



تحليل ادراكي للاستعارة المفاهيمية في قصيدة تدهيوز اغنية ونزار القباني جسمك خارطي

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المخلص

هذه الدراسة هي تحقيق في تحليل الاستعارات المفاهيمية في قصائد تيد هيووز ونزار قباني في نظرية الإطار لأكوف وجونسون (٢٠٠٣)، كوفيتشيس (٢٠٢٠). يعتبر الشعراء من أهم شعراء الأدب الحديث في القرن العشرين. قصيدة هيووز المختارة هي أغنية وقصيدة قباني هي جسمك خريطتي، وقد تم اختيارهما لعلاقتهم بموضوع الدراسة. أجريت الدراسة في المقام الأول باستخدام البحث الوصفي والتحليل الوثائقي، مع مزيج من الأساليب النوعية والكمية. في عملية التحليل، يحاول الباحث اكتشاف التعبيرات المجازية والمجازية للحب والألم في القصائد المختارة لكلا الشاعرين. يتم استخدام أربعة مستويات في التحليل: مخطط الصورة، الذي ينظر إلى الهياكل المجسدة والأساسية للاستعارات؛ مستوى المجال، الذي يرسم العلاقة بين مجالات المصدر والهدف؛ مستوى الإطار، الذي يضع الاستعارة في سياق ثقافي أكبر؛ ومستوى الفضاء الذهني، الذي يتناول كيفية بناء القارئ للحب والألم من خلال الصور الشعرية. يقارن القسم الأخير درجات التحليل بناءً على نسب التحليل الكمي، ويقدم إجابات على أسئلة البحث في الدراسة.

الكلمات المفتاحية: الاستعارة المفاهيمية، الاستعارة المفاهيمية الممتدة، هيووز، قباني، إطار كوفيتشيس

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A Cognitive Analysis of Conceptual Metaphor in Ted Hughes's *Song* and Nizar Qabbani's *Your Body is my Map*

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Abstract

This study is an investigation and analysis of conceptual metaphors in Ted Hughes's and Nizar Qabbani's poems within the theoretical framework of Lakoff and Johnson (2003), Kovecses (2020). The two poets are regarded as two of the most important poets of modern literature in the 20th century. Hughes's selected poem is (*Song*) and Qabbani's poem is (*Your body is my map*) as they are chosen for their relation to the study's theme. The study is primarily conducted using descriptive research and documentary analysis, with a combination of both qualitative and quantitative methods. In the process of analysis, the researcher attempts to find out the metaphoric and metaphonymic expressions of love and pain in the selected poems of both poets. Four levels are used in the analysis: image schema, which looks at the embodied and underlying structures of metaphors; domain level, which charts the relationship between the source and target domains; frame level, which places the metaphor in a larger cultural context; and mental space level, which looks into how the reader constructs love and pain through poetic imagery. The final section compares the levels of analysis based on the quantitative analysis and provides answers to the research questions of the study

Keywords: Conceptual Metaphor, Extended Conceptual Metaphor, Hughes, Qabbani, Kovecses' framework

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Introduction

Figurative expressions abound in language and have influenced our communication and comprehension of the outside world. From a purely linguistic viewpoint, metaphor is "the use of language to refer to something other than what it was originally applied to, or what it "literally" means, in order to suggest some resemblance or make a connection between the two things (Knowles, 2006, p. 2)". Metaphor is one of the fundamental figures of speech that are used in literary texts and in daily life.

The everyday conceptual framework that directs people's actions and ideas is fundamentally symbolic. We think and act in terms of an ordinary conceptual system that is essentially metaphorical. (Lakoff, 1993, p. 203) argues that metaphor is not found in language but rather in the conceptualization of one mental area in terms of another. As linguistic expressions are possible precisely because there are metaphors in a person's conceptual system, thus, linguistic metaphors can be used as evidence to study the conceptual system ((Lakoff & Johnson, 2003, p. 8).

Metaphorical expressions are a reflection of our everyday thought processes and the way we typically utilize one type of experience in one situation to comprehend another type of experience in another. Thus, more modern linguists and supporters are interested in the new direction of approaching language through cognitive linguistics. It is clear that using metaphorical language helps writers express more feelings and sensations by igniting their imagination. Metaphor pushes readers to think abstractly and reveals intricacies for which there is no standard word. Since metaphor effectively conveys vivid imagery that transcends mere words and produces visuals that are easier to understand and react to than literal language, most individuals prefer it when delivering messages.

