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A Cognitive - Semantic Study Of Metaphorical Representation Of Life And Death In Selected English And Arabic Poems

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Abstract

This study investigates the symbolic representation of life and death in a variety of English and Arabic poems from a cognitive semantic perspective. The study aims to highlight the essential role of metaphor in poetry. Identify how cognitive elements integrate with semantics in the analysis of the symbolic representation, contrast the Arabic and English poetry in the way of representing the metaphor, especially the concepts of (*Life and Death*) and examine the cognitive processes involved in creating and interpreting metaphors. The study is qualitative, in which the researcher selects poems concerning life and death and analyses them by adopting Mac Cormac's *A Cognitive Theory of Metaphor* (1990). As a result, the researcher finds that in both English and Arabic poems, the symbolic portrayal of life and death in certain poetry underscores the intricate and diverse essence of these concepts, emphasizing their interdependence and interconnectedness in such a way that reflects the imagination of the writer and his poetic insight.

Keywords: life, death, metaphor, English and Arabic poems, cognitive-semantic, cognitive theory of metaphor.

Introduction

Kovecses (2002) states that a metaphor is a rhetorical device in which a comparison is made between two things by stating that one item is the other. The traditional concept can be succinctly described by highlighting five of its widely acknowledged characteristics: metaphor is a linguistic phenomenon that pertains to the properties of words, its employment is a distinctive feature of a linguistic term, metaphor is employed for artistic and rhetorical



objectives, and it relies on a similarity between the two entities being compared and identified.

However, metaphor is a purposeful and intentional utilization of language, requiring a unique aptitude to execute it proficiently (Yagiz, 2004). Metaphor is often viewed as a dispensable rhetorical tool, used for artistic purposes, and not an inherent part of human interaction or cognition. (Shree, 2024). It is a fundamental aspect of human cognition, utilizing life and death as powerful tools to convey complex ideas about existence and mortality. Depending on the context, these two opposites can be considered beautiful, sad, fearful, or safe. (Barker, 2001).

Poetry allows for a profound understanding of human experiences and enigmas, using metaphor as a critical linguistic tool to convey life and death intricacies, offer new perspectives, and evoke emotional reactions from readers. (Bajwa, 2017). The study explores the metaphorical representation of life and death in English and Arabic poetry, focusing on how poets use metaphorical terms to understand the essence of life and death.

Related Works

In their study, Almostafa and Abu Baker (2014) analyzed the occurrence of death in a selection of English and Arabic poetry from the 16th and 17th centuries. The poet in question offers an optimistic perspective on death, which aids in their acceptance of it by mitigating its anxieties. The sample of poems portrays death as a threshold leading to an improved existence. Considering this perspective, death relinquishes its intimidating perception and capacity for devastation.

Additionally, Ghani Khan's poetry, Sardaraz and Nusrat (2020) conducted a cognitive semantic study on the concepts of life and death. Their research focused on analyzing the cognitive linguistic aspects of Ghani Khan's poetry. They analyze the data using conceptual metaphor theory to identify the conceptual schemas employed in describing life and death. The researchers discovered that Khan's poetry utilizes figurative language that relies on conceptual metaphors. They suggest conducting additional research using Pashto's everyday language and poetry from cognitive linguistics and cognitive semantic perspectives to confirm the different aspects of conceptual metaphor theory through cross-cultural analysis.

The current study differs from the previous studies in its dealing with two types of literature works: English and Arabic poems concerning the metaphorical representation of life and death. The other point related with the

theory of analysis which is the cognitive theory of metaphor that is adopted by the researcher to analyze the data.

2. English and Arabic Literature

English and Arabic poems both serve as mediums for artistic expression through the use of language. English and Arabic poetry, despite their linguistic and cultural disparities, both exhibit extensive customs, utilizing a range of poetic techniques, imagery, and themes to express emotions, concepts, and stories (Salem, 2014).

2.1 Elements in English and Arabic Literature

- **Poetic strategies:** English and Arabic poetry employ various poetic strategies like metaphors, similes, personification, imagery, alliteration, rhyme, and meter to enhance the aesthetic appeal of their verses (Sekhri, 2015). These techniques aim to evoke emotions, generate vivid imagery, and captivate the reader or listener. (Goatly, 1998).

