

Analysis and Study of the Cognitive Metaphor of "Annihilation" in Bidel Dehlavi's Poetry

Abdollah Valipour

Associate Professor of the Department of Persian Language and Literature, Payam Noor University, Tehran, Iran (Corresponding Author); Email: a.valipour@pnu.ac.ir

Hossein Hassanrezaei

Assistant Professor of Persian Language and Literature Department, Farhangian University, Tehran, Iran; Email: hassanrezaei@cfu.ac.ir

Received: 24/02/2025

Accepted: 17/09/2025

Introduction

Bidil Dehlavi (1054–1133) is one of the greatest poets of the Indian style whose poems are famous for their long-lasting meaning. Many factors contribute to the mystery of his poems, including Bidil's deep philosophical and mystical thoughts, and his new outlook and use of a new language. Therefore, we need tools that we can use to discover the depth of the meaning of poetry; one of these scientific tools is the use of conceptual metaphor components.

Fana is one of the complex meanings of Bidel's poetry. Fana literally means "nonexistence and nonexistence, and the opposite of survival and permanence" and in Sufi terminology it means "a person considers himself and his servitude as nonexistent in the face of the truth, does not consider his wishes as nothing, and does not consider the whole world and the worlds as existing in the face of the truth". As a proponent of the theory of the unity of existence, Bidel pays special attention to the discussion of annihilation. In the belief of the mystics of the unity of existence, in annihilation "we are not talking about a connection with God or even the closeness of God, but rather about His oneness. Here, there is no longer any mention of the mystic himself. Therefore, it is about knowing the self that has always existed and the self that has never existed and has always been mortal". If we consider Bidel's mysticism to be a wave-like sea with shining gems resting in its depths, then extinction is certainly one of the most abundant. It is not easy to reach the essence of this sublime gem, so Bidel has used tools to discover his mysterious truth, one of the most artistic of which is the use of conceptual metaphors.

Method

This essay, based on the library method and using descriptive and analytical methods, analyzes and examines the abstract concept of "Annihilation" based on the approach of the theory of conceptual metaphor in Bidel's ghazals, as corrected by Seyyed Mehdi Tabataba'i.

Theoretical foundations and research findings

Conceptual metaphors are a tool for discovering undiscovered worlds of mental and abstract concepts by creating a connection with physical and tangible human

experiences; a connection that is held between two domains of origin and Annihilation in the form of a proposition, and by creating schemas and correspondences between the two domains, they represent experiences related to the unseen world and metaphysics.

Conceptual metaphor is the process of understanding the experience of domain "A" with the help of phenomena related to domain "B"; therefore, each metaphor has three structures: 1- Structure "A", which is usually made up of abstract concepts and cannot be understood by itself, is called the target or Annihilation domain. 2- Structure "B", which is often more tangible and easily understood, is called the source or origin domain. 3- The last structure is called "mapping" and is the relationship between two domains that takes the form of correspondences between domains "A" and "B".

The findings of the research show that in the mind of the image-maker Bidel, humans, like dew, candles, shadows, waves and bubbles, linen, paper sparks, bird testicles, etc., are placed in the realm of the origin domain, and the sun, heat, the sun, the sea, the moon, blossoming, the appearance of birds, etc., are in the realm of the Annihilation domain, indicating the quality of annihilation. And how the elements of the realm of origin move to the realm of the realm of Annihilation is a diagram of how man reaches the stage of annihilation. For example, we can say: the drop is man and the sea is the truth of annihilation and the drop falling into the sea is how he reaches annihilation. And the conclusion that can be drawn from these correspondences is that mystical annihilation does not mean philosophical annihilation and absolute nothingness, but rather, annihilation in mysticism is in fact becoming one with the absolute whole.

Conclusion

- Bidel considers annihilation as the goal realm of all illusory beings and uses various realms of origin to explain its quality, such as dew versus the sun, heat and burning, bubbles, drops, and waves versus the sea, linen versus the moon, shadow versus the sun/moon/light, sparks of burning paper, the breaking of a testicle, the breaking of paint, and sandals.

- In all cases, the origin territory was chosen in a tangible form so that the audience would not have difficulty in understanding the concept of the Annihilation; the only case that was found as an abstract origin was sandal (=peace). Since peace is a category that a person understands with his whole being, Biddle has used it.

- There are many points that have been involved in the selection of the realms of origin to more objectively show what the realm of Annihilation is; among them, we can mention features such as the illusory presence of the origin, the short life of the origin, the insignificant mass of the origin, the ascension of the origin, the inseparability of the origin from the Annihilation, the lack of independent existence of the origin, the symbol of the Annihilation of the origin, and the psychological state, movement, change, and becoming of the origin.

Keywords: Annihilation, abstract concepts, conceptual metaphor, perception, Bidel.