

الذكوة البيضاء

اسم مشتق من الذكوة وهي الجمرة الملتئبة والمراد
بالذكوات الريوات البيض الصغيرة الخبيطة بمقام أمير
المؤمنين علي بن أبي طالب عليه السلام

شبهها لضيائها وتوجهها عند شروق الشمس عليها لما فيها
موضع قبر علي بن أبي طالب عليه السلام
من الدراري المصيئة

در النجف فكأنها حجور ملتئبة وهي المرتفع من الأرض،
وهي ثلاثة مرتفعات صغيرة نتوءات بارزة في أرض الغري وقد
سميت الغري باسمها، وكلمة بيض لبروزها عن الأرض. وفي رواية
إنهما موضع خلوته أو إلها موضع عبادته وفي رواية أخرى
في رواية المفضل عن الإمام الصادق عليه السلام قال:
قلت: يا سيدي فأين يكون دار المهدى ومجمع المؤمنين؟
قال: يكون ملکه بالکوفة، و مجلس حکمه جامعها
وبيت ماله ومقسم غنائم المسلمين مسجد
السهلة وموضع خلوته **الذكوات البيض**

10

1. *Calystegia*

بيان التوقف الشيعي / دائرة البحوث والدراسات

مجلة الذكرات البيضاء

السلام عليكم ورحمة الله وبركاته

إشارة إلى كتابكم العرقم ٤٦٠ والملحق ١٢٢٧٨/٢٠٢٦٠ والحاقة بكتابها العرقم ب٢٠٢٦٩/٦٥٧٤٥/٢ في ٢٠٢٦٩/٦٥٧٤٥/٢، والمتضمن لتعديلات مجلتك التي تصرح عن طریق المذکور آعلاه، ویعد المقصول على الرقم العساري الدولي المطبوع والشهاد، موافق الفکر والذی للصلة تصرح بالملفطة الوردة في كتابها العلامة موسیقة نہجۃۃ علی لتعديلات المجلة.

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المدير العام لدائرة البحث والتطوير / وكالة
٢٠٢٢/١/٢٢

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- الصفرة.

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دَائِرَةِ الْبُحُوثِ وَالدِّرَاسَاتِ فِي دِيْوَانِ الْوَقْفِ الشَّعْبِيِّ



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الترجمة الانكليزية
أ.م.د. رايد سامي مجید

عمار موسى طاهر الموسوي
مدير عام دائرة البحوث والدراسات
رئيس التحرير
أ.د. فائز هاتو الشعري
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الذکر الحضر

مَجَلَّةُ عَلَمَيَّةٍ فِكْرِيَّةٍ فَصَلَيَّةٍ مُحَكَّمَةٍ تَصَدُّرُ عَنْ دَائِرَةِ الْبُحُوثِ وَالدِّرَاسَاتِ فِي دِيْوَانِ الْوَقْفِ الشَّعْبِيِّ



العنوان الموقعي

مجلة الذكوات البيضاء

جمهورية العراق

بغداد / باب المعظم

مقابل وزارة الصحة

الاتصالات

مدى التحدي

וּבְרִיאָה וְלִבְרִיאָה

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في دار الكتب والوثائق (١١٢٥)

٢٠٢١ لسنة

البريد الالكتروني

ایمیل

off reserch@sed.gov.iq

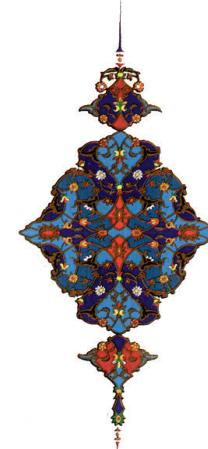
hus65in@gmail.com

دليـل المؤـلـف

- ١- أن يتسم البحث بالأصالة والجدة والقيمة العلمية والمعرفية الكبيرة وسلامة اللغة ودقة التوثيق.
- ٢- أن تحتوي الصفحة الأولى من البحث على:
 - أ. عنوان البحث باللغة العربية .
 - ب . اسم الباحث باللغة العربية، ودرجته العلمية وشهادته.
 - ت . بريد الباحث الإلكتروني.
 - ث . ملخصان: أحدهما باللغة العربية والآخر باللغة الإنكليزية.
 - ج . تدرج مفاتيح الكلمات باللغة العربية بعد الملخص العربي.
- ٣-أن يكون مطبوعاً على الحاسوب بنظام (Word office CD) على شكل ملف واحد فقط (أي لا يجيز البحث بأكثر من ملف على القرص) وترتُّد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وُجِدَت، في مكانها من البحث، على أن تكون صالحَةً من الناحية الفنية للطباعة.
- ٤-أن لا يزيد عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A4) .
٥. يلتزم الباحث في ترتيب وتنسيق المصادر على الصيغة **APA**
- ٦-أن يلتزم الباحث بدفع أجور النشر المحددة البالغة (٧٥,٠٠٠) خمسة وسبعين ألف دينار عراقي، أو ما يعادلها بالعملات الأجنبية.
- ٧-أن يكون البحث خالياً من الأخطاء اللغوية والحووية والإملائية.
- ٨-أن يلتزم الباحث بالخطوط وأحجامها على النحو الآتي:
 - أ. اللغة العربية: نوع الخط (Arabic Simplified) وحجم الخط (١٤) للمن.
 - ب . اللغة الإنكليزية: نوع الخط (Times New Roman) (١٦) عناوين البحث (١٦). وملخصات (١٢)
- ٩-أن تكون هواش الباحث بالنظام الإلكتروني(تعليقات ختامية) في نهاية البحث. بحجم (١٢) .
- ١٠- تكون مسافة الحواشي الجانبيّة (٢,٥٤) سـم، والمـسـافـةـ بـيـنـ الأـسـطـرـ (١) .
- ١١-في حال استعمال برنامج مصحف المدينة للآيات القرآنية يتحمل الباحث ظهور هذه الآيات المباركة بالشكل الصحيح من عدمه، لذا يفضل النسخ من المصحف الإلكتروني المتوافر على شبكة الانترنت.
- ١٢-يبلغ الباحث بقرار صلاحية النشر أو عدمها في مدة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير.
- ١٣-يلتزم الباحث بإجراء تعديلات المحكمين على بحثه وفق التقارير المرسلة إليه وموافقة المجلة بنسخة معدّلة في مدة لا تتجاوز (١٥) خمسة عشر يوماً.
- ١٤-لا يحق للباحث المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ النشر.
- ١٥-لاتعدد الباحث إلى أصحابها سواء قبلت أم لم تقبل.
- ١٦- تكون مصادر البحث وهوامشه في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
- ١٧-يخضع البحث للتقديم السري من ثلاثة خبراء ليبيان صلاحيته للنشر.
- ١٨-يشترط على طلبة الدراسات العليا فضلاً عن الشروط السابقة جلب ما يثبت موافقة الأستاذ المشرف على البحث وفق النموذج المعتمد في المجلة.
- ١٩-يحصل الباحث على مستل واحد لبحثه، ونسخة من المجلة، وإذا رغب في الحصول على نسخة أخرى فعليه شراؤها بسعر (١٥) ألف دينار.
- ٢٠-تعبر الأبحاث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
- ٢١-ترسل البحوث إلى مقر المجلة - دائرة البحوث والدراسات في ديوان الوقف الشيعي بغداد - باب المعظم) أو البريد الإلكتروني: off reserch@sed.gov.iq (hus65in@Gmail.com) بعد دفع الأجر في مقر المجلة
- ٢٢-لا تلتزم المجلة بنشر البحوث التي تُخلُّ بشرطٍ من هذه الشروط .

مَحَلَّةُ عَلَمِيَّةٌ فَكَرِيَّةٌ فَصَلِيَّةٌ مُحْكَمَةٌ تَصْدُرُ عَنْ دَائِرَةِ الْبُحُوثِ وَالدِّرَاسَاتِ فِي ذِيْوَانِ الْوَقْتِ الشَّيْعِيِّ
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فصلية محكمة تُعنى بالبحوث والدراسات العلمية والإنسانية والفكريّة



Unifying Intangible Realities Conceptual Metaphor Theory in Laila al-Othman's “Almuhakama” The Trial

Dr. Ayaad M. Abood
Basrah and Arabian Gulf Studies
.Centre
The University of Basrah, Iraq

This study employed Conceptual Metaphor Theory (CMT) within the framework of cognitive linguistics to analyze Laila al-Othman's *The Trial... A Fragment of Reality's Biography*. By conducting a qualitative discourse analysis, the research elucidated how al-Othman strategically utilized metaphors to transform abstract experiences—such as emotional life, creativity, time, social relations, aspirations, environments, and conflict—into vivid, personified forces that enhanced narrative depth and reader engagement. The analysis revealed that these metaphorical constructs not only embellished the text but also established a cohesive conceptual framework that shaped collective understanding of complex human conditions. This research contributed to CMT by extending its application to Middle Eastern literature, highlighting both the universality and cultural specificity of metaphorical thought. Additionally, the study underscored the interplay between language, cognition, and culture, demonstrating how metaphors bridged individual emotional states with broader societal narratives. Limitations included the focus on a single literary work and the interpretive nature of metaphor analysis. Future research should explore a wider range of Middle Eastern texts and adopt interdisciplinary methodologies to further advance the field.

