

*Literary Interdisciplinary Research*, Institute for Humanities and Cultural Studies (IHCS)

Biannual Journal, Vol. 7, Special Issue, 145-165

<https://www.doi.org/10.30465/lir.2025.49600.1900>

## **Studying the conceptual metaphor used in two types of Persian prose in the books *Dar al-Majanin* and *Kimya Saadat* and looking at the source area of both books and paying attention to the difference in the areas used in them.**

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### **Abstract**

In this article, we are going to examine the conceptual metaphor used in two types of Persian prose in the books of **Dar al-Majanin** and **Kimya Saadat**, and at the same time, we will have a look at the field of origin from both books and pay attention to the difference between the fields used in them. The aim of this research is to achieve a uniform pattern in the division of metaphors used in past and present texts. For this purpose, after studying the research background and theoretical studies of conceptual metaphor, ten percent of each first, middle and last part of each book was analyzed and the areas of origin and destination and mapping of conceptual metaphors were noted and placed in an Excel chart and by Excel The statistics of conceptual metaphors were calculated and displayed in a bar graph for easier viewing (it will be shown in the conclusion section), which from a total of 111 metaphors investigated in the **Kimya Saadat** and 81 metaphors in the book **Dar al-Majanin**, the statistics obtained are as follows. be:

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Date received: 02/04/2024, Date of acceptance: 11/06/2024



**Kimya Saadat:** Structural metaphor 42 - Hetocognitive metaphor 11 - Directional metaphor 1

Book of **Dar al-Majanin:** Structural metaphor 42 - Ontological metaphor 25 - Directional metaphor 2

The most frequently used metaphor frequency in both books was related to ontological metaphors, which were about 5242 and 2141 percent, respectively, and the lowest frequency was directional metaphors, which were 841 percent and 241 percent, respectively.

**Keywords:** conceptual metaphor, cognitive linguistics, cognitive semantics, ontological metaphor, structural metaphor, directional metaphor.

## 1. Introduction

Over the last few decades, cognitive linguistics has redefined the nature of metaphor. According to this perspective, metaphor is not merely a literary device or a rhetorical figure of speech; rather, it is an active process within the human cognitive and perceptual system. Numerous studies have applied the theoretical framework of conceptual metaphor to everyday language, and Persian is no exception. Research in cognitive linguistics, now in its fifth decade, began in the decade of 1851 and gradually expanded from the decade of 1811 onwards, and it has now become one of the most important and popular schools of linguistics in the West, particularly in Europe. The first studies in cognitive linguistics were conducted in the decades of 1851 and 1811 in the western parts of the United States. By the end of 1811, this field extended to Europe, and from 1881 onwards, researchers identifying as cognitive linguists could be found in many parts of the world (Gibbs 1; Austin 4, 1885: 141). Lakoff and Johnson's research in the field of metaphor demonstrated that metaphors are not limited to literary studies. Rather, they serve as a crucial cognitive tool for understanding and interpreting phenomena. The significance of metaphor is not only in words, phrases, or sentences; each metaphor creates a cultural model in the mind that guides human behavior.

From this perspective, metaphor is shaped by human necessity and the need to understand and represent unfamiliar phenomena. By relying on previously established words and knowledge, it plays a significant role in both cognition and imagination. One of the most widely used and prevalent applications of conceptual metaphors is found in the field of cognitive stylistics.

The analysis of conceptual metaphors can reveal the varied use of linguistic forms in the syntax and grammar of texts. Since conceptual metaphors express the functional adaptation between source and target domains, each metaphor reflects the mentality and perspective of its creator. Therefore, this theory can be applied to examine the attitudes and viewpoints of poets and writers, as well as the prevailing perspectives in any style or historical period. Metaphors inherently provide new representations of the surrounding environment. Through repetition and continuity, these representations evolve into cultural and social models, serving as criteria for judgment and evaluation in both everyday life and social systems (Gasemzadeh, 1151:12).

