

Review

The functions of conceptual mappings in the interpretation of Omar Khayyam's poetry

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Cognitive poetics is a new way of thinking about literature that applies principles of cognitive linguistics and psychology to the interpretation of literary texts. Since literary criticism lacks an adequate theory of literature; cognitive linguistics is a promising tool in the search for an adequate theory of language and literature. According to Freeman (1998), conceptual mapping in literary texts can operate at three different levels including “attribute mapping,” “relational mapping,” and “system mapping”. In this paper, Khayyam's poetry is analyzed using this approach and how system mapping of his world text demonstrates the unique aspects of his thought as well as showing the reason for his preferred pattern in order to draw his world through poetry. In addition, there are several controversies over the originality of some poems attributed to him. To this end, by applying three kinds of mappings, a reliable and scientific method is provided which can be a step forward in the area of literary critic of Khayyam's poems. In conclusion, the function of different system mappings in Khayyam's poetry could differentiate the quatrains belong to different authors as well as offering a close systematic reading.

Key words: Text world, poetry, cognitive, mapping, linguistics.

INTRODUCTION

Cognitive linguistics came into view in the late 1970's as a response to the dominance of formalist approaches to language and cognition. Its “founders” are supposed to be George Lakoff, Ronald Langacker and Leonard Talmy. Generally, it is an “experiential approach” based on “embodied realism”, as the mind's embodiment, the unconscious nature of thought and the metaphorical nature of abstract concepts (Zlatev, 2010: 415).

Undeniably, there are large number of diversities in cognitive linguistics approach, but one of the most influential theory is the process of ‘mapping’ as developed by Fauconnier and Turner (2002) in their conceptual integration network theory, ‘blending’, which is basic to conceptualizations of everyday discourse as well as the cognitive processing that takes place in the construction and construal of poetry. The cognitive analysis of literary works and other aesthetic productions moves into new paths towards the incorporation of the knowledge developing in the cognitive sciences into the understanding of human creativity and artistic pleasure.

This approach identifies how the arrangement of words as well as visual and aural patterns could simultaneously

activate human minds by transferring semantic knowledge and transforming human perception. One of the latest cognitive linguistics approaches which arose from Fauconnier and Turner's blending theory and especially focused on cognition in literature, which is called cognitive poetics, which Reuven Tsur (1980) is credited for originating the term. Also, he has conducted a cognitive poetics project called “Toward a Theory of Cognitive Poetics” (1992), in which he outlined the beginnings of a theoretical approach based in Gestalt psychology, Russian Formalism, New Criticism, literary criticism, linguistics and neuroscience. Tsur's approach not only deals with cognitive studies on literature but also demands consideration of literary critical approaches in helping to differentiate artistic expressions from everyday discourse. By and large, cognitive science research focuses on common features of all human cognition, while cognitive poetics studies human cognitiveprocessing in which shapes both poetic language and form and the readers' responses to them.

Poetics in an English term arose from the Greek word “poiesis”, meaning creativity which includes all creative

aspects of language, such as perception, cognition, imagination, emotion and construction, structuring and codification. Therefore, cognitive poetics concentrates on cognitive generalizing in creative literary text and applies for screening literary creation in "cognitive literary studies" by cognitive approach (Brandt, 2005: 10).

This new-fashioned discipline came into existence in 1990 and some new theories were rendered through it. According to Tsur (2002), cognitive poetics offers a theory which explains systematically the relations between the structure of literary texts and their perceived effects.

Tsur believes that there are two kinds of readers. The first group is interested in rapid conceptualizing and may not put up with uncertainty and ambiguity. They miss the aesthetic qualities of the poem during their reading by rapid conceptualizing. The second group perceives artistic enjoyment by delayed conceptualizing. Its tendency is for open-ended readings as well as figuring out the aesthetics possibilities of a literary text (Tsur, 2002: 279). Generally, as his belief, rapid conceptualization is concerned in cognitive linguistic studies, not cognitive poetics which come up with delayed conceptualization.

To go through delayed conceptualization as a cognitive poetics characteristic, Margaret Freeman's theory which follows Tabakowska (1993) application of cognitive linguistics to literature in her book called "Cognitive Linguistics and Poetics of Translation", to which Freeman added theories of aesthetics, phenomenology, and semiotics (Freeman 1998, 2007) is focused on. As determined by Freeman, one of the "defining characteristics of literature is its ability to generate multiple meanings and interpretations". In fact, literary critics are expert in producing such readings, although "lacks an adequate theory of literature", considering that reading has to be based on theoretical stance (Freeman, 1998: 253).