Keywords: Conceptual Metaphor Theory (CMT), Cognitive Linguistics, Discourse Analysis, Metaphorical Constructs, Middle Eastern Literature.

المستخلص:

استخدمت هذه الدراسة نظرية الاستعارة المفهومية (CMT) ضمن إطار اللسانيات المعرفية لتحليل رواية المحكمة... مقطع من سيرة الواقع للكاتبة ليلي العثمان. ومن خلال تحليل نوعي للخطاب، سلط البحث الضوء على الكيفية التي استخدمت بها العثمان الاستعارات بشكل استراتيجي لتحويل التجارب المجردة—مثل الحياة العاطفية، والإبداع، والوقت، والعلاقات الاجتماعية، والطموحات، والبيئة، والصراع—إلى قوى مجسدة نابضة بالحياة، مما أضافي عمقاً سرديًّا وجاذبية أكبر على النص.

وقد كشف التحليل أن هذه البنية الاستعارية لم تكن مجرد أدوات تزيينية، بل شكلت إطاراً مفهومياً مترابطاً ساعد على تشكيل فهم جماعي للظروف الإنسانية المعقدة. وأسهمت هذا البحث في تطوير نظرية الاستعارة المفهومية من خلال توسيع نطاق تطبيقها لتشمل الأدب العربي الحديث، مبرزاً في الوقت ذاته الطابع العالمي والخصوصية الثقافية للفكر الاستعاري.

كما شددت الدراسة على التفاعل المتبادل بين اللغة والإدراك والثقافة، مبينة كيف أن الاستعارات تجسر الفجوة بين الحالات الشعرية الفردية والسرديات الجماعية الأوسع.

ومن بين القيود التي رفقت هذه الدراسة تركيزها على عمل أدي واحد، والطابع التأويلي لتحليل الاستعارات، ويوصى في المستقبل بتوسيع نطاق البحث ليشمل مجموعة أوسع من النصوص الأدبية في الشرق الأوسط، واعتماد مناهج متعددة للتخصصات لتعزيز الفهم في هذا المجال.

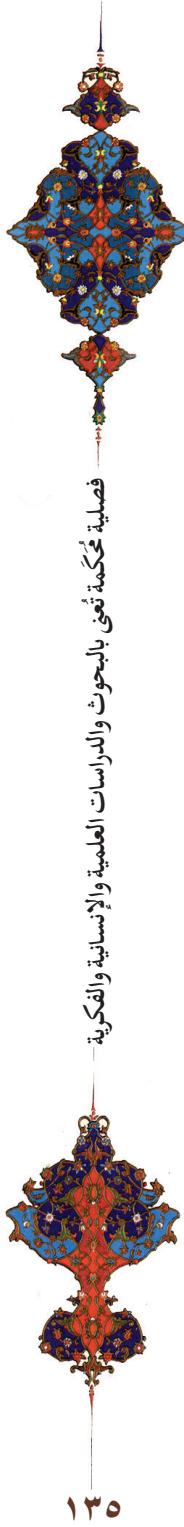
الكلمات المفتاحية: نظرية الاستعارة المفهومية (CMT)، اللسانيات المعرفية، تحليل الخطاب، البُنى الاستعاراتية، الأدب الشرقي أوسطي.

1. Introduction:

Metaphors were fundamental to human cognition, shaping conceptual frameworks and guiding how individuals interpreted abstract phenomena (Lakoff & Johnson, 1980). In literature, metaphors transcended stylistic ornamentation, forging deep connections among narrative structure, character development, and thematic expression. Laila al-Othman's *The Trial...* A *Fragment of Reality's Biography* epitomized this dynamic by transforming intangible experiences---such as emotional turbulence, creative struggle, and social tension---into vividly personified forces. Grounded in Conceptual Metaphor Theory (CMT), this study investigated al-Othman's metaphorical landscapes to illuminate how embodied cognition animated and unified diverse human experiences.

CMT posited that metaphors arose from bodily interactions with the physical world, thereby shaping the ways individuals conceptualized abstract concepts (Lakoff & Johnson, 1999). This perspective had proven especially fruitful in literary analysis, where metaphorical constructs revealed underlying cognitive structures that informed an author's linguistic and thematic choices (Forceville, 2018). While previous research on CMT had enriched understandings of Western literary traditions, its application to Middle Eastern narratives remained comparatively underexplored. Al-Othman's work, laden with culturally embedded metaphors, thus offered a valuable context for extending CMT's relevance and for illustrating how metaphorical cognition interacted with diverse socio-cultural milieus.

Methodologically, the study employed qualitative discourse analysis and selected elements of critical discourse analysis (Fairclough, 1995) to systematically identify and interpret key metaphors in the text. Integrating insights from Kövecses (2005) and Charteris-Black (2004), it situated metaphor as both a cognitive and cultural mechanism that both reflected and



contested societal norms. By examining metaphorical frames such as DEATH IS AN ENEMY, TIME IS A THIEF, and REPRESSION IS PRESSURE, this research demonstrated how al-Othman's narrative infused abstract concepts with tangible, dynamic qualities that heightened reader engagement and deepened emotional resonance.

Findings revealed that these metaphorical constructs not only enhanced literary aesthetics but also fostered collective empathy by unifying individual and social realities. The study thus underscored the potential of CMT to elucidate the cultural and cognitive underpinnings of literary metaphors in non-Western contexts. Although the focus on a single novel limited broad generalization, future inquiries could expand this framework by incorporating multiple texts, quantitative analyses, and cross-cultural comparisons, thereby refining understanding of metaphor's role in shaping thought, discourse, and narrative form. Ultimately, al-Othman's novel exemplified how conceptual metaphors served as cognitive bridges between the abstract and the concrete, reinforcing their centrality in both literary artistry and human cognition.

2. Literature Review:

Cognitive linguistics reconceptualized language as inextricably linked to cognitive processes and embodied experiences (Lakoff & Johnson, 1980). Central to this paradigm was Conceptual Metaphor Theory (CMT), which maintained that metaphors were deeply rooted in thought, shaping perception and interaction (Lakoff & Johnson, 1980; Lakoff, 1993). Embodiment theory underscored how bodily experiences anchored abstract cognition (Barsalou, 1999), exemplified in diverse metaphorical domains including emotion, time, and social relations (Kövecses, 2005). Forceville (2018) extended these insights to multimodal dimensions, illustrating how metaphors operated across linguistic, visual, and gestural platforms.

Within literary studies, CMT's interdisciplinary utility had proven valuable for revealing thematic depth and psychological complexity (Charteris-Black, 2004). Fairclough's (1995) critical discourse analysis further enhanced this lens by examining how metaphors reflected and contested socio-cultural norms.

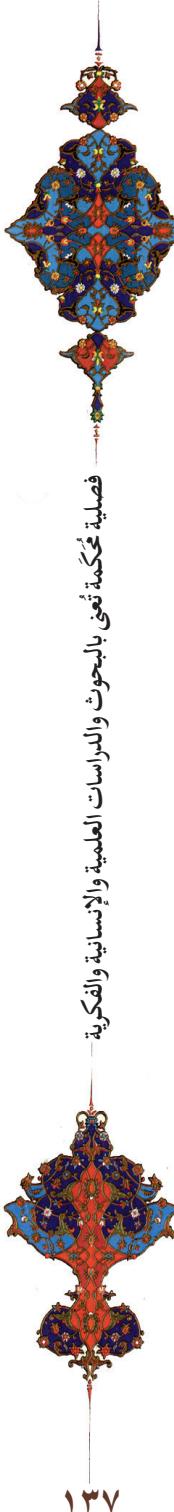
Nonetheless, Middle Eastern literature remained underrepresented in CMT research (Steen & Colston, 2010), despite its rich metaphorical tapestries that intertwined cultural, historical, and political contexts. Moreover, existing scholarship often prioritized verbal metaphors, overlooking visual and symbolic forms prevalent in regional narratives.

By applying CMT to Laila al-Othman's *The Trial... A Fragment of Reality's Biography*, this study addressed these gaps, illuminating metaphors' role in shaping collective consciousness within a Middle Eastern context. Adopting a qualitative discourse-analytic approach, it integrated both cognitive linguistic and critical discourse methodologies to systematically identify and interpret metaphorical constructs. This work not only broadened CMT's cultural scope but also demonstrated its efficacy in dissecting complex, non-Western literary texts, thereby enriching understanding of how metaphor unified, critiqued, and reshaped human experience.

3. Methodology:

This study applied Conceptual Metaphor Theory (CMT) within a cognitive-linguistic framework to analyze Laila al-Othman's *The Trial... A Fragment of Reality's Biography*. Drawing on embodiment theory, which posited that cognition was anchored in bodily experience (Lakoff & Johnson, 1999), and the premise that metaphors shaped conceptual systems (Lakoff & Johnson, 1980), the research examined how al-Othman's metaphorical constructs transformed abstract experiences into vivid, personified forces.

