

# Metaphors the East Is Othered by: A Critical-cognitive Study of Metaphor in Lady Sheil's Travelogue *Glimpses of Life and Manners in Persia*

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**Abstract**—Regarding travel writing as the textual manifestation of the Self and the Other confrontation, travelogues provide interesting material for analyzing otherness discourse and various strategies of othering. Accordingly, this paper aims to study how metaphor functions as an othering device in travel writing. The travelogue which is the subject of this research is *Glimpses of Life and Manners in Persia* written by Lady Sheil in the mid-nineteenth century. The framework employed for analyzing metaphor in this text is Critical Metaphor Analysis which is amongst various approaches of cognitive poetics. The critical-cognitive analysis of metaphors in this travelogue implies that Sheil metaphorized Persia mainly as an Oriental Other which has a denigrated inferior position relative to the Occidental Self. In so doing, she has vastly used different stereotypical images of the East abundantly present in the Orientalist discourse. It can be argued that Orientalism as a discourse has exerted great influence on Sheil's metaphorization of Persia as an Eastern Other via a number of conceptual metaphors which characterize the East as a unified object which has no diversity and should be studied by European scholars.

**Index Terms**—travel writing, conceptual metaphor, metaphorization of Persia, the Other, Orientalism, Lady Sheil

## I. INTRODUCTION

As a genre, travel writing has a long history. From Homer onwards, many writers in different periods, cultures and languages have examined their talent in creating attractive travelogues. Such numerous contributions to the genre have drastically modified its form and content. In other words, like any genre, travel writing has been exposed to radical changes brought about by different writers in different times and places. Accordingly, there are various elements and aspects on the basis of which different travelogues can be classified. For example, considering the method of observation, travel books might be categorized as exclusively scientific-empirical or imaginary-literary. Of course, there are many instances between the two which enjoy an ambiguous status and may be closer to each of these labels. In another example, regarding the voice of the travel writers, travelogues can be divided strictly into subjective-first-person and impersonal-third-person narratives. Again, there are a number of in-between works whose position is not so clear-cut.

In spite of such differences, there is one common point in all travelogues. Considering travel writing as the textual manifestation of the Self and the Other confrontation (Bassnett, 2003; Thompson, 2011; Youngs, 2013), it can be argued that the notion of otherness and its representation is amongst the distinctive features of this genre. As Thompson (2011, p. 10) puts it, "if all travel involves an encounter between self and other that is brought about by movement through space, all travel writing is at some level a record or product of this encounter". This implies that any travelogue portrays the contrast between the Self and the Other in some way. Regarding otherness as "the distinction that one makes between one's self and others, particularly in terms of sexual, ethnic and relational senses of difference" (Wolfreys et al, 2006, p. 74), it can be claimed that any travel book is replete with such distinctions either explicitly or implicitly. In other words, the travel writer draws on otherness discourse as an instrument for describing different countries, cultures, nations, conducts etc., in terms of ethnic, racial, cultural, linguistic senses of difference and, in so doing, highlights their being Other.

In this regard, it is worth-mentioning that such dichotomization of the Self and the Other which seems to be essential for the portrayal or, better saying, representation of the Other is mainly done via the mechanism of othering. According to Thompson (2011), othering is "the process by which one culture constructs its sense of another culture as different and "other" to itself; alternately, the rhetorical strategies used to emphasize the differences of another culture or people"

(p. 203). The second part of this definition foregrounds the significant role of language, in general, and figurative language, in particular, in the process of othering. Any travel writer employs such figurative devices in order to carve a tangible image of his/her experiences of other countries and cultures. As Knowles and Moon (2006) argue, “such texts [travel writing] typically make extensive use of figurative language in order to describe what the writer has experienced, to create or re-create atmosphere, and to communicate evaluations, whether positive or negative” (p. 159). Since “travel writing is not a literal and objective record of journeys undertaken” (Youngs, 2006, p. 2), it can be assumed that these figurative devices or tropes are mainly at the service of the travel writer to convey his/her attitudes towards the people and cultures other than his or hers. Consequently, the analysis of these figurative devices in the travelogue can cast light on how the travel writer portrays other countries, people and cultures or, in a word, the Other.

