	death	Hunter
14	Death has cast shadows everywhere	death	Objects
15	The smoke and fire swallowed(lit.)/ filled(fig.) the hospital.	Smoke and fire	Animals
16	The explosion cast fear on hearts.	explosion	Scary events
17	The news of missile paints a sharp color of violence on Iraq's threat.	news of missile	colored phenomena
18	I saw death.	death	Objects

Table 4. Metaphors related to war (The Scorched Earth)

Row	Metaphor	Target Domains	Source Domains
1	The fall of Khoramshahr casts anxiety on hearts.	anxiety	Fluid material
2	Fear casts shadow on his face.	fear	Objects
3	Homelessness and homesickness have a gloomy color.	Homelessness and homesickness	colored phenomena
4	There is sadness in his eyes.	sadness	humans/animals
5	The cemetery cannot stand the anger of the people.	cemetery	Humans
6	The pain grows.	pain	humans/plants
7	The city is mourning.	mourning	Objects
8	The anger that has cast color on people's faces...	anger	colored phenomena
9	The restless and unsettling rancor fertilizes (lit.)/fills (fig.) the atmosphere	rancor	Humans

The Comparison of “The Scorched Earth” and “Everyone Brave Is Forgiven”

“The Scorched Earth” has 334 pages and “Everyone Brave Is Forgiven” has 254 pages. We extracted 18 metaphors with the

target domain of war from the first novel and 39 metaphors with the target domain of war from the second one. Considering that “Everyone Brave Is Forgiven” has more pages than the other novel, it indicates that the

British author has used more displacement, and we have more instances of displacing a word with another word in his novel. That may indicate that it is more difficult for the British author to accept the reality of the war and its consequences than for the Iranian author.

In the Persian novel, the target domain of war metaphors is more dedicated to friendly forces and death (martyrdom), but in the English novel, the word "war" is represented as the human in 24 cases. Therefore, the animation has been used for this concept more in the English novel than the Persian novel. In the Persian novel, the word 'war' as a metaphor was only found in two cases. That indicates that war by itself has been more of an interest for the English writer and, he has been less interested in other related concepts. The opposite can be seen in the Iranian author.

In the Persian novel, the tragic aspect of being killed in war is also mentioned, but at the same time, the death of friendly forces is shown as flying and ascension to heaven, which is a symbol of purity. In the English novel, death is only tragic, and there is no trace of sanctity. In the Persian novel, the concepts of eagles and lions are used to talk about friendly forces,

which are symbols of courage and bravery, while in the English novel, the terms "battery" and "lodging owner" are used for British soldiers. So, the belief in the sanctity of defending homeland and countrymen, which is rooted in religious beliefs, is not seen in the British author's attitude.

In both novels, the polarization (representing the friendly forces positively and the enemy negatively) is also observed. But, in the English novel, the power of the enemy (Germans) is not denied. In most of the novels, Iraqi characters are portrayed as cowards, criminals, and savages; in contrast, the Iranian characters are brave, kind, and intelligent, and that can be inferred by reviewing the memoirs of the survivors of Imposed War.

In the Persian novel, the most frequent source domain for war and other related concepts is the animals and the objects, while in the English novel, it is human.

There are 18 metaphors related to the war in the English novel with the target domains of anger, sorrow, death, and fear, which are represented as force, disease, and animates. Among them, six metaphors are related to London, which is the subject of

invasion and aerial bombings. London is usually iconized as a wounded human or creature. There are nine metaphors related to the war in the Persian novel with the target domains of fear, emigration, sorrow, death, and anger and with the source domains of humans and objects, which are quantitatively less than the English novel. Based on what has been mentioned so far, considering that the English novel has fewer pages than the Persian novel but has more metaphors in the domain of war and related topics, perhaps it can be said that in the English novel, the topic of war is more prominent.

Discussions and Conclusion

The present study was an attempt to 1. Describe linguistic iconizations of war based on the source domains of the metaphors used in the two novels "The Scorched Earth" and "Everyone Brave Is Forgiven" and 2. Point out the ideological similarities and differences of the war in Iran and England based on the above linguistic representations. In response to the first question, there are 18 metaphors in the Persian novel, with the source domains of war, which indicates the author's effort in showing

the bitterness of war, while representing his negative view on war. The author iconizes death as a hunter seeking humans' lives and as an object, which is a tangible concept. He iconizes the enemy as an animal, which indicates his negative view of the enemy. He iconizes friendly troops as birds and plants, which are positive concepts. Khorramshahr, a city occupied by the Iraqis, is iconized as an object. The war is likened to a heavy object, which its heaviness means sufferings and pains of war. In one case, the war is iconized as a human being. Iranian soldiers are likened to lions, which is a symbol of bravery and power, and Iranian air forces are likened to eagles, which is a symbol of power and courage. Friendly troops are likened to birds. Birds and flying and ascending to heaven are symbols of purity and chastity. The source domains in four cases are objects, in one case are humans, in two cases are hunters, in two cases are plants, and in five cases, which are the most frequent ones, are animals. For a better understanding, the source and target domains and their frequency are shown in the two following figures:

