Metaphorical Conceptualization of DEATH in Abd Al-Razzaq Abd Al-Wahid's 'In Al-Hussein's Spaciousness'

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الادراك الاستعاري للمفهوم الموت في قصيدة عبدالرزاق عبد الواحد "في رحاب الحسين"

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Abstract

This study aims to explain cognitive stylistically the metaphorical con-ceptualization of DEATH in Abd Al-Razzaq Abd Al-Wahid's 'In Al-Hussein's Spaciousness' . The poem is one of the most fabulous poems tackling the martyrdom of Al-Hussein (PBUH). The study attempts to identify DEATH conceptual metaphors (CMs) represented by each word of death occurred as a noun or verb in the poem, explain how the reader conceptualizes DEATH appropriately, and show if the poet successfully represents the conceptualization that suits Al-Hussein's personality and prestigious religious status that in turn proves the relativity of CMs. To achieve these aims, the study adopts Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) and its developed version Kövecses's (2010). It is hypothesised that DEATH is conceptualized metaphorically in all cases and differently and relativity due to certain contexts. The results show that the cognitive stylistic analysis is very applicable and the CMT can elicit the fertile metaphorical conceptualization of DEATH implied in the poem. A reader with appropriate informational background can identify different DEATH CMs that the poet's conceptual information depicts. The poet maintains the ordinary metaphorical conceptualizations of some DEATH CMs, whereas he creatively converses others to suit the context. Finally, the relativity of the metaphorical conceptualization of DEATH is proved indicating the poet's abundant and true informational background concerning Karbala incident. He perfectly glorifies DEATH in Al-Hussein's martyrdom and humiliates death.**Keywords:** Cognitive Stylistics; Conceptual metaphor; DEATH; Al-Hussein's martyrdom, In Al-Hussein's Spaciousness

الملخص

هذه الدراسة هي تحليل معرفي اسلوبي للادراك الاستعاري للمفهوم الموت في قصيدة عبدالرزاق عبدالواحد "في رحاب الحسين". القصيدة هي واحدة من ارواع القصائد التي تطرقت للموضوع استشهاد الحسين (عليه السلام). الدراسة تحاول تحديدالاستعارات المفاهيمية للموت والمتمثلة في كل كلمة موت موجودة كأأسم او فعل في القصيدة, وتعرف كيفية ادراك القارئ للمفهوم الموت بشكل صحيح كذلك تظهر الدراسة اذا مثل الشاعر ادراك الموت بشكل يلائم شخصية الحسين ومكانته الدينية وهذا بدوره يبرهن نسبية الاستعارات المفاهيمية. لتحقيق هذه الاهداف, تبنت الدراسة نظرية الاستعارة المفاهيمة لكل من لاكوف وجونسن(١٩٨٠) ونسختها المطورة من قبل كوفسكاس (٢٠١٠).تم افتراض ان مفهوم الموت يدرك بشكل مختلف ونسبي بناءً على سياقات محددة. اضهرت النتائج ان التحليل المعرفي الاسلوبي كان ناجعا جدا فانه اوجد غزارة كبيرة اللاادراك الاستعاري للموت في القصيدة. وان الخلفية المعرفية للقارئ لها دور كبيرالادرك الصحيحة للمفهوم الموت الذي رسمته معلومات الادراكية للشاعر. فانه احتفظ بالادراكات الاستعارية المتداولة لبعض الاستعارات وقد عكسها في اخرى ببراعة للتناسب سياق القصيدة. كذلك فقد تم اثبات نسبيه الادراك الاستعاري لهذا المفهوم وهذا يشير الى غزارة وصحة الخلفية المعلوماتية للشاعر عن واقعة كربلاء. فقد مجد الشاعر مفهوم الموت في استشهاد الحسين (عليه السلام) و اهان الموت.

الكلمات الافتتاحية: الاسلوبية المعرفية, الاستعارة الادراكية, مفهوم الموت, استشهاد الحسين(عليه السلام), " في رحاب الحسين"

1. Introduction

1.1 Cognitive Stylistics

Cognitive Stylistics (or CS) which is called interchangeably Cognitive Poetics represents the most curtail cognitive turn in stylistics (Hamilton, 2002:3). It has emerged since the beginning of 2000s as a product of the interdisciplinarity of stylistics and cognitive sciences. The initiators of CS are the American cognitivists, psychologists, and stylisticians. According to Semino and Culpeper (2002: ix), this contemporary branch of stylistics is an explicit- rigorous detailed analysis of all literary texts. The analysis has two facets: linguistic and cognitive. Its linguistic or stylistic facet (S) focuses on exploring the bottom-up features of language and the authors' style. In contrast, the cognitive (C) facet is concerned with investigating the top-down features, that is, "the processes that underlie the production and reception of language". That is, it explains the reader's mental-psychological processes of comprehending and interpreting of texts (Culpeper, 2002: 257). This interdisciplinary makes CS a very suitable approach for studying all language. Therefore, CS has become the fertile studying area of all specialists in linguistics and cognition.What makes CS distinctive is its capacity of describing, defining, and accounting for "the role of cognition and emotion in reading procedures". It makes no distinction between literary and nonliterary texts (Literature and literature). Plus, CS is largely and wholly context-determined. It shifts the stylisticians' focus from the writerly domain to the readerly one and this shift is a necessity for literary criticism unless it becomes "an entirely bogus and meaningless enterprise" (Culpeper,2002: ix and Hamilton,2002: 1). CS is quite fertile and quickly developing because its capacity of explaining what occurs in the reader's mind when reading a text. It accounts for mental-cognitive processing of how the text is interpreted properly; that is how meaning is made. This CS is concerned with the reception processing and the subsequent interpretation processing activated via certain reading procedures (Burke,2006:218, Nørgaard et al., 2010:7 and Wales, 2011:64). This is carried out via applying a particular cognitive linguistic theory such as figure and ground theory, image schema theory, conceptual metaphor theory (CMT), text world theory, etc. to texts. In the present study, CMT is adopted to clarify cognitive stylistically the metaphorical conceptualization of death in the selected poem.