- English and Arabic poetry are significantly influenced by cultural and historical factors, with English poetry spanning centuries and encompassing various artistic movements, styles, and perspectives. (Bustani, 2014). English poetry, spanning from Shakespearean sonnets to modern free verse, reflects the evolving cultural and social environments. (Alam, 2023). Arabic poetry, a rich tradition influenced by Arab Bedouins, Islamic literature, and regional poetic styles, has a prosperous past before the rise of Islam. (Masarwah, 2013).

- **Themes and issues:** English and Arabic poetry explore various human experience themes, including love, nature, spirituality, identity, social and political issues, and existential contemplations. Despite cultural and linguistic differences, the fundamental examination of universal subjects unites the two religions. (Abuhammam et al., 2024). English and Arabic poetry share a reciprocal relationship, aiming to express emotions, explore human experiences, and establish connections with readers. (Abd- Al Salam and Mabrouk, 2023). Understanding both traditions offers a comprehensive understanding of poetry expression in different languages and cultures, despite differences in grammatical patterns and cultural allusions.

Adab is Arabic literature, promoting politeness, culture, and enrichment through prose and poetry, excluding works in Persian and Urdu languages. (Mustapha, 2003). Allen (2023) states that Arabic literature, originating from the Arabian Peninsula, has a rich 16-century history. The spread of Islam converged indigenous literature, and poetry is a crucial cultural tool for

expressing emotions and preserving customs. Linguist expertise is needed to analyze Arabic poetry and other cultural traditions. (Alyafeai & Ahmed, 2023). English literature, a diverse field, merges Western models with indigenous sources, promoting mutual transformation and cultural traditions, as demonstrated by notable writers.. As explained by AL Shammari (2013), Arab literature significantly influenced English poetry, novels, and drama, with Orientalists translating Arab culture to Europe, fostering renewal and development in English literature. English became an international language for trade development, influencing other languages like French, Italian, and Spanish.

2.2 Figurative of Speech in Literature

A figure of speech is a deliberate departure from literal statements that enrich written and spoken language (Bangun et al., 2022). Language is a vital communication tool used in various fields such as sports, jazz, journalism, business, politics, and specialist groups to express ideas and opinions. Understanding rules, principles, and methods of self-expression involves using sounds, words, and sentences. In this regard, Hill (1958) illustrates that language is a complex manifestation of human symbolic behavior, composed of symbols generated by the vocal apparatus organized into classes and patterns, with societal influence on the relationship between symbols. It is typically categorized into two groups based on its meaning: conceptual or cognitive meaning (Leech, 1981) and connotative meaning; literal meaning refers to the precise definition

2.3 Figurative and Cognitive Semantic Theory

Figurative speech uses rhetorical strategies to create vivid imagery, evoke emotions, and enhance communication effectiveness(Yosef et al., 2023). It includes figures of speech like metaphors, similes, personification, and hyperbole.

- A *metaphor* is a rhetorical tool that compares two dissimilar objects to highlight shared characteristics.
- A *simile* compares two dissimilar objects using like or as to establish a connection, like "Her smile was as bright as the sun." (Ryan, 2023).
- *Personification* is the act of assigning human qualities to non-human entities, such as flowers, to enhance their liveliness and distinctiveness in a topic.
- *Hyperbole* is a technique used to exaggerate or create dramatic effects in language, enhancing the impact of a statement.

- Alliteration is the repetition of consonant sounds at the start of consecutive words, generating a rhythmic and melodic effect.
- Onomatopoeia imitates sounds they represent, eliciting a sensory experience.
- The irony is a divergence between expected or intended events used to convey profound significance or criticism.
- Rhetorical devices enhance language by adding depth, creativity, and expressiveness.

However, cognitive semantics is a field of study that focuses on examining the connections between an individual's personal experiences and their conceptual framework (Lemmens, 2015). Cognitive semantics principles involve integrating conceptual structures into language, analyzing meaning within encyclopedic contexts, and utilizing figurative language, particularly metaphors, to depict connections between concepts, requiring careful study of both individual metaphors and conceptual metaphors. (Kuźniak et al., 2014).

George Lakoff and Mark Johnson, the inventors of the conceptual metaphor theory, formulated these ideas in 1980 (Danesi, 2007). The conceptual metaphor accurately represents the initial two principles of cognitive semantics: the embodied cognition principle and the perception of semantic structures as conceptual (Kuźniak et al., 2014). In this sense, cognitive semantics examines figurative language use, focusing on cognitive elements like metaphors. Complex conceptual systems influenced by thinking and personal experience make direct examination challenging.

