

A Study of the Figures of Speech of Metonymy and Metaphor in Layli and Majnun by Amir Khosrow DehlaviProf. Malek Ahmad Kord¹ - Ali Shahraki^{2,*} - Sajjad Mishmast Nehi³¹ Farhangian University of Zahedan² Undergraduate student, Shahid Motahari Campus, Farhangian University of Zahedan³ Undergraduate student, Shahid Motahari Campus, Farhangian University of Zahedan**ABSTRACT**

Poets have an imaginative mind. They sometimes think figuratively and metaphorically, and as a result, their poetry is also full of literary devices. Therefore, poets generally do not use words in their usual and customary sense. Examining topics of rhetoric such as metaphor and metonymy familiarizes us with literary codes, and through this we can better understand the poet's intention and purpose. Therefore, rhetoric such as metaphor and metonymy are related to the world of meaning, and literary language is imaginative and pictorial, consisting of literary devices such as metaphor and metonymy. Among the poets who paid attention to literary devices is Amir Khosrow Dehlavi, who is a poet of the seventh and eighth centuries and among his works is "Layli and Majnun". Like other poets, he has used various literary devices to beautify his words, such as metaphor and Metonymy. Since there is not much research in this field, this descriptive and analytical study focuses on "A study of the Figures of Speech of metonymy and metaphor in Layli and Majnun by Amir Khosrow Dehlavi." The results show that Amir Khosrow Dehlavi did not use metonymy much and that metaphor is more important in his poetry than Metonymy.

Keywords: figure of speech, metonymy, Metaphor, Leyli and Majnun, Amir Khosrow Dehlavi.

1. INTRODUCTION

Poets innovate in fixed and repetitive images by using a variety of linguistic methods, distancing their language from vulgarity. In formalist critique, linguistic and semantic aberrations are among the main methods of literati to turn words away from vulgarity and common linguistic habits and are thematic tricks [1].

Poems often make heavy use of imagery and word association to quickly convey emotions. Poetry is written to be enjoyed because in poetry a poet usually uses supporting elements to enrich the meaning and bring the readers imagination to his or her minds. "The point about poetry and the other form of literature is that the choice of words and elements inside used by the author." [1] To create good of poetry, a poet usually uses supported elements in poem that is usually called by intrinsic elements such as figure of speech, rhyme, rhythm, imagery and tone to enrich the meaning and made the reader feels easy to understand what the poet means. By using figure of speech, rhyme, rhythm, imagery and tone, a poet feels that they can express what they have felt into poetry [2].

Figure of speech has many roles in fiction. It makes the fiction interest in evoking emotion, making vivid sensory experience, and eliciting image. On man occasion, figurative language enables a writer to communicate experiences which he would find very difficult or even impossible to do in literal term. It enables the writer to accomplish in many words. For example, Edwin Arlington Robinson communicates a psychological condition of somebody through his poem Richard Corry. The figures of speech of the poem describe that someone who looks very healthy and rich in his life, but he chooses commits the suicide at the end of his life. Besides, figure of speech as one of literary element, it creates the sense or power to describe things in unique ways. The readers or literary lovers can explore the words in fiction or nonfiction which are expressed by the author [3].

Lyrical concepts have a special place in Eastern literature, especially Persian literature. To the extent that those who have a spark of love in their hearts have instantaneously turned to poetry and literature. Amir Khosro Dehlavi and Nezami Ganjavi are poets whose lyrical concepts are one of the main themes of their

works as virtual love has been one of the poetic themes of Amir Khosro Dehlavi's poems. His works have a high place in Persian lyrical literature. However, in each period of common Persian styles, these elements have undergone changes; nonetheless, Dehlavi's interpretation of love is a continuation of the interpretation of Iraqi style poets, that is combination of real and virtual love. Examining lyrical concepts in Amir Khosro's poems is significant regarding the extensiveness of lyrical works. This research is accomplished by a descriptive-analytical method by relying on the data of library sources [4].