1.2 Metaphors and Conceptual Metaphor Theory

Traditionally, metaphor was only "a device of the poetic imagination and rhetorical flourish-a matter of extraordinary rather than ordinary language". There is no room for "thought or action" in this characterized phenomenon (Lakoff and Johnson, 2003, p. 4). A metaphor is the most common figure of speech. It is known as an extraordinary poetic device that has been the focus of many philosophers and theorists. Aristotle was one of the pioneers who were interested in studying metaphors. His traditional theory considered metaphors as a relation between two literal and figurative senses and both belong to the linguistic domain (Wood, 2015:1)For other traditionalists, metaphor is merely an analogical comparison and this is the basis of the Comparison Theory that considers metaphor as an implicit comparison between two entities which are different but at the same time share certain characteristics. This comparison is realized in (A is B). The A is known as tenor (or topic addressed) and B is the vehicle (or the analogue). For example, Richard is a verse. Here, Richard's brevity (i.e., tenor) is the focus not something else (Bradford, 1997:22 and Verdonk, 2013:155).

1.3 Conceptual Metaphor Theory

George Lakoff and Mark Johnson (1980 and 2003) study metaphor in completely different way. They believe that it is a cognitive phenomenon which cannot be "comprehended or even adequately represented independently of its experiential basis" (1980:19). They introduce the conceptual metaphor theory (or CMT) in their book Metaphors We Live By. This theory is an experiential-cognitive framework which successfully can analyze different linguistic phenomena and explain their meaning representation. It basically views human conceptual system as being dependent "on a group of mental metaphorical images that determine our way of thinking and influence our experience of the world". For them, metaphor is a crucial factor in "thought and language". That is, metaphor is viewed as a conceptual representation plus a linguistic representation (Kosimov, 2023:50).One of the most important pillars of CMT is the metaphorical mapping or the systematic conceptual correspondence between closely connected ideas (Grady, 2007: 190). Metaphor is seen as a cross-domain mapping in the human conceptual system between the Target Domain (TD) and Source Domain (SD). The TD represents the abstract concept that needs to be clarified in terms of SD which identifies the concrete concept. The metaphorical mapping is the unidirectional tie that links conceptually the TD and SD and it simply creates the metaphorization (Orifjonovich, 2023: 365). The metaphorical mappings construct CMs which are universal and culture-specific (Kosimov, 2023:50). Lesz (2011: 13-14) clarifies this in that which is "cognitively

unavailable" can be understood by what is "cognitively available".Lakoff and Johnson (2003: 29) explain that CMs help us   comprehend all the abstraction in this world so metaphorization is a necessity in everyday language and is not confined to poetic language. CMs are described as mental process and conventionally they are written with small cap letters as in the CMs: LOVE IS FIRE, LIFE IS A JOURNEY, TIME IS MONEY, HAPPY IS UP, ARGUMENT IS WAR, etc. For example, in the CM: LOVE IS FIRE, LOVE is the TD that can be interpreted in terms of FIRE which is the SD. This means that the abstraction is understood in terms of concreteness. In other words, certain aspects in LOVE correspond conceptually to aspects in FIRE such as the longing emotion corresponds heat. Fire has cognitive availability -for being bodily experienced. It can exemplify love which is out of human's concrete sensation. Kövecses (2010: 91-2) states that any metaphorical mapping is characterized by the 'utilization'. It is not necessary to have a full mapping between the TD and SD, i.e., certain aspects are hidden but others are highlighted. In this CM, not all the aspects in FIRE are mapped into LOVE.Accordingly, CMT is based on the 'experientialism', i.e., the interaction between human mind and the world produces meaning (Lakoff and Johnson, 2003: 187). Here, the cognitive scope involves the 'image schemas' or the 'embodied experience'. This perspective is represented in both Johnson's (1987) The Body in the mind: The bodily basis of meaning, imagination and reason and Lakoff's (1987) Women, Fire, and Dangerous Things: What Categories Reveal about the Mind. For Johnson (1987: 29), image schemas are patterns resulted from the everyday bodily experience; they occur frequently in human's sensory-motor experience. They are manipulated to think and comprehend the abstraction, i.e., they can structure and infer the TDs. Therefore, Evans and Green (2006:178) consider them as the SDs. For example, expressions like 'in love', 'in trouble', 'into depression' can be conceptualized metaphorically in terms of the CM: STATES ARE CONTAINERS (ibid: 190). For Lakoff and Johnson (1980:7), CMs spring from certain cultural, perceptual, physical, or image-schematic factors. The three categories that motivate mainly CMs are the "correlations in personal experiences, perceived resemblances, and the GENERIC IS SPECIFIC metaphor". This can be explained in the CM: TIME IS MONEY which is linguistically realized in You're wasting my time or I have invested all my time in doing that. Also, the CM: ARGUMENT IS WAR is manifested linguistically in His claims are defeated. Generally, CMs are divided into two types: primary CMs and complex CMs. The primary metaphors are based on the shared bodily experience so they may be considered universal such as CMs: MORE IS UP and PURPOSES ARE DESTINATIONS. In contrast, the complex CMs are blending of primary CMs and cultural convictions and assumptions so they are culture-specific such as CM: A PURPOSEFUL LIFE IS A JOURNEY is resulted from blending the cultural convictions like PEOPLE SHOULD HAVE PURPOSES IN LIFE and PEOPLE SHOULD ACT SO AS TO ACHIEVE THEIR PURPOSES with the primary CM: PURPOSES ARE DESTINATIONS (Lakoff & Johnson, 2003:257). The other classification of CMs are: structural, ontological, and orientational. Structural CMs are created through conceptually aligning the structuring of an entity with the other one so the intended meaning is built on the basis of perceiving the structural resemblances as in CMs: TIME IS MOTION and TIME IS A LIMITED RESOURCE (Lakoff and Johnson,2003: 79; Kövecses,2010: 37-8 and Lirui and Changbao,2021: 60-61). Ontological CMs represent the abstraction conceptually via common tangible entities. For Veremchuk (2022:177), they involve the featuring transference between the 'originating domain' (or SD) and the 'destination domain' (or TD). Here, the latter domain shows a larger level of intricacy in regard to the former one as in CM: THE MIND IS A CONTAINER (Lakoff and Johnson, 2003: 25-28). Finally, orientational CMs are mainly based on the tangible spatial associations. To comprehend a certain TD, it is mapped conceptually to a certain position or direction, as in the CMs: HEALTHY/HAPPY/LIFE IS UP, SICK/SAD/DEATHIS DOWN, MORE IS UP, LESS IS DOWN etc. Linguistically, the CM: SICK IS DOWN is realized in John falls ill (Lakoff and Johnson, 2003: 25-28; Kövecses, 2010: 40 and Ahmad, 2022:3).