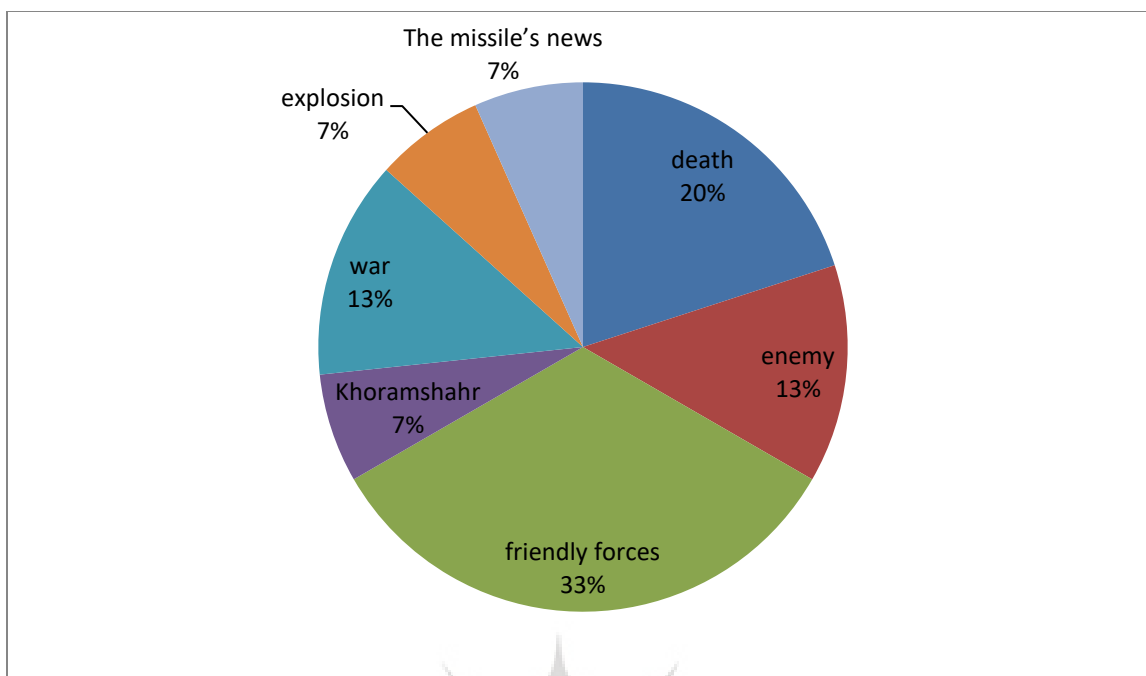


Fig. 1. The frequency of the target domains of war (the Persian novel)