According to (Ungerer & Schmit, 2006, pp. 115–118), metaphors function as "cognitive instruments" in a precognitive scheme. This indicates that metaphors are a way of thinking about things rather than merely a visually appealing way to express ideas through language.

Using the notion of conceptual metaphors, this study examines Ted Hughes' *Song* and Nizar Qabbani's *Your Body Is My Map*. It attempts to identify the parallels and discrepancies between the two poems' use of hierarchy schemata and metaphoric language. In their writings, Ted Hughes and Nizar Qabbani have been recognized for their use of metaphor and other figurative language. They are thought to be among the most significant figures in poetry.

The meaning of these metaphors is discovered by research illustrating the feelings and thoughts that Hughes and Qabbani have when going through common events, like falling in love, getting hurt, and grieving, among others. It is evident that both poets employed metaphors to convey themselves in a way that increased the topic's relevance to them and the audience's ability to relate to it. It follows that the metaphor is present in all nations and cultures worldwide.

Research Questions

The study aims to answer these questions:

- 1- Can the cognitive linguistic theorization of metaphor and metaphonymy account for both universality and cultural-specificity of poetic texts in English and Arabic?
- 2- Which of the two selected poets uses more metaphorical constructions than metaphonymic constructions? Who has more image schemas? Which type of metaphor is more dominant?

Conceptual Metaphor Theory

Metaphor as a figure of speech has received a lot of attention over many years, but only in the last forty years, it has its conceptual and cognitive implications been thoroughly studied. The baseline of conceptual metaphor theory was established by Lakoff and Johnson in their famous work *Metaphors We Live by* (1980) and further explained by Lakoff (1987a, 1990 & 1993) and Johnson (1987). Other scholars, e.g. Kövecses (2002), have contributed to the development of the CMT.

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Al-Sakaaki (2000, pp. 481-498) states that metaphor in Arabic language can be mainly divided into explicit metaphor (teshriheyah) "thou mayest bring forth mankind from the shadows to the light by the leave of their Lord (14:1)" and implicit metaphor (mekaniyah) as in "and lower to them the wing of humbleness out of mercy as cited in Naser and Badeen (2020).

The systematic application of "inference patterns from one conceptual domain to reason about another conceptual domain" is referred to as conceptual metaphor (CM), and "the systematic correspondences across such domains" is known as metaphorical mapping, according to (Lakoff & Johnson, 2003, p. 247) .

(Casasanto, 2009, p. 127) adds that the main idea of CMT is that many abstract domains are metaphorically framed in terms of comparatively concrete or well-understood knowledge, so that understanding one abstract domain of experience in terms of another, which is concrete, is called a conceptual metaphor. This description captures both the process and the outcome of mental metaphors: the cognitive process of comprehending a domain, and the conceptual pattern that is formed.

Kovecses develops a more comprehensive understanding of conceptual metaphors in order to better comprehend and address some of the problems with CMT. There is a powerful cognitive and environmental component to extended CMT. The contextual embeddedness and multidimensional traits of conceptual metaphors are expanded upon in the extended perspective of CMT (Kovecses, 2020, p. 164) .

Extended Conceptual Metaphor Theory

Many linguists have tried to develop and broaden the current framework ever since the release of Lakoff and Johnson's foundational book, which offered the Conceptual Metaphor Theory's detailed characterisation. These efforts led to the creation of a wide range of names used to describe basically the same event that was examined from different angles. A multi-level perspective of conceptual metaphor and the essential role of context in conceptual metaphor are two expansions of the conventional Conceptual Metaphor Theory. These important additions made by Kövecses (2017, 2021) deepen our knowledge of conceptual metaphor, particularly its contextual embeddedness and cognitive functioning. Kövecses therefore separates schematicity into four levels:

Image Schema

Structures constructed of a small number of components are known as image schemas. According to Kövecses (2017, p. 324), they are "internally structured continuous analogue patterns". Image schemas provide domains embodied organic meanings. According to (Kövecses, 2020, p. 53), image schemas are fundamental conceptual frameworks that provide meaning to experience. (Hampe, 2005, pp. 1-2) identifies four characteristics of image schemas that are particularly noteworthy based on the research on image schemas. Kövecses gives a simplified version of them.