1.3 DEATH Conceptual Metaphors

In different cultures both life and death are expressed in CMs. Concerning the focus of this study-death, these CMs are used mainly to comprehend the abstraction of this natural phenomenon and to lessen its severe psychological impact (Galal, 2014: 153-4). They are "emanating from blending primary metaphors with cultural assumptions". Death is one of the most frightening words that make people feel discomfort because most people are often very sensitive to die or lose beloveds (Crystal, 2003:173). Therefore, death is a commonly referenced semantic field in euphemism (Hughes, 2000:43; Mey, 2001: 33-4). It has a "relevance to fear" of the loss of beloveds and its bad or mysterious consequences are probably the reason behind its metaphorical conceptualization and euphemistic identification (Galal, 2004: 158). To show the euphemistic role of CMs,

Fernandez (2006: 101-130 cited in Galal, 2014:155) presents one of the most common DEATH CMs, that is "TO DIE IS TO SLEEP" (also expressed as DEATH IS SLEEP). In which the TD (death) is comprehended in term of the SD (sleep). This is to mitigate the sense of this dreadful event and in turn to condole the ininevitable separation. The temporality aspect of death is highlighted because of the temporality of sleep whereas its dreadful aspects are hidden (Fan, 2006:72).The present study is concerned with the metaphorical conceptualization of DEATH the selected poem. Therefore, all the potential DEATH CMs represented in the data are intended to identify. As source DEATH CMs used for the analysis, a list of DEATH CMs presented in Hwayed (2022:63) is adapted. The CMs are collected from a number of references concerning CMs such as Lakoff and Turner (1989); Turner(1991); Yu (1998); Grady (1999); Moreno (1999); Evans and Green (2006); Geeraerts (2006); Kövecses (2010); Csábi (2014) and Galal (2014). The adapted (30) DEATH CMs are presented below (Hwayed, 2022:63):DEATH IS (A JOURNEY OF) DEPARTURE; DEATH IS THE END OF THE JOURMEY; DEATH IS (GOING TO) A FINAL DESTINATON; HUMAN DEATH IS THE DEATH OF A PLANT; DEATH IS REAPER; DEATH IS A DESTROYER; DEATH IS A DEVOURER; DEATH IS A GLUTTON; DEATH IS A CONQUEROR; DEATH IS A TYRANT; DEATH IS AN ADVERSARY; DEATH IS SURRENDER AND SUBMISSION; DEATH IS PAYING A DEBT; DEATH IS NONVALUABLE; DEATH IS A SUMMONER; DEATH IS THIEF; DEATH IS LOSS (OF FLUID); DEATH IS REGROUPING AND JOINING; DEATH IS LIFE ; DEATH IS (BEING) OUT OF HERE ; DEATH IS A BETTER LOCATION; DEATH IS REST; DEATH IS SLEEP ; DEATH IS NIGHT ; DEATH IS DARK(NESS) ; DEATH IS COLD(NESS); DEATH IS WINTER; DEATH IS DOWN; DEATH IS BUSINESS FAILURE; DEATH IS DISABLEMENT.

2. About the poet and poem

Abd Al-Razzaq Abd Al-Wahid is one of the most prominent Iraqi and Arab poets in the modern age. In Baghdad he was born in 1930 and when he was two and a half his family had left to Maysan, Al-Amarah where he spent his childhood. There he was very influenced by the religious rituals concerning Karbala incident. After that, the family came back to Baghdad where he completed his education. Abd Al-Wahid had worked first as a teacher and then held different administrative positions in Iraqi academic and cultural institutions. His poetry is characterized by its beautiful eloquence and delicate style. Abd Al-Wahid started publishing his poems in 1945. Until his death in 2015, he wrote nearly 42 poetic collections and 10 of them are written specifically for children. Most of his work has been translated into different languages like English, French, German, Russian, etc. He is known by his great love and belonging to Iraq. He was very proud of his Iraqi identity, culture and history. This Iraqi poet was granted many national and international awards for his remarkable poetry (https://doc.aljazeera.net, https://m.wikidate.org/wiki/ Q6813168 and Abd al-Wahid and Abd al-Wahid, 2018). Abd al-Wahid's poem "في رحاب الحسين " (In Al-Hussein's Spaciousness) that consists of 69 verses was read publically in 1995. It is considered one among the best poems written about Al-Hussein's martyrdom. Also, it has remarkable importance because of its poet's religion; he is Sabian (المنشداوي, 2022). It is a sentimental poem filling with real passion driven from the rituals of the Iraqi South where the poet spent his childhood. The poem is about Karbala (or Ataf) incident. The poet describes himself as a needy and heart-broken so he addresses Al-Hussein (PBUH) asking for a refuge in his spaciousness. He mentions Al-Hussein's sister- Lady Zainab (PBUH)- and states her brevity when her brothers and nephews were killed. Also, there is a reference to Al-Hussein's brother-Al-Abbas and Ali bin Abi-Talab's courage(PBUT) (their father). Abd Al-Wahid complains of the coward people who betrayed Al-Hussein (PBUH) in Karbala. Explicitly, he compares Iraqi situation in the 1990s under the severe blockage to this incident. Abd al-Wahid criticizes Arab countries that had no noble action towards Iraqi people's suffering (القاصد, ٢٠٢٠).