This article emphasizes that conceptual metaphors play a crucial role in identifying types of meaning in texts. Their function is particularly significant in the fields of discourse analysis and semantics, as well as in the study of literary prose. A case study of conceptual metaphors related to specific concepts in texts from different periods can help uncover the development and transformation of meaning in words and phrases. Since literary metaphors are innovative and creative forms of conventional everyday language metaphors, examining them serves multiple purposes. On one hand, it allows researchers to identify metaphorical constructions in an author's language and assess their influence on social and cultural frameworks. On the other hand, it highlights the authors' creativity and innovation in transforming conventional metaphors into literary and novel forms. Therefore, conceptual metaphors are an important tool for comparing the language and style of a writer or poet across a collection of works.

It appears that among Persian literary texts, lyrical poetry, novels, contemporary stories (especially surreal narratives), mystical poetic prose, and mystical symbolic poems exhibit the highest potential for the use of conceptual metaphors. This is due to their inherently metaphorical language and the proximity of their style to the metaphorical domain, which allows for proportionality and symmetry in analysis and application of this theory. Moreover, certain types of literary texts, such as novels, folk literature, and children's literature, are less constrained by the formal restrictions that govern traditional poetry and classical technical prose. As a result, these texts offer greater capacity for applying conceptual metaphor theory in analysis and are often more critical in their approach (Sadri, 422, 1112). The aim of this research, therefore, is to develop an appropriate model for the use of conceptual metaphors according to the author's historical period and cultural context.

## 2. Research Background

Regarding the research background in the field of conceptual metaphors, studies can be divided into two groups: domestic and foreign research. Unfortunately, due to the relative novelty of conceptual metaphors as a branch of cognitive semantics, few studies have been conducted on this topic within the country. Below, some of the notable research conducted both domestically and internationally is briefly discussed.

Mehsa Taj (2001), in her thesis on the "Contemporary Theory of Metaphor," examined the use of metaphorical words. She argues that to fully understand a metaphor, one must move beyond the surface of the words and engage with the inner, cognitive meaning conveyed by the metaphor.

According to Taj, metaphor serves as a cognitive tool that enables the understanding of concepts ranging from the most mundane to the most abstract. She also considers metaphor an inseparable part of language and thought. Golfram (2002), in an article entitled "*Cognitive Linguistics and Metaphor*," notes that in their theory, which they refer to as metaphor theory, Lakoff and Johnson demonstrate that metaphor is not merely decorative or confined to literary language. Instead, it is pervasive in everyday thought and practice. According to Lakoff and Johnson, the human conceptual system, which underlies our thoughts and actions, is essentially metaphorical. They argue that metaphor provides a means to conceptualize abstract experiences based on concrete ones. Furthermore, they maintain that through metaphor, individuals can not only describe phenomena but also think about them.

Safavi (2004) emphasizes that metaphors are not merely irregularities or violations of the characteristics of the language system. On the contrary, they possess fully coherent and systematic properties. Some of these metaphorical features can be identified as patterning, organization, symmetry, and abstraction. In the following section, the research conducted by foreign scholars will also be discussed to provide further insight into their perspectives.

Lakoff and Johnson (1980) argue that mental conceptual domains, which underlie our thoughts and actions, are inherently metaphorical. This conceptual system plays a key role in explaining everyday life, and because it has a metaphorical structure, our thinking, accumulation of experience, and actions are also metaphorical. They emphasize that the generalizations forming metaphorical expressions exist not in language itself, but in thought. In other words, mappings are generalizations that connect different conceptual domains. According to Lakoff and

Johnson, our everyday conceptual system, which guides our thinking and behavior, is fundamentally metaphorical. From their perspective, metaphor involves understanding and experiencing one thing through another. The model they propose for this process is a form of "mapping between domains in the conceptual system." Conceptual metaphor, therefore, can be understood as using a more concrete domain to comprehend a more abstract one. For instance, in the sentence "Metaphor plays an essential role in knowing a person," the metaphorical structure allows abstract understanding through concrete conceptual mapping.

