



## Conceptual Metaphors in Abū Qāsem Echābi's *The Will to Life*: A Cognitive Semantic Approach



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### Abstract

Since the publication of Lakoff and Turner's seminal book *More Than Cool Reason* (1989), several studies have been done on poetic metaphor in literature, as reflected in the works of Jaber et al. (2016), Al-Jumaili, (2020), Johansson (2016), Kravets et al. (2021), and Marugina et al. (2014), showing that conceptual metaphor is pervasive in literature. However, to the best of our knowledge, no single study has offered a systematic cognitive analysis of the poems written by the famous Tunisian romantic poet Abū Qāsem Echābi. This study tried to fill this gap, at least partially. It provided a cognitive semantic analysis of Echābi's poem *The Will to Life*, by using the CMT theoretical framework, as propounded by Lakoff and Johnson (1980) and Kövecses (2002, 2017). The study aimed at identifying the conceptual metaphors underlying Echābi's *The Will to Life*. It used the methodological tools proposed by CMT, such as linguistic metaphor, conceptual metaphor, target domain (TD) and source domain (SD). Data analysis identified several conceptual metaphors in which abstract concepts, such as LIFE, HOPE, DIGNITY, BEAUTY, DREAM and FREEDOM were reified or personified. This study corroborated the CMT claim that humans- poets and non-poets alike - "live by metaphors."

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## 1 Introduction

Poets use metaphors to express their emotions and longings. As stated by Kövecses (2019), “there is no poetry without the use of metaphors in some form”. The author claims that metaphor is pervasive in poetry because “typical topics of poetry, such as love, freedom, beauty, history, time, life, honor, nature, suffering, etc, all invite metaphoric conceptualization, as they are highly abstract concepts”. The study of conceptual metaphors in poetry began with the publication of George Lakoff and Mark Turner’s seminal book *More Than Cool Reason* (1989). The authors argued that poetry, no matter how creative, is based on conventional conceptual metaphors. They illustrated their claim with the three concepts for *death*, *life*, and *time* in poetry. Emily Dickinson’s poem “Because I could not stop for death”, for instance, is based on the conceptual metaphor death is departure, as in:

Because I could not stop for death,  
He kindly stopped for me-  
The Carriage held but just ourselves-  
And immortality

The authors argue that Shakespeare uses an extension for the conceptual metaphor BIRTH IS ARRIVAL in *King Lear*:

Thou must be patient; we came crying hither:  
Thou knows the first time that we smell the air  
We waul and cry  
In the same vein, Robert Frost uses an extension of the conceptual metaphor LIFE IS A JOURNEY in “The road not taken”:  
Two roads diverged in a wood, and I-  
I took the one less traveled by,  
And that has made all the difference

Similarly, Milton talks about mortality by using the conceptual metaphor TIME IS A THIEF

How soon hath time, the subtle thief of youth?  
Stolen on his wing my three and twentieth year!

The authors state that conceptual metaphors are shared by poets and ordinary people because they are based on common bodily experiences. As such, “poetic metaphors” are just extensions of conventional metaphors. Lakoff & Turner (1989), argue that these conceptual metaphors will be the same for poets and non-poets, but differences might be observed at the linguistic level. After the publication of *More Than Cool Reason* (1989), several scholarly studies were done on conceptual metaphors in literature (Jaberi et al., 2016; Al-Jumaili, 2020; Johansson, 2016; Kravets et al., 2021; Burmakova & Marugina, 2014). However, to the best of our knowledge, no single study has provided a cognitive semantic analysis of Abú Qâsem Echâbi’s poems. Abú Qâsem Echâbi (1909-1934) was a famous Romantic poet. He was born in the south of Tunisia (Tozeur) and passed away at the age of twenty-five. He wrote a poem collection entitled *Songs of Life* (1933) from which *The Will to Life* is taken. This paper purports to identify the conceptual metaphors underlying his poem *The Will to Life* by using the CMT theoretical framework as propounded by Lakoff, Johnson, Turner, and Kövecses. It attempts to fill a gap in the literature as, to the best of our knowledge, no single study has offered a systematic cognitive semantic analysis of Abú Qâsem Echâbi’s poems. The paper comprises three main sections. The first will present the study’s theoretical framework (CMT) and review selected studies done on poetic metaphors within CMT. The second will describe the methodology used for data collection and analysis. The last section will present the study’s results and discussions.

### *Theoretical framework: CMT*

Since the study uses the CMT theoretical framework, this section will define this theory as well as its main methodological and theoretical concepts, and shed light on its limitations as a metaphor theory.

### *Defining CMT*

Conceptual Metaphor Theory (CMT) emerged with the publication of George Lakoff and Mark Johnson’s seminal work, *Metaphors We Live By* (1980). The theory perceives metaphor as part of language, thought and action and as a

conceptual instrument “for structuring, restructuring and even creating reality” (Kövecses, 2017). Since the publication of Lakoff and Johnson’s book (1980), much metaphor research has been done within the analytical and theoretical framework of CMT (Yu, 2000; Yu, 1998; Yu 1995; Hamdi, 2018; Hamdi, 2015; Hamdi, 2010; Bacz, 2001). CMT defines conceptual metaphor as “understanding one target domain (TD) in terms of another (SD).” This definition considers conceptual metaphor as both “process” and “product” Kövecses (2017), with the process of comprehending a target domain as process, and the final conceptual pattern as product (Kövecses, 2017).

### *Main concepts in CMT*

This section will spell out the main theoretical and methodological concepts inherent in CMT. These are: pervasiveness of metaphor, systematic cognitive mappings between two conceptual domains, unidirectionality of metaphor (i.e., the move from concrete domain to abstract domain), metaphor as occurring in language and thought, and conceptual metaphor as grounded in bodily experience.

### *Pervasiveness of metaphor*

Lakoff & Johnson (1980), argue that metaphors are pervasive not only in literature, but also in the most mundane everyday conversations. CMT researchers collected linguistic metaphors from diverse sources, such as TV and radio broadcasts, dictionaries, newspapers and magazines, conversations (Kövecses, 2017). They revealed that linguistic communities “live by metaphors.” Linguistic metaphors, such as “defending an argument”, “exploding with anger”, “building a theory”, “fire in someone’s eyes”, “foundering relationship”, “a cold personality”, “a step-by-step process”, “digesting an idea”, “people passing away”, “wandering aimlessly in life” are an integral part of native speakers’ mental lexicon. These metaphorical expressions demonstrate “a high degree of polysemy and idiomaticity in the structure of the mental lexicon” (Kövecses, 2017).

### *Systematic cognitive mappings between two conceptual domains: TD and SD*

According to CMT scholars, the technical definition of conceptual metaphor is as follows: *A conceptual metaphor is a systematic set of correspondences between two domains of experience* (Kövecses, 2017). This means that elements of the source domain (SD) are mapped onto elements of the target domain (TD). To illustrate these “cognitive mappings,” researchers give the example of the conceptual metaphor ANGER IS FIRE, as reflected in the following linguistic metaphors: “That kindled my ire,” “Those were inflammatory remarks,” “Smoke was coming out of his ears,” “She was burning with anger,” “He was spitting fire,” “The incident set the people ablaze with anger.” The understanding of the conceptual metaphor anger is fire is based on our comprehension of the cognitive mappings/correspondences between the two conceptual domains anger and fire, as illustrated below:

- a. The cause of fire → the cause of anger
- b. Causing the fire → causing the anger
- c. The thing on fire → the angry person
- d. The fire → anger
- e. The intensity of fire → the intensity of anger (Kövecses, 2017)

### *Unidirectionality of metaphor*

CMT distinguishes between a “source domains” (SD) and a “target domain” (TD). The source domain is concrete, while the target domain is abstract. In the conceptual metaphor ANGER IS FIRE, the source domain FIRE is more experiential and concrete than the target domain, ANGER. CMT argues that for a better understanding of the world, humans tend to use concrete and tangible concepts to comprehend abstract and difficult concepts, such as time, emotions, life, etc. In other words, concrete and tangible domains are utilized by linguistic communities to understand and express more abstract domains.

*Metaphors as occurring in language and thought*

CMT argues that metaphor lies in language and thought. Indeed, linguistic communities utilize metaphors not only to express but also to think about aspects of the world. CMT draws a distinction between linguistic metaphors (i.e., linguistic expressions used metaphorically) and conceptual metaphors (i.e., conceptual patterns we use to think about aspects of the world). CMT researchers illustrate this distinction between linguistic metaphor and conceptual metaphor through the conceptual metaphor LIFE IS A JOURNEY, as follows:

LIFE IS A JOURNEY can actually govern the way we think about life: we can set goals we want to reach, we do our best to reach those goals, we can make careful plans for the journey, we can prepare ourselves for facing obstacles along the way, we can draw up alternative plans in the form of choosing a variety of different paths, we can prefer certain paths to others, and so on (Kövecses, 2017).

*Conceptual metaphors as grounded in bodily experience*

CMT argues that conceptual metaphors derive from “image schemas.” These are “abstract, preconceptual structures that emerge from our recurrent experiences of the world” (Johnson, 1987; Lakoff, 1987; Kövecses, 2017). These “preconceptual” structures include container, source-path-goal, force, verticality. For example, the states are containers metaphor derives from the CONTAINER image schema (Kövecses, 2017). In other words, conceptual metaphors are shaped by our physical and bodily experiences with the physical world.

*Critique of CMT*

Despite its several strengths, CMT has come under criticism. Several scholars are skeptical about the very existence of conceptual metaphors (Kövecses, 2017). Another criticism asserts that CMT is based on “circular reasoning” in that CMT researchers utilize linguistic metaphors to pinpoint conceptual metaphors, on the one hand, and that at the same time they suggest that the linguistic metaphors exist because of the already present conceptual ones, on the other (Kövecses, 2017). However, the harshest attack on CMT is related to its methodological problems (Kövecses, 2002; Kövecses, 2005). For instance, Deignan (2005); Group (2007), have criticized CMT for two main reasons: (1) CMT does not stipulate clear methodological steps to identify metaphors in discourse, or to distinguish between metaphor and non-metaphor; (2) CMT is based on lexical or intuitive data at a time when the study of metaphor should be based on real and attested data.

*Review of the literature*

This section will review selected studies done on poetic metaphors from a cognitive semantic perspective. These studies involve works (Muliawati et al., 2019; Johansson, 2016; Jaber et al., 2016). Muliawati et al. (2019) analyzed the use of metaphors in expressing longing in the selected poems in Aan Mansyur's *There Is No New York Today* (2016). The authors identified the metaphors in the poems and studied how those metaphors “fulfilled the characteristic of longing.” This research used different theories (CMT, the TD and SD distinction) as well as the characteristics of longing as defined by Scheibe, Freund, and Baltes. The results suggest 28 metaphors of longing found in the selected poems of Aan Mansyur: 10 target domains and 22 source domains. The longing characteristics consist of “feeling of incompleteness, personal utopia, emotional ambivalence, tri-time focus, and reflective and evaluative components”. The study suggests that the metaphors used for the feeling of incompleteness links the persona to the negative state of longing; whereas metaphors related to a personal utopia lead to the positive developmental state. In conveying longing, many source domains utilized in the selected poems are from the domain of natural forces. This shows that the writing style of the poet Aan Mansyur is impacted by the Romantic Movement that sees a certain harmony between the poet's emotions and nature. Johansson (2016) identifies conceptual metaphors in Leonard Cohen's lyrics *Ten New Songs* (2001) using the CMT framework. It suggests that Cohen's lyrics are based on the following conceptual metaphors:

LIFE IS A PLAY, LIFE IS A GAMBLING GAME, A PERSON IS A CONTAINER, LIFE IS A JOURNEY, FRIENDSHIP/INTIMACY IS CLOSENESS, LOVE IS A VOYAGE, A PERSON IS A CONTAINER, LIFE IS A PRECIOUS POSSESSION, LIFE IS FOOD OR DRINKS, DEATH IS THE BEGINNING OF THE DAY, THE BEGINNING OF THE DAY IS THE BEGINNING OF A JOURNEY, A DAY IS A JOURNEY, LIFE IS A JOURNEY, DEATH IS THE END OF A JOURNEY, LOVE IS A BUILDING/CONSTRUCTION, THE END OF LOVE/LIFE IS CRUCIFIXION, LIFE IS LIGHT,

LIFE IS PARADISE, LIFE IS A MISERY, LIFE IS HELL, LOVE IS A BOND, LIFE IS A VOYAGE IN SPIRIT, THE HUMAN BODY IS A CONTAINER.

