



Verbs of Creation in English and Arabic: A Contrastive Study

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ABSTRACT

This study presents a contrastive linguistic analysis of verbs of creation in English and Arabic, with special focus on their semantics and metaphors. It has searched how the physical act of constructing or bringing something into existence is lexically structured and conceptually extended in particular religious texts. Syntactically, verbs of creation illustrate a distinguished lexical class whose grammatical structure is deeply associated with its event structure. This research has adopted a dual theoretical framework for its semantic level; the first is Dowty's model of "Thematic Proto-Roles and Argument Selection" (1991) that is used to analyze how the semantic entailments of creators-results (proto-patients) define argument realization. The other model is Levin's "English Verb Classes and Alternations" (1993) which is adopted to determine that verbs of creation are subclasses based on their participation in transitivity and object alternations. The other part of the theoretical framework has been devoted to investigate the metaphorical extensions of creation verbs however this analysis is based on Lakoff and Johnson's "Conceptual Metaphor Theory" (1980), surveying the literal expressions of the verbs in question, it has been noticed that they are mapped into abstract source and target domains to indicate such complex spiritual as well as existential concepts. The input is drawn from suggested samples of religious texts in both languages authorizing for a linguistic comparison.

Keywords: verbs of creation, Thematic proto-Roles, Conceptual Metaphor Theory, Religious Texts.

أفعال الخلق (Verbs of Creation) في الإنجليزية والعربية: دراسة تقابلية

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الملخص

تُقدّم هذه الدراسة تحليلاً لغوياً تقابلياً لأفعال الخلق في الإنجليزية والعربية، مع تركيز خاص على دلالاتها والاستعارات المرتبطة بها. كما بحثت كيف يُبنى الفعل المادي المتمثل في تشكيل شيء ما أو إحضاره إلى الوجود بنيوياً على مستوى المفردات (معجمياً)، وكيف يتم توسيع هذا البناء على المستوى المفهومي ضمن نصوص دينية معيّنة. ومن الناحية التركيبية (النحوية)، تُظهر أفعال الخلق فئةً معجمية متميزة يكون فيها البناء النحوي مرتبطاً ارتباطاً عميقاً ببنية الحدث (event structure). لقد اعتمدت هذه الأبحاث إطاراً نظرياً مزدوجاً لمستوى الدلالة؛ يتمثل الأول في نموذج "الأدوار الأولية/البروتو-تيمية (Thematic Proto-Roles) واختيار الحجج" (Argument Selection) لدى داووبي (1991)، والذي يُستخدم لتحليل كيفية أن التضمينات الدلالية للفاعلين/المنشئين – والنتائج (ويطلق عليها proto-patients) تُحدّد تحقيق/إظهار الحجج (argument realization). أما النموذج الثاني فهو نموذج ليفن

“فئات أفعال الإنجليزية والبديلات/التحويلات” (English Verb Classes and Alternations) (1993)، والذي يُعتمد لتحديد أن أفعال الخلق تُعدّ فئات فرعية (subclasses) بناءً على مشاركتها في تبديلات العبور (transitivity) وبَدَلات الأشياء (object alternations). وقد خُصّص الجزء الآخر من الإطار النظري لدراسة الامتدادات الاستعارية لأفعال الخلق؛ ومع ذلك فإن هذا التحليل يستند إلى “نظرية الاستعارة المفهومية (Conceptual Metaphor Theory) ” (لدى لأكوف وجونسون (١٩٨٠)). فمن خلال مسح التعبيرات الحرفية للأفعال قيد الدراسة، لوحظ أنها تُحوّل/تُقسّم إلى مجالات مجردة (source) و (target domains) للدلالة على مفاهيم روحية معقّدة، وكذلك مفاهيم وجودية. وتُستمد البيانات من عينات مقترحة من نصوص دينية في اللغتين، بهدف إتاحة مقارنة لغوية.

الكلمات المفتاحية: أفعال الخلق، الأدوار الأولية/البروتو-تثيمية، نظرية الاستعارة المفهومية، النصوص الدينية

CHAPTER ONE : Verbs of Creation in English

1.1 Definitions and Types

Verbs of creation are classified, semantically, as factive verbs. For Dowty (1991: 19), he believes that they are defined as verbs of change which typically indicate a transformation from non-existence to existence. Generally speaking, Pinon (2006: 1) adds that this group of verbs describe the coming into being of the attribution of their direct argument as an outcome of the event caused by them. Levin (1993: 22) analyzed the difference between creation and innovation verbs, she defines the former as verbs of creativity, that concentrate on originality and production which mainly refer to intangible concepts or thoughts, for the latter, the focus is on the implementation of such concepts and ideas into some useful tangible products and processes. Broadly speaking, it has been added that the two terms ‘creation’ and ‘innovation’ are categorized under verbs of Productivity were an agent brings an entity into existence that did not exist before, they demonstrate a shift from a rank of nothingness to a physical or even an abstract result.

