

# Deviation and Conceptual Metaphor in Hushang Chalangi's "Gozin-e-Ashâr"

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## Abstract

Deviation is a foregrounding approaches in Russian formalism and Leech school. In the present technique, breaking of rules in standard language could be possible which causes foregrounding in literary text. Deviation in an anthology of Hushang Chalangi is reviewing due to the linguistic outstanding such as deviation. Indeed, the main research purpose is to what kind of deviations use in the poems and which is the most repetitive used in it. Although, the results of studies indicate that in Hushang Chalangi's poems used kinds of Deviation, but it's not integrated. The other concerns about article is to provide a suitable method for analysis in the "Gozin-e-Ashâr" of Hushang Chalangi. However, from the perspective of Russian formalism and Leech in an English linguistics was trying to present suitable model to analysis about it. By using model was determined that semantic and grammatical deviation have the most repetitive. On the other hand, usage of conceptual metaphor and Personification in semantic deviation which adds literary richness of deviation in Hushang Chalangi's "Gozin-e-Ashâr" that also survey from the perspective of Cognitive linguistics (CL). Cognitive linguists believe that metaphors were bring up in an everyday language and the quiddity of human language is metaphorical and it's capable of thinking through the Syllogism which basis of metaphors. A metaphor in cognitive approach indicate that how its issues interwoven into the life, expression and human language.

**Key words:** Russian formalism, Foregrounding, Deviation, Conceptual metaphor, Personification, Cognitive linguistics

## INTRODUCTION

At the end of the second decade of the twentieth century by reviewing the historical evolution of the literary theory which begin evolution that later was named formalism. Believe in literary role to be based on perspective of Russian Shklovsky and Czech formalism especially Mukarovsky and Havranek (safavi 1390:38). Formalisms are making differences in both automatization and foregrounding process. Automatization process is an everyday language which words and sentences are used in ordinary meaning whereas foregrounding process is the practice of making something stand out from the surrounding words or images. It is the throwing into relief<sup>3</sup> of the linguistic sign against the background of ordinary norms language.

Shamisa (1390) believes that the literary style as an emotional & imaginative of the world inside and outside that has been expression in the language of emotional and imaginative, and usually words and sentences are not used in ordinary and daily meaning (p.15). J. Mukarovsky in his classic article writes that the poetry's language used ultimately foregrounding (safavi 1390:39-460).

A foregrounding is the literary language forming factor expressed as an unusual words which words, phrases and idioms aren't used in its original meaning. According to the Havranek about distinction between automatization and foregrounding who believes that in automatization process, the language elements are used in case of the topic expression and content without expression of manner will bedraw attention (saleh 1389:45). David leech who is a cognitive linguistic categorizing foregrounding in two ways as deviation and breaking of rules in standard language and adds grammars to the standard language. According to his opinion about deviation which uses to create verse and extra regularity is used to collate. Shafie kadhani writes: "the verse is an evidence that occurrence in language" (Shafie kadhani 1389). But in the process of foregrounding, the language elements usage is a way that

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the expression of manner will be draw attention,unusual and unconventional.

According to foregrounding theory, leech (1969) introduces eight foregrounding style including: Phonological, Lexical, Writing, Historical, Grammatical, Dialectical, Semantic (safavi 1390:58-56). Consequently, the main purpose of the currentpaper. First, with considering the formalist and Leech style, we survey Chalangi' s "Gozin-e-Ashâr"and identifies with its relation to the various deviation and then analyzes the semantic deviationwith repetition use in these poems.Therefore, we will try to provide suitableanalysis examples. Therefore, before survey Chalangi'spoetry, it is necessary to present the studies that have taken place in the context of Russian formalism and Leechand then analysis it according to the model research inHushangChalangi's"Gozin-e-Ashâr".

