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Conceptualizing Death: A Radial Network Analysis of Sadegh Hedayat

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Abstract:

Sadegh Hedayat's works are among those in which the concept of "death" plays a central and multifaceted role. Previous studies have mostly examined this concept from psychological, social, stylistic, or intertextual perspectives, analyzing death as a theme or as a consequence of individual and collective crises. Adopting a cognitive semantic approach, the present study demonstrates that death in *Buried Alive* is not a fixed concept but a dynamic conceptual structure organized as a network of interconnected meanings. The theoretical framework employs radial categories and metaphorical extension, and the data are analyzed qualitatively based on an examination of linguistic and contextual uses of words and expressions related to death. The findings indicate that death in *Buried Alive* has a central semantic core—namely, the biological end of life—along with peripheral extensions that expand, through metaphor and the narrator's emotional experience, into existential, psychological, and interpersonal domains. Accordingly, death in this work is not merely the subject of the narrative but also constitutes a cognitive framework through which the world and the lived experience of the main character are perceived. By focusing on meaning construction, this study offers a new perspective for the analysis of fundamental concepts in contemporary Persian narrative literature. Moreover, the analysis reveals that these semantic extensions continually shift depending on narrative context, highlighting the fluidity of the concept within the story world. Ultimately, the study argues that understanding death in Hedayat's fiction requires attention not only to its thematic presence but also to its cognitive functions, which shape the reader's engagement with the text.

Keywords: Cognitive Semantics, Conceptual Metaphor, Death, Radial Categories.

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INTRODUCTION

In cognitive linguistics, meaning is formed not at the level of words but at the level of mental conceptualization. From this perspective, the analysis of abstract concepts such as death should not be limited to examining frequency or lexical variation; rather, it should focus on the ways in which language transforms this concept into a structure that is intelligible, experientially accessible, and meaningful

to the human mind. According to the view proposed by Lakoff and Johnson, abstract concepts are largely organized through conceptual metaphors—metaphors that are rooted in lived experience and human embodiment and that play a fundamental role in structuring thought (Lakoff & Johnson, 1980). Consequently, what becomes significant in the analysis of narrative texts is not the mere use of a word, but the manner in which it is conceptualized within

the language of the narrative.

In this regard, radial network theory demonstrates that many linguistic concepts do not possess a linear or single definitional structure; rather, they are organized around a central meaning or prototype, with peripheral meanings expanding through relations such as metaphor, conceptual extension, and family resemblance (Lakoff, 1987). This model is particularly effective for analyzing abstract and culturally or emotionally charged concepts such as death, as it allows the multiple and sometimes contradictory meanings of this concept to be explained not as semantic dispersion or ambiguity, but as components of a coherent and systematic network.

From a cognitive linguistic perspective, metaphor is not merely a rhetorical device or an ornamental feature of language, but the primary mechanism for thinking about abstract concepts (Kövecses, 2010). Concepts such as death, time, or emotions are often understood through mappings onto more concrete domains such as motion, space, human action, or social relations. These mappings enable the concept of death to expand in the form of diverse metaphorical clusters, each of which activates a specific dimension of human mental experience. From this viewpoint, the semantic expansion of the concept of death is not necessarily achieved through new lexical combinations, but rather primarily through metaphorical extensions activated within the narrative context. Subsequent research in this field has also shown that semantic networks are not neutral or purely cognitive structures; instead, they are fundamentally intertwined with affect, subjective evaluation, and inner experience (Langacker, 2008). In narrative texts, language not only represents meaning but also constructs the mental experience of the narrative character, such that each metaphorical node in the conceptual network of death carries, in addition to a cognitive dimension, a specific emotional and evaluative load. Nevertheless, despite the importance of this approach, relatively few analyses have systematically demonstrated how the concept of death in a specific narrative text is formed as a cognitive–affective radial network through metaphorization.

