



Original article

Metaphorical Substitution in Some Selected Raheem Al-Gharbawi's Verses: A Linguistic Study

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ABSTRACT

The paper examines metaphor as a linguistic substitution strategy in the poetry of Al-Garbawi, with respect to both its cognitive and structural roles. Based on Lakoff and Johnson's theory (1980), this study tries to answer definite questions, such as: what metaphors does the poet Al-Gharbawi employ in his poetry to turn the abstract entities into tangible ones? and What does his use of metaphors add to the interpretation of human experience for readers? To achieve this, a qualitative approach is applied, and eight poetic verses are analyzed to identify lexical metaphors and to examine how they construct meaning through substitution. The analysis identifies three prevailing types of metaphors: structural, ontological, and orientational. According to the findings, the functioning of metaphor in Al-Garbawi's poems extends beyond a stylistic and metrical decoration to a thinking process that renders abstract experience tangible and vibrant in its manifestations and conceptually readable in general.

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Keywords: Linguistic substitution, metaphorical substitution, lexical metaphor, conceptual metaphor theory, and Arabic poetry

الاستبدال الأستعاري في أبيات مختارة من شعر الغرباوي: دراسة لغوية

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المُستخلص

تتناول هذه الورقة البحثية الاستعارة كاستراتيجية استبدال لغوي في شعر رحيم الغرباوي، مع التركيز على دورها المعرفي والنبوي. وانطلاقاً من نظرية الاستعارة المفاهيمية التي طرحها لأكوف وجونسون، تهدف هذه الدراسة الى الإجابة على الاسئلة البحثية التالية: ما نوع الاستعارة التي وظفها الشاعر رحيم الغرباوي لتحويل العناصر المجردة الى عناصر ملموسة وواقعية؟ وما الذي يضيفه توظيف الاستعارة في اثره فهم القارئ بتفسير التجارب الإنسانية. للإجابة عن الاسئلة المطروحة وباستخدام منهج نوعي، تم تحليل ثمانية أبيات شعرية لتحديد الاستعارات المعجمية ودراسة كيفية بنائها للمعنى من خلال الاستبدال. ويشير التحليل إلى ثلاثة أنواع سائدة من الاستعارات: البنيوية، والوجودية، والتوجيهية. بحسب النتائج، فإن وظيفة الاستعارة في قصائد الغربي تتجاوز كونها زخرفة أسلوبية ووزنية إلى عملية تفكير تجعل التجربة المجردة ملموسة وحيوية في مظاهرها وقابلة للقراءة المفاهيمية بشكل عام.

الكلمات المفتاحية: الاستعارة اللغوية، الاستعارة البديلة، الاستعارة المعجمية، نظرية الاستعارة المفاهيمية، الشعر العربي

1. Theoretical Background

A metaphor is a figure of speech where a lexical unit or a body of lexical units is moved onto an object or event with which they are not directly relevant, and thus serves to create an impression of similarity. It originates from the Greek word meaning 'to carry from one place to another'. While resembling a comparison, metaphors are distinct due to their instantaneous and internally consistent nature, which remains a complex cognitive process not easily decoded or generated by artificial systems, including AI models. Metaphors are abundant in everyday language; for example, the expression 'You bear the sunshine of my life' compares a ones' beloveds to the sun, which is literally impossible unless that person becomes a ball of nuclear fusion. Nonetheless, the metaphor remains a widespread linguistic process, with many of its expressions becoming conventional (Ghan, 2013).

Moreover, metaphor is a prevalent phenomenon; its academic analysis has an extensive historical lineage, dating back at least to Aristotle. It has been questioned across a broad spectrum of disciplines, including philosophy, linguistics, literary theory, semiotics, stylistics, psychology, and pedagogy. The construct has been interpreted as a figure of speech, expression, trope, stylistic device, or pedagogical technique (Taverniers, 2004). As such, the concept of metaphor is versatile, having been characterized and understood across different fields of study (Abdurrahman, 2025). To the same extent, numerous debates have been raised on the topic of metaphors. These points are contrasted with Aristotle's view, which considers metaphors a gift of genius and cannot be taught, and with Shelley's view, which considers language vitally metaphorical (Aloairdhi & Kahlaoui, 2020, p. 1078).