Amir Nasir al-Din Abul-Hasan Khusrow ibn Amir Saif al-Din Mahmud Dehlavi was a renowned Persian-speaking mystic and poet of India in the second half of the 7th century and the beginning of the 8th century. He was born in 651 AH (equivalent to 632 HS) in Mominabad or Patiala, India (in the present-day state of Uttar Pradesh). His father, Amir Saif al-Din Mahmud, was a Sunni and grew up in the small village of Kesh, Turkestan, a village located in present-day Uzbekistan, near Samarkand, but took refuge in India after the Mongol invasion. Sultan Shams al-Din al-Totmesh, the ruler of Delhi, welcomed him and many other refugees and granted them, including Amir Saif al-Din, positions and properties. Shortly after, the conditions for his marriage to Bibi Dawlat Naz, one of the daughters of the Indian nobility, were met, and thus Amir Khusro Dehlavi was born to parents with different cultures. Amir Khusro Dehlavi had two brothers and a sister, and due to the literacy and influence of his parents, he was fluent in Turkish, Persian, Arabic, and Sanskrit. At the age of 8, he was deprived of his father's blessings, but before that, his father had entrusted him and his two brothers to Sheikh Nizamuddin Muhammad bin Ahmad Dehlavi, known as Sheikh Nizamuddin Auliya, one of the great Chishtiyyah sheikhs, for education [7].

Amir Khusrau Dehlavi was 20 years old when his grandfather, Ghiyath-ud-Din Balban, the powerful Sultan, died. After this incident, he served for two years in the government of Khan Moazzam Ala-ud-Din Kishli Khan, known as Malik Chehbu, his grandfather's brother, which made his poems known among the courtiers. Nasir-ud-Din Baghra Khan, the second son of Balban and the ruler of Bengal, met Amir Khusrau Dehlavi when he was 27 years old and was busy composing his second Diwan. Khan Muhammad, the eldest son of Balban, who lived in the city of Multan, had heard a lot about Amir Khusrau Dehlavi, and so he invited him to Multan. Since the city was on the route of scientific, commercial, and diplomatic caravans from Baghdad, Iran, and Arabia, Amir Khusrau Dehlavi accepted the invitation. After that, he spent some time in Bengal and when he heard the praise of Malik Qaan Nusratuddin Muhammad's poetry, he went back to Multan with his poet friend, Hassan Dehlavi. In 686 AH Malik Nusratuddin was killed by the Mughal emirs and Amir Khusrau Dehlavi returned to Patiala after being released from the Mughal captivity. He was invited to the court of Mu'izzuddin Kayqubad and attained the position of Malik al-Shu'arai, but due to differences with the minister of the court, he went to Lucknow and to Malik Ikhtiaruddin, nicknamed Hatim Khan [8].

In 689 AH, after the death of Kaiqbad, the throne of Delhi passed to Firuz Shah Khalji. At that time, Amir Khusrau Dehlavi attained the rank of Messenger and Nadimi and was nicknamed Amir Khusrau. Some time later, at the age of 46, he lost his mother and younger brother. A sad event that caused him to compose several passionate and passionate elegies in his lamentations due to his extreme grief. Amir Khusrau Dehlavi had many children, including seven sons and two daughters, who lost two of his sons at different times in their lives. In 725 AH, Amir Khusrau Dehlavi was returning to Delhi from a trip to Bengal and Odisha when he heard the news of the death of his beloved Nizamuddin Auliya. Therefore, he hurried to Delhi and laid his head on the tomb of the Sheikh with a heavy heart. After that, he decided to put aside worldly attachments and leave the court. He died in the same year, on the twenty-ninth day of the month of Dhul-Qa'dah, at the age of 74, and was buried next to the tomb of his master [7].

Lyrical concepts in Amir Khosro Dehlavi's poems are manifested in his view of love; since according to him, it is the essence of love and this triggers the lover to seek the beloved. Amir Khosro, like most poets, is a lover of profession and believes that this divine gift (love) shines a faint shadow of this light in childhood, which is manifested by intense love and affection towards the mother and father and purity and intense affection towards the people around. From the age of puberty and above, the divine light or love shines and this is manifested as an excessive and untainted love and affection towards the lover, whose truth is divine love, however, due to lack of capacity of understanding and observation, this sense is still narrow. They see divine beauty merely as a lover namely as virtual love. If we ask, what is the meaning of love in Amir Khosrow's poems? It should be said that this love, if it is real, is accompanied by an extraordinary shame, veil and chastity and is conditional on being blind to the non-lover, it is like the lover does not see any splendor except from the lover. In this phase, they are often in the deviant stage and most of them are in the ascending and descending process, and few lovers find true perfection. The end of this stage for the triumph ones who have not reached

the union or separation after the amalgamation or for the sake of the lover, is to abandon the lover; therefore, the end of the story is despair and heartbreak. From here, the second phase begins, which is called the love of nature [5].

The fundamental question of the research is the Figures of Speech of Metonymy and metaphor in Layli and Majnun by Amir Khosrow Dehlavi?

