

A Cognitive-Pragmatic Study of Metaphor in Modern Arabic Love Poetry

Lect. Dr. Imad Rifaat Madhat

Department of English Education, College of Education, Al-Kitab University, Diyala, 32001, Iraq

imad.r.medhat@uoalkitab.edu.iq

Abstract

This study examines cognitive-pragmatic aspects in modern Arabic love poetry. It sheds light on the pragmatic aspect related to alignment and inference, and the cognitive aspects of metaphor as a perceptual tool, exploring how poets use metaphorical language to convey different messages by linking abstract or mental domains to tangible, material ones. The study's problem lies in addressing how the pragmatic perspective harmonizes with the cognitive perspective in the process of processing and analyzing metaphors. On the pragmatic side, the research discusses how the recipient's choices align with their inferences to reach the intended meaning. Comparing different entities stimulates readers to process metaphors cognitively to grasp the meaning within the messages. The study follows two famous linguistic models by George Lakoff (1993) and Fauconnier and Turner (2003), which define understanding one idea in terms of another, to analyze data drawn from modern Arabic love poems by Al-Sayyab and Nizar Qabbani. The study concluded with a set of findings, including the finding that novel metaphors require significant analytical effort from readers to deduce the intended meaning or message being communicated.

Keywords: Cognition, Pragmatics, Metaphor, Modern Arabic Love Poetry.

دراسة ادراكية تداولية للاستعارة في شعر الحب العربي الحديث

م. د. عماد رفعت مدحت

قسم التربية الانكليزية، كلية التربية، جامعة الكتاب، ديالى، 32001، العراق.

imad.r.medhat@uoalkitab.edu.iq

الملخص

تتناول هذه الدراسة جوانب تداولية-معرفية في شعر الحب العربي الحديث. وتسلط الضوء على الجانب التداولي المتعلق بالمواءمة والاستدلال، والجوانب المعرفية للاستعارة كأداة ادراكية، وكيف يستعمل الشعراء اللغة الاستعارية لنقل رسائل مختلفة من خلال ربط المجالات المجردة او الذهنية بمجالات مادية ملموسة. تتمثل مشكلة الدراسة في معالجة كيفية تناغم المنظور التداولي مع المنظور الادراكي في عملية معالجة الاستعارات وتحليلها. في الجانب التداولي يتناول البحث كيف تتواءم اختيارات المتلقي مع استدلالاته لبلوغ المعنى المقصود. اذ أن مقارنة الكيانات المختلفة تحفز القراء على معالجة الاستعارات ادراكيا لبلوغ ذلك المعنى في الرسائل. وتتبع الدراسة نموذجين لغويين مشهورين لجورج لاکوف (1993) وفوكونيه وتيرنر (2003)، اللذين يحددان فهم فكرة ما بمصطلحات فكرة أخرى، في تحليل البيانات المأخوذة من قصائد حب عربية حديثة للسياب وقباني. وقد خلصت الدراسة إلى

مجموعة من الاستنتاجات، من بينها أن الاستعارات الجديدة تتطلب جهدا تحليليا كبيرا من القراء للحصول على المعنى أو الرسالة المقصودة التي تم ارسالها.
الكلمات المفتاحية: الادراكية، التداوليات، الاستعارة، شعر الحب العربي الحديث.

1. Introduction

Cognitive linguistics is an interdisciplinary field spanning linguistics and psychology that explores the association between language and mind [1-3]. Within the field of cognitive linguistics, metaphors are viewed as devices that permit readers to understand one domain of experience in terms of another [4]. Speakers use metaphors to convey abstract concepts via concrete units or entities that are easier to perceive or understand. Lakoff and Johnson [4] argue that the connection between the source and target domains is a unidirectional one since a domain is understood in terms of another and not the other way round [5]. Emotions and feelings are a pivotal part of these abstract, universal human experiences.

The conceptual metaphor theory in cognitive linguistics looks at metaphors as having a significant role in conceptualizing emotions [4], [6]. Emotions can be considered as the most typical instances to explain the way abstract concepts are organized by more concrete concepts metaphorically, for emotions are highly abstract concepts.

The present paper is an attempt to bridge the gap of metaphor in modern love poetry in Arabic by examining the conceptual metaphors for love. Investigating metaphors in this language exposes how this linguistic community expresses the conceptualization of love, how readers think about this type of emotion, and how they act simply because metaphor is no longer seen as a figure of speech, but a mode of mental processing.