Kay Tai (1987), in his book *Metaphor*, explored the relationship between cognitive processes and linguistic structure. He argues that metaphor is not simply the transfer of meaning from one word to another; rather, it involves the transfer of meaning from one conceptual domain to another.

Chami Tho Dominguez (1998), in his book *Metaphor and Recognition of the Work*, asserts that metaphors not only align with existing conceptual patterns but also have the potential to create new ones to relate to and represent reality. Therefore, metaphor is more than a purely cognitive phenomenon; it is a means of representing our perception of the real world. He argues that metaphors allow us to deepen our understanding of factual reality and serve as a mechanism for developing new concepts. Through metaphors, we construct new concepts by extending what we already know to the unknown. Ning Yu (1998) provides a detailed study of metaphors in their grammatical form. He distinguishes contemporary theories of metaphor from earlier approaches by differentiating between conceptual metaphors (or metaphorical concepts) and linguistic metaphors (or metaphorical expressions). According to Yu, conceptual metaphors are associated with distant and abstract ideas and mental metaphorical structures, while linguistic metaphors are embedded in language networks that give rise to abstract concepts.

Fajardo Orbieh (2006), in his article "Metaphor: A Cognitive Process" published in the *Columbia University Journal of Humanities*, views metaphor as a mechanism that enables the conceptualization of the world by transferring features from a source semantic field to a target semantic field. According to him, metaphor does not necessarily create new concepts to represent reality; rather, it offers a different perspective on reality through existing concepts—an interpretation enriched by the emotions and cognitive perceptions of the individual. Consequently, the comprehension and production of metaphor rely more on a person's communicative abilities than on their linguistic competence, since the meaning of a

metaphor depends on the communicative context rather than on the lexical, morphological, or syntactic structures of language.

### 3. Theoretical Framework

In the chapter on theoretical foundations, we discuss conceptual metaphors and their types, which constitute one of the most significant linguistic phenomena in everyday communication and are often used unconsciously. A conceptual metaphor involves two conceptual domains, in which one domain is understood in terms of the other. The conceptual domain from which metaphorical expressions are drawn to understand another domain is called the **source domain**, while the domain that is understood through this process is referred to as the target domain.

#### 3.1 Conceptual Metaphor

By publishing *Metaphors We Live* by Lakoff and Johnson (1980:3) challenged the classical view of metaphor, arguing that metaphor is not confined to language alone but permeates all aspects of everyday life, including thought and practice. Metaphors not only shape our current understanding of life but also influence our expectations for the future. A central tenet of conceptual metaphor theory is that metaphor is not merely a feature of linguistic expressions and their meanings; rather, it is a property of entire conceptual domains. Therefore, it is important to distinguish between metaphorical sentences and conceptual metaphors (Kroft, 2004:195).

For example, consider the concept of “**time**” and its connection with “**money**” in everyday life. Time is perceived as highly valuable due to its irreversibility, while many aspects of money are often evaluated in terms of time. This conceptual metaphor gives rise to expressions in language such as:

1. "Don't waste so much time."

From the perspective of classical writers and orators, metaphors were primarily considered decorative elements of language, often associated with its imaginative or unusual aspects, in which one or more words are used figuratively to create stylistic effect.

It is used beyond its literal meaning to convey a related or analogous idea. In the classical view, metaphors in language are considered “separable,” functioning as a tool that can be inserted into discourse to achieve specific and predetermined effects (Hawkes, 1377:135).

Lakoff and Johnson (1980) distinguish between **linguistic metaphors** and **conceptual metaphors**. Linguistic metaphors involve the expression of abstract ideas through language, whereas conceptual metaphors represent the systematic mapping of one conceptual domain onto another. Paying attention to conceptual metaphors is particularly important, as they offer insights into how the human brain processes and understands the surrounding world.