Litwin (2015: 182) and Pinon (2006: 12) consider verbs of creation as verbs of production and construction, since they express the fact of forming and producing something by putting some parts. For verbs such as **create, build, compose, assemble, knit, design, paint, construct, produce, Cook, bake, write**, etc. all are classified as verbs of creation , however, there are some fundamental differences relating to the lexical meaning of each one, and how it is used in a particular context. For example, **build, create, assemble**, are such constructive verbs that focus on building and creating something new from nothing; '*he created a new theory*', '*he built a new house*'.

For verbs such as '**mold, knit , weave, carved , forge**, etc. focus would be on transformative creation by taking raw materials and conversing them into a quite different physical shape product, as in :

1. The artist carved a magnificent statue from stone. (ibid.)

Forbes (2006:3) based his discussion on various problems about the semantics of verbs of creation. However, he truly contributed to classify them according to their semantics and usage into the following;

(A) **Verbs of creation**, when the activity refers to cause something to be created from nothingness, this group includes; *create, make, bake, build, assemble, build, construct, forge, manufactulate and fabricate*. (Ibid.)

(B) **Verbs of Innovation**, when new ideas, Jezek (2010:12) suggests, or new products are produced. such verbs indicate originality and intellectual advancement. Sometimes, the same verbs used when current processes are proved or new method within the mind are innovated. This group includes; *innovate, devise, formulate, conceive, invent, improve, originate, create, refine, modernize, disrupt* and *pioneer*, as in:

2- The team pioneered an excellent method for water filtration.
(Litwin, 2015: 18)

(C) **Verbs of Implementation**, are mentioned by Jezek (2010: 15) as the verbs according to which new idea is transformed into a tangible entity through an intellectual creativity, as: *initiate, revolutionize, overhaul* in addition to *pioneer*.

(D) **Verbs of Depiction**, also referred to as verbs of artistic and intellectual verbs, such as : *create, draw, caricature, write, imagine, design, paint, compose, sketch* and *sculpt* (Forbes, 2006 : 6)

(E) **Verbs of Performance** ,when non-physical events or abstract documents are created as, *write, recite, sing, compile, type, compose, paint* and *draw*. (Jezek, 2010 : 18)

(F) **Phrasal light verbs** , those are usually formed with a verb + noun phrase to refer to the activity of creation, like; *make, make a phone call, give a speech, or take a photograph*. (ibid. 20)

(G) **Verbs of Conceptual mental Creation**

Verbs refer to generating ideas as; *think, dream up, originate, innovate* etc. It has clearly been observed that some creation verbs are repeated in more than one group, this can be explained by the fact that many of them are employed metaphorically in literary figurative contexts. (ibid.)

1.2 Grammatical Analysis

Syntactically , Pinon (2008: 22) illustrates , that these verbs offer unique behaviours according to transitivity , however, in this respect , such verbs are used with effected objects , whether physical such as ;

3. He built a house .

or abstract ;

4. They formulated a new strategy. (ibid: 23)

This type of object is quite different from the affected one in which the result 'the Product' is already existent like ;

5- He kicked the ball.

Parsons (1990: 104) agrees with Pinon's view of analyzing the essence argument structure, that verbs of creation commonly require two essence arguments, the creator '*the agent*', and the result '*the effected object*'.

Another syntactic characteristic of these verbs, is suggested by Levin (1999 : 223), when she describes these verbs' ability to have benefactive argument, normally referred to by '*for-dative*' structure as in;

6- She baked a cake for Tom.

in which the form is constructed as a prepositional phrase. or such argument can be expressed as a double object structure as in ;

7- She baked Tom a cake. (ibid.)

It is worthing here to clarify, that the benefactive alternation feature cannot be provided with affected objects neither in the form of prepositional phrase nor the double object structure. Sentences

like ;

7- He kicked him a ball . Or

8- The child ate him an apple .

Seem quite ungrammatical , (ibid.)

When the focus transmitted from the creator to the result was created, the structure permits the transformation of passive voice . With verbs of creation Dowty (1979 : 91) believes, that this structure is used when the creator is unknown or does not matter who he is as in ;

9- The three Pyramids were constructed thousands years ago.

The inherent telic feature of verbs of creation, Levin (1993: 55) adds, represents the aspectual sensitivity of these verbs that describes the incremental sense of their nature. Hence, the moment the result, the object, is constructed and finished refers to the whole progress of the events that can be measured by the condition of the object. Such progress is categorized by the structure of the verb; the Progressive aspect denotes the partial completion, as in:

10- She is writing a poem.

Means the poem is partially finished, while the Past simple aspect indicates the total completion; as in,

11- She wrote the poem.

that gives the state of the finished completed action of writing. In the same context; actually it was added that some other syntactic alternation like the construction which permits verbs to leave the object if the focus was on the activity rather than the result as in;

12- What is Tom doing?

~ **He is painting.** (ibid.)