According to cognitive approach, language is "the product, not of a separate structural system within the brain, but of the general cognitive processes that enable the human mind to conceptualize experience, processes that cognitive linguists call embodied understanding (Johnson 1987; Freeman, 1998: 253). Inquiring into embodied understanding of reader through literary texts basically is probable by cognitive theory, not literary approaches such reader-response reading which not considers reader's mind processing. Since "literary texts are the products of cognizing minds and their interpretations are the products of other cognizing minds", cognitive poetics could be considered as a powerful tool for making explicit "the reasoning processes" like metaphor as the spirit of language and poem which is a linguistics art. Furthermore, this approach is believed to clarify "the structure and content of literary texts" (Freeman, 1998: processing in which shapes both poetic language and form and the readers' responses to them.

Poetics in an English term arose from the Greek word "poiesis", meaning creativity which includes all creative

x other levels? As a response to this question, I take a look at Khayyam's poems to explain how all mapping skills as cognitive ability could create and interpret conceptual metaphor to introduce a coherent theory. Moreover, an effort is made to show how system mapping can illuminate an author's text world, determine the limitations of multiple interpretation and recognize original text from forgery one.

CONCEPTUAL MAPPING

Cognitive linguists study language in order to describe and explain its systematicity, structure, and the functions it serves as well as how these functions are recognized by the language system. However, an important reason behind this issue is how language reflects patterns of thought. Therefore, "to study language from this perspective is to study patterns of conceptualization" (Evans and et al., 2006: 5). Since, according to Riffaterre, poetry is a kind of language use (Riffaterre, 1999: 149), studying patterns of language conceptualization could lend a hand to the study of conceptualization patterns of a poem.

Language is one of human's cognitive activities to understand how human beings categorize objects in general. Lakoff (1987) believes that "one must understand human categorization in the special case of natural language" (Lakoff, 1987: 113). He suggests four kinds of cognitive models, namely: Propositional models, Image-schematic models, Metaphoric models and Metonymic. Propositional models specify "elements, their properties and the relations" holding among them. That is, a large part of "our knowledge structure is in the form of propositional models". Image-schematic models "specify schematic images". Metaphoric models are "mappings from a propositional or image-schematic model in one domain to a corresponding structure in another domain". Finally, Metonymic models are models of "one or more of the above types, together with a function from one element of the model to another" (Lakoff, 1987: 114). Since metaphor takes in propositional and Image-schematic models and Metonymy is the basis of metaphor, these two models will be the more important models to be studied in CL henceforward.

Later, Fauconnier (1997) classified three kinds of mapping including projection mapping, pragmatic function mapping and schema mapping. The first mapping projects structure from one domain onto another. It is a primitive form of "system mapping" which Holyoak and Thagard (1995) as well as Freeman (2000) have pointed out and developed. The second one is established between two entities by virtue of a shared frame of experience like "relational mapping". For example, metonymy is an instance of a pragmatic function mapping due to depending upon "an association between two entities" in order that "one entity can stand for the other"

(Evans and et al., 2006: 167-168).

Conceptual metaphor theory, in which metonymy and metaphor act as a generic mechanism of mental mapping, stands for a two-domain model (source-target) in which domains are linked by mappings relating analogous elements. Fauconnier and Turner (1995) took the idea that the conceptual units contained in the integration network should be Mental Spaces, so they proposed the mental space theory in which four spaces are recognized: source, target, generic and blending. The third space provides some abstract information which is common to both inputs. The fourth space contains structure or information which is not contained in either of the inputs, that is new or emergent one (Fauconnier and Turner, 1995: 183). Afterwards, they develop their theory and produced a theory of integration networks or blending, a mechanism for "modelling how emergent meaning might come about" (Fauconnier and Turner, 1995; Evans and et al., 2006: 124). They presume blending as a "productive word formation processes in which elements from two existing words are merged to provide a new word" (Evans and et al., 2006: 403).

For analyzing a text, literary critics apply the same analogical processes of reasoning which enable metaphor construction. Analogical reasoning, at least, includes three cognitive mapping skills, such as Attribute mapping, Relational mapping and System mapping. According to this division proposed by Holyoak and Thagard (1995), Attribute mapping takes just "one pair of objects considered in isolation from any other objects, which can be done on the basis of the semantic similarity between the attributes that apply to each object in the pair" (Holyoak and Thagard, 1995: 26). Relational mapping generalizes even a little resemblance between the corresponding objects and their relations in terms of cause and effect. System mapping refers to mappings based on a one-to-one mapping and structural consistency. The objects and relations are highly interconnected, so each element in the source maps consistently and uniquely is related to an element in the target (Holyoak and Thagard, 1995: 31). In fact, there is isomorphic mapping from relation of one system to relation of another system, not necessarily based on direct similarity. In other words, system mapping establishes patterns by considering some relations between two entities which enable generalization to more abstract structure.

Linguistic signs such as Icon and index, according to Pierce's theory, are comparable with the first two levels of analogical mapping. Icon is a sign which represents an object by its likeness to another object, to some extent resembling attribute mapping. An index is a sign which represents an object by its existential relation to that object, slightly like relational mapping. Index has a causal relation to its signified with frequently physical relation or a relation based on contiguity (Pierce, 1991: 80). Since there is not any equivalent for system mapping in Pierce's theory of sign in language, we could

conclude that this mapping is the characteristic of poem, not language.

