

يا صاحبَ القُبَّةِ البِيضاءِ

يا صاحبَ القُبَّةِ البِيضاءِ في النَّجَفِ

مَنْ زارَ قَبْرَكَ واسْتَشْفَى لَدَيْكَ شُفِي

زوروا أبا الحَسَنِ الهادي لَعَلَّكُمْ

تُحْظَوْنَ بالأجرِ والإقبالِ والزُّلفِ

زوروا لِمَنْ تُسَمِّعُ النَّجوى لَدِيهِ فَمَنْ

يَزُرُهُ بالقَبْرِ مَلْهُوفاً لَدِيهِ كُفِيَ

إِذَا وَصَلَ فَاحْرِمَ قَبْلَ تَدْخُلِهِ

مُلبَّياً وإِسْعَ سَعْياً حَوْلَهُ وَطُفِ

حَتَّى إِذَا طُفَّتْ سَبْعاً حَوْلَ قُبَّتِهِ

تَأْمَلُ البابَ تَلْقَى وَجْهَهُ فَقِفِ

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أَهْلِ السَّلامِ وَأَهْلِ العِلْمِ والشَّرَفِ





مَجَلَّةُ
الْقَيْدِ لِلْبَيْضَانِ



فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية العدد (٦)

السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٥ م

تصدر عن دائرة البحوث والدراسات في ديوان الوقف الشيعي

المشرف العام

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فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية العدد (٦)

السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٥ م

تصدر عن دائرة البحوث والدراسات في ديوان الوقف الشيعي

العنوان الموقعي

مجلة القبة البيضاء

جمهورية العراق

بغداد / باب المعظم

مقابل وزارة الصحة

دائرة البحوث والدراسات

الاتصالات

مدير التحرير

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دليل المؤلف.....

- ١- إن يتسم البحث بالأصالة والجدة والقيمة العلمية والمعرفية الكبيرة وسلامة اللغة ودقة التوثيق.
- ٢- إن 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 (office Word ٢٠٠٧ او ٢٠١٠) وعلى قرص ليزري مدمج (CD) على شكل ملف واحد فقط (أي لا يُجزأ البحث بأكثر من ملف على القرص) وتزوّد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وُجدت، في مكانها من البحث، على أن تكون صالحة من الناحية الفنية للطباعة.
- ٤- أن لا يزيد عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A٤).
٥. يلتزم الباحث في ترتيب وتنسيق المصادر على الصيغة APA
- ٦- أن يلتزم الباحث بدفع أجور النشر المحددة البالغة (٧٥،٠٠٠) خمسة وسبعين الف دينار عراقي، أو ما يعادلها بالعملة الأجنبية.
- ٧- أن يكون البحث خالياً من الأخطاء اللغوية والنحوية والإملائية.
- ٨- أن يلتزم الباحث بالخطوط وأحجامها على النحو الآتي:
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 - ب. اللغة الإنكليزية: نوع الخط (Times New Roman) عناوين البحث (١٦). والملخصات (١٢). أما فقرات البحث الأخرى؛ فبحجم (١٤) .
- ٩- أن تكون هوامش البحث بالنظام التلقائي (تعليقات ختامية) في نهاية البحث. بحجم ١٢ .
- ١٠- تكون مسافة الحواشي الجانبية (٢،٥٤) سم والمسافة بين الأسطر (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 مدّة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير.
- ١٣- يلتزم الباحث بإجراء تعديلات المحكمين على بحثه وفق التقارير المرسلة إليه وموافاة المجلة بنسخة معدّلة في مدّة لا تتجاوز (١٥) خمسة عشر يوماً.
- ١٤- لا يحق للباحث المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ النشر.
- ١٥- لا تعاد البحوث الى أصحابها سواء قبلت أم لم تقبل.
- ١٦- دمج مصادر البحث وهوامشه في عنوان واحد يكون في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
- ١٧- يخضع البحث للتقويم السري من ثلاثة خبراء لبيان صلاحيته للنشر.
- ١٨- يشترط على طلبة الدراسات العليا فضلاً عن الشروط السابقة جلب ما يثبت موافقة الاستاذ 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) الف دينار.
- ٢٠- تعبر الأبحاث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
- ٢١- ترسل البحوث على العنوان الآتي: (بغداد - شارع فلسطين المركز الوطني لعلوم القرآن) أو البريد الإلكتروني: (hus65in@Gmail.com) بعد دفع الأجور في الحساب المصرفي العائد إلى الدائرة.
- ٢٢- لا تلتزم المجلة بنشر البحوث التي تُخلّ بشروط من هذه الشروط .



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**Embodied Ecologies of Metaphor:
Cognitive Linguistics and
Cultural Resonance in
Laila al-Othman's
(LOVE HAS PICTURES)**

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Abstract:

The research investigates the metaphorical language embodied in human experiences within Laila Al-Othman's novel. It will apply conceptual metaphor theory to an investigation of the ways in which metaphors, such as SILENCE IS A SUBSTANCE, DROWSINESS IS A MANIPULATIVE AGENT, and JOY IS A TORRENT OF WATER, transform abstract states of emotion into sensory and ecological phenomena. This qualitative text analysis, informed by cognitive linguistics, identifies metaphors within cultural and narrative contexts, focusing on how metaphors build meaning and create emotive power. The results show that such metaphors do not only express the emotional geography of the characters but reflect broader cultural and environmental dynamics in which the characters experience their lives. This paper contributes to metaphor theory in its embodied and ecological dimensions and furthers the discussion on culture-cognition-narrative interrelationships.

Keywords: conceptual metaphor, embodied cognition, narrative framing, cultural linguistics, ecological metaphors.

المستخلص:

تستكشف هذه الدراسة اللغة الاستعارية المجسدة في التجارب الإنسانية ضمن رواية ليلى العثمان. ستستخدم نظرية الاستعارة المفاهيمية لتحليل الطرق التي تتحول بها الاستعارات مثل "الصمت هو مادة"، "النعاس هو وكيل مُتلاعب"، و"الفرح هو سيل من المياه" من حالات عاطفية مجردة إلى ظواهر حسية وبيئية. يركز هذا التحليل النوعي للنصوص، المستند إلى اللسانيات المعرفية، على تحديد الاستعارات ضمن السياقات الثقافية والسردية، مع التركيز على كيفية بناء الاستعارات للمعنى وخلق القوة العاطفية. تظهر النتائج أن هذه الاستعارات لا تعبر فقط عن الجغرافيا العاطفية للشخصيات، بل تعكس الديناميكيات الثقافية والبيئية الأوسع التي تختبر فيها الشخصيات حياتها. تساهم هذه الورقة في تطوير نظرية الاستعارة من خلال أبعادها المجسدة والبيئية وتعزز النقاش حول العلاقات المتبادلة بين الثقافة والإدراك والسرد.

الكلمات المفتاحية: الاستعارة المفاهيمية، الإدراك الجسدي، تأطير السرد، اللسانيات الثقافية، الاستعارات البيئية

INTRODUCTION:

The intricate interplay between conceptual metaphors and embodied human experiences has been the subject of extensive inquiry in cognitive linguistics, with scholars emphasizing the profound role metaphors play in shaping perception, emotion, and thought. Rooted in the seminal work of Lakoff and Johnson (1980), the theory of conceptual metaphors asserts that metaphors are not ornamental devices but cognitive structures that map abstract con-

cepts onto tangible, embodied experiences. This perspective has profoundly influenced narrative and literary studies, where metaphor serves as both a linguistic tool and a cognitive mechanism, enabling authors to bridge complex emotional and existential domains. Within this context, Laila al-Othman's novel emerges as a fertile ground for exploring how metaphors articulate and enrich the human condition, particularly through the lens of an "embodied ecology" that interweaves human emotion with natural and environmental phenomena.

Existing literature underscores the cultural and sensory dimensions of metaphor, highlighting its universality and variability across linguistic and cultural contexts. Kövecses (2020) emphasizes the dual nature of metaphors as universal cognitive mechanisms shaped by bodily experiences and as culturally specific expressions reflecting local narratives and traditions. For instance, metaphors such as **SILENCE IS A SUBSTANCE** or **JOY IS A TORRENT OF WATER** resonate across cultures while acquiring distinct nuances within specific literary traditions. Al-Othman's use of these metaphors situates her work within Arab literary traditions, where natural and elemental imagery often symbolizes introspection, vulnerability, and renewal. However, despite the extensive scholarship on metaphor's cognitive and cultural dimensions, limited attention has been paid to its manifestation in non-Western literary traditions, leaving critical gaps in understanding the intersection of metaphor, embodiment, and culture in Arab narratives.

