Function of Love and War in Fayez Dashti's Couplets based on Lakoff and Johnson's Conceptual Metaphor Theory

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Introduction

Among the common Persian poems, the "couplets" have a special importance and position. These live and emotional songs depict aspects of the history and simple life of the people with a simple language and theme. One of the shining figures of folk literature and the most prominent "couplets" composer in the southern regions of Iran during the Qajar era was Mohammad Ali Fayez Dashti. The touching songs of this folklore poet, which used to be whispered in gatherings, are the interpreter of the people's feelings, who have constantly found their

pains in these songs. Among the main themes that shape these songs are narratives and images of love and related subjects, which revolve around the mythical creatures known as "fairies" in popular belief. The frequency of the presence of this lover in Fayez's songs is such that it strengthens the public's belief about the real presence of this non-human being in Fayez's life and poetry, and considers the main content of these songs to be an address to this mythical creature. The ostentatiousness and incompatibility of this mythological lover is mixed with elements of war in significant cases. This research aims to investigate this autonomy in Fayez Dashti's couplets.

Methodology, Review of Literature, and Objectives

Most of the researches about Fayez Dashti's couplets are limited to the compilation of collections of Fayez's songs and a general description of the themes of these couplets and the poet's life. One of the most important of these collections "Songs of Fayez" provided by Zengoui (1367). A limited number of researches has also examined Fayez's songs from an independent subject perspective. The most important of these studies the following can be mentioned: the poetry of Fayez and Sharve In the South (Gorginpour, 1376), comparing Fayez's couplets with Amir Pazvari's songs (Ibrahim Tabar, 1391), religious beliefs in Fayez's poetry (Mozaffari, 1393), "fairy" effects in Fayez's poetry (Davoudi Moghadam, 1396), the influence of Fayez from the Quran (Roshanzadeh and Abedi, 2016), the similarity of the story of Fayez and Peri with the Indian myth "Ganga and Shah Shantan" (Spargham, et al., 2017), Myth in Fayez's poetry (Mahdavi Mortazavi, 2017), Maturity in poetry of Fayez (Hosseini et al., 1401) and sadness in Fayez's poetry

(Hajian, et al., 1402).   The present article, which uses the method suggested by Stefanovich (2006) examines the new view of love and war in Fayez's couplets based on the conceptual metaphor theory of Lakoff and Johnson (1980). While showing the possibility of applying theoretical generalization of the conceptual metaphor theory on Fayez's couplets, it is also tried to investigate the influence of war-related depictions of climatic conditions on the concept of love as represented in these couplets.

Discussion

The main theme of Fayez Dashti's couplets are related to the realm of love. These romantic themes are mostly expressed through images related to war. The following couplet shows a view of this correspondence under the influence of cultural-climatic conditions:

علم بـــرزد بـــه فتـــح کشور دل	غـــراب عشق اندر بنـــدر دل
خـــدا داند چه آرد بر سر دل	از این فوج عرب غم فایز آخـر

   According to the mythological beliefs if the people in the southern regions of Iran, Ghorab or "Jandun ship" is a mysterious ship that appears in a storm. Fayez has repeatedly heard stories of this legend. This vessel appears suddenly and corresponds to a storm, so it is like love. The poet makes this mythical ship correspond to the mystery of love. The ship of love prepares for battle with a war flag. Its destination is the conquest of the heart of the lover. In this battle, sadness is an army that rushes like an Arab army to conquer a lover's heart.

The autonomy of love and war in Fayez Dashti's couplets, when supported by cross-field mappings, due to the adaptations of chains of

smaller elements, makes a significant part of these songs. The following table shows the inter-domain mappings of the "war" metaphor in Fayez Dashti's couplets:

	Source Domain: WAR	Target Domain: LOVE
1	fighting	Love
2	The parties in the war	Lover // beloved
3	Attacker // Defender	Beloved // love
4	Weapon	beauty
5	Strategy	Romantic relationship plans
6	Attack	Appearing in full beauty
7	Damages and injuries	Mental damages
8	Torture	Chagrin
9	Looting	Loosing ones wisdom, fate, or assets
10	Capture	Dependency
11	Defeat	frustration
12	Victory	Achievement

In addition to inter-domain mappings, a significant part of war-related knowledge is activated in this process through metaphorical implications. For example, in the verse « به زنجیر جفا فایز چو یوسف/ به تاریکی زندان کرده خویم» "We are imprisoned in the darkness by the chains of unkindness like Joseph (Fayez, 2017: 234) the word "prison" is a consequence of the element of captivity that enters the field of central metaphor. In the review of 494 couplets of Fayez, 79 elements related to the field of war such as arrows, bows, spears, slings and similar items

have been used to conceptualize love. Considering the distribution of these keywords in Fayz's collection of couplets, as well as the relationships that are called from the participation of partial mappings and metaphorical consequences related to the elements of war, a significant part of Fayez Dashti's couplets can be interpreted under the metaphor "Love is War".

Conclusion

The main plot of Fayez Dashti's poetry is shaped by love and its belongings. Love in Fayez's poetry is prominently mixed with war and its necessities. According to the current research, out of a total of 494 couplets, 131 (approximately 26%) couplets clearly contain at least one of the 79 keywords related to the field of war, corresponding to love.

The analysis of these metaphorical propositions, while showing the poet's mental associations and his literal influences from depictions related to historical wars and conflicts, also clarifies the coloring of these depictions from the poet's climatic and cultural conditions. This reception is evidence of the use of relationships from traditional forms of conflicts as well as natural elements that arose from the poet's climate and culture in this comparison.

Understanding the self-made narrative of love and war from Fayez's poetry requires a reading based on which, in addition to considering the detailed mappings and metaphorical consequences, the climatic-cultural conditions of the poet are also considered. It is by insisting on this reading that a significant part of Fayez's songs can be interpreted under the title "Love is War".

Key Word: Conceptual Metaphor. War. Couplet. Dashti. Love. Fayez.

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