3. Methodology and procedures

The present study adopts CMT proposed by Lakoff and Johnson (1980) and developed by Johnson (1987) and Kövecses (2010). This is the most common and important analytical tool in cognitive stylistics. The theory is applied to Abd Al-Wahid's poem 'In Al-Hussein's Spaciousness'. Throughout all ages, this poem is considered an interesting and vivid masterpiece in the poetry addressing Al-Hussein's martyrdom. The importance of the poem in addressing this religious incident calls the researcher to study it cognitive stylistically. To be specific, the study investigates the metaphorical conceptualization of DEATH in this poem. The expression 'death' (الموت) occurs explicitly for (8) times -(7) times as a noun and only (1) as a verb. Hence, all are analyzed in regard to CMT and in comparison with the DEATH CMs presented in (1.3) above which are for analytical

purposes considered as the source DEATH CMs. The potential CMs reflected in each expression are identified and the relativity of conceptualization is specified. The CMs are classified into two categories:

1. Non-conversed DEATH CMs: These CMs correspond to the adapted source DEATH CMs under study. Their metaphorical conceptualization is preserved as it is commonly and universally known.

2. Conversed DEATH CMs: The metaphorical conceptualization of a source DEATH CM is conversed creatively to suit with the context of the poem particularly Al-Hussein's personality (PBUH) and his martyrdom in Karbala. The adverb 'NOT' is used to indicate this meaning conversion. And this mainly an evidence of the relativity of the metaphorical conceptualization.

4. Analysis and discussion of the results

In this section the eight quotes including the death expressions found in the selected poem are specified and analysed according to the CMT. On the base of the source DEATH CMs adapted in this study and presented in (1.3), one or more potential DEATH CMs are identified for each death expression and classified in the two categories: conversed CMs and non-conversed CM. Then, their metaphorical conceptualizations are discussed.

4.1 Datum (1)

Verily, you said to the self this is your way. In where face death for being safe.	لقد قلتَ للنفس هذا طريقُكِ لاقِي بِهِ الموتَ كي تَسلَمي

This datum represents verse 9 in the poem. The poet depicts death as an enemy that stands in Al-Hussein's way of safety. Generally, death is an inevitable end that every creature has to encounter. It is conceptualized as a blockage which must be removed to go ahead safely. In other words, it is viewed an obstacle that attempts to hurt Al-Hussein (PBUH). Therefore, Al-Hussein (PBUH) decided valorously to face this enemy addressing himself that the only way for safety is the confrontation. The following DEATH CMs can be deducted from this verse:

I. Non-conversed DEATH CMs

1.DEATH IS AN ADVERSARY: This is a very explicit non-conversed CM in datum (1). Death is conceptualized as an adversary/ enemy that must be faced bravely for either winning martyrdom and being immortalized safely and happily in Paradise (there) or living here impeccable of any negative attributes as being coward or fearful of death. These attributes entirely do not suit Al-Hussein's personality and status. On the base of this CM, the CMs: DEATH IS A CONQUEROR and DEATH IS A TYRANT can be applicable.

2.DEATH IS A THEIF: DEATH is conceptualized as a thief that steals precious things. In this context, death attempts to steal safety, security, peace and then all life. It must be faced and defeated for getting these living necessities in both this worldly life or there in Paradise. It does not matter if it is a physical or spiritual living. In the same vain, the CMs: DEATH IS A DEVOURER, DEATH IS A GLUTTON and DEATH IS REAPER can have senses in this datum.

3.DEATH IS LIFE: This CM is inferred on the idea the facing valorously death which is an adversary and defeated it means winning martyrdom and in turn being immortal in this life (spiritually) and afterlife. Therefore, Al-Hussein (PBUH) is the lord of martyrs in paradise where peace and rest forever. Accordingly, the CMs: DEATH IS PEACE and DEATH IS REST perfectly suit this context.

II. Conversed DEATH CMs

1. DEATH IS <u>NOT</u> THE END OF THE JOURNEY: This CM comes in contrast with the very well-known source CM: DEATH IS THE END OF THE JOURNEY. Here, death is only one station in the path of immortal life; it must be passed to go on in pride and dignity.

2. DEATH IS <u>NOT</u> (GOING TO) A FINAL DESTINATION: This CM is the conversed of the source CM: DEATH IS (GOING TO) A FINAL DESTINATON. In this datum, death can be conceptualized as the start or the gate of the safe, supreme and noble destination, i.e., Paradise.

4.2 Datum (2)

And you fought and death was braided tightly So for the soul there was no hole to exit.	وخُضْتَ وقد ضُفِرَ الموتُ ضَفْراً فَما فيهِ للرّوح مِن مَخْرَم

In datum (2) which represents verse (10) in the poem, the poet depicts the severe battle between Al-Hussein (PBUH) and death. Al-Hussein (PBUH) bravely overcame DEATH which is metaphorically compared to hair that is braided so tightly. Then, it is personalized as a living entity having a soul and was twisted by Al-Hussein's strong fist to the extent that its soul is blocked and had not any exit (or hole) to get out. Here appears Al-

Hussein's super strength compared to his rival's coward and weakness. On this ground, the following non-conversed and conversed CMs can be stated:

I. Non-conversed DEATH CMs

1. DEATH IS SURRENDER AND SUBMISSION: This CM indicates that in this fierce battle with Al-Hussein (PBUH), death cannot resist this great and brave man so it gave up. It appeared very weak and lost all its power and dignity.

2. DEATH IS DISABLED: Here, death (or its soul) was blocked severely by Al-Hussein's fist. It was completely disabled to resist or escape because it was strangled tightly to the extent that its soul was stifled and tried to escape but uselessly. This CM is derived from the source CM: DISABLEMENT IS DEATH.

3. DEATH IS NONVALUABLE: The loss of power and dignity makes things valueless. Death became disabled in Al-Hussein's fist indicating its weakness. It was nothing against Al-Hussein's supreme personality. This CM enforces the applicability of the source CM: DEATH IS DOWN death was under Al-Hussein's control.

4. DEATH IS LOSS: Death itself lost its power and dignity; it became nothing. This means metaphorically the loss of its status as a dreadful and cruel entity.

II. Conversed DEATH CMs

DEATH IS <u>NOT</u> A DESTROYER: This CM is in contrast with the source CM: DEATH IS A DESTROYER. Here, death was destroyed and crushed severely by Al-Hussein's fist so it lost power and its horrific existence. It could not resist Al-Hussein (PBUH). Accordingly, all CMs showing death dreadfulness are conversed as in: DEATH IS <u>NOT</u> A DEVOURER and DEATH IS <u>NOT</u> A GLUTTON.