This study aims to address these gaps by analyzing the metaphorical language in al-Othman's novel through the theoretical framework of embodied cognition and narrative framing. Specifically, the research investigates how metaphors such as **DROWSINESS IS A MANIPULATIVE AGENT** and **DESPAIR IS DARKNESS** translate abstract emotional states into sensory and ecological phenomena. These metaphors not only illuminate the characters' internal landscapes but also reflect the broader cultural and environmental dynamics that shape their experiences. By examining the agricultural, elemental, and container metaphors that permeate the narrative, the study seeks to uncover the cognitive and cultural





underpinnings of al-Othman's storytelling, offering new insights into the embodied and ecological dimensions of metaphor.

Through this inquiry, the research contributes to ongoing discussions in cognitive linguistics, narrative theory, and cultural studies, advancing our understanding of metaphor as a bridge between the abstract and the concrete, the cultural and the universal. The study's findings are anticipated to enrich metaphor theory by demonstrating how culturally specific narratives extend and challenge established cognitive frameworks, providing a replicable model for analyzing metaphorical language in diverse literary traditions. Ultimately, this research underscores the transformative potential of metaphor in literature, positioning it as a critical medium for exploring the interconnectedness of mind, body, and environment.

Literature Review

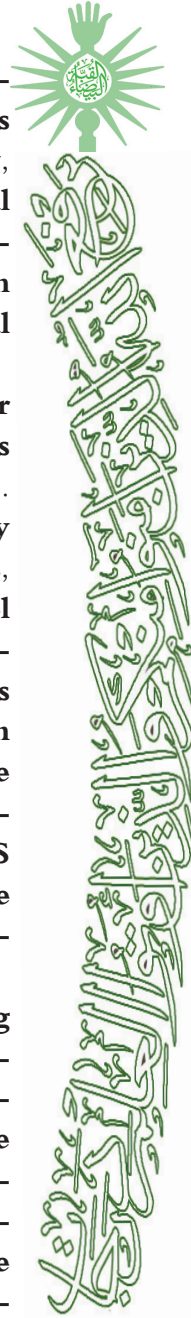
The cognitive and linguistic dimensions of metaphorical expressions have been pivotal in understanding how humans conceptualize abstract phenomena through embodied experiences. Early foundational work by Lakoff and Johnson (1980) established the premise that metaphors are not merely decorative elements of language but intrinsic to thought and perception, offering cognitive frameworks that shape understanding. This theoretical foundation underpins much of the subsequent exploration of metaphor's role in human cognition, particularly its capacity to bridge abstract and concrete domains. In the context of narrative and literary studies, this framework has been instrumental in illuminating the interplay between metaphor, emotion, and cultural expression, a dynamic prominently reflected in Laila al-Othman's literary works.

Research on embodied cognition has further expanded the implications of conceptual metaphor theory by highlighting the sensory and motor underpinnings of metaphorical thought. Johnson (1987) emphasized that human experiences of the physical body—movement, balance, containment—constitute the substratum upon which abstract concepts are mapped. This perspective aligns with Kövecses's (2005) exploration of the universality and variability of metaphors across cultures, demonstrating that while certain metaphoric structures, such as spatial orientations or elemental image—

ry, recur universally, their specific manifestations often reflect cultural nuances. In Arab literary traditions, for instance, metaphors involving night, silence, and natural elements resonate deeply, embodying themes of introspection, vulnerability, and existential reflection. Such cultural specificity is evident in al-Othman's deployment of metaphors like **SILENCE IS A SUBSTANCE**, which reifies silence as a tangible presence, aligning it with the nocturnal landscape and emotional introspection.

Existing scholarship has explored the interplay between metaphor and narrative framing, particularly the ways in which metaphors anchor emotional and relational dynamics within literary texts. Steen (2011) advanced the contemporary theory of metaphor by integrating cognitive, linguistic, and communicative dimensions, arguing that metaphors function not only at the conceptual level but also as narrative devices that structure storytelling. Charteris-Black's (2004, 2011) corpus-based approaches to metaphor analysis have similarly underscored the rhetorical power of metaphors in shaping audience perceptions and emotional engagement. These insights are particularly relevant to al-Othman's work, where metaphors like **JOY IS A TORRENT OF WATER** or **DESPAIR IS DARKNESS** serve dual roles as cognitive schemas and narrative tools, enhancing the visceral resonance of the characters' emotional landscapes.

Despite these advances, significant gaps remain in understanding the nuanced interaction between metaphorical language and cultural embodiment within specific literary contexts. While Kövecses (2020) has expanded conceptual metaphor theory to include cultural and ecological dimensions, there is limited empirical exploration of how these dimensions manifest in non-Western literary traditions, particularly in the Arab world. Furthermore, the methodological emphasis on Western literary corpora often overlooks the unique metaphoric constructs and embodied experiences encoded in other cultural narratives. This gap highlights the necessity of examining texts like al-Othman's, which offer rich, culturally embedded metaphors that challenge and extend existing theoretical paradigms.





The current study builds upon these theoretical and methodological foundations by situating al-Othman's metaphoric language within the broader framework of "embodied ecology." This approach interconnects human emotions, cognitive processes, and environmental elements, revealing how metaphors like **DROWSINESS IS A MANIPULATIVE AGENT** or **LOVE IS A CROP** translate abstract emotional states into sensory and ecological phenomena. By focusing on agricultural, elemental, and container metaphors, the study bridges gaps in the literature, particularly regarding the integration of cultural specificity and embodied cognition in metaphor analysis. The choice of al-Othman's novel as a case study offers a unique opportunity to explore the dynamic interplay of universal and culturally specific metaphorical constructs, thereby advancing both theoretical and practical understandings of metaphor's role in literature.

This research also addresses methodological limitations in existing studies by employing a qualitative, context-sensitive approach that integrates cognitive linguistics, narrative analysis, and cultural studies. Drawing on tools from conceptual metaphor theory, the study identifies and categorizes metaphors within their narrative and cultural contexts, ensuring a holistic understanding of their cognitive and rhetorical functions. This methodological rigor not only enhances the reliability of findings but also provides a replicable framework for future studies exploring metaphor in diverse literary traditions.

By foregrounding the embodied and ecological dimensions of metaphor in al-Othman's work, this study contributes to ongoing discussions in cognitive linguistics, narrative theory, and cultural studies. It underscores the transformative potential of metaphor as a cognitive and literary device, capable of bridging individual and collective experiences, abstract and concrete domains, and universal and culturally specific frames of understanding. This integration of theory, methodology, and cultural analysis positions the current research as a significant contribution to the field, offering new insights into the embodied and ecological dimensions of metaphor and their implications for narrative and cognitive studies.

Methodology:

This study employs a qualitative research design to investigate the use and cognitive impact of conceptual metaphors in Laila al-Othman's literary work. The qualitative approach is well-suited for examining the intricacies of metaphorical language and its role in shaping embodied and culturally resonant narratives. By focusing on textual analysis, this research aims to uncover the mechanisms through which metaphors such as SILENCE IS A SUBSTANCE and JOY IS A TORRENT OF WATER contribute to the novel's "embodied ecology," a framework that interconnects human emotions, cognitive processes, and environmental elements. The choice of a qualitative design aligns with the objectives of the study, which emphasize depth of understanding over generalizability, and is consistent with established methodologies in cognitive linguistics and literary analysis (Lakoff & Johnson, 1980; Kövecses, 2020).

The corpus for this study comprises Laila al-Othman's novel, with specific focus on passages rich in metaphorical language. Sampling was purposive, targeting excerpts that exemplify the integration of natural and bodily metaphors into the narrative structure. These passages were identified through an iterative process involving close reading and thematic coding to ensure the inclusion of diverse metaphorical domains such as elemental, agricultural, and container metaphors. The novel was selected for its prominence in Arab literary culture and its illustrative use of metaphors to convey complex emotional and relational dynamics. Ethical considerations were minimal given the public nature of the text, yet the analysis was conducted with respect for cultural and literary contexts to avoid misrepresentation.

Data collection involved a systematic and iterative textual analysis of the selected excerpts. Drawing on tools from cognitive linguistics and conceptual metaphor theory, the analysis identified and categorized metaphors based on their source and target domains. Coding frameworks were informed by established taxonomies in metaphor research (Lakoff & Johnson, 1980; Charteris-Black, 2004), allowing for consistency and rigor in identifying patterns across the text. The process entailed annotating metaphors within





their narrative and cultural contexts to capture their role in constructing meaning and eliciting emotional resonance. To enhance the reliability of the coding process, peer debriefing sessions were conducted with experts in metaphor theory and Arab literary studies, providing critical feedback on the categorization and interpretation of metaphors.