2.3.2 The Metaphor

A *metaphor* is a literary term used to describe a person or something by comparing it to something with similar traits. It is a linguistic device where a word or phrase deviates from its conventional usage to highlight shared attributes. A metaphor is a creative method of describing something by comparing it to something else. Alice (2023) defines *metaphor* as a rhetorical device that employs figurative language to illustrate a concept or draw a parallel, even though it is not literally accurate. However, a metaphor is a figure of speech that equates one thing with another. The reason for equating those two items is not their actual similarity but instead for comparison or symbolism. Therefore, interpreting a metaphor in a literal sense can result in a perplexing outcome. Thus, metaphors find

application in poetry, literature, and whenever someone seeks to enhance the vividness of their words (Huff, 2021).

2.3.3 The Representation of Metaphors in English and Arabic Poems

Poetry uses metaphors to convey abstract ideas and emotions, establishing connections between concrete and abstract concepts (Steinbergh, 1999). It is worth saying that English and Arabic poetry uses metaphors to articulate life and death's profound nature, using mental mappings to transform ordinary language into intricate symbolic depictions. Hence, the study of metaphors in English and Arabic has sparked interest in language and literature. Metaphors are figures of speech that compare unrelated things without using "like" or "as." Despite being unrelated languages, English and Arabic share similarities in metaphor use in poetry (Al Jumah, 2007).

2.4 Cognitive – Semantic Theory

Cognitive semantics is a multidisciplinary approach examining the connection between meaning and the mind, a specialized area within cognitive linguistics (Thomas Li, 2021). It encompasses research in philosophy, psychology, neural science, artificial intelligence, and other cognitive science areas, focusing on language as a significant cognitive system. Lemmens (2015) states that the mental definition of grammar suggests it is a collection of form-meaning pairs, contradicting the belief that grammatical patterns lack inherent meaning.

Cognitive semantics studies language as a recently evolved cognitive system closely associated with culture, story, music, and dance (Thomas Li, 2021). It examines how concepts are organized and how language influences them. The field focuses on fundamental domains like space, time, motion, and events, as well as linguistic typologies and underlying mechanisms (Zohuri, 2022). It also explores cognitive processes involved in grammatical manipulation. Langacker's rule/list fallacy suggests that regular or computable patterns can be stored, and speakers may store more information than assumed, including compositional structures with specific lexical items (Caldwell-Harris, 1997). Finally, cognitive linguistics views language elements as symbolic units, connecting specific forms to meanings, referred to as the semantic pole by Langacker, even in theories where grammatical rules lack meaning.

3. Methodology

This study uses a comparative methodology to analyze the symbolic representation of life and death in English and Arabic poetry. It uses a cognitive semantic framework and Mac Cormac's Cognitive Theory of Metaphor to examine the understanding and depiction of these concepts in the two languages. The data is divided into Arabic and English data, allowing for a comparative analysis.

3.1 A Cognitive Theory of Metaphor by Mac Cormac (1990)

Earl Mac Cormac presents a cognitive theory of metaphor based on philosophical reasoning and psychological tests. The theory explores metaphor as a communication tool, symbolic significance, and a four-valued truth system. Mac Cormac's theory integrates metaphor as a knowledge-building process, connecting individual minds and cultural contexts, highlighting its implications. Mac Cormac's book critiques the notion that all language usage is metaphorical but acknowledges that metaphor theory itself may be symbolic. It uses computational metaphors in cognitive psychology as an example. The theory suggests a semantically anomaly explanation of metaphor based on a quasi-mathematical hierarchy of words. This theory links metaphor theories with the traditional analytic philosophy of meaning, examining speech acts and fuzzy sets of logic.