Accordingly, the main issue of the present study is how the concept of death in *Buried Alive* is organized, through which metaphorical mechanisms this organization takes place, and what kind of semantic network it generates at the cognitive and emotional levels. The central research question is as follows: How does the concept of death in *Buried Alive* expand through conceptual metaphors, and how does this expansion lead to the formation of a radial network of meanings?

LITERATURE REVIEW

Within cognitive linguistics, meaning is not treated as a fixed or autonomous entity but as a dynamic process grounded in human cognition and embodied experience. Conceptual categories are therefore understood as flexible structures whose members are related through motivated cognitive links rather than rigid boundaries. One of the

most influential models accounting for such organization is **radial category theory**, systematically developed by Lakoff (1987). According to radial category theory, categories are structured around a **central prototype**, typically corresponding to the most concrete, embodied, and experientially salient meaning. From this central sense, additional meanings extend **radially** through cognitively motivated processes. These processes include **imageschema transformation**, **metonymic shift**, and, most crucially for abstract concepts, **metaphorical extension**. Category membership is thus graded, and semantic relations are defined in terms of degrees of centrality rather than binary inclusion or exclusion (Lakoff, 1987). In this framework, **metaphorical extension** plays a central role in the expansion of abstract concepts. Conceptual metaphor enables meanings to move beyond their original experiential domain by mapping structural elements from a concrete source domain onto a more abstract target domain (Lakoff & Johnson, 1980). Through this mechanism, a concept preserves its motivated connection to the prototype while simultaneously acquiring new conceptual properties. As a result, metaphor is not an ornamental linguistic device but a **core cognitive mechanism** responsible for the internal expansion of radial categories.

Building on Lakoff's model, LewandowskaTomaszczyk (2012) conceptualizes meaning as a **polysemous network** composed of interconnected senses rather than discrete, isolated meanings. Within such networks, peripheral meanings are not merely weakened versions of the prototype; some may function as **secondary conceptual centers** that generate further metaphorical extensions. This leads to the formation of multilayered and nonlinear semantic structures in which meanings are related through family resemblance and cognitive motivation.

Semantic extension may occur **within a single cognitive domain**, resulting in relatively predictable shifts in meaning, or **across domains**, where metaphorical mapping restructures the conceptual organization of the category. In crossdomain extensions, multiple cognitive models may coexist, giving rise to processes such as **frame shifting**, **reanalysis**, and, in more complex cases, **conceptual blending**. These processes are particularly salient in literary discourse, where abstract, emotional, and existential experiences are articulated through dense networks of metaphorically related meanings (LewandowskaTomaszczyk, 2012). From this perspective, **polysemy is an inherent property of conceptual organization**, not a source of ambiguity or instability. Meaning emerges as the outcome of dynamic interactions among embodiment, metaphor, and discourse context. Accordingly, abstract notions such as *death* cannot be adequately described as single, unified concepts; rather, they must be analyzed as **radial networks of metaphorical and semantic extensions**. On this basis, the present study adopts radial category theory and conceptual metaphor theory as its primary analytical framework. The concept of *death* in Sadegh Hedayat's *Buried Alive* is examined as a cognitively structured radial network, organized around

a biological prototype and expanded through metaphorical extensions that encode existential, psychological, and narrative dimensions of experience.

In Persian cognitive-linguistic research, radial network theory has been applied primarily to the analysis of religious concepts and abstract lexical items. Mostafaviniya and Karimi Emtan (2025), for instance, demonstrate in their analysis of the word *basar* in *Sahifa Sajjadiyya* that the perceptual meaning of seeing functions as the prototype and expands metaphorically into epistemic, ethical, and evaluative meanings. Their findings show that abstract meanings in religious discourse are grounded in embodied experience and organized through systematic radial structures. Similarly, Babolibahmeh and Mostafaviniya (2023), in their study of the word *nazar* in *Nahj alBalagha*, reveal how a perceptual verb develops a network of cognitive and evaluative meanings. Together, these studies confirm the explanatory power of the radial model for Persian abstract semantics.