In language studies, a metaphor is the use of a word or phrase to refer to something not denoted by its literal meaning, indicating similarity or establishing a link between the two. Based on this definition, the metaphors in a particular language cannot be separated from the language. Metaphors in languages have two major significances. To begin with, they enrich languages by playing significant roles in word formation and word meaning. Second, metaphors are essential and

fundamental elements of discourse, as they serve to explain, clarify, describe, express, evaluate, and entertain. Metaphors are said to be functioning in a particular manner in a language. These approaches raise additional considerations for linguists. Further, metaphors are considered to be two-part entities. One is the frame, the situation of the metaphor, and the other is the focus, which is the word metaphorically used. There is also another view that a metaphor has two components: the subject of description and the metaphor used to describe it. The other opinion is used to refer to metaphors in three terms (ibid). The modern linguistic perspective articulated in Lakoff and Johnson's "*Conceptual Metaphor Theory*", as presented in "*Metaphors We Live By*" (1980), shifted the understanding of metaphor from a purely linguistic phenomenon to a cognitive one. According to them, metaphors are the basis of human thinking, and through their use, it is possible to understand the abstract in the framework of concrete experiences. As an example, such metaphors like "time is money" demonstrate how abstract concepts 'time' are organized in the terms of concrete spheres 'money' (Abdurrahman, 2025).

Additionally, some figures of speech that can be applied to figurative language include hyperbole, simile, idiom, irony, indirect requests, rhetorical questions, understatement, and metaphor (Aloairdhi & Kahlaoui, 2020). In classical rhetoric, metaphor is a rhetorical device where one element is defined in terms of another to enrich the wording or bring out an effect. Aristotle, in his *Poetics*, defined metaphor as giving something a name that belongs to something else, and emphasized that it serves a decorative or ornamental purpose (Abdurrahman, 2025 ; Ahmed, 2022).

From literary viewpoint, metaphors have the power to create emotional resonance, build relationships among characters and readers, and provide a variety of meanings, which people may perceive in different ways due to their backgrounds and their life experiences. Metaphors are also used in many literary works in order to express common themes, which include love, loss, struggle, and hope. The metaphors used to describe these feelings and experiences make the author closer to the reader as he/she may relate to the situation or experience that the author describes. The mindsets, values, beliefs, which the text is based on can also be perceived with the help of metaphor analysis in literary studies to have a deeper insight into how authors perceive the world and how they depict it in their work. The profound analysis of the metaphor usage in literature paves the way to a more comprehensive interpretation of the mechanics of language, identity, and human experience; and literature is a mirror that reveals the reality as well as fantasy (Faizah, 2024).

Besides, pragmatic theories pay extensive attention to the application of metaphor. That is, metaphor as an implicature has been discussed by such scholars as Paul Grice, in which an intended figurative meaning of a communicative situation overrides the literal meaning (Abdurrahman, 2025). Arabs have been using words literally as well as metaphorically. They use the term metaphor to refer to the use of a word to mean something that is not what it is put in its original context, because there is a linkage between normal and metaphorical meaning and the existence of a contextual marker (Ahmed, 2022) Metaphors are also analyzed in critical discourse analysis in terms of their ideological functions. As an example, social issues mentioned in political or media texts are frequently framed by metaphor as they affect how people think and make policy (e.g., "war on drugs"). Discourse, as found in Hasan (2024), means the frameworks that can be conveyed in a vast number of ways, such as expression, written content and body movement. All these perspectives bring to the fore different

aspects of metaphor, whether as a means of creative realisation and communication, or as a cognitive, cultural and ideological phenomenon. An all-encompassing knowledge of the metaphor, therefore, needs an interdisciplinary methodology that incorporates such views.