What makes such an analysis more urgent is the overtones such figuration of the Other might bear. In fact, the dichotomization of the Self and the Other which takes place as the result of othering is not a value-free process. In this process, one side of the dichotomy, i.e. the Self, often takes a superior status vis-à-vis the other side, i.e. the Other. As Gruen (2011) puts it, “trading in stereotypes, manufacturing traits, and branding those who are different as inferior, objectionable, or menacing have had an inordinate grip on imagining the divergent over the centuries” (p. 1). This leads to “the denigration, even demonization, of the Other” (Gruen, 2011, p. 1). The fruit of such denigration or demonization is an image of the Other invested with a plethora of negative traits and features. In the construction of such an image figurative devices such as metaphor, metonymy, hyperbole, simile, irony, allusion etc., play a pivotal role. Indeed, it is through these tropes that a concrete and tangible image of other people and cultures is carved in the travel book. Since travel writing carries preconceptions and echoes cultural and ideological backgrounds of its authors (Youngs, 2006), it can be assumed that the figural language of the travel book vividly reflects such preconceptions and backgrounds.

Having these in mind, this paper aims to study how metaphors play a role in the construction of an image of the Other in the text of a travelogue. The travel book under study is *Glimpses of Life and Manners in Persia* written in the mid-nineteenth century by Mary Sheil. The significance of this work lies in the fact that it is the first travel account of Persia written by an English woman. Employing a cognitive poetics’ approach, this research seeks to find out how metaphorization of the Other takes place in this travelogue. Moreover, since nineteenth century is considered as the heyday of European imperialism and consequently Orientalism is regarded as the prevalent discourse of that time, it also aims to find out whether such a discourse has any impact on the metaphorization of the Other in this travelogue or not. Accordingly, this study is based on the following questions: 1) How is Persia metaphorized as the Other in the text of the travelogue? 2) Is there any relationship between such metaphorization and Orientalist discourse? 3) If there is any relationship between the two which conceptual metaphors crystallize it the most? Achieving the answers of these questions, a cognitive poetics’ approach which enjoys critical colors as well has been selected for analyzing the text of the travelogue. This approach is explicated in the next section.

## II. THEORETICAL FRAMEWORK

The approach which is used in this study for analyzing metaphors is Critical Metaphor Analysis (CMA). First proposed by Charteris-Black (2004), such an approach deals with metaphor from a critical-cognitive perspective and thus it is by nature a cognitive poetics’ tool. It can be considered as a combination of Critical Discourse Analysis (CDA) and Conceptual Metaphor Theory (CMT).

The first feeding component of this framework is CDA. Defined by Bloor and Bloor (2007, p. 2), it is “interested in the way in which language and discourse are used to achieve social goals and in the part this use plays in social maintenance and change”. Such interest requires radical exploration of different social as well as linguistic phenomena and such exploration is possible only if CDA adopts a critical stance against those phenomena. This critical stance enables CDA to not only describe social practices and their linguistic manifestations but also explain ideologies behind such practices and manifestations.

Since power and power relations have a decisive role in most social practices, they constitute a locus of research in CDA. As a matter of fact, “a primary focus of CDA is on the effect of power relations and inequalities in producing social wrongs and in particular on discursive aspects of power relations and inequalities” (Fairclough, 2010, p. 8). Accordingly, power and its textual manifestations constitute a significant part of most CDA researches.