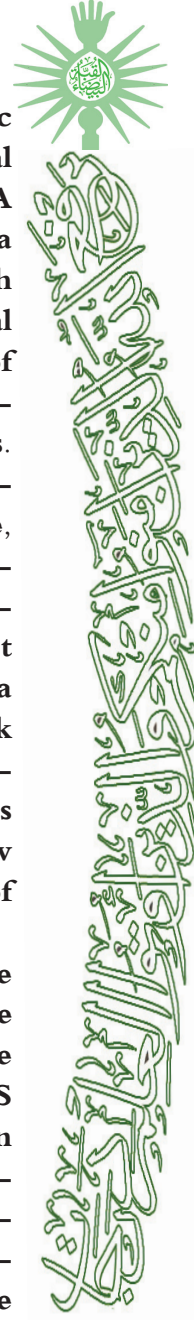
Data analysis utilized a thematic approach, integrating elements of cognitive and narrative analysis to explore the embodied and ecological dimensions of the identified metaphors. Thematic analysis was employed to uncover recurrent motifs and their interplay within the text, while narrative analysis contextualized these motifs within the broader storyline and cultural backdrop. This dual approach ensured a comprehensive understanding of how metaphors function at both micro (linguistic) and macro (narrative) levels. Analytical techniques were guided by the principles of embodied cognition, emphasizing the role of sensory and motor experiences in shaping metaphorical thought (Johnson, 1987; Gibbs, 1994). The analysis also considered cross-linguistic and cross-cultural perspectives to situate the findings within the broader landscape of metaphor research, drawing on Kövecses's (2005) insights into the universality and variability of metaphorical expressions.

To ensure methodological rigor, the study adhered to criteria for qualitative validity and reliability, including triangulation, reflexivity, and transparency. Triangulation was achieved by integrating insights from cognitive linguistics, literary analysis, and cultural studies, while reflexivity involved ongoing critical self-assessment of the researcher's interpretations and potential biases. Transparency was maintained through detailed documentation of the analytical process, enabling replication and verification of findings by other scholars. This methodological framework provides a robust basis for exploring the cognitive and cultural dimensions of metaphor in Laila al-Othman's work. By combining theoretical insights with systematic textual analysis, the study contributes to a deeper understanding of how metaphor functions as a bridge between embodied experience and cultural expression, offering significant implications for both cognitive linguistics and literary studies.

DISCUSSION:

In Laila al-Othman's phrase "The silence of the night," the linguistic metaphor positions silence as a tangible entity tied to the nocturnal landscape, aligning with the conceptual metaphor SILENCE IS A SUBSTANCE. This conceptualization transforms silence from a mere absence of sound into a presence that can permeate, weigh upon, or envelop its surroundings, giving it physical and emotional dimensions. Such a metaphor intricately aligns with the thesis of the novel deploying an "embodied ecology," where human experiences are rendered through nature- and body-based metaphors. The night, traditionally associated with introspection and vulnerability in Arab literary culture, serves as the container for silence, which in turn mirrors the inner emotional terrain of the characters—emptiness, tension, or contemplative stillness. By treating silence as a substance, the narrative allows readers to connect abstract emotional states with embodied experiences, fostering a cognitively resonant portrayal of growth and suffering. The work of Kövecses (2020) on emotion metaphors underscores how the reification of abstract phenomena, like silence, into substances makes such experiences more relatable and visceral, demonstrating how this metaphor deepens the relational and existential dimensions of the novel's characters and setting.

Building on the imagery of "The silence of the night," the phrase "Drowsiness toys with his gaze" introduces a new dimension to the embodied ecology by anthropomorphizing drowsiness as a force with agency, reflected in the conceptual metaphor DROWSINESS IS A MANIPULATIVE AGENT. This metaphor externalizes an internal state, portraying drowsiness as an active, controlling presence that destabilizes the character's control over their own perception. Like the substance of silence enveloping the night, drowsiness intrudes upon and manipulates the individual, blurring the boundaries between agency and vulnerability. Both metaphors emphasize human fragility in the face of external and internal forces, intertwining emotional and existential dynamics with embodied experiences. Through this lens, the narrative crafts a world where the environment—whether through silence or the looming





presence of drowsiness—shapes the characters' inner lives, offering a resonant portrayal of the interplay between self and surrounding forces.

Extending the embodied interplay of the previous metaphors, the phrase "A friend who despises the coldness of his nerves" introduces the conceptual metaphor COLD IS PAIN, where coldness transcends its physical meaning to signify emotional detachment or an absence of vitality. Just as silence is rendered as a tangible substance and drowsiness as a manipulative agent, coldness becomes an oppressive force that symbolizes discomfort and alienation. This metaphor underscores the embodied experience of emotional distance as a form of pain, evoking the physical sensation of cold to represent relational or existential discomfort. Together, these metaphors weave a cohesive tapestry where internal states and external forces coalesce, reflecting the characters' struggles with isolation, vulnerability, and their responses to an intrusive or indifferent world. The interplay of silence, drowsiness, and coldness captures the fragility of human connection and the ways in which externalized forces amplify emotional realities, reinforcing the narrative's embodied ecology and its resonance with the shared human experience.

The metaphorical richness continues with "Joy rushes through my limbs, like the earth rejoicing as a torrent of rain flows over it," introducing the conceptual metaphor JOY IS A TORRENT OF WATER. This metaphor embodies joy as a dynamic, overwhelming force, likened to a life-giving torrent of rain that revitalizes the earth. By drawing parallels between human emotion and nature's processes, the narrative aligns internal states with external phenomena, reinforcing the interconnected web of embodied experiences. Just as silence is a substance that envelops, drowsiness an agent that manipulates, and coldness a painful force that isolates, joy emerges as an elemental flood that restores and rejuvenates. This metaphor mirrors the cyclical nature of human emotions, where moments of suffering, detachment, and vulnerability are counterbalanced by intense, flowing joy. The comparison to rain ties human vitality to the natural world, emphasizing the shared rhythms of renewal and growth, and enriching the novel's portrayal of emotional and

relational dynamics as an embodied ecology of human experience. Building on the intricate interplay of metaphors, the expression “The face of the world turned black” introduces the conceptual metaphor DESPAIR IS DARKNESS, where darkness signifies an engulfing loss of hope or overwhelming despair. This metaphor externalizes emotional turmoil, linking it to the embodied experience of darkness as an absence of clarity, warmth, or safety. Much like the silence of the night enveloping, drowsiness manipulating, coldness isolating, and joy flowing as a torrent, despair emerges as an all-encompassing force that darkens perception and erases possibilities. The metaphor transforms an abstract internal state into a vivid sensory experience, allowing readers to connect with the universality of feeling trapped or lost in moments of despair. The phrase mirrors shared cultural expressions like “a dark day” or “the world became bleak,” amplifying its resonance. Together with the previous metaphors, this imagery deepens the embodied ecology of the narrative, portraying human emotions and existential conditions as intricately tied to the elemental and sensory world. Through these metaphors, the novel creates a dynamic portrayal of characters navigating the rhythms of emotional highs and lows, reflecting their struggles and triumphs in a manner that is both cognitively engaging and profoundly human.

Extending the tapestry of embodied metaphors, the phrase “The blazing fire will subside and rebuild our bodies from within” introduces the conceptual metaphors **SUFFERING IS FIRE** and **HEALING IS RECONSTRUCTION**. Here, suffering is depicted as an intense, consuming blaze that eventually subsides, allowing for a process of internal rebuilding and renewal. This metaphor draws on the dual nature of fire as both destructive and purifying, emphasizing the transformative journey from pain to healing. Much like despair as darkness envelops the world, fire consumes the self, but where despair isolates, fire purifies and prepares for reconstruction. The restorative aspect aligns with cultural imagery like “rising from the ashes,” capturing the cyclical process of destruction and renewal that parallels natural and human experiences alike. Together with metaphors such as the silence of the night, drowsiness as a





manipulative agent, coldness as pain, and joy as a torrent of water, this imagery reinforces the embodied ecology of the narrative. The novel weaves a portrayal of human emotions as dynamic, elemental forces—fire destroys and heals, water rejuvenates, and darkness isolates—creating a cognitively resonant exploration of growth, suffering, and transformation that reflects the characters' profound inner lives and their connection to the natural world.