2. Types of metaphor

2.1 Grammatical metaphor

The concept of grammatical metaphor was proposed by the founder of systemic functional linguistics, Michael Halliday, in the early 1980s. That is, processes are normally instantiated with the help of conjugated verb and a sequence of the participants who are involved in the activity, that they all form complete clauses. To provide an example, the statement, "*John has written a letter to his sister.*" is the most direct encoding of the process that is described in a longer clauses, like; "*John wrote a letter to his sister last week*". The metaphorical side of this case is that a process represented by the verb "write" and those who are involved in the process, i.e., John, a letter, and his sister, are not accomplished in a clause but by some other form of structure (noun phrase) in the above example. Here, again, grammatical metaphor is relative to some form of metaphorical movement: a process clause (default encoding of a process) is converted into a process noun phrase (Taverniers, 2004; Devirim, 2015). The functions of the English grammatical metaphor are to produce the following:

- a. To restructure processes and clauses to form nominal groups and put them in the Theme position.
- b. To organize new point of argument in a way of manipulation of the system Theme and New by Halliday, to reify processes
- c. To make meaning commonly technical, i.e., to reduce actions, related representatives and situations, and logical connections to fixed linguistic expressions (Dinagara, 2016).

In a few words, the term grammatical metaphor makes the reader believe that out there are metaphors that rely solely on the grammatical framework of an expression. On the other hand, Ali and Alhusseini (2025, p. 1396) argue that the structural metaphors are a key component of our socially constructed reality; it is impossible to understand the intricate dynamics driving modern culture without a detailed comprehension of these metaphors. As a matter of fact, Metaphor, is a verbal transference; a variation of expression of meanings that is a none literal use of a word. Particularly, metaphor is an irregularity of content that comprises a word usage that is not with which it is properly used but in the similarity sense (Romero and Soria, 205; Wang, 2010).

2.2 Lexical Metaphor

Lexical metaphor is the metaphorical use of words. In other words, it functions as a rhetorical device that embellishes the texts with figurative meanings. By it, we are able to imaginatively describe somebody or something for the purpose of a direct comparison of X with Y in order to depict the mutual attributes of X and Y. A useful example can be drawn from the sentence "*Life is a game,*" in which the word '*game*' functions as a lexical metaphor for '*life*'. The lexical metaphor, In this way, it is a feature of the lexicon (i.e., the vocabulary) of a language and applies to the capacity of lexemes to acquire new figurative meanings. It thus enriches description and conveys connotative meaning beyond denotative reference. Metaphors that use lexicon are either traditional or innovative. They are the trite lexical metaphors and the creative lexical metaphors, which are created by the writer's imagination (Nkeruka & Otaguragu, 2022; Taveriniers, 2004; Chueasuai, 2021). In this paper, the

artistic lexical metaphors in Raheem Al-Qarbawi's poem are analyzed and their meanings defined.

Furthermore, it has been established that lexical metaphors are associated with three primary functions, i.e., lingua franca (naming), conceptual (framing), and communicative (Parsons, 2012). The focal point of the given study, the conceptual function, is a topic that has been widely discussed in the context of cognitive linguistics as the intermediary of our knowledge about the world. Not only did Lakoff and Johnson (1980) define what is meant by metaphor, but, more importantly, they suggested that our conceptualization of the world is metaphorical (Nkeruka & Otaguragu, 2022).

3. The Concept of Substitution

Substitution is one of the fundamental methodologies or essential criteria employed by modern linguistics in the study of language. It operates on the principle of replacing linguistic elements with one another, whether these elements are sounds, letters, words, verbs, nouns, or sentences (Aldosari, 2023). Consequently, linguistic substitution manifests in various forms, including phonetic, syntactic, and semantic substitution.

a. Phonetic substitution: is a method or an approach distinguishing between different phonemes. It serves as a means of identifying phonetic units that help to differentiate meanings. For instance, "if we substitute /æ/ in the word '*bed*', we will get a different word: '*bad*'. This phenomenon occurs in Arabic in what is known as "vowel alteration and consonant substitution", in which sounds are replaced by one another in certain contexts of words (Roach, 2009; Ahmed, 2022, p.92).