## LITERATURE REVIEW

The literary techniques is one of the most use inforegroundingin poetrywhich adds to its richness. In the Poetry of QaişarAmīnpūr, considering some case of deviation. SadeghiShahpar and Mehdi Nejad (1393) writes that deviationis one of the defamiliarizationways in the Russian formalism. In this techniques, the grammarsare adding to the standard languagegrammar that cause eminent the literary text. Aminpor in his poems applieddeviationin various ways in order to paid attention to the development of his poetry. The results of the studies show that heisapplied a variety of deviationin his poems, which is not the same. Most of its repetition belongs to the semantic deviation, which is extensively displays the figures of metaphor, Synesthesia, contradiction, Metonymy, Trope (literature), and specially Simileand Personificationin his poems.

Nowadays, in literary studieshave seen a variety of defamiliarizationpractices. Saleh (1389) has beenanalyzed several Golshiri's workaccordingto the Russian formalistsof deviation in Golshiri's Writing. He is studyingafter current texts, he is mentioned the most and least repetitions of these texts. "The usage of deviation of register is more than the other. According to the definition, this section contains several items. The trope (literature) uses is also in the second place. Replacing or deleting the structure of the sentence is located in the next category "(p. 54). In the following, he adds in these works have been usedless foreign languageand dialectal vocabulary, and virtual language includes a significant percentage (Ibid).

SadeqiShahpar, Mehdi Nejad (1393) and Saleh (1389) have followed Russians formalists in case of the literary studies and texts analysisand they had surveyabout

QaişarAmīnpūr's poetry alludeto use of various types of deviation and considering therepetition insemantic deviationmore than other cases, while Saleh (1389) alludeto the high frequency deviations in Golshiri'swriting and consideringit contains several sections that have seen a lot in Goshiri's prose.

Foregroundingin literary texts includes deviation andmeters, which Talaie, Faqihianand Nasr Isfahani (1393) review in the short novel of Shargh-e Banafsheh (East of violet). They believe thatthe story uses both types of foregrounding, as well as each of these two processes including several subcategories used in the text Shargh-e Banafsheh (east of violet). In the following they write:

The author, has clearly highlighted the theme of the story through his own language, namely, foregrounding the"earthly-heavenly love" and portrays it by creating small part of ambiguity in mystification of speech. Some of the distinguished elements of the novelinShargh-e Banafsheh (east of violet) illustrates the linguistic foregroundingworks in the linguistic framework of David Leech. The review method is analytical.

One of the other processes of foregroundingis an extra regularity, and some of them are considered to be meterswhich provides through verbal repetition. Modarresi and Yasini (1388) have been studiedextra regularityinShams' Ghazalsand consider it as poet's abilities to use language capacities for linguistic deviated. "Without a doubt, the rhyme&monorhymalong with other elements of musical creation will increase the level of music" (Modarresi and Yassini 1388: 142).Also they added that Shams' s ghazals has been studied through extra regularityat levels of phonetic and lexicalanalysis, thus it has seen prominence of Mawlānā's poetry.

Many early studies are based on semantic deviation,metaphor and its usage and Personification. There have been numerous analysis the role for metaphor in cognitive linguistics, but there is no any coherent description about it. Some studies in linguistics point out explicitly in everyday use for metaphor and its role in our lives. According toGulfam and YousefiRad (2002): "Metaphor is not essentially decoration or special language... butflows in our thoughts and actions". The article states that the conceptual system of the human mind in our thinking and action based onits metaphorical. From the perspective of these two theorists,metaphor is a tool for conceptualizing an abstract experience based on a mature experience. By using metaphor not only can talk about phenomena, but with its help can think about them.