The author argues that analysis of conceptual metaphors in Cohen's lyrics shows that context is important and that the lyrics are influenced by the Bible and by Shakespeare's *Anthony and Cleopatra*.

Another study on poetic metaphor was done (Jaberi et al., 2016). The authors argue that examining mystical metaphors within the CMT framework gives a clearer view of "ambiguous mystical concepts" and can give an accurate explanation of the mapping of an abstract concept based on a concrete one. The paper analyzes mystical love metaphors in two long Persian poems by the Iranian poet, Sohrab Sepehri. The study identifies the following conceptual metaphors:

CAUSE MOVE PROPERTIES TO AFFECTED PARTIES, EVENT ARE ACTION, INTENSE EMOTIONS ARE HEAT, LONG-TERM PURPOSEFUL ACTIVITY IS A JOURNEY, LOVE IS MAGIC, LOVE IS THE UNITY (OF TWO COMPLEMENTARY PARTS), PROGRESS IS A FORWARD MOTION.

The above studies summarized show that metaphors are pervasive in poetry. They demonstrate that most conceptual metaphors underlying the poems at hand are conventional conceptual metaphors, in which abstract concepts, such as love, life, time and friendship are understood and expressed in terms of more concrete concepts such as objects, possessions, food and journey.

## 2 Materials and Methods

This section aims at describing the methodology used in this study. It involved two main stages: (1) data collection and (2) data analysis.

### *Data collection*

#### *Sources of metaphor*

The study adopted Conceptual Metaphor Theory Lakoff & Johnson (1980), as a framework to identify the conceptual metaphors underlying Abú Qâsem Echâbi's poem *The Will to Life*. Echâbi (1909-1934) was a famous contemporary Romantic poet, born in the south of Tunisia (Tozeur). He passed away at the age of twenty-five. The poem was taken from Echâbi's poem collection *Songs of Life* (1933). *The Will to Life* represents the poet's rebellion against French colonization and against Tunisian backwardness and ignorance in the 1930s. Its first two verses are part of the Tunisian national anthem. *The Will to Life* has been described by several critics as the poet's scream for freedom, revolution and life. The study used Ghada Mourad's translation of this poem from Arabic into English (jadaliyya.com).

#### *Identification of linguistic metaphors in Abú Qâsem Echâbi's poem The Will to Life*

In order to identify linguistic metaphors in the poem, the criteria proposed by CMT researchers were used. A linguistic metaphor is any expression involving two different domains, thus causing "a semantic tension" resulting from reification or personification (Charteris-Black, 2004; Hamdi, 2018).

### *Data analysis*

After the data collection, metaphors were analyzed in two main phases: (1) the interpretative phase, and (2) the conceptual metaphor identification phase (Hamdi, 2018). Phase 1 highlighted "the semantic tension" that justified the expression's classification as a metaphor; it identified the key conceptual domains underpinning the linguistic metaphor. In Phase 2, the two conceptual domains identified in Phase 1 were linked by 'IS' as stipulated by CMT conventions, e.g. love is insanity (Hamdi, 2018). Table 1 below illustrates the way in which the data analysis was carried out.

Hamdi, S. (2022). *Conceptual metaphors in Abu Qasem Echabi's The Will to Life: A Cognitive semantic approach. International Journal of Linguistics, Literature and Culture*, 8(1), 19-50.  
<https://doi.org/10.21744/ijllc.v8n1.2015>

Table 1  
Steps of data analysis

Linguistic metaphor	Interpretation	Conceptual metaphor
Idhâ ash'abu yawman arâda al-hayât. If, one day, the people wills to live.	Life is construed as subject to the people will. The people is perceived as the decision taker.	LIFE IS A DECISION

### 3 Results and Discussions

This section is composed of two main parts. The first will present the results obtained from the data analysis. The second will discuss them.

#### Results

The cognitive analysis of the poem *The Will to Life* identified the following conceptual metaphors:

LIFE IS A DECISION, DESTINY IS A PERSON, PAIN IS DARKNESS, TRADITIONS/COLONIZATION/CONSTRAINTS ARE A CHAIN, LIFE IS A PERSON, PEOPLE ARE A LIQUID, NATURE IS A PERSON, BREEZE/CLOUDS/STARS/THE MOON ARE A PERSON, THE EARTH IS A PERSON/LIGHT IS A PERSON, SKY/LIGHT/SOIL ARE OBJECTS, SOIL IS A PERSON/DREAMER, TIME IS A MOVING ENTITY/WINTER IS A MOVING ENTITY, TIME IS A PERSON, TIME IS A CONTAINER/SEASONS ARE OBJECTS, DAWN IS A PERSON, YOUTH IS AN OBJECT, FUTURE GENERATIONS ARE SEEDS, FUTURE GENERATIONS ARE THE RESERVOIR OF TIME, FUTURE GENERATIONS ARE A SEASON, SEASONS ARE A PERSON, LIFE IS A PERSON, LIFE IS A LIMITED RESOURCE, EVENING IS MAGICIAN/EVENING IS A PERSON, TIME IS A CONTAINER/ SADNESS IS AUTUMN /SEASONS ARE OBJECTS, NEW LIFE IS THE REBIRTH OF NEW BRANCHES/TIME IS A PERSON, LIFE IS A PERSON/SPRING IS A PERSON, DARKNESS IS A PERSON/LIFE IS A PERSON/YOUTH IS AN OBJECT, THE FUTURE IS A DREAM, BRIGHT FUTURE IS BIRDSONG/FRAGRANT FLOWERS/FRUIT FLAVOR, SPRING IS A MOVING ENTITY/SPRING IS A SONG/SPRING IS A PERSON, SPRING IS A PERSON/THE EARTH IS A PERSON/YOUTH IS A PERSON/YOUTH IS A LIMITED RESOURCE, SPRING IS A PERSON/LIFE IS AN OBJECT/FUTURE GENERATIONS ARE A TREASURE, DREAMS ARE A MOUNTAIN/GOOD IS UP/DIGNITY/FREEDOM IS UP, THE EARTH IS A PERSON/LIGHT IS A PERSON/LIFE IS A PERSON, FUTURE GENERATIONS ARE DANCERS, BRIGHT FUTURE IS SWEET FRUIT AND LUSCIOUS FLOWERS, FUTURE IS A SOUL, THE SOUL IS A BIRD, GOOD IS LIGHT, THE FUTURE IS A HOLY SONG/THE TEMPLE IS A PERSON/DREAMER, HARDSHIPS ARE FIRE/HARDSHIPS ARE DIFFICULT PATHS, THE STRUGGLE FOR FREEDOM/DIGNITY IS MOUNTAIN-CLIMBING, GOOD/DECENT LIFE/DIGNITY IS UP, AMBITION IS A HEART FILLED WITH THE BLOOD OF YOUTH, CHANGE IS A WIND THAT FILLS PEOPLE'S CHESTS, RISK-TAKING IS FOOD/RISKS ARE MOUNTAINS/RISK-TAKING IS CLIMBING MOUNTAINS, UNAMBITIOUS PEOPLE ARE STONES, THE WORLD/COSMOS IS A PERSON, SUBMISSION IS DEATH, FREEDOM IS UP, SUBMISSIVE PEOPLE ARE DEAD BIRDS, SUBMISSIVE PEOPLE ARE DEAD PEOPLE, HOPE IS LIGHT, SADNESS IS A PERSON, DARKNESS IS A PERSON, DEATH IS A DREAM/DREAM IS A STAR/DREAM IS AN OBJECT THAT CAN DISAPPEAR, SEEDS ARE A PERSON, LONGING IS A PLANT/LONGING IS A PERSON, DREAMS ARE A PERSON/WORSHIPPERS/LIGHT IS GOD/LIGHT IS A PERSON, BEAUTY IS AN OBJECT/BEAUTY IS A PERSON, EXISTENCE IS A PERSON/LIFE IS A PERSON, DARKNESS IS A PERSON/DISCOVERER, BEAUTY IS AN IMAGINATION FUELER, BEAUTY IS A THOUGHT INSPIRER, FUTURE IS WORK OF MAGIC/GOD IS A MAGICIAN, FUTURE IS A SOUL, SOUL IS A BIRD, GOOD IS UP, GOOD IS LIGHT, FUTURE IS A HOLY SONG, THE TEMPLE IS A PERSON/DREAMER, AMBITION IS A FLAME/LIFE IS FIRE/VICTORY IS A PERSON.

In what follows, a detailed description of these conceptual metaphors will be provided.

#### *LIFE IS A DECISION*

The poem begins with the conceptual metaphor life is a decision, as shown in example (1):

Example 1:

Idhâ ash'abu yawman arâda al-hayât  
If, one day, the people wills to live

In this conceptual metaphor the target domain is LIFE, and the source domain is DECISION. Life is construed as subject to the people will. The people are perceived as decision taker/maker. It is portrayed as responsible for its own life. It is up to it to live or not to live. This idea defies the religious belief that only God can decide for humans, and that fate is placed in the hands of the Creator.

*DESTINY IS A PERSON*

Destiny is personified through the ontological conceptual metaphor DESTINY IS A PERSON, as reflected in example (2):

Example 2:

Falá budda an yastajiba al-qadar

Then destiny must obey

Destiny is personified by being attributed the ability to evaluate the people's will and respond positively to the people's decision. Destiny ("al-qadar") is portrayed as compelled to respond to the people's will to life. It has no choice other than to accept the people will to life. Nothing is stronger than the people's will. Thus, once the people decides to live, destiny should surrender.

*PAIN IS DARKNESS*

Pains and sadness are construed through the conceptual metaphor PAIN IS DARKNESS as in example (3):

Example 3:

Wa-lá budda lil-layli an yanjali

The night must dissipate

Darkness ("layl") refers to the poet's feelings of pain and sadness; pain is associated with darkness. This darkness has to disappear since the people has decided so.

*TRADITIONS/COLONIZATION/CONSTRAINTS ARE A CHAIN*

What restricts the people's freedom and liberty is expressed in terms of a chain, as in example (4):

Example 4:

Walá budda lil-qaydi an yankasir

Must the chains be broken

The term "qayd" ("a chain"/"a handcuff") is used to refer to what constraints the people's freedom, such as conservative traditions, colonization, and social practices. This chain has to be broken for the people to be set free from different types of restrictions.

*LIFE IS A PERSON*

Life, which is an abstract concept, is personified by being attributed emotions, and by doing what humans usually do, as in examples (5) and (6):

Example 5:

Waman lam yu'ániqhu shawq al-ḥayât

And he who is not embraced by life's longing

In this line, the poet addresses the people. Life is portrayed as having feelings such as passion; this passion should be "embraced" by those who long for freedom and dignity.