As believed by Freeman, a reading that depends only on attribute or relational mapping without taking into consideration system mapping will produce only a partial understanding of the poem. It is mentionable that signification in reader-response theory could be basically explained by system mapping, because signification is the result of union between form and substance in a poem and the signification could just be understood by the entire of a poem (Hawthorn, 2000: 204), so only system mapping may certainly map one structure onto another, leading to the signification in reading a poem entirely. Traditional critic lacks an appropriate theoretical framework to do it.

SYSTEM MAPPING

According to Freeman, a literary critic applies the same analogical reasoning processes for analyzing a text, leading to metaphor construction. That is, metaphor creation is based on analogical reasoning which includes three cognitive skills: attribute mapping (perception of similarity between objects), relational mapping (sensitivity to relations between objects) and system mapping (recognition of patterns created by object relations which enables generalization to more abstract structure) (Freeman, 1998: 255).

It should be pointed out that language nature is metaphoric in terms of its structure. Since poem is a kind of language usage, its structure is metaphoric in nature too. However, the difference between language and poem is based on having system mapping in their layers, so it is the particular characteristic of any poem which correlates the poems to the poet's system of thought. According to Riffaterre, as a literary critic and theorist, ungrammaticality is what breaks the rule and distorts mimesis, that is, language's function. It is what allows the reader to jump from mimesis to semiosis and access to the significance of the text, which is always unique and this uniqueness is the simplest definition of literariness (Riffaterre, 1983: 2). In fact, "From the standpoint of significance the text is one semantic unit" (Riffaterre, 1978, 3). Hence, significance may be defined as "the reader's praxis of the transformation" (Riffaterre, 1983: 12) which acts on the reader as much as the reader acts on it.

Definitely, a poetic text must be analyzed in terms of the relationships that develop amongst the words along the syntagmatic axis or the axis of combination. A critic, additionally, must always consider the poem in its entirety and avoid analyzing words in isolation, as words should always be studied in the context of their relationships (it is similar to Freeman's standpoint about system mapping). Unlike Riffaterre's theory that reader tries to superimpose his own interpretation on the text and decode the

structures by *hermeneutic* reading, three analogical reasoning skills of cognitive poetics avoid reader to impose his/her interpretation. Also cognitive poetics studies on reader's mind processing to gain access to text analysis based on author's reflection.

Consequently, *hermeneutic* reading may produce multiple readings and interpretations, but "lacks an adequate theory of literature" (Freeman, 1998: 253), which could cover the reader's mind processing that is based on analogical reasoning and iconicity for the interpretation and perceiving the relations of signifiers. For reading a poem, we should essentially benefit from the cognitive principle of "embodied understanding", in which some limited schemas may be used. These schemas would be progressed through language usage and artistic creation. However, art work utilizes these schemas in systematic level, besides language which remains in attributive and relational level according to Holyoak and Thagard (1995).

By and large, a reader or an author conceptualizes his/her world through some general metaphors and analogical mapping process that is human being's characteristics, as it could be seen in every poem as well as quatrains of Khayyam (1048-1131) too. We are supposed to represent Khayyam's world through being familiar with his conceptual mapping process through his few confirmed quatrain recorded in Mones-ol-Ahrar and Mersad-ol-Ebad, then analyzing them and evaluating the rest in order to find out if they are attributed to him or originally written by him. Mones-ol-Ahrar, written in 1362, about 200 years after Khayyam's life, is the only authentic document recorded thirteen quatrains for Khayyam as well as Mersad-ol-Ebad (1241) which refers just two quatrains of him, one of which is common with Mones-ol-Ahrar (Hedayat, 1935, 12-13). All of these fourteen quatrains are authored in one style with the same philosophy, so it seems they are authentic in traditional point of view. Here we are supposed to examine some of these fourteen quatrains by comparing them with a typical system mapping of Khayyam and then find the other quatrains which seem to be of him or attributed to him.¹

(1).

در دایره‌ای کامدن و رفتن ماست

dær dajere-ʔi ke ʔamædæn o ræftæn-e mast
in cycle a that coming and leaving-of our-is
It is in a cycle our coming and leaving

او را نه بدایت نه نهایت پیداست

ʔu-ra næ næhayæt næ bedayæt pejda-st
he for no ending no beginning clear-is
It is not clear neither his beginning nor his ending

1.1.1.1. _____

¹ The translation is done by the author of the research in a way to be faithful to the word by word and the basic meaning of the original text.