The study of metaphor in cognitive linguistics has led some people to address the fundamental principles and concepts

of the field, as well as Rasekhmehend (1386) states that: "The language, reflects Thought Patterns and characteristics of the human mind. Therefore, studying the language from this perspective, studying the conceptualization patterns is". In another part of his article, he presents a different Chomsky's perspective:

The foundation of linguistic studies should be based on meaning and the human cognitive abilities should be considered in the present study. The findings of linguistics could have psychological reality. He believes in cognitive linguistics which languages is a non-inferential. The abstract concepts are organized in the conceptual context of man by utilizing objective concepts, it means that language express the sign in our minds that think or understand abstract concepts based on objective concepts. Golfam & Yousefi Rad (1381) and Rasekh Mehend (1386) with introducing cognitive linguistic domain were trying to draw language attention in an everyday language.

## DATA ANALYSIS

The types of deviation are used in many works, but each work benefits from some of these types of deviation which depends on its style and writing method. Accordingly, the Chalangi's "Gozin-e-Ashâr" surveys with style of Leech usage (1969).

### Phonological Deviation

With use of avoiding the norms of the language grammar and the usage of vocabulary with phonetic forms that are not recognizable in this language, so deviation has been formed (Saleh 2010: 47); but, sometimes the word pronunciation changes in phonological deviation. Though, the kinds of deviation applies to the external language and gives it rhythm and intonation, but indirectly affects Meaning in poetry, such as repetition, which is the most obvious phonological deviation as well as creation of music, illustrates meaning (Sadeghi Shahpar; Mehdi Nejad 1393). It's rarely used in Chalangi's "Gozin-e-Ashâr".

midânad in čenin ke be gaštast

bâ mâh o goftehâš neminmânad (Chalangi 1390: 106).

The composition of gašte ast/gæfteæst/and goft e hâyaš/goftehâyaš/in this verse is applied gašt ast/gæftæst/and goft-e-hâš/goft-e-hâf/, in which process of vowel removal is performed and its usage for evidence of phonological deviation in an anthology.

### Writing Deviation

In the present deviation, there is no any changes in phonetic, but poetry is used to change text. Saleh (1389) states that: "Nonconformity rules which relates to the writing lead

to phonological deviation. The writing method without changing in speech makes it overtone" (p. 48). Sample:

tajdid e in tanafos

dar in bâq

ârâmeši hamiše ast! (Chalangi 1390: 31).

The phrase "dar in bâq" is draw audience attention that deviated the way of usual writing.

dar hây hây e bâd

-dar bâd –

az rozan e xiyâli

man zare i nasim

dozdid e am (Chalangi 1390: 33).

The poet sometimes uses "-" on the sides of a word or phrase which is not defined in the Leech style, but in Chalangi's "Gozin-e-Ashâr", may be applied due to the audience draw attention. On the other hand, he intends to visualize the wind movement into the audience mind.

bar kodâmin rudbâr mirânam

har ruz

hame ruz (Chalangi 1390: 38).

The phrase: "har ruz, hame ruz" are used to separate line and the poet's goal for better illustrating and adhere in these phrases. Also, the order and how these two words are placed illustrates fall, move towards death, repetition and daily routine of life.

### Lexical Deviation

The poet deviated from the Morphological grammars (linguistics) of language norms achieved in word-making, and the word formation Processes of own language. Safavi (1390) believes in such a deviation in which poet's own language. Thus, by deviated from the Morphological grammars (linguistics) of language norms creates and applies a new word (p. 53).

Sample:

guyeš e to

Prometeus

âtaš e kuhestân

garmye delnešine anâsor

susuye dar kenâre

rud râ dar miyân bini o

giyâhat ke bešnâsad (Chalangi 1390: 104).

xâham negarist

suxte jamegân ra bar rud

The word "giyâhiyat and suxte jamegân" are not used in standard language and it's unique to poet, which is a Lexical deviation.