b. Syntactic substitution: Syntactically, substitution, on the other hand, is considered as a process whereby a linguistic item may be substituted with another one in a bigger unit. It is consented that substitution can be defined as a replacement of 1 item by another in a certain location in a structure in the text. This leads to three major forms of substitution, namely (a) nominal, (b) verbal, and (c) clausal. Moreover, substitution is a pro-form and antecedent relation, where the pro-form can be construed to mean that it has replaced a repeated event of an antecedent. It also refers to it as a word referring back to a preceding constituent of structure, as the pronoun '*he*' in the sentence "*The man came in. He was cross*" may be termed as "a substitute word" (Najim, 2012, p.25).

c. Lexical substitution: is a semantic task where a meaning of a word in context is defined not in terms of senses in dictionaries but in terms of substitutes (paraphrases) which are selected by annotators. As an example, one may take the following use of the adjective bright: "the bright girl was reading a book". The acceptable semantic replacement of the word '*bright*' is '*smart*' and '*intelligent*', though not such words as '*luminous*' or '*colorful*' (Roller and Erk, 2016). Regarding ancient Arab linguists, Al-Rawasheh, et.al (2024) cite numerous books on the rise of substitution and its causes; they did not comment on its apparent effect on the development of Arabic. Rather, they argued that it was among the traditions of the Arabic speech.

Besides, the process of substitution is regarded as a feature of the Arabic language in ancient times and has been studied by Arab scholars in both the modern and ancient periods, as it began to take shape in Arab culture (Salman & AL-Asadi, 2023). There are numerous linguistic aspects that make languages richer in general and Arabic in particular. Metaphor (or *istiarah*) is a form of linguistic substitution that it makes a major contribution to the profundity of meaning and pronunciation in all its forms by analogy (Ahmed 2022; AL-Rawasheh, et al., 2024; Issa & Rababah, 2024).

4. Raheem AL-Qarbawi's Style

Al-Qarbawi is a renowned Iraqi writer noted for his significant contributions to contemporary Arabic literature through his work in literary criticism, poetry, and short fiction. In addition to his creative works, he has written methodical studies that extend across multiple academic disciplines, further enriching Iraqi universities. Through his diverse and valuable body of work, Al-Qarbawi plays a vital role in shaping modern Iraqi literature. Numerous master's theses and research have been written on his poetry, analyzing its artistic quality and interpreting its themes. He is also well known for his intricate style and masterful use of rhetorical devices, which have a profound impact on readers (Al-Amiri et al., 2024).

Symbols function as tools that embody the poet's feelings and intellectual states, conveyed through self-awareness and the exploration of unconscious impulses, and are deeply rooted in the process of literary creativity. Whether natural, mythological, or historical, symbolic expressions in poetry are governed by strategies of semantic and metaphorical suggestion (ibid). Metaphorical substitution forms a salient stylistic feature in Al-Garbawi's poetry. This method is particularly noticeable in his verses, where such substitutions flow pleasantly and contribute meaningfully to the structural coherence of his poetic expressions. Among the examples of such metaphorical replacement is his poem "Behold, This Age," in which he says:

" O deceitful time,

Your nights are few,

Yet you gallop on the seeds of demise,

Racing toward the truth of extinction"

In these verses, AL-Gharbawi employs metaphorical substitution to vividly convey the transient and deceptive nature of time, animating abstract notions through dynamic and imaginative descriptions that reflect the deepness of his artistic images (Abdul-Kadhim, 2023).

5. Objective of the study

The present study focuses on the use of metaphors as substitutions in Raheem Al-Garbawi's poetry. Metaphors are dealt with as a linguistic phenomenon, i.e., as a feature of a language. It is restricted to the linguistic interpretation of metaphors and focuses on Arabic poetry in relation to "Conceptual Metaphor Theory" (CMT) as developed by George Lakoff and Mark Johnson in *Semantics: A new model of Linguistic theory* (1980). Its aim is to identify those metaphors first and then to see if the poet succeeds in employing them as substitutions for the genuine meaning in his poems. While literary analyses have delved deeply into the metaphorical implications of Al-Garbawi's poems, fewer studies have adopted a linguistic perspective that examines the mechanisms by which these metaphors operate within the text.