The emotional landscape of the narrative deepens with the expression "The shame I felt stung my cheeks," which evokes the conceptual metaphor **SHAME IS PHYSICAL PAIN**. Here, shame is vividly portrayed as a sharp, stinging sensation localized in the body, emphasizing its acute and immediate emotional impact. This metaphor draws on the embodied experience of shame often manifesting physically, such as flushed or heated cheeks, making the abstract emotion visceral and tangible. Like despair as darkness, which envelops the world, or suffering as fire, which burns and purifies, shame intrudes upon the self with a physicality that underscores its potency. The sting of shame parallels expressions like "a slap of shame" or "stung by guilt," further illustrating how the narrative transforms internal emotions into embodied experiences. Together with metaphors such as joy as a torrent of water and healing as reconstruction, this imagery reinforces the interconnected web of the novel's embodied ecology, where human experiences are rooted in the physical and natural world. These metaphors collectively frame the characters' journeys as deeply tied to their sensory and emotional realities, portraying growth, pain, and renewal in a way that resonates with shared human experiences.

The metaphorical depth of the narrative expands further with the expression "A line of fire... one you cannot vomit out or rid your stomach of," introducing the conceptual metaphor **TORMENT IS A FIRE INSIDE THE BODY**. Here, emotional or psychological torment is vividly embodied as a searing, consuming fire trapped within, emphasizing its oppressive and inescapable nature. The image of fire lodged in the stomach draws on embodied sensations of burning and indigestion, grounding the abstract experience of torment in a physical and visceral reality. Much like shame as physical

pain, which stings the cheeks, or suffering as fire that consumes and purifies, torment emerges as an elemental force, internalized and relentless. The inability to “vomit it out” further intensifies the metaphor, suggesting a profound sense of entrapment and helplessness that mirrors the embodied experience of overwhelming distress. Related expressions like “burning with shame” or “fire in the gut” align with this depiction, reinforcing the physicality of emotional pain. Together with metaphors such as despair as darkness and joy as a torrent of water, this imagery enriches the novel’s portrayal of human experience as an interplay of internal states and external forces, forming a resonant and embodied ecology that captures the transformative power of emotions in shaping the characters’ inner and outer worlds.

The narrative’s vivid imagery continues with the expression “The hands ignite with the fire of admiration as they clap,” introducing the conceptual metaphors ADMIRATION IS FIRE and CLAPPING IS IGNITION. Here, admiration is depicted as a fiery force that energizes the act of applause, linking the warmth and intensity of emotional fervor to the physical sensation of igniting hands. This metaphor draws on the embodied experience of heat as an energizing and dynamic element, transforming the abstract concept of admiration into something visceral and contagious. Just as torment is fire trapped within the body and suffering is fire that consumes and purifies, admiration becomes a force of creation and expression, emphasizing the dynamic and participatory nature of human emotions. The act of clapping serves as a spark, releasing the energy of admiration and spreading it outward, much like flames that grow and multiply. Expressions like “burning with excitement” or “applause like crackling flames” resonate with this depiction, amplifying its universal appeal. In harmony with metaphors such as joy as a torrent of water and shame as physical pain, this imagery weaves a rich tapestry where human emotions are deeply embodied and intimately connected to natural and elemental forces, reinforcing the novel’s portrayal of an embodied ecology in which characters navigate their inner lives through dynamic, sensory-driven experiences.





The evocative phrase “Sadness drips from the voice, red” introduces the conceptual metaphors **EMOTIONS ARE LIQUIDS** and **SADNESS IS RED**, portraying sadness as a tangible substance that flows outward, vividly embodied in the voice. The act of dripping suggests a slow, uncontrollable release, emphasizing the physicality and inescapable nature of sorrow. The color red deepens this imagery, connecting sadness to cultural and embodied associations with blood, pain, and intense emotional depth. Much like torment as fire trapped within the body or shame as physical pain stinging the cheeks, this metaphor externalizes an internal experience, rendering it both vivid and palpable. The dripping sadness mirrors the embodied act of tears, connecting the abstract feeling to a universally recognized physical expression of grief. Related expressions like “words soaked in sorrow” or “emotions flowing like blood” align with this depiction, amplifying its resonance. Together with admiration as fire igniting hands during applause and joy as a torrent of water revitalizing the self, this imagery reinforces the interconnected web of human emotions as embodied, fluid, and deeply tied to sensory experiences. The metaphor extends the novel’s portrayal of an embodied ecology, where emotional states are not merely felt but experienced as tangible, elemental forces shaping the characters’ inner lives and their expressions in the world around them.

The phrase “Desire plowed through my mind” introduces the conceptual metaphor **DESIRE IS A PLOW; THE MIND IS A FIELD**, vividly capturing the invasive and transformative nature of intense emotions. The act of plowing, which disrupts and breaks through the soil, reflects how desire penetrates and reshapes the mind, leaving it altered and fertile for new thoughts or feelings. This metaphor builds on the narrative’s embodied ecology, where emotions are depicted as elemental forces that engage with the physical and mental landscapes. Much like fear raging as a storm or sadness dripping as a red liquid, desire becomes a dynamic, physical force that mirrors the visceral experience of being overwhelmed by longing. The imagery of a plow breaking through connects to the dual nature of disruption: it is both destructive and productive, emphasiz-

ing how desire, while overwhelming, can also lead to transformation or growth. Related expressions like “desire cutting through my thoughts” or “a plow of passion breaking the surface” underscore the universal resonance of this metaphor. In concert with metaphors such as admiration igniting as fire or joy surging as a torrent of water, this portrayal reinforces the novel’s intricate mapping of human emotions as deeply embodied and interconnected with natural and elemental processes, offering a profound exploration of how intense feelings shape and redefine the inner world.

The phrase “The teeth of terror crush our desire” introduces the conceptual metaphor **TERROR IS A PREDATOR; DESIRE IS ITS PREY**, vividly illustrating the destructive and violent impact of terror on human aspirations. The imagery of teeth biting and crushing conveys the relentless and primal nature of terror, likening it to a predator that preys upon and devours the fragile hope or longing represented by desire. This metaphor deepens the embodied ecology of the narrative, where emotions are rendered as physical forces or agents that shape, disrupt, and transform inner lives. Just as fear rages like a storm or desire plows through the mind like a forceful plow, terror is an active, consuming entity, leaving no room for growth or resistance. The act of crushing signifies both the violence and the finality of terror’s impact, resonating with embodied experiences of physical harm to represent emotional devastation. Related expressions such as “bitten by fear” or “desires devoured by terror” amplify this metaphor’s universality, emphasizing the shared human understanding of terror’s oppressive force. In alignment with metaphors like admiration igniting as fire or joy surging as water, this imagery contributes to the novel’s intricate portrayal of emotions as elemental, predatory, or transformative forces, creating a rich and resonant exploration of human vulnerability and resilience in the face of overpowering emotions.

The phrase “Moses has planted a thorn in our throats” introduces the conceptual metaphors **DISCOMFORT IS A THORN** and **INFLUENCE IS PLANTING**, encapsulating the enduring and inescapable nature of emotional or moral discomfort. The thorn, a sharp and intrusive object, symbolizes a source of pain or tension





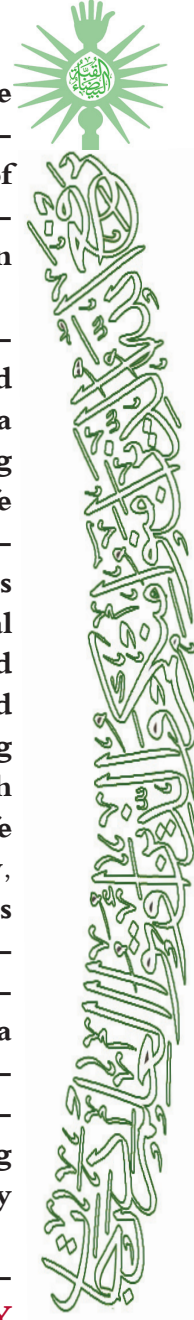
that, once embedded, becomes impossible to ignore, much like unresolved ethical struggles or personal guilt. The act of planting signifies the deliberate and enduring influence of Moses, suggesting that the discomfort he causes is not accidental but deeply rooted, taking hold in a way that constrains and challenges the characters' internal balance. Similar to terror's teeth crushing desire or fear raging as a storm, this metaphor portrays emotional or moral struggles as physical and visceral, heightening their impact on the narrative's embodied ecology. The placement of the thorn in the throat emphasizes the intimate and suffocating nature of the discomfort, aligning with expressions like "a choking truth" or "a thorn in my side," which evoke a sense of unavoidable irritation or pain. Together with metaphors such as joy as a torrent of water and sadness dripping as a red liquid, this imagery enriches the novel's portrayal of human struggles, weaving a narrative where emotions and ethical dilemmas are rooted in physicality, creating a powerful and resonant exploration of the characters' inner conflicts and the forces that shape them.