1.1 Statement of the problem

Lyric literature is dedicated to a significant and extensive part of Persian-language literary works, so that it can be said that this type of literature is one of the most dominant literary genres in the vast scope of Persian poetry. Since the poet is affected by inner emotions and feelings and, in other words, addresses the "self", these works have a deep connection with concepts and notions such as love, happiness and sadness, despair and hope. In other words, the element of feeling has the most important place among the three elements of poetry, thought, dream and feeling [6].

Among the works in lyric literature is "Leyli and Majnun" by Amir Khosrow Dehlavi. The fascinating and long story of Leyli and Majnun is a lyrical and romantic story that has been considered by many poets, although the origin of this story is from the Arabic narrations of Layla and Majnun, it has been accepted by many Persian poets. This work was written by great poets such as Amir Khosrow Dehlavi. What makes this work more attractive is the poet's use of figure of speech. Figure of speech are the same techniques that, if observed, add to the beauty and artistic aspects of the word. This research has paid attention to figurative devices and metaphors in order to examine "Leyli and Majnun" by Amir Khosrow Dehlavi. Therefore; this research deals with the topic of "A study of the Figures of Speech of Metonymy and metaphor in Layli and Majnun by Amir Khosrow Dehlavi".

1.2 Research Method

This research is conducted in a descriptive-research manner and its examination is carried out using a library method.

2. Findings

A- Poet:

Amir Khosrow Dehlavi entered the field of poetry at the age of nine and compiled his first divan at the age of nineteen. He first chose "Sultani" and then "Khosrow" as his pen name. The skill that Nizami Ganjavi used in organizing and structuring his poems has caused his works to be imitated by poets after him. The first person to imitate him was Amir Khosrow Dehlavi, and after that other poets have imitated Nizami; but he is one of the most successful imitators of Nizami. Also, some ancients believed that the first signs of narrating are found in Amir Khosrow's poems. His style is between Iraqi and Indian [9].

B- Layli and Majnun

Layli and Majnun is the third poem by Amir Khosrow, which the poet wrote in 1299 and is one of the best poems that came under the influence of Layla and Majnun Nizami. Amir Khosrow began this poem "as a military officer with the name of God and in describing His attributes and praised him. He also considers God capable of everything and man incapable, especially in recognizing the truth of the essence. He believes that man is a weak being and can only express his opinion in cases that he sees and since God is an essence higher than all mankind, it is impossible for man to know Him. Then he praises Alauddin Mohammad Shah and has composed and dedicated Majnun and Layla in his name and asks him to accept the five treasures offered by Amir Khosrow's cream." [10].

The story goes that after Qais was born, his family celebrated, sacrificed, and hosted parties, and were upset by the fortune teller's words about Qais, who had said that he would suffer from love sickness and that his work would lead to madness; but they soon forgot their sorrow and were immersed in the joy of having a child. He was sent to school to gain knowledge, and his going to school was the beginning of his madness. Layli was a name among his schoolmates, and Majnun fell in love with her. Both of them were in love with each other, but they did not tell each other, lest they fall into the hands of others; but since love is a secret and reveals its secret and cannot remain hidden, the classmates noticed the love between the two. When this love flowed through their veins and skin; She fell into disgrace and soon became the talk of the town. Layli's family

became aware of Majnun's love for their daughter. On the advice of her mother and the prejudice of her father, the daughter was condemned to stay home and to utter her loving, but of course ineffective, laments. Majnun would sit in a corner alone and cry, and in the end he would turn to the mountains, the desert, and the desert, and cry bitterly, far from his companion. Her father cried out, "O my son, I wished that you would be my helper in my old age," and he advised him to return home, but it was of no use until they went to propose to Layli. But Layli's father said, "If you were not a guest and the honor of a guest was not obligatory, I would take up the sword," and he swore that this wish would never come true. After hearing the rejection from Layli's father, one day Majnun's father went to Naufal, one of the famous Arab princes, and told the story. Naufal sent a messenger to Layli's father, saying either agree to the marriage of Majnun and Layli or I will take up the sword, but Layli's tribe's response was negative. Anyway, Majnun, away from Yar, spoke loving words around his beloved's house until Layli heard his voice. After crying a lot, he wrote a letter greeting his heartbroken lover and gave it to the messenger, saying: Take it to Majnun and bring him his answer. The messenger immediately went to Majnun and gave him Layli's letter. Majnun lost consciousness for a while upon seeing Layli's letter. Some time passed until one night, Layli saw Majnun in her dream and woke up. But when she did not see him by her side, she cried and lamented. The next day, she dressed in a beautiful dress and passed by her lover's place, who had made the desert his home and shelter. She saw that several lions were watching over her. She got off the stretcher and went to Majnun and cried so much on Majnun's bed that her tears ran down Majnun's face and he woke up. Seeing Layli, she fainted. When she came to, they sat next to each other and told each other a secret. It turned out that the same dream that had happened to Layli the previous night had also appeared to Majnun. They took this as a good omen and considered it a sign of the union of their two hearts. They were together until sunset. At sunset, Layli returned home and was thinking. The lover himself wailed. After that, the autumn season, which was the autumn of Layli's life, arrived, and Layli left this world and hurried to another land. Majnun came to Layli's grave and died there [9].