کس می‌نزد نمی در این معنی راست

kas mi-næ-zænæd dæm-i dær in mæni rast
one is not saying word-one about this sense right
No one is saying the truth about it

کاین آمدن از کجا و رفتن به کجاست

k-in ʔamædæn ʔæz kodʒa o ræftæn be kodʒa-st
which-this coming from where and leaving to here-is
As to whence is our coming and whereto our leaving

This poem is one of fourteen authentic quatrains, recorded in Mersad-ol-Ebad (Foroughi, 1994: 70). Its conceptual and structural pattern in terms of analogical reasoning and three cognitive skills gives us, as a reader, a key to access to author's mental mappings through the text. From a traditional standpoint, the circle is just likening to the life in which people are wandering and he refers to God. Some interpretations consider the cycle as the Mother of Nature and some as the spinning Heavens. However, to avoid irrelevant interpretations, not in harmony with Khayyam's thought, we should obtain an approach which avoids systematically unrelated reading. Cognitive poetics may thus be seen as a methodology that constrains literary interpretation.

To see similarity between a 'circle' and 'life', we have to make an analogical connection at a higher level. In quatrain number 1, the source domain of 'the circle' is mapped onto the target domain of 'the room' in which we as physical objects move in and out of spaces which contain us. Then the source domain of 'the room' is mapped onto the target domain of 'the life' at attribute level.

At the first stanza, the formal shape of circle is considered, but the circle in the second stanza is likened to 'the room' without any beginning and end. Then, the 'room' is mapped onto 'life', 'coming' onto 'birth', and 'leaving' onto 'death'. While circle supposed as 'life', the use of animate pronoun, 'he' in the second stanza shows the relational mapping of rebirth of the spirit (life) in another body as an object (circle): "He has neither a beginning nor an ending". So applying 'he' instead of 'it' refers to a kind of reincarnation supported by system mapping too.

At the relational level, the limitation of room' is mapped onto the restrictions of 'life', fading the circle's limit onto the limitations of human's vision, and liven circle onto the idea that the limits of circle could be changed due to the circle is an personified cycle, which is changeable as life and world. Rebirth of a body (circle) in another body, therefore, as an animate (personified life as a cycle) is implied by using an ontological metaphor in which a thing or abstraction is represented as a person. In the third stanza, the limitation of human's vision, based on relational mapping, is stated directly as "No one is saying the truth about it".

The last stanza asks "to whence is our coming and whereto our leaving", namely here the same terms of the first stanza are used, even if more abstract. The first

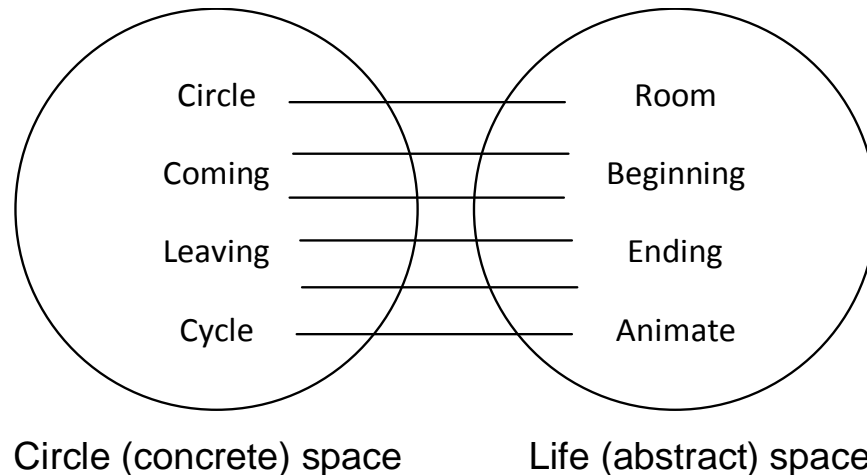


Figure 1. Attribute mapping of poem 1.

coming and leaving is attributed to the (life as a) 'room', but the last coming and leaving is assigned to the life directly. It is asked the circle whence begins and whereto ends.

It is, however, at the system level that the metaphorical analogy in the poem is created. As these mappings move from the concrete to the abstract, they work on both structural and semantic dimensions. In the fourth stanza, at the attributive level, lack of the beginning and end of circle boundary line is mapped onto the lack of life boundary line. At the relational level, as the start point of circle which causes coming and leaving is at its core, the centre of circle is mapped on to the centre of life which is neither at the top (heaven) nor at the bottom (hell). So, the centre of life is itself. The first and the last stanzas are related by mappings from the concrete sense of 'circle' to the abstract association of 'cycling life'. The concrete images of the first stanza—'circle', 'coming', 'leaving'—are mapped onto the abstract signifiers of the last—'life', 'birth', 'death'. As these mappings move from the concrete to the abstract, they work on both structural and semantic dimensions.

Syntactically, all the verbs are statics, besides 'say', and their subjects include 'coming' and 'leaving'. In fact, the subjects of first and last stanzas are the same and dynamic, so they are changed from inanimate to animate semantically, as using animate pronoun 'he', in the second stanza, to refer to the cycle. Consequently, semantic units of one stanza mapped on the next to form a cycling pattern: 'the circle' on 'not being clear', 'coming' on 'beginning', 'leaving' on 'ending', then 'he' on 'one', 'beginning and ending' on 'about it', 'from/to where' on 'circle' and so forth. The important point in this mapping is the reference of pronoun 'he' instead of 'it' to 'cycle', which makes the cycle as an animate and maps it on human being (Figure 1).