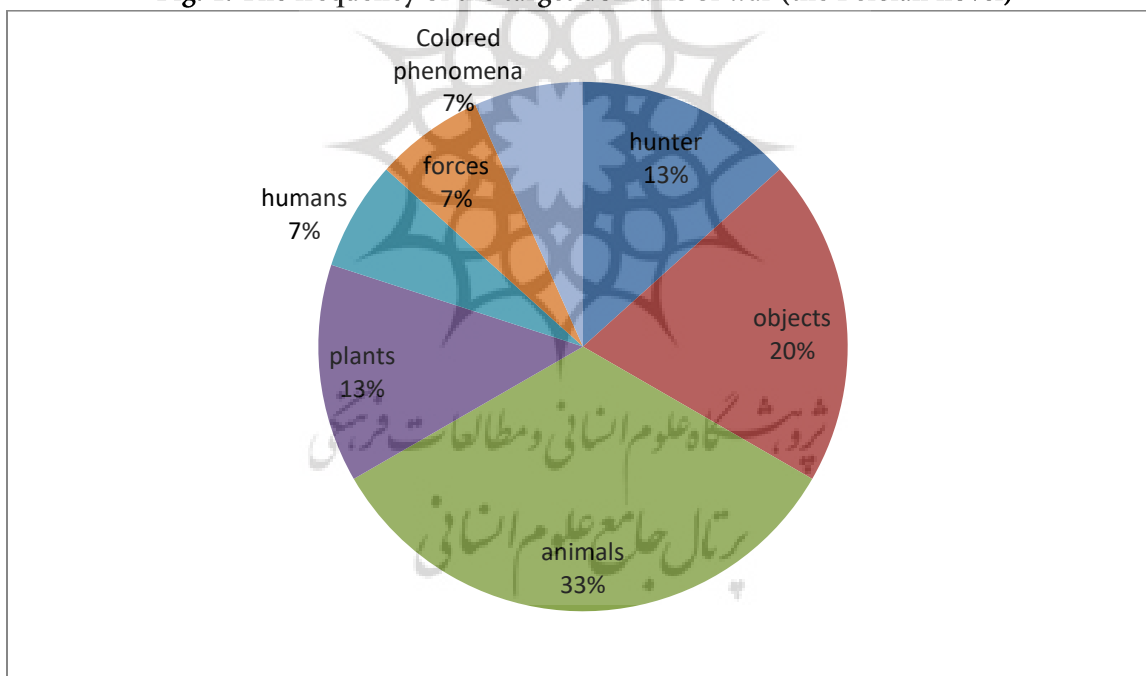


Fig. 2. The frequency of the source domains of war (the Persian novel)

There are other metaphors related to war and the atmosphere governed in the war-time. There are nine of them. To a better

understanding, their source domains, target domains, and their frequency are shown in Figure 2.

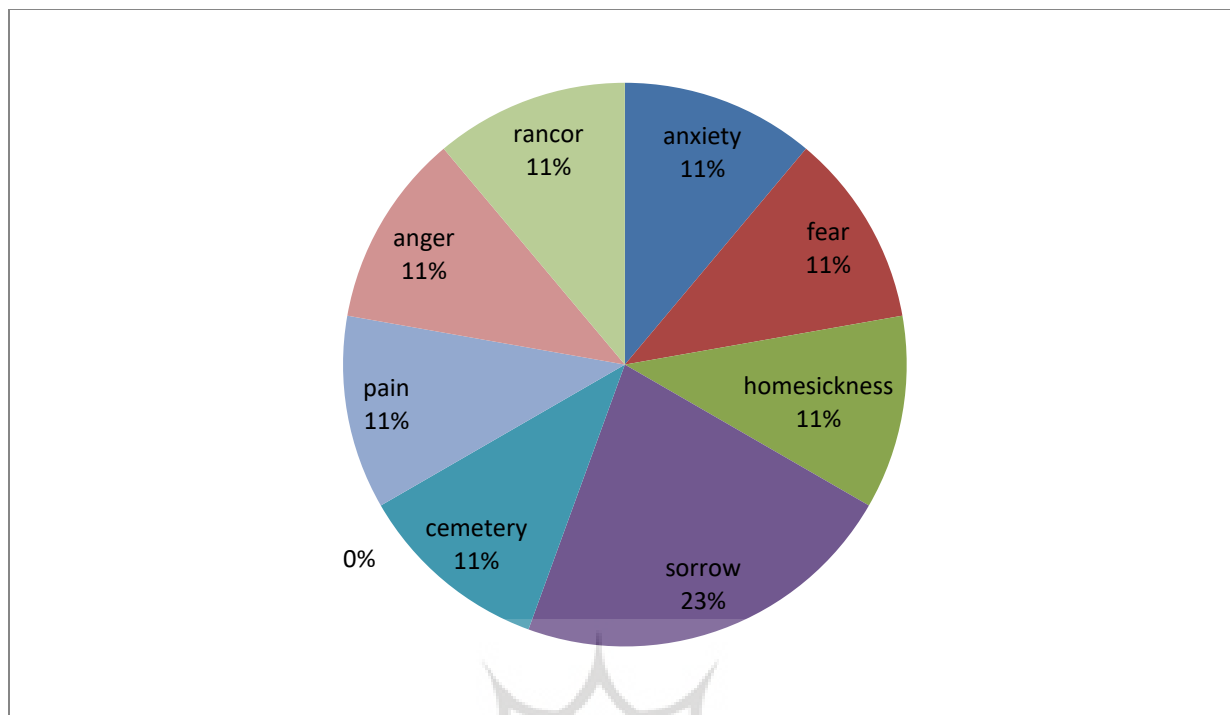


Fig. 3. The frequency of the target domains of war metaphors (the Persian novel)