C- figure of speech, metaphor and Metonymy in Leyli and Majnun by Amir Khosrow Dehlavi

figure of speech are a set of artistic methods that increase the beauty and effectiveness of words in terms of words and meanings and cause the penetration of words. Literary devices are divided into two categories, literal literary devices and spiritual literary devices. Metaphor and Metonymy are in the field of rhetoric, which is referred to in relation to the work Leyli and Majnun by Amir Khosrow Dehlavi:

1- metonymy

It is permissible to use a word in an unreal meaning, provided that there is a connection between the real meaning and the unreal meaning. metonymy means that there is always a specific relationship or interest between the primary or real and secondary or figurative meaning of the word. And poets give clues or clues so that their intention can be understood, and it is only in specific situations where they use a word instead of another word that they call it Metonymy [11].

According to what can be seen from Amir Khosrow Dehlavi's poem "Layli and Majnun ", he has not shown much interest in the Metonymy, and only a few cases of permissible literary arrangement can be seen in this work, which are mentioned here:

Lily, who was the spring of the world

Without her was not the fountain of life [9].

Local interest in the Metonymy: The place of someone or something is used instead of that person or thing. Here, "the world" is the Metonymy of "the people of the world" with local interest.

Or:

The kingdom is so adorned with knowledge and wisdom.

That the city was at peace and the country was prosperous [9].

Here, "the city" is the Metonymy of "the people of the city" with local interest.

Or:

Because I have written a letter on a sheet of paper/I have driven a pen from my point [9].

In the above verse, the pen is the one allowed to write and compose poetry.

Or:

This day is steeped in sadness and grief.

Closed heart and open eyes

She has turned her gaze to this warm face/

She has cast off the veil of shame from the sight

*This body has opened itself to destruction/
He has given his chest to the "blade-maker"
This one has said his sorrow from a pale face/
He has given his answer with "cold ah"
Love came and blood mixed with blood/
The blood of the heart was pouring out of the sight [9].
In the above verse, "the blood of the heart" is a Metonymy for "bloody tears".
Or:
Every drop of blood on your yellow face/ Think of it as a spring of pain [9].
In the above verse, "Every drop of blood" is a Metonymy for "bloody tears".
Or:
The "sleeping bride" sat down/
Blood poured from the "water-drained eye" [9].
In the above verse, "blood" is a Metonymy for "bloody tears".
Or:
He said, "Don't pour a flood of sorrow"/
That tulip is happy on the mountain top [9].
Here, the permissible flood of tears is intense.
In the above verse, "flood" is a Metonymy for "tears is intense".*

2- Literary device of metaphor

When a word is used instead of another word because of its similarity to it, the metaphor device is created. Metaphor is actually a simile that only resembles or is similar to it in a verse or phrase. Metaphor in Persian literature is the use of a word instead of another word with a similar meaning, despite the presence of a parallel. Metaphor is actually a concise and concise simile; in which only the "similar" remains. In addition, in simile, the poet claims the similarity of two phenomena; but in metaphor, he claims the sameness of the two. These two features make metaphor more artistic and imaginative than simile. Also, metaphor is a type of permissible; With the difference that if the interest (relationship between the real and figurative meaning) is of the type of similarity, it is metaphor, and if the interest is not of the type of similarity, it is permissible [12].

Since metaphor is derived from simile and is more concise than it, its degree of ambiguity is also greater, and "this ambiguity in turn causes the reader, like the poet, to use more mental activity to discover the figurative meaning and the poet's intention, and if this mental activity is successful, he feels more pleasure as a result of discovering the unknown" [13], which causes beauty.