Example 6:

Fawaylun liman lam tashuqhu al-ḥayât min saf'atin

Woe to one whom life does not rip

from the slap of victorious nothingness

In example (6) above, life is construed as being able to "slap" the faces of those who do not struggle for their freedom and dignity.

*THE PEOPLE ARE A LIQUID*

In the conceptual metaphor PEOPLE ARE LIQUID, the target domain is PEOPLE, the Source Domain is LIQUID. This conceptual metaphor is linguistically realized by example (7):

Example 7:

Tabakhara fi jawwihá wandathar

*Hamdi, S. (2022). Conceptual metaphors in Abu Qasem Echabi's The Will to Life: A Cognitive semantic approach. International Journal of Linguistics, Literature and Culture, 8(1), 19-50. <https://doi.org/10.21744/ijllc.v8n1.2015>*

Evaporates into its air and fades away

Those who do not desire freedom are construed as being a liquid that might evaporate and vanish “into thin air.” Those who do not struggle for a decent and free life do not deserve to exist, and shall disappear in the air as liquids do when put in touch with fire.

*NATURE IS A PERSON AND NATURE IS AN OBJECT*

Nature is personified and reified through different metaphors. It is reified by being portrayed as an object. It is personified by being depicted as a person, such as a magician, a dancer, a mother. The conceptual metaphor NATURE IS A PERSON is reflected in examples (8)-(17):

Example 8:

Kadhālika qālat li al-kāyīnāt waḥaddathani rūḥuhā al-mustatir

Thus told me the beings

And thus spoke their hidden spirit.

Nature is construed as a person able to talk to the poet. The ability to talk reflects the ability to think. Nature is portrayed as having a soul (“rūḥ”). This soul is hidden, and it is up to those longing for freedom to unveil it.

Example 9:

Damdamaṭ al-riḥ bayna al-fijaj wa-fawqa al-jibāl wa- taḥta al-shajar

The wind murmured between the cracks, over the mountains and under trees

The wind is construed as able to feel and express anger. This personification is expressed through the use of the verb “damdama” (speak angrily) with the noun, wind.

Example 10:

Waqaḥālat li al-arḍ lammā saalt

And Earth said to me—when I asked her

The earth is perceived as able to tell things to the poet. The ability to talk denotes the ability to think and to reflect. The earth is construed as being able to listen and to react to the poet’s utterances.

Example 11:

Ayā um hal takrahin al-bashar?

“O mother, do you hate humans?”

Nature is construed as a mother “um” (mother). The poet’s calling nature mother reflects the harmony the poet feels with nature. Nature is portrayed as a person that has feelings, such as the feeling of hate.

Example 12:

Osgḥi liqasf ru’ūd wa’azf arriyāḥ wa-waq’ al-maṭar

I listened to the thunders’ shelling

The wind’s blowing and the rain’s falling

Nature is portrayed as an artist. The wind is portrayed as a musician able to play an instrument. Rain is construed as dancing. Nature is construed as celebrating the coming of freedom.

Example 13:

Fayantafi assihṛ, siḥr anghuṣūn, siḥr azzuhūr, siḥr athamar

Dies the magic, the branches’ magic,

The flowers’ magic, and the fruits’ magic

Fragrant flowers and the flavors of fruit

Elements of nature (flowers, fruits, and branches) are perceived as having magic. As such, they are able to use magic to change things as skillful magicians usually do.

Example 14:

Wa qāla li al-ghāb fi riqqatin muḥabbabatin mithla khafq al-watar

The woods told me with tenderness

Lovely, like the fluttering strings

The forest, an element of nature, is depicted as a tender person, able to talk to the poet with “lovely tenderness.” The forest’s tender way of talking is expressed in terms of fluttering strings.

Example 15:

Watalhū biha errih fi kulli wādin wa-yadfunuha assaylu idhā ’abar

The wind plays with them in every valley,

The flood buries them wherever it goes



Elements of nature (wind, flood and branches) are personified. The wind is described as “playing” (“talhú”) with falling branches, taking them away to different valleys. The flood is described as able to bury these branches on its way. The flood is personified as able to do the act of burying. The branches are personified as able to undergo the act of being buried.

Example 16:

Wa-náji annasim wa náji al-ghuyúm wa náji al-qamar

Whisper to the breeze, whisper to the clouds

Whisper to the stars and whisper to the moon

The conceptual metaphor underlying this linguistic metaphor is breeze/clouds/stars/the moon are a person. In this metaphor, future generations are invited to whisper to the breeze, to the clouds, to the stars and to the moon. Thus, breeze, clouds, stars and the moon are personified by being described as able to be whispered to.

Example 17:

Wa-báarakaki annúr fastaqbili shababa al-ḥayât wakhiṣba al-‘umur

Be blessed by the light, and welcome young age and life’s affluence.

The conceptual metaphors underlying example (17) are the earth is a person and light is a person. Here, the earth is construed as blessed by light. It is also described as able to welcome/greet young people.

Nature is reified in this poem through the conceptual metaphor nature is an object, as reflected in examples (18)-(19):

Example 18:

Ilaiki al-faḍá, ilaiki aḍiyá, ilaiki atharâ al-ḥálimi al-muzdahir

Here you have the sky, here you have the light

and here you have the blooming dreamy soil

Sky, light, and the soil are portrayed as objects that can be possessed by the earth.

Example 19:

Wasihr al-murúj

ashahi al-’tir

The magic of the luscious and fragrant meadow

The conceptual metaphors, the meadow is food/the meadow is an object, underlie the linguistic metaphor (19) above. Here, the meadow is described as fragrant and luscious. It is construed as food that can be tasted and appreciated, and as an object that can smell good (“al-’tir”).

#### *TIME IS A MOVING ENTITY/WINTER IS A MOVING ENTITY*

Time is construed as a moving entity. This is reflected in example (20):

Example 20:

Yaji ashitâ, shitâ aḍabâb, shitâ athulúj, shitâ al-maṭar

“Come winter, foggy winter, Snowy winter, rainy winter,

Winter is perceived as a moving entity through the use of the motion verb “yaji” (coming). Different types of winter are evoked by the poet: “foggy winter, snowy winter, rainy winter”.

#### *TIME IS A PERSON*

Time is construed as a person by being assigned human attributes, as reflected in examples (21)-(22) below:

Example 21:

Wa al’an man lam yumáshi al-zamán

I curse those who do not walk with time

The poet criticizes those who do not defy time. Here, time is construed as a person with whom people might walk “shoulder to shoulder.”

Example 22:

Walam tatarannam ’adhâra al-saḥar

And the dawn’s virgins did not sing

The conceptual metaphor for example (22) is DAWN IS A PERSON. Here, the dawn is personified by being portrayed as owning virgins that do not sing.

*FUTURE GENERATIONS ARE A SEASON  
SEASONS ARE A PERSON  
LIFE IS A PERSON  
LIFE IS A LIMITED RESOURCE*

Future generations are construed as a season; seasons and life are perceived as a person. Life is viewed as a limited resource. This is reflected in example (24):

Example 24:

Wa-dhikra fuṣūl, waruyā ḥayāt wa-ashbāḥ dunyā talāshat zumar

A memory of seasons, a vision of life,

And ghosts of a world steadily vanishing

In this verse, future generations are perceived as the memory of seasons. Like humans, seasons are described as having memories. Life is construed as having a vision and ghosts. Life is also depicted as a limited resource. Thus, it is precious and should be consumed wisely.

*EVENING IS MAGICIAN/EVENING IS A PERSON*

Evening is construed as a person, as in example (25):

Example 25:

Wasiḥr almasā ashajiyu al-wadi'

The magic of the soft and gentle evening

Evening is construed as a gentle, soft person, as a magician able to do magic. Magicians are able to do wonders. They can go beyond reality and create a better world with their magic.

*NEW LIFE IS THE REBIRTH OF NEW BRANCHES/TIME IS A PERSON*

The idea of a new life that is brighter and better than reality is expressed through the conceptual metaphor new life is the rebirth of new branches.

Time, an abstract concept, is perceived as a person. This is reflected in example (26):

Example 26:

Watahwi alghusūn wa awraqhā wa azhāru 'ahdin habibin nadhir

Branches fall along with their leaves

And flowers of a dear and blooming time

Branches fall to be replaced by new branches. These new branches imply the birth of a new revolutionary generation that will work for a better reality and a more decent life. In example (26) above, the abstract concept of time is personified by being described as "dear" ("ḥabibin").

*LIFE IS A PERSON/SPRING IS A PERSON*

Life and spring are personified by being attributed human features, as in example (27):

Example 27:

Latifa al-ḥayāt alladhi lā yumal waqalbu arrabi' ashajiyu al-khaḍir

Life's untentious spirit

And spring's scented green heart

Life is construed as having a spirit "latif"). Spring is depicted as having a green scented heart ("qalbun shajiyu khaḍir").

*FUTURE GENERATIONS ARE SEEDS  
FUTURE GENERATIONS ARE THE RESERVOIR OF TIME*

Future generations will bring about a change in reality. They are perceived as "seeds," as "the reservoir of time." This is reflected in example (28):

Example 28:

Watabqā al-budhur allati ḥummilat dhākhirata 'umrin jamīlin ghabar

The seeds that were carried remain, a reservoir of a bygone beautiful era  
 Future generations are construed as “seeds” (“buḍūr”). These seeds are the reservoir of a beautiful bygone era.  
 “Seeds” imply potential growth and development.

*DARKNESS IS A PERSON/LIFE IS A PERSON/YOUTH IS AN OBJECT*

Darkness and life are personified. Youth is reified by being conceived of as an object. This is reflected in example (29):

Example 29:

Saaltu dujā hal tu'id al-ḥayāt limā adhbalthu rabi' al'umur  
 And I asked darkness: “Does life bring back  
 youth to what it had withered?”

In this verse, “dujā” (“darkness”) is construed as a person that the poet can talk to. As such, darkness is a listener. Life is construed as able to give youth back to a person. Youth is construed as an object that can be given back.

*THE FUTURE IS A DREAM*

*A BRIGHT FUTURE IS BIRDSONG/FRAGRANT FLOWERS/FRUIT FLAVOR*

The future is expressed in terms of a dream, birdsong, scented flowers and flavored fruit. In this conceptual metaphor, the Target Domain (TD) is FUTURE, the Source Domain (SD) is BIRDSONG, FLOWERS, FRUIT FLAVORS. This conceptual metaphor is linguistically realized through the linguistic metaphor in (30):

Example 30:

Wa-hālimatun bi-aghāni aṭṭuyūr wa'itr azzuhūr wa-ta'm athamar  
 Dreaming of birdsong,  
 Fragrant flowers and the flavors of fruit

The future is described in terms of a dream. A lovely future is construed as birdsong, fragrant flowers and detectable fruit. What these source domains have in common is their positive connotations. They are enjoyable to hear, taste and smell.

*SPRING IS A MOVING ENTITY/SPRING IS A SONG/SPRING IS A PERSON*

Spring is construed as a moving entity, a song and a person, as reflected in example (31):

Example 31:

Wa-ja al-rabi'u bi-anghāmihi wa-aḥlāmihi wa-ṣibāhu al-'atir  
 Came spring with its melodies  
 With its dreams, its fragrant juvenescence

In example (31), spring is portrayed as a moving entity that can move in the observer's direction. The spring's metaphorical motion is expressed through the motion deictic verb “jā” (“come”). Spring is also construed as a song that has melodies. It is personified as having dreams and as being young.