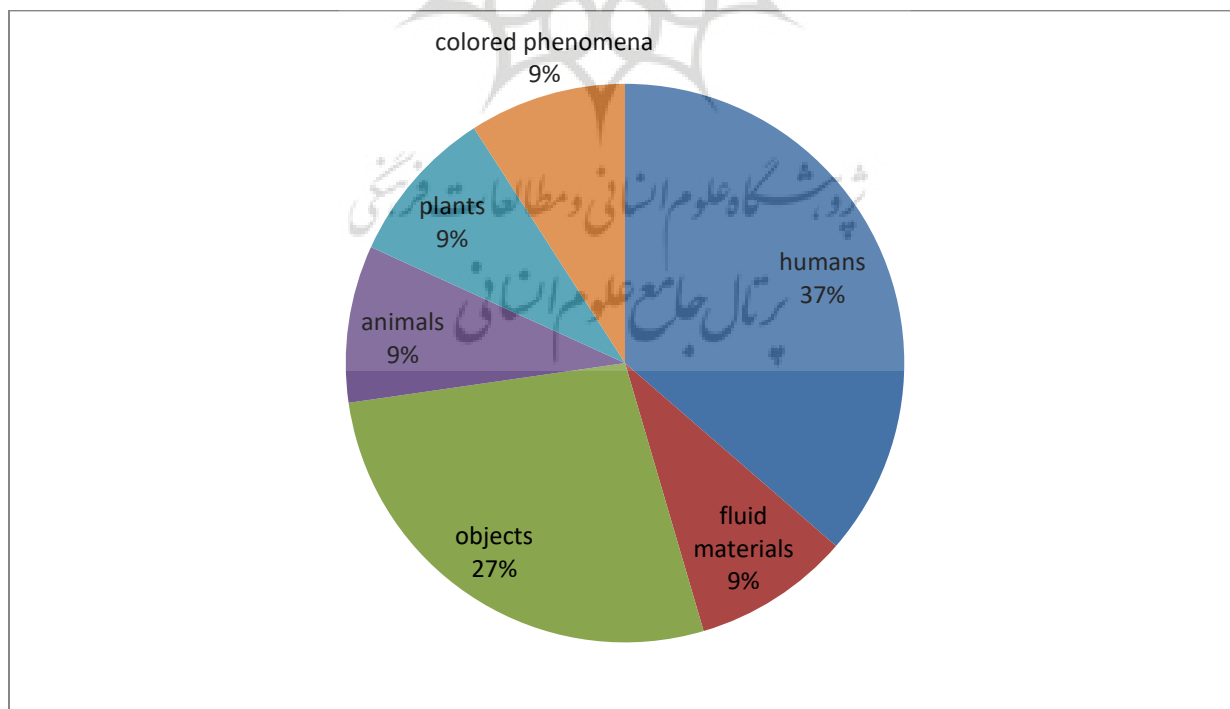


Fig. 4. The frequency of the source domains of war metaphors (the Persian novel)

The English novel which is about World War II has 254 pages. There are 39 metaphors with the target domain of war in this novel. The most frequent source domains in this novel, respectively, are humans, objects, animates, forces, heat sources, and deadly phenomena. In most cases, the word "war" is used as an animate. The war conditions are likened to hell, indicating the hardship in war-time. The enemy troops are likened to kidnappers and thugs, indicating the author's negative view on the enemy, but in one case, the enemy is

likened to a gray armor, which indicates their power. Bombs are likened to humans and destructive forces. German aircrafts appear as a criminal and ridiculous human. The author considers war as a cause of the destruction of humans' lives and gives a negative view of Germans and war ammunition. Among the source domains, humans are the most frequent ones. For a better understanding, their source domains, target domains, and their frequency are shown in the following figures.