Another feeding component of CMA is CMT. Mostly drawing on the ground-breaking work of Lakoff and Johnson (1980), CMT offers a novel approach to metaphor analysis which considers a crucial role for cognition and cognitive forces in the formation of different metaphors. As Lakoff and Johnson (1980) put it: “metaphor is not just a matter of language, that is, of mere words. We shall argue that, on the contrary, human thought processes are largely metaphorical” (p. 6). In such theorization of metaphor, conceptual metaphors and metaphorical linguistic expressions are distinguished. As Kövecses (2010) argues, “the linguistic expressions (i.e., ways of talking) make explicit, or are manifestations of, the conceptual metaphors (i.e., ways of thinking). To put the same thing differently, it is the metaphorical linguistic expressions that reveal the existence of the conceptual metaphors” (p. 7). For example, these sentences “Your claims are *indefensible*”, “He *attacked every weak point* in my argument” and “His criticisms were

*right on target*” are all considered as various manifestations of the same conceptual metaphor, i.e. AN ARGUMENT IS WAR<sup>1</sup>.

Considering metaphor a cognitive rather than a linguistic phenomenon paves the way for attributing extra-linguistic functions to it. In other words, ascribing such pivotal status to metaphor means that its functions are not limited to aesthetics and literature, as was theorized in the traditional approaches, but it enjoys different functions in discourse. As Knowles and Moon (2006) argue, “in relation to discourse metaphor is important because of its functions -explaining, clarifying, describing, expressing, evaluating, entertaining” (p. 4). But, it can be said that metaphor plays its most important role in the domain of representing various aspects of reality. As Semino (2008) puts it, “the main set of functions of metaphors in discourse relates to the representation of (particular aspects of) reality” (p. 31). This gives metaphor, besides other figurative devices, a crucial role in construing reality and even “shaping our world-views” (Semino, 2008, p. 10).

Combining CDA and CMT, Critical Metaphor Analysis aims to provide a critical analysis of the roles metaphor plays in different kinds of discourses. Accordingly, Charteris-Black (2004) defines CMA “as an approach to metaphor analysis that –as we have seen with critical discourse analysis- aims to reveal the covert (and possibly unconscious) intentions of language users” (p. 34). Such an approach considers metaphor as a powerful tool which is used by language users for construing and representing reality in line with their world-views and intentions. Thus, it can be said that in such framework metaphor is mainly at the service of ideology and not only reflects it but also reinforces it. In this regard, it can be said that CMA “demonstrates the importance of metaphorical patterns in the vocabulary and grammar of English for representing and shaping ideological and social practices” (Goatly, 2007, p. 2). Of course, it is worth mentioning that the application of this framework is not limited to English language only.

The critical study of metaphor, according to Charteris-Black (2004), enjoys a three-stage procedure of metaphor analysis; i.e. identification which explores whether there is a tension between a literal source domain and a metaphoric target domain, interpretation which identifies the type of social relations that are constructed through metaphors and, finally, explanation which investigates the way metaphors are interrelated and become coherent with reference to the situation in which they occur. Such a framework, which is somehow similar to Fairclough’s three-layer model for critical analysis of texts, can shed light on various aspects of metaphor, especially its persuasive role as well as its function in establishing and consolidating different ideologies. In the next section, this framework is applied for analyzing different functions metaphors play in the text of the travelogue under study.

### III. DISCUSSION

#### A. *Persia as an Infertile Ruinous Land*

As mentioned before, the travelogue which is the subject of this study is *Glimpses of Life and Manners in Persia*. The writer of this travel book is Mary Sheil (d.1869), better known as Lady Sheil, who was the wife of Colonel Justin Sheil (1803-1871), the plenipotentiary of England in Iran during the years 1844-1853. In her travelogue, which was published in 1856, she has recorded her experiences as the wife of the English envoy to the court of Persia in that time. Across various chapters of the book, she gives an account of her journey to and residence in nineteenth-century Persia. She commences her travelogue by stating the motivation behind writing down her experiences in the Oriental country:

1) A few years ago it fell to my lot to make a journey to Persia, and to reside there nearly four years. At this moment, when public attention is so much directed to the East, I have thought my recollections of the scenes I have visited may not be without interest to a few readers. One advantage I enjoyed over many preceding travellers in Persia. I have been able to see the anderoons or harems of the Shah and some of the principal personages of his court; and to judge, to a certain extent, with my own eyes, of the condition of women in that portion of the East (Sheil, 1856, p. 1).