On the semantic level, the verbs and noun phrases metaphorically map onto each other, as the poem

dynamically progresses from the effect, in the first stanza, of the physical environment represented by the circle to the response, in the last, of the human cycling to the analogous of life cycling. In the process, the focus is changing from the boundaries of the circle itself to the centre of it as its core; the 'life' is the centre (goal) of life itself.

According to Freeman (1998: 255), system mapping connects the structure of life cycling with the structure of the poem. In drawing the imaginary, overlapping lines relate the images of the source domain (inanimateness) in the first stanza to the images of the target domain (animateness) in the last stanza, the dashed line rectangular—a purpose of life—at the centre of produced cylinder has been created in the middle of all lines in Figure 2.

In this poem there is obviously a circular movement of words from one line to the next, which create iconic relation between the poem's structure and the associate meaning of reincarnation. Pierce's image, diagram, and metaphor thus all join together in the poem's iconicity.

In composing and reading poetry, poets and readers share the same cognitive principles of embodied understanding. We create and conceptualize our world through the process of analogical mapping, as we have seen in quatrain number 1. Given the isomorphism created by these structural mappings, we understand the poem according to the purpose and cause of the analogical mapping.

Cognitive linguistic theory claims that "we conceptualize our ideas about the world and ourselves through our embodied experience of the world and self" (Freeman, 1998: 266). So metaphor is not a matter of words but a matter of thought. To know Khayyam's thought more, we should analyze more quatrains of him to be familiar with his text world and then recognize forged poem from the original one. Here we read another one as following:

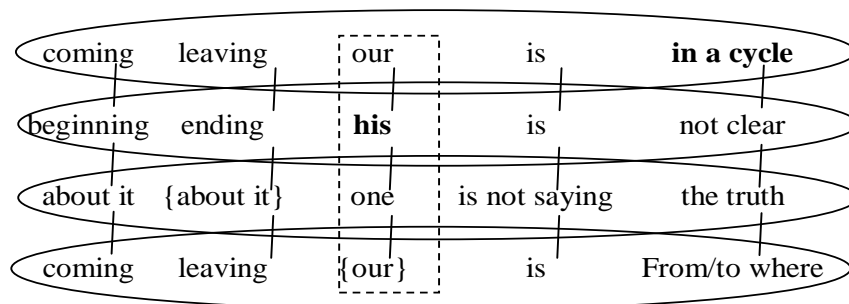


Figure 2. System mapping of poem 1.

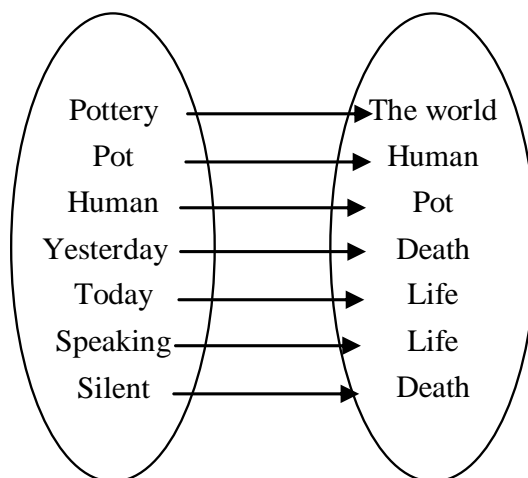


Figure 3. Attributive mapping of poem.

(2).
 در کارگه کوزمگری رفتم دوش
 dær kar-gæh-e kuze-gæri ræftæm duʃ
 To work place of pot doing went- I yesterday
 To the pottery I went yesterday

دیدم دو هزار کوزه گویا و خموش
 didæm do hezar kuze guja o xæmuʃ
 saw- I two thousand pots speaking and silent
 Two thousand pots I saw speaking and silent

ناگاه یکی کوزه بر آورد خروش
 na-gah jek-i kuze bæ-r-ʔaværd xoruʃ
 All at once one pot cried out loud utterance
 All at once, a pot cried out with a loud utterance

کو کوزمگر و کوزمخر و کوزفروش
 ku kuze-gær o kuze-xær o kuze-foruʃ
 Where pot-doer and pot-vendor and pot-buyer
 "Where is the potter, the vendor and the buyer?"

At the attributive level, the 'pottery', 'pot', 'human being',
 yesterday', 'today', 'speaking' and 'silent' are mapped on
 'the world', 'human being', 'pot', 'death', 'life', 'life' and
 'death' respectively due to the similarity of 'solid' to
 'death', which is a kind of metonymy. Since human being,
 according to a mythical belief, is created from solid, 'pot'
 and 'human' being have the same source and target
 (Figures 3 and 4).