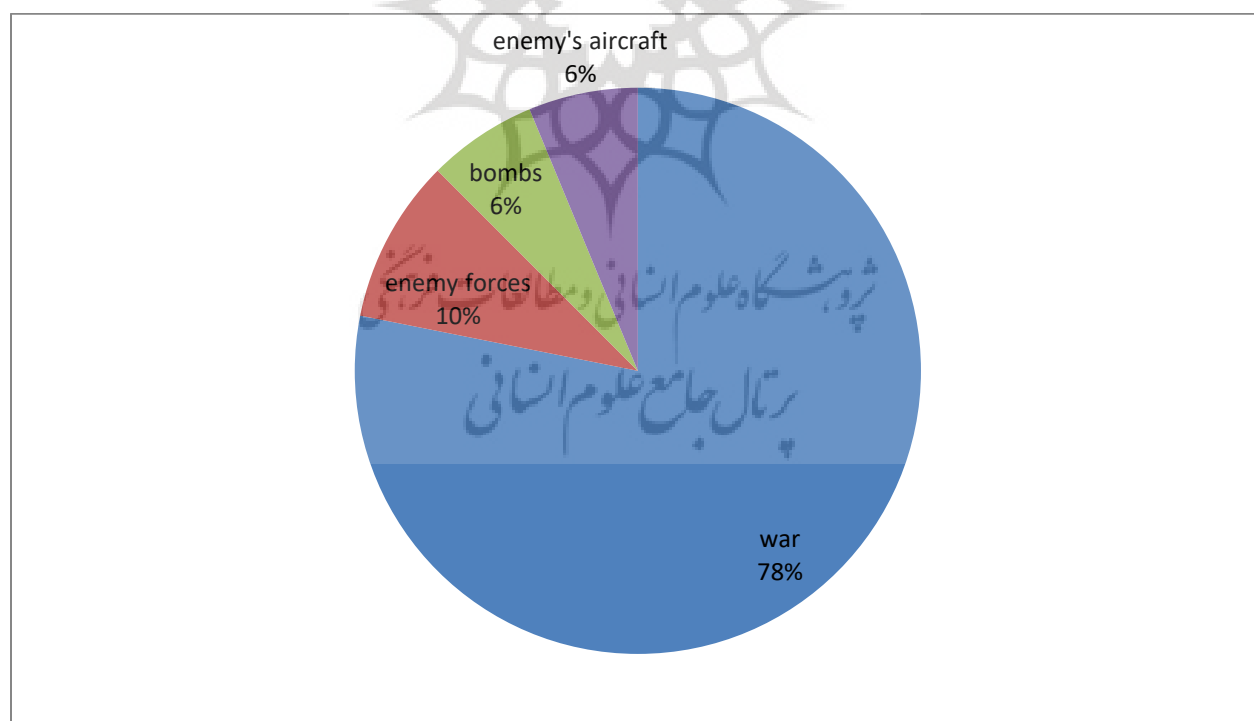


Fig. 5. The frequency of the target domains of war metaphors (the English novel)