6. Data and Methodology

The basic genre of this study is poetry. Therefore, the selected data consist of poems written by the Iraqi poet, Dr. Raheem Al-Qarbawi. The data collection method is qualitative. Only examples that mark "the lexical metaphor" are identified and analyzed. That is, as a linguistic phenomenon,

metaphor can be a lexical mechanism, i.e., a feature of a language's lexis (vocabulary). To prove this, the concept of 'lexical metaphor' will be drawn upon and introduced in the framework of Lakoff and Johnson's theory in "Metaphors We Live By (1980).

7. Modal of Analysis

Conceptual Metaphor Theory, introduced by George Lakoff and Mark Johnson in their seminal work, "Metaphors We Live By" (1980), rejuvenated the understanding of metaphor by treating it as a fundamental feature of human cognition rather than merely an instrument of rhetoric or stylistics. According to this theory, metaphors are not restricted to language but are universal in thought and action, shaping how people understand and conceptualize the world. CMT hypothesizes that a conceptual metaphor is a conceptual and cognitive mechanism that allows one domain of experience (a source domain) to structure and fit another domain of experience (a target domain). Metaphor: "*Time is money*." Here, the source domain '*money*,' which is tangible, measurable, and valuable, is intentionally mapped to the target domain '*time*,' which is intangible and abstract. In the same vein, through this metaphor, concepts of '*money*,' like '*spending*, '*saving*, and '*wasting*, are applied to the concept of '*time*', fabricating how individuals contemplate and discuss time (Abdurrahman, 2025).

Accordingly, a metaphor is a concept, notion, model, or picture from the source domain used to describe entities in the target domain. In other words, metaphors generate new concepts in the target domain that resemble the source domain's original concepts because they involve certain components of those concepts (Ghan, 2013). Moreover, Lakoff and Johnson subdivide metaphors under which the conventional system of our culture is structured into three subtypes: structural, orientational, and ontological. "Structural Metaphor is one concept that is metaphorically structured in terms of another"; orientational metaphor is called so since most of the metaphors have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow; and ontological metaphor expresses ways of viewing events, activities, emotions, ideas, etc., as entities and substances" (Hussein, 2023, p: 375-376).

As the title suggests, this study is limited to the exploration of metaphors. The model adopted is based on "*Conceptual Metaphor Theory*", introduced by George Lakoff and Mark Johnson in their seminal work "*Metaphors We Live By*" (1980). In view of this, metaphors will be treated as a linguistic phenomenon, i.e., as a feature of language, with a focus on poetry. Linguistically, a metaphor is a lexical mechanism, i.e., a feature of a language's lexis (vocabulary) with specific structures and functions. Based on Lakoff and Johnson's model, the following figure is diagrammed to analyze the selected data:

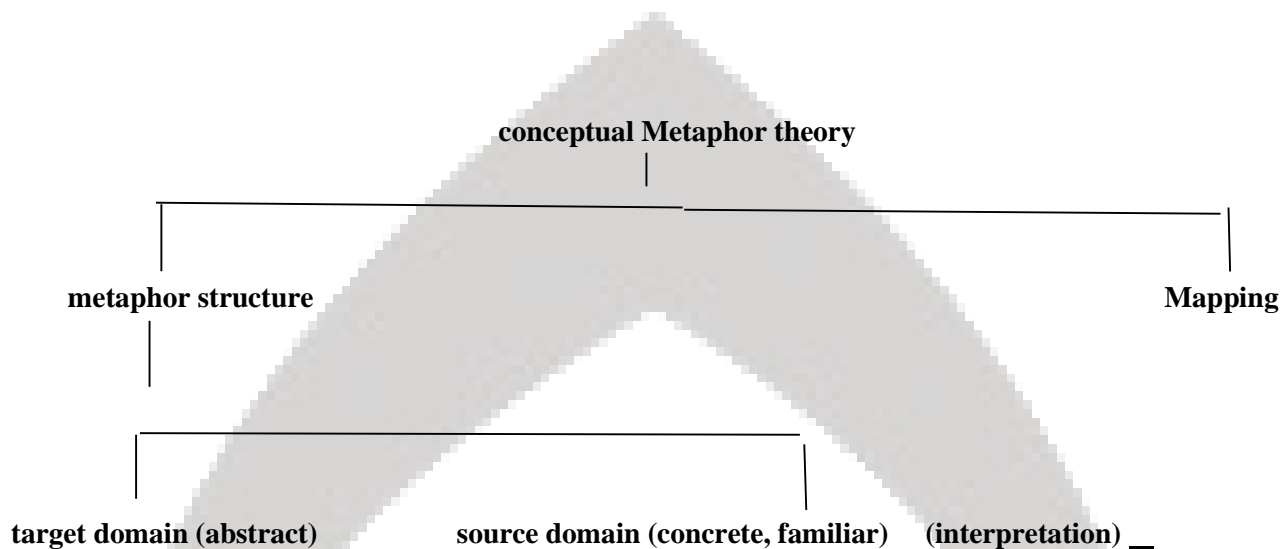


Figure (1) Lakoff and Johnson Model (1980) CMT

8. Data Analysis

This paper explores the peculiarities of Raheem Al-Gharbawi's poetry, particularly his use of metaphor as a key cognitive and stylistic device. It is based on the "*Conceptual Metaphor Theory*" (CMT) (1980) that was developed by Lakoff and Johnson which makes it easier to examine how Al-Gharbawi matches abstract domains with more tangible experiential domains. Through a comparative analysis of selected verses from his work, the paper aims to establish the structural, ontological, and orientational metaphors that underpin his descriptions of multifaceted phenomena such as war, memory, exile, death, and cultural heritage.

The eight extracts are analyzed in terms of metaphorical substitution, where the source domain, whether physical, material, or embodied reality, is systematically transferred to a target domain, which can be either abstract or material. This methodological solution will enable identification of the cognitive processes the poet employs to create meaning, elicit emotional appeal, and convey ideological and aesthetic ideas. The analysis does not simply consider literal linguistic representations; it also considers relational logic, selective mappings, and oversights in metaphorical representations, thereby highlighting the complexity of the connection between poetic language and conceptual cognition.

As a result, the paper will show that kind of metaphor in Al-Gharbawi's poetry is not just a simple tool of aesthetics; it is a figurative way of making abstract human experiences, like suffering,

displacement, and mortality, concrete, emotional, and intellectually thought-provoking. Eight chosen poetic extracts are then scrutinized in the following section.

Extract: (1)

The original extract: "الشَّعْرُ سَيْفٌ.. يَشْرَعُهُ الشَّاعِرُ عَلَى رِقَابِ الظَّالِمِ" (Al-Gharbawi,2022, p.87)

The translation: (*poetry is a sword .. the poet pulls it against the necks of darkness*)

Source domain: weapon (sword as a symbol of violence and cutting)

Target domain: poetry (enlightenment, resistance and power)

Mapping:

It is a structural metaphor by which AL-Gharbawi politicizes the conventional metaphor, "language is war", framing poetry (the abstract) as a militant (the concrete) acts against oppression, ignorance and tyranny. In the analogy of "poetry is a sword," the factual arrangement of fight (power, resistance, action, and harm) is selectively applied to poetry, whereby the sword is poetic language, the combatant is the poet, and the adversary littering and killing is ideological or symbolic destruction, with non-relationally significant aspects of the weapon (such as weight or material) being omitted, indicating that mapping is not a simple, word-to-word replacement but a conceptual mechanism that superimposes relational structure and figural logic onto another domain and in the process structures the way we think or judge.