The isomorphic mapping of death or life is projected in the
 entire conceptual domains of this poem. The first line
 contains pottery² {pot + place of creating pot}, I, went
 (go+ed), yesterday. Four items (place of creating pot, I, go,
 today) cover the concept of life and Four items (-ed (went),
 yesterday, pot, pot) cover the concept of death evenly.
 Interestingly, the time of 'all verbs of the poem, besides last
 line, are in death's domain due to their past tense, while they
 are simultaneously dynamic verbs which refer to life. The
 domain of 'Yesterday', however, governs the first three lines
 and the domain of 'today' governs the last one. As the last
 line has three basic predicates, we suppose three

1.1.1.1. _____
² 'Pot' and 'a place to do pot' are two separated words in Persian,
 but in English pottery could signify the both meaning.

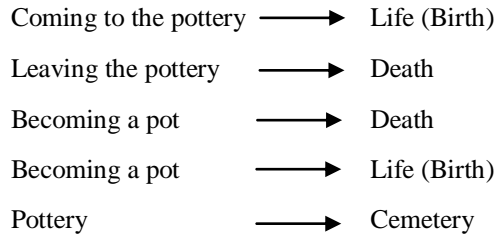


Figure 4. Relational mapping of poem 2.

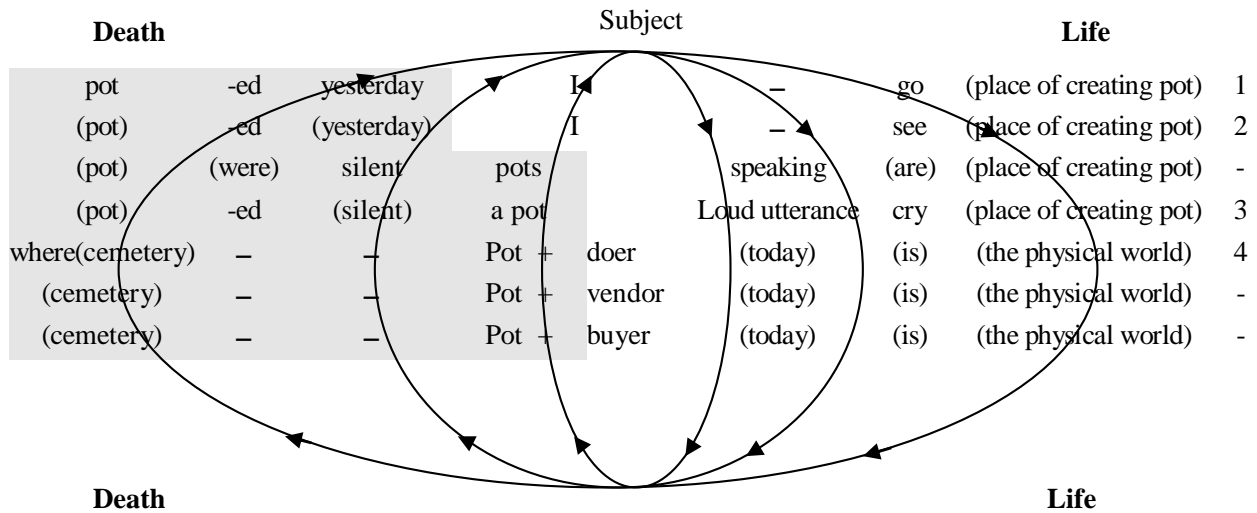


Figure 5. System mapping of poem 2 in Persian (word by word).

sentences merged in one to show the shortness of present time.

'Yesterday' and 'today' at the first and last lines mapped onto 'silent' and 'speaking' at the second stanza at attribute level, as 'yesterday' is past (death) and 'today' is present (life), 'two thousand pots' refer to something at past and present by their being silent and speaking. Subsequently, one of the pots turned alive like human and cried out to represent the various stages through which a living thing passes (system mapping, Figure 5.). In general, all the attributes of pot mapped onto the human beings such as 'I', 'potter', 'vendor' and 'buyer' to refer to the life cycle, as we saw at the quatrain number 1.

Finally, the word 'pottery' in which contains 'a pot' and 'a place of creating pot, transfer its attributes of 'death' (pot) as 'cemetery' to 'where' at relational mapping.

According to the system mapping of this quatrain, there is also a circular movement of the words at the system level from one line to another. Since 'I' stands at centre of this circle, it shows that human being could be the goal of life or the centre of the world. At systematic level, it is obvious that 'pot' is blended with human being, place of creating pot with 'the world' and 'cemetery' with 'where'.

So, there is iconic relation between the poem's pattern and the associated meaning of life cycle.