1.1 Aims of the Study

The current study aims to examine and recognize the factors that influence the expressions of metaphor in modern Arabic love poetry. It also aims to analyze and interpret the expressions of conceptual metaphors in it.

1.2 Statement of the Problem

The present research tackles the interrelation between the pragmatic concepts and the cognitive processes that occur during inferencing the metaphor of love poetry in Arabic. This topic has not been dealt with in the recent research, so this work is an attempt to fill the gap in this domain. The problem emerges when trying to understand how different domains are cognitively compared to convey a pragmatic understanding of metaphors in the modern Arabic love poetry.

1.3 Research Questions

The research is limited to answering the following questions:

- How are metaphors of love conceptualized in Arabic?
- What are the new and old conceptual metaphors of love used in modern love poetry in Arabic?

1.4 Scope of the Study

The present study focuses only on metaphorical expressions of modern love poetry in Arabic taking samples from a set of poems of different Arab poets composed in the 20th – 21st centuries.

1.5 Significance of the Study

The present study is of benefit to researchers who are interested in the field of cognition in general and metaphor in particular. It is also important for researchers who are interested in cultural and stylistic studies because it shows many aspects of Arab culture. From a practical aspect, the study is

of great benefit for teachers who teach literature due to the explanation of the mental processes which takes place during interpretation and inferencing.

1.6 Data Collection:

The data have been gathered from two well-known love poems that belong to well-known Arab poets, namely, Bader Al-Sayyab (the poem of Unshudat Al-Matar/ the Rain Chant) and Nizar Qabbani (Zidini Ishqan/ Give More Love). Two lines from each poem have been selected to be analyzed because they are rich with metaphorical images.

1.7 Model of Analysis

A pragma-cognitive model has been adopted in this study. It is an effective framework for analyzing poetic metaphors, and it does so by merging two major perspectives: The Cognitive Dimension: This takes its lead from Cognitive Linguistics (cf. Lakoff and Johnson, Fauconnier and Turner). It considers a metaphor as not merely ornamental language but rather a central cognitive instrument. It scrutinizes the way the poet applies conceptual blending to merge two different mental spaces (e.g., "love" and a "journey") to generate a new, emergent meaning. This gives a view of how the metaphor is represented in the mind.

The Pragmatic Dimension is the second dimension, which emphasizes communication and the context. It studies the method the reader employs in the inferential processes to obtain the meaning which was intended by the poet. A poetic metaphor usually and purposely goes against the conventional rules of conversation (Grice's Maxims), thus making it necessary for the reader to go deeper than the literal meaning and to make use of the context, culture, and the overall tone of the poem in order to be able to identify the specific emotional or philosophical message of the metaphor.

To sum up, the Pragma-Cognitive analysis that has been integrated works in the following manner: First of all, it takes the cognitive structure of the metaphor (the conceptual blend) as a starting point to comprehend the basic mapping. Subsequently, it utilizes pragmatic rules to clarify how this blend is skillfully employed in a particular poetic context to elicit a certain communicative effect, and how a reader cooperatively works to deduce that intended effect. This model clarifies the reason that a metaphor such as "My love is a red, red rose" is not merely a straightforward comparison (the cognitive blending of LOVE and ROSE), but rather a complicated pragmatic act which asks the reader to infer salient attributes: delicate beauty, passion (red), and maybe the pain of fleetingness (thorns), all of which are within the context of the poem.

2. Literature Review

2.1 Conceptual Metaphor

There exists an intrinsic relation between pragmatic relevance and metaphor that enhances the understanding of metaphorical language mechanism in communication. According to Relevance Theory [7], listeners process metaphors not for the sake of ornamental deviations from literal meaning but as relevance-driven expressions. Metaphors exploit relevance by prompting the hearer to derive intended meaning with minimal processing effort. Instead of a direct literal interpretation, the hearer seeks an implicature that justifies the metaphor's use to achieve cognitive efficiency. Also, metaphors are considered a form of "loose talk," or loose use of language where the speaker's words are not a precise match to their thoughts but provide enough contextual cues for relevant inferences which are processes of deriving meaning or making conclusions based on available information

[8,9]. Moreover, the hearer uses 'Ad Hoc Concept Formation' where readers adjust lexical meanings dynamically (e.g., "she is the sun" triggers context-specific qualities like brightness, centrality) to maximize relevance. Thus, metaphors flourish in pragmatics by harmonizing expressivity and interpretive effort to align with relevance theory's basic claim that communication attempts to achieve maximal cognitive effects with minimal processing cost.