### Historical Deviation

The poet can deviated from the Period of norm language and use the forms that have been commonly used in the language and today vocabulary or Syntactic Structures are never used (Safavi, 1390: 58). In this type of deviation, the poet applied the words in the past which uses in his writing style. So that Sadeghi Shahpar and Mehdi Nejad (1393) writes: "according to Aminpur who illustrated historical period used the verbal prefixes [baz, va, bar, b and m] (Prohibition)".

ey âberuye anduh e man  
soqut e ma râ inak! az abrhâ bebin  
-čupân bâžgune baluti  
Ke bar čašm e parande i – (Chalangi 2011: 38).

barxâste am  
vali be jâd nemiarâm (Chalangi 1390: 56).  
Chalangi uses historical words "bâžgune/nemiarâm" in his poems.

### Grammatical Deviation

In these kinds of deviation, with replacing the pillars of the poetry, the Syntactic grammars of norm language will change. Often, the sentences structure in Persian language as follow: Subject+ Object + Verb according to the poet's adhere on changing optionally about the pillars in a sentence. The poet in his poem can deviated from Syntactic grammars of norm language by replacing the constructive elements of the sentence and distinguishing own language from the normative language (Safavi 1390: 54).

xâham negerist  
suxte jamegân râ bar rud (Chalangi 1390: 96).  
The adverb of time "jamegân râ" is applied after the verb.

in saxre ke modâm nâme xod râ miguyad  
har sobeh (Chalangi 1390: 91).  
In this verse, the adverb of time "har sobeh" also comes after the verb.

digari ke man mišnâsam  
bâ dahân e zibâyaš kar marg (Chalangi 1390: 97).  
In this verse, complement comes after the verb.

nemididiš  
zibâi dar čang (Chalangi 1390: 155).  
The presence of the verb at the beginning of the verse leads to a syntactic deviation.

### Deviation of Register

Deviation of register is deviated from the types of standard written language and use of vocabulary or syntactic structures that applied in speech (Talaie, Faghihian and

Esfahani 1393: 95). The poet, in deviation of register, usually uses syntactic structure speech in standard writing.

### Dialectical Deviation

The usage of dialectical except norm language is called dialectical deviation. In some cases, we see that the poet enters the structures of dialectical except norm language to the poetry (Safavi 1390: 56).

inak šeyheye asb ast ke šab čere râ morasa? mikonad  
va tarkeye čupânân  
ke marâ be forud alamâmati midahad (Chalangi 1390: 38).

bârân dar berenjzar  
dar haftband mibini  
ta?ârof râ  
bar do qâter ke moxâlef miâyand  
dar haftband, nâmi zendani ast  
dar haftband, mahtabi (Chalangi 1390: 48).

Note:

The nomads after serves dinner called "šab čere".  
haftband is a reed that has seven knots and sings the songs in Bakhtiari.

### Semantic Deviation

The domain meaning as the most flexible language levels which uses more than other in literary foregrounding. Shafi'i Kadkani (1389) also believes in special constraints of words that are based on the semantic rules which violates in the standard language and the figure of speech and surveys in semantic deviation such as metonymy, simile, metaphor, trope (literature), personification. These kinds of methods, especially personification are reflected in Hushang Chalangi's "Gozin-e-Ashâr".

### Simile

The term simile is a figure of speech that directly compares two things. Although similes and metaphors are similar, similes explicitly use connecting words (such as like, as, so, than, or various verbs such as resemble), though these specific words are not always necessary. While similes are mainly used in forms of poetry that compare the inanimate and the living, there are also terms in which similes and personifications are used for humorous purposes and comparison.

The term simile is one of the imagery tools that there is no any real similarity or there is no any clear differences (Shimisa 1390: 33).

va čehre bâ xod ârad  
čon sâye bâ deraxt  
va minešinad čon ruz  
čon ân parandei ke âšeq nist  
va šekl e gisovânaš râ bâd mibarad (Chalangi 1390: 105).

aknun ke čehrehâ bâ xod âvarde st  
 čon šekli az šabân  
 durand o gerye sâr (Chalangi 1390:106).

Hushang chalangi applied simile on a structure such as “čon sâye bâ deraxt, čon ân parandei ke âšeq nist, čon šekli az šabân” based on four-word constituent.