LIMITS OF FORGERY

Cognitive poetics is as a significant theory which superior to any other literary theory due to grounding on a theory in cognitive linguistics, which makes possible to deal with many issues that have troubled literary theory previously (Freeman, 1998: 265). Second, it starts "with language and not with ideology" to linked cognitive process together with the contextual/cultural dimensions of "situated embodiment" (Jordan Zlatev, 1997); and finally, it can be tested.

In this part, I will discuss the ways in which a cognitive poetics approach can examine Khayyam's quatrains originality based on studying his situated embodiment about the world which indicates that some poems could not have been written by him. Look at the following poem as it does or does not have the same system mapping of previous analyzed poems:

(3).

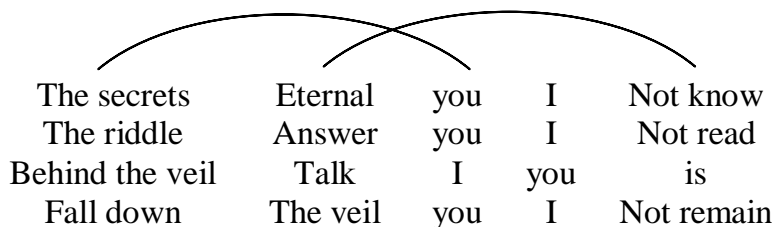


Figure 6. Attribute and relational mapping of poem 3.

اسرار ازل را نه تو دانی و نه من
 ʔæsrar-e ʔæzæɪl ra nə to dani o nə mæn
 secrets-of eternal - neither you know and nor I
 The secrets eternal neither you know nor I

وین حل معما نه تو خوانی و نه من
 v-in hæɪl-e moʔæma nə to xani o nə mæn
 And-this answer-of riddle n you read and no I
 And answer to the riddle neither you read nor I

هست از پس پرده گفتگوی من و تو
 hæst ʔæz pæs-e pærde goft-o-guy-e mæn o to
 is of Behind veil talk-and-talk-of I and you
 Behind the veil there is talking of I and you

چون پرده بر افتد نه تو مانی و نه من
 tʃon pærde bæɪr-oftæd nə to mani o nə mæn
 in case veil falls down no you remain and no I
 In case the veil falls down neither you remain nor I

This poem has confused literary critics for a long time. Some have attributed it to Khayyam, while others recorded it in Abusa'id Abolkhayr's contributions. Khayyam's possible world is *at a great distance from Abu sa'id's world*. If it is from Khayyam, the problem could lie in the interpretation of "secret eternal" regarding the rest of the poem which makes reading a bit mystic, as opposed to Khayyam's naturalistic vision. Some critics conclude that the poem represents Khayyam's general belief in God. Traditional approaches to metaphor tended to map elements of poem from one domain to another at attribute or relational levels, regardless of system level. In cognitive poetics' reading, a person could show that the ambiguous terms, eternal and you, in the first line are the climax of a coherent text through a complex system of metaphorical blending.

In the first line, five major items includes 'secrets', 'eternal', 'you', 'I', 'know'. 'Secret' implies that "Somebody keeps something hidden from others", the relational mapping implies "sensitivity to relations between objects" (freeman, 1998: 254) determines that you have to know 'the secret' and the other, namely 'I', must not know. The nature of 'secret' is not clear in the poem, as in the structure drawing in Figure.6, since it is said: 'neither you know nor I'. Subsequently, the reader is not supposed to

find the secret by knowing the meaning of the words, but by finding their relations and then mapping some of them to the other. To solve the problem, we have to draw the poem on the system mapping to see the relations of 'secret' to the other items.

The second line exactly repeats the pattern of the first one with the same relation between five major items: 'eternal' is mapping onto 'answer', 'secret' onto 'riddle', 'you' is the same as 'you', 'I' is the same as 'I' and 'know' onto 'read'. In both lines, the reader expects an answer leading him/her to the next line. In the third line, the items are decreased to four: 'behind the veil', 'talking', 'I' and 'you'. The place of 'you' and 'I' are reversed as 'Eternal/answer' mapped on 'talk' and 'secret/riddle' on 'behind the veil' at relational mapping level. Since "the eternal answer is the talk" and "the riddle secret is behind the veil", it means that the poem is not going to shed light on the secret, unless the veil falls as in the fourth line.

The third square in the third line supposed to unify 'I' with 'you' due to the conjunction 'and' which creates an iconic relation here with 'not remaining' in the fourth line by joining the two pronouns together. The difference between 'secret' and 'answer' is similar to the difference between 'I' and 'you'. If the veil falls, the secret is revealed too, this means that the place of 'I' and 'you' is reversed to represent the secret behind the veil/the relation of 'I' and 'you'.

Therefore, the system mapping here shows that the poem is entirely divided into two parts, related by state verbs. The first part includes 'eternal', 'answer', 'the veil', two 'you' and one 'I'. The second part contains 'the secret', 'the riddle', 'behind the veil', two missed parts, two "I" and one 'you'. The first column is filled completely, but the second part faced two missed parts. What is the reason? As the first line of poem, 'the secrets' are unknown, so we have two missed parts here that map the 'secret' onto 'nothingness' after the falling of the 'veil'.