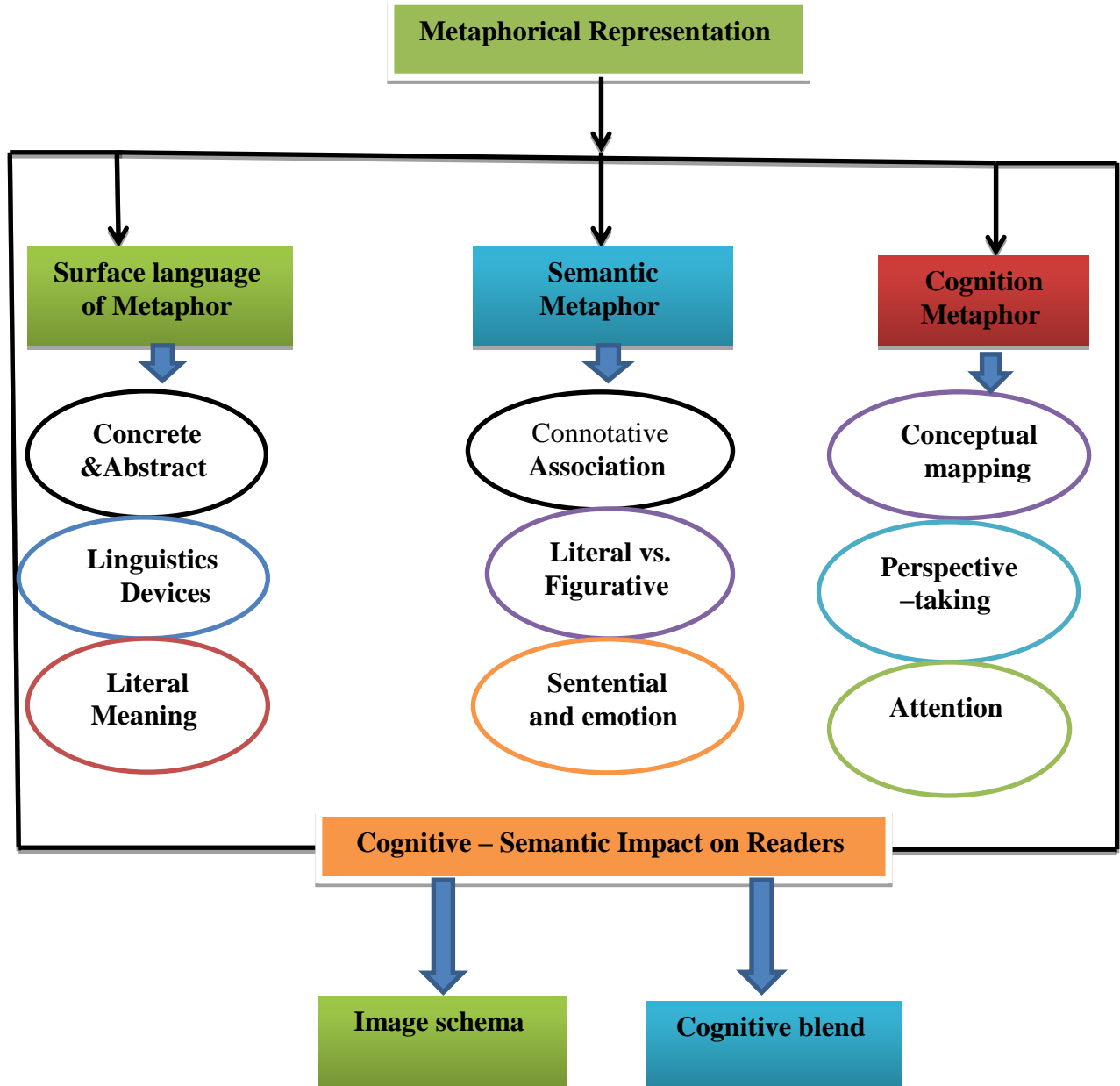
3.2 The Data of the Study

The data are divided into two types: **Arabic Data:** The death in Grnata by Abdul Al Wahaab Al Bayati and the **English Data** Dockery and Son by Philip Larkin.

The poems concern on the metaphorical representation of life and death. Which provide suitable data for analysis in this study and helps the researcher to present reliable and objective results.

3.3 Theoretical Framework

In this study the theoretical framework is adopted form A Cognitive Theory of Metaphor by Mac Cormac (1990).



4. Data Analysis

1. English Poems:

Philip Larkin Dockery and Son

"*Dockery and Son*" is a poem by Philip Larkin that explores his life and accomplishments, particularly his absence of children. The poem uses the *metaphor of "Dockery and Son"* to symbolize the recurring pattern of birth and mortality, with "*Dockery*" representing the paternal figure and "*Son*" the just-born offspring. The conjunction "*and*" implies a correlation between *life and death*, highlighting the interconnectedness of *life and death*. The term "*church*" also serves as a *metaphor*, symbolizing the passage from *life to death* as a sanctuary where individuals seek consolation, peace, and spiritual counsel during these times. The poem uses a *metaphor* of a "*womb-like church*" to symbolize *the church* as a place where *life* begins and *ends*, similar to a *womb's* role in fetal development. The trembling of the *priest's hands* conveys awe, admiration, and wonder about *life and death*, highlighting human life's delicate and unpredictable nature.