This feature is referred to as unspecific object deletion . Verbs of creation sometimes permit the subject or the object to shift between the basic materials "**the raw**" and the result "**the finished product**" as in,

13- She knitted the wool into a rug.

here the raw material is the object, still, the product can be the object in the context like;

14- She knitted a rug out of wool. (ibid.)

1.3 Semantic Analysis

Dowty (1991: 129) was distinguished by his opinion, when he introduced his theory of " *Thematic Proto-Roles and Argument Selection*". However, he called these verbs as the verbs of accomplishment, in which the "agent" causes the "object" by the assistance of the manner of the action. These verbs are resultative or factitive, since they focus on the finished result and on telicity, that there is a particular point in which the activity is done . Dowty's theory can be summarized in this respect , as dealing with the connection between the two valuable entities of the process of creating . For example ; to analyze verbs such as 'create' or 'build' , in a context like '**he built a house**' , however , one needs to focus on the agent '**the subject**' , to be the real cause of the result , and it is supposed to have the conscious will to start and finish the activity without being changed or affected while the action being progressed and completed. on the other hand, concentration on the object, **the result**, or "proto" has to be in such different way, in the sense , there has to be a radical change from a raw material, as far as the physical creation is concerned, into a completely different new material . An important point to pay attention to when understanding the meaning of the object with those verbs is the "**incremental theme**" which illustrates the fact that the result "proto" of the activity of creating cannot suddenly appear , rather it is a type of an effected object that results from a gradual process carried out and completed by an agent.

The semantics of creation verbs has been dealt with by Levin's '*English verb Classes and Alternations*' (1993) in a different way. She classified them as verbs of bringing products into existence that their meaning is conceived according to their grammatical behaviour. This approach is summarized in two sides; the first is the benefactive alternation , in which the meaning is identified by which argument used in phrasing the same event, For example the "**For-dative**" alternation structure as in ;

15- I baked the cake for Jane.

or the double object structure,

16- I baked her the cake. (ibid.)

The second side, however, is material-product alternation, according to which the speaker has the permission to focus on any argument of the creation process, the raw materials or the product of the creation as in;

17- She knit the wool into a scarf.

or

18- She knit a scarf from wool. (ibid.)

1.4 Metaphors of Creation Verbs

In his research, Pinon (2006: 1-3) believes that verbs of creation can be studied according to the kind of effected objects exist in the end of the action. Hence, he adds that the existence predicate distinguishes between all the types of objects, for instance , it has been concentrated on the abstract object that is anchored to the physical result by referring to the connection between '**representation**' of concrete individuals and '**instantiation**'. This study provides

a kind of 'shifters' that appear to analyze ambiguity in using verbs of creation. For example, the difference between **'build'**, **'create'**, etc. As verbs indicate the concrete physical result and the contexts in which the same verbs refer to the instantiation of an abstract idea. Obviously in this respect, nothing can prevent any verb from belonging to two classes rather than one.

In their influential work, Lakoff and Johnson (1980), confirmed the theory of metaphor that had been involved within the cognitive studies to acquire the central value in the recent conceiving of the way abstract ideas are expressed in languages. Regarding verbs of creation, *metaphor* is defined as essential mechanism of mind, that permits speakers to represent what they know about their physical and social experiences to illustrate infinitive thoughts. The conceptual metaphor theory is adopted by Fauconnier and Turner (2002) to explain that by using these verbs in any context such as, **'he made a mistake'** or **'he built a theory'** is not a mere linguistic alternative, but a complicated cognitive process implicates various mental spaces. However, in this consideration, language users could utilize a concrete physical words to represent an abstract social or cognitive processes. Verbs such as **'create'**, **'build'**, **'construct'**, and **'assemble'**, in which the agent treats a logical concept as a physical entity, for example ;

19- Scientists build theories. (ibid.)

Verbs of a high capacity to express craftsmanship or weaving labor, such as, **"Weave,, forge, fabricate**, etc. are employed to describe social constructions like "reputations, and "law, as in;

20- The head's signature was forged. (Lakoff , 1987 : 61)

According to such contexts , verbs in question represent a cognitive shortcut that permits the speakers to appoint their evolutionary knowledge to comprehend the manipulation of notions , enterprises and social realities . Two fundamental metaphorical models have been suggested to deal with verbs of creation , the first, is the object emergence metaphor model , according to which creation is illustrated as a result that comes out of a substance. The activity here is rooted in the physical experience of extricating a result from a source.

21- The artist produced a masterpiece. (ibid.)

The other model adopted is the object transformation metaphor, in which the creation activity is explained as a process of reshaping of available matter, however, this model highlights the effort performed by the creator.

22- He shaped the curriculum.

23 - He built a valuable theory in Physics. (ibid. 64)

Linguists , like Lakoff and Johnson (1980 : 109), analyze verbs such as **'plant'**, **'spawn'**, **'birth to'**, **'give'**, and **'breed'**, as verbs of biological creation that can be metaphorically to represent the beginning of feelings, emotions, theories, methods and even projects as in;

24 - His research has spawned an in-depth discussion regarding Phonetics and Phonology.