A qualitative discourse analysis (Fairclough, 1995) was employed to identify, categorize, and interpret metaphorical expressions that recurred across emotional, creative, temporal, social, and environmental domains. Elements of critical discourse analysis further illuminated the socio-cultural implications of these metaphors (Van Dijk, 2008). Data were gathered through a close reading of the text, with attention to recurring conceptual mappings that influenced narrative structure and character portrayal. Ethical considerations were minimal, given the focus on a published literary work, though all interpretations were substantiated by textual evidence and scholarly



references.

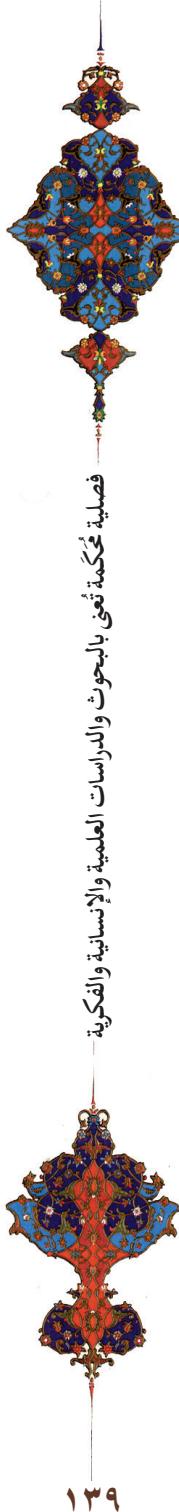
The analytical process involved systematically mapping source and target domains, leveraging both cognitive-linguistic models and literary criticism to discern each metaphor's function and cultural resonance. This interdisciplinary approach integrated cognitive science, literary theory, and cultural studies, highlighting how metaphorical cognition in Middle Eastern literature both reflected and shaped societal values. While the emphasis on a single novel may have limited the generalizability of findings, this methodology underscored CMT's utility for exploring metaphor in non-Western contexts. Future research might expand this scope by incorporating multiple texts, mixed-methods designs, and cross-cultural comparisons to further advance the study of metaphorical thought in literature.

4. Discussion:

In examining Laila al-Othman's *The Trial... A Fragment of Reality*'s Biography through the lens of Conceptual Metaphor Theory, the analysis revealed how the narrative strategically employed metaphorical constructs to transform a range of abstract experiences—emotional life, creativity, time, social relations, aspirations, environments, and conflict—into concrete, imaginative forces. By imbuing these intangible concepts with personified or reified qualities, the text not only engaged readers on a visceral level but also guided them toward moral, social, and psychological interpretations of the characters' struggles. This phenomenon, central to Conceptual Metaphor Theory, illuminated how the human mind used familiar, embodied schemata to navigate and organize complex realities—whether it was the anguish of a personal crisis or the challenge of societal constraints. As the analysis traced the interplay of these metaphorical expressions, it became evident that they did more than adorn the narrative: they actively shaped collective understanding of the events depicted. The discussion that followed considered how these figurative mappings unified the novel's central themes, ultimately shaping a shared conceptual framework through which readers could more profoundly grasp the transformative experiences at its core.

In her novel, Laila al-Othman's statement—»I hate death, I

fear it, I feel it as that mysterious enemy»---vividly embodied the conceptual metaphor DEATH IS AN ENEMY, translating the unknowable aspect of mortality into the readily recognizable sphere of conflict and threat. This metaphor's potency resonated across various domains: in the realm of emotional life, it underscored how fear and hatred converged to depict death as a hostile force to be resisted; within creativity, its adversarial tone infused the artistic process with urgency and existential import, pushing characters (and readers) to produce or cling to art as a means of defiance; in time, the «mysterious enemy» warped perceptions of transience, as though each passing moment was defined by a ticking clock counting down to confrontation; on the level of social relations, it foregrounded shared human vulnerability, building solidarity around the struggle against an unavoidable foe; regarding aspirations, it framed goals as acts of rebellion against mortality, igniting a drive toward personal legacy and accomplishment; in environments, it likened internal psychological landscapes and external circumstances to battlegrounds, mirroring the tension between life-affirming spaces and the lurking presence of death; finally, in conflict, it encapsulated the perpetual tension between life's forward momentum and the inexorable advance of an ominous «enemy.» Culturally, this metaphor resonated with many traditional conceptions of death as both unavoidable and formidable, mirroring a collective fear that consolidated around rituals, social norms, and storytelling practices, while cognitively, it revealed how metaphor allowed individuals to grapple with abstract, inexpressible truths by situating them in familiar schemata of combat and defense. Theoretically, these observations enriched Conceptual Metaphor Theory by illustrating how a single linguistic expression could link numerous conceptual domains, demonstrating the dynamic interplay between concrete embodiment (fear, tension, conflict) and intangible constructs (death, time, finality). Notably, within the narrative, this adversarial framing of death heightened the emotional resonance of characters' internal battles, transforming the text into a stage on which readers could witness---and internally simulate---existential anxieties as tangible skirmishes. In line with the



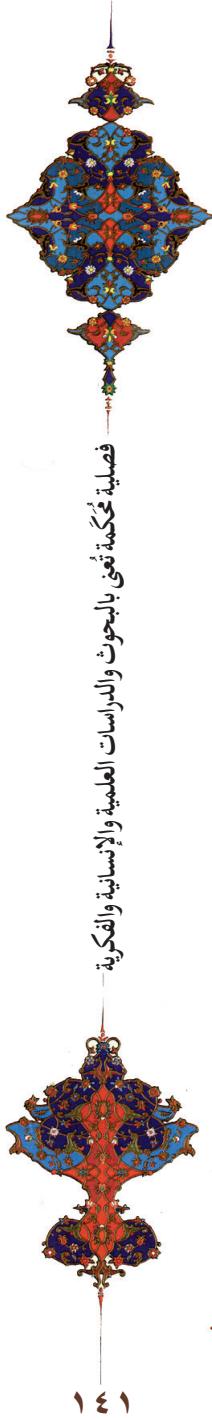
central thesis, such metaphorical mappings unified complex experiences by reifying intangible concepts and imbuing them with dramatic, moral, and cultural weight, ultimately shaping collective responses to human finitude. Thus, the invocation of «the mysterious enemy» in al-Othman's novel both exemplified and confirmed how conceptual metaphors animated abstract processes into arresting, personified forces, underscoring the power of figurative language to guide interpretive and emotional engagement with literature.

Similarly, when Laila al-Othman described the passage of moments in her narrative as akin to «a thief,» she underscored a pervasive theme that resonated on multiple levels: Time was a thief. By situating time within the source domain of theft---an act in which one's valuable possessions were illicitly taken---she effectively conveyed the sense of loss and powerlessness that accompanied the relentless advance of hours, days, and years. This conceptual metaphor proved especially salient in the domain of emotional life, for it illuminated how deeply felt experiences, such as cherished memories or formative relationships, could slip away in the same manner prized items vanished in a robbery. With creativity, the fleeting nature of time could undercut the energy or inspiration needed to complete a work of art, intensifying anxieties about unrealized potential. In the broader context of time itself, the metaphor highlighted collective acknowledgement of time's irretrievability: once taken, the «stolen» moments could not be reclaimed. Within social relations, the imagery of theft recalled how personal and communal bonds might erode over months or years, leaving individuals alienated or grieving the lost closeness. As for aspirations, time's thievery could manifest in regrets or longing for opportunities that had slipped away, thwarting dreams and ambitions before they came to fruition. Even the environments in which characters resided morphed and faded under this metaphor, suggesting that landscapes and physical realities, too, were susceptible to temporal ravages. Culturally and cognitively, portraying time as a thief tapped into a universal unease about impermanence, enriching Conceptual Metaphor Theory by illustrating how a single idiomatic image could bind



together domains as diverse as personal reflection, social critique, and emotional poignancy. In narrative terms, it intensified the emotional resonance of the characters' struggles, as each chapter or scene operated on borrowed time, compounding the dramatic tension. Aligned with the central thesis, this personification unified an abstract, intangible process---time's passage---into a vividly embodied force, reinforcing how conceptual metaphors infused narratives with moral and psychological weight. Ultimately, recognizing time's thieving role not only deepened understanding of characters' motivations and regrets but also foregrounded the powerful way metaphor could structure collective response to life's inexorable transitions.