*SPRING IS A PERSON/THE EARTH IS A PERSON/YOUTH IS A PERSON/YOUTH IS A LIMITED RESOURCE*

Elements of nature (spring and the earth) are personified. Youth is personified and perceived as a limited resource, as in example (32):

Example 32:

Waqabbalaha qubalan fi-shifāh tu'idu ashabāba alladhī ghabar  
 And spring kissed her on the lips kisses  
 That return the departed youth

Spring is personified as able to give kisses to the earth. The earth is portrayed as having lips (“shifāh”). Youth is portrayed as an object that can be brought back; it is a limited resource; it can be consumed. The fact that it is limited means that it is precious and should be consumed wisely.

*SPRING IS A PERSON/LIFE IS AN OBJECT/FUTURE GENERATIONS ARE A TREASURE*

Abstract concepts, such as SEASONS, LIFE, FUTURE GENERATIONS, are construed in terms of more concrete concepts, such as A PERSON, AN OBJECT, and A TREASURE, respectively, as in example (33):

Example 33:

Wa-qāla lahā qad muniḥti al-ḥayāta wa-khullidti fi nasliki al-muddakhari

And said to her: you have been given life

and through your treasured progeny immortalized

This line is based on three conceptual metaphors: spring is a person/life is an object/future generations are a treasure. Spring is portrayed as able to talk to the earth. The ability to speak reflects the ability to think. Life is construed as an object that can be given (“muniḥti”). Future generations are portrayed as a hidden treasure. This implies that they should be discovered and exploited wisely.

*DREAMS ARE A MOUNTAIN/GOOD IS UP/DIGNITY/FREEDOM IS UP*

Dreams are construed as a mountain that people should climb to go to a higher, thus better, place. This is reflected in example (34):

Example 34:

Rakibtu al-muná

I climbed the dreams

The poet expresses the power of ambition by comparing it to “climbing the dreams”. Dreams are conceived of as a mountain that the poet climbs for a better future. Making a dream come true requires hard work and perseverance. “Climbing” is associated with going to a higher, thus, better place. Here, the poet refers to the importance of working to achieve one’s dreams and lead a better life, one of dignity and freedom. The higher position is construed as a good position; the lower is perceived as a low, bad position that people should work to leave it. This linguistic metaphor is based on the orientational conceptual metaphors GOOD IS UP and BAD IS DOWN.

*THE EARTH IS A PERSON/LIGHT IS A PERSON/LIFE IS A PERSON*

Abstract concepts, such as EARTH, LIGHT and LIFE are personified in the poem, as reflected in example (35):

Example 35:

Wa-bāarakaki annūr fastaqbili shababa al-ḥayāt wakhiṣba al-‘umur

Be blessed by the light, and welcome young age and life’s affluence.

The earth is construed as blessed by light and described as able to welcome/greet young people. Life is personified by being described as young.

*FUTURE GENERATIONS ARE DANCERS**A BRIGHT FUTURE IS SWEET FRUIT AND LUSCIOUS FLOWERS*

Future generations are depicted as dancers; a bright future as sweet fruit and luscious flowers, as in example (36):

Example 36:

Famidi kama shi’t fawqa al-huqul bihulw athimar wa ghadhi azzahar

So swing as you like over the fields

With sweet fruits and luscious flowers

A bright future is described in terms of sweet fruit and luscious flowers. These positive attributes refer to the better life for which the poet is longing.

*YOUTH IS AN OBJECT*

Youth is conceptualized as an object, as in example (37):

Example 37:

Saaltu dujā hal tu’id al-ḥayāt limā adhbalathu rabi’ al’umur

And I asked darkness: “Does life bring back

Youth to what it had withered?”

In example (37), youth is construed as an object that can be given back.

*TIME IS A CONTAINER/AUTUMN NIGHTS ARE OBJECTS*

Time is construed as a container; autumn nights as objects, as in example (38):

Example 38:

Wa fi laylatin min layāli al-kharif muthaqqala bil-asā waḍajar

On one of those autumn nights,

With sorrow and boredom burdened

The use of the containment preposition IN with a noun denoting time, night (“layl”), expresses the metaphor TIME IS A CONTAINER. Here, the poet uses the season, autumn, to express feelings of sadness. Autumn nights are portrayed as objects that are burdened “heavy” with sadness.

*THE FUTURE IS A SOUL/THE SOUL IS A BIRD/GOOD IS UP/GOOD IS LIGHT*

The future is perceived as a soul that has wings. A better world is associated with an upward direction and with light.

This is reflected in example (39):

Example 39:

Wa-rafrafa rūḥun gharib al-jamāl bi- ajniḥatin min diyāyi al-qamar

A soul of singular beauty flickered

With wings from the moon’s luminosity

The bright future is expressed in terms of a beautiful flickering soul. The soul is construed as having wings. Thus it can fly high, like an eagle, to a better place. The wings are described as made out of the moonlight.

*THE FUTURE IS A SACRED SONG/THE TEMPLE IS A PERSON/DREAMER*

The future is construed as a sacred song, and the temple as a dreaming person, as in example (40):

Example 40:

Wa ranna nashid al-hayāt al-muqaddasi fi haikalin ḥālimin qad suḥir

Life’s holy hymn resounded

In a temple dreamy and enchanted

The bright future is construed as a sacred song; the poet describes the positive change by using religious Christian images, reflected in terms like “ranna” (ring), “nashid muqaddas” (sacred song), “haykal” (“temple”). The temple is personified as “a dreamer” (“ḥālim”). Dreaming implies imagination, a human feature.

*HARDSHIPS ARE FIRE/HARDSHIPS ARE DIFFICULT PATHS*

Hardships are depicted as fire and difficult paths through the conceptual metaphors hardships are fire/hardships are difficult paths. This is linguistically realized through the linguistic metaphor (41):

Example 41:

Walam atajannab wu’ūra al-shi’āb walā kubbata al-lahab al-musta’ir

Neither the rugged canyons will I shun

Nor the gushing of the blazing fire

The poet construes hardships as “wu’ūr al-shi’āb” (“difficult paths”) and “kubbat lahab” (“a fireball”). Ambitious persons are portrayed as courageously able to face hardships, despite fire and ordeals.

*THE STRUGGLE FOR FREEDOM/DIGNITY IS MOUNTAIN CLIMBING*

*GOOD IS UP*

*BAD IS DOWN*

The struggle for a better life is conceived of as climbing mountains though the conceptual metaphor the struggle for freedom/dignity is mountain climbing. The dichotomy between a decent life and a miserable one is construed through the orientational conceptual metaphors good is up and bad is down. This is reflected in example (42):

*Hamdi, S. (2022). Conceptual metaphors in Abu Qasem Echabi’s The Will to Life: A Cognitive semantic approach. International Journal of Linguistics, Literature and Culture, 8(1), 19-50. <https://doi.org/10.21744/ijllc.v8n1.2015>*

Example 42:

Waman la yuhib su'ūd al-jibāl ya'ish abada addahr bayna al-hufar  
He who doesn't like to climb mountains  
Will forever live in the hollows

The poet perceives the desire for freedom and for a decent life as “climbing mountains,” not an easy task. It requires hard work and perseverance. Those who do not climb mountains will live forever in the “hollows” (“hufar”). A miserable life is expressed in terms of living in a “hollow.” Thus, decent life is construed as in a higher place, such as a mountain. A miserable life is portrayed as life in a low position, a “hollow.” Example (42) above is based on the orientation conceptual metaphors good is up and bad is down.

*AMBITION IS A HEART FILLED WITH THE BLOOD OF YOUTH*

Ambition is conceptualized as a heart filled with the blood of youth, as reflected in example (43):

Example 43:

Fa'ajjat bi-qalbi dimá shabáb  
The blood of youth in my heart roars

Desiring freedom is portrayed in terms of a heart crammed (“fajja”) with young blood as dust fills a limited space. The collocation of “heart”, “youth” and “blood” in the same metaphor portrays the poet's strong feelings and longings.

*CHANGE IS A WIND THAT FILLS PEOPLE'S CHESTS*

The change the poet longs for is described as a wind that fills ambitious people's chests. This is reflected in example (44):

Example 44:

Wađajjat bişadri riyáh ukhar  
And more wind in my chest soars

In this line, the desire for change is portrayed as a wind of change that fills the people's chests.

*RISK-TAKING IS FOOD/RISKS ARE MOUNTAINS/RISK-TAKING IS CLIMBING MOUNTAINS*

Risk-taking is construed through more concrete concepts, such as food and mountains, as reflected in example (45):

Example 45:

Man yastalidhu rukúba al-khařar  
Those who enjoy taking risks

The poet refers to risk-taking as the enjoyment of “climbing risks” (“rukúb al-khařar”). Here, the verb “yastalidh” (taste and enjoy) is used to refer to those who work for freedom and for a decent life. Risk-taking is construed as food that is tasty and that ambitious people appreciate. Risk is portrayed as a mountain that ambitious people should climb to bring about positive change in reality.

*UNAMBITIOUS PEOPLE ARE STONES*

Unambitious people are described as stones in that they have “lifeless” lives. This is reflected in example (46):

Example 46:

Wa-yaqna'u bil'ayshi 'aysha al-ħajar  
And I curse those who lead the life of a stone

The poet criticizes those who have no ambitions in life. He perceives them as “stones”.

*THE WORLD/COSMOS IS A PERSON*

The world/cosmos is construed as a person. This is reflected in example (47):

Example 47:

Huwwa al-kawn ħay yuħibbu al-ħayát wayaħtaqir al-mayta

The universe is alive; it loves life  
And despises the dead

The cosmos is portrayed as alive “ḥay.” It has feelings and stances. It can feel love for life. It despises those who have no ambition; it perceives unambitious people as “dead”.

*SUBMISSION IS DEATH*

*FREEDOM IS UP*

*SUBMISSIVE PEOPLE ARE DEAD BIRDS*

*SUBMISSIVE PEOPLE ARE DEAD PEOPLE*

Submission to colonization and social constraints is portrayed in terms of death. Freedom is portrayed as flying to a higher place. These metaphors are reflected in examples (48)-(51):

Example 48:

Wa-yaḥtaqir al-mayta

Those who do not struggle for a better life are referred to as dead.

Example 49:

Falá al-ufqu yaḥḍan mayta aṭṭuyūr

The horizon does not embrace dead birds

Freedom and a decent life are portrayed as in a high upward position in “horizon” “ufuq”. Submission is construed as downwards. Submissive people accept misery. They are construed as “dead birds” (“mayta tuyūr”). The use of the term “bird” (“tuyūr”) means that these people have wings and thus the means to fly off far to a better place, but they choose to remain in misery; and the poet holds them accountable for their misery.

Example 50:

Walá annaḥlu yalthim mayta azzahr

And bees do not kiss dead flowers

In example (50), submissive people are construed as “dead flowers” (“mayta azzahr”). Once dead, flowers lose their freshness and beauty. They lean towards the soil, and even bees do not go near them.

Example 51:

Wa-lawlá umúmati qalbi arraúm lamá dhammat almayta tilka al-ḥufar

Were it not for the motherliness of my tender heart

These holes would not have held the dead

To insist on the abject passivity of submissive people, the poet refers to them as dead. Even holes might hesitate to enclose their dead bodies.

*HOPE IS LIGHT*

In the poem, hope is expressed in terms of light, as in examples (52) and (53):

Example 52:

Sakirtu biḥā min dhiyā annujúm

I got drunk on the stars’ light

The poet’s hope for a better future is expressed in terms of “light” (“ḍiyā”) and “stars” (“nujúm”). The poet grows drunk on this light.