'You' in the two first lines implies that 'the veil' which differentiates the pronouns 'you' from 'I', the different creatures. In the two next lines, the difference would be removed while the veil falls down. Here it is important to know what a veil means in the poem. Differentiating between two identities by means of a veil makes 'eternal secrets' being unsaid, and will disappear by blending the different beings into one. Briefly, the distance between 'I' and 'you' leading to 'our talking' as two persons (duality),

1		2
Eternal	is	The secrets
Answer	is	The riddle
Talk	is	Behind the veil
The veil	Fall down	--
you	is not	I
you	is not	I
I	is	you
You and I	Not remain	--

Figure 7. System mapping of poem 3.

Sky	Some people say	Heaven	Siren	pleasant
Earth	I say	wine	(sweet heart)	pleasant
Earth	(I say)	this	cash	take
Sky	(I say)	that	credit	leave
Sky	(I say)	drumbeat	from a distance	pleasant

Figure 8. System mapping of poem 4.

since removing the separation of 'I' and 'you' leading to nothingness. Then the nothingness of 'I' and 'you' is the answer which the reader expects from Khayyam's world, blending with the solid, with the world. As blending is done, one of the items has to be removed as we can see in the fourth line. The reversion of 'I' and 'you' in third line occurs because of veil's bilaterality.

Each person, who faces to the veil, supposes him/herself in front of the veil, not behind it. In the third line, the focus is on the narrator's point of view, so there is a reversion as a clue pointing to a change towards unifying with the nature.

Generally, the first two lines signify duality and the second two lines refer to uniting with the world. The point which leads us to conclude this poem is from Khayyam, and not a forgery one is that being 'eternal' supposed as an 'answer' to 'human life', not God, in the first column as well as having the 'secret' 'behind the veil' far from 'human being' in the second column is similar to the previous quatrains of Khayyam in terms of their system mappings and their iconicity which refer to nature cycling or nothingness. The iconicity of nothingness as missed parts could be shown in Figure 7 and 8. There are some other poems which have a simple structure without the same system mapping. For instance,

(4)

گویند کسان بهشت با حور خوش است

gujænd kæsan beheft ba hur xof ?æst
say some-people heaven with Siren pleasant is
Some say, "with a Siren Heaven is pleasant"

من می‌گویم که آب انگور خوش است

mæn mi-gujæm kea ?æb-e angur xof ?æst
I am-saying that juice-of grape (wine) pleasant is
I say, "a glass of wine is more pleasant"

این نقد بگیر و دست از آن نسبه بدار

?in næGd begir o dæst ?æz ?an nesje bedar
this Cash receive and hand from that credit leave
take the Cash in hand and leave the credit alone

کآواز دهل شنیدن از دور خوش است

k-avaz-e dohol fenidan ?æz dur xof ?æst
that the song-of drumbeat hearing from distanc pleasant is
A drumbeat heard from a distance is pleasant

Here there is another kind of system mapping not similar to those of Khayyam's. To be at the top iconically as a feature of the sky is mapping onto the line talked about 'Heaven'. The next line brings paradox items which picture materialistic world iconically. The third line is divided in two parts which represent two different worlds, spiritual world and material one. Hereby, 'cash' refers to earth domain, regarding of being closer to the second line and the rest such as 'Siren' and 'Heaven' considered

further and not 'cash'. The problem occurs in the fourth line which comes back to the sky structurally and to the earth narratively. To be clear, the narrator preferred the materialistic world, but the poem finishes with 'heaven' related items. So the structure of the poem is not in harmony with its semantic logic and its system mapping is not comparable to the other quatrains of Khayyam in terms of their conceptual mappings which represent nature cycling.

CONCLUSION

According to the proposed framework analyzing a text at three levels, offering a reading that reveals different layers of meaning and structure of mapping is central to the text itself. This paper attempted to show how conceptual mapping, the principal notion of cognitive linguistics, is helpful in analyzing a literary text like Khayyam's poetry. Although there are several controversies surrounding the originality of some of the poems attributed to him, the existing methods for telling the genuine from the forged are not efficient and systematic enough, leaving the door open for more disagreement among scholars. Working on Khayyam's poetry seems to be a great step in systematic reading because of his stature as being one of the most controversial poets in terms of having large numbers of forged poems. Therefore, by applying the concepts of cognitive poetics, critics will provide such a reliable and scientific method, which can be a step forward in the area of textual criticism which seems to suffer from the lack of accurate and systematic methods. Since very few literary studies are done using this approach particularly in Iran which seems to be completely new, analyzing a literary text by a scientific cognitive approach could suggest a new way of looking to a text as a world. Consequently, this paper represented how system mapping as a characteristic of any poem could demonstrate the unique aspects of author's idea as well as the reason for his preferred pattern, in order to draw his world through poetry.

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