In the poem "*Life is chartered*" uses two *abstract metaphors* to illustrate the predetermined and meticulous nature of *life*. *The metaphor of life* being meticulously planned implies that everyone is on a predestined journey, while the image of *death* being *charted* implies its inevitability and inclusion in the grand *scheme of life*. The poem uses *repetition and alliteration* to emphasize the interconnectedness between *life and death*. The phrase "*priest's hands shake*" conveys a sense of closeness and respect, emphasizing the moment when *life and death* converge. *The church* is *personified* as a "*womb-like*" place, highlighting the interconnectedness of *life and death*. *The church* serves as a *symbol* of the shift from existence to demise, serving as a sanctuary for individuals seeking peace, consolation, and spiritual direction during moments of birth and death.

"*Dockery and Son*" uses a metaphor to illustrate the interconnectedness of *life and death*. The poem suggests that the *church* serves as the starting and ending point of *life*, offering solace and direction during change. The *metaphor* also suggests that *life* follows a predetermined path, with death being an inherent component. *The metaphor*, based on *semantic metaphor* theory, shapes our understanding of the world. The poem associates *life with a journey*, implying that *life* is a pilgrimage that begins and ends within the church. *The church* serves as a sanctuary for individuals seeking solace during change. This *symbolic* representation of *life and death* fosters a fresh



understanding of the journey of existence, with birth and death as the initial and ultimate junctures, and the *church* as the intermediary phase in between.

"*Dockery and Son*" is a poem that uses the *symbolic* portrayal of *life and death* to convey a sense of awe, admiration, and wonder. The *church* symbolizes religion and spirituality, while the son's birth and father's trembling hands suggest feelings of vulnerability, delicacy, and uncertainty. The term "*damp*" in the metaphor implies moisture, obscurity, and potential deterioration, underscoring the uncertainty and inconsistent nature of life and death. The *metaphor* also includes *concrete* aspects, such as the *church* symbolizing the phases of *life and death*. The *literal meaning* of "*son*" is a *male child*, while *figurative meanings* suggest new beginnings and life perpetuation. The father's trembling hands are *literal* and evoke a sense of vulnerability and worry.

The poem that uses *linguistic and emotional* dimensions to represent *life and death*. The poem's rhythmic and fluid quality is influenced by the *repetition of "son" and "death,"* fostering a perception of harmony and consistency. The son's birth and father's trembling hands evoke longing for the past and awareness of the unfamiliar, underscoring the enigmatic and unpredictable qualities of life and death. The poem uses *conceptual mapping* to *represent life and death*, equating *life to a journey*, with the *church* symbolizing the changing phases. The *father and son's connection* is depicted as delicate and exposed, evoking a sense of circularity. The son's birth and father's trembling hands symbolize the interdependence of *life and death*, concluding within the *church*.

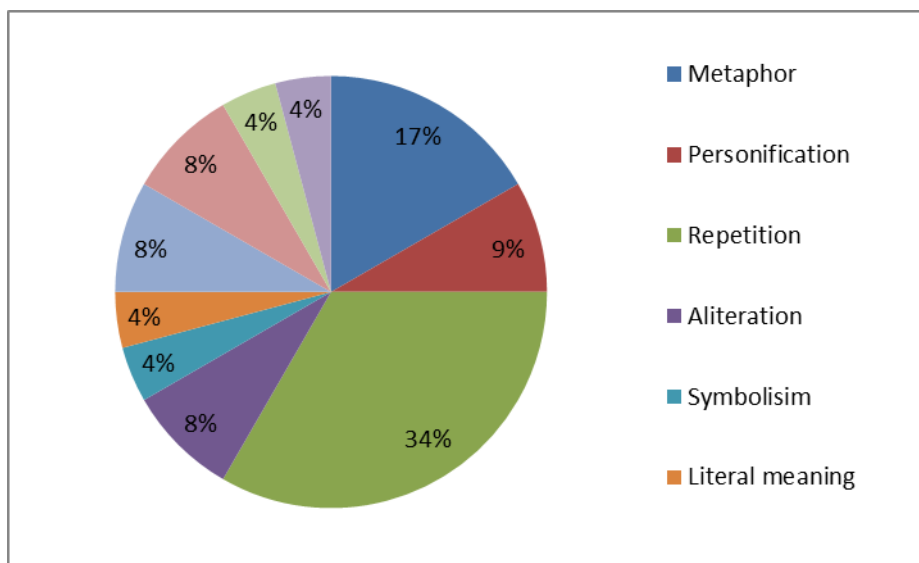
The poem emphasizes *attention*, focusing on the *church* and the trembling of the father's hands, symbolizing *life and mortality* phases. The journey image *schema* helps readers understand the poem's themes, including the *church*, the father and son, and the transition from *life to death*. The *image schema* also encourages readers to think about *life and death* differently, creating a sense of continuity and coherence, emphasizing that *life and death* are part of a larger cycle. "*Dockery and Son*" is a poem using *cognitive blend* to explore themes of vulnerability, hope, and new beginnings.