- 1- directly meaningful preconception structures;
- 2- highly schematic gestalts;
- 3- continuous analogue patterns;
- 4- internally structured, consisting of only a few parts.

According to (Johnson, 2005, p. 15), image schema is an embodied prelinguistic structure of experience that is essential to understanding the external environment and drives conceptual metaphor mapping.

Domain

Domains include more components and more particular data. A domain matrix is a grouping of the components that comprise a certain domain. A domain is a logical knowledge structure with a given level of organization or complexity, claims (Evans, 2007, p. 61). A domain might be a semantic frame, a place, or an idea. Phrases such as cold, hot, and lukewarm are associated with a variety of lexical conceptions that may be completely explained in terms of the TEMPERATURE domain.

Frame

Frames are complex components of a certain domain. According to (Kövecses, 2017, p. 325), these structures "involve more conceptually specific information than domains". According to (Fillmore, 1982, p. 111), a frame is an arrangement of related concepts. When one of the subjects is brought up in a text or

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conversation, the others are instantly made available. Depending on the mental backdrop frame, situations might be understood. It provides a special set of elements and tests that are activated by spoken language. Mental Space

The level at which contextualization occurs is made up of mental spaces. This indicates that the structures are conceptually rich, detailed, and condensed. Mental spaces are incomplete constructs that house information and knowledge from a variety of sources, chiefly the following: Mental spaces are described by (Fauconnier & Turner, 2002, pp. 102–103) as tiny conceptual packages made up of elements and relations that are dynamically produced during speech or thinking and organized by frames. Although they operate in working memory, they can be enhanced to some extent by triggering long-term memory structures.

Methodology

This section submits the main concepts that form the foundation of data analysis. It presents the selected sample of analysis, specifying the method of analysis and the framework of this study.

i. Data Collection

In this paper, the researcher uses poetry to analyze the conceptual metaphors cognitively. The data has been chosen from two of the most influential modern poets in English and Arabic culture, Ted Hughes and Nizar Qabani. Ted Hughes a central figure in English poetry, the selected poem for analysis is *Song*. On other hand Qabbani's selected poem is *Your Body is my Map*. Both of poems have been selected for the thematic relevance. The poems delve into complexities of love and longing, employing rich imagery and metaphors to convey deep emotional experiences, despite of the distinct in language and cultural backgrounds.

ii. Method

The analysis of the poems will be conducted, initially qualitatively and subsequently quantitatively. The qualitative methodology is an effective method for analyzing poetry since it concentrated on the subjective and interpretative aspects of language while considering the implicit and symbolic meaning of the poem (Creswell & Path, 2017, p. 65). The quantitative analysis examines various aspects of the metaphoric or metaphonymic expressions. By combining the qualitative and quantitative approaches, one gains a holistic view of the poem. They also make a balance between the objective structure and the subjective meaning.

iii. Model of Analysis

The study draws on the framework of Zoltán Kövecses's (2020) extended conceptual metaphor theory as well as George Lakoff and Mark Johnson's (2003) conceptual metaphor theory. These ideas offer a starting point for comprehending language's cultural and metaphorical aspects. In their landmark work on conceptual metaphor theory (CMT), Lakoff and Johnson demonstrate how metaphorical mappings from more concrete areas of experience are used to shape and comprehend abstract notions. Their approach is used to highlight how ubiquitous metaphors are in language and everyday cognition, which is consistent with the study's emphasis on metaphorical expressions in poetry. Zoltán Kövecses' Extended Conceptual Metaphor Theory builds on the original work of Lakoff and Johnson. To comprehend metaphoric language, Kövecses's approach incorporates a number of cognitive, linguistic, and cultural factors. The researcher contends that highlighting the cognitive, cultural, contextual, and linguistic variety in metaphorical representations of emotion is one of the primary reasons Kövecses was chosen as a model for this study.