4.3 Datum (3): Verses 11-12

| It did not surround you, but You did surround it in a very tight choke Of the refusal and great dignity. Till you sighted and till it became blind. | وَما دارَ حَولَكَ بَل أنتَ دُرتَ على المَوتِ في زَرَدٍ مُحكَمِ من الرَّفْضِ ، والكبرياءِ العظيمةِ حتى بَصُرتَ ، وحتى عَمِي |

This datum includes (11 and 12) verses. The poet addresses Al-Hussein (PBUH) saying that death could never surround and overcome you, but you who surrounded it in a very tight fist of persistence and great dignity. This humiliated the dreadful DEATH. The battle continued until the defeat and death lost itself. After his triumph, Al-Hussein (PBUH) sighted his supreme position in Paradise referred by seeing LIGHT. In contrast, DEATH is described as becoming blind referring to DARKNESS and DOWN. The poet depicts the end of the battle in a wonderful poetic contrast: LIGHT representing martyrdom versus DARKNESS representing defeat and humiliation. Accordingly, the following DEATH CMs can be introduced:

I. Non-conversed DEATH CMs

1. DEATH IS LOSS (OF SIGHT): This CM is derived from the source CM: DEATH IS LOSS (OF FLOUD). It represents the loss of power, dignity and dreadful status and all indicate the defeat and humiliation. This can lead to introduce the new CM: DEATH IS BLIND.

2. DEATH IS DARKNESS: Generally, darkness is a reference of blindness- a blind person lives in darkness. Both blindness and darkness are correlated concepts or situations. Accordingly, the CM: DEATH IS NIGHT can be applicable in this context since darkness represents night and vice versa.

3. DEATH IS NONVALUABLE: DEATH became powerless when it was strangled tightly by Al-Hussein's fist. As a result, DEATH was offended and defeated so it became nothing or valueless.

4. DEATH IS DOWN: This CM is suitable on the base of the above CMs. Death has an inferior status compared to Al-Hussein's persistence and supremacy.

5. DEATH IS SURRENDER AND SUBMISSION: This CM indicates that death was subjugated by Al-Hussein (PBUH). It was controlled and powerless so it had no way except giving up.

II. Conversed DEATH CMs

All DEATH CMs expressing the power and authority of death are conversed in this datum; these CMs are: DEATH IS <u>NOT</u> REAPER; DEATH IS <u>NOT</u> A DESTROYER; DEATH IS <u>NOT</u> DEVOURER; DEATH IS <u>NOT</u> A GLUTTON; and DEATH IS <u>NOT</u> A CONQUEROR. Plus, the following CMs can be derived and perfectly suit this context: DEATH IS DEFEATABLE and DEATH IS WEAK.

4.4 Datum (4)

| It unintentionally touched you, so it died and made you a star of the stars. | فَمَسَّكَ من دون قَصدٍ فَمات وأبقاكَ نجماً من الأنّجُمِ ! |

In this datum which represents verse (13), the poet visualizes death's reaction in the battle against Al-Hussein (PBUH). Death was very frightened, timid and hesitated because it knew truly its rival's supreme status. Death could not face directly but unintentionally touched Al-Hussein (PBUH). Physically, death's touch was the cause of martyrdom; it killed Al-Hussein body, but not his spirit that has been immortalized in heaven and earth.

I. Non-conversed DEATH CMs

DEATH IS DOWN: This CM is obviously presented in the verse. Metaphorically, death makes Al-Hussein (PBUH) one of the brightest stars. This is the martyrdom. He has become UP as a brightening star in Heaven (as well as his brother Al-Hasan PBUH). This was stated by Prophet Muhammad ﷺ Who said: " الْحَسَنُ وَالْحُسَيْنُ سَيِّدَا شَبَابِ أَهْلِ الْجَنَّةِ وَأَبُوهُمَا خَيْرٌ مِنْهُمَا" "Hasan and Husain will be the leaders of the youth of Paradise, and their father is better than them."(https://sunnah.com/ibnmajah:188 cited from Sunnah.com). In contrast, death became DOWN. This indicates that death was killed because of this unintentional touch. The CM: DEATH IS MORTAL suits the situation and is proven in Islamic teachings. Thus, two CMs concerning martyrdom can be presented: MARTYRDOM IS UP and MARTYRDOM IS LIFE. The latter is clearly stated in the Glorious Qur'an, as in:

وَلَا تَحْسَبَنَّ ٱلَّذِينَ قُتِلُواْ فِي سَبِيلِ ٱللَّهِ أَمْوَٰتَاۢ بَلْ أَحْيَآءٌ عِندَ رَبِّهِمْ يُرْزَقُونَ)( ] آل عمران: ١٦٩[

"Think not of those who are slain in Allah's way as dead. Nay, they live, finding their sustenance in the presence of their Lord." (Surah 3: Al 'Imran: 169 in Yusuf Ali, 2001:172).

II. Conversed DEATH CMs

All the source DEATH CMs expressing power and authority are conversed. Death is depicted as COWARD because it was hesitated, timid and afraid of facing Al-Hussein (PBUH) so unintentionally its touch was. Hence, the CM: DEATH IS COWARD can be possible. This was in contrast with what is known about it or the stereotypical image of DEATH. That is, all creatures are frightened and terrified when death comes. This assures the conversion of all CMs mentioned in datum (3) above.

4.5 Datum (5)

To Doomsday, there will be the question; Is death in its ambiguous shape The inevitable destiny that is irresistible, Or is it a servant of the inevitable destiny?	ليوم القيامةِ يَبقى السؤال هل الموتُ في شَكلِهِ المُبْهَم هوَ القَدَرُ المُبْرَمُ اللايُرَدّ أم خادمُ القَدَرِ المُبْرَمِ ؟ !