In the same context , verbs of creation that lexically mean **'to cook'** or **"indicate a chemical preparation "** are acting to convey different metaphorical expressions like **"people manipulate data"** or **"they cook schemes"**. (Ibid.)

To surve more creation verbs, in this respect, Fauconnier and Turner (2002: 76), refer to the principle of compression of time and cause to define verbs like **"create"** and **"make"** that according to their physical account coming out with a result requires a long period of time, while with metaphor the activity is compressed into a Single coherent action. For example;

25- Newton created calculus.

Hence, it can be observed, that one verb summarized decades of cognition effort into a single event. It has been seen as well, that **'make'** occupies a universal ultimate space, in addition to **'create'**, to describe any blend of cause, agent and result 'object' relationship. Metaphorically, it represents many processes including emotional impact to special progress. For example, to indicate a goal reaching like,

=26- She is finally making headway on the economic discussion. (ibid.)

or Simple, conveys the sense of 'survive' as in

27- It is a hard calamity, but I believe he is going to make it. (ibid.)

Using **'make'** could explain the intellectual social activities such as communication and interpretation as in;

28- They have made a good point. (ibid. 78)

Lakoff (1980: 115) has demonstrated the emotional and personal references of **'make'** in:

29- You really made my day, that means you made me happy.

It has been agreed that using verbs of Creation this way can truly challenge the objectivism, according to which words are claimed to have fixed meaning that is dependent on human social experiences. Metaphors of verbs like **'create'**, **'form'**, and **'make'**, are not just decorated way of talking rather they instruct how speakers really conceptualize the activity of bringing a cognitive result into the world.

CHAPTER TWO

Verbs of Creation in Arabic

2.1. Definitions and Types

Arab linguists like سيبويه (1988) and ابن عقيل (1980), explain verbs of creation as being a category of verbs of proximity أفعال المقاربة that represent a special type of " (كاد وأخواتها) Kada and its sisters" such as "جَعَلَ" , **to make** "طَفِقَ" , "to start" "أَخَذَ" "to take" "أَنْشَأَ" "to start" "شَرَعَ" "to begin" and "هَبَّ" to rush". All indicate the beginning of the predicate, which can only be in the present.

As far as the verbs "خَلَقَ" to create, بَنَى , to build, and رَكَّبَ , "to form or install, Grammarians classified them as transitive complete verbs

أفعال تامة متعدية while Semanticists considered them as verbs of creation and construction that can metaphorically express abstract concepts such as Persistence and lying.

It is clear that analyzing verbs of creation, as السامرائي (2002) claims, requires deep knowledge and familiarity with both Arabic syntax and modern linguistic theory, in addition to their semantics in describing the aspects of Commencement, on the one hand, and Transformation, on the other. However, many classical linguists, like حسن (2006; 183) suggests that verbs of creation cannot be characterized as monolithic verbs, rather they are distinguished according to the process of pre-existing substances and divine non-human agency implicated. They have sometimes be classified among the verbal clues verbs "أفعال القرائن اللفظية" that determine the function meaning of the structure, consequently, they are described as transformational verbs indicating not only a comprehensive Knowledge of Conversion but also the Circumstances of their performance.

The first type of verbs of creation is the concrete physical verbs, when the creator brings a tangible object into existence, the product results out of this process has to be physical, seen and touched "خلق" **to create**, "بنى" **to build**, "صنع" **to make**, are some of the verbs included in this group. Abstract ideational verbs like "ابدع" **innovate**, represent the second category of verbs in question, with which them the user identifies creation as the process takes place within the Creator's mind to indicate a new concept. The performance creation, is the final type, according to which verbs such as 'كَتَبَ' 'to write' and 'غَنَّى' 'to sing', are defined as action-based performance. (Ibid.)

السامرائي (2000 : 22) illustrates the specific meanings of verbs of creation, such as the following:

(A) Verbs of originating, verbs like 'خَلَقَ' 'to create', denotes the concept of originating the substance in a divine, theological and philosophical status. it implies to grant existence to a particular essence.

1- (*) 11 ((هذا خلق الله فأروني ماذا خلق الذين من دونه)) (لقمان /

"Such is the creation of Allah: now show me what is there that others besides Him have created".

فَطَرَ , **to originate**, and أنشأ , **to initiate**, Start, are classified in this group.

(B) Verbs of Transformation, **جعل (to make)** is the main verb that is representing this type, however, the sense of transformation is revealed here, according to which the subject takes a substance that was already existed and changed it into a new feature, quality and function.

2- ((الذي جعل لكم الأرض فراشاً...)) (البقرة / 22)

Who has made the Earth Your Couch

(C) Verbs of Physical Creation

حسين (2006:185) thinks that 'بنى' **to build** is mainly connected with physical construction, for example; to take materials such as 'bricks' to form a physical

* The translation of all Quranic Verses is from one source: Yousif Ali (2008).

product characterized by strength and durability. Accordingly to such verb, power of the creator is obviously noticed;

3- ((اَأَنْتُمْ أَشَدُّ خَلْقًا أَمْ السَّمَاءُ بَنَاهَا ..)) (النازعات / 27)

Are you a more difficult creation or is the heaven , Allah constructed it .