Table 1: The Elements in the Analysis of the First Data

Elements	Description
Linguistic device	metaphors and personification create vivid images and express emotions.
Repetition	creates a rhythmic pattern and emphasizes message of the poet.
Alliteration	a technique that uses memorable and attention-grabbing to convey a message.
Personification	Personifying of human-like qualities to the corporation.
Symbolism	to symbolize the robustness and steadfastness of the firm.
Literal meaning	The function in the community is described using metaphors.
Connotative & association	The use of positive terms and phrases is to establish a positive relationship
Literal vs. figurative	The organization is effectively depicted through the use of explicit and metaphorical language.
Sentential	conveys the company's unwavering presence and vigilant nature.
Emotion	to express their strong commitment to the firm.

Fig. 1 The Percentage of Analysis Elements of the First Data



4.1 The Arabic Data

The Death in Grnata by Abdul Wahab Al- Baya'ti

In this poem, the poet uses many elements concerning the *linguistic device*. Thus, he uses *the repletion* of words to indicate certain idea about the *life and death*. However, the use of the word "*Granada*" accentuates the poem's backdrop and engenders a feeling of familiarity and communal understanding for the reader. The recurrence of the term "*death*" also accentuates the inescapable and conclusive nature of mortality, instilling a feeling of apprehension and peril. The poet likewise repeats terms "*sentinel*" and "*thief*" underscores the notion that death is an enduring entity that perpetually observes and anticipates our existence, so instilling a feeling of disquietude and susceptibility. Finally, the recurrence of the words "*life*" and "*paradise*" accentuates the notion that life is a magnificent and invaluable entity, evoking a profound yearning and aspiration.

Alliteration with the words "*sentinel*" and "*thief*" establishes a parallel and intimate relationship between the two terms, highlighting the notion that *death* is an ever-present force that vigilantly observes and patiently anticipates our demise. However, *alliteration* with the words "*life*" and "*paradise*" establishes a perception of likeness and association, accentuating the notion that life is a splendid and invaluable entity. Another *linguistic device* in this poem is *personification*. In addition to highlighting the idea that *death* is a continual presence that is always watching and waiting for us, the *personification* of "*death*" as a "*sentinel*" and a "*thief*" provides a sense of danger and menace. Personifying "*Granada*" as a "*paradise*" accentuates the

idea *that life is beautiful* and valuable while evoking a sense of awe and beauty.

The poet also uses the *symbolism*. Thus, the "Granada" sign evokes longing and desire while highlighting that *life is beautiful* and valuable. The word "death" conjures up images of dread and peril while highlighting the inevitable and final nature of *death*. Moreover, the "sentinel" symbol induces a sense of vulnerability and anxiety by underscoring the idea that *death* is a permanent presence that is always watching and waiting for us. The word "thief" emblem instills a sense of anxiety and uncertainty while highlighting how unexpected and sneaky death may be.

Iterative vs. Figurative in this poem generates a sense of tension between the physical and *the metaphysical*; the poem alternates between literal and *figurative language*. The metaphorical descriptions of "Granada" as a "paradise on earth" and a "city of roses" arouse feelings of awe and beauty. However, the poem also refers to "death" in a literal sense, highlighting how inevitable and ultimate it is. The poet uses the connotations to evoke a feeling of dread and apprehension, and the poem uses words with particular meanings. The terms "sentinel" and "thief," which imply danger, menace, and stealth, are linked to the word "death." Similarly, "paradise," which suggests a state of beauty, calm, and tranquility, is related to "Granada."