### 3.2 Definition and Nature of Conceptual Metaphor from the Point of View of Lakoff and Johnson

Among the classical and romantic approaches to metaphor, a group of semanticists follows the romantic approach, expanding its scope. According to them, metaphor is an inseparable aspect of everyday language. Lakoff and his colleagues emphasize the importance of metaphor in daily communication by classifying and analyzing the most common sets of metaphors. For instance, they identify a group of **spatial metaphors**, which can be categorized through dimensions such as “up–down” (Safavi, 2004:369).

The following sentences illustrate this use of metaphors:

1. Happiness is high, and sadness is low.
  - a. My soul flew.
  - b. I broke my back.
2. Success is conceptualized as high and failure as low
  - a. His work is busy.
  - b. He is in trouble.

According to Likoff and Johnson, these metaphors are grounded in physical experiences. Based on the above examples, it can be concluded that metaphor is not limited to figurative or poetic language. Rather, it is a constructed concept that has permeated everyday discourse (Saeed, 1999, p. 305). Likoff and Johnson define metaphor as follows:

1. Metaphor is a feature of **concepts**, not merely of words.
2. The primary function of metaphor is to make certain concepts more comprehensible; its purpose is not limited to stylistic eloquence.
3. In most cases, metaphor is not based on similarity or resemblance.

4. Metaphors are employed effortlessly by ordinary people in their everyday lives and are not restricted to specific groups.
5. Metaphor is not simply a literary device for embellishing language; rather, it is an inevitable element in the process of human thought and reasoning.

### 3.3 Source and Target Domains and the Mapping Process

In the theory of conceptual metaphor, two domains are introduced: the **source domain** and the **target domain**, along with a process called **mapping**. The central and most fundamental issue in this theory is *mapping*, a term borrowed from mathematics, which refers to systematic metaphorical correspondences between concepts that are closely related to each other. Metaphor, in fact, is the mechanism through which meaning is transferred from one conceptual domain to another. Through the process of mapping, the features of two cognitive domains that are connected are systematically aligned in the form of metaphor. Each conceptual domain represents a coherent set of experiences. Source domains typically consist of objective and concrete concepts, while target domains are often abstract concepts that are understood through them (Kövecses, 2002).

### 3.4 Types of Conceptual Metaphors According to Lakoff and Johnson

**1. Directional Metaphors:** Situational or directional metaphors are those that primarily express concepts based on spatial orientation. Words such as *up*, *down*, *back*, *front*, *far*, and *near* help organize and conceptualize experiences. Regarding directional metaphors, Lakoff and Johnson provide the following main examples, which form the basis of many everyday technical metaphors (Lakoff and Johnson, 1980, p. 14).

- *Happiness is high; sadness is low.*
- *Dominance and power are high; being submissive and weak is low.*
- *Good is high; bad is low, or more is high and less is low.*

These two theorists argue that the choice and use of most directional metaphors are not optional, as they are rooted in both individual and cultural experiences. Directional metaphors organize two types of concepts. The first category consists of simple spatial concepts (such as *up*, *down*, etc.) or concepts that we understand directly in connection with our daily bodily functions. The second category includes concepts that are clearly not related to the physical properties of the body, but

which, in our daily experience, have a significant role and are rooted in our cultural assumptions (Lakoff and Johnson, 1980, p. 58).

**2. Ontological Metaphors:** Our experience of objects and bodies provides a foundation for understanding concepts that go beyond spatial directions. Ontological metaphors conceptualize immaterial and non-physical concepts as if they were physical. For example, when we consider *inflation*—an abstract phenomenon—as an entity, we may refer to it with expressions such as grading it, choosing a specific aspect of it, considering it a cause, treating it with caution, or even attributing belief to it. For instance:

- *Inflation has lowered our living standards.*
- *If inflation increases, we will never survive.*

Ontological metaphors are used to understand events, actions, activities, and states, conceptualizing and visualizing them as objects, materials, or containers, respectively (Lakoff and Johnson, 1980, p. 26).