(D) Verbs of Depiction

حسن (2006 : 188) argues that the Arabic verb 'صَوَّر', '**to depict**', is quite special to divine meaning, it is close to 'خَلَق', '**to create**', with one clear divergence which is the emphasis on the external appearance of the product.

((هو الذي يصوركم في الأرحام كيف يشاء)) (آل عمران / 6-4)

He is who depicts you in the wombs as he pleases .

(E) Verbs of Performance

This group includes verbs such as "عَمِلَ" to work "كَتَبَ" ،to write "فَعَلَ" ،to do "قامَ" ،"to do + n.). These verbs indicate actions implicate accomplishment or performing a particular task.

((أولم يروا أنا خلقنا لهم مما عملت أيدينا أنعاماً...)) (يس / 71-5)

Do they not see that we have created for them what our hands have made.

يا أيها الذين آمنوا إذا تداينتم بدين إلى

6- 282 (البقرة /) أجل مسمى فاكتبوه...

O You who have believed, when you contract a debt for a specified term, write it down ...

2-2 Grammatical Analysis

According to الانصاري (1992: 179), he confirms that verbs of creation belong to verbs of (كاد وأخواتها) 'Kada and its sisters', that function as incomplete defective "auxiliary" verbs, enter the nominal sentence

(المبتدأ والخبر), raising the subject to be their nominative noun and accusing the predicate to be their accusative predicate. The condition is that this predicate must be a verbal sentence. The specific functional class of "كاد وأخواتها" 'Kada and its sisters', is subdivided into three categories ; **verbs of proximity** أفعال "almost to do" and "is about to" both mean, "near occurrence of the predicate. The other category is **verbs of hope** أفعال like "may", means wishing for its occurrence. and verbs of commencement أفعال الشروع to which verbs of creation in Arabic are agreed to belong such as "قام" whose meaning according to this classification is almost "to start."

Generally, سيبويه (1988:153) refers to the syntactic analysis of these verbs according to the way their predicate is associated with the article "أن" an." For example, Verbs of proximity أفعال المقاربة are sometimes associated with "أن" as in:

كاد المعلم أن يكون رسولا-7

The teacher was almost a Prophet

In Verbs of hope، أفعال الرجاء the predicate is frequently associated with، "أن"

((... فعسى الله أن يأتي بالفتح ...)) (المائدة/٥٢)-8

but perhaps Allah will bring Conquest

Verbs of Commencement أفعال الشروع are also identified , as those whose predicate never associated with "أن". They convey that the subject start performing the activity described in the predicate and their form must be in the past tense, otherwise they are considered complete verbs,

9- أخذ محمدٌ يَجْدُ في المذاكرة-

Muhammad began to study diligently

while in the present form;

10 - يأخذ محمدٌ كتابه ويذهب.

Mohammad takes his book and leaves.

ابن عقيل (1980 : 283) proves that verbs are mainly classified by how many objects they govern, however, for verbs such as "خَلَقَ" "to create" is a monotransitive verb requires a subject and one direct object as in,

11 - خَلَقَ الله الإنسانَ

Allah created Man.

It has been added, that "جَعَلَ" **to make** is classified as one of transformation verbs Dhanna and its sisters', "ظَنَّ وأخواتها", أفعال التحويل والتصيير that belong to', syntactically enter the nominal sentence accusing the Subject and the Predicate to be their direct and indirect objects, as a result they are classified as ditransitive verbs move from being verbs of inclination أفعال الميل to verbs of transformation, making and creation. (Ibid. 390)

(وجعلنا الليل والنهار آيتين...) (الاسراء / ١٢)-12

And We have made the night and day two signs

2.3 Semantic Analysis

When adopting Dowty's theory (1991), Proto-Roles and Argument selection in analyzing verbs of creation in Arabic, one can see that the 'agent' perfectly matches the proto-agent features in the theory, through the volitional involvement the creator has to perform the activity on the one hand , and that the subject is the real cause of starting the creation process, on the other. As a result, the new different product represents the Proto-Patient 'the object' of the whole complete process of creation. This proves that, according to the aforementioned theory, verbs of creation do not only describe activities rather they represent functions that linguistically organize the passage events of time into some concrete physical realizations of the product.

Levin's famous approach (1993) of analyzing the classes of verbs, can be applied to verbs of creation in Arabic. The concept of alternation between the arguments is quite possible in Arabic for a context such as:

بنى المهندس الحجارة مدرسة-13

The engineer built a stone school

can be analyzed as the alternation of Material-Product. while; بنى المهندس المدرسة
14-من الحجارة

The engineer built the school from stone. (ibid.)