Other research has extended this framework to spatial, temporal, and motion-related concepts. Hassoumi and Bozorgzadeh (2024), analyzing the word *tolu'*, show that the temporal meaning of “dawn” serves as a prototype that expands through image-schema transformation and metaphorical extension into abstract notions such as emergence, openness, and hope. Likewise, Pourmohammad, Shamsa, and Torabi (2019) demonstrate that the Persian prefix *foru-* is organized around a downward motion schema and incorporates physical, psychological, and emotional meanings within a single radial network. These findings indicate that even minimal linguistic units can encode complex, embodied semantic structures.

From a developmental perspective, radial network theory has also been used to explain the gradual expansion of meaning in language acquisition. Moeini, Iraj, and Kazemi (2024) show that children initially acquire prototypical spatial meanings of prepositions and later extend them to more abstract uses. This pattern suggests that radial organization reflects fundamental cognitive processes rather than being merely an analytical construct imposed by researchers.

In international scholarship, Lee (2016) demonstrates that treating vocabulary and constructions as radial conceptual networks enhances comprehension and retention in second language learning. Although pedagogical in focus, this study is theoretically significant in that it confirms the pervasiveness of radial meaning organization across different linguistic levels and discourse types.

Despite the growing body of research on radial networks in both Persian and English, most studies have focused on religious texts, isolated lexical items, morphological units, or language acquisition. The concept of death, as an abstract, emotional, and narratively constructed phenomenon, has not yet been examined as a coherent radial network within a modern Persian literary text. In particular, no study has addressed Sadegh Hedayat's *Buried Alive* exclusively from a cognitive-linguistic perspective that models death as a network of metaphorical and semantic extensions. The

present study seeks to fill this gap by showing that death in this work is not a single, unified meaning but a dynamic and multilayered conceptual structure shaped by metaphor, embodiment, and narrative context.

Within the cognitive approach, categories are not static entities with objective boundaries but the outcome of dynamic conceptual processes. Their internal structure is organized around one or more conceptual centers, from which other members extend radially through motivated relationships (Lakoff, 1987; LewandowskaTomaszczyk, 2012). Importantly, non-central members are not merely weaker instances of the prototype; some may function as secondary centers that generate further extensions, resulting in a multilayered and non-linear semantic network. From this perspective, polysemy is not a flaw or ambiguity in the linguistic system but a natural consequence of cognitive categorization. Meanings are linked through polysemous chains formed by shifts in perspective, differential profiling of image schemas, or cross-domain mappings.

In simpler cases, semantic extension occurs within a single cognitive domain and involves relatively predictable reconfigurations of an existing conceptual structure. More complex cases require crossing domain boundaries through conceptual metaphor, whereby image-schematic structures from a source domain are mapped onto a target domain (Lakoff & Johnson, 1980; LewandowskaTomaszczyk, 2012). In such instances, meaning both preserves its connection to the conceptual core and acquires new domain-specific properties. This dual condition explains why certain meanings appear suspended between categories rather than fully contained within one.

At more advanced levels, multiple cognitive models may cooccur, giving rise to processes such as reanalysis, frame shifting, and conceptual blending. These processes are particularly prominent in literary language, where complex experiences are articulated through overlapping semantic networks that resist reduction to a single model (LewandowskaTomaszczyk, 2012). Overall, radial categories and metaphorical extensions demonstrate that meaning is a dynamic, user-oriented, and creative process. Rather than reflecting an objective reality, linguistic categories reveal how the human mind structures experience through language; a view that directly underpins the analytical framework adopted in the present study.