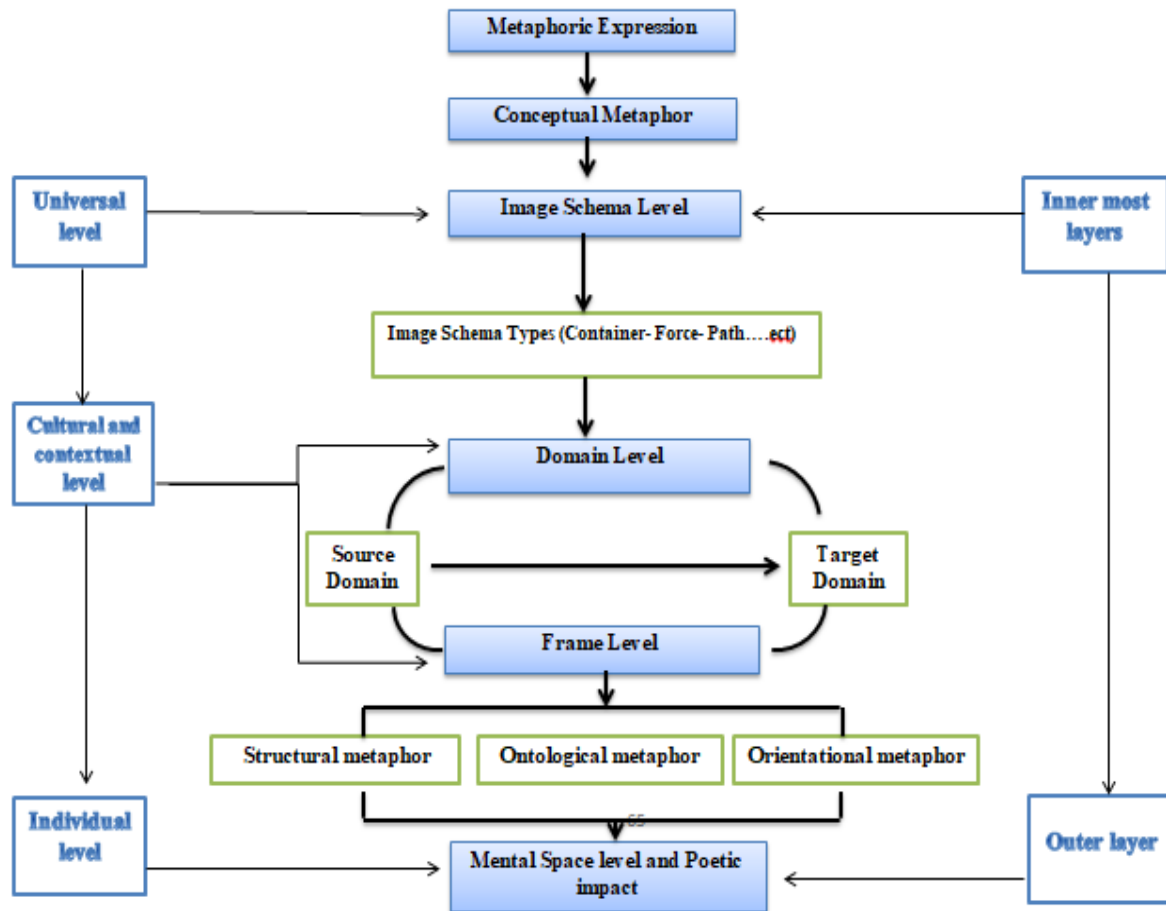


Figure 3: An eclectic model for analysis CMT (Lakoff and Johnson (2003), Kövecses (2020))
Data and Results Analysis

This section presents the analysis of the data. The analysis started by the English poem *Song*, then the Arabic poem *Your Body is my Map*. The qualitative analysis of both poems is applied on specific metaphoric expressions, and then completed the rest of lines by using the quantitative analysis. The quantitative analysis comes after the qualitative one and clarifies in tables the type of metaphoric expression, type of image schema, type of metaphor, and theme of the metaphoric expression.

English Data

- *You become soft fire with a cloud's grace.*

1- Metaphorical Expression

The line is classified as a metaphonymic statement because it blends metonymy "clouds" with metaphor "soft fire" to provide a complex, multi-layered meaning.

2- Conceptual Metaphor

WOMAN IS CONTRADICTION

3- Image Schema Level

The phrase "soft fire" conjures up embodied feelings; it suggests an ideal form of balance between strength and tenderness. This schema produces a dynamic representation of the fire's softness and intensity. "A cloud's grace" alludes to a concept of elegance and beauty, as well as lightness or purity. Because it combined two contrasting qualities, the natural tension between fire and cloud creates an opposition schema. By using natural components as a mirror for the poet's ideas, these schemas together intensify the emotional complexity; the adored picture is simultaneously delicate and strong, prompting contradictory sentiments of intrigue, adoration, and maybe vulnerability.