Sauciuc [10] believes that conceptual metaphor theory is a creative framework in the domain of emotional concepts. The turning point in the history of the study of metaphor was made by Lakoff and Johnson [4] when they regarded it as an essential cognitive device used by native speakers of communities to picture the abstract concepts in their daily lives: "Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature [4].

Actually, Lakoff and Johnson [4] thought that the principle of metaphor is perceiving and experiencing a thing in terms of another. The "thing" is often to be understood as an abstract concept, shown as the "target domain" or "recipient domain"; "the other" is a concrete thing, from which we get metaphorical expressions to understand the abstract concept, is specified as "the source domain" "donor domain", This linguistic phenomenon of conceptualizing one domain in terms of another is known as "conceptual metaphor" [4], [11-13].

A cognitive study of the metaphor of love in Arabic modern poetry has been chosen as the focus of the present study for different reasons; (i) Love is an essential human feeling nonetheless hardly definable but its expressions are exceptionally expanded, (ii) Metaphor in general and love metaphor in particular is prevalent in daily language, (iii) The study highlights some metaphorical expressions of love poetry that have practical use in the learning, teaching, and translation processes. Conceptual metaphor has been categorized into three main categories according to their cognitive functions [4], [11]:

1. Structural Metaphors: these are cases in which a concept is metaphorically built or structured in terms of another [4]. In this type, the source domain offers a pretty rich knowledge structure for the target concept [11]. Thus, metaphors enable the addressees to grasp a theme in the target domain employing the source domain. For instance, the concept of time is made up according to 'space' and 'motion' as in "I'm looking ahead to the wedding" and "time is flying" [14].
2. Ontological Metaphors: they mention that this category of metaphor can be understood as entity and substance metaphors. A further basis for the understanding and awareness of surroundings is provided by the human experience with physical entities, substances, and containers, e.g. "Buying land is the best way of dealing with inflation" and "He entered a state of euphoria".
3. Orientational Metaphor: they state that such type does not only form one concept in terms of another but, as an alternative, systematizes an entire system of concepts concerning one another. Most of these metaphors are related to spatial concepts such as up-down, in-out, front-back, on-off, deep-shallow, and center-periphery, etc. Instances are "I am feeling up today" and "His health is declining". The orientational metaphors can differ according to the culture. For example, in some cultures, the future is in front of us, whereas in others it is back".

3. Culture and Language

Culture and language are interconnected in multiple ways. Some examples include: proverbs, rules in conversational turn-taking, pronouns of power and solidarity, background knowledge, politeness, linguistic relativity, the cooperative principle, metaphor, metonymy, and context. Several notions within the language sciences attempt to analyze, describe, and explain the multiple complex interrelations between these two very broad fields. [15], [16].

As a part of language, metaphor reflects the nation's culture. Ibarretxe-Antunano [17] defines culture as "usually refers to a system of collective beliefs, worldviews, customs, traditions, values, and norms shared by the members of a community". Lakoff and Johnson [4] define the relationship between metaphor and culture as the most essential principles in a culture that will be coherent with the metaphorical structure of the most fundamental concepts in the culture.

Having established the fact that metaphors are very much linked to culture, the issue then is why metaphors and culture cannot be severed from one another [18]. Culture influences one's thinking; one's thoughts can influence how one sees a metaphor by itself. Thus, metaphorical expressions can become a clue to culture and a resource for the investigation of cultural worldviews, as well as present the mental representations of the speakers of these languages.

In metaphor, Arabic love poetry speaks the heart's language. Poets skillfully connect the abstract feeling of love with concrete, generally sublime, areas of nature and culture. Lovers are likened to deer, the moon at its zenith, or brilliant lights, while the pains of love are represented as sickness, a trek across arid land, or an all-devouring flame. Such metaphoric expressions not only intensify love but also make it a shared and deep-rooted experience, the roots of which are immersed in the Arab cultural and natural regions.

4. Fauconnier and Turner (2003)

For Fauconnier and Turner [19], human mental process as well as their artistic expression are not simply the result of making a direct association between two concepts ($A = B$), but rather the operation of merging them which is considered more to be an emerging creation of meanings that are altogether new and were not even present in the original concepts. The impossibility of separating such "conceptual blending" from our daily lives is seen in our everyday reasoning, language, and imagination.

The Basic Network Model A "blend" is defined to be a mental construct resulting from a small network of mental spaces (inputs) that we normally utilize for thinking and communicating. The basic model consists of four interconnected spaces: Input Space 