Overall, both domestic and international research has demonstrated the explanatory power of **radial category theory** in modeling polysemy and semantic extension, particularly through cognitively motivated mechanisms such as **metaphorical mapping**. Persian studies have largely focused on religious, lexical, and abstract concepts, revealing how perceptual prototypes extend radially into epistemic, moral, and psychological domains (e.g., Pourmohammad et al., 2019; Babolibahmeh & Mostafaviniya, 2023; Hassoumi & Bozorgzadeh, 2024). International scholarship, grounded in foundational works by Lakoff (1987) and Lakoff and Johnson (1980), has further elaborated radial networks as dynamic semantic structures shaped by embodiment, metaphor, and usage (Brugman,

1988; Tyler & Evans, 2003; LewandowskaTomaszczyk, 2012). More recent studies have extended this framework to discourse analysis and language learning, confirming its cognitive and pedagogical relevance (Lee, 2016; Kövecses, 2020). Despite this growing body of research, the application of radial category theory to **literary discourse**, particularly to the conceptualization of **death** in modern Persian literature, remains largely unexplored. Accordingly, the present study addresses this gap by analyzing the concept of *death* in Sadeh Hedayat's *Buried Alive* as a **radial semantic network**, in which a biological prototype is systematically expanded through metaphorical extensions into existential, psychological, and narrative dimensions.

METHODOLOGY

The present study is qualitative in aim and descriptive–analytical in nature. Drawing on the principles of cognitive linguistics, particularly **conceptual metaphor theory** and **radial category networks**, it seeks to represent and explain the ways in which the concept of *death* expands in Sadeh Hedayat's short story *Buried Alive*. The primary objective is to uncover the cognitive and semantic patterns that are reflected in the text through metaphorical and schematic structures. This research is best classified as **basic research** within the field of cognitive literary semantics. It does not aim to test an empirical hypothesis; rather, it attempts to analyze the conceptual network of *death* as it is constructed within the linguistic and narrative context of the work.

Data for this study were collected through **library-based and documentary research**. Linguistic and metaphorical data were extracted directly from the text of *Buried Alive* and analyzed on the basis of close readings of printed editions of Hedayat's works, alongside relevant theoretical sources in cognitive semantics. For the purposes of analysis, linguistic units that directly or indirectly refer to the concept of death were first identified and categorized. Each instance was then analyzed using Lakoff and Johnson's (1980) framework of conceptual metaphor and Lakoff's (1987) radial category model, in order to determine the central and peripheral semantic relations among metaphorical extensions.

The selection of *Buried Alive* for this study is motivated by its distinctive linguistic and cognitive character. The story is one of the most prominent examples of modernism in Persian literature, in which language, emotion, and the narrator's subjective experience are intricately intertwined. Recurrent lexical items and images related to *death*, *silence*, *descent*, and *inner collapse* provide a fertile ground for examining the conceptualization of death in the narrator's mind. Moreover, in this story Hedayat reconstructs death not as an external event, but as an internal, gradual, and cognitively mediated experience; an approach that closely aligns with the cognitive-linguistic investigation of abstract concepts.

Since cognitive analysis requires an understanding of the overall semantic and narrative context, a brief account of the story is necessary. *Buried Alive* is a first-person narrative

that unfolds within the mind of a narrator on the verge of psychological disintegration, suspended between life and death. In a dark, suffocating, and at times nightmarish atmosphere, the narrator reflects on the futility of life, the impossibility of communication, and the gradual sensation of being “buried within oneself.” Much of the narrative takes place in the narrator's inner world and imagination, rather than in external reality. Consequently, narrative elements such as darkness, the grave, falling, immobility, and silence function not as objective images but as **metaphorical representations of the mental experience of death**. This characteristic elevates the text from a simple narrative to a level of cognitive and emotional processes that can be systematically analyzed within a radial semantic network.