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4- Domain Level

The phrase "soft fire" conjures up embodied feelings; it suggests an ideal form of balance between strength and tenderness. This schema produces a dynamic representation of the fire's softness and intensity. "A cloud's grace" alludes to a concept of elegance and beauty, as well as lightness or purity. Because it combined two contrast qualities, the natural tension between fire and cloud creates an opposition schema. By using natural components as a mirror for the poet's ideas, these schemas together intensify the emotional complexity; the adored picture is simultaneously delicate and strong, prompting contradictory sentiments of intrigue, adoration, and maybe vulnerability. By equating contradiction to a woman, the poet creates a vivid, relatable image that conveys complexity, unpredictability, and emotional resonance.

5-Frame Level

The cultural and contextual knowledge structures that influence the reader's or listener's interpretation of the line's meaning are necessary for this level of study. Numerous frames help to organize the comprehension of the ideas in the line and connect them to more general stories or experiences. In addition to activating the fire frame, which represents warmth, vitality, passion, and intensity, the phrase "soft fire" also activates the softness frame, which represents tenderness, gentleness, and serenity. This blend of fire and softness produces a paradoxical situation in which the lover personifies opposite traits like tenderness and intensity. The term "cloud's grace" evokes ideas of mystery and activates frames associated with clouds that represent lightness, transience, and beauty.

The grace frame, associated with elegance and beauty and suggesting heavenly or exceptional traits, is activated by this sentence. The lover is given a feeling of high and heavenly femininity by these two juxtaposed frames. Since fire frequently represents passion and clouds represent emotional depth in romance poetry, the metaphor generally fits with societal narratives of idealized love and produces a romantic frame.

This line's metaphor is structural as the beloved is figuratively organized in terms of clouds and flames, which both offer a mental framework for comprehending her attributes. Additionally, the sentence contains an ontological metaphor since it personifies abstract qualities (such as elegance, fire, and gentleness) and gives them to the lady as though they were physical traits. An orientational metaphor may be evoked by the idea of a cloud's grace since it links the beloved to transcendence, elegance, and lightness. The adored is further seen as exalted and ethereal as a result.

6-Mental Space Level

The collection of spaces that make up this line's dynamic meaning is connected to form a whole image for this metaphonymic line. The beloved's actual characteristics are present in the primary place with her physical and emotional presence. Then the natural contradictory metaphorical components of fire and clouds come, which are associated with a space, passion, power, a spark of attraction, and danger, while clouds are associated with lightness, elegance, and purity. By combining the literal and metaphonymic realms, the lover was conceived as representing the contradictory nature of both fire and clouds. A mental image of someone with a heavenly nature who is both kind and powerful is produced by this union. By seeing how the poet drew and filtered the beloved, the reader created a romantic realm in which they might see her as both mysterious and inspirational.

By combining contradicting images, the phrase conveys imagistic richness, grammatical grace, and profound, complex emotional depth. The line's visual appeal is enhanced by the contrast between fire and clouds. The romanticized tone is consistent with the traditions of both classical and contemporary love poetry, where the beloved's contrasts amplify the feeling of mystery and fascination

Table 1: Quantitative Analysis of English Data





No.	Line	Metaphoric expression	Image schema	Metaphors type	Theme
1	O lady, when the tipped cup of the moon blessed you	Metaphor	Container, force, source-path- goal	Structural , ontological	Love
2	You become soft fire with a cloud's grace	Metaphonymy	Balance, lightness, opposite	Structural , ontological, orientational	Love
3	The difficult stars swam for eyes in your face	Metaphor	Center, falling, verticality	Ontological	Love
4	You stood, and your shadow was my place:	Metaphonymy	Location, container	Ontological, orientational	Love
5	You turned, your shadow turned to ice O my lady	Metaphor	Container, change	Ontological	Pain
6	O lady, when the sea caressed you	Metaphor	Contact , force	Ontological, structural	Love
7	You were a marble of foam, but dumb	Metaphonymy	Container, surface	Ontological	Pain
8	When will the stone open its tomb?	Metaphonymy	Container, force, source-path- goal	Ontological, structural	Pain
9	When will the waves give over their foam?	Metaphor	Movement, surface	Ontological, structural, orientational	Love, pain
10	O lady, when the wind kissed you You made him music for you were a shaped shell	Metaphonymy	Force, container , contact movement	Structural , ontological	Love
11	The moon's full hands, scattering waste, the sea's hands, dark from the world's breast	Metaphonymy	Container, force	Ontological	Pain
12	The world's decay where the wind's hands have passed	Metaphonymy	Force, movement	Ontological, structural	Pain
13	And my head, worn out with love, at rest in my hands , and my hands full of dust, o my lady	Metaphonymy	Container, force, empty-full, up-down	Ontological, structural, orientational	Pain