The phrase "Desires split on his lips, like the blooming of a flower" introduces the conceptual metaphors **DESIRES ARE FLOWERS** and **EXPRESSING DESIRE IS BLOOMING**, portraying the act of revealing desire as a natural, transformative, and intimate process. The blooming flower evokes imagery of growth, vitality, and beauty, aligning the unfolding of petals with the delicate and deliberate expression of emotions through the lips. Much like the plow of desire reshaping the mind or the fire of admiration igniting hands in applause, this metaphor grounds abstract feelings in embodied experiences, emphasizing the organic and inevitable nature of human longing. The lips, as the site of this blooming, become a symbol of connection between internal emotions and their external manifestations, reflecting the power and fragility of desires. Related expressions like "passion blooming" or "desires unfolding like petals" amplify the metaphor's resonance, highlighting its universality and cultural associations with sensuality and life. This imagery complements the novel's rich tapestry of embodied metaphors, such as torment as fire within the body or sadness as a red liquid

dripping from the voice, weaving a narrative where emotions are portrayed as deeply intertwined with natural and sensory processes. By likening desires to flowers, the text deepens its portrayal of human emotions as both ephemeral and transformative, reinforcing its embodied ecology and the characters' profound connection to life's rhythms and vulnerabilities.

The phrase "Her fevered, rosy chest, like a flowing stream" introduces the conceptual metaphors **THE BODY IS A STREAM** and **HEAT AND LIFE ARE FLOW**, portraying the fevered chest as a vibrant source of motion and vitality. The comparison to a flowing stream emphasizes the dynamic movement of blood, heat, and life coursing through her body, evoking imagery of energy and continuity. Much like joy as a torrent of water rejuvenates or sadness as a red liquid drips from the voice, this metaphor ties the physical state of the body to the natural world, reflecting its rhythms and vitality. The fever, represented as a stream, connects the heat and redness of the chest to the embodiment of life's force, highlighting its duality as both a symptom of vulnerability and a sign of strength and persistence. Related expressions like "a river of warmth" or "life coursing through her veins" reinforce the metaphor's universality, drawing on shared human experiences of motion and warmth as signs of vitality. Together with metaphors such as desires blooming like flowers or torment burning like fire, this imagery enriches the novel's exploration of emotions and physicality, weaving a narrative where the body and its sensations become central to understanding the characters' inner lives. The flowing stream metaphor underscores the continuity and resilience of life, reinforcing the embodied ecology in which human experiences are intimately connected to natural and elemental forces.

The phrase "My father's hand is a fire that strips my body" introduces the conceptual metaphors **HARM IS FIRE** and **THE BODY IS VULNERABLE TO BURNING**, vividly capturing the destructive and invasive nature of the father's actions. The hand as fire emphasizes both the intensity and permanence of the harm inflicted, evoking the searing pain and vulnerability associated with burning. Much like torment as fire within the body or terror's teeth





crushing desire, this metaphor externalizes pain, presenting it as a consuming force that strips away layers of physical or emotional protection. The act of stripping underscores the exposure and fragility of the body, symbolizing how harm leaves one bare and defenseless. Related expressions like “burned by his actions” or “seared by his touch” deepen the resonance of this imagery, highlighting its universality and cultural associations with irreparable damage. Together with metaphors such as sadness dripping as red liquid or fever as a flowing stream, this depiction reinforces the novel’s portrayal of human experiences as profoundly embodied and deeply tied to elemental forces. By likening harm to fire, the text emphasizes its lasting and transformative effects, enriching the narrative’s exploration of pain, vulnerability, and the embodied nature of human suffering within its intricate, sensory-driven ecology. The phrase “The skin breathes beneath the clothes” introduces the conceptual metaphor **THE SKIN IS A LIVING ENTITY THAT BREATHES**, portraying the skin as an active, vital participant in the body’s interaction with the environment. The act of breathing, typically associated with life and essential vitality, is metaphorically applied to the skin, emphasizing its dynamic role in sensing and engaging with the world despite the barrier of clothing. This metaphor highlights the body’s permeability and responsiveness, much like the flowing stream of fevered vitality or the fire that strips away protection, underscoring the interconnectedness of the physical self and its surroundings. The skin’s breathing reflects an embodied understanding of how the body exists not as a closed system but as one in constant exchange with its environment. Related expressions like “let the skin breathe” or “the body suffocates beneath the fabric” deepen the metaphor’s resonance, tying it to universal experiences of physical comfort, constraint, or freedom. Together with metaphors such as the vulnerability of burning or the blooming of desires, this imagery enriches the narrative’s embodied ecology by portraying the body as a dynamic, sensory entity. The breathing skin becomes a symbol of life’s subtleties, connecting internal vitality with external forces, reinforcing the novel’s intricate exploration of how the body mediates human experiences and emotions.



The phrase “Love is a tremendous flood... days can stop it, becoming a dam that prevents the eruption and the drowning” introduces the conceptual metaphors **LOVE IS A FLOOD** and **OBSTACLES ARE DAMS**, vividly portraying love as an overwhelming, natural force whose flow can be obstructed but not easily contained. The flood emphasizes love’s intensity, its capacity to nourish or overwhelm, and its unstoppable nature when left unchecked. The dam represents the external barriers—time, circumstances, or societal constraints—that block or control the expression of this potent emotion. Much like joy as a torrent of water rejuvenating the self or torment as fire consuming from within, this metaphor draws on embodied experiences of water’s power and unpredictability to capture the tension between love’s natural flow and the barriers imposed on it. The imagery of a dam highlights the struggle to contain such a vast, forceful emotion, evoking expressions like “dammed up emotions” or “overflowing with love,” which reinforce its universality. Together with metaphors such as desires blooming like flowers or sadness dripping as red liquid, this depiction enriches the narrative’s exploration of emotional dynamics, presenting love as both an essential and potentially destructive force. By likening love to a flood, the text emphasizes its transformative power while also acknowledging the vulnerability of human emotions to external constraints, further weaving an intricate portrayal of the embodied ecology that underpins the characters’ inner lives.

The phrase “Let us both explore the depths of each other... feeling our way through each other’s land” introduces the conceptual metaphors **KNOWING SOMEONE IS EXPLORING THEIR LAND** and **A PERSON IS A LAND**, portraying emotional and physical intimacy as a journey of discovery through uncharted terrain. The metaphor emphasizes the depth, complexity, and sensory engagement involved in building intimacy, likening the act of knowing someone deeply to navigating a landscape, uncovering hidden aspects, and creating connections through tactile and emotional exploration. Much like desires blooming like flowers or love flowing as a flood, this metaphor roots the abstract concept of intimacy in embodied experiences, making it tangible and



resonant. The imagery of exploration suggests curiosity and effort, while the metaphor of land conveys richness, variety, and individuality, reinforcing the idea that each person is a unique world to be discovered. Related expressions like “uncharted territories of the heart” or “exploring the landscape of another” amplify the metaphor’s universality, tying it to shared human experiences of connection. Together with metaphors such as sadness dripping as red liquid or torment burning like fire, this depiction enriches the narrative’s embodied ecology, framing human relationships as deeply sensory, transformative journeys where the self and the other are intertwined in dynamic, exploratory acts of mutual understanding and connection.

The phrase “Not like you, my father, who moves from one body to another, plowing and satisfying while the earth remains thirsty” introduces the conceptual metaphors **RELATIONSHIPS ARE AGRICULTURE** and **UNFULFILLED NEEDS ARE THIRST**, portraying emotional or moral neglect as barren land left unquenched despite superficial labor. The father’s actions are likened to plowing—a metaphor for shallow effort or indulgence—while the earth’s thirst symbolizes unmet emotional or relational needs, emphasizing a stark contrast between physical satisfaction and deeper responsibilities. Much like desire as a plow reshaping the mind or love as a flood blocked by a dam, this metaphor draws on embodied experiences of agriculture, where nurturing the soil is essential for growth and fulfillment. The image of the earth remaining thirsty underscores the futility of actions that fail to address fundamental needs, evoking expressions like “sowing seeds of neglect” or “leaving the land barren.” Together with metaphors such as sadness dripping as red liquid or torment burning like fire, this depiction reinforces the narrative’s portrayal of relationships and emotions as deeply tied to natural and elemental processes. By framing unfulfilled responsibilities as a failure to nourish the earth, the text critiques superficiality and neglect, enriching its exploration of human fragility and the enduring impact of unmet emotional needs within its embodied ecology.