**3. Structural Metaphors:** Lakoff and Johnson consider the basis of structural metaphors to be the organization of one concept within another conceptual framework, and they argue that most propositional metaphors fall into this category. This type of metaphor involves two key features: organizing, and highlighting or hiding certain parts of concepts. For example, in the metaphor “*debate is war*”, expressions such as *attack position*, *indefensible*, *strategy*, *new line of attack*, *victory*, *defeat*, etc. are systematically used to describe different aspects of debate (Lakoff & Johnson, 1980, p. 7). This feature of metaphor can specifically be expressed as **organization**. In fact, the primary characteristic of conceptual metaphors is their *systematicity*. That is, when we use a metaphor, we are actually transferring a system of thought from one domain to another, and this is the fundamental function of metaphor—what was formerly referred to as “transfer.” Depending on the degree of attention or neglect, this process is described as *highlighting* or *hiding* (Lakoff & Johnson, 1980, p. 10).

### 3.5 Style

In Persian technical prose, as in other types of Persian texts, grammatical and lexical elements create semantic and logical cohesion. The reader’s connection with the text and comprehension of its meaning are facilitated by simple prose. Depending on the language of the work and the author’s purpose, this clarity can be easily achieved.

Despite the differences between technical and simple prose, both types of texts rely on linguistic and grammatical factors to create coherence, as required by their structure. However, in both categories, variations in the use of cohesive devices can be observed, reflecting the author's style and the historical period of writing. What deserves particular attention is that, rather than grammatical or linguistic cohesion—which might seem to be the most prominent feature—logical coherence plays the key role in distinguishing these texts from one another. This logical structure enables the reader to uncover the deeper layers of meaning. In fact, it can be argued that at first glance, such texts may appear to lack coherence. This impression results from the deliberate postponement of meaning through the use of literary devices (Pour Namdaran, 2010, p. 38).

#### 4. Data Analysis

In the present research, three sections from the beginning, middle, and end of *Beyhaqi's History* and *Sang-e Sabour* were studied, each section covering approximately ten percent of the entire book. From *Kimya-ye Sa'adat*, about 118 conceptual metaphors were extracted, and from *Dar al-Majanin*, 98 metaphors were identified. It should also be noted that the naming of the mappings was carried out according to Lakoff and Johnson's (1980) theory.

Of the 118 conceptual metaphors extracted from *Kimya-ye Sa'adat*, 88 were **ontological metaphors**, making them the most frequent type. These accounted for approximately **74.5%** of the metaphors in this book. The second most common were **structural metaphors**, with 24 cases (about **20.3%**). The least frequent were **orientational metaphors**, with 8 instances, comprising about **6.8%** of the total. In *Sang-e Sabour*, the highest frequency also belonged to **ontological metaphors**, with 57 out of 98 identified metaphors (about **58.1%**). **Structural metaphors** ranked second, with 25 cases (about **25.5%**), while **orientational metaphors** were again the least frequent, with 5 instances (about **5.1%**).

##### 4.1 Alchemy of Happiness (Abu Hamed, Imam Mohammad Ghazali)

Ghazali **significantly revitalized** various branches of Islamic sciences through his profound and thoughtful writings, introducing innovations in the fields of **Sufism and mysticism, philosophy and rhetoric, and psychology and ethics**.

###### Example:

- 1) which is truly the alchemy of eternal happiness?

- **Field of origin:** Chemistry
- **Destination area:** Eternal bliss
- **Metaphor:** Structural
- **Name mapping:** Eternal happiness is alchemy.

2) Know that the body of the country is the heart.

- **Field of origin:** Body
- **Destination area:** Country of the heart
- **Metaphor:** Structural
- **Name mapping:** The country is the heart of the body.

3) And inside this country there are different armies.

- **Field of origin:** Heart
- **Destination area:** The country
- **Metaphor:** Structural
- **Name mapping:** It is the kingdom of the heart.