This extract not only reveals the writer’s intention for writing such a travel book but also, though implicitly, shows the prominent role of ‘seeing’ in her travel account. She foregrounds her ability “to see the anderoons and harems of the Shah” as one of the advantages of her travelogue over similar works of the very time. It is worth-mentioning that in the scientific atmosphere of the nineteenth-century Europe seeing or observing a phenomenon was considered as the necessary and sufficient condition for gaining knowledge about that phenomenon. Consequently, the conceptual metaphor KNOWLEDGE IS SEEING was a prevalent metaphor in that time. This excerpt is a good example of this conceptual metaphor as she equates the seeing of Shah’s harems with gaining knowledge about it. In other words, for her, the very act of observing the anderoons of the Shah entitles her to claim having a first-hand empirical knowledge about the Persian women which is the result of direct observation of their conditions. Thus, it is not accidental that she chooses the word “Glimpses” which, in a sense, denotes visuality even in the title of her travel account.

After these opening sentences and throughout the next chapters she describes various places and incidents she encountered on her route to Iran. Her arrival in Persia and the subsequent events of her residence there start from chapter six. The following excerpt displays her first reaction to seeing this land:

<sup>1</sup>. As a convention in Conceptual Metaphor Theory, conceptual metaphors are in the form of propositions and written down using small capitals. The first constituent before the verb is target domain and the constituent after the verb is source domain.

2) We contemplate the barren scene spread before the eyes, and ask where they all came from. Sterile indeed was the prospect, and unhappily it proved to be an epitome of all the scenery in Persia, excepting on the coast of the Caspian (Sheil, 1856, p.75).

As mentioned before, seeing and visuality play a significant role in her depictions of Persia. Here, in her imagining of Iran, she draws on the image of a “barren scene” which spreads before the eyes of any observer-traveler. Then, she reinforces such an image by using the adjective “sterile” in order to picture the country as a place devoid of any attraction and beauty. It can be argued that using the adjectives “barren” and “sterile”, which are usually used in reference to organisms, for referring to Iran is an instance of the conceptual metaphor COUNTRY/LAND IS AN ORGANISM. As a result of such metaphorization, Iran is portrayed as an infertile organism whose characteristics are mapped onto Iran. Therefore, the country is conceptualized as a waste land which lacks any fruit like a sterile infertile organism. This process of denigrating the Oriental Other is completed when the writer takes the role of a spectator-traveler who, though not traveled to all parts of the country, overgeneralizes her ideas about the country and its scenery. The irony behind such overgeneralization is that it is the product of a first glance which reduces the whole country and all of its landscapes to a barren scene observed by the writer.

In line with this negative portrayal of Persia and its landscapes she continues as following in the same page:

3) A desolate plain, or rather valley, bounded on each side by rocky or chalky mountains still more desolate –not a tree visible excepting the few willows, poplars, and fruit-trees surrounding the villages thinly scattered over the waste. Such is Persia and her scenery in general, excepting that sometimes a fine village is to be seen smothered in immense gardens, orchards of the most delicious fruits, and vineyards (Sheil, 1856, p. 75).

Like the previously analyzed extract, these lines begin with an adjective which implies the infertility of Persian lands. It can be argued that the using of synonymous adjectives in these lines (“barren”, “sterile” and “desolate”), which is an instance of overwording (i.e. using too many words with the similar meaning in the text), contributes to the formation and reinforcing of the COUNTRY/LAND IS AN ORGANISM metaphor. The consequence of metaphorizing Iran as a “desolate plain” is the formation of another metaphor: IRAN IS A WASTE LAND. In the view of the author, since there are not too much diversity and attraction on these barren lands, except a few villages and orchards, Persia and its scenery with all of their diversity can be reduced to a single image, i.e. a fruitless desolate Other land.