Additionally, *associations* can be found to imply a sense of interconnectedness and interdependence; the poem makes associations between many aspects. "Granada" is linked to "life," highlighting the notion that *life* is valuable and lovely. In a similar vein, "death" is related to the words "sentinel" and "thief," highlighting the notion that death is an ever-present force that is always keeping an eye on us. Likewise, Sentiment indicates the variety of *emotions* expressed in the poem, ranging from the wonder and beauty of existence to the terror and uncertainty of dying. The phrase "I am ready to embrace death, for it is my fate" reflects the speaker's attitude toward death, which is one of acceptance and resignation. This thought invites the reader to reflect on their *death* by evoking feelings of melancholy and introspection.

Finally, the *emotional* impact makes the reader profoundly affected *emotionally* by the poem's use of *semantic metaphors*. The contrast between beauty and ugliness, calm and danger, and life and death highlights existence's brittleness and unpredictable nature by evoking a sense of

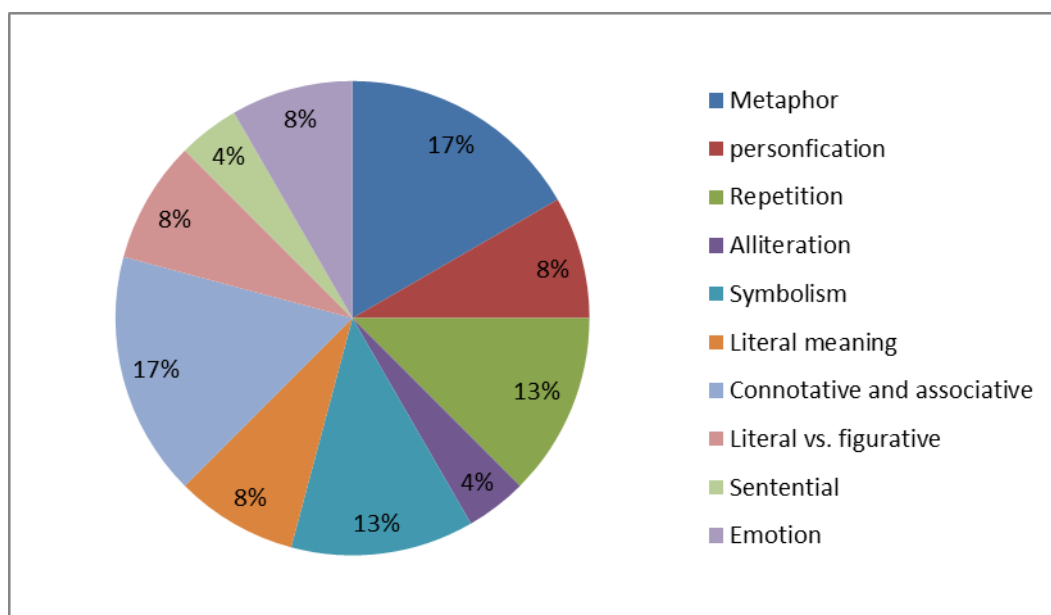
complexity and ambiguity. The poem's vivid imagery and the repeated use of essential terms, such as "*Granada*" and "*death*," which evoke a sense of familiarity and shared experience, further heighten its *emotional impact*.

"*Granada, the City of Roses*" employs metaphors to contrast *life and death*, highlighting the unexpected nature of death in breathtaking locations. The poem's cognitive mix evokes reader's feelings and senses through the sound of the river and fragrance. This combination of feelings and sensory details allows readers to connect with the poem's topics on a deeper level. The poem explores *life and death* through symbolic representation, suggesting death is a continuation of life's cycle. The metaphor "*The fountains and gardens*" connects Granada's gardens to life, fostering intimacy and personal connection between the speaker and reader.