This datum represents verses (14-15) includes an enquiry about the universal identification of death. It has an explicit vivid alternative question; is the ambiguous-shaped of death the irresistibly inevitable destiny or a mere servant of the inevitable destiny? The first alternative is the most well-known identification of death- all creatures are to face death. In contrast, the second is the extraordinary sense of death which is depicted uniquely by the poet. Here, the inevitable destiny of death may refer to Al-Hussein (PBUH); death was only the obedient servant that came to do what was commanded- granting Al-Hussein (PBUH) martyrdom to actualize his Grandmother Muhammad's prophecy; he will be the master of the youth of Paradise. Accordingly, the following CMs concerning DEATH in this datum are below:

I. Non-conversed DEATH CMs

1. DEATH IS DOWN: On the base of the second alternative of the poet's question, this CM is inferred due to the explicit description of death as 'a servant'. Also, implicitly it is due to what Prophet Muhammad ﷺ stated above, that is, Al-Hussein (PBUH) will be a master of youth of Paradise. Certainly, a servant is in DOWN status, while the master is always UP.

2. DEATH IS SURRENDER AND SUBMISSION: The main characteristics of a servant are surrendering and submission to his master's commands and desires. This CM is related to the second alternative of the poet's question. Thus, it is subjugated so DEATH IS WEAK can be workable here since always a master has the power and authority, whereas the servant is under control.

3. According to the first alternative of the poet's question, some of source DEATH CMs can be applicable in this context. There are: DEATH IS REAPER; DEATH IS A DESTROYER; DEATH IS DEVOURER; DEATH IS A GLUTTON; and DEATH IS A CONQUEROR. In addition, these CMs can suit the second alternative because death as a servant is commanded to metaphorically reap, destroy, devour, glutton, and conquer people's souls or lives.

4. DEATH IS NONVALUABLE: In comparison with a master, death as a servant is valueless since it has no authority or power. This conceptual interpretation is related to the second alternative of the poet's question.

5. DEATH IS LOSS: Being under others' control means the loss of authority, willing and freedom. According to the second alternative, death is only to obey and carry out all its master's commands. It has no right to say no.

II. Conversed DEATH CMs

In regard to the second alternative question, all the CMs that show death power and cruelty can be conversely conceptualized. **4.6 Datum (6): Verse 19**

You chose your death with steady upraised forehead. And you never turned around and you never regretted.	بل اخترتَ موتَكَ صَلَّتَ الجبين ولم تَتَلَفَّتْ ، ولم تَندَمِ

This datum represents verse (19). By the clause 'اخترتَ موتَكَ' (You chose your death), the poet creatively correlates what happened to Al-Hussein (PBUH) with that happened to his Grandmother-Prophet Muhammad ﷺ as well as other prophets. At his last disease the Prophet was given the option to die or stay in this life. The prophet ﷺ said: " إِنَّهُ لَمْ يُقْبَضْ نَبِيٌّ حَتَّى يَرَى مَقْعَدَهُ مِنَ الْجَنَّةِ، ثُمَّ يُخَيَّرَ " "No soul of a prophet is captured till he is shown his place in Paradise and then he is given the option" (https://sunnah.com/sahihal-bukhari: 4463 cited from Sunnah.com). Concerning the DEATH CMs, some can be presented below:

I. Non-conversed DEATH CMs

1. DEATH IS (A JOURNEY OF) DEPARTURE: This CM is conceptualized mainly through the image when Al-Hussein (PBUH) chose the path of death with no hesitation or regret. For him this is the path to Paradise that is the house of immortality, happiness and security. He was sure of his decision so he never turned around to what he had left behind in this life which is the house of mortality.

2. DEATH IS THE END OF THE JOURNEY: The natural end of this life is death so it is inevitable. This CM is correlated to the CM: LIFE IS A JOURNEY. Therefore, Al-Hussein chose bravely to end his life journey to be in Paradise. In regard to this source CM, the source CM: DEATH IS (GOING TO) A FINAL DESTINATON reflects the same conceptualization.

3. DEATH IS REGROUPING AND JOINING: After death Al-Hussein (PBUH) will be with Allah and will join his Grandmother Muhammad ﷺ, his parents (PBUT) and other righteous people who are in Paradise. This CM is deduced due to Prophet Muhammad's last words ﷺ when He was on his death bed. He said " اللَّهُمَّ اغْفِرْ لِي وَأَلْحِقْنِي بِالرَّفِيقِ الأَعْلَى " "O Allah, forgive me and let me meet the exalted companions (i.e., those who occupy high position in Paradise)." (https://sunnah.com/ibnmajah:1619 cited from Sunnah.com) or as stated in Sahih al-Bukhari " اللَّهُمَّ الرَّفِيقَ الأَعْلَى " "(O Allah! with the highest companions." (https://sunnah.com/ sahih-albukhari:4464 cited from Sunnah.com).

4. DEATH IS LIFE; DEATH IS A BETTER LOCATION and DEATH IS REST: Death is only a short interval and then it is Paradise - the house of immortality. These CMs are perfectly workable here since there will be no sorrow or suffering. Paradise is a better, peaceful location to have a new life and join all the beloveds.

5. DEATH IS HERE: As stated above that Paradise is the house of immortality. There will be no death there compared to this worldly mortal life.

6. DEATH IS DOWN: Paradise is in heaven so it is conceptualized UP. In contrast, death is regarded to be down. Therefore, the source CM: DEATH IS DOWN is very suitable in this context.

7. DEATH IS NONVALUABLE: Death is nothing and worthless so there is no reason to fear it as Al-Hussein (PBUH) proved. He chose it fearlessly because he was completely sure of the highest status he will be after death; it is Paradise.

II. Conversed DEATH CMs

In this verse death was chosen by Al-Hussein (PBUH) with no fear or hesitation. On this ground, any CM expressing the cruelty and frightening of death can be conversely conceptualized. **4.7 Datum (7)**

It recognized the voice… the prophecy voice When he threw himself upon his death.	فأدرَكَت الصّوت..صوتَ النّبوّةِ وهو على موتِهِ يَرتَمي

In this datum representing verse (41), there is an explicit image of Al-Hussein's courage and high status compared to death. The poet wonderfully depicts the final moment of the battle. When the voice of prophecy was heard declaring the winner of Paradise and joining its righteous residents, Al-Hussein (PBUH) ended the battle by throwing willingly himself upon his rival-death. He was very sure of winning the martyrdom and then Paradise. Here are the DEATH CMs deduced in this datum.