Amir Khosrow Dehlavi has only used metaphor (explained metaphor) more in Majnun and Layla, which is mentioned here:

Idol, sananm and fairy

Idol, in Arabic, idol means a form that is worshipped [14]. The manifestation of idol as a beautiful attribute has caused various poets, including Amir Khosrow Dehlavi, to use it metaphorically in poetry:

... sought a messenger and delivered a message/to the father of the rose-bodied idol [9].

In the above verse, the rose-bodied idol is a metaphor for the beautiful and beloved, that is (Layli).

Or:

When this secret reached everyone's ears/And from every direction came the song

That a young man from such and such a neighborhood/Became a "fairy-faced" by such and such a transformation

[9]

In the above verse, "fairy" and "idols" are metaphors for Lily to depict her external beauty.

Or:

His goal is that idol / and her lesson and education are the excuse

(Ibid.)

In the above verse, "idol" is a metaphor for Lily.

Or:

...But when youth comes, he withers away from love for idol...

(Ibid: 164)

In the above verse, "idol" is a metaphor for the beautiful and the beloved

Also, in the section where Majnun gives his heart to a dog he saw in the alley of beloved, and makes a collar of blood around its neck, bites its bony body with his mouth and teeth, and plays with its smooth tongue:

...One day, if that "fairy-faced" idol/ touches your head with love...

(Ibid: 166)

In the above verse, "idol" is also a metaphor for the beloved (Layli).

Or:

...How the idol left this house of sorrow/went with love in the absence...

(Ibid: 237)

Also, in the section where Naufal draws his sword, we read about Majnun's "pair" and about the multitude of people dressing up and fighting in the men's fight:

...The Sanam's kin, who heard that/They also ran out in anger...

(Ibid: 114)

In the above verse, "Sanam" is also a metaphor for the beloved (Layli).

Also, in the section where mad friends depart for Majnun and he is charmed by the "demon of the mountain of Lakh" in the circle of people and takes shade, the song of shady trees and like the wind running towards the garden, and the song of birds in the garden, and the nightingale singing flowers, we read:

...Everyone has an idol like a flower in his arms/Majnun has fallen, thorns on his shoulders...

(Ibid: 155)

In the above verse, "idol" is also a metaphor for the beautiful lover.

Also, in the section where Majnun finds out about Layla's illness, and the chain being broken by the desert dogs, and coming to ring Layla, and seeing Layla's body in the circle of departure, and shedding regal offering from tearful eyes, and with the consent of the bride's mistress, heading towards the funeral parlor, with the intention of true solitude, we read:

... Sanam's relatives, out of shame for that deed/searched with zeal inside that cave...

(Ibid: 237)

In the above verse, "Sanam" is also a metaphor for the beloved (Layli).

Also, in the section where Majnun is ruined by the beginning of the cycle of love, and falling at the foot of the mountain from drunkenness, and finding out about his father, and running towards it without knowing, and seeing the water and the wind in his chest, and bringing his chains to his mother, we read:

Because Pariush remained/in the chamber of sorrow, mourning...

(Ibid: 83)

In the above verse, "Paryush" is also a metaphor for the beloved (Layli).

Or:

...One day, if that fairy-faced idol/ touches your head out of love...

(Ibid: 166)

In the above verse, "fairy-faced" is also a metaphor for the beloved (Layli).

Or:

...That fairy with two sad eyes/ enchants her madman...

(Ibid: 179)

In the above verse, "fairy" is also a metaphor for the beloved (Layli).

Gazelle/Peacock/Partridge

...His eyes are drunk with charm, unconscious/ "A young gazelle" to the sleep of a rabbit

Laughter like a "flower" to the freshness of the face/ Sweet like sugar to the "sweet talk"...

Not an "idol" but a "lamp of idolaters/ "Peacock of heaven" and a partridge of the garden...

Her hair, like a rope, thrown over her shoulder, She, unaware, while gazing drunk with wonder.

The potion of his lips to "gems"/ Grown up to "Water of the living"

Companion to the tulip-like strands of her hair, Sister to the honeyed sweetness of her lips. ...

She sewed a veil on her face out of shame/ And a fire burned in her heart

(Ibid: 167)

In the above verse, young gazelle/ The peacock of heaven and the partridge of the garden are metaphors for the beautiful and beloved (Lily).

The moon

*was one of those idols like the moon/A moon that outshined even the sun
(Ibid: 173)*

In the above verse, the idol is a metaphor for the beautiful, and the moon is a metaphor for Lily and her beauty and perfection that the poet has preferred over other beautiful women.