### **Metaphor**

In the present article, the concept of metaphor analyzed from two perspectives.

First section discuss about metaphor in classical school and second discusses about romantic school.

Kazzazi (1391) regards that metaphor as a poetic trick, which the eloquent try to understand own speech in audience mind (p. 94). According to science of expression, the metaphor is the imagery illustration. Also, Shamisa (1390) writes: “the image isn't mentioned in the imagery metaphor that in most cases its human that can be called as humanity or metaphorical humanity or animism, or sth like this” (p. 60).

baluti râke inak pelk migošâyad (Chalangi 1390: 50).  
 In the present poem, the word “baluti” is a metaphor for human.

bâ parande i mi âvizam  
 -bedân gune qamâlud-  
 ke garibân e avalin setâre râ be gerye begiram (Chalangi 1390:51).

In the present poem which uses the parande (bird) as a metaphor for soul and for his claim to the next verse, brings a blow such as the qamâlud.

šamšir râ bexân  
 šamšir râ bexân  
 šamšir fasle âxar e in bâq ast (Chalangi, 1390: 30).

In the present verse, the word “šamšir” is a metaphor for the poem; The šamšir, the last season,” and the word “in bâq” is a metaphor for poet's works.

### **Conceptual metaphor**

The conceptual metaphor one of the most important theories in cognitive linguistics approach. In cognitive linguistics, conceptual metaphor refers to the understanding of one idea, or conceptual domain in terms of another. Safavi (1390) presents three main issue in Lakoff's conceptual metaphor theory which is follows:

A- Metaphor is a cognitive phenomenon and it's not just a lexical. The metaphor does not only apply the superstructure of the language usage but also forms our thinking. There is an evidence that metaphor has a conceptual nature, rather than a lexical:

First, metaphors have patterns that allow words to pass beyond their boundaries. Then, metaphorical imagery can have a creative usage. Finally, metaphorical patterns occur outside of the language.

B- Metaphors should be mapping between two domains. The Conceptual metaphor is analyzed by inherent mappings of metaphorical patterns. There are two main roles for the conceptual domains posited in conceptual metaphors: Source domain, the conceptual domain from which we draw metaphorical expressions. Target domain, the conceptual domain that we try to understand. These kind of mapping leads to a link between some of the coordinates for these two domains. Lakoff and Johnson adhere in his works that conceptual metaphors have been emerged in metaphorical and intellectual system, so that we use semantic domains for understanding a metaphor and the semantic choice is not accidental (Vyvyan 2006:294). Lakoff and Johnson (2003) describe a branch of metaphors, including structural metaphor, ontological metaphor and orientational metaphor. The Structural metaphors are kinds of metaphors that combine a set of words that follow with a metaphorical pattern. The ontological metaphors cover more general categories and the personifications an example of universe metaphor.

Ontological metaphor: Since human experience from period directions leads to the formation in directional metaphor, the physical experiences are also basis of the formation in ontological metaphors. These metaphors provide a ways to understand and receive emotions, features, activities, and beliefs in things' embody.

C- A metaphors are based on experiential; the language is formed based on human experiences. In a direction of conceptual metaphorical theories, one of the important studies that has developed focuses on the material nature of the empirical basis in visualization or embodiment.

In conceptual metaphor, some source domain's characteristics are overlapping with the target domain. In Source domain's, the animals characteristics are often overlapping with some parts of the target domain; hence, in the present section of essay, the mapping between two Source domain's (animal) and target domain (PLAYFUL, SAD and BLIND) derived from Chalangi's anthology, and the characteristics of animals are considered to have a high frequency in compared to other metaphors used in the text.