Example 53:

Waḍāat shumú’ annujúm al-wiḍā wa dhā’a al-bakhúr, bakhúr azzahari

The candles of the bright stars illuminated

the incense, the flowers’ incense perished

The hope for a better future is portrayed in terms of the candles’ bright light (“shumú’ annujúm”).

*SADNESS IS A PERSON*

Sadness is personified by being assigned animate traits, as in example (54):

Example 54:

Wa ghannaytu lil huzni hatta sakir

And I sang to sadness, until it too was drunk

Sadness is construed as a person to whom the poet might sing, and as able to appreciate the poet's singing. It has feelings: it can become drunk on music.

#### *DARKNESS IS A PERSON*

Darkness (“ḍalām”) is personified. This is reflected in example (55):

Example 55:

Falam tatakallam shifāh al-ḍalām

Darkness' lips did not speak

Darkness is personified by being attributed “lips” (“shifāh”) with which it can talk. The ability to talk reflects the ability to think. Thinking is a human feature.

#### *DEATH IS A DREAM/A DREAM IS A STAR/A DREAM IS AN OBJECT THAT CAN DISAPPEAR*

The poet construes death as a dream, a dream as a star and an object that might disappear. This is reflected in example (56):

Example 56:

Wayafna al-jami' kahulmin badi' taalaqa fi muhjatīn wandathar

And all die like a marvelous dream

That in a soul shone and disappeared

In this line, death is construed as a marvelous dream. This dream is described as a shining star in the soul; it ends by disappearing (“wandathar”).

#### *SEEDS ARE A PERSON*

Seeds are construed as a person. This is reflected in example (57):

Example 57:

Mu'āniqa wahya tahta aḍabāb watahta thulūj watahta al-madar

Embracing, while it is under the fog,

under the snow, and under the mud.

Seeds are construed as a person able to embrace “mu'āniqa” life under different conditions “under the snow, under the fog, under the mud”.

#### *LONGING IS A PLANT/LONGING IS A PERSON*

Longing is expressed in terms of a plant and of a person, as in example (58):

Example 58:

Wa mā huwwa illā kakhaf' i al-janāh hatta namā shawquha wantaşar

It took only a wing flap

Till her longing grew up and triumphed

Longing (“shawq”) is portrayed as a seed, a plant that can grow. Longing is also personified by being described as a person able to go into battle and win (“yantaşir”). Winning a battle implies that the winner has the physical skills that allowed him to win.

#### *DREAMS ARE A PERSON/WORSHIPPERS/LIGHT IS GOD/LIGHT IS A PERSON*

Dreams are personified. Light is construed as God and as a person, as in example (59):

Example 59:

Waman ta'budu ennūr

aḥlāmuhu yubāriku annūr anna dhahar

He whose dreams worship the light

Is blessed by the light wherever he appears



In example (59), dreams are described as able to worship. Light is portrayed as God, able to bless those who long for positive change.

*BEAUTY IS AN OBJECT/BEAUTY IS A PERSON*

Beauty is personified and reified in this poem, as in example (60):

Example 60:

Ilayki al-jamāl alladhī lā yubid ilaiki al-wujūd arrahīb annaḍir

Here you have the undying beauty

And here you have the wide and glowing world,

Beauty is described as an object that can be offered to the earth. It is portrayed as an “undying” person (“lā yubid”).

*EXISTENCE IS A PERSON/LIFE IS A PERSON*

*Existence* and *life* are two abstract concepts that are attributed human features in the poem. This is reflected in example (61):

Example 61:

Wa-nāaji al-ḥayāta wa- ashwāqihā wa- fitnata hādha al-wujūd al-aghar

Whisper to life and its longings,

To the charm of this attractive existence

The poet is inviting posterity to whisper to life and to the beauty of existence. Existence is portrayed as an “attractive” (“aghar”) and “charming” (“fitnata”) person; life is portrayed as having emotions, such as longings (“ashwāq”).

*DARKNESS IS A PERSON/DISCOVERER*

*BEAUTY IS AN IMAGINATION FUELER*

*BEAUTY IS A THOUGHT INSPIRER*

Darkness and beauty are personified in this poem, as reflected in example (62):

Example 62:

Wa-shaffa addujā ’an jamālin ’amiqin yashibbu al-khayāla wa-yudhki al-fikr

Darkness revealed a deep beauty

that kindles the imagination and inspires thought

Darkness is perceived as able to reveal beauty. Beauty is construed as being able to do things, such as kindle the imagination and inspire thought. Kindling the imagination and inspiring thought require special human skills.

*THE FUTURE IS THE WORK OF MAGIC/GOD IS A MAGICIAN*

The future is expressed as the final work of magic. This is reflected in example (63):

Example 63:

Wa-mudda ’ala al-kawni siḥrun gharīb yuṣarrifuhu sāḥirun muqtadir

And over the world extends a marvelous magic, dispatched by an able magician.

The bright future is expressed in terms of a cosmos/world covered by a marvelous magic. This magic is dispatched by a skillful magician.

*FUTURE IS A SOUL*

*A SOUL IS A BIRD*

*GOOD IS LIGHT*

The abstract concepts, future, soul, and good as conceptualized in terms of more concrete concepts, as reflected by example (64):

Example 64:

Wa-rafa ruḥun gharīb al-jamāl bi- ajniḥatin min diyāyi al-qamar

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A soul of singular beauty flickered

With wings from the moon's luminosity

The bright future is expressed in terms of a beautiful flickering soul. The soul is construed as having wings. Thus it can fly high to a better place where freedom and dignity exist. These wings are described as made of moonlight. In this line, the concept of *LIGHT* is associated with a positive world.

*THE FUTURE IS A HOLY SONG*

*THE TEMPLE IS A PERSON/DREAMER*

In this poem, the future is expressed in terms of a holy song. The temple is described as a person. This is reflected in example (65):

Example 65:

Wa ranna nashid al-hayât al-muqaddasi fi haikalin ḥālimin qad suḥir

Life's holy hymn resounded

In a temple dreamy and enchanted

The bright future is construed as a holy song. Here, the poet describes the positive change by using religious images, reflected in terms like "ranna" (ring), "nashid muqaddas" (sacred song), "haykal" (temple). The temple is personified by being described as a dreamer "ḥālim".

*AMBITION IS A FLAME/LIFE IS FIRE/VICTORY IS A PERSON*

The abstract concepts, *AMBITION*, *LIFE*, and *VICTORY*, are expressed in terms of concrete entities. This is reflected in example (66):

Example 66:

Wa-a'lana fil kawni anna aṭṭumûḥ lahibu al-ḥayât wa-rûḥi  
aḍḍafar

And in the universe it declared: Aspiration

Is the flame of life and the essence of victory

Aspiration/ambition is expressed in terms of the flame of life and essence of victory. The abstract concept life is construed as fire. Victory is conceived of as a person, as having a soul.

The cognitive analysis of Abū Qāsem Echābi's *The Will to Life* identified the following conceptual metaphors:

LIFE IS A DECISION, DESTINY IS A PERSON, PAIN IS DARKNESS, TRADITIONS/COLONIZATION/CONSTRAINTS ARE A CHAIN, LIFE IS A PERSON, PEOPLE ARE A LIQUID, NATURE IS A PERSON, BREEZE/CLOUDS/STARS/THE MOON ARE A PERSON, THE EARTH IS A PERSON/LIGHT IS A PERSON, SKY/LIGHT/SOIL ARE OBJECTS, SOIL IS A PERSON/DREAMER, TIME IS A MOVING ENTITY/WINTER IS A MOVING ENTITY, TIME IS A PERSON, TIME IS A CONTAINER/SEASONS ARE OBJECTS, DAWN IS A PERSON, YOUTH IS AN OBJECT, THE FUTURE GENERATIONS ARE SEEDS. FUTURE GENERATIONS ARE THE RESERVOIR OF TIME, FUTURE GENERATIONS ARE A SEASON, SEASONS ARE A PERSON, LIFE IS A PERSON, LIFE IS A LIMITED RESOURCE, EVENING IS A MAGICIAN/EVENING IS A PERSON, TIME IS A CONTAINER/AUTUMN IS SADNESS/SEASONS ARE OBJECTS, NEW LIFE IS THE REBIRTH OF NEW BRANCHES/TIME IS A PERSON, LIFE IS A PERSON/SPRING IS A PERSON, DARKNESS IS A PERSON/LIFE IS A PERSON/YOUTH IS AN OBJECT, THE FUTURE IS A DREAM, BRIGHT FUTURE IS BIRDSONG/FRAGRANT FLOWERS/FRUIT FLAVOR, SPRING IS A MOVING ENTITY/SPRING IS A SONG/SPRING IS A PERSON, SPRING IS A PERSON/THE EARTH IS A PERSON/YOUTH IS A PERSON/YOUTH IS A LIMITED RESOURCE, SPRING IS A PERSON/LIFE IS AN OBJECT/FUTURE GENERATIONS ARE A TREASURE, DREAMS ARE A MOUNTAIN/GOOD IS UP/DIGNITY/FREEDOM IS UP, THE EARTH IS A PERSON/LIGHT IS A PERSON/LIFE IS A PERSON, FUTURE GENERATIONS ARE DANCERS, BRIGHT FUTURE IS SWEET FRUIT AND LUSCIOUS FLOWERS, FUTURE IS A SOUL, THE SOUL IS A BIRD, GOOD IS LIGHT, THE FUTURE IS A HOLY SONG/THE TEMPLE IS A PERSON/DREAMER, HARDSHIPS ARE FIRE/HARDSHIPS ARE DIFFICULT PATHS, THE STRUGGLE FOR FREEDOM/DIGNITY IS MOUNTAIN-CLIMBING, GOOD/DECENT LIFE/DIGNITY IS UP, AMBITION IS A HEART FILLED WITH THE BLOOD OF YOUTH, CHANGE IS A WIND THAT FILLS PEOPLE'S CHESTS, RISK-TAKING IS FOOD/RISKS ARE MOUNTAINS/RISK-TAKING IS CLIMBING MOUNTAINS, UNAMBITIOUS PEOPLE ARE STONES, THE WORLD/COSMOS IS A PERSON, SUBMISSION IS DEATH, FREEDOM IS UP, SUBMISSIVE PEOPLE ARE DEAD BIRDS, SUBMISSIVE PEOPLE ARE DEAD PEOPLE, HOPE IS LIGHT, SADNESS IS A PERSON, DARKNESS IS A PERSON, DEATH IS A DREAM/DREAM IS A STAR/DREAM IS AN OBJECT THAT CAN DISAPPEAR, SEEDS ARE A PERSON, LONGING IS A PLANT/LONGING IS A PERSON, DREAMS ARE A PERSON/WORSHIPPERS/LIGHT IS GOD/LIGHT IS A PERSON, BEAUTY IS AN OBJECT/BEAUTY IS A PERSON, EXISTENCE IS A PERSON/LIFE IS A PERSON, DARKNESS IS A PERSON/DISCOVERER, BEAUTY IS AN IMAGINATION FUELER, BEAUTY IS A THOUGHT INSPIRER, FUTURE IS WORK OF MAGIC/GOD IS A

MAGICIAN, FUTURE IS A SOUL, SOUL IS A BIRD, GOOD IS UP, GOOD IS LIGHT, FUTURE IS A HOLY SONG, THE TEMPLE IS A PERSON/DREAMER, AMBITION IS FLAME/LIFE IS FIRE/VICTORY IS A PERSON.