Also, in the section on the cause of the order of this gem, and the main thread of the accuracy, and being observant in the eyes of the jewelers, and asking for the price of justice, we read:

*... Oh Lord, as this moon reaches its fullness, Grant no passage for an eclipse...
(Ibid: 31)*

In the above verse, the moon is a metaphor for the order of this gem (writing and composing poetry).

Also, in the section on the beginning of the series of the movement of Majnun and Layla, we read:

*... There was from the ranks of that idol, like the moon/a fish that struck the sun, a name Layla whose slave/her aunt is a dot on the pattern of her name
(Ibid: 74)*

In the above couplet, the moon in the first stanza of the first verse is a metaphor for beauties and in the second stanza of the second verse it is a metaphor for Lily.

Or:

*... He used to remember his beloved/He used to cry and give up that moon
... The madman is caught up in his pain/The moon is amazed at that work
(Ibid: 122)*

In the second stanza of the first verse, the moon is a metaphor for Lily. The madman has a desire for Lily in his heart but he has to cry and give up that moon (Lily) because even the moon in the sky is amazed at his work.

Also, in the section on the answer to the writing of the madman who raised his pen, we read about the wound in Leila's letter, and the scratching of a loose root with the tip of the pen, and the dripping of burnt blood on the page, and the wound opening with Lily's paper:

*... You are "at ease", and your heart screamed a lot / How could one strike upon the moon
... When you saw the letter, the impatient moon / Wept in despair like a cloud ...
(Ibid: 146)*

In the second stanza, the second verse of the moon is a metaphor for Lily.

Or:

*... They took out the moon's corpse / The cry rose from the alley and the road ..
(Ibid: 18)*

In the above verse, the moon is also a metaphor for Lily.

Ruby/Gem

Lily who was the spring of the world/ was not the fountain of life without her

In the fire of fever, her feet fell/Her ruby turned into a blue sapphire...

From the water of two impassable eyes/She gave the gem to the stone

She poured from the sight of the torrent of sorrow/Like a spring cloud on the mountain top

(Ibid: 244)

Here ruby is a metaphor for the lips and gem is a metaphor for tears.

Or:

layla who saw two "identical" dreams/showed the awakening of fortune

First she "bite" her lips/Then she opened her ruby's wide, smiling

(Ibid: 179)

Here "ruby" is a metaphor for lips.

Or:

... Without the grace of the eye, we see the face/Without the effort of the ruby, we kiss

(Ibid: 50)

Here, ruby is a metaphor for the lips.

The King of the Heavenly Throne

The King of the Heavenly Throne/The Singer of the "Hidden Throne"...

The one who unveils the curtain of the unseen, The treasurer of the flawless treasures serene.

(Ibid: 14)

In the above verses, (The King of the Heavenly Throne/The Singer of the Hidden Throne/mahjube goshaye of the Unseen Curtain/The Treasurer of the Treasures of the Larib) is a metaphor for the Holy Prophet (PBUH).

Cloud

A cloud so generous with its open hand, Restrained by your grace, unable to expand. (Ibid: 32)

In the above verse, "cloud" is a metaphor for "Hazrat Ibn Iskander the Second".

Sadness and sorrow

"Majnun" who was full of sadness inside / how could he think about hunger because of overthinking

(Ibid: 105)

Or:

The madman revealed the secret / poured out the sadness he had inside him

(Ibid: 154)

The subject of love and related categories is one of the great dimensions in all Persian poetry. Love stories are one of the subjects that have always been accepted by Persian-speaking poets due to their deep connection with the human soul, and long and beautiful romantic poems have grown in Persian poetry and have also been with readers throughout the history of poetry. Amir Khosrow Dehlavi also refers to the subject of love in his use of metaphor. Therefore; in the above verses, sadness is a metaphor for love.

Or:

My soul, it is a pity, the price of this sorrow/ In the end, your sorrow is short, because it lives little

Wherever I sit or rise, Whenever I gaze around, your sorrow lies....

(Ibid: 161)

In the above verses, sorrow is a metaphor for love, and distance from the beloved.

Or:

You told grass about your loved one's secret/You told cypress about your long-lasting sorrow

...When you returned home at night/You again made His lingering sorrow would once more roam.

Like a candle that was dimmed with sorrow/The night burned out, the day was "dead"

The face was low with sorrow inside/ he felt confined by sorrow accrued.