This reductionist picture of Persia is foregrounded when the author quotes the view of another traveler:

4) The curt description of a Scottish traveler of what he saw in Persia is not altogether devoid of truth. According to him, the whole land is divided into two portions –one being desert with salt, and the other desert without salt (Sheil, 1856, p. 75).

This imaging of Persia as a desert land is so explicit and transparent which seems to need no further explanation. The Scottish traveler metaphorizes Persia as a desert either with salt or without salt. As a result, various features of deserts such as barrenness and fruitlessness are mapped onto Persia as an Oriental country. Again, it can be claimed that this metaphor is another instance or manifestation of the metaphor IRAN IS A WASTE LAND. Quoting these lines, the English travel writer indirectly reproduces the very metaphor which accords with her own metaphorizations of the Oriental land.

Besides portraying and conceptualizing the Other land as a sterile organism and waste land, the writer deploys other kinds of metaphor which, overall, illustrate Iran as a ruinous land full of decay. The following excerpts show this matter very well:

5) I brought up the rear, and entered the city covered with dust, and hot and tired. Anything more dismal can hardly be conceived. The images of youth are not easily effaced; and the ‘Arabian Nights’ and ‘Lalla Rookh’ will hold their place in the memory, whether it will or not. But once inside the gate of a Persian city, the charm is dissolved, the magician’s wand is broken, and reality takes the place of romance, which is destroyed for ever (Sheil, 1856, p. 87-88).

6) Dead dogs, and here and there a dead horse half eaten, offended more than one sense. The houses were frightful. Constructed of brown unburnt bricks, looking exactly like mud, and without a single window to the street, they presented a most gloomy aspect. This is a general picture of a Persian town; and be it remembered that Tebreez is one of the best and richest cities in the whole kingdom. As we approached the European and Armenian quarter some improvement began to be visible (Sheil, 1856, p. 88).

7) Everything decays in Persia (Sheil, 1856, p. 96).

8) But all Persian towns are alike; all built of unburnt, unpainted brick, all windowless, and all in a state of decay (Sheil, 1856,p. 107).

In excerpt (5), the author attempts to provide a factual description of Persian cities and their physical characteristics. Doing so, she has recourse to a binary opposition; Persia as imagined in romances versus Persia as exists in reality. The former image which exists abundantly in fictional works such as *One Thousand and One Nights*, known as Arabian Nights in the Western societies, is a luminous image arising from descriptions of Persia as a glorious Oriental land replete with numerous wonders, marvels and charms in those works. According to the writer, this image is completely vanished at the moment of entering a Persian city in reality. Thus, the metaphorization of Persia as a wonderland is substituted by its metaphorization as a ruinous land. In the view of the writer, Persia is no more a country attracting the attention of travelers by its marvels, magic and charms but a country whose desolate scenery and ruinous condition only lead to dismal and depression.

Extract (6) is exactly in line with the first one. Enumerating the physical features of the Persian cities which are negative overall, the author provides a more tangible picture of the pitiable situation of Iranian cities. Again, she applies the strategy of overgeneralization in order to offer a general simplified picture of Persian cities. The interesting point in these lines is her description of the European and Armenian quarter of the same city. It seems that she dichotomizes the city in order to show that even in an Asian city the Europeans are more developed and civilized relative to the Oriental residents of the city.

The next two excerpts can be considered as the epitomes of reductionism used frequently by the writer in her imagining of the Oriental Other and its various aspects. Stating explicitly that everything decays in Persia means that the country is in a constant unchangeable state of decay and decline. In other words, in the viewpoint of the author, nothing in this country develops but deteriorates and disappears. Overgeneralizing this state of decay to all Persian towns and cities turn them into the objects which lack any attraction or beauty. Thus, they can be a good target for othering strategies; they are overloaded with an avalanche of decrying and devaluing attributes which are finally ascribed to the Other. The fruit of this process is an oversimplified negative image of the Oriental Other which is devoid of any diversity or variety.