Table 2: The Elements in the Analysis of the Second Data

Elements	Description
Linguistics devices	The use of specific linguistic strategies to convey meaning and convey emotions in various contexts.
Symbolism	Abstract concepts are represented through objects, colors, or other factors.
Literal meaning	"Granada, the city of roses" refers to the city's reputation for roses, while "death in Granada" refers to a specific death in the city.
Connotation & association	words evoke emotions or symbolize sensuality and pleasure.
Literal vs. figurative	Granada, known for its cultural richness and roses.
Sentential	The word "Granada" is a distinctive and memorable phrase in poetry due to its unique and striking application.
Emotional	emotions such as loss, sadness, beauty, and cultural diversity, as well as loss and sadness due to the mention of death.

Fig. 2 The Percentage of Analysis Elements of the Second Data



Results & Discussion

The study findings indicate that English and Arabic poems utilize metaphorical depictions of life and death based on the respective languages' cognitive semantics. The English language often employs the metaphor of life as a trip, whereas the Arabic language uses the metaphor of life as a flower. Both languages also have the metaphor of death as a destination in common, but the particular images and meanings linked to this metaphor vary across the two languages.

The English poems in the research frequently highlighted the concept of life as a voyage, where the speaker was commonly portrayed as a traveler on a path or a pilot navigating a track. This symbolic depiction of existence exemplifies the cognitive semantic notion of "path" as a succession of occurrences or encounters culminating in a specific endpoint. Conversely, Arabic poetry was more inclined to utilize the metaphor of life as a flower, a representation that originates from the cognitive semantic notion of "growth" and "development." This metaphor implies that life is a fluid and evolving development and transformation process rather than a fixed or straightforward progression.

The portrayal of death in both languages was discovered to be comparable, with death frequently depicted as a destination or a place of arrival. This metaphorical portrayal of death exemplifies the cognitive semantic notion of "destination" as a location where a trip or process reaches

its conclusion. Nevertheless, the metaphor of death had distinct visual representations and implied meanings in the two languages. English poems often highlighted death as a tranquil and calm realm, whereas Arabic poets frequently portrayed death as a realm of evaluation and accountability. These findings emphasize the significance of considering the cultural and linguistic settings in which metaphors are employed and the cognitive semantic notions that provide their basis.

Conclusion:

The paper explores the cultural and language differences in people's perceptions of life and death in English and Arabic by comparing two types of poems, English and Arabic. The study reveals that English views life as a journey and death as a destination, while Arabic views life as a path and death as a transition to the hereafter. Both English and Arabic representations of life and death are reflections of skillful poets in their imagination and the way of presenting their emotions and feelings by making connections between natural and concert things in one hand and abstract ideas that reveal their message in the presentation of life and death. The study also highlights the importance of understanding cultural attitudes and beliefs in end-of-life care, emphasizing the shared human experience of mortality.

Finally, the study finds that whether life is represented as the journey of happiness or the road that will end, it still a picture of the message that we need to live our life with goodness and ignore things that impact our happiness, and whether the death is represented as the end of happiness or losing our loves and joyful in life, we should believe that the death is not the end but the beginning of new life in another place.

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دراسة معرفية دلالية للتمثيل المجازي للحياة والموت في قصائد مختارة باللغة الإنجليزية والعربية

مستخلص البحث:

تتناول هذه الدراسة التمثيل المجازي للحياة والموت في مجموعة من القصائد الإنجليزية والعربية من منظور سيميائي إدراكي. تهدف الدراسة إلى إبراز الدور الأساسي للمجاز في الشعر. وتحاول تحديد كيفية تكامل العناصر الإدراكية مع الدلالة في تحليل التمثيل المجازي، ومقارنة الشعر العربي والإنجليزي في طريقة تمثيل المجاز خاصة في مفاهيم (الحياة والموت)، وفحص العمليات الإدراكية المشاركة في إنشاء وتفسير التشابهات المجازية. تعتبر الدراسة نوعية، حيث يقوم الباحث بتحديد القصائد التي تتناول الحياة والموت، و تحليلها من خلال اعتماد نظرية ماك كورماكس (1990). ونتيجة لذلك، يجد الباحث أن القصيدة الإنكليزية والعربية على حد سواء، التي ترمز إلى الحياة والموت في بعض انواع الشعر، تؤكد على جوهر هذه المفاهيم المتشابهة والمتنوعة، وتؤكد على ترابطها وتصويرها بطرق تعكس خيال الكاتب و رؤيته الشعرية.

الكلمات الرئيسية: الحياة، الموت، التشبيه، القصائد الإنجليزية والعربية، معرفية - دلالية، نظرية معرفية للتشبيه.