### **Personification**

In contemporary literature, in many cases the image were assumed as human and, of course, their effectiveness still can be seen in the current literature and everyday language. Shafi'i Kadkani (1389) believes that issue of

personification, movement - objects and elements of nature are something that can be found in poems of many poets, but the ability of poets in this way is not the same. To impart human traits to something that is non-human or to impart human traits, especially human feelings to abstract things, general terms and non-human matters or other living things which Europeans literature interpreted as personification (p. 150). Personification is an ontological metaphor in which a thing or abstraction is represented as a person (Lakoff & Johnson 2003: 29).

“Personification is” most used in Chalangi’s “Gozin-e-Ashâr”, and maybe it’s one of the most usage in types of deviation in his poetry which uses as a tool for imaginary in his poems.

Metaphor: PLAYFUL AS AN ANIMAL (bâziguš heyvân ast) the horse comes from hunger (asb az goresnegi miâyad) with massive horsehair, (bâ yalhâye anbu) with playful horsehair (bâ yalhâye bâziguš) relentless (bi ârâm) (Chalangi 1390: 33).

Horse has a special place in an ethnic group and the poet is very much used in his poems because of interested in ethnic and mythological words and he (poet) uses human trait for horsehair (yâlhâye asb) that has been displaced by the wind motion and remains like a child that is playful, vibrant, lethargic, immobile, calm and unobtrusive.

Metaphor: GRIEVING AS AN ANIMAL

I ‘m really Grieving! (bâre gerye i bar šâne dâram!)  
The pond which begins at night (berke i ke šab az ân âqâz mišavad)  
The fish is grieved (mâhi anduhgin migardad) (chalang, 1390:39).

The grieving fishes (mâhi anduhgin) a metaphor for grieving poet’s eyes because of the heaviness secret behind poet’s heart. The poet used the fish in human eyes while crying which attributes the sadness and annoyance of human trait to the animal (fish).

Metaphor: BLINDNESS AS AN ANIMAL.

Wakes me up (marâ bidâr mikonad)  
Squeezes my eyelids (pelkhâyam râ mifešârad)  
Blind bee (zanburi kur)  
Which threatens it in my blood (ke dar xunam be range sabz tahdideš mikonam) (Chalangi 1390:57).

In this verse, the poet uses one of the most important human traits (blindness) for the bee in order to adhere the importance of vision in humans and refer to the message that the concept implies. Both vision and blindness are the

**Table 1: Mapping between two domains, Source domain (animals) and Target domain (PLAYFUL, SAD, BLIND)/bâziguš, anduhgin, kur**

Target domain	Source domain
Human (ensân)	← Animal (heyvân)
Playful (bâziguš)	← Horsehair (yâlhâye asb)
Grieving (anduhgin)	← Fish (mâhi)
Blind (kur)	← Bee (zanbur)

message of life and death in chalangi’s poetries. The poet believes in immortality and dominates death (Table 1).

âyâ ruh be alaf reside ast  
pas barmigardam o bebinam  
ke miyane gušhaye bâd istâdeam  
tâ in mâhi beqaltad  
pelkhâe manzob šavand (chalangi 1390: 59).  
setâre i râ ke mehrbântar  
halqâviz mikinad  
ke baraye jodâ i az in mah  
bâyad bahâne dâšt (chalangi 1390: 70).

The poet tries to add literary richness by using personification, human traits and characteristics such as sad, blind, playful, ears and stars to animals (horses/asb, fish/mâhi, bees/zanbur) and objects (wind/bâd, stars/setâre).

## CONCLUSION

Although, the study of the science of expression is not an easy matter, and it is not easy to reveal all the meanings and hidden layers in them, but the approach of the Russians formalism and the Leech showed that with using of them can be discover foregrounding and deviation in Hushang Chalangi’s “Gozin-e-Ashâr”. Exploring and analyzing his poetry suggests that he has used a lot of foregrounding in his poetries. In these poems, there are a variety of deviation. First, semantic deviation which uses more repetition, then, the syntactic deviation is used by replacing the sentences rather to other grammar. The poet also tries to use less dialectal and foreign words, and the style of intercourse is also rarely seen in an anthology about the literary genre.

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