I. Non-conversed DEATH CMs

1. DEATH IS DOWN: In comparison with Al-Hussein's status, death was down. This was the end of the battle. This CM is conceptualized explicitly through the clause " على موتِهِ يَرتَمي " (He threw himself upon his death). He pounced upon death unlike the normal situation with ordinary people.

2. DEATH IS REGROUPING AND JOINING: This CM is deduced depending on the recognition the prophecy voice " صوتَ النّبوّةِ " in that time. It indicates the Prophet Muhammad's call to his daughter's son to join Him in Paradise where His family (PBUT) and righteous companions will be.

3. DEATH IS THE END OF THE JOURNEY: Always death ends life; it is the final station in this life journey. The difference in Al-Hussein's incident is that he himself chose to end this journey and start his heavenly journey to Paradise. No human has had like this noble end along all ages; it is the noble martyrdom that will have been remembered to Doomsday. Here, the source CM: DEATH IS (GOING TO) A FINAL DESTINATON is very applicable.

4. DEATH IS SURRENDER AND SUBMISSION: Al-Hussein (PBUH) could subjugate death so it lost its power and prestige in this confrontation.

5. DEATH IS NONVALUABLE: Compared to Paradise, death has no value. Therefore, Al-Hussein (PBUH) chose and faced it with no fear or hesitation.

II. Conversed DEATH CMs

It can be stated that any DEATH CM that shows the power and horror of death are conversed when it became down-under Al-Hussein's control. **4.8 Datum (8)**

Dignity situates among his rips And he shouted at his death: Come in!	فَضَجَّتْ بِأضْلُعِهِ الكِبرياء وصاحَ على موتِهِ : أقدِم !

This datum represents verse (58). The poet depicts vividly Al-Hussein's feelings of anger and refusal of evil, oppression, persecution, submission, and tyranny in this life. He could not stand these things so he raged and shouted at death to come in and put an end to this unjust life. The clause "صاحَ" (he shouted at) indicates obviously Al-Hussein's supreme status. The situation is like a master who shouted at his servant and gave an order "أقدِم" (come in). The poet perfectly shows who is Al-Hussein (PBUH)- he is the prophecy descendant. Even with death he has the right to give orders, whereas death has the right to end the lives of ordinary people and they all must be obedient and subjugated to death. Accordingly, this datum is thematically connected to datum (5) verse (15).

I. Non-conversed DEATH CMs

1. DEATH IS DOWN: Death was in a lower status compared to Al-Hussein (PBUH). It was like a servant that was shouted at to come and carry out its master's order.

2. DEATH IS SURRENDER AND SUBMISSION: As a servant, death must show submission and obedience to its master. It had no power or authority and no right to object the orders.

3. DEATH IS NONVALUABLE: On the base of the above two CMs, death with no authority and power is valueless. In Al-Hussein's incident it lost all its dignity and status normally known by all creatures.

4. DEATH IS THE END OF THE JOURMEY: LIFE IS JOURNEY is the most common metaphorization of life. When this life or journey fills with evil, oppression, persecution, etc. it is better to be ended; and death is created to do that. Al-Hussein (PBUH) himself decided to end this journey so he shouted at death to do its job and end this undesirable journey.

II. Conversed DEATH CMs

The CM: DEATH IS <u>NOT</u> A SUMMONER is identified as a conversed CM in this datum. In this particular context death was summoned by Al-Hussein (PBUH). It was shouted at to come in for carrying out its duty, i.e., ending this unfair and oppressed life. Normally, death itself summons ordinary people not vice versa.

5. Discussion of the Findings

The discussion of the findings arrived at in the above cognitive stylistic analysis is presented in the following points:

1. **The non-conversed DEATH CMs**: The statistical analysis shows that only (24) CMs are identified in the eight data and the total number of their occurrences are (51, 100%). This number depends mainly on the contextual information of each datum plus the reader's background (who is the researcher herself). The total number is distributed as follows: both data 1 and 6 have the most frequent number of this type of CMs. Each one has (10) DEATH CMs. This indicates that their contextual information is very fertile and the poet's informational background of Islam is very abundant though he is not Muslim. Datum 5 comes next exposing (9) CMs, while both data 3 and 7 include (6) CMs for each one. On the other hand, each of data 2 and 8 has

only (4) CMs. Finally, datum 2 has the least number of the non-conversed DEATH CMs; it is only (2) CMs. This poverty indicates the limitation of contextual information of this datum. All these statistics are shown in table (1) below.Table (1) The Frequencies and percentages of the non-conversed DEATH CMs in the Selected Data

Data / DEATH CMs	Datum 1	Datum 2	Datum 3	Datum 4	Datum 5	Datum 6	Datum 7	Datum 8	Total	%
DEATH IS NONVALUABLE		1	1		1	1	1	1	6	11.76
DEATH IS SURRENDER AND SUBMISSION		1	1	1	1		1	1	6	11.76
DEATH IS DOWN			1	1	1	1	1	1	6	11.76
DEATH IS LOSS		1	1		1				3	5.90
DEATH IS THE END OF THE JOURMEY						1	1	1	3	5.90
DEATH IS (GOING TO) A FINTAL DESTINATON						1	1		2	3.92
DEATH IS REGROUPING AND JOINING						1	1		2	3.92
DEATH IS LIFE	1					1			2	3.92
DEATH IS REST	1					1			2	3.92
DEATH IS REAPER	1				1				2	3.92
DEATH IS A DEVOURER	1				1				2	3.92
DEATH IS A CONQUEROR	1				1				2	3.92
DEATH IS A GLUTTON	1				1				2	3.92
DEATH IS A TYRANT	1								1	1.96
DEATH IS THIEF	1								1	1.96
DEATH IS AN ADVERSARY	1								1	1.96
DEATH IS A DESTROYER					1				1	1.96
DEATH IS DARKNESS			1						1	1.96
DEATH IS NIGHT			1						1	1.96
DEATH IS DISABLED		1							1	1.96
DEATH IS HERE						1			1	1.96
DEATH IS (A JOURNEY OF) DEPARTURE						1			1	1.96
DEATH IS PEACE	1								1	1.96
DEATH IS A BETTER LOCATION						1			1	1.96
Total	10	4	6	2	9	10	6	4	51	100 %