Extract: (2)

The original extract: "في المنفى.. حتى الطيور تحمل أقفاصها" (Al-Gharbawi,2022, p.473)

The translation: (*in exile.. even birds carry their cages*)

Source domain: Imprisonment (cage, restraint and weight)

Target domain: Exile (displacement, psychological detention)

Mapping:

AL-Gharbawi employs an orientational metaphor that likens exile to a portable prison, emphasizing the inescapability of expatriation. According to Lakoff and Johnson, the metaphor "in exile, even birds carry their cages" maps the source domain of tangible cages, birds, physical confinement, and carrying onto the target domain of exile, psychological displacement, and identity. In this mapping, the cage represents internalized trauma and the displacement of belonging; the bird symbolizes the displaced subject; carrying signifies the persistence of memory and affect across different spaces; and confinement denotes the cognitive and emotional constraints on the self. This metaphor entails

that exile is not merely an external or geographic condition, but an internalized psychological state.

Extract: (3)

The original extract: "تغرق فيه النجوم كسفن صغيرة .. الليل بحر" (Al-Gharbawi,2022, p.560)

The translation: (*the night is a sea... in which stars drown like small ships*)

Source domain: Sea (deepness, waves, sinking)

Target domain: Night (darkness, dangers, vastness)

Mapping:

It is an ontological metaphor in which night, intangible concept, is conceptualized over the domain of sea, tangible concept. Readers are allowed through this mapping to realize night in terms of darkness, depth, and danger. The line "The night is a sea in which stars drown like small ships" exemplifies the conceptual metaphor framework proposed by Lakoff and Johnson. In this framework, the primary mapping of "night is a sea" projects elements from the concrete source domain of the sea onto the conceptual target domain of night. Specifically, the vast expanse and water of the sea correspond to the infinite spatial depth of night, vessels represent stars surrounded by darkness, and waves and currents parallel cosmic or atmospheric movement. Additionally, the metaphor conveys a sense of danger and instability.

Extract: (4)

The original extract: "ذاكرتي نهر.. يجرف صور الماضي نحو بحر النسيان" (Al-Gharbawi,2022, p.426)

The translation: (*my memory is a river.. sweeping away my past images to the sea of forgetfulness*)

Source domain: River (the flow of the river, drought, erosion)

Target domain: Memory (memory lane, obliviousness, blackout)

Mapping:

It's an ontological metaphor in that the memory, the abstract entity, is resembled to a flowing river, the concrete entity. As the water currents are continually moved, driven by winds, tides, destiny differences, the memory lane is deformable and fading towards the sea of obliviousness over the time. Here, The source domain of a river in the metaphor "my memory is a river, sweeping away my past images to the sea of forgetfulness" is a systematic mapping of the source domain onto target domain of my memory- the temporal continuity of remembering is equivalent to the water flow, the dynamic mental process is equivalent to the water current, and the images are the objects being swept away is equivalent to forgetting. Moreover, 'the sea of forgetfulness' is equivalent to a final

state of irretrievable loss, which makes memory an uncontrollable, irreversible process instead of a consistent mental store.

Extract: (5)

The original extract: "الحربُ غيمةٌ.. تمطرُ رصاصاً على أطفالِ المدنِ العارية" (Al-Gharbawi,2022, p.95)

The translation: (*War is a cloud, pouring bullets on the children of naked cities.*)

Source domain: cloud (drops, thunder, darkness)

Target domain: war (bullets, bombs, destruction, death)

Mapping:

It is a structural metaphor by which AL-Gharbawi demonstrates conflict as a weather. A 'cloud' is normally visualized as a source of welfare and life because it gives life to a wasteland. However, here, the war is like "a dark cloud", full of death rather than life. The abstract source domain of weather is used to structure the abstract target domain of war. War in this mapping is described as a cloud, which is representative of a dominating and enveloping phenomenon. The violence is symbolized by rains, where they are not controllable and they cannot stop, and the bullets are symbolized by raindrops that fall randomly. This metaphor brings war as an objective and unavoidable phenomenon that falls on society thus naturalizing routine destruction. Moreover, it shows the ethical nonsense of the system by substituting life-restoring rain with something deadly incongruously.