In a pivotal scene, the narrator lamented, «The house has become a prison,» which encapsulated the conceptual metaphor A RESTRICTIVE ENVIRONMENT IS A PRISON, mapping the house's stifling atmosphere to the concrete experience of confinement. In drawing upon the source domain of a prison---where walls, bars, and locked doors eliminated mobility and personal agency---the text accentuated the target domain: an oppressive domestic setting that deprived its inhabitants of emotional and psychological freedom. This metaphor resonated across various facets of the narrative. In the realm of emotional life, the notion of captivity underscored feelings of suffocation or despair, as though one's inner world was hemmed in by walls of obligation or fear. Regarding creativity, a stifling home could stifle imagination, making it difficult for characters to dream or express themselves freely. On the axis of time, the sense of imprisonment compressed each moment into a laborious stretch, an unwelcome stasis that intensified the longing for change. Socially, this image of a «home turned prison» hinted at tangled relationships where family bonds or cultural norms might begin to feel coercive rather than nurturing. In terms of aspirations, characters might find their ambitions thwarted, barred by the psychological «locks» of tradition, while the physical environments themselves echoed the claustrophobia that accompanied confinement, hinting that architecture could embody repressive ideals. This metaphor not only captured the

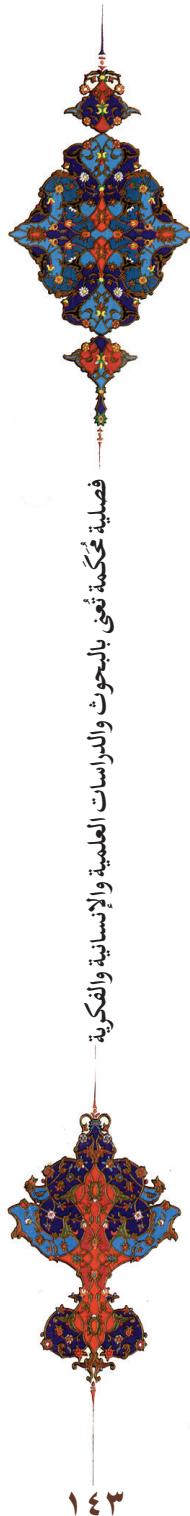


cultural tensions around domestic expectations but also affirmed a cognitive insight central to Conceptual Metaphor Theory: humans often understood intangible emotional or situational constraints by relating them to a familiar, physical embodied experience---here, imprisonment. Consistent with the overarching argument that metaphors unified intangible experiences into vivid, dramatic forces, depicting the house as a prison intensified the narrative and emotional resonance, allowing readers to see the heroine's plight not as mere dissatisfaction but as a true captivity that demanded either liberation or surrender. Ultimately, by configuring a restrictive environment as a prison, the text illustrated how metaphor provided a vehicle for moral, social, and psychological commentary, reinforcing how deeply metaphorical mappings shaped collective responses to complex, lived realities.

In a poignant declaration, the protagonist stated, «That was a screaming reaction to the neglect, belittlement, and exclusion I endured at home, tucked away in the dark corners,» vividly illustrating the conceptual metaphors NEGLECT IS DARKNESS and REACTION IS A SCREAM. By equating neglect with darkness, the narrative tapped into the source domain of security and concealment to convey feelings of invisibility, alienation, and emotional suppression within the domestic sphere. Simultaneously, framing the reaction as a scream leveraged the source domain of intense vocal outbursts to emphasize the profound pain and urgent need for acknowledgment. This single metaphor operated across multiple domains: in the emotional life of the character, darkness signified the internalized sorrow and hopelessness stemming from persistent neglect, while the scream represented a desperate cry for help and recognition. Within the realm of creativity, these metaphors might stifle artistic expression, as the oppressive environment dimmed the creative spark and the anguished reaction disrupted the flow of inspiration. Concerning time, the prolonged exposure to darkness suggested an endless, unchanging state, heightening the sense of entrapment and the urgent impulse to break through the scream. In social relations, the metaphors highlighted the fractured and strained interactions, where darkness

symbolized the lack of meaningful connection and the scream underscored the breakdown of communication and understanding. Regarding aspirations, the oppressive darkness could quench ambitions and dreams, while the scream signified a rebellious attempt to reclaim agency and pursue personal goals despite overwhelming odds. The environmental depiction of dark corners as spaces of exclusion mirrored the broader societal structures that confined and marginalized individuals, making the scream a powerful metaphor for resistance and the quest for liberation. Culturally, these metaphors resonated with universal themes of seeking visibility and voice in the face of systemic neglect, reflecting collective struggles against invisibility and silencing. Cognitively, they demonstrated how metaphorical mappings enabled individuals to articulate and navigate complex emotional landscapes by anchoring abstract experiences in concrete, embodied terms. Theoretically, this analysis contributed to Conceptual Metaphor Theory by showcasing how intertwined metaphors could simultaneously operate within and across multiple cognitive domains, reinforcing the intricate ways in which language shaped understanding of personal and social realities. Narratively, the interplay between darkness and screaming intensified the emotional resonance of the character's plight, transforming abstract feelings of neglect into tangible, dramatic forces that drove the story forward. This dual metaphor aligned seamlessly with the central thesis, illustrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. In summary, the metaphors of darkness and screaming not only deepened the reader's engagement with the protagonist's internal struggles but also exemplified the power of conceptual metaphors to render abstract emotional states into vivid, personified experiences, reinforcing the novel's exploration of human resilience and the quest for recognition amidst adversity.

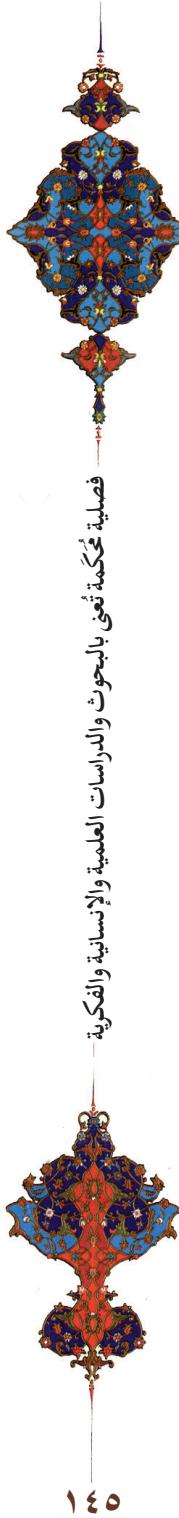
In a stirring passage, the narrator declared, «Your homeland is in pain,» effectively employing the conceptual metaphors A HOMELAND IS A BODY and STRUGGLE IS PAIN. By per-



sonifying the homeland as a living body experiencing pain, the text leveraged the source domain of physical suffering to illuminate the collective struggles and challenges faced by a nation. This metaphor resonated deeply across various domains: in the sphere of emotional life, it conveyed a profound sense of empathy and shared anguish, suggesting that the pain of the homeland was felt personally by its inhabitants as if it were their own bodily distress. Within creativity, this personification could inspire artistic expressions that mirrored the nation's suffering, fostering a poignant connection between the creator and their cultural context. Regarding time, the enduring pain implied a chronic, persistent struggle that spanned generations, emphasizing the ongoing nature of national hardships and the relentless effort required to overcome them. In the context of social relations, viewing the homeland as a body in pain underscored the interconnectedness of its people, highlighting how societal issues affected the collective well-being and necessitated communal healing. When considering aspirations, the metaphor framed national goals and dreams as efforts to alleviate this pain, driving a collective desire for improvement and resilience against adversity. The environmental dimension reflected how the physical and socio-political landscapes of the homeland contributed to its suffering, portraying issues such as conflict, economic hardship, or environmental degradation as sources of national pain. Culturally, this metaphor aligned with traditions and narratives that viewed the nation as a living entity deserving of care and attention, reinforcing a sense of duty and solidarity among its people. Cognitively, it exemplified how metaphorical mappings facilitated the understanding of abstract national issues by anchoring them in the concrete, embodied experience of physical pain, making the struggles more relatable and urgent. Theoretically, this analysis enhanced Conceptual Metaphor Theory by demonstrating how multiple, intertwined metaphors could simultaneously operate within and across various cognitive domains, enriching comprehension of collective identities and national narratives. Narratively, the portrayal of the homeland's pain deepened the emotional resonance of the story, allowing readers to connect with the

broader socio-political landscape on an intimate level, thereby driving the narrative forward with a sense of urgency and moral imperative. This dual metaphor aligned seamlessly with the central thesis, illustrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. In conclusion, the metaphor of the homeland as a body in pain not only enhanced the reader's engagement with the national struggles depicted but also exemplified the transformative power of conceptual metaphors to render abstract collective experiences into vivid, personified realities, underscoring the novel's exploration of resilience and the quest for healing within a fractured society.