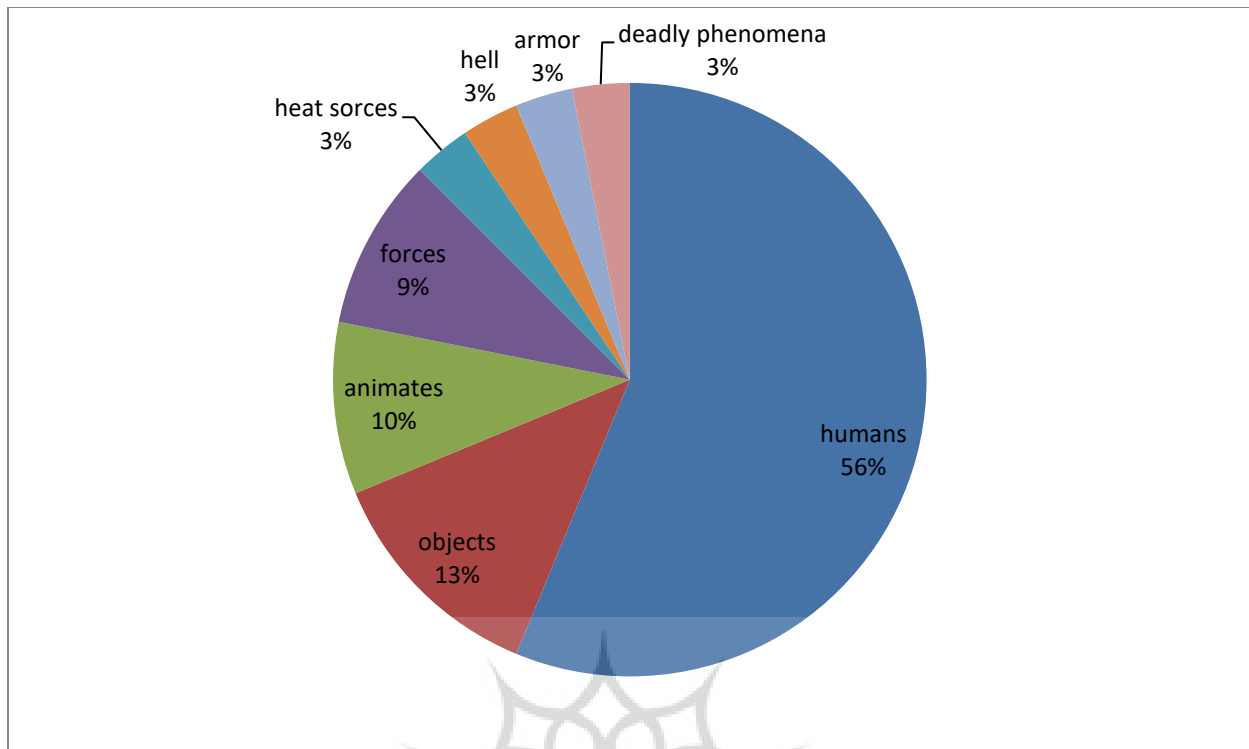


Fig. 6. The frequency of the source domains of war metaphors (the English novel)

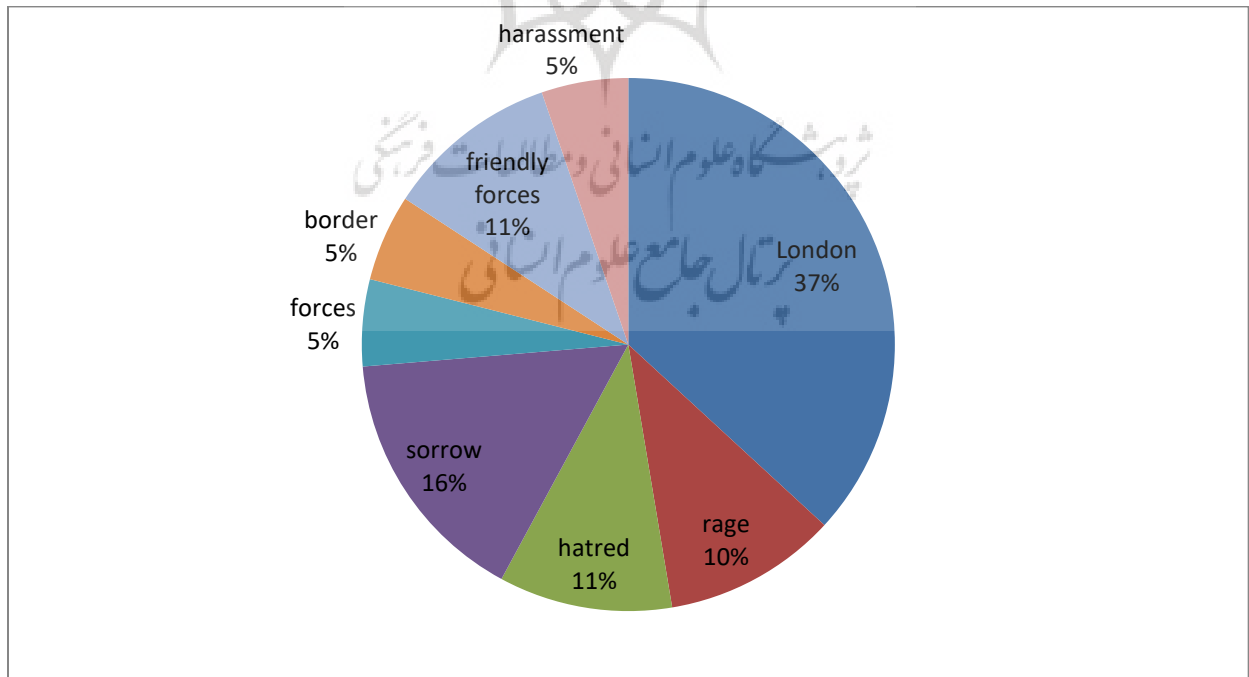


Fig. 7. The frequency of the target domains of metaphors related to war (the English novel)