To date, numerous studies have examined *Buried Alive* from different perspectives, each attempting to illuminate its semantic and psychological layers. From a psychoanalytic viewpoint, Koopahi et al. (2018) interpret the story as a reflection of the narrator's internal and social conflicts within the closed and authoritarian context of the Reza Shah era, presenting his struggle as a manifestation of a fragmented self. Najafi and Mohammadi (2024), drawing on Bakhtin's theory of carnival, emphasize the inverted structure and dark humor of the narrative and interpret *Buried Alive* as a polyphonic text that resists official order. In the study by Esmailiani and Teyteh (2023), narrative elements such as point of view and setting are analyzed as factors enhancing the text's interpretability, with particular attention to the role of the unreliable narrator in producing semantic multiplicity. Gheyhani and Sohrabnejad (2023), focusing on rhetorical and stylistic aspects, regard certain stylistic disruptions as signs of weakened eloquence, although such ruptures may alternatively be understood as reflections of the narrator's disturbed and fragmented psyche. In the analysis by Koushki and Asadpanah (2021), the narrator's psychological trajectory is mapped onto Kübler–Ross's five stages of death, and the ending of the story is interpreted as acceptance of death and release from inner suffering. From an intertextual perspective, Hosseini (2010), by comparing Hedayat's work with Gogol's *Diary of a Madman* and *The Overcoat*, points to structural and thematic influences of the Russian writer on Hedayat, as well as parallels in the atmosphere of estrangement and self-alienation.

Together, these studies present a multifaceted image of *Buried Alive* as a text that simultaneously represents the collapse of the modern subject's mind and identity and serves as a site for complex linguistic and discursive play. However, most of the existing research remains focused on theme, narrative structure, or psychological interpretation, and pays limited attention to the **cognitive mechanisms underlying the formation of the concept of death** in the narrator's mind and language. The present study addresses this gap by reconstructing the cognitive and emotional process of conceptualizing death in *Buried Alive* on the basis of conceptual metaphor theory and radial semantic networks. In this view, death is treated not merely as a narrative motif, but as a **mental and linguistic mechanism**

through which human experience and understanding are structured.

In sum, the choice of this story, the qualitative analysis of linguistic data, and their interpretation within the proposed conceptual framework make it possible to reveal the process of meaning-making associated with the experience of death from the perspective of metaphor and embodiment—a process that is not captured in statistical data, but is embedded in the internal structure of narrative language.

RESULTS

Analysis of Death-Related Concepts in *Buried Alive* goes as below:

1) Central Core (Prototype): **Biological / Physical Death:** At the center of the radial network, *death* is conceptualized as the biological end of life—that is, death as the cessation of bodily functioning. Lexical items and forms such as *died*, *dying*, or *kill*, when they clearly refer to actual physical death, stabilize this core meaning. At this level, death functions as a relatively stable, low-ambiguity concept closely aligned with direct bodily experience and empirical reality.

2) Near-Core Extensions (Comprehensive / Close-Domain Extensions):

At this level, the concept has not yet moved far from biological death, but meaning expands from a final event to a *state adjacent to it* or a *potentiality* associated with it:

- **Mortal:** Rather than denoting someone who is already dead, this term foregrounds vulnerability, finitude, or being *subject to death*. Death is thus understood not

as an isolated endpoint but as an inherent property accompanying life itself.

- **kill (literal):** In contexts that express the desire for death or the possibility of dying, *kill* remains literal; however, within the broader narrative network, it also participates in the *teleological framing* of death—that is, death appears as an intended goal or a possible solution to existential distress.

3) Metaphorical and Existential Extensions:

This level constitutes the core analytical focus of the study: the metaphorical expansion from *death of the body* to *death of being, identity, and relational existence*.

a) **Buried Alive = Existential / Psychological Death Within Life**

At the literal level, *buried alive* is paradoxical (being buried while still alive), but within the narrative it becomes a condensed metaphor for:

- radical isolation,
- severance from the world of the living,
- and the experience of *being-without-being*.