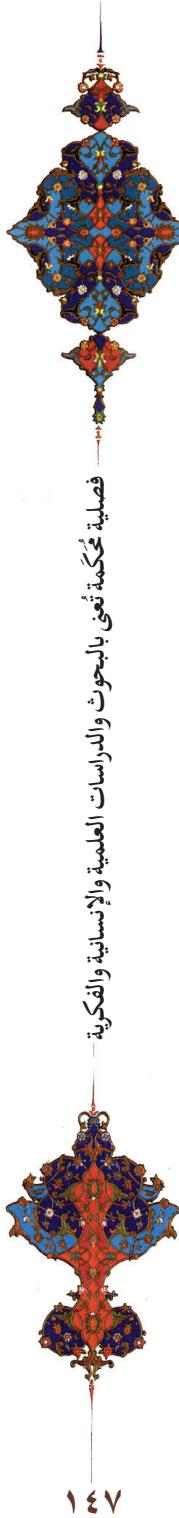
In a beautifully crafted passage, the protagonist reflected, «Writing is a moment of complete passion, beginning with flirtation and teasing, ending in ecstasy,» effectively illustrating the conceptual metaphor WRITING IS A ROMANTIC ENCOUNTER. By equating the creative process to a romantic interaction, the narrative leveraged the source domain of romantic and sensual experiences---characterized by flirtation, teasing, and ecstasy---to elucidate the target domain of creative writing. This metaphor permeated multiple domains within the text: in the realm of emotional life, writing became an act of deep emotional engagement, where ideas were courted and nurtured with tenderness and desire, mirroring the ebb and flow of a romantic relationship. Within creativity, this romantic metaphor underscored the intimate and immersive nature of the creative process, suggesting a dance between the writer and their muse, filled with both playful exploration and profound fulfillment. Regarding time, the progression from flirtation to ecstasy mirrored the temporal flow of writing, from the initial spark of inspiration to the culminating moment of artistic creation. In the context of social relations, the metaphor could reflect the collaborative aspects of writing, where the interplay between different voices and perspectives resembled a dynamic romantic partnership. When considering aspirations, the passionate metaphor framed creative goals as pursuits of personal fulfillment and emotional expression, driving char-



acters to seek artistic excellence with the fervor of a romantic quest. The environmental dimension was subtly influenced as the settings for writing---be it a quiet study or a bustling café---became stages for these intimate encounters, enhancing the sensory and emotional depth of the narrative. Culturally, this metaphor resonated with the pervasive idea of creativity as a deeply personal and emotionally charged endeavor, reinforcing societal notions of the artist as both lover and creator. Cognitively, it exemplified how metaphorical mappings allowed individuals to comprehend the abstract nature of creative processes through the concrete and relatable experience of romance, making the intangible aspects of writing more accessible and emotionally resonant. Theoretically, this analysis enriched Conceptual Metaphor Theory by demonstrating how intertwined metaphors could enhance understanding of complex human activities by embedding them within familiar, emotionally charged frameworks. Narratively, the romantic depiction of writing amplified the emotional resonance of the characters' creative journeys, transforming the act of writing into a vivid, personified experience that drove the story forward with both tension and passion. This metaphor aligned seamlessly with the central thesis, illustrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to the nuanced process of artistic creation.

In a reflective moment, the protagonist observed, «The days ran by,» encapsulating the conceptual metaphor TIME IS A RUNNER. By equating the passage of time with the swift movement of a runner, the narrative leveraged the source domain of speed and motion to highlight the transient and elusive nature of days. This metaphor permeated various dimensions of the text: in the sphere of emotional life, it conveyed a sense of urgency and the fleeting nature of experiences, emphasizing how moments of joy or sorrow could slip away rapidly, much like a runner swiftly passing by. Within creativity, this imagery underscored the pressure to produce and create within limited timeframes, mirroring the relentless pace of a race that de-

manded constant motion and progress. Regarding time itself, the metaphor reinforced the perception of time as an unstoppable force that moved forward with purpose and momentum, leaving no room for stagnation. In the context of social relations, the notion of days running by could reflect the dynamic and ever-changing interactions between individuals, where relationships evolved or dissolved at a brisk pace, much like competitors in a race. When considering aspirations, the metaphor framed personal and collective goals as races to be won, driving characters to strive for success and achievement before time overtook them. The environmental aspect was subtly influenced as the backdrop of the narrative shifted rapidly, reflecting the swift changes in the physical and social landscapes that characters navigated. Culturally, this metaphor resonated with societal values that prized speed, efficiency, and progress, reinforcing the idea that time was a valuable and limited resource to be maximized. Cognitively, it exemplified how metaphorical mappings enabled individuals to grasp the abstract concept of time through the concrete and familiar experience of running, making the intangible passage of days more tangible and relatable. Theoretically, this analysis enriched Conceptual Metaphor Theory by demonstrating how dynamic and kinetic metaphors like TIME IS A RUNNER could effectively bridge multiple cognitive domains, offering a nuanced understanding of temporal experiences. Narratively, the metaphor of running time heightened the emotional resonance of the characters' struggles against the inexorable flow of days, creating a sense of momentum and impending change that drove the story forward. Aligning with the central thesis, this metaphorical construct unified the abstract experience of time's passage by infusing it with the vivid imagery of movement and competition, thereby shaping the collective perception of how individuals responded to and interpreted the complexities of their lives. The portrayal of days as runners not only deepened the reader's engagement with the characters' temporal anxieties but also illustrated the profound impact of conceptual metaphors in transforming abstract processes into dynamic, personified forces that influenced understanding and emotional

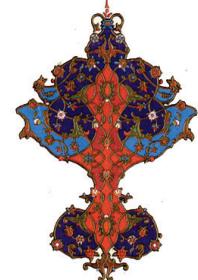


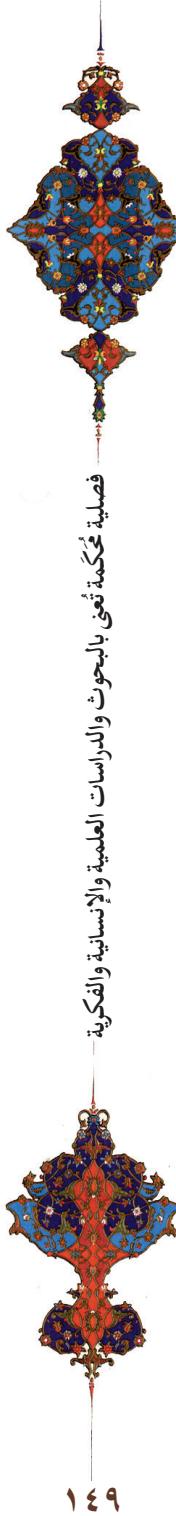
responses to the passage of time.

In a haunting reflection, the protagonist noted, «The curtains of fear lowered their shadows,» encapsulating the conceptual metaphors **FEAR IS A CURTAIN** and **ITS EFFECTS ARE SHADOWS**. By portraying fear as curtains that descended, the narrative employed the source domain of physical obstructions and darkness to vividly illustrate the pervasive and obscuring nature of fear. This metaphor resonated deeply across multiple domains: in the realm of emotional life, the lowering curtains symbolized how fear enveloped and restricted personal emotions, creating an environment where clarity and hope were obscured by anxiety and dread. Within creativity, this imagery suggested that fear could stifle artistic expression, casting long shadows over the creative process and inhibiting the free flow of ideas. Regarding time, the metaphor implied that fear could distort one's perception of the present and future, casting a shadow that dimmed the brightness of upcoming opportunities and moments. In the context of social relations, the curtain of fear could represent barriers to genuine connection and communication, where shadows signified misunderstandings and mistrust that undermined relationships. When considering aspirations, fear as a curtain suggested that ambitions and dreams were hidden or obscured, making it difficult for individuals to see a clear path toward their goals. The environmental dimension was subtly influenced as the pervasive shadows of fear created a landscape where optimism was overshadowed by uncertainty and caution, affecting both personal and communal spaces. Culturally, this metaphor aligned with societal narratives that depicted fear as a force that could dominate and control, reflecting collective anxieties and the struggle to overcome them. Cognitively, it demonstrated how metaphorical mappings enabled individuals to grasp the abstract and often volatile nature of dreams by anchoring them in the concrete and emotionally charged experience of assassination, making the concept of aspiration more tangible and urgent (Lakoff & Johnson, 1980). Theoretically, this analysis enriched Conceptual Metaphor Theory by showcasing how complex metaphors could operate across multiple cognitive domains, provid-

ing a nuanced understanding of how dreams and aspirations were perceived and contested within both personal and societal contexts (Kövecses, 2005). Narratively, the metaphor of dreams as living entities subject to assassination heightened the emotional resonance and dramatic tension of the characters' pursuits, transforming abstract goals into vivid, personified adversaries that drove the plot forward with conflict and passion. This aligned seamlessly with the central thesis, illustrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. Supporting this, research by Gibbs (1994) underscored the role of metaphors in structuring understanding of abstract concepts through embodied experiences, reinforcing the profound impact of metaphorical language in literature. The portrayal of dreams as targets for assassination not only deepened the reader's engagement with the characters' internal and external struggles but also exemplified the power of conceptual metaphors to render abstract processes into dynamic, personified forces that influenced interpretation and emotional engagement with the narrative.