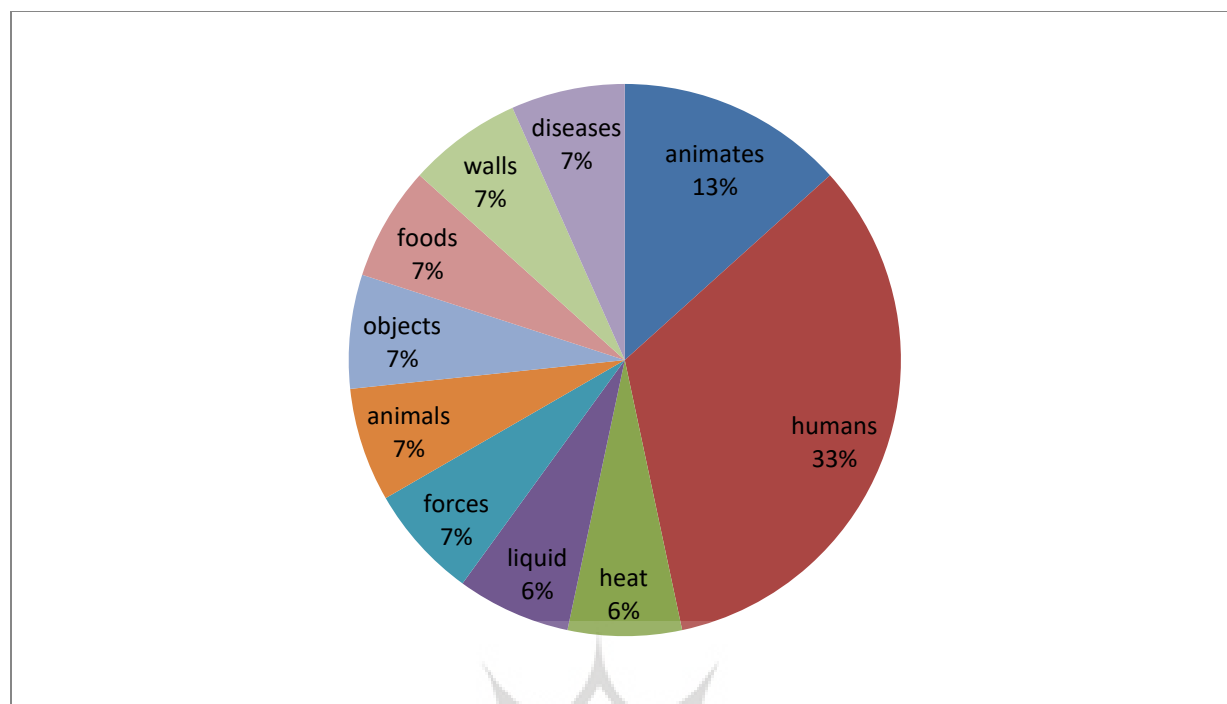


Fig. 8. The frequency of the source domains of metaphors related to war (the English novel)

There are other metaphors showing people's situation in England during the war-time. There are 18 of them. In six cases, their target domain is London, which is the subject of Germans invasion and is iconized as a human or a creature, and in one case, as a lodging house. Borders are iconized as walls; officers and soldiers are iconized as lodging owners, and in one case, as batteries and forces. Sadness, sorrow, and anger are also depicted as force, disease, and animates. For a better understanding, their source domains, target domains, and their frequency are shown in the following figures.

Regarding the ideological differences between the two countries, our analysis showed that, for both authors, like other peoples, war is unseemly and despicable action, and it is a cause of the destruction of humans' lives. None of the novels favored war. For example, in works related to Imposed War, martyrdom and enlisting for defending the country are considered sacred, and death and war are not tragic. Also, in the literature of Imposed War, the war is compared with earlier events in the history of Islam, including the Battle of Karbala and Ashura, and the traces of religious view can be seen in them. In some

cases, the enemy forces are likened to Yazid and Shemr. In the English novel, death in war is a completely negative aspect and does not interpret as martyrdom. Here, we can discern the different views of Iranian and British people towards death in a defensive war. Based on what we mentioned so far, regarding the basis of psychoanalytic criticism, the results can be summarized as follows:

1. The larger number of metaphors in the English novel, considering it has fewer pages than the Iranian novel, indicates that the author needs more to replace the concept of "war" with other ones, which in turn indicates he experiences more anger, and according to Adler, the need for compensation of the inferiority complex is more discerning.
2. The source domains of metaphors are either negative concepts or, if they are neutral such as 'human', they acquire negative meanings in collocation with other words. Likening war to a destructive force or a creature, which grows and swallows the country, is an instance of such concepts. Bombs are likened to humans who threaten, and

smoke is likened to a human who blinds people. Using these concepts to describe violence in war suggests the concept of condensation in Freud's view, which is used to talk about the pains and to alleviate and heal them. An important point about the condensation is that wherever there is a condensation, there is a displacement too.