The speaker here, uses the alternation material - product to focus on the fact that the raw materials have changed into different product. **The for _ dative** alternation with verbs of creation is generally accepted with some types, such as verbs of performance as in:

15- صنعت لعبة للطفل

I made a toy for the child. (ibid.)

Arabic is often defined as a language of deep rooted-based system, that is why the semantic references of creating processes are embedded in the morphological system of verbs السامرائي (2018:130) mentions that verbs could change their meanings according to the contexts they are used in, however, 'create' in the sense of divine creation and originating life in creatures, has many synonyms in this respect " **to originate** " for example is essentially ingrained in primordial creation and the innate nature of the objects. It physically gives the meaning of splitting process or cleaving after nothingness, just like seeds that split open to begin life, Semantically, it refers to the creation with pure nature, unlike 'بنى' build', which is understood to create new product of raw materials already available.

16- ((ومالي لا أعبد الذي فطرني وإليه ترجعون)) يس / ٢٢

And why should I not worship He who created originated me and to whom you will be returned

حسن (2006:186) refers to 'أنشأ' 'to initiate', 'rais', in which the meaning of evolution is conveyed, it represents the process of causing the result to come into existence. In Glorious Quranic use in means "to create", as in:

17- ((وهو الذي أنشأكم من نفس واحدة...)) (الانعام/ ٩٨)

"It is He who hath created you from a single person "...

Or it is used in literature to write or compose a composition as in:

أنشأ الخطيب خطبة-18

The Preacher Composed a Sermon.

Linguistically "بَرَأَ" **to create**, refers to creation with a feature of being quite free from any defect, it is mainly divine associated with the forming of living spirits out of Non-being other substances. السامرائي (2018: 143)

((ما أصاب من مصيبة في الأرض ولا في أنفسكم إلا في كتاب

19-من قبل أن نبرأها..)) (الحديد / ٢٢)

"No misfortune can happen on Earth or in your souls is recorded in a decree before We bring it into existence ".

السامرائي (2000 : 30) summarizes the difference in use between 'خَلَقَ' 'to Create' and 'جَعَلَ' 'to make', that the former implies when one argues the initial forming or the whiteness of a result. While the latter, is referred to with utility, appointment or transformation of the result after changing a particular substance.

((هو الذي جعل الشمس

20-ضياءً والقمر نوراً...)) (يونس / ٥)

It is He who made the sun to be a shining glory and the moon to be a light...

2.4 Metaphors of Creation Verbs

To analyze the way classical and Modern Arabic deal with the concept of creation and bringing into existence from nothing or transformation of particular substance into another, one must delve into the depths of the word and its context. For example, when examining verbs such as 'خلق' to create 'جعل' ، 'to make' 'صنع' ، 'to make', it is noticed that the meaning of creation and physical formation changed rhetorically and metaphorically to encompass meanings far removed from their literal senses.

حسن (2006 :203)

'خَلَقَ', 'to create', that mostly used for divine creation, metaphorically, used by speakers to create excuses, in a context that implies fabrication or forming claims that have no basis in truth. (ibid.)

21- ((إنما تعبدون من دون الله آوثاناً وتخلقون إفكاً...)) (العنكبوت / ١٧)

You only worship, besides Allah idols, and you produce 'create' falsehood...

السامرائي (2018 :227) believes that the rhetorical meaning of using "create" as an indication of falsehood and fabrication is to clarify that the liar exerts effort in formulating his lie, just as the maker of physical objects exerts effort in shaping what he makes. According to 'صَنَعَ' ، 'to make' ، and its synonyms 'فَعَلَ' 'to do' ، and 'عَمِلَ' 'to work' ، السامرائي (2012: 319) in his precise rhetorical method proves that 'صَنَعَ' in Glorious Quran is used to denote the skill and mastery of the action. However, metaphorically it was used to indicate to upbringing, nurturing and protection as in:

((.. وألقيت عليك محبةً مني وثُصِّنَ على عيني)) (طه / ٣٩)-22

And I endued you with love from me and (this) in order that you may be reared under Mine eye.

حسن (2006:212) refers to 'بَنَى' 'to build' Metaphorically, to give the meaning of Conceptual Construction as in:

- بنى العلماء نظرياتهم على أساس علمي-23

Scientists built their theories on purely scientific grounds.

In the same context, verbs such as 'نَسَجَ' 'to weave' can be used for constructing stories, complex social plots, and lies imaginations as in:

نَسَجَ خيالاً بعيداً -24

He waved his imagination far away

(ibid.)

Based on the foregoing, it can be observed that verbs of creation in Arabic can be analyzed metaphorically according to Lakoff and Johnson's theory (1980). That verbs can be examined in their physical source domain to prove the target domain which is quite different, in the sense abstract meanings could be conveyed through physical contexts.

CHAPTER THREE

Examples and Discussions

3.1 English Texts

This section includes the selection of texts with religious content for the purpose of analyzing the verbs such as, **create**, **build**, **form**, **weave**, etc. Through the texts one can observe how these verbs move from the physical craftsmanship to the social and religious construction of identity, systematic change, existence survival and hope.