Here, a metaphorical mapping takes place from a bodily-spatial image schema (burial, being under the ground, pressure, suffocation) onto a psychological-existential state. Biological death is no longer required for the experience of annihilation to occur.

b) **Personified Death = Death as Agent / Companion**

When death is described as something that “does not want” the narrator, “flirts,” or becomes familiar and intimate, death shifts from a natural phenomenon to a social agent endowed with will and intentionality. This represents a

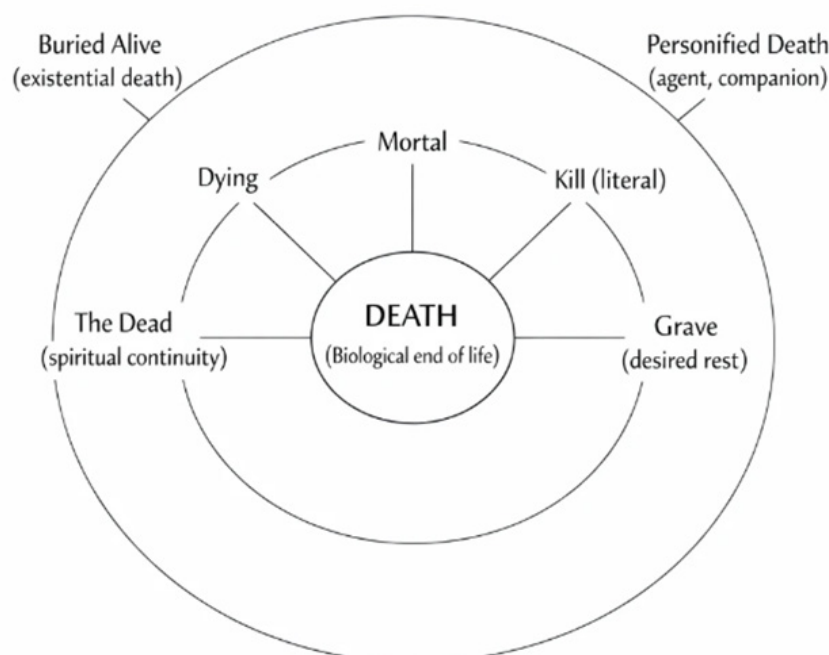


Figure 1. Radial semantic network of the concept of death in Hedayat's *Buried Alive*. The diagram models **DEATH** as a radial category with biological death as the prototypical core. Near-core nodes (*Dying*, *Mortal*, *Kill [literal]*) represent states and potentials closely tied to physical death, while peripheral nodes (*The Dead*, *Grave*) encode continuity and evaluative meanings. Outer-ring extensions (*Buried Alive*, *Personified Death*) capture metaphorical and existential conceptualizations of death as psychological annihilation or intentional agency. Radiating links indicate motivated semantic extensions.

clear metaphorical extension: **DEATH IS A PERSON / AGENT WITH INTENTIONS**. As a result, the narrator's relationship with death is structured analogously to a relationship with another human being—marked by fear, intimacy, rejection, longing, and negotiation.

c) **The Dead = Continuity and Presence Beyond Biological End:**

The dead do not function merely as references to corpses. Instead, they activate a peripheral semantic field in which death is no longer an absolute boundary but a domain of psychological, symbolic, or existential continuation. Biological cessation gives way to notions of presence, memory, and lingering influence.

d) **“Grave” = Desired Calm and Release (Emotional-Evaluative Extension):**

While *grave* retains its physical meaning, it becomes emotionally and evaluatively charged in the narrator's perspective, associated with calm, refuge, and release. Here, the expansion is less a strong structural metaphor and more an affective and axiological shift: the grave is conceptualized as a destination of peace rather than mere physical burial.

A radial network diagram visually synthesizes this conceptual organization by placing **biological death** at the center and arranging metaphorical, existential, interpersonal, and evaluative extensions around it as motivated peripheral nodes.

The diagram makes explicit how meanings that appear contradictory—such as fear of death, desire for it, intimacy with it, and failure to attain it—coexist within a single coherent conceptual system. Rather than representing disorder or psychological fragmentation, this network reveals a structured mode of thinking in which death functions as a dynamic cognitive hub, continuously reshaped by embodied experience, emotional orientation, and existential stance.