The phrase “She leaves the earth where I sowed love” introduces

the conceptual metaphors **LOVE IS A CROP** and **RELATIONSHIPS ARE FIELDS**, portraying emotional investment and care in a relationship as the act of sowing seeds in fertile soil. The image of sowing love suggests nurturing effort, patience, and hope for growth, while her departure symbolizes abandonment of the shared emotional space, leaving the speaker's labor unrecognized and the field untended. Much like the father's plowing leaving the earth thirsty or desire reshaping the mind like a plow through soil, this metaphor draws on embodied experiences of agriculture as a representation of growth, effort, and the need for reciprocity. The earth becomes a symbol of the relationship itself, a place where love, like seeds, requires care and mutual effort to flourish. Her act of leaving the earth reflects emotional disconnection, echoing expressions such as "planting love in barren soil" or "seeds of love left untended," which reinforce the universal resonance of this imagery. Together with metaphors like love as a flood or intimacy as exploration of land, this depiction enriches the narrative's intricate embodied ecology, framing relationships as dynamic, living systems where growth depends on both care and shared commitment, and where abandonment leaves a profound sense of emptiness and loss. In the same given metaphors, the imagery of sowing love emphasizes deliberate effort, nurturing, and the hope for growth, while her departure from the earth symbolizes abandonment and the loss of shared emotional space. This metaphor draws on the embodied experience of agriculture, where success depends on tending to the land with patience and care, aligning the dynamics of relationships with the natural rhythms of planting, growth, and harvest. Related expressions like "planting love in barren soil" or "seeds of love left untended" amplify the metaphor's resonance, highlighting the shared human experience of laboring for something that may not yield the desired fruit. By conceptualizing love as a crop, the narrative mirrors other agricultural metaphors, such as **DESIRE IS A PLOW** and **THE MIND IS A FIELD**, where emotional and cognitive experiences are framed as processes requiring cultivation and care. The act of leaving the earth underscores the fragility of relationships, where neglect or abandonment can undo even the





most carefully nurtured efforts. This metaphor deepens the novel's exploration of emotional labor and vulnerability, showing how love and connection are subject to the same principles of cultivation and reciprocity as crops in a field. Through this imagery, the text enriches its embodied ecology, tying human relationships to the cyclical, delicate, and often unpredictable processes of nature, where growth, loss, and renewal are interwoven into the fabric of life.

The phrase "Time is heavy, and I cannot bear its weight" introduces the conceptual metaphors **TIME IS A WEIGHT** and **STRUGGLING WITH TIME IS PHYSICAL BURDEN**, portraying the passage of time as an oppressive, tangible force that exhausts and overwhelms. The metaphor draws on embodied experiences of carrying physical weight, mapping the strain, exhaustion, and eventual collapse associated with heaviness onto the emotional and existential struggle of enduring time. Just as sadness drips like a red liquid or love flows as a tremendous flood, this depiction ties an abstract concept—time passing—to the concrete, physical sensation of bearing an unrelenting load. The weight of time becomes a symbol of the burdens of memory, regret, or inevitability, reflecting a struggle that is both internal and profoundly physical. Related expressions like "weighed down by time" or "the crushing burden of years" amplify the universality of this metaphor, resonating with shared human experiences of life's relentless progression. This metaphor aligns with the novel's broader reliance on body-based imagery, such as fire burning, fields remaining thirsty, or streams flowing, to convey emotional and existential states. By presenting time as a physical burden, the narrative enriches its embodied ecology, framing the characters' struggles as not merely emotional but deeply tied to the body's lived experience, where the passing of time leaves a palpable imprint on their sense of self and existence.

The phrase "The past tightened its reins" introduces the conceptual metaphors **THE PAST IS A HORSEMAN** and **CONTROL IS REINS**, portraying the past as an active, dominating force that exerts control over the speaker's present and future. The imagery of reins tightening conveys a sense of restriction and dominance,

emphasizing how past experiences constrain actions and choices, much like a horseman directing and containing a powerful, independent animal. This metaphor draws on embodied experiences of reins as tools for guiding and limiting movement, paralleling the way the past exerts an unseen but persistent influence on the present. Related expressions such as “reined in by history” or “the past holding the reins of life” amplify the resonance of this metaphor, underscoring its universality.

By framing the past as a horseman, the narrative deepens its exploration of agency versus vulnerability, a recurring theme also reflected in metaphors like **TERROR IS A PREDATOR**, where external forces impose control or harm. This depiction aligns with the container schema, as the reins symbolize the effort to harness or manage something overwhelming—whether it be emotions, relationships, or memory. Together with metaphors such as **TIME IS A WEIGHT** and **LOVE IS A FLOOD**, this imagery enriches the novel’s embodied ecology, presenting human struggles as deeply intertwined with physical and sensory experiences. The past, as a force tightening its hold, becomes a powerful agent of containment and influence, illustrating the profound ways in which memory and history shape the characters’ sense of self and their navigation of life’s complexities.

The phrase “The song’s words are pins that gnaw at the memory” introduces the conceptual metaphors **WORDS ARE PINS** and **MEMORY IS A PHYSICAL ENTITY THAT CAN BE PIERCED**, portraying the emotional impact of song lyrics as sharp, persistent, and invasive. The pins represent the sharpness of the lyrics, while the act of gnawing conveys their lingering and discomforting effect, emphasizing how memories triggered by music can feel both intrusive and painful. This metaphor draws on embodied experiences of physical sensations—like being pierced or gnawed at—to vividly depict emotional and cognitive distress, making abstract processes such as memory retrieval tangible and relatable. Related expressions like “piercing lyrics” or “sharp words that linger” reinforce the metaphor’s universality, connecting it to shared human experiences of being emotionally affected by art or words.





By conceptualizing memory as something physical that can be manipulated or harmed, the novel mirrors its broader pattern of rendering internal processes as embodied phenomena, as seen in metaphors like **TIME IS A WEIGHT** or **LOVE IS A FLOOD**. The gnawing pins evoke the sensation of containment and intrusion, resonating with the narrative's frequent use of container-based viewpoints, such as **TERROR IS A PREDATOR** or **THE BODY IS A STREAM**, to explore the dynamics of internal and external forces. This depiction enriches the novel's embodied ecology, where emotions, memory, and cognition are deeply interwoven with physicality, highlighting the profound ways in which intangible experiences are felt and endured within the human body and psyche.

The phrase "The storm of fear raged" introduces the conceptual metaphor **FEAR IS A STORM**, vividly portraying fear as an overwhelming, chaotic, and uncontrollable force. Drawing on embodied experiences of storms as powerful and destructive phenomena, the metaphor emphasizes fear's intensity, unpredictability, and capacity to destabilize and overwhelm. The storm captures the emotional turmoil and helplessness that fear evokes, making its abstract nature tangible and visceral. Similar to metaphors like **LOVE IS A FLOOD** or **TORMENT IS FIRE**, this depiction situates fear within a natural and elemental framework, reinforcing its consuming and destabilizing impact. Related expressions such as "caught in a storm of emotions" or "fear tearing through like a hurricane" amplify the universality of this imagery. This metaphor aligns with the novel's broader themes of embodiment and containment, where emotions are externalized as forces acting upon or within the individual, much like **TIME IS A WEIGHT** or **WORDS ARE PINS**. By framing fear as a storm, the text enriches its embodied ecology, presenting emotions not as abstract states but as tangible forces that reflect the profound interconnectedness of the inner self with the natural world.

The phrase "The blazing fire will subside and rebuild our bodies from within" introduces the conceptual metaphors **SUFFERING IS FIRE** and **HEALING IS RECONSTRUCTION**, portraying

emotional transformation as a dual process of destruction and renewal. The blazing fire symbolizes the intense and consuming nature of suffering, drawing on embodied experiences of fire as a force that burns away impurities but also paves the way for new growth. As the fire subsides, it gives way to reconstruction, reflecting the restorative power of healing and the resilience of the human spirit. This metaphor aligns with expressions like “burning away the pain” or “rising from the ashes,” emphasizing the cyclical nature of pain and recovery. Much like **FEAR IS A STORM** or **LOVE IS A FLOOD**, this imagery situates emotions within a natural and elemental framework, reinforcing their transformative and embodied nature. By linking suffering to fire and healing to the act of rebuilding, the narrative underscores the interconnectedness of destruction and creation, enriching its portrayal of human experiences as deeply physical and emotionally resonant. The metaphor captures the novel’s broader exploration of resilience, illustrating how the body and soul endure and reconstruct themselves after periods of intense challenge, further contributing to the text’s intricate embodied ecology.

The phrase “The milk flows from my mother’s river to the mouth of my little brother” introduces the conceptual metaphors **A MOTHER’S BODY IS A RIVER** and **MILK IS LIFE-GIVING WATER**, portraying breastfeeding as a natural and nourishing act, essential for life and vitality. The river imagery emphasizes the continuous, unending flow of sustenance and care, likening the mother’s body to a source of life akin to a river feeding the land. Milk, as life-giving water, reinforces the idea of nourishment as both a physical and emotional connection between mother and child. This metaphor draws on embodied associations of rivers with sustenance, growth, and renewal, grounding the nurturing relationship in the natural world. Similar to **LOVE IS A FLOOD** or **HEALING IS RECONSTRUCTION**, this imagery situates caregiving and nourishment within an elemental framework, highlighting its dynamic and essential role in survival and connection. By framing the act of breastfeeding through the river metaphor, the text enriches its embodied ecology, presenting the mother’s body as an interconnected sys-





tem of flow and renewal, where the natural and emotional worlds converge to sustain and nurture life. This depiction deepens the narrative's exploration of relationships and caregiving, presenting them as profound, life-affirming acts tied to the rhythms of nature and the body.