Table 2: Frequencies of Analysis the English Data

No.	Metaphoric Expression	Freq.	Image Schema	Freq.	Metaphors Types	Freq.	Theme	Freq.
1	Metaphor	5	Container	8	Structural	8	Love	6
2	Metaphonymy	8	Force	7	Ontological	13	Pain	6
3			Movement	3	Orientalional	4	Both	1
4			Lightness	1				
5			Location	1				
6			Verticality	1				
7			Surface	2				
8			Balance	1				
9			Opposite	1				
10			Source-path-goal	1				



11		Change	1				
12		Up-down	1				
13		Empty-full	1				
14		Falling	1				

The quantitative results for the use of metaphor and metaphonymy in English data are distributed as follows: metaphors (5) and metaphonymy (8). The results show that Hughes tends to use metaphonymy more frequently than metaphors in constructing the conceptual meaning. This suggests that metonymy plays a significant role in the construction of the metaphoric meaning rather than using pure metaphor.

The results of the analysis of English data yielded fourteen different types of image schemas. The most common ones were container (8 times) and force (7 times). Other schemas, such as movement, location, balance, lightness etc. occurred from 1 to 2 times.

There are 25 instances of three types of conceptual metaphors in the English poem as follows: 13 ontological, 8 structural and 4 orientational. More often than not, the ontological conceptual metaphor is employed, followed by the structural and, finally, the orientational conceptual metaphors.

Understanding how metaphorical language signifies a topic or point of view might help one understand the poems more deeply by looking at the meaning at the level of mental space. Given the connections between the four levels of analysis and the integration of the full representation of the metaphoric expressions, the reader is led to the conclusion that this metaphoric use has a thematic influence.

Given that mental space level is individual, the researcher discovers that the three English poems comprise 13 lines, which are divided as follows: one line includes both love and pain, six lines represent love, and six lines indicate pain.

Arabic Data

وجعي قافلة ارسلها خلفاء الشام...الى الصين
في القرن السابع للميلاد

*My pain is a caravan sent by the Caliphs of the Levant.. to China
In the seventh century AD*

1- Metaphorical Expression

The metaphorical usage of "pain as a caravan" (وجعي قافلة) implies that this agony is extensive, heavy, and far-reaching.

2- Conceptual Metaphor

PAIN IS A JOURNEY

3- Image Schema Level

In sensory and motor experiences, this line simultaneously flashes many image schemas. The path schema is compatible with the visual schema of a caravan moving from one location to another. The metaphor of suffering as a caravan implies travel, starting with the Caliphs and concluding in China. This trip serves as a metaphor for the poet's suffering's persistence and breadth. Second, the schemas of historical and cultural forces are flashed by "caravan" (قافلة) and "Caliphs of the Levant." (خلفاء الشام). These could be external influences that make the pain feel inherited or imposed, meaning that the poet must bear pressures and forces that are out of his control. Finally, the location schema flashed for "China," which might be interpreted as a far-off place that signifies the lengthening of the voyage and implies that this suffering is unending or unattainable.

4- Domain Level

The CM "PAIN IS A JOURNEY" constructs a framework for comprehending pain as a process or experience akin to a physical journey by projecting aspects from the source domain (journey) onto the target

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domain (pain). This mapping makes it possible to comprehend pain as something that develops gradually, with phases and advancements, influence by both internal and external factors, much like a physical journey. The metaphor helps one understand suffering as a journey with a beginning, progression, and uncertain end by giving structure to an otherwise complex and abstract sensation.