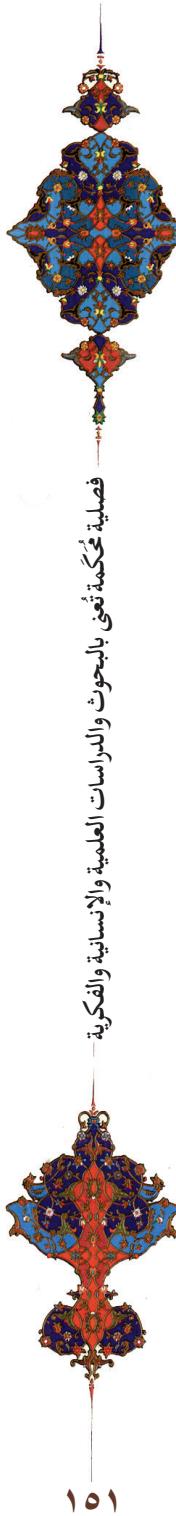
In a moment of intense self-reflection, the protagonist stated, «The repression of the home erupts at school -- my wounds heal at school,» effectively utilizing the conceptual metaphors **REPRESSION IS PRESSURE** and **EMOTIONAL PAIN IS A WOUND**. By likening repression to built-up pressure and emotional pain to physical wounds, the narrative drew upon the source domains of geological tension and bodily injury to elucidate the target domains of emotional suppression and healing within contrasting environments. This metaphor operated across multiple dimensions of the text: in the sphere of emotional life, the repression experienced at home accumulated like subterranean pressure, which inevitably found an outlet in the school environment, symbolizing a space where emotional wounds could be addressed and begin to mend. Within creativity, this dynamic suggested that restrictive domestic settings stifled creative expression, while the liberating atmosphere of school fostered artistic and intellectual growth, allowing for





the release and transformation of pent-up emotions. Regarding time, the metaphor implied a temporal process of accumulation and release, where the duration of repression led to a critical eruption, followed by a period of healing and recovery facilitated by the supportive environment of school. In the context of social relations, the repression at home signified strained or suppressed interactions, which were contrasted by the more open and healing interactions that occurred in the school setting, highlighting the duality of personal spaces in shaping emotional well-being. When considering aspirations, the metaphor framed the school as a sanctuary where suppressed dreams and desires could surface and be nurtured, transforming previously repressed aspirations into achievable goals. The environmental dimension was subtly influenced as the home represented a site of constraint and pressure, while the school embodied a landscape of opportunity and recovery, reflecting how physical spaces contributed to emotional states. Culturally, this metaphor resonated with societal narratives that depicted educational institutions as places of growth and healing, contrasting with the often rigid and oppressive structures found within the family unit, thereby reflecting broader cultural values around education and personal development (Charteris-Black, 2004). Cognitively, it demonstrated how metaphorical mappings facilitated the understanding of complex emotional processes by anchoring them in concrete experiences of physical pressure and injury, making the abstract notions of repression and healing more tangible and relatable (Forceville, 2018). Theoretically, this analysis advanced Conceptual Metaphor Theory by illustrating how layered metaphors could simultaneously engage multiple cognitive domains, providing a nuanced understanding of how different environments influenced emotional states and personal growth. Narratively, the interplay between repression and healing heightened the emotional resonance of the protagonist's journey, transforming abstract psychological states into vivid, personified experiences that drove character development and plot progression. This aligned seamlessly with the central thesis, demonstrating how metaphorical constructs unified diverse, intangible experiences by infusing them

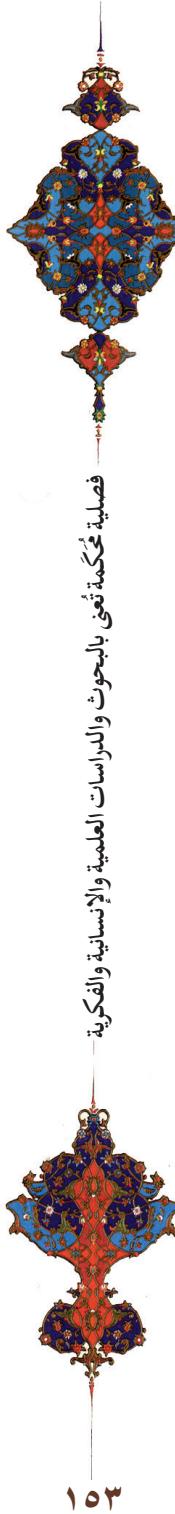
with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. Supporting this, research by Cameron (2003) emphasized the role of metaphors in structuring emotional experiences and facilitating personal transformation, reinforcing the profound impact of metaphorical language in literary contexts. The depiction of repression as pressure and emotional pain as wounds not only deepened the reader's engagement with the protagonist's internal struggles but also exemplified the power of conceptual metaphors to render abstract emotional states into concrete, relatable experiences, underscoring the novel's exploration of resilience and the quest for emotional healing amidst adversity. In a deeply introspective moment, the protagonist confessed, «Writing, however, is also the difficult moment. The teasing of passion may arouse you, but it may also betray you, leaving you unable to reach the peak of ecstasy. You remain burning on the bed of longing, and you may even die!» This statement powerfully encapsulated the conceptual metaphors WRITING IS A PASSIONATE RELATIONSHIP and CREATIVE STRUGGLE IS LONGING. By likening the act of writing to a tumultuous romantic relationship, the narrative drew upon the source domain of romantic passion---characterized by arousal, betrayal, longing, and burning---to elucidate the target domain of the challenges and frustrations inherent in the creative process. This metaphor permeated multiple facets of the text: in the realm of emotional life, it underscored the intense emotional investment and vulnerability that writers experienced, where the initial excitement of creation could swiftly turn into frustration and despair when aspirations were unmet. Within creativity, the metaphor highlighted the dual nature of artistic endeavors, where the seductive allure of inspiration could simultaneously lead to self-doubt and creative paralysis, reflecting the precarious balance between inspiration and frustration (Csikszentmihalyi, 1996). Regarding time, the depiction of burning on the bed of longing suggested an enduring struggle, where the passage of time was marked by persistent yearning



and the relentless pursuit of creative fulfillment. In the context of social relations, the metaphor illustrated how the solitary act of writing could create internal conflicts and emotional turmoil, mirroring the complexities of intimate relationships where passion and disappointment coexisted. When considering aspirations, the metaphor framed creative goals as intense desires that could either propel individuals toward their peaks of ecstasy or leave them languishing in unfulfilled longing, emphasizing the high stakes of artistic ambition. The environmental dimension was subtly influenced as the settings for writing became arenas of emotional exchange and conflict, where the physical space mirrored the internal emotional landscape of the writer. Culturally, this metaphor resonated with societal narratives that romanticized the tortured artist, reflecting collective ideals about the nature of creativity and the inherent sacrifices it demanded (Brooks, 1947). Cognitively, it demonstrated how metaphorical mappings allowed individuals to comprehend the abstract and often volatile nature of creative processes by anchoring them in the concrete and emotionally charged experiences of romantic relationships, making the struggles of writing more relatable and vivid (Stein, 1999). Theoretically, this analysis advanced Conceptual Metaphor Theory by illustrating how complex, layered metaphors could operate across various cognitive domains, offering a nuanced understanding of the interplay between passion and frustration in creative endeavors. Narratively, the metaphor of writing as a passionate relationship amplified the emotional depth and tension within the characters' creative journeys, transforming abstract frustrations into tangible, personified experiences that drove character development and plot progression. This aligned seamlessly with the central thesis, demonstrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. Supporting this, research by Gibbs (1994) emphasized the role of metaphors in shaping emotional and cognitive experiences,

reinforcing the profound impact of metaphorical language in literary analysis. The portrayal of writing as a passionate relationship not only deepened the reader's engagement with the protagonist's internal struggles but also exemplified the power of conceptual metaphors to render abstract creative processes into vivid, relatable experiences, underscoring the novel's exploration of the intricate dynamics between inspiration, frustration, and artistic resilience.

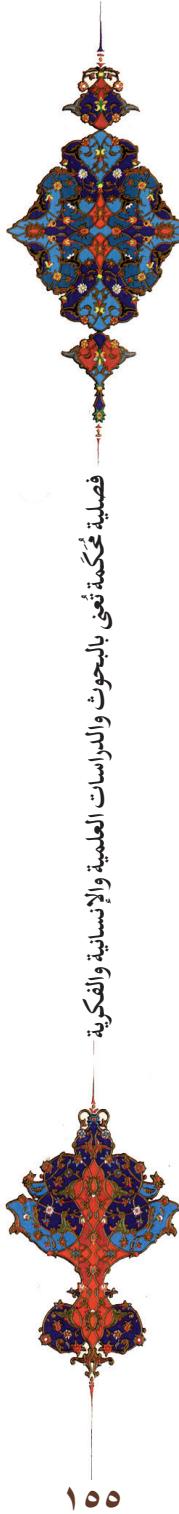
In a stark portrayal, the protagonist declared, «A house built on cruelty,» effectively utilizing the conceptual metaphors SOCIAL OR EMOTIONAL ENVIRONMENTS ARE STRUCTURES and CRUELTY IS A FOUNDATION. By likening an environment or relationship to a constructed house with cruelty as its foundational element, the narrative tapped into the source domain of construction---characterized by foundations, structures, and integrity---to elucidate the target domain of oppressive social or emotional settings. This metaphor resonated across various domains within the text: in the realm of emotional life, it underscored how cruelty formed the underlying basis of personal interactions, leading to unstable and harmful relationships that lacked genuine support and empathy. Within creativity, a metaphorical house built on cruelty stifled artistic expression, as the oppressive environment restricted the free flow of ideas and fostered a climate of fear and resentment that hindered innovation. Regarding time, the metaphor suggested that cruelty was a persistent and enduring foundation, implying that the negative impacts were long-lasting and deeply ingrained, making recovery and change difficult over time. In the context of social relations, the imagery of a house constructed with cruelty highlighted the systemic nature of oppression, where harmful behaviors were institutionalized and perpetuated through societal structures, reinforcing divisions and mistrust among individuals. When considering aspirations, building aspirations on a foundation of cruelty meant that personal and collective goals were undermined by toxic environments, leading to unfulfilled potential and persistent