The results will be discussed in the following section.

### Discussions

Analysis of Abú Qâsem Echâbi's *The Will to Life* highlights several important points. First, the results corroborate the CMT claim that humans tend to understand abstract concepts through more concrete concepts. The TDs identified in this study, such as life, love, freedom, sadness, dignity, time, ambition, beauty, darkness, dreams, etc. Are understood and expressed through more concrete SDs, such as a person, an object, spatial orientations, birds, etc. Second, analyzing this poem confirms Kövecses's insistence on the importance of context in metaphor analysis. Kövecses asserts that "There is a variety of contextual factors that prime speakers when they use metaphors in communicative situations" (2019). He defines four types of contexts: situational, discourse, conceptual-cognitive, and global. It is clear that this poem is influenced and shaped by the context within which it is situated. For instance, the poet's strong connection with nature shows that he was influenced by the European Romantic movement of the 18<sup>th</sup> and the 19<sup>th</sup> centuries. This poem is mainly composed of dialogues between the poet and elements of nature, such as the earth, darkness, nature, sky, etc. At a certain point, the poet is directly calling nature "Mother" ("um"). The themes evoked in the poem demonstrate that the poet was influenced by Romanticism. He talks about nature, freedom, a better world, individual emotions that speak on behalf of collective emotions. He expresses his longing for a better bright world that is different from the dark reality he is living in. The text is also influenced by the poet's knowledge of Christianity. This explains the use of terms related to the Christian religion, such as "haykal" (temple), "ranna" (ring), and "nashid muqaddas" (sacred song). In the same vein, it is clear that the socio-cultural context has influenced this poem which was written in 1930s Tunisia. The country was colonized by France at that time. Revolutionary movements were emerging throughout the country to combat colonization, such as the National Movement and Trade Unionism. This context might have fuelled the poet's sense of freedom and revolution.

It can be noted that the bodily context has an impact on the poet's choice of metaphors, as stated by Kövecses (2019), "a particular state or condition of the body can produce particular metaphorical conceptualizations in specific cases, such as the poet or the writer's illness". In fact, Echâbi enjoyed "fragile health" causing his death later at the age of twenty-five years. He had serious problems with Zitouna University, which was a conservative School that fiercely criticized his poems in terms of form and content. Thus, when he begins the poem with "And the chains must be broken," these chains might refer not only to French colonization, but also to the strict conservative beliefs and practices that existed in Tunisia in the 1930s. The poet believes that for a people to become free, they should free themselves from all types of social and cultural constraint. It can be argued that the poet's conflicts with his illness and with Zitouna University might explain the bitter pessimism and intense negativity in his poem *The Will to Life* when referring to reality. It is clear that the poem refers to two worlds: the world he is longing for, and the real world in which he lives. When he talks about the world he longs for, the poet uses positive attributes such as "light," "flagrant," "lovely," "longing," "life," "magic," "dream," "sing," "birds," "spring," "sweet," "stars," etc. When he refers to reality, he utilizes negative attributes, such as "darkness," "sadness," "a curse," "autumn," "night," "chain," etc.

## 4 Conclusion

The objective of this paper was to identify the conceptual metaphors underlying Abú Qâsem Echâbi's *The Will to Life*. The study was done within the theoretical framework of CMT as proposed by Lakoff, Johnson, Turner, and Kövecses. Semantic cognitive analysis of the poem identified the following conceptual metaphors:

LIFE IS A DECISION, DESTINY IS A PERSON, PAIN IS DARKNESS, TRADITIONS/COLONIZATION/CONSTRAINTS ARE A CHAIN, LIFE IS A PERSON, PEOPLE ARE A LIQUID, NATURE IS A PERSON, BREEZE/CLOUDS/STARS/THE MOON ARE A PERSON, THE EARTH IS A PERSON/LIGHT IS A PERSON, SKY/LIGHT/SOIL ARE OBJECTS, SOIL IS A PERSON/DREAMER, TIME IS A MOVING ENTITY/WINTER IS A MOVING ENTITY, TIME IS A PERSON, TIME IS A CONTAINER/SEASONS ARE OBJECTS, DAWN IS A PERSON, YOUTH IS AN OBJECT, THE FUTURE GENERATIONS ARE SEEDS, FUTURE GENERATIONS ARE THE RESERVOIR OF TIME, FUTURE GENERATIONS ARE A SEASON, SEASONS ARE A PERSON, LIFE IS A PERSON, LIFE IS A LIMITED RESOURCE, EVENING IS A

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MAGICIAN/EVENING IS A PERSON, TIME IS A CONTAINER/AUTUMN IS SADNESS/SEASONS ARE OBJECTS, NEW LIFE IS THE REBIRTH OF NEW BRANCHES/TIME IS A PERSON, LIFE IS A PERSON/SPRING IS A PERSON, DARKNESS IS A PERSON/LIFE IS A PERSON/YOUTH IS AN OBJECT, THE FUTURE IS A DREAM, BRIGHT FUTURE IS BIRDSONG/FRAGRANT FLOWERS/FRUIT FLAVOR, SPRING IS A MOVING ENTITY/SPRING IS A SONG/SPRING IS A PERSON, SPRING IS A PERSON/THE EARTH IS A PERSON/YOUTH IS A PERSON/YOUTH IS A LIMITED RESOURCE, SPRING IS A PERSON/LIFE IS AN OBJECT/FUTURE GENERATIONS ARE A TREASURE, DREAMS ARE A MOUNTAIN/GOOD IS UP/DIGNITY/FREEDOM IS UP, THE EARTH IS A PERSON/LIGHT IS A PERSON/LIFE IS A PERSON, FUTURE GENERATIONS ARE DANCERS, BRIGHT FUTURE IS SWEET FRUIT AND LUSCIOUS FLOWERS, FUTURE IS A SOUL, THE SOUL IS A BIRD, GOOD IS LIGHT, THE FUTURE IS A HOLY SONG/THE TEMPLE IS A PERSON/DREAMER, HARDSHIPS ARE FIRE/HARDSHIPS ARE DIFFICULT PATHS, THE STRUGGLE FOR FREEDOM/DIGNITY IS MOUNTAIN-CLIMBING, GOOD/DECENT LIFE/DIGNITY IS UP, AMBITION IS A HEART FILLED WITH THE BLOOD OF YOUTH, CHANGE IS A WIND THAT FILLS PEOPLE'S CHESTS, RISK-TAKING IS FOOD/RISKS ARE MOUNTAINS/RISK-TAKING IS CLIMBING MOUNTAINS, UNAMBITIOUS PEOPLE ARE STONES, THE WORLD/COSMOS IS A PERSON, SUBMISSION IS DEATH, FREEDOM IS UP, SUBMISSIVE PEOPLE ARE DEAD BIRDS, SUBMISSIVE PEOPLE ARE DEAD PEOPLE, HOPE IS LIGHT, SADNESS IS A PERSON, DARKNESS IS A PERSON, DEATH IS A DREAM/DREAM IS A STAR/DREAM IS AN OBJECT THAT CAN DISAPPEAR, SEEDS ARE A PERSON, LONGING IS A PLANT/LONGING IS A PERSON, DREAMS ARE A PERSON/WORSHIPPERS/LIGHT IS GOD/LIGHT IS A PERSON, BEAUTY IS AN OBJECT/BEAUTY IS A PERSON, EXISTENCE IS A PERSON/LIFE IS A PERSON, DARKNESS IS A PERSON/DISCOVERER, BEAUTY IS AN IMAGINATION FUELER, BEAUTY IS A THOUGHT INSPIRER, FUTURE IS WORK OF MAGIC/GOD IS A MAGICIAN, FUTURE IS A SOUL, SOUL IS A BIRD, GOOD IS UP, GOOD IS LIGHT, FUTURE IS A HOLY SONG, THE TEMPLE IS A PERSON/DREAMER, AMBITION IS FLAME/LIFE IS FIRE/VICTORY IS A PERSON.

It can be argued that the study contributes to cognitive semantics in different ways. First, it provides evidence from a language other than English for the CMT claim that conceptual metaphor is pervasive in poetry. [Turner & Lakoff \(1989\)](#), have shown that the most famous English poems are based on conventional conceptual metaphors in which abstract concepts such as LOVE, LIFE, TIME, etc are construed through more tangible concepts, such as OBJECTS, SUBSTANCES, and CONTAINERS. The study's results corroborate their claim about the pervasiveness of conceptual metaphor in Tunisian poetry by showing that Abú Qāsem Echābi's *The Will to Life* is based on conceptual metaphors in which target domains (TDs) are understood and construed in terms of source domains (SDs). Second, the study has corroborated Kövecses's idea (2019) about the impact of context on the poet's choice of metaphors. Analysis of *The Will to Life* has shown that Echābi was impacted by the socio-economic context of 1930s Tunisia when he wrote the poem. It is a vivid call to "break the chains/handcuffs" that hamper the people's freedom. His longing for life and for freedom represents the collective longing of a whole nation that is suffering from colonial oppression and socio-economic obstacles. In the same vein, it is clear that the poet was impacted by the Romantic Movement. This is reflected in the frequent use of natural elements. For instance, he talks directly to nature, complaining to it about his sufferings and the hardships he is facing in the real world, as a son would usually do with his affectionate mother. Third, the study has shown that people -poets and non-poets alike- "live by metaphors". Metaphor is pervasive in different discourses and in diverse genres, such as poetry.

The paper has some pedagogical implications. On the basis of the study's results, EFL teachers may use the CMT approach to teach metaphors in class. For instance, they can present parts of Abú Qāsem Echābi's *The Will to Life* and ask students to identify the conceptual metaphors underlying them. Teachers can also enhance students' understanding of this poem on the basis of translation exercises. For instance, they can ask students to translate extracts from the poem, then compare the original text with the translated text in order to see whether the metaphors in the original text have been maintained or not. Another exercise that teachers can offer EFL students consists in identifying the cognitive mappings in the conceptual metaphors underlying this poem, such as time is a person, beauty is a person, hope is light, and life is a decision. This exercise would enhance the students' understanding that a conceptual metaphor is based on cognitive mappings from the source domain onto the target domain. Thus, to understand a conceptual metaphor, we should understand the cognitive mappings that exist between the two conceptual domains. In other words, we should understand which elements of the source domain map onto elements of the target domain.

*Conflict of interest statement*

The author declared that she has no competing interest.

*Statement of authorship*

The author has a responsibility for the conception and design of the study. The author has approved the final article.