5- Frame Level

By connecting suffering to the heritage of Caliphs and the 7th century, this sentence clearly conveys the cultural and historical relevance of Arabia at the frame level. The caravan frame, which suggests a journey requiring time, resources, and endurance, is used in the context to evoke the severity of that journey. The poet's anguish is implied to be something big and complicated by framing it as a caravan, which alludes to emotional endurance. One might see the poet's suffering as something that travels through space and time thanks to the journey frame. This suggests that the sadness is not merely temporary but rather a part of a protracted and difficult process, creating an expectation of distance and endurance. The phrase "خلفاء الشام" (Caliphs of the Levant) sets up a framework of cultural and political power. The Caliphs are portrayed in this frame as an origin or a source of authority. Pain may have a societal or inherited component, as evidenced by the speaker's sadness being connected to historical or cultural legacies inherited from these individuals.

This line serves a variety of purposes. This line's main ontological purpose is to transform the abstract sensation of suffering into a tangible thing, a caravan. In order to provide an organized understanding, it also incorporates structural aspects that map the trip framework onto pain. Pain is depicted as something that stretches over a wide distance, suggesting vastness, solitude, and possibly even remoteness of resolution, even if the line has fewer orientational metaphors. The reader can understand the poet's suffering as a genuine, significant, and long-lasting journey with roots in cultural and historical context thanks to the line's usage of this mix of metaphors.

6- Mental Space Level

This line's metaphor provides the poet's sense of agony a private mental place. By using the word "my pain" (وجعي), the poet allows the reader to experience the weight of sadness as a lived experience that resides within the speaker's mind yet radiates forth as though it were a caravan. This allows the reader to experience many spaces simultaneously when reading or hearing this line. The term "in the seventh century AD" (في القرن السابع للميلاد) creates a historical mental space in which the reader envisions a time when the Levant was ruled by caliphs and caravans traversed continents. A mental space connected to the distant is opened up by the mentioning of "China." This area emphasizes the size of the journey and the destination's inaccessibility by leveraging cognitive links with distant places. This mental area deepens the pain by implying that it is a burden that is difficult to overcome. By connecting the poet's inner anguish to the expansive, exterior world of far-off places and old authority, the mental spaces at this line enable us to see all of the historical, cultural, and emotional elements.

This line's poetic effect is to transform sorrow into a huge, historically and culturally resonant journey that conveys the depth, endurance, and complexity of sorrow. Together, the caravan's imagery, the far-off location, and the historical allusions provide the reader with a potent feeling of emotional breadth and timelessness, rendering the poet's suffering both intensely intimate and eminently relatable. Thus, the speaker's experience of agony seems to be a part of a greater, timeless human narrative, leaving a lasting impression of intense, even epic pain.

Table 3: Quantitative Analysis of the Arabic Data



No.	Line	Metaphoric Expression	Image schema	Metaphor	Theme
1	يا احلى نوبات جنوني	Metaphonymy	Force, container	Structural	Love
2	يا سفر الخنجر في انسجتي يا غلظة السكين	Metaphonymy	Force, liquid, path	Structural, orientational	Love, pain
3	زيديني غرقاً يا سيدتي إن البحر يناديني	Metaphonymy	Force, container, movement	Structural, ontological	Love, pain
4	زيديني موتاً عل الموت إذا يقتلني يحييني	Metaphonymy	Life-death	Structural, ontological	Love
5	جسمك خارطتي... ما عادت خارطة العالم تعنيني	Metaphonymy	Container	Structural	Love
6	انا اقدم عاصمة للحب وجرحي نقش فرعوني	Metaphonymy	Surface	Ontological	Love, pain
7	وجعي.. يمتد كبقعة زيت من بيروت... الى الصين	Metaphonymy	Fluid, source-path- goal	Structural, ontological	Pain
8	وجعي فافله ارسلها خلفاء الشام الى الصين في القرن السابع للميلاد	Metaphor	Path, force, location	Ontological, structural, orientational	Pain
9	يا طعم الثلج وطعم النار... ونكهة شكي ويقيني	Metaphonymy	Container, opposite, balance	Ontological, structural	Love
10	فاذا من بدء التكوين... ابحت عن وطن لجبيني	Metaphonymy	Container, identity, source-path-goal	Ontological	Pain
11	مدي لي جسرا من رائحة الليمون	Metaphonymy	path, location	Structural	Love
12	وضعيني مشطاً عاجياً في عتمة تحرك وانسييتي	Metaphonymy	Container	Structural	Love
13	انا نقطة ماء حائرة... بعيت في دفتر تسرين	Metaphonymy	Liquid, path, container, contact	Ontological, orientational	Pain