(Ibid: 231)

In the above verses, sorrow is a metaphor for love, separation, and distance from the beloved.

Or:

Grief is a treasure within the chest/ We are the key to that treasure

(Ibid: 219)

Here, grief is a metaphor for love.

Or:

"Majnun " beside every "blackness"/Rotating like a whirlwind

His face and body are burning, drowning in blood/He is in fire and water like lightning

His head is bent with sorrow/His face is blackened with "spit"

(Ibid: 180)

In the above verses, sorrow is a metaphor for love.

Or:

A flood of sorrow poured from the ashes/Like a spring cloud over a mountain

(Ibid: 178)

In the above verse, the flood of sorrow is a metaphor for the crying of love.

Pain

...May your pain be my soulmate/

May my "bed companion" of my grave...

(Ibid: 154)

In the above verse, pain is a metaphor for love.

Or:

...They said, "O "sign" of pain/ The prison of your heart is a treasury of pain
There is no doubt that seeing the face of a lover/ Is more beautiful than seeing flowers and spring
(Ibid: 171)
In this verse, pain is also a metaphor for love, and the sign in the metaphor is the mad lover.

Grave

...May your pain be my soulmate/
May my "bed companion" of my grave...
(Ibid: 154)
In the above verse, the ash-pit is a metaphor for the body (the body after death).
Here, "grave" is a metaphor for the body (the body after death).

Burnt

...that "burnt" and "broken chest"/"throne-dweller" without treasure
He wandered around the mountains and deserts/like Khidr "in the green fields"...
(Ibid: 131)
In the above verse, burnt is a metaphor for the madman in love.
Or:
... That singular one of love and fidelity/
/who became a "legend" throughout all "eras"
(Ibid: 132)
Here, "that singular one" is a metaphor for the "majnun" whose reputation for love has been revealed throughout all eras.
Or:
... - To all, their hearts inclined towards Qais/
While that burnt one yearned for Layla "
(Ibid: 71)
In the above verse, burnt is a metaphor for the majnun.
Also, in the section on the attention of Sayyid Amerian, towards the pharmacy of Dar al-Shifa, suffering and sorrow, until the desire for the drink of reconciliation wears him out, and the bitter taste of returning, we read:
... He said softly to the old woman's ear/ This burnt soul is parted from its dear. (Ibid: 104)
Here, remaining as an arch means remaining separate, alone, and solitary, and Burnt is a metaphor for Qais.

Tired

In the section the mother's approach in using enema as a form of care, we read of the majnun's nose being soothed with the bitter medicine of advice, and of the sweetness of words and language, making his longing joyful:
...The narrator of the story did so/that the tired one set forth with his father
(Ibid: 104)
In the above verse, tired is a metaphor for the majnun.
Also, in the section on sword-drawing of "Nofal", regarding the majnun's partner, and in the study of the lily, the constellation of adornment, and in the fight of men, we read:
... He went in search of what to do/to caress the tired lover
(Ibid: 114)
In the above verse, tired is a metaphor for majnun.

Killed

... Charm and a thousand seditions in the land/ A thousand eyes and a thousand killed in the city
(Ibid: 71)
Or:
In the above verse, a thousand killed is a metaphor for the lovers of the beloved.
... The beloved hid his face/ That "killed" fell into a "sleep of no point"

(Ibid: 216)

Thin body

...". Thin body" like "hidden pearl"/ A charmer who Drives a hundred thousand majnuns to whirl ...
(Ibid: 139)

In the above verse, thin body and charmer of a hundred thousand majnuns are metaphors for Lily.

Venus

...The Venus, the sleepless night-sitter/ remaining impatient in the sorrow of friend
(Ibid: 227)

In the above verse, Venus, the sleepless night-sitter, is a metaphor for Lily.

That hidden candle lit through nights / Like a moth drawn to blazing lights

When it heard that its lover had returned / The heart's worries scattered, the tides overturned.

(Ibid: 143)

In the above verse, the candle is a metaphor for the Lily.

Or:

O distant lover, how do you fare? O candle deprived of its radiant light, how do you bear?

(Ibid: 137)

In the above verse, the candle is a metaphor for the lover and the light is a metaphor for the beloved.

Flower

...After all, "my flower" is "compound with you"/

My good and bad are your "written" to you... (Ibid: 73)

In the above verse, the flower is a metaphor for existence and being.