The phrase "The maps of weary faces" introduces the conceptual metaphor **FACES ARE MAPS**, likening the lines, wrinkles, and expressions on tired faces to the intricate patterns and contours of a map. This metaphor highlights how human faces serve as visual records of life's journeys, with each crease or mark symbolizing the traces left by experiences, particularly fatigue or hardship. **Much like KNOWING SOMEONE IS EXPLORING THEIR LAND**, where identity is a terrain to navigate, this metaphor positions faces as navigable landscapes that reveal the histories and emotional states of individuals. The embodied act of "reading" a face mirrors the process of interpreting a map, tying the physical appearance of weariness to a broader narrative of struggle or endurance. Related expressions like "the story is written on his face" amplify this metaphor's universality, reinforcing its connection to shared human experiences of interpreting physical signs as reflections of internal realities. This depiction aligns with the novel's broader tendency to use landscape and territory metaphors, such as **LOVE IS A FLOOD** or **A MOTHER'S BODY IS A RIVER**, to frame human experiences as interconnected with the natural and spatial world. By likening faces to maps, the text underscores the profound relationship between identity and embodiment, presenting human features as living records that invite exploration and understanding. This metaphor enriches the narrative's embodied ecology, portraying identity and life experiences as spatially and visually manifest, deepening the connection between the physical and emotional realms.

The phrase "Our hearts have grown old" introduces the conceptual metaphor **HEARTS ARE AGING BEINGS**, portraying emotional fatigue or disillusionment as a process of aging. This metaphor highlights the decline in vitality, openness, or emotional resilience, likening the heart's weariness to the natural and inevitable pro-

gression of aging. Rooted in the embodied experience of growing older, with its connotations of diminishing energy and elasticity, the metaphor draws a powerful parallel between physical and emotional states. Similar to **LOVE IS A CROP**, where emotions and relationships are likened to living, growing entities, this depiction frames the heart as an organic being subject to the life cycle of growth, maturity, and eventual decline. Related expressions like “an aged soul” or “the heart grows tired” reinforce the universality of this imagery, emphasizing how emotional states evolve and bear the marks of time. This metaphor aligns with the novel’s broader use of life-cycle and growth imagery, such as **DESIRES BLOOMING LIKE FLOWERS** or **A MOTHER’S BODY AS A RIVER**, to reflect development, change, and loss over time. By presenting the heart as a living entity, the narrative underscores the organic and dynamic nature of personal identity, emotions, and relationships, portraying them as deeply tied to the rhythms of life and time. This depiction enriches the text’s embodied ecology, showing how human experiences, like physical life, are marked by cycles of vitality, wear, and renewal, deepening its exploration of resilience and transformation.

The phrase “The fetus was planted in my womb” introduces the conceptual metaphor **CONCEPTION IS PLANTING**, likening the beginning of pregnancy to the act of embedding a seed in fertile soil, symbolizing potential, growth, and the nurturing process. This metaphor highlights the womb as a space of creation and transformation, where life begins and is cultivated, much like a seed planted in the earth that requires care and time to flourish. Similar to **LOVE IS A CROP** or **A MOTHER’S BODY IS A RIVER**, this imagery situates the body as an active participant in the cycles of life and growth, aligning human experiences with the natural world. Related expressions like “the seed of life” or “planted with hope” reinforce the metaphor’s universality, connecting it to shared human experiences of anticipation and transformation. This depiction aligns with the broader embodied and container-based metaphors in the novel, such as **THE BODY IS A CONTAINER**, where the womb is both a literal and symbolic vessel for potential. The act of plant-





ing, while emphasizing nurturing, also reflects a tension between vulnerability and responsibility, as the body becomes the site of both creation and protection. This parallels other metaphors in the text, like **SUFFERING IS FIRE; HEALING IS RECONSTRUCTION**, where inner transformations are portrayed as processes that are both delicate and profound. By presenting conception as planting, the narrative deepens its exploration of life's interconnected cycles, portraying the body as a container for both physical and emotional growth, enriched by the natural rhythms of nurturing, vulnerability, and creation.

The phrase "You! **A palm frond shaken by the wind**" introduces the conceptual metaphors **A PERSON IS A PALM FROND** and **INFLUENCES ARE WIND**, portraying human vulnerability and instability as the swaying of a fragile frond under the pressure of external forces. The palm frond symbolizes flexibility and susceptibility, while the wind represents the unpredictability and intensity of external influences. This metaphor reflects the embodied experience of being moved or shaped by circumstances beyond one's control, emphasizing the fragility of the individual in the face of external pressures. Related expressions like "bent by the storm" or "swayed by circumstances" amplify its resonance, highlighting a shared human experience of navigating instability. Aligned with the novel's recurring nature-based imagery, this metaphor integrates the broader agricultural and ecological themes, such as **THE BODY IS A FIELD or RELATIONSHIPS ARE AGRICULTURE**, situating individuals within a natural framework that reflects both resilience and vulnerability. The palm frond, though flexible and responsive, remains rooted, suggesting an underlying strength even in the face of instability. This duality echoes other metaphors in the text, such as **LOVE IS A FLOOD or TIME IS A WEIGHT**, where human experiences are framed as deeply intertwined with natural rhythms and forces. By likening a person to a palm frond shaken by the wind, the narrative deepens its exploration of agency and resilience, portraying individuals as simultaneously fragile and enduring, shaped by the ceaseless forces of life's unpredictable winds. The phrase "The words stumbled between her lips" introduces the

conceptual metaphors **SPEECH IS PHYSICAL MOVEMENT** and **DIFFICULTY SPEAKING IS STUMBLING**, portraying the act of speaking as a dynamic process that, like walking or running, can falter or lose fluidity. Stumbling captures the hesitation, awkwardness, or struggle in expressing thoughts, drawing on the embodied experience of physical missteps to illustrate the disruption in verbal expression. Similar to expressions like “tripping over words” or “speech faltering,” this metaphor highlights the vulnerability inherent in communication, where words do not flow effortlessly but instead stagger under the weight of emotion, fear, or uncertainty. By likening speech to physical motion, the metaphor aligns with the novel’s broader pattern of rendering intangible or internal processes as embodied and material, as seen in **LOVE IS A FLOOD**, **FEAR IS A STORM**, or **WORDS ARE PINS**. This framing turns the abstract act of communication into a visceral experience, reinforcing the connection between the body and the mind in navigating emotional or relational complexities. The image of words stumbling also underscores the theme of human fragility, showing how external or internal forces can disrupt even the most fundamental acts of connection. Through this metaphor, the narrative deepens its exploration of vulnerability and resilience, enriching its portrayal of embodied experiences where physicality becomes a lens for understanding the intricacies of human emotion and interaction.

The phrase that mentioned earlier which introduced the conceptual metaphors **WORDS ARE PINS** and **MEMORY IS A PHYSICAL ENTITY THAT CAN BE PIERCED**, portraying the emotional impact of song lyrics as a sharp and invasive force that penetrates and disrupts the mind. The pins symbolize the piercing intensity of the words, while the gnawing evokes a persistent, uncomfortable sensation, reflecting how music-triggered memories can feel both intrusive and painful. This metaphor draws on embodied experiences of physical discomfort, making the abstract process of memory recall visceral and tangible. Related expressions like “piercing lyrics” or “sharp words that linger” amplify this imagery’s resonance, underscoring the universality of language as something that can





deeply affect and even wound. By treating words as physical entities capable of piercing memory, the metaphor aligns with the novel's recurring themes of tangibility and vulnerability, as seen in **THE BODY IS A CONTAINER** or **THE SOUL IS A WOMB**, where intangible experiences are framed as physically manipulable. The act of piercing also reinforces the idea of memory as susceptible to external forces, much like how **FEAR IS A STORM** or **TIME IS A WEIGHT** externalizes emotional struggles as environmental or physical phenomena. Through this depiction, the text deepens its exploration of the interplay between language, memory, and emotion, portraying the mind as a container vulnerable to the sharp, persistent influence of external stimuli. This metaphor enriches the narrative's embodied ecology, presenting human experiences as deeply shaped by the tangible impact of words and their power to evoke, disturb, and linger within the depths of memory.