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**Appendix***Abú Qāsem Echābi's The Will to Life*

Linguistic metaphor	Interpretation	Conceptual metaphor
Idhá ash'abu yawman aráda al- ḥayāt If, one day, the people wills to live	Life is construed as subject to the people's will. The people is perceived as the decision taker.	LIFE IS A DECISION
Falá budda an yastajība al-qadar then destiny must obey	Destiny ("al-qadar") is conceived of as obedient to the people's will to life. Destiny is personified by being attributed the ability to evaluate the will and respond positively to the people's decision.	DESTINY IS A PERSON
Wa-lá budda lil-layli an yanjalī The night must dissipate	Night ("layl") is construed as a symbol of pain and sadness that has to disappear since the people decided so.	NIGHT IS PAINS/SADNESS PAIN IS DARKNESS
Walá budda lil- qaydi an yankasir Must the chains be broken	The term "qayd" (chain/a handcuff) is used to refer to what constraints the people's freedom (traditions, colonization, social practices). This chain has to be broken for the people to be free from different types of constraint.	TRADITIONS/COLONIZAT ION/CONSTRAINTS ARE A CHAIN
Waman lam yu'āniqhu shawq al- ḥayāt And he who is not embraced by life's longing	The poet addresses the people. Life is portrayed as having passion; this passion should be "embraced" by those who long for freedom and dignity.	LIFE IS A PERSON.
Tabakhara fi jawwihá wandathar Evaporates into thin air and fades away	Those who do not desire freedom are construed as a liquid that might evaporate and vanish "into thin air."	PEOPLE ARE A LIQUID
Fawaylun liman lam tashuqhu al- ḥayāt min saf'atin Woe to one whom life does not rip from the slap of victorious nothingness	Life is construed as able to "slap" the faces of those who do not struggle for their freedom and dignity.	LIFE IS A PERSON
Kadhalka qālat li al-kāyināt wahaddathani rūḥuhá al-mustatir Thus told me the beings And thus spoke	Nature is construed as a person able to talk to the poet. The ability to talk reflects the ability to think. Nature is portrayed as having a soul ("rūḥ"). This soul is hidden, and it's up to those longing for freedom to discover and reveal it.	NATURE IS A PERSON

<p>their hidden spirit.  Damdamat al-rih  bayna al-fijaj wa-  fawqa al-jibāl wa-  taḥta al-shajar  The wind  murmured between  the cracks  Over the mountains  and under trees  Rakibtu al-munā  I climbed the  dreams</p>	<p>The wind is construed as able to feel and express anger. This personification is expressed through the use of the verb “damdama” (speak angrily) with wind</p>	<p>WIND/NATURE IS A PERSON</p>
<p>Walam atajannab  wu’ūra al-shi’āb  walā kubbata al-  lahab al-musta’ir  Neither the rugged  canyons will I shun  Nor the gushing of  the blazing fire  Waman la yuhib  su’ūd al-jibāl ya’ish  abada addahr  bayna al-hufar  He who doesn’t like  to climb mountains  Will forever live  among the hollows  Fa’ajjat bi-qalbī  dimā shabāb  The blood of youth  in my heart roars  Waḍajjat biṣadri  riyāh ukhar  And more wind in  my chest soars  Osgḥi liqasf ru’ūd  wa’azf arriyāh wa-  waq’ al-maṭar  I listened to the  thunders’ shelling  The winds’ blowing  and the rain’s  falling  Waqālat li al-arḍ  lammā saalt  And Earth said to  me—when I asked  her  Ayā um hal</p>	<p>The poet expresses the power of ambition by comparing it to ‘climbing the dreams.’ Dreams are conceived of as a mountain that the poet climbs for a better future.</p> <p>The poet construes hardships as “wu’ur al-shi’ab” (difficult paths) and “kubbat lahab” (a fireball). Ambitious persons are portrayed as courageous enough to face hardships.</p> <p>The poet perceives ambition for freedom and a decent life as “climbing mountains.” Those who do not climb mountains will live forever in the “hollows” (“ḥufar”). A miserable life is expressed in terms of living in a “hollow.”</p> <p>Ambition for freedom is portrayed in terms of a heart crammed with the blood of youth, in the same way as dust fills a limited space.</p> <p>Desire for change is portrayed as a wind of change that fills the people’s chests.</p> <p>Nature is portrayed as an artist; the wind is portrayed as a musician able to play an instrument. Rain is construed as dancing. Nature is construed as celebrating the coming of freedom.</p> <p>The earth is perceived as able to tell things to the poet. The ability to talk denotes the ability to think and to reflect. The earth is construed as able to listen and react to the poet’s utterances.</p> <p>Nature is construed as a mother through</p>	<p>DREAMS ARE A MOUNTAIN  GOOD IS UP  DIGNITY/FREEDOM IS UP  HARDSHIPS ARE FIRE  HARDSHIPS ARE DIFFICULT PATHS</p> <p>STRUGGLE FOR FREEDOM/DIGNITY IS MOUNTAIN CLIMBING  GOOD/DECENT LIFE/DIGNITY IS UP  MISERY/SUBMISSION IS DOWN</p> <p>AMBITION IS HEART FILLED WITH THE BLOOD OF YOUTH</p> <p>CHANGE IS WIND THAT FILLS PEOPLE’S CHESTS.</p> <p>NATURE IS A DANCER/MUSICIAN</p> <p>NATURE IS A PERSON</p> <p>NATURE IS MOTHER.</p>



takrahīn al-bashar? “O mother, do you hate humans?” “	the use of the term “um” (mother). The poet calls nature mother, which reflects the harmony he feels with nature. Nature is portrayed a person that has feelings, such as the feeling of hate.	
Man yastalidhu rukūba al-khaṭar those who enjoy taking risks	The poet refers to risk-taking as the enjoyment of climbing risks (“rukub al-khatar”). Here, the verb “taste and enjoy” “yastalidh” is used to refer to those who work for freedom and a decent life. Risk-taking is construed as food that is tasty and that people can appreciate. Risk is portrayed as a mountain that longing, ambitious people must climb to bring about change.	RISK-TAKING IS FOOD RISKS ARE MOUNTAINS RISK TAKING IS CLIMBING MOUNTAINS
Wa al’an man lam yumāshī al-zamān I curse those who do not walk with time	The poet blames those who do not defy time. Time is construed as a person with whom people can walk shoulder to shoulder.	TIME IS A PERSON
Wa-yaqna’u bil’ayshi ‘aysha al- ḥajar And I curse those who lead the life of a stone	The poet criticizes those who have no ambition. He perceives them as “stones.”	UNAMBITIOUS PEOPLE ARE STONES
Huwwa al-kawn ḥay... yuḥibbu al- ḥayāt... wayaḥtaqir al-mayta The universe is alive; it loves life And despises the dead,	The cosmos is portrayed as alive “ḥay.” It has feelings and stances. It can feel love of life. It can despise those who have no ambition.	THE WORLD/COSMOS IS A PERSON
Wa-yaḥtaqir al- mayta And he despises the dead	Those who do not struggle for a better life are referred to as dead.	ACCEPTANCE OF MISERY/SUBMISSION/ NON- RESISTENCE IS DEATH
Falā al-ufqu yaḥḍan mayta aṭṭuyūr  The horizon does not embrace dead birds	Freedom and a decent life are portrayed as moving upwards to a high position, in the “horizon” “ufuq”. Submission is construed as moving downwards. Submissive people and those who accept misery are construed as “dead birds.” The use of word “bird” means that these people have wings and, thus have the means to fly to a better place, but they	SUBMISSIVE PEOPLE ARE DEAD PEOPLE FREEDOM IS UP SUBMISSION IS DEATH SUBMISSIVE PEOPLE ARE DEAD BIRDS

<p>Walā annaḥlu yalthim mayta azzahr And bees do not kiss dead flowers.</p>	<p>choose to live in misery. As such, they act as if they were dead. Submissive people are construed as “dead flowers” (“mayta azzahr”). Dead flowers lose their freshness and beauty. They lean towards the soil. Flowers are so meaningless when dead that even the bees do not kiss them.</p>	<p>SUBMISSION IS DEATH</p>
<p>Wa lawla umumati qalbi arraum lama dhammat almayta tilka alhufar Were it not for the motherliness of my tender heart These holes would not have held the dead</p>	<p>The poet’s heart is construed as motherly and affectionate. Here the poet talks about an affectionate motherly heart” (umumat qalbi arraum). To insist on the abject passivity of submissive people, the poet refers to them as dead; and even the hollows might hesitate to enclose their dead bodies.</p>	<p>THE HEART IS MOTHER SUBMISSIVE PEOPLE ARE DEAD PEOPLE</p>
<p>Wa fi laylatin min layāli al-kharif muthaqqala bil-asā wadajar On one of those autumn nights, With sorrow and boredom burdened Sakirtu biḥā min dhiyā annujūm I got drunk with the stars’ light</p>	<p>-The use of the containment preposition IN with a noun denoting time, night, expresses the metaphor TIME IS A CONTAINER; -The poet uses the season, autumn, to express feelings of sadness. -Autumn nights are portrayed as objects that are burdened “heavy” with sadness. The hope that the poet has for a better future is expressed in terms of “light” (“dhiya”) and “stars” (“nujum”). The poet grows drunk on this light.</p>	<p>TIME IS A CONTAINER SADNESS IS AUTUMN SEASONS ARE OBJECTS  HOPE IS LIGHT</p>
<p>Wa ghannaytu lil huzni hatta sakir And I sang to sadness, until it too was drunk</p>	<p>Sadness is construed as a person to whom the poet might sing; Sadness can appreciate the poet’s singing; Sadness has feelings. It can grow drunk on music.</p>	<p>SADNESS IS A PERSON</p>
<p>Saaltu dujā hal tu’id al-ḥayāt limā adhbalathu rabī’ al’umur And I asked darkness: “Does life bring back Youth to what it had withered?”</p>	<p>“Duja” (“darkness”) is construed as a person that the poet can address and talk to. Life is construed as able to give back youth. Youth is construed as an object that can be given back.</p>	<p>-DARKNESS IS A PERSON -LIFE IS A PERSON -YOUTH IS AN OBJECT</p>
<p>Falam tatakallam shifāh al-ḍalām Darkness’ s lips did not speak</p>	<p>Darkness is personified by being attributed lips (“shifāh”). Darkness is portrayed as able to talk by using its lips.</p>	<p>DARKNESS IS A PERSON</p>
<p>Walam tatarannam 'adhāra al-saḥar</p>	<p>The dawn is portrayed as owning virgins that do not sing</p>	<p>DAWN IS A PERSON</p>

<p>And the dawn's virgins did not sing          Wa qāla lí al-ghāb fi riqqatin muḥabbabatin mithla khafq al-watar          The woods told me with tenderness          Lovely, like the fluttering strings          Yajī ashitá, shitá aḍabáb, shitá athulúj, shitá al-matar          "Come winter, foggy winter, Snowy winter, rainy winter,          Fayantafī assihr, sihr anghuṣún, sihr azzuhúr, sihr athamar          Dies the magic, the branches' magic, The flowers' magic, and the fruits' magic          Fragrant flowers and the flavors of fruit.          Wasīhr almasá ashajiyu al-wadī'</p>	<p>The forest/woods are portrayed as able to talk to the poet with "lovely tenderness;"          Depicted as a tender person. The forest's tender way of talking is expressed in terms of fluttering strings.</p> <p>Winter is perceived as a moving entity through the use of the motion verbs "yaji" (coming). Different types of winter are evoked by the poet, "foggy winter, snowy winter, rainy winter."</p> <p>The magic is perceived as something that can be glown out, like a flame, or a candle.          Flowers, fruits and branches are perceived as having magic.</p> <p>Evening is construed as gentle and soft, as having magic.</p>	<p>THE FOREST IS A PERSON          TENDERNESS IS MUSIC</p> <p>WINTER IS A MOVING ENTITY</p> <p>MAGIC IS LIGHT          NATURE IS A MAGICIAN</p> <p>EVENING IS A MAGICIAN          EVENING IS A PERSON</p>
<p>The magic of the soft and gentle evening          Wasīhr al-murúj ashahi al-'tir          The magic of the luscious and fragrant meadow          Watahwi alghusún wa awraquhá wa azháru 'ahdin habibin nadhir          Branches fall along with their leaves          And flowers of a dear and blooming time          Watalhú biha errih</p>	<p>The meadow is described as fragrant and luscious. Thus, it is construed as food that can be tasted and appreciated, as an object that can smell good.</p> <p>Branches are construed as falling, to be replaced by new branches.          Time is construed as "dear" and "blooming."</p> <p>The wind, which symbolizes change, is</p>	<p>THE MEADOW IS FOOD          THE MEADOW IS AN OBJECT</p> <p>A NEW LIFE IS THE REBIRTH OF NEW BRANCHES          TIME IS A PERSON</p> <p>THE WIND IS A CHANGE</p>