Also, in the section on the extension of injustice of Layla's hair on "Majnun" and "Majnun" living the night of separation in Layla's imagination and the illumination of "Nofal's" love on the horizon against the darkness of Majnun's day and Majnun's old father trembling from the cold sigh of his son and fleeing towards the warm love of "Nofal" and warming up to that kind and warm one we read:

A shirt torn like a flower

Blood dripping from the eyes like a "wine" ...

My yellow sun is approaching.

It is as if autumn had taken away "your flower"

(Ibid: 122)

In the above verses, in the stanza (It is as if autumn had taken away your flower): The flower is a metaphor for existence.

Or:

... from the dew of the "jewel of the image"/

Adorned the neck of the flower in embrace

... The one whose thought is "beloved"/

What has he to do with "cypress and flower"

Leave the cypress, which is not my beloved/

And the flower that is for me, is not in the grass

In the above verse, the flower is a metaphor for Layli.

Or:

... He said: O Your flower, created from loyalty/

Your image is written in the sky from "allure"...

From beloved if you gain "thorn" /What should I do with the scent of flower

(Ibid: 166)

In the above verse, the flower in the last stanza of the first verse is a metaphor for existence .

Or:

*...There is no doubt that seeing the face of beloved/is more beautiful than seeing flowers and spring
This flower of yours, which is the envy of the garden/is also a lamp in the grass...*

(Ibid: 171)

In the above verse, the flower is also a metaphor for lily.

Cypress

...Because my cypress comes into the garden/ To renew scar in the heart of the tulip

(Ibid: 175)

In the above verse, cypress is a "metaphor" for the "tall Beloved".

pearl and Gem

...They went on foot to "the Majnun"/

With hidden pearls from the hidden eyes

(Ibid: 169)

In the above verse, hidden pearls are metaphor for tears.

Or:

When nowfal heard and said majnun /He wiped the pearls from his eyes

(Dehlavi, 1362: 121)

Here, pearls are a metaphor for tears.

Or:

The potion of his lips to "gems"/ Grown up to "Water of the living"

(Ibid: 167)

In the above verse, "gems" is a metaphor for words like a gem.

Or:

Happy to trust in God/

I set free the sea of pearls.

(Ibid:46)

In the above verse, the Sea of pearls is a metaphor for rhythm and poetry.

Fire

Madman from the inside full of inner fire/

Cried from pain to his mother

(Ibid: 107)

In the above verse, fire is a metaphor for love.

Rosebush

turned a few times around the wheel/

that Rosebush became more blooming

(Ibid: 72)

In the above verse, " Rosebush" is a metaphor for "majnun".

The plunderer/the army-breaker/ executioner / king / tormentor

The plunderer of the souls/

The breaker of the homes and shelters

The king of sugar lips/

The army breaker of the lovers' patience

The executioner of who forsake health/

The tormentor of those who strive for righteousness.

(Ibid: 74)

The above verses The plunderer/the army-breaker/ executioner / king / tormentor are all metaphors for Lily.

Conclusion

The most extensive examples of literary devices, such as metaphor, in the Persian lyric poetry tradition is found in the works by Amir Khosrow Dehlavi. Dehlavi uses metaphor extensively in his work, which results in numerous concealed references to these inner worlds, as well as striking depictions of love, longing, and spiritual beauty, in this way Dehlavi shows how simple symbols like the moon, flower, and pearl can become powerful representations of inner elements that enhance his writing and voice levels of meaning that transcend simple stories.

Unlike metaphor, metonymy is used less frequently and in a less visible form throughout the whole of the poem. In most of the poems metonymy refers to character but not always in particular to their origins, feelings, or physical appearance. In fact, some metonymous elements we have read above only involve the setting of the poem and its effects, or secondary emotional triggers. As with the other literary works we have read above, Dehlavi's metaphors appear to be repeated and linked elements which strain against, and enhance the complexity and clarity of his poetic structure and beauty. It conveys philosophical and spiritual ideas about love and fate and the lack of destiny of humanity as well as describing the character's physical characteristics and emotional landscapes.

Amir Khosrow Dehlavi was a brilliant literary innovator, an exegete of the expressive power of language as represented by his studies of figures of speech in Layli and Majnun. In his metaphors, Amir Khosrow Dehlavi created a world that was deeply affected and was changed not only in this case but also by unseen worlds of love and loss. In fact, it is about applying metaphor rather than metonymy that makes his poetry beautiful; it leaves a complex symbolism open for expression of many universal feelings, like love, separation, and spiritual longing. His poetry is devoted to the universal qualities of figurative language and continues to be a crucial tradition of Persian lyrical poetry.

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