3. Talking about concepts such as anxiety, worry, and apprehension, and iconizing their depth by creating metaphors and likening them, for example, to a fluid material that penetrates the souls, can be attributed to anima, which, in Jung's view, is the unconscious feminine side of a man. Since men appear more restrained and resistant to environmental struggles than women, and since they are more introvert, they speak less about these concepts, but the appearance of these concepts in speech, with such depth and clarity, can be attributed to anima.
4. The greater use of the word "war" in the target domains of metaphors by the

English author indicates that the war is more prominent for him, and conversely, for the Iranian author, concepts related to the war, opposed to the word itself, are more central. The reason that the Iranian author gets along with the war easier and uses the word "war" fewer can be found in the collective subconscious of Iranians, in which the repeated invasion and the sanctity of defending the country, both in national and religious history, has made it easier to accept the inevitable effects of war.

5. The belief in the sanctity of defending the homeland and people, which is rooted in religious doctrines, is not seen in the English author's view; Since the metaphors suggest that he only highlighted the tragic aspects of death. However, expressions such as "flying to heaven" indicate the Iranian author's view on the sanctity of defending the country and people. The source of this difference can be found in the collective unconscious and Iranians' national and religious history. In their view, a perfect

and worthy human is a person who surrenders his/her most valuable possession, namely his/her soul, to execute God's command to defend his/her homeland against invasions and injustices. The most significant and prominent model of this attitude is Imam Hussein (AS), who is very eminent and hallowed in the collective mind of Iranians.

6. There is polarization (i.e. emphasis on the positivity of the friendly forces and the negativity of the enemy forces) in both Persian and English novels. The difference is that in the Persian novel, the power of Iraqi forces is less emphasized, and instead, metaphors such as "eagles" and "lions" are used as source domains to iconize Iranian forces. In the English novel, Germans are iconized stronger than Iraqis in the Persian novel. In the source domains of metaphors, the iconizations of Germans through concepts such as "crowd" and "kidnapper" represent them stronger than the iconizations of Iraqis. That suggests the compensation

of the inferiority complex is more evident in the Iranian author; because he iconizes the invading forces as less important and powerful, compared to the real world, to the extent that he uses the concept of "animal" in the source domain of metaphors. The source of reinforcing the inferiority complex can be found in the real world, where Iraq's military strength was not in any way comparable to Iran's military strength,

and the Imposed War is considered as an unequal war. But the German-British war was not as unequal as the Iran-Iraq war. Unlike Iran, Britain had allies in World War II, and therefore, the role of the inferiority complex is less important. It is apparent that the highlighting of the friendly troops and the enemy troops is more consistent with reality.

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تحلیل معنی شناختی ادبیات جنگ براساس نقد ادبی روانشناسانه و نظریه استعاره مفهومی

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چکیده: پژوهش حاضر کوششی معنی‌شناختی است برای پی بردن به این نکته که آیا تفاوت معنی‌داری میان بازنمایی زبانی جنگ در آنچه به ادبیات جنگ معروف است، در آثار ادبی مربوط به جنگ‌های بریتانیا در جنگ دوم جهانی و ایران، موسوم به جنگ تحمیلی عراق علیه ایران وجود دارد یا خیر. نگارندگان این دو جنگ را به دو دلیل انتخاب کرده‌اند: نخست اینکه هر دو جنگ برای هر دو کشور نامبرده حالت تدافعی داشته‌اند، نه تهاجمی و دوم اینکه هر دو جنگ به مدت زمان تقریبی مشابهی به درازا کشیدند؛ جنگ تحمیلی عراق علیه ایران هشت سال به طول انجامید و جنگ جهانی دوم شش سال طول کشید. با توجه به مشترکات مذکور، نگارندگان در پی مقایسه بازنمایی زبانی این دو جنگ در ادبیات به منظور مقایسه ایدئولوژی‌های حاکم بر جوامع ایران و انگلستان؛ یعنی ایدئولوژی اسلامی و لیبرال دموکراسی برآمدند. پرسش اصلی در این پژوهش آن است که آیا تفاوت معنی‌داری میان بازنمایی این دو جنگ در ادبیات دو کشور وجود دارد؟ برای پاسخ به این پرسش نگارندگان کوشیده‌اند تصویرسازی زبانی جنگ را بر اساس حوزه‌های مبدا استعاره‌های مرتبط با مفاهیم حوزه مفهومی جنگ توصیف کنند و نقاط اشتراک و افتراق ایدئولوژیک جنگ را از طریق بازنمای‌های زبانی در دو کشور مقایسه نمایند. آرای زیگموند فروید، آلفرد آدلر و کارل گوستاو یونگ در تحلیل و نقد روانشناسانه رمان‌های منتخب بررسی شده مورد استناد واقع شده‌اند.

واژه‌های کلیدی: ادبیات جنگ، نقد ادبی روانشناسانه، نظریه استعاره مفهومی.