(A) 'The Sabbath' by Abraham Joshua Heschel, (1951)

Generally, Kimelman (2007: 187) refers, that it is a book, Composed as lyrical rhythmic prose, analysts treat this book as a profound philosophical discourse of meditation and sanctification of the theme of time, as well as a correction of modern Materialism.

1 - "the universe was created in six days, but the Peak of creation was the Sabbath ... It is a day on which we form the soul, we weave a sanctuary in time, rather than building a temple of stone." (Heschel, 1951)

As far as 'create' here is concerned, it represents the divine meaning of the physical creation of the universe. Fischer (1969: 114), compared between the verbs 'form' and 'weave' in the text, he considered that they imply complexity and the overlapping of some fragile elements to create new, more solid meanings such as sanctuary and time. 'build' here, is used according to its literal physical sense, 'building a temple' means to construct a real building. The metaphorical focus here, is the creation of time, Kimelman (2007: 190). believes, that the physical medium of verbs of creation represents the abstract medium, however, transmitting from the limits of place, space, to the eternity of time, When human believe in the holy moments, like "Sabbath", they can be released from the chains of the temporal world.

(B) "Choruses From the Rock", "Let there be light" by T.S. Eliot (1934)

The text has been chosen from the final chorus of Eliot's Poem "Choruses from the Rock", Roder (2014: 132) assents that the general meaning of this poem is the theme of tension arised during the period of human's struggle between the concepts of secularism and these of spiritual immortality. Hence, verbs of creation here are employed to highlight the difference between the physical composition of objects and the divine composition.

"In the beginning God created the heaven and the earth... and darkness was upon the face of the deep..

The spirit of God moved up on the face of water, and God said: "Let there be light" and there was light ... then out of the darkness, God wrought the shapes.. this creature that is man, and out of the hollow silence, He made a voice ..'" (Eliot, 1934)

The poem here represents the meaning of bringing objects into existence, by utilizing some creation verbs such as: **create**, that physically God created creatures heaven and earth, while the reference to the creation of darkness in the poem is quite spiritual rather than materialistic. Roder (2014: 132), actually, considers the verb **"moved"** as a creation one, regardless of the sense of motion it gives, here it symbolically signifies the concept of preparation and readiness for the act of paramount importance, which is the generating of the divine light to start life.

Metaphorically speaking, Olshin (1970: 310) confirms that Eliot in this chorus tried to retell the Genesis, by describing the creation of Universe to clarify another deeper meaning, which is the formation of human principles and Arts. The archaic past tense form of the verb **"work"** has been used, **"wrought"**, that was to suggest that the creating of physical world was designed with intention, semantically it expresses the efforts in shaping material objects. However, metaphorically, it summarizes that God is the supreme Artist of the Universe, and that is only Him, who can create light of life out of the darkness of mysterious thoughts. (ibid.)

'made, is an important basic verb, that activates the sense of transformation, it connects the gap between the physical construction and the metaphorical expression. In the text: *"... out of the hollow silence, He made a voice "*

Röder (2014: 133) explains that the voice was created as a symbolic personification of consciousness. Beyond the loss and chaos, this voice was made to represent the spiritual awakening.

3.2 Arabic Text

To study the semantic as well as the metaphorical meanings of verbs of creation practically. Surat Al An'am "سورة الأنعام" has been selected to analyze the verbs in question.

1- ((الحمد لله الذي خلق السماوات والأرض وجعل الظلمات والنور...)) (الأنعام/1)

{Praise be Alla, Who created the heavens and the earth, and made the darkness and the light...}

الزمخشري (1987: 594) refers that this verse includes the creation of heaven and earth from nothing, by using "وخلق" "created". Semantically, this usage indicate establishment of the beginning of creating the universe. Metaphorically it illustrates the affirmation of the concept of Subjugation and system that Gods would not create the universe and leave it without this precise system. The verb 'جَعَلَ' 'to make', appears in many verses in this sura to convey different meanings such as physical creation in addition to the divine decree. Here, there

is the verse "وجعل الظلمات والنور" : one can observe how 'جَعَلَ' made' has been associated with 'خلق' created' in the same verse, to complete each other in implying the physical sense of creating and by 'جعل' that describes the transformation of creatures from a state into another.

2- ((هو الذي خلقكم من طين ثم قضى أجلاً...)) (الأنعام / ٢)

(He it is who created you from clay and then decreed a stated term...)

Physically, the verb 'خَلَقَ' used to emphasize the sense of creation from nothing, The process of creating performed by the agent 'God, Who transformed clay into a tangible result 'humanity' (الزمخشري، 1987: 594)

3- 165 ((وهو الذي جعلكم خلائف الأرض ورفع بعضكم فوق بعض درجات...)) (الأنعام /

It is He Who hath made you His agents, inheritors of the earth, He hath raised you in ranks some above others,

'جَعَلَ' here clarifies the rank and the distinguished position in which Man has been placed. (العسكري، 1991: 532)

4- 123 ((وكذلك جعلنا في كل قرية أكابر مجرميها ليمكروا فيها..)) (الأنعام /

Thus have we placed leaders in every town, its wicked men, to plot there in.