Table (1) above shows that the most frequent CMs are DEATH IS NONVALUABLE, DEATH IS SURRENDER AND SUBMISSION, and DEATH IS DOWN. They have equal occurrence, i.e., each one occurs (6; 11.76%). Thus they all have the first rank. These CMs express the inferiority and humiliation of death compared to Al-Hussein's supreme status. Both DEATH IS LOSS and DEATH IS THE END OF THE JOURMEY have the second rank. Each occurs (3, 5.90%). The CM: DEATH IS LOSS indicates how death lost its power, authority, and sight while it was fighting Al-Hussein (PBUH) in Karbala incident. On the other hand, the CM: DEATH IS THE END OF THE JOURMEY expresses that death is the end of this mortal life. In other words, it ends the misery and cruel journey and it opens the door to Paradise.The statistical analysis shows that a group of (8) non-conversed DEATH CMs have the same occurrence (2, 3.92%). Therefore, this group has the third rank. The CM: DEATH IS (GOING TO) A FINTAL DESTINATON indicates that death is only a path to arrive to the final destination, which is for Al-Hussein (PBUH), Paradise. This entails the presence of the CM: DEATH IS REGROUPING AND JOINING. The CM indicates Al-Hussein's meeting and regrouping with the inhabitants of Paradise including the Prophets, his Grandfather- Prophet Muhammad ﷺ and all his purified family and righteous people. Certainly, this regrouping makes after death better, restful life. Thus, the CMs:

DEATH IS LIFE and DEATH IS REST occur here. Also, the group includes the CMs: DEATH IS REAPER, DEATH IS A DEVOURER, DEATH IS A CONQUEROR and DEATH IS A GLUTTON. All express the cruelty and power of death.Finally, a group of (11) non-conversed DEATH CMs have the final rank because each CM occurs only (1, 1.96%) in the data. It includes a collection of CMs that some shows the negative side of death and these are: DEATH IS A TYRANT, DEATH IS THIEF, DEATH IS AN ADVERSARY, DEATH IS A DESTROYER, DEATH IS DARKNESS, DEATH IS NIGHT, and DEATH IS DISABLED. In contrast, both the CM: DEATH IS HERE and DEATH IS (A JOURNEY OF) DEPARTURE shows the reality of death that it is only in this life (or earth) and it is only a journey ends at the heaven. Finally, the positive side of death appears in the CMs: DEATH IS PEACE and DEATH IS A BETTER LOCATION. This is certainly true because Heaven is a peaceful and better place for righteous people.

2. The conversed DEATH CMs: As stated previously, in 'In Al-Hussein's Spaciousness' the poet converses the conceptualization of certain source DEATH CMs to suit Al-Hussein's personality and status in fighting death. Therefore, death lost its power, cruelty and dignity in certain data. It became overcome, frightened and powerless as expressed in conversed DEATH CMs: DEATH IS NOT A DESTROYER; DEATH IS NOT A DEVOURER and DEATH IS NOT A GLUTTON. Also, in this context it was no longer known as final destination- DEATH IS NOT (GOING TO) A FINAL DESTINATON. Instead it is the first destination for the immortal life in Paradise. Accordingly, death can be viewed as Al-Hussein's journey of arrival to Paradise so DEATH IS NOT (A JOURNEY OF) DEPARTURE. Finally, in this poem death lost one of its main characteristics, that is, it summons creatures to end their lives. But in datum (8), it was summoned to end itself so that death was conceptualized as DEATH IS NOT A SUMMONER. This indicates and assures the relativity of CMs, i.e., the context which is a main basis of cognitive stylistics plays its role in generating the conceptualization. Thus, the imprint of relevance theory is quite noticeable here (See Sperber& Wilson (2002) and Wilson (2003). In the same vain, some new DEATH CMs are introduced in this analysis and all show the inferior and humiliated status of death when it was in confrontation with Al-Hussein (PBUH). These CMs are: DEATH IS BLIND; DEATH IS COWARD; DEATH IS MORTAL; DEATH IS SUBJUGATED; DEATH IS WEAK; DEATH IS BEATEN, DEATH IS OVERCOME and DEATH IS DEFEATED. This indicates that the fertility of contextual information enables and qualifies a reader to infer and create new CMs like those mentioned above.

3. **The absent source DEATH CMs**: The analysis in this study shows that some source DEATH CMs under study do not occur in the data. Or they cannot be identified and this may be mainly because the lack of contextual information or the failure of researcher's conceptualization to capture them. The identified absent source DEATH CMs are: HUMAN DEATH IS THE DEATH OF A PLANT, DEATH IS PAYING A DEBT, DEATH IS SLEEP, DEATH IS COLD(NESS), DEATH IS WINTER and DEATH IS BUSINESS FAILURE.

5. Conclusions

The stylistic cognitive analysis in this study arrives at the following conclusions:

1.The poem is very abundant of DEATH CMs since it is about Al-Hussein's martyrdom (PBUH). Therefore, it has very vivid metaphorical conceptualization of death. The poet represents death metaphorically all the times and this entails the readers to conceptualize it due to its intended representations.

2.Most DEATH CMs that are identified in the poem maintain their ordinary conceptualizations so the knowledgeable readers can catch up their meaning.

3.To be relevant to the context, some DEATH CMs are conceptually conversed by the poet. That is, some inherited characteristics of death like cruelty, dominance and power are taken out.

4.The relativity of DEATH conceptualization is proven since the most frequent DEATH CMs plus the conversed CMs reflect the absurdity (DEATH IS NONVALUABE) and inferiority (DEATH IS DOWN) of death in this confrontation between Al-Hussein (PBUH) and death.

5.The contextual information of the poem plus the reader's informational background play a noticeable role in fertilizing the number of CMs derived from each data.

6.Although the poet is not Muslim, the analysis explains that he has very deep awareness of Islamic religion, personalities, and incidents. Particularly, his informational background about Karbala incident is very fertile and accurate.

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