The phrase "His eyes opened, like a delectable flower blooming" introduces the conceptual metaphors **EYES ARE FLOWERS** and **OPENING IS BLOOMING**, portraying the act of opening one's eyes as a process of beauty, vitality, and emotional or physical awakening. The comparison to blooming flowers emphasizes the organic, gentle unfolding of awareness or perception, linking the physical act of seeing to a deeper sense of growth and flourishing. Much like **DESIRES ARE FLOWERS**, where emotions are expressed as natural processes of blooming, this metaphor frames the act of opening one's eyes as an event imbued with freshness, vitality, and new possibilities. Related expressions such as "eyes blossoming with emotion" or "a gaze as fresh as spring" reinforce the metaphor's resonance, emphasizing the universality of floral imagery in conveying awakening and beauty. This depiction aligns seamlessly with the novel's broader reliance on botanical and agricultural metaphors, such as **LOVE IS A CROP** or **CONCEPTION IS PLANTING**, where human experiences are intricately tied to nature's rhythms. By likening eyes to blooming flowers, the narrative casts personal growth and emotional expression as interconnected with the organic, cyclical processes of life. The act of blooming signifies not just physical action but a symbolic opening to the world,

underscoring the novel's exploration of awareness, renewal, and the gentle yet powerful transformation of the self. This metaphor enriches the text's embodied ecology, weaving human experiences of perception and emotional awakening into the broader tapestry of natural growth and flourishing.

The phrase "The earth is damp, its face soaked" introduces the conceptual metaphor **THE EARTH IS A HUMAN BODY**, likening the earth's surface to human skin, damp and soaked after rain. By describing the earth as having a "face," the metaphor emphasizes its vitality and personifies it as a living, breathing entity capable of feeling and expressing. The dampness of the soil mirrors the wetness of human skin, evoking a shared sense of renewal and connection between humanity and the natural world. Similar expressions like "the weeping earth" or "Mother Earth's tears" amplify this imagery, portraying the planet as nurturing, responsive, and deeply intertwined with human emotions and experiences. This personification aligns with the novel's broader ecological metaphors, such as **THE BODY IS A FIELD** and **THE SOUL IS A WOMB**, where the natural world and the human body are depicted as interconnected vessels of growth and transformation. The damp, soaked earth reflects the nurturing and restorative power of rain, much like the human body's capacity for resilience and healing. By extending bodily characteristics to the planet, the text deepens its portrayal of humanity and nature as parts of a unified, symbiotic ecology. This imagery reinforces the novel's recurring themes of growth, renewal, and interdependence, where the rhythms of the natural world echo those of the human body, illustrating a profound connection that binds the personal and planetary into a single, living system.

Even for the quote that mentioned previously which introduced the conceptual metaphor **CONCEPTION IS PLANTING**, likening the beginning of pregnancy to the act of sowing a seed in fertile soil, emphasizing potential, nurturing, and the promise of growth. The fetus, represented as a seed, embodies the essence of life yet to bloom, while the womb serves as the nurturing ground, mirroring the natural process of planting and cultivation. This metaphor draws on embodied experiences of planting as a deliberate,





growth-oriented act, where care and time are essential for life to flourish. Related expressions like “the seed of life” or “planted with hope” reinforce the metaphor’s resonance, connecting the generative power of the body to the rhythms of nature. By framing conception within the language of fertility and growth, the metaphor mirrors other agricultural imagery in the novel, such as **RELATIONSHIPS ARE AGRICULTURE** or **LOVE IS A FLOOD**, situating human experiences within cyclical, natural processes. The act of planting also evokes the vulnerability inherent in nurturing life, where success depends on careful cultivation and external conditions. This imagery aligns with the text’s broader exploration of creativity and generative acts as both physical and emotional phenomena, highlighting the parallels between the natural and human worlds. By conceptualizing conception as planting, the narrative deepens its embodied ecology, portraying life as rooted in the interconnectedness of care, growth, and the transformative potential of nurturing, whether in relationships, emotions, or the physical creation of life itself.

Another quote which studied earlier that discussed the conceptual metaphors **FEAR IS A BURDEN** and **EMOTIONAL CREATION IS CONCEPTION**, portraying fear as something generated and carried, deeply rooted and physically oppressive. The act of conception suggests that fear is not merely experienced but actively formed and nurtured within, while its description as a burden emphasizes the embodied toll it exacts on those who carry it. This metaphor draws on the physicality of pregnancy, likening the process of carrying life to the oppressive weight of fear, transforming an intangible emotion into a vividly felt, body-based experience. Related expressions like “carrying the weight of fear” or “burdened by terror” amplify its resonance, emphasizing the universality of fear’s immobilizing and exhausting effects. By framing fear as a conceived burden, the narrative aligns with its broader use of embodied imagery, such as **TIME IS A WEIGHT** or **CONCEPTION IS PLANTING**, where emotions and experiences are rendered as physical phenomena shaped by natural processes. The metaphor intensifies the sense of emotional heaviness, showing how intangi-

ble feelings like fear or dread can confine and constrain individuals as though they were carrying an actual load. This imagery deepens the novel's exploration of human vulnerability and resilience, portraying emotional experiences as tangible forces intertwined with the body's capacity to endure and transform. By conceptualizing fear as both a creation and a burden, the text enriches its embodied ecology, framing emotional struggles as profound, physical challenges that reflect the complex interplay between the inner self and external forces.

CONCLUSION:

The research presented in this paper illuminates the profound interconnectedness between metaphorical language and embodied human experience, particularly as it unfolds in Laila al-Othman's novel. By employing a rich tapestry of conceptual metaphors such as **SILENCE IS A SUBSTANCE, DROWSINESS IS A MANIPULATIVE AGENT**, and **JOY IS A TORRENT OF WATER**, the narrative not only deepens the reader's engagement with its characters but also exemplifies the capacity of literature to translate abstract emotional states into tangible sensory realities. This work underscores the crucial role that metaphors play, as theorized by Lakoff and Johnson (1980), in shaping how individuals perceive and navigate their worlds.

The findings build upon existing frameworks in cognitive linguistics, particularly Kövecses's (2020) extended conceptual metaphor theory, which emphasizes the interplay between universal embodied experiences and culturally specific metaphorical expressions. Al-Othman's use of silence as a substance that pervades the nocturnal landscape or drowsiness as an agent that manipulates human perception exemplifies this synthesis, as it bridges universal human experiences of vulnerability and the cultural nuances of introspection and solitude within Arab literary traditions. These metaphors reveal the dynamic interplay between language, culture, and cognition, affirming the embodied nature of meaning-making processes as posited by Johnson (1987). This study extends metaphor theory by situating emotional and relational dynamics within the broader framework of an embodied ecology, wherein human emotions





are intrinsically linked to natural and environmental phenomena. Metaphors such as **LOVE IS A CROP** and **RELATIONSHIPS ARE FIELDS** highlight the cyclical, labor-intensive, and deeply vulnerable aspects of human connections. Similarly, elemental metaphors like **FEAR IS A STORM** and **SUFFERING IS FIRE** articulate the destructive and purifying forces of emotions, mapping these intangible experiences onto the rhythms of nature. These insights underscore the value of examining literary texts as repositories of embodied and ecological knowledge, where abstract human experiences are rendered intelligible through metaphorical frames. The broader implications of this research span both theoretical and applied domains. Theoretically, the work contributes to an enriched understanding of how metaphors function not merely as linguistic ornaments but as foundational cognitive structures that shape human thought, perception, and emotion. Practically, it highlights the pedagogical potential of literature in fostering empathy and cross-cultural understanding, as readers are invited to inhabit the visceral realities of the characters through embodied metaphorical language. This aligns with Semino's (2021) findings on the role of metaphor in narrative empathy and cognitive engagement. Future research might explore several avenues: first, a comparative analysis of metaphorical expressions across different literary traditions to delineate the boundaries between cultural specificity and universality in embodied metaphors; second, an interdisciplinary approach integrating cognitive neuroscience to investigate the neural correlates of metaphor comprehension in literary contexts, building on studies such as Desai et al. (2011); and third, the exploration of metaphor's role in contemporary discourses surrounding ecological and social resilience, where the embodied and relational dimensions of human experience are particularly salient.

This research reaffirms the indispensability of metaphor as a cognitive and linguistic tool that bridges the abstract and the concrete, the cultural and the universal, and the individual and the collective. Al-Othman's novel, through its intricate metaphorical language, not only enhances our understanding of human vulnerability, growth, and resilience but also positions literature as a critical

medium for exploring the embodied interconnections between mind, body, and environment. This study thus represents a significant step forward in advancing both metaphor theory and the broader discourse on the cognitive and cultural dimensions of human experience.

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