### *B. Persians as Immature Uncivilized People*

In addition to providing various descriptions about the physical features of Persia as an Oriental country, Lady Sheil offers numerous accounts of different sects of Persian society. In these accounts, like the aforementioned examples, she carves an image of the Persians as so much different from the Europeans. In a word, this image is so Other relative to the Western Self. The following lines display this matter very well:

9) The first thing I beheld on entering the room was several pounds of tea, flanked by a suitable number of loaves of sugar, with a whole cargo of sweetmeats, on which the Persian servants regaled themselves with all the greediness of children (Sheil, 1856, p. 81).

In these lines, the author describes her first experience of entering a Persian ceremony. What is significant in this description is that she pictures Persian servants like children who are greedy for sweets. Such portrayal is based on the metaphor PERSIAN SERVANTS ARE IMMATURE PERSONS. As a result of this metaphorization, these people are lowered to the level of children and thus they are no more mature individuals but immature greedy children.

Although there are a number of similar statements apropos different sections of Persian society, it seems that Persian women are the principal target of her decrying othering. The following extracts illustrate this vividly:

10) Few, very few among the women, even the most youthful, had any claim to beauty; exposure and severe labour having wholly effaced the delicacy of features which nature intended to be comely (Sheil, 1856, p. 107-108).

11) As to visiting, intimacy with Persian female society has seldom any attraction for a European, indeed I regret to say there were only a few of the Tehran ladies whose mere acquaintance was considered to be desirable (Sheil, 1856, p. 123).

12) Persian women seem to me to have no idea of a calm, tranquil life. Novelty, or whatever causes excitement, is what they seek, and, I dare say, they would be miserable without that stimulus. They have not strong religious or moral principle; and the example of their husband is said to be no encouragement to domestic happiness (Sheil, 1856, p. 144).

13) There was not a single woman, for in Persia a woman is nobody (Sheil, 1856, p. 86).

What is common in all of these descriptions is a fixed stereotypical image of Persian women. It seems as if they are totally different creatures living in an Other world. Due to their being so different, they cannot have any "claim to beauty", they have no "attraction for a European" and thus their acquaintance does not seem to be desirable and, finally, they are just in search of novelty to make their lives a little bit more exciting and amusing. All of these devaluing accounts of Persian women are summed up in the last extract which seems to be in the form of a metaphor itself: "in Persia, a woman is nobody". In this example, reductionism and reification (i.e. turning something into an object) go hand in hand to enhance the othering of Persian women. In the view of Sheil, Persian women lack identity ("there was not a single woman") because in Persia women are considered as less-than-human creatures or, better saying, objects. Thus, a stereotypical picture of Oriental woman is fashioned which not only denies her individuality but also declines her to the level of a non-human entity. It can be argued that this excerpt is based on the metaphor PERSIAN WOMEN ARE NON-HUMAN ENTITIES.

As a final point regarding Sheil's descriptions of Persian society, the following lines show how she sums up the Persians continuing her reductionist manner:

14) The Persians are a curious combination of bigotry and tolerance, or perhaps indifferentism; but in the towns where Europeans reside, fanaticism is obviously fast decaying (Sheil, 1856, p. 140).

Again, she applies reductionism as an effective othering strategy and reduces all Persians to two negative characteristics, i.e. bigotry and indifferentism. The othering of Persians is intensified when she ascribes the disappearance of fanaticism in several Persian towns to the presence of Europeans in these towns. Doing so, she creates a dichotomy which separates Persians and Europeans on the basis of fanaticism. Again, as a result of overgeneralization, fanaticism is considered as one of the distinctive features of Persians whereas all Europeans are devoid of this characteristic. This excerpt can be considered as an instance of the conceptual metaphor HUMAN BEINGS ARE OBJECTS in which the Persians are metaphorized as objects combined of various elements such as bigotry and tolerance. In the next section, the relationship between these metaphorizations and Orientalism is discussed.