4) And his happiness is in the knowledge of God Almighty.

- **Field of origin:** Greatness
- **Destination field:** Excellence
- **Metaphor:** Direction
- **Name mapping:** Knowledge of God Almighty is happiness.

5) So knowledge is his catch.

- **Field of origin:** Fishing
- **Destination area:** Knowledge
- **Metaphor:** Cognitive ontology
- **Name mapping:** Knowledge (knowledge of God) is fishing.

6) And his senses are a trap.

- **Field of origin:** Livestock
- **Destination area:** Senses
- **Metaphor:** Cognitive ontology

- **Name mapping:** Human senses are animals.

7) His gem... because in the bush of struggle...

- **Field of origin:** Bush

- **Destination area:** Mujahidat

- **Metaphor:** Ontological

- **Name mapping:** Mujahidat is a plant

8) So as to get rid of lust and anger.

- **Field of origin:** Hand (enemy)

- **Destination area:** Lust and anger

- **Metaphor:** Ontological

- **Name mapping:** Lust and anger are enemies.

9) The love of the Almighty is in the treasury of Lordship.

- **Field of origin:** High-ranking God

- **Destination area:** Haq Ta'ala

- **Metaphor:** Direction

- **Name mapping:** The love of Almighty God is a treasure.

10) Destination area: Treasury

- **Destination area:** Lordship

- **Metaphor:** cognitive ontology

- **Name map:** Lord of the treasury.

11) God's treasury in heaven is the jewel of the angels.

- **Field of Origin:** Jewel

- **Destination area:** Angels

- **Metaphor:** Ontological

- **Name mapping:** Angels are jewels.

#### 4.2 *Dar al-Majanin* (Mohammad Ali Jamalzadeh)

Mohammad Ali Jamalzadeh (1895–1997) was a prominent contemporary Iranian writer and is often regarded as one of the pioneers of simple prose in modern Persian

literature. Born in 1895 into a religious family in Isfahan, Jamalzadeh devoted much of his literary career to making Persian prose more accessible to the general public. His works, including *Dar al-Majanin*, reflect both his innovative narrative style and his critical engagement with social and cultural issues of his time.

The writings in *Dar al-Majanin* are expressed in the language of ordinary people, drawing heavily on the speech of the bazaar and alleyways. Jamalzadeh incorporates proverbs, prayers, superstitions, and Arabic expressions, making the text closely resemble the spoken language of his time. Through reading this book, readers gain insight into the culture, beliefs, and everyday life of the people of that period.

### Examples

#### 1. "Learn the same path to heaven, these are all your offerings."

- **Field of Origin:** Road (location)
- **Destination Area:** Paradise
- **Metaphor Type:** Structural
- **Name Mapping:** Paradise is conceptualized as a place.

#### 2. "It falls on the life of flowers and grass."

- **Field of Origin:** Sun
- **Destination Area:** Flowers and grass
- **Metaphor Type:** Structural
- **Name Mapping:** Flowers and grass are living.

#### 3. "And take off the clothes of the day."

- **Field of Origin:** Clothing
- **Destination Area:** Day
- **Metaphor Type:** Cognitive Ontology
- **Name Mapping:** The day is conceptualized as clothing.

#### 4. "Never curse the sacred door of your soul..."

- **Field of Origin:** Dust
- **Destination Area:** Soul
- **Metaphor Type:** Ontological
- **Name Mapping:** A curse is conceptualized as dust.

**5. "In the endless waves of ignorance..."**

- **Field of Origin:** Waves
- **Destination Area:** Ignorance
- **Metaphor Type:** Cognitive Ontology
- **Name Mapping:** Ignorance is a wave.

**6. "And he is immersed in the life-giving worlds of ecstasy, meditation, and revelation."**

- **Field of Origin:** Worlds
- **Destination Area:** Ecstasy, meditation, and revelation
- **Metaphor Type:** Structural
- **Name Mapping:** Ecstasy, meditation, and revelation are conceptualized as a world (space).