<p>fi kulli wādin wa-yadfunuha assaylu idhā 'abar The wind plays with them in every valley, The flood buries them wherever it goes Wayafna al-jami' kahulmin badi' taalaqa fi muhjatīn wandathar And all die like a marvelous dream That in a soul shone and disappeared Watabqā al-budhur allatī ḥummilat dhākhirata 'umrin jamīlin ghabar The seeds that were carried remain A reservoir of a bygone beautiful era Wa-dhikra fuṣūl, waruyā ḥayāt wa-ashbāḥ dunyā talāshat zumar A memory of seasons, a vision of life, And ghosts of a world steadily vanishing Mu'āniqa wahya tahta aḍabāb wataḥta thulūj watahta al-madar Embracing, while it is under the fog, under the snow, and under the mud Latifa al-ḥayāt alladhi lā yumal waqalbu arrabi' ashajiyu al-khadhir Life's untentious spirit And spring's scented green heart</p>	<p>described as playing with the falling branches and taking them away to different valleys. The flood, a symbol of strong change, is described as able to bury these branches on its way. As such, it is personified as able to do the act of burying. The branches are personified too as able to undergo the act of being buried. Death is construed as a marvelous dream. This dream is described as a shining star in the soul; it ends by disappearing ("yandathar.") Future generations are construed as "seeds" ("buḍūr") that were carried. These seeds are the reservoir of a bygone beautiful era. Future generations are perceived as the memory of the seasons, and the seasons are described as having a memory. Life is construed as having a vision, and described as having ghosts. Life is depicted as a limited resource. Seeds are construed as a person able to embrace "mu'āniqa" in all conditions "under the snow, under the fog, under the mud." Life is construed as having a spirit. Spring is construed as having a green scented heart.</p>	<p>THE WIND IS A PERSON THE FLOOD IS A BIG CHANGE THE FLOOD IS A PERSON  DEATH IS A DREAM DREAM IS A STAR DREAM IS AN OBJECT THAT CAN DISAPPEAR  TIME IS A PERSON FUTURE GENERATIONS ARE SEEDS FUTURE GENERATIONS ARE THE RESERVOIR OF TIME  FUTURE GENERATIONS ARE A SEASON SEASONS ARE A PERSON LIFE IS A PERSON LIFE IS A LIMITED RESOURCE  SEEDS ARE A PERSON  LIFE IS A PERSON SPRING IS A PERSON</p>
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<p>Wa-hâlimatun bi- aghâni aṭṭuyûr wa'itr azzuhûr wa- ta'm athamar Dreaming of birdsongs, Fragrant flowers and the flavors of fruit.</p>	<p>The future is described in terms of a dream. A lovely future is associated with positive attributes from nature, such as birdsong, fragrant flowers and flavorsome fruit.</p>	<p>THE FUTURE IS A DREAM A BRIGHT FUTURE IS BIRDSONG/FRAGRANT FLOWERS/TASTE OF FRUIT</p>
<p>Wa mâ huwwa illâ kakhafi al-janâh hatta namâ shawquha wantaşar It took only a wing flap Till her longing grew up and triumphed</p>	<p>Longing "shawq" is portrayed as a seed, a plant that can grow; it is portrayed as able to win.</p>	<p>LONGING IS A PLANT LONGING IS A PERSON</p>
<p>Faşadda'at al-ardhu min fawqihâ wa- abşarat al-kawna 'adhba aşşuwar The Earth shattered those above her And saw the world's sweet images</p>	<p>Future generations are portrayed as able to walk firmly on the earth to make a change. The cosmos is portrayed as soft and lovely.</p>	<p>THE COSMOS IS AN OBJECT</p>
<p>Wa-ja al-rabi'u bi- anghâmihi wa- aḥlâmihi wa-şibâhu al-'atir Came spring with its melodies With its dreams, its fragrant juvenescence</p>	<p>Spring is portrayed as a moving entity that can move in the observer's direction. It is construed as a song that has melodies. It is personified as having dreams and as being young.</p>	<p>SPRING IS A MOVING ENTITY SPRING IS A SONG SPRING IS A PERSON</p>
<p>Waqabbalaha qubalan fishifâh tu'ïdu ashabâba alladhî ghabar And spring kissed her on the lips kisses That return the departed youth</p>	<p>Spring is personified as able to give kisses to the earth, and it is portrayed as having lips. Youth is portrayed as an object that can be returned. Youth is portrayed as a limited resource; it can be consumed.</p>	<p>SPRING IS A PERSON EARTH IS A PERSON YOUTH IS A PERSON YOUTH IS A LIMITED RESOURCE</p>
<p>Wa-qâla lahâ qad muniḥti al-ḥayâta wa-khullidti fi nasliki al- muddakhari And said to her: you have been given life and through your</p>	<p>Spring is portrayed as able to talk to the earth Life is construed as an object that can be given. Future generations are portrayed as a hidden treasure.</p>	<p>SPRING IS A PERSON LIFE IS AN OBJECT FUTURE GENERATIONS ARE A TREASURE</p>

treasured progeny immortalized Wa-bâarakaki annûr fastaqbilî shababa al-ḥayât wakhişba al-‘umur Be blessed by the light, and welcome young age and life’s affluence.	The earth is construed as blessed by light It is described as able to welcome/greet young people. Life is construed as having youth and abundance.	EARTH IS A PERSON LIGHT IS A PERSON LIFE IS A PERSON
Waman ta’budu ennûr aḥlâmuḥu yubâriku annûr anna dhahar He whose dreams worship the light Is blessed by the light wherever he appears	Dreams are described as able to worship Light is portrayed as a god; light can worship it Light is portrayed as able to bless any person who longs for positive change.	DREAMS ARE A PERSON/WORSHIPPERS LIGHT IS GOD LIGHT IS A PERSON
Ilaiki al-faḍâ, ilaiki aḍiyâ, ilaiki atharâ al-ḥâlimi al- muzdahir Here you have the sky, here you have the light and here you have the blooming dreamy soil	Sky, light, and the soil are portrayed as objects that can be given to the earth Soil is personified by being described as dreamy “ḥâlim.”	SKY/LIGHT/SOIL ARE OBJECTS SOIL IS A PERSON/DREAMER
Ilaiki al-jamal alladhî lâ yubid ilaiki al-wujûd arrahib annadhir Here you have the undying beauty And here you have the wide and glowing world,	Beauty is described as an object that can be offered to the earth. It is described as an undying person Existence is portrayed as a welcoming person “rahib.”	BEAUTY IS AN OBJECT BEAUTY IS A PERSON EXISTENCE IS A PERSON
Famidi kama shi’t fawqa al-huqul bihulw athimar wa ghadhi azzahar So swing as you like over the fields With sweet fruits and luscious flowers	The poet is inviting future generations to swing over the fields with sweet fruits and luscious flowers A bright future is described in terms of sweet fruit and luscious flowers	FUTURE GENERATIONS ARE DANCERS THE BRIGHT FUTURE IS SWEET FRUIT AND LUSCIOUS FLOWERS
Wa-nâjî annasîm wa nâjî al-ghuyûm wa nâjî al-qamar Whisper to the breeze, whisper to the clouds	Future generations are invited to whisper to the breeze, to the clouds, to the stars and to the moon. Thus, breeze, clouds, stars and the moon are personified by being described as able to be whispered to.	BREEZE/CLOUDS/ STARS/THE MOON ARE A PERSON

Whisper to the stars  
and whisper to the  
moon

Wa-nâajî al-ḥayâta  
wa- ashwâqihâ wa-  
fitnata ḥâdha al-  
wujûd al-aghar  
Whisper to life and  
its longings,

To the charm of this  
attractive existence

Wa-shaffa addujâ  
'an jamâlin 'amiqin  
yashibbu al-khayâla  
wa-yudhkî al-fikr  
Darkness revealed a  
deep beauty  
that kindles  
imagination and  
thought inspires

Wa-mudda 'ala al-  
kawni siḥrun gharîb  
yuṣarrifuhu sāḥirun  
muqtadir

And over the world  
extends a  
marvelous  
magic, dispatched  
by an able  
magician.

Waḍâat shumû'  
annujûm al-wiḍâ wa  
dhâ'a al-bakhûr,  
bakhûr azzahari  
The candles of the  
bright stars  
illuminated  
the incense, the  
flowers' incense  
perished

Wa-rafrafa ruhun  
gharîb al-jamâl bi-  
ajniḥatin min diyâyi  
al-qamar

A soul of singular  
beauty flickered  
With wings from the  
moon's luminosity

Wa ranna nashîd  
al-hayât al-  
muqaddasi fi  
haikalin ḥâlimin

The poet is inviting posterity to whisper  
to life, to the beauty of existence.  
Existence is portrayed as an "attractive"  
("aghar") and "charming" ("fitnata")  
object.  
Life is portrayed as having longings.

Darkness is perceived as able to reveal  
beauty.  
Beauty is construed in terms of space  
that is "deep" ('amiq'). It is construed as  
able to kindle the imagination and  
inspire thought.

A bright future is expressed in terms of a  
cosmos/world covered by a marvelous  
magic; this magic is conjured up by a  
skillful magician.

Hope for a better future is portrayed in  
terms of the candles' bright light.

The bright future is expressed in terms of  
a beautiful soul that flickers.  
The soul is construed as having wings.  
Thus it can fly high. The wings are made  
out of moonlight.

A bright future is construed as a holy  
song.  
Here the poet describes the positive  
change by using religious images,

EXISTENCE IS A PERSON  
LIFE IS A PERSON

DARKNESS IS A  
PERSON/DISCOVERER  
BEAUTY IS AN  
IMAGINATION FUELER  
BEAUTY IS A THOUGHT  
INSPIRER

THE FUTURE IS A WORK  
OF MAGIC  
GOD IS A MAGICIAN

HOPE IS LIGHT

THE FUTURE IS A SOUL  
THE SOUL IS A BIRD  
GOOD IS UP  
GOOD IS LIGHT

THE FUTURE IS A HOLY  
SONG  
THE TEMPLE IS A  
PERSON/DREAMER

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<p>qad suhir Life's holy hymn resounded In a temple dreamy and enchanted Wa-a'lana fil kawni anna aṭṭumúh lahibu al-ḥayát wa- rúhi aḍḍafar And in the universe it was declared: Aspiration Is the flame of life and the essence of victory</p>	<p>reflected in terms like “ranna” (ring), “nashid muqaddas” (sacred song), “haikal” (temple). The temple is personified as a dreamer “ḥálim”.</p> <p>Aspiration/ambition is expressed in terms of the flame of life and essence of victory. Life is construed as having a flame. Victory is conceived of as having a soul/essence.</p>	<p>AMBITION IS A FLAME LIFE IS FIRE VICTORY IS A PERSON</p>
<p>Idhá ṭamaḥat lil- ḥayát annufús fala budda an yastajiba al-qadar If to life souls aspire then fate must obey</p>	<p>People are construed as souls that might aspire to life. Life is depicted as an aspiration. Fate/destiny is personified by being described as obliged to obey and comply with the people's will to life.</p>	<p>PEOPLE ARE SOULS LIFE IS AN ASPIRATION FATE/DESTINY IS A PERSON</p>

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