### C. *Orientalist Metaphorization of Persia as the Other*

Before exploring the probable relationship between Lady Sheil's metaphorization of the Persian Other and the discourse of Orientalism, a few words should be mentioned about this discourse and its various aspects and components. First proposed as an academic term by Edward Said in his seminal work, *Orientalism* mainly provides a framework for Westerners to understand the Orient and gaining knowledge about all the phenomena related to it. According to Said (1978, p. 2), "Orientalism is a style of thought based upon an ontological and epistemological distinction made between the Orient and, most of the time, the Occident". Of course, such distinction is not a neutral value-free distinction. As Turner (1994) puts it, "Orientalism is a discourse which represents the exotic, erotic, strange Orient as a comprehensible, intelligible phenomenon within a network of categories, tables and concepts by which the Orient is simultaneously defined and controlled" (p. 21). Thus, the Orient is demoted to the position of an object which can be studied and analyzed by Western scholars and, at the same time, all of its diversity is denied and forgotten.

Accordingly, the West and the East enter an asymmetrical relationship in which the former gains the upper hand relative to the latter and, consequently, the superiority of the Occident over the Orient is acknowledged. The construction of the East in this way makes it a good site for the functioning of othering strategies. As Turner (2000) argues, "The East appears in Western imagination as the forbidden Other, which is simultaneously repulsive, seductive and attractive. Like the veil, the East is both secluded and inviting" (p. 1). In a similar vein, Andreeva (2007) states that:

Defining the Other serves as a tool for constructing the Self as different from, opposed to and superior to the Other. Applied to the analysis of the Orient, this attitude results in the representation of the Orient as different from the West and therefore inferior to it, the world as dichotomized into "us" versus "them" (Europe, the West versus the Orient, the East) (p. 23).

Such othering of the East is mainly carried out via a number of binary oppositions like rational/irrational, male/female, civilized/barbarian, modern/traditional, developed/undeveloped, etc., in which the first element in all pairs represents the West whereas the second element is representative of the East. Since one of the principal strategies of othering is objectification and homogenization which results in the production of stereotypes (Jervis 1999), it can be argued that these binary oppositions are overgeneralized to the totality of the East and offer a simplified reified image of the Orient and Orientals which is replete with many stereotypes. Consequently, the Orient with all of its diversity is reduced to an imaginary European-made place signifying various attributes such as irrationality, femininity, barbarism, traditionalism etc.

Looking at Lady Sheil's travel book in this light, it can be claimed that her travelogue demonstrates various features of this discourse, and this matter does not seem unusual since travelogues are amongst the primary sources in which such discourse is crystallized (cf. Said, 1978; Sardar, 1999; Andreeva, 2007; Pratt, 2008; Nayar, 2012). The examples mentioned and discussed in the previous sections show that her metaphorization of Persia as the Oriental Other is clearly under the influence of Orientalism. Again, this matter seems to be justifiable since such discourse was very much pervasive in the nineteenth-century Europe.

Functioning as the software of imperialism and colonialism, Orientalist discourse has a salient presence in various texts and genres produced in the nineteenth-century Europe. Arguably, this discourse exerted great influence on those texts which aimed to represent various aspects of the Orient and Oriental life. Since nineteenth century is considered as the heyday of European imperialism and colonialism, especially on the side of England, Orientalist discourse functions somewhat as the discourse of colonialism. The main function of this discourse is to provide descriptions of non-European lands and people. As Nayar (2012) defines, colonial discourse deals with "various kinds of representation through which the Europeans described, catalogued, categorized, imagined, and talked about Asians or Africans" (p. 4).

Having these in mind, it can be said that Lady Sheil's travelogue is a good example of colonial discourse's manifestation. It provides various descriptions of Persia as an Oriental country. Various aspects of this country such as landscape, weather, people, culture, customs and conduct are all visualized via different metaphors. In so doing, the author has recourse to various instruments of Orientalism. In other words, she metaphorizes the Oriental Other in terms of Orientalist discourse. The critical-cognitive analysis of aforementioned examples shows that in her portrayal of Persia she relies on a number of conceptual metaphors. Focusing on those examples the following conceptual metaphors can be extracted:

KNOWLEDGE IS SEEING  
 COUNTRY/LAND IS AN ORGANISM  
 THE EAST IS A WASTE LAND  
 THE EAST IS A DESERT  
 ORIENTAL TOWNS ARE DECAYING OBJECTS  
 ORIENTAL PEOPLE ARE IMMATURE PERSONS  
 ORIENTAL WOMEN ARE NON-HUMAN ENTITIES

Different manifestations of these metaphors which appear in the form of metaphorical expressions in Sheil's travelogue carve an image of Iran as an Oriental country completely in line with the overgeneralized descriptions of the East and Easterners in Orientalism. Put it another way, stereotypical depictions of the Orient mostly manifested via different dichotomies in the orientalist discourse are reproduced in these metaphors. In other words, Sheil metaphorizes those binary oppositions. Thus, like those dichotomies, these metaphorizations can be interpreted as reproducing the

suggested power relations between the East and the West in which the former is in an inferior position vis-à-vis the latter.

Finally, analyzing these metaphors in a broader context, it should be mentioned that these metaphors enhance the coherence of the text considerably. Indeed, it seems that the previously mentioned metaphors constitute a chain or cluster which is extended throughout the text the consequence of which is an integrated coherent image of Persia as a prototypical Oriental country, as imagined in Orientalism. Thus, these metaphors can be considered as an instance of “extended metaphor”. According to Semino (2008):

Extended metaphor can be seen as a particular type of cluster, where several metaphorical expressions belonging to the same semantic field or evoking the same source domain are used in close proximity to one another in relation to the same topic, or to the elements of the same target domain (p. 25).

Thus, the metaphor KNOWLEDGE IS SEEING works as a key metaphor around which the other metaphors are gathered, and produces an image of Persia and the Persians as objects which can be observed and, consequently, become known. It is worth-mentioning that all of these metaphors can be considered as instances of Orientalism’s metaphorization of the Oriental Other; a kind of othering strategy through which the Orient is metaphorized as a voiceless changeless entity which should be demoted to the level of an object and be described and studied scientifically by European scholars.

#### IV. CONCLUSION

Travel writing can be considered as the textual manifestations of the Self and the Other confrontation. Displaying such confrontation more effectively, each travel writer draws on a number of othering strategies whose main function is to offer a tangible image of the Other. Metaphor is one of these strategies used vastly in travel writing for describing other countries, cultures, people, conduct etc. Since metaphor is tied up strongly with ideologies and world views, its critical analysis can shed light on the writer’s attitudes towards the Other in general.

Having these in mind, this paper investigates the role of metaphor in portraying Persia as an Oriental Other in a nineteenth-century English travelogue. As the first travelogue to Iran which has been written by an English woman, Lady Sheil’s travel book demonstrates various kinds of metaphorizations of the East, in general, and Persia, in particular. The critical-cognitive analysis of these metaphors shows that they fulfill three main functions: 1) they offer English readers a tangible devaluing image of Persia and the Persian, 2) they enhance the coherence of the text via portraying a coherent integrated image of Persia, 3) they carve an image of Iran which is not only congruent with the assumptions and statements of Orientalist discourse but also reproduce its power-oriented dichotomies in which the East is conceptualized as inferior relative to the West.

Accordingly, it can be argued that different traces of Orientalism’s preconceptions and stereotypes about the East could be identified in her representations and metaphorizations of Persia as an Oriental Other. From the conceptual metaphor KNOWLEDGE IS SEEING, which Orientalism borrowed from the scientific discourse of nineteenth-century Europe, to THE ORIENT IS AN OBJECT OF STUDY, Persia is conceptualized by Lady Sheil as an Other which can be demoted to the level of an object suitable for Western investigation. Considering the period this travelogue was written, that is, mid-nineteenth century, the influences of Orientalist discourse on the writer’s metaphorizations of Oriental Persia seem to be justifiable since that era is considered as the heyday of British imperialism and colonialism and, consequently, the pervasiveness of Orientalism as the software of the two phenomena.

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