**7. "Took off the worship clothes..."**

- **Field of Origin:** Clothing
- **Destination Area:** Worship
- **Metaphor Type:** Ontological
- **Name Mapping:** Worship is conceptualized as clothing.

**8. "And according to his own words, clothes became a debauchery."**

- **Field of Origin:** Clothing
- **Destination Area:** Debauchery
- **Metaphor Type:** Ontological
- **Name Mapping:** Clothing is conceptualized as immoral.

**9. "In my father's dinner table..."**

- **Field of Origin:** Table
- **Destination Area:** Meal/family gathering
- **Metaphor Type:** Cognitive Ontology
- **Name Mapping:** The meal or gathering is conceptualized as a table.

**10. "A kind nanny who puts the baby (a kind of glass for drinks) to sleep."**

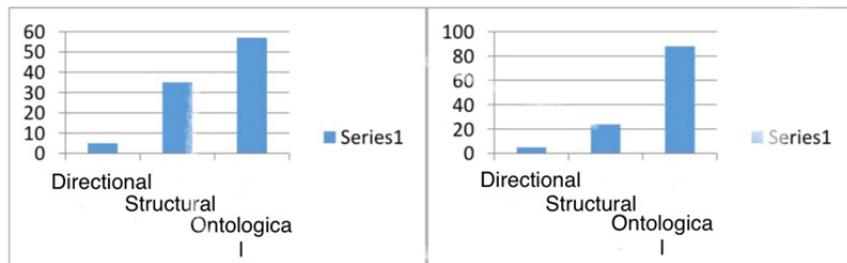
- **Field of Origin:** Glass
- **Destination Area:** Infant
- **Metaphor Type:** Cognitive Ontology
- **Name Mapping:** The infant is conceptualized as glass.

## 5. Conclusion

The types of conceptual metaphors in cognitive linguistics, according to Lakoff and Johnson's theory, were examined in two books, *Dar al-Majanin* and *Kimyā-ye Sa'ādat*, representing two distinct periods: classical and modern. For each book, three sections — the beginning, middle, and end — were selected randomly, with each section comprising approximately ten percent of the total text. This sampling method ensures a representative analysis of metaphorical usage throughout the works.

Based on the collected data, the distribution of metaphors in the two books is as follows: In *The Alchemy of Happiness* (*Kimyā-ye Sa'ādat*), out of a total of 117 metaphors, 5 are directional, 24 are structural, and 88 are ontological. In *Dar al-Majanin*, out of 97 metaphors, 5 are directional, 35 are structural, and 57 are ontological. The frequency and percentage distribution of these metaphor types for both books are illustrated in the accompanying graphs.

According to the graphs and statistics obtained through Excel, ontological metaphors are more frequent than the other two types in both books. They represent the most common type of metaphor in both classical and contemporary texts. The widespread use of ontological metaphors may be attributed to their concreteness and objectivity; authors often employ them to make abstract concepts easier for readers to understand. By using metaphors grounded in tangible experiences, writers can convey their messages in ways that readers can readily comprehend and accept. It is also notable that the proportion of ontological metaphors appears higher in the classical text than in the contemporary one: in *The Alchemy of Happiness*, ontological metaphors constitute 75.2% of all metaphors, whereas in *Dar al-Majanin*, they account for 58.7%. This suggests that authors in earlier periods may have relied more heavily on ontological metaphors. Further research may reveal whether this pattern — greater use of ontological metaphors in past texts compared to present ones — holds consistently across other works.