Extract: (6)

The original extract: "الموتُ بابٌ... يفتُحُ على جناحِ الفراشةِ نحو الغياب" (Al-Gharbawi,2022, p.37)

The translation: (*Doom is a door.. opens before butterfly's wings towards nonexistence.*)

Source domain: Door (entrance, transition, another place)

Source domain: Death (transformation, another world, truth, freedom)

Mapping:

It is an ontological metaphor. The poet exemplifies death, abstract, as a 'door', concrete, taking us away softly and gracefully to a world full of lovely silence and oneness. Within the conceptual metaphor framework of Lakoff and Johnson, one can map the following expression: Doom is a door that opens before butterfly wings towards nonexistence to look as follows: the source domain 'door' (a concrete spatial object) is projected onto the target domain 'doom/death' (an abstract existential state) such that the physical threshold of a door is the ontological boundary, the act of opening is the moment of dying, passing through the threshold is the transition between existence and nonexistence, and the space beyond the door is the unknown or absent state of being.

Extract: (7)

The original extract: "الشتاءُ جنديٌّ.. يطلق صقيعه على زهور الذاكرة" (Al-Gharbawi,2022, p.131)

The translation: (*winter is a fighter.. its frost pulls the memory of flowers*)

Source domain: Soldier (war, power, cruelty, weapons)

Target domain: Seasonal change (a harsh season, coldness, sadness, frost)

Mapping:

The poet personifies winter, a cruel season, as a soldier. It fires its frost at the beautiful and happy memories due to severe conditions. This idea is based on the struggle between beauty or happiness and sadness of human's memories and feelings. Through this metaphorical image, 'the winter' is a fighter. Its frost draws towards the memory of flowers. The source domain is a soldier, with its notions of fighting, power, and cruelty, and the target domain is 'winter', with its notions of loss, cold, and harshness. That is, 'winter' represents the fighter as a strong, overwhelming force; 'frost' is a weapon; and one remembrance of flowers is the lost lives because of the attacks. This metaphorical image, "winter is a soldier" adopts force and path embodied schemas to prove the severity in seasons emotionally relatable, the severity of winter is an intentional, almost human manifestation of aggression.

Extract: (8)

The original extract: "الكتبُ مقابرٌ.. ندفنُ فيها أحلام الأمم الميتة" (Al-Gharbawi,2022, p.38)

The translated: (*books are burials.. we lay to rest dreams of dead nations*)

Source domain: Graveyards (death, ceremonies)

Target domain: Culture (rituals, civilization, thoughts)

Mapping:

It is a structural metaphor by which books are seen not just sources of knowledge, but they are places where civilization, rituals, thoughts, achievements of vanished nations are inhumed. It is an irony in that great dreams can turn into just static letters over time. Metaphorically, books are looked at as burials; we lay to rest dreams of dead nations. The source domain of graveyards and burials, which is death, finality, and ceremonial rituals, is mapped onto the target domain of culture, books, and intellectual history. In this case, the process of 'burial' would involve preserving ideas in books, and death would represent the demise of civilizations and cultural dreams. The ritual of recording, reading, or archiving cultural memory, and the grave as a container of ideas, resemble the book as a container of ideas. These are the ceremonial aspects of conducting funerals. Generally, metaphor characterizes books as relics that recognize, uphold, and commemorate the death of cultural and

intellectual heritage.

9. Conclusion

This paper explores the concept of metaphorical substitution in a sample of verses by Raheem Al-Gharbawi through the analytical paradigm of the Conceptual Metaphor Theory, as described by Lakoff and Johnson. By closely reading eight poetic passages, the author contends that metaphor is not merely an ornamental stylistic device but, first of all, a mental process necessary for conceptualizing impassioned realities and inaccessible experiences.

Moreover, the analysis finds widespread and systematic use of conceptual metaphors that project abstract domains such as time, death, memory, and human suffering onto concrete domains of movement, living things, and natural phenomena. The extensive use of metaphorical substitution attests to al-Gharbawi's ability to transform intangible notions into vivid, dynamic visualizations, thereby adding semantic depth and conceptual integrity to his poetic works.

In addition, this process shapes his conception of the cosmos, which is his broader aesthetic conception, and thus is critical to the expression of his aesthetic vision of the world.

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