DISCUSSION

Previous studies have often approached death in *Buried Alive* as the outcome of social pressures or mental crisis (Koopahi et al., 2018; Najafi & Mohammadi, 2024; Esmaeiliani & Teyteh, 2023). Psychoanalytic readings emphasized unconscious conflicts; narratological analyses focused on structural fragmentation. While each perspective illuminates certain aspects, they commonly treat death as a fixed thematic node rather than an evolving conceptual process.

Viewed through a cognitive lens, these earlier interpretations may be reframed not as final explanatory categories but as surface manifestations of deeper conceptual operations through which the narrator makes sense of his world. The present study argues that such thematic or psychological readings become more coherent when considered as outcomes of the protagonist's shifting conceptualization of death. By adopting a cognitive approach, the study shows that death in *Buried Alive* possesses a prototypical core associated with biological cessation, surrounded by a spectrum of peripheral and metaphorical extensions that

articulate spiritual paralysis, emotional imprisonment, perceptual disorientation, and epistemic uncertainty. These semantic extensions resemble a radial structure in which diverse experiential domains—bodily, emotional, existential—are linked through recurring metaphorical mappings.

The narrator's persistent metaphors—death as confinement, erosion, heaviness, dissolution, or silence—indicate not only a progression from concrete to abstract domains but also a gradual thickening of the concept itself as it is repeatedly reactivated in new contexts. This accumulation produces a layered cognitive construct in which death functions simultaneously as a perceptual filter, an emotional script, and an interpretive tool. In this sense, Hedayat does not merely describe death; he *thinks with* it. The narrative voice uses the concept as a scaffold for organizing experience, interpreting relationships, and negotiating the boundaries between self and world.

Furthermore, the cognitive-semantic perspective clarifies why the protagonist's discourse often appears obsessive or circular: the repetitive return to death reflects the continual elaboration of a central conceptual schema rather than a simple psychological fixation. The narrative's structural fragmentation and emotional intensity thus emerge as linguistic correlates of conceptual instability, where meaning is constantly being constructed, dissolved, and reconstructed. The study thereby provides an integrated explanation for formal, psychological, and thematic features that previous scholarship considered separately.

Finally, this approach reveals that death in *Buried Alive* is not merely a symbol of social or existential crisis but a dynamic conceptual network through which the narrator reconfigures embodied experiences—such as pain, fatigue, sensory distortion—and projects them into metaphors of existential collapse. This dynamic process gives the narrative its distinctive cognitive texture and explains its ability to produce a pervasive atmosphere of suffocation and detachment. Through this lens, Hedayat's treatment of death becomes not only a literary motif but also a window into the mechanisms of meaning-making that structure the narrator's—and by extension, the reader's—engagement with the story.

CONCLUSION

The study thus extends cognitive semantics into the field of Persian literary analysis by showing that the representation of death can be described through prototype theory and metaphorical extension rather than purely thematic or symbolic readings. It also highlights that the narrator's construal of death actively reconstructs conventional associations between life, body, and meaning—a mechanism that accounts for the story's haunting intensity and its layered semantic texture. This cognitive perspective provides a new integrative lens through which prior interpretations can be understood not as competing explanations but as complementary outcomes of a single underlying conceptual structure. Concludingly, the analysis answers the research question

by demonstrating that “death” in *Buried Alive* functions as a radial network whose metaphorical expansions reveal the narrator’s conceptual struggle with identity and existence. The cognitive approach not only clarifies how the concept of death operates across different semantic domains but also contributes to literary semantic studies by proposing a method for mapping abstract notions through radial conceptual structures and their metaphorical projections. Future research may extend this methodology to other modern Persian texts to examine how prototypes and metaphorical extensions organize recurring motifs such as solitude, silence, or madness, thereby deepening our understanding of the cognitive foundations that shape existential experience in twentieth-century Persian narrative literature.

Authors’ contributions

All authors have contributed equally to prepare the paper.

Availability of data and materials

The data that support the findings of this study are available from the corresponding author, upon reasonable request.

Conflict of interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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