The second most frequent type of metaphor observed in both books is the structural metaphor, which grounds the understanding of meaning in the social and cultural context of the readers. Structural metaphors often vary across generations or historical periods, as they rely on associations with other semantic domains for comprehension. A comparison of the two books shows that, although structural metaphors occupy the second position in frequency, their use differs between classical and contemporary texts. In contrast to ontological metaphors, structural metaphors are more prevalent in contemporary texts. According to the data, they constitute approximately 20.5% of metaphors in *The Alchemy of Happiness* (*Kimyā-ye Sa'ādat*) and 36% in *Dar al-Majanin*. This increase in contemporary texts may be attributed to higher literacy rates, greater access to books, and broader reading habits, which allow authors to employ more culturally and conceptually complex metaphors. According to Lakoff and Johnson, spatial metaphors are culturally salient and widely understood by speakers of a language. Directional metaphors, similar to ontological metaphors, are statistically more frequent in classical texts. For instance, directional metaphors account for 6.8% of metaphors in *The Alchemy of Happiness* and 5.1% in *Dar al-Majanin*. This suggests that older texts relied slightly more on metaphors that map abstract concepts onto spatial orientation.

In conclusion, the analysis of metaphor types shows that ontological and directional metaphors are more frequently used in classical texts than in contemporary ones, whereas structural metaphors are more prevalent in modern texts. Specifically, in *Dar al-Majanin*, structural metaphors occur more often than in *The Alchemy of Happiness*, reflecting a shift in metaphorical strategies over time. Examining the source domains used in these books further illuminates the patterns of metaphorical thought. In *The Alchemy of Happiness*, out of 117 source domains, 88 are related to nature (e.g., heart, hand, jewel, gem), 7 to emotions and feelings (e.g., greatness, majesty, evil, sharp tendons), 1 to animals (e.g., Saturn), 4 to

religious concepts (e.g., God, happiness, heaven, worship), 2 to war (e.g., blood, spies), and 3 to geometric shapes (e.g., square, line). In *Dar al-Majanin*, out of 97 source domains, 80 are related to nature (e.g., hospitals, fire, curtains, fences), 4 to animals (e.g., millipedes, ruminants, claws), 5 to emotions and feelings (e.g., sad song, cold, life), 4 to religious concepts (e.g., pulpit, idol, circumambulation), 2 to geometric shapes (e.g., arc, circle), and 2 to war and enemies. These results indicate that both classical and contemporary texts heavily draw on natural phenomena as source domains, while other domains such as emotions, religion, and war are used more sparingly. The differences in metaphor type and source domain usage between the two periods may reflect changes in literary style, cultural context, and the intended audience's familiarity with abstract and culturally mediated concepts.



## 6. Summary

This essay examines the use of conceptual metaphors in two Persian prose works, *Dar al-Majanin* and *Kimyā-ye Sa‘ādat*. The study also analyzes the initial sections of both books to identify the various source domains employed by the authors.

The primary aim of this research is to establish a comparative model for categorizing metaphors in classical and contemporary Persian texts. To achieve this, after reviewing relevant literature and the theoretical framework of conceptual metaphor, approximately 10–11% of each section of the books (beginning, middle, and end) was selected randomly. The metaphors in these excerpts were recorded and analyzed using Excel, and their frequency was illustrated in bar charts for clearer observation (presented in the conclusion section).

The collected data comprise 118 metaphors from *Kimyā-ye Sa‘ādat* and 88 metaphors from *Dar al-Majanin*. These statistics form the basis for examining the types, frequency, and source domains of conceptual metaphors in both classical and contemporary Persian prose.

In *Kimyā-ye Sa‘ādat*, the distribution of conceptual metaphors is as follows: 44 structural metaphors, 88 ontological metaphors, and 8 directional metaphors. In *Dar*

*al-Majanin*, there are 45 structural metaphors, 57 ontological metaphors, and 5 directional metaphors.

Ontological metaphors are the most frequently used in both books, accounting for approximately 74.5% in *Kimyā-ye Sa'ādat* and 58.4% in *Dar al-Majanin*. Directional metaphors are the least frequent, representing about 6.8% in *Kimyā-ye Sa'ādat* and 5.4% in *Dar al-Majanin*.

**Keywords:** Conceptual Metaphor, Cognitive Linguistics, Cognitive Semantics

### Persian Resources

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