Table 4: Frequencies of the Quantitative Analysis of Arabic Data

No.	Metaphoric Expression	Freq.	Image Schema	Freq.	Metaphor Types	Freq.	Theme	Freq.
1	Metaphor	1	Container	7	Structural	10	Love	6
2	Metaphonymy	12	Force	4	Ontological	8	Pain	4
3			Path	4	Orientalional	3	Both	3
4			Location	2				
5			Contact	1				
6			Source-path-goal	1				
7			Life- death	1				
8			Identity	1				
9			Opposite	1				
10			Movement	1				
11			Surface	1				

The quantitative results for the use of metaphor and metaphonymy in Arabic data are distributed as follows: metaphors (1 time) and metaphonymy (12 times). The results show that Qabbani tends to use metaphonymy more frequently than metaphors in constructing the conceptual meaning. This suggested that metonymy plays a significant role in the construction of the metaphoric meaning rather than using pure metaphor. The results of analysis the Arabic data yielded eleven different types of image schemas. The most common ones were container schema (7 times), and force and path schemas (4 times). Other schemas, such as movement, location, balance, lightness, etc., occurred from 1 to 2 times. There are 21 instances of three types of conceptual metaphors in Arabic poem as follows: 10 structural, 8 ontological and 3 orientational. More often than not, the structural conceptual metaphor is employed, followed by the ontological and, finally, the orientational conceptual metaphors. Understanding how a metaphorical language signifies a topic or point of view might help one understand the poems more deeply by examining at the meaning at the level

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of mental space. Given the connections between the four levels of analysis and the integration of the full representation of the metaphoric expressions, the reader is led to the conclusion that this metaphoric use has a thematic influence. Given that this level is individual, the researcher discovers that the three English poems comprise 13 lines, which are divided as follows: three lines include both love and pain, six lines represent love, and four lines indicate pain.

Conclusions

The present study concludes that cognitive analysis is a scientific and consistent way of discussing the author's and reader's cognition and perception of world experience. It also shows the importance of cognitive processes in identifying the different conceptual metaphors of love. Analyzing and discussing the similarities and differences in metaphorical expressions that are essential to comprehending conceptual metaphors or metaphonymy was the primary objective of this study. Various layers of cognitive analysis are used in the investigation of the selected English and Arabic poetry in order to comprehend the cognitive process beyond determining the metaphorical expression's meaning. Both cultures employ conceptual metaphors in similar and different way. The primary findings of this study, derived from the previous analysis, are summarized in this section.

The first question: Can the cognitive linguistic theorization of metaphor and metaphonymy account for both universality and cultural-specificity of poetic texts in English and Arabic? The qualitative analysis of the selected poems highlights the profound impact of personal experiences, the cultural background, and metaphorical framing on poetic expressions of love and pain in English and Arabic. Both poets skillfully combine the universal and the culturally specific in their poetic texts, making them resonate across languages and traditions. Qabbani tends to use culturally-specific details to evoke universal themes. Meanwhile Hughes draws on English landscape and mythology to explore human experiences. This balance between cultural specificity and universal human themes allows their poetry to speak to readers from different backgrounds, offering a deeply personal yet universally meaningful exploration of the human condition.

The second question: Which of the two selected poets uses more metaphorical constructions than metaphonymic constructions? Who has more image schemas? Which type of metaphor is more dominant? The metaphonymic construction was found to be more common in English and Arabic poetry than metaphoric construction because it intensifies emotions by making the abstract concepts of emotions more embodied and vivid. Additionally, Metaphonymy seems to allow for multiple interpretations and adds more emotional depth in both languages. The way we process events and things around us started with innermost part of our imagery, which is image schema. Image schema relies on embodied experiences, cultural background, and psychological associations. While image schema is universal in human cognition, having more image schemas means having deeper, wider and more extended way of thinking. Additionally, culture plays an essential role in structuring the way of thinking, feeling and expressing emotions, which influence how poets structured their imagery. In the context of this study, Hughes used more varied numbers of image schema compare to Qabbani in his poems. This is because English poetry or literature texts relied on vivid, rich, sensory descriptions, making the poems more visceral, embodied in nature and focus on physical experiences influenced by the nature of western culture. Unlike Hughes, Qabbani uses symbolic representations more than embodied imagery to express the deep emotions. The more frequent type of conceptual metaphor in Hughes's poem is the ontological conceptual metaphor; meanwhile, the structural conceptual metaphor is more frequent in Qabbani's poem.

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