'جَعَلْنَا' in this context refers to a particular meaning which is called: Making legislation, by the decree of God. That after the disbelievers disobey the teachings of the religion, matters lead to the existence of the tyrants and the arrogant who mislead people from the true religion.

(العسكري، 1991: 533)

((... يشرح صدره للإسلام ومن يرد أن يضله يجعل صدره ضيقاً حرجاً كأنما يصعد في السماء كذلك

5- 125 ((الأنعام- يجعل الله الرجس على الذين لا يؤمنون))

He expands his chest to Islam and whoever He wants to misguide He makes his chest tight and constricted as though he were climbing into the sky, Thus does Allah place defilement upon those who do not believe.

" جعل " made here signifies transformation and conversion. Just as God created heavens and earth as Cosmic phenomena. He created the heart and mind, Thus, for the unbeliever, these divine faculties are transformed into a state of complete closer (الزمخشري، 1987 : 503).

6- 25 ((الأنعام /)) وجعلنا على قلوبهم أكنة أن يفقهوه

but we have laid Viels on ther hearts and deafness in their ears so they cannot understand it.

Here, the verb is used metaphorically to express the state of the heart's transformation from a materialistic Concept to a concept of intellectual closure due to insistance on disbelief (الزمخشري، 1987 : 505)

7- ((الأنعام / ٦)) ... وأنشأنا من بعدهم قرناً آخرين

... and brought forth after them a generation of others

The verb " وأنشأ " to initiate as (العسكري 1991 : 214) believes, physically gives the meaning of beginning of life in creatures, however, metaphorically, it implies revelation and upbringing. According to the verse, those upon whom God's wrath fell have been removed, and new generation has followed, that is well raised on virtuous principles.



8- 98 (وهو الذي أنشأكم من نفس واحدة فمستقر ومستودع ...) (الأنعام /

(It is He Who hath Produced you from a single person: here is a place of sojourn and a place of departure.)

(أنشأ) here illustrate the physical sense of creating humanity from nothing.)

9- 141 (الأنعام /) (وهو الذي أنشأ جنات معروشات وغير معروشات ...)

It is He who produced gardens, with trellises and without

The creation verb "أنشأ", "initiated", "started", gives the meaning of planting and producing of a living being from nothing. The general meaning of the verb is not only to create from nothing, but rather to nurture, raise, and favor humankind over other creatures.

(306 : 1991 العسكري،)

((إني وجهت وجهي للذي فطر السماوات والأرض...))

10- 79 (الأنعام /

For me, I have set my face, firmly and truly, towards Him who created the heavens and the earth...

الزمخشري (1987 : 513) explains 'فطر' in this context means 'to originate', that God started the physical creation of heavens and earths out of nothingness. Metaphorically it represents an order to worship Allah, the only creator of Universe.

11- 12 (الأنعام /) ((قُلْ لِّمَن مَّا فِي السَّمَاوَاتِ وَالْأَرْضِ قُلْ لِلَّهِ كَتَبَ عَلَىٰ نَفْسِهِ الرَّحْمَةُ ...))

(Say: to whom belongeth all that is in the heavens and on earth? Say: To Allah. He hath inscribed for Himself the rule of Mercy.)

'كَتَبَ' to write, or "to inscribe", in this verse, belongs to the creation verbs of depiction, however, semantically gives the sense of writing and recording on the Preserved Tablet. While the metaphorical reference is the meaning of reassurance and comfort to people that Allah has ordained mercy and kindness for them.

CONCLUSIONS

This study has reached a set of conclusions , that can be grouped into three categories :

1-Semantic - Syntactic conclusions , the argument realization through proto- roles in both English and Arabic , verbs of creation mainly map their arguments based on extremely uniform entailments. The creator realizes Dowty`s " proto –agent " characteristics such as; volition and causation . Yet , in religious texts , the created object functions a rigorous example of Dowty`s incremental theme . According to Levin`s theory , one can notice that English verbs of creation easily participate in transitivity and object alternations , as material – product alternation . However, Arabic deals with these alternations quite differently , that it depends on the morphological measure - system , " Al Awzan " , to modify argument structure.

2-Metaphorical - Cognitive Conclusions , verbs of literal physical creation like " build and weave ." Are systematically organized onto

an abstract target domain .This produces the essential conceptual metaphors shared by both languages .

3-Contrastive - Linguistic conclusions , the study demonstrates that human minds can map the notion of creation similarly upon cultures . English and Arabic users conceptualize abstract creation through physical verbs .To achieve this concept English depends on lexical variation and syntactic position , while Arabic has rised a rich root semantics and aspectual inflection .

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