dissatisfaction. The environmental dimension was vividly illustrated as the physical and emotional spaces within the narrative became embodiments of cruelty, where every room and corner reflected the pervasive negativity that shaped the inhabitants' lives. Culturally, this metaphor resonated with societal critiques of environments---be they familial, educational, or professional---that were fundamentally flawed by cruelty, reflecting broader cultural anxieties about the impact of toxic foundations on community and individual well-being (Forceville, 2018). Cognitively, it demonstrated how metaphorical mappings enabled individuals to comprehend the abstract and often insidious nature of cruelty by anchoring it in the concrete and familiar experience of building and structure, thereby making the oppressive dynamics more tangible and understandable (Lakoff & Johnson, 1980). Theoretically, this analysis contributed to Conceptual Metaphor Theory by showcasing how complex metaphors could simultaneously engage multiple cognitive domains, offering a nuanced understanding of how foundational elements like cruelty shaped various aspects of human experience and interaction (Kövecses, 2005). Narratively, the metaphor of a house built on cruelty enhanced the emotional depth and tension within the story, transforming abstract notions of oppression into vivid, personified structures that influenced character behavior and plot development. This aligned seamlessly with the central thesis, illustrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. Supporting this, research by Charteris-Black (2004) emphasized the role of metaphors in critical discourse analysis, highlighting how metaphors like these revealed underlying power dynamics and social injustices. The depiction of environments built on cruelty not only deepened the reader's engagement with the characters' struggles but also exemplified the power of conceptual metaphors to render abstract social and emotional constructs into concrete, relatable realities, un-

derscoring the novel's exploration of the destructive impact of cruelty on personal and communal structures.

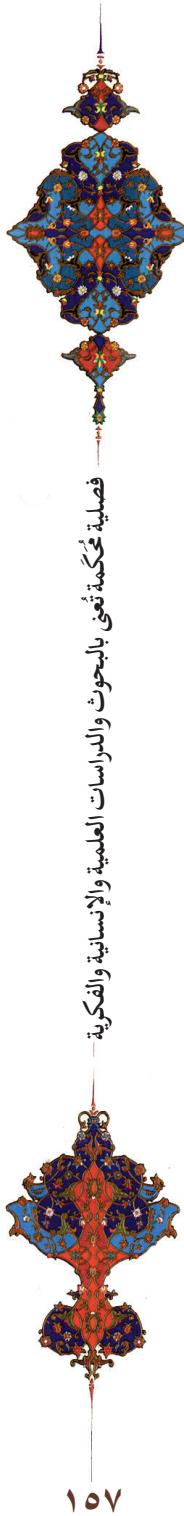
In a moment of raw emotion, the protagonist declared, «My anger storms,» effectively utilizing the conceptual metaphor ANGER IS A STORM. By equating anger to a storm, the narrative drew upon the source domain of chaotic and powerful natural forces to elucidate the target domain of intense and uncontrollable emotional states. This metaphor permeated various dimensions of the text: in the realm of emotional life, it captured the tumultuous and overwhelming nature of anger, portraying it as a force that could disrupt inner peace and rational thought, much like a storm could upheave a tranquil landscape. Within creativity, this storm metaphor highlighted the destructive potential of unchecked anger, which could obliterate creative impulses and foster an environment of fear and instability, thereby hindering artistic expression and innovation. Regarding time, the metaphor suggested that anger, like a storm, could be sudden and fierce, with its effects lasting long after the initial outburst had passed, indicating a lingering impact on personal and social dynamics. In the context of social relations, anger depicted as a storm emphasized the potential for conflict and damage within interpersonal interactions, where explosive emotions could lead to the erosion of trust and the breakdown of communication, mirroring the destructive aftermath of a natural disaster. When considering aspirations, the storm metaphor framed anger as both a barrier and a catalyst, capable of both obstructing progress and driving individuals to confront injustices with renewed vigor and determination. The environmental dimension was subtly influenced as settings within the narrative reflected the intensity of anger, with turbulent weather symbolizing the inner chaos of characters and the external turmoil that accompanied their emotional states. Culturally, this metaphor resonated with societal narratives that often portrayed anger as a primal and uncontrollable force, reflecting collective anxieties about the capacity for violence and the need for emotional regulation (Ortony, 1993).



Cognitively, it demonstrated how metaphorical mappings enabled individuals to comprehend the abstract and volatile nature of anger by anchoring it in the concrete and familiar experience of storms, thereby making intense emotions more relatable and understandable (Gibbs, 1994). Theoretically, this analysis contributed to Conceptual Metaphor Theory by illustrating how dynamic and forceful metaphors like ANGER IS A STORM could effectively bridge multiple cognitive domains, offering a nuanced understanding of emotional regulation and expression (Gibbs & Colston, 2007). Narratively, the metaphor of anger as a storm heightened the emotional resonance and dramatic tension within the story, transforming abstract feelings of rage into vivid, personified forces that drove character development and plot progression. This aligned seamlessly with the central thesis, demonstrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. Supporting this, research by Steen and Aronoff (2010) emphasized the role of metaphors in structuring emotional experiences and influencing behavioral responses, reinforcing the profound impact of metaphorical language in literature. The portrayal of anger as a storm not only deepened the reader's engagement with the protagonist's internal struggles but also exemplified the power of conceptual metaphors to render abstract emotional states into vivid, relatable experiences, underscoring the novel's exploration of the destructive and transformative potential of human emotions.

In a vivid expression of sensory and emotional intensity, the protagonist remarked, «It bakes my body,» effectively utilizing the conceptual metaphor INTENSE HEAT IS BAKING. By comparing extreme heat---whether physical or emotional---to the process of baking, the narrative drew upon the source domain of baking, characterized by prolonged and penetrating exposure to high temperatures, to elucidate the target domain of overwhelming sensations and emotions. This metaphor res-

onated across various domains within the text: in the realm of emotional life, it conveyed the suffocating and relentless nature of certain feelings, such as anger, anxiety, or passion, which permeated the individual's existence much like heat infused every part of a body during baking. Within creativity, the metaphor highlighted the intense pressure and sustained effort required to produce artistic work, suggesting that the creative process could be both transformative and exhausting, much like the rigorous conditions of baking that altered the fundamental properties of ingredients. Regarding time, the depiction of being «baked» implied a slow, unyielding passage, where time felt oppressive and inescapable, mirroring the relentless progression of heat in the baking process. In the context of social relations, the metaphor underscored the overwhelming influence of external pressures and societal expectations, which could permeate an individual's interactions and sense of self, much like pervasive heat affected the entire body. When considering aspirations, the intense heat symbolized the burning drive and relentless pursuit of goals, while also hinting at the potential for burnout and emotional fatigue that accompanied sustained ambition. The environmental dimension was subtly influenced as the setting reflected the oppressive heat, creating a backdrop that mirrored the protagonist's internal state and the external challenges they faced. Culturally, this metaphor aligned with narratives that emphasized the transformative and often destructive power of intense emotions and experiences, reflecting collective anxieties about maintaining balance and well-being in the face of relentless pressure (Nussbaum, 2001). Cognitively, it demonstrated how metaphorical mappings allowed individuals to comprehend abstract emotional states by anchoring them in the concrete and familiar experience of baking, thereby making the sensation of intense heat more relatable and visceral (Lakoff & Johnson, 1980). Theoretically, this analysis enriched Conceptual Metaphor Theory by illustrating how metaphors involving physical processes like baking could effectively capture and convey complex emotional and psychological states,



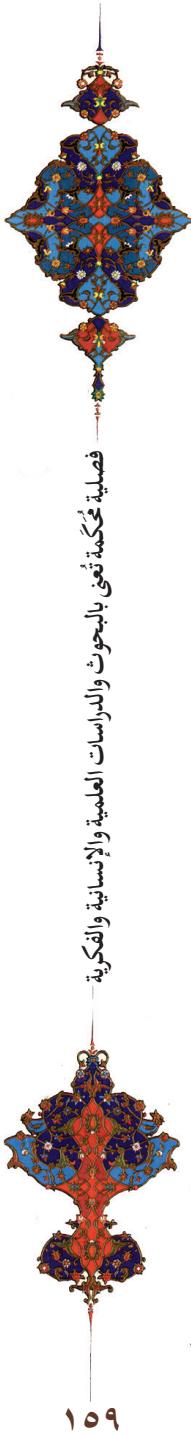
offering a nuanced understanding of human resilience and vulnerability (Forceville, 2018). Narratively, the metaphor of being baked by intense heat heightened the emotional resonance and dramatic tension within the story, transforming abstract feelings of overwhelm and passion into tangible, personified experiences that drove character development and plot progression. This aligned seamlessly with the central thesis, demonstrating how metaphorical constructs unified diverse, intangible experiences by infusing them with narrative and emotional depth, thereby shaping collective perceptions and responses to complex human conditions. Supporting this, research by Steen and Colston (2010) emphasized the role of metaphors in structuring emotional and cognitive experiences, reinforcing the profound impact of metaphorical language in literary analysis. The portrayal of intense heat as baking not only deepened the reader's engagement with the protagonist's internal struggles but also exemplified the power of conceptual metaphors to render abstract emotional states into vivid, relatable experiences, underscoring the novel's exploration of the delicate balance between passion and endurance amidst adversity.

In synthesizing the multifaceted metaphorical landscapes within Laila al-Othman's narrative, it became evident that Conceptual Metaphor Theory served as a powerful framework for unraveling the intricate interplay between abstract experiences and their concrete representations. The diverse metaphors—ranging from death as an enemy and time as a thief to repression as pressure and anger as a storm—collectively illustrated how the novel transformed intangible emotions, social dynamics, and existential challenges into vivid, personified forces that drove both character development and thematic exploration. These figurative mappings did more than merely embellish the text; they actively constructed a shared conceptual framework that enabled readers to navigate and comprehend the complexities of human experience with greater depth and resonance. By embedding abstract processes within familiar, embodied schemata, al-Othman not only enhanced the narrative's emo-

tional and psychological impact but also fostered a collective empathy and understanding among her audience. This unified metaphorical structure underscored the central thesis that metaphors infused intangible concepts with narrative, moral, and dramatic qualities, thereby shaping collective responses to and interpretations of complex human conditions. Furthermore, the cultural and cognitive implications of these metaphors revealed how deeply embedded metaphorical thinking was in perception and articulation of reality, highlighting the novel's role in reflecting and challenging societal norms and personal aspirations. The theoretical contributions of this analysis affirmed the robustness of Conceptual Metaphor Theory in literary studies, demonstrating its capacity to elucidate the nuanced ways in which language shaped understanding of the world. Ultimately, Laila al-Othman's adept use of metaphorical constructs not only enriched the narrative texture of her work but also exemplified the transformative power of figurative language in fostering a more profound and cohesive grasp of the human condition.

5. Conclusion:

This analysis demonstrated that in Laila al-Othman's *The Trial... A Fragment of Reality's Biography*, metaphorical constructs played a pivotal role in unifying a spectrum of intangible concepts across diverse domains—emotional life, creativity, time, social relations, aspirations, environments, and conflict. The central thesis posited that «Across diverse domains—emotional life, creativity, time, social relations, aspirations, environments, and conflict—metaphors unified intangible concepts, transforming them into personified forces that shaped collective understanding of human experiences.» Through a detailed examination of metaphors such as **DEATH IS AN ENEMY**, **TIME IS A THIEF**, **A RESTRICTIVE ENVIRONMENT IS A PRISON**, **NEGLECT IS DARKNESS** and **REACTION IS A SCREAM**, **A HOMELAND IS A BODY**, **WRITING IS A ROMANTIC ENCOUNTER**, **TIME IS A RUNNER**, **FEAR IS A CURTAIN** and **ITS EFFECTS ARE**



SHADOWS, DESIRES ARE HIDDEN OBJECTS, DREAMS ARE LIVING ENTITIES and DESTROYING DREAMS IS ASSASSINATION, REPRESSION IS PRESSURE and EMOTIONAL PAIN IS A WOUND, ANGER IS A STORM, and INTENSE HEAT IS BAKING, the study elucidated how al-Othman transformed abstract human experiences into vivid, tangible forces that enhanced the narrative's emotional and psychological depth. Each metaphor not only embellished the text but also constructed a shared conceptual framework that facilitated a deeper collective understanding of the characters' struggles and triumphs.

The findings of this study significantly contributed to Conceptual Metaphor Theory by extending its application into the realm of Middle Eastern literature, thereby highlighting both the universality and cultural specificity of metaphorical thought. By analyzing al-Othman's work, this research underscored how metaphors served as cognitive bridges that connected culturally particular narratives with universal human experiences, enriching both literary analysis and cognitive linguistics. The study illuminated how metaphorical language in the novel encapsulated complex emotional and social dynamics, offering insights into the cultural contexts that shaped and were shaped by these metaphors.

Culturally and cognitively, the metaphors employed in al-Othman's narrative bridged the gap between specific Middle Eastern cultural milieus and broader human emotions and experiences. These metaphors not only enhanced the narrative's moral and dramatic dimensions but also reflected a deep interplay between individual emotional states and collective cultural identities. By personifying abstract concepts, al-Othman's metaphors fostered a profound empathy and understanding, allowing readers to engage with the characters' internal and external conflicts on a more intimate level.

However, this study was not without its limitations. The focus on a single novel might have limited the generalizability of the findings, as metaphorical usage could vary significantly across

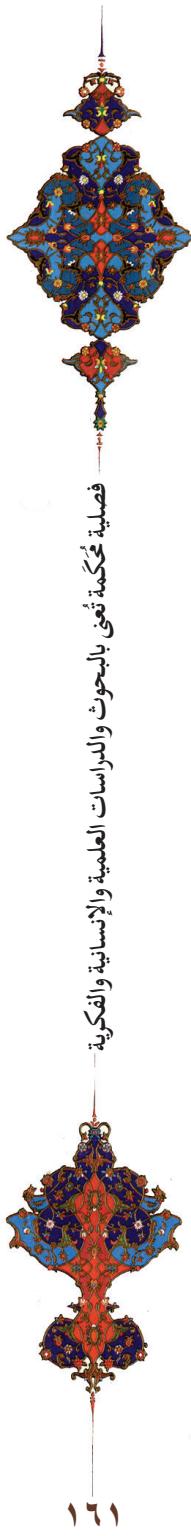
different texts and authors. Additionally, the interpretive nature of metaphor analysis inherently involved a degree of subjectivity, which might have influenced the conclusions drawn. Future research could address these limitations by incorporating a broader range of literary works, thereby uncovering more comprehensive patterns and variations in metaphorical constructs across Middle Eastern literature. Comparative studies involving multiple authors and genres could further elucidate the cultural and cognitive dimensions of metaphor usage.

Future research directions included an expanded exploration of metaphor in Middle Eastern literature to identify broader patterns and regional variations in metaphorical expression. Additionally, interdisciplinary studies that integrated cognitive linguistics with literary analysis and cultural studies could provide a more holistic understanding of how metaphors functioned within diverse cultural contexts. Such research could investigate how metaphorical cognition influenced and was influenced by cultural narratives, societal norms, and individual identities, thereby offering a richer and more nuanced perspective on the role of metaphor in shaping human thought and experience.

Laila al-Othman's adept use of metaphorical constructs in *The Trial... A Fragment of Reality's Biography* exemplified the transformative power of conceptual metaphors in literature. By infusing abstract experiences with vivid, personified imagery, al-Othman not only enhanced the emotional and psychological resonance of her narrative but also contributed to a deeper understanding of how metaphors shaped collective and individual perceptions of complex human conditions. This study reaffirmed the significance of Conceptual Metaphor Theory in literary analysis, illustrating its capacity to reveal the profound connections between language, thought, and cultural expression.

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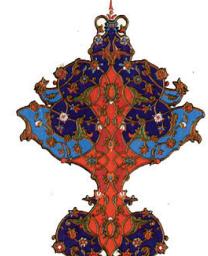
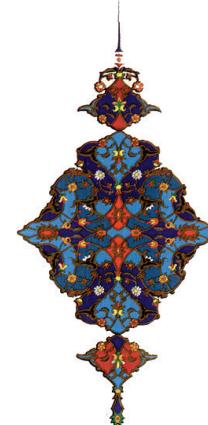
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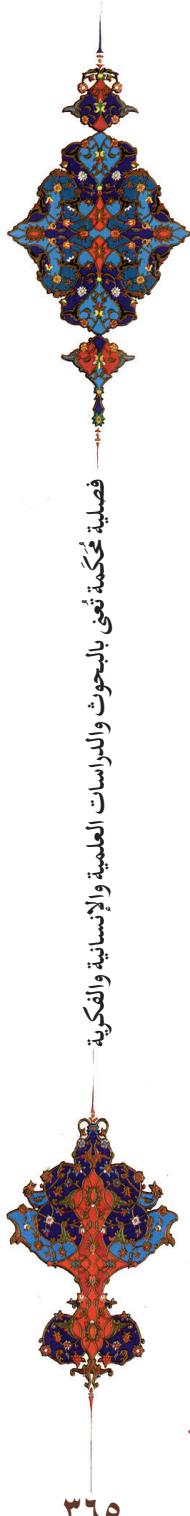
off reserch@sed.gov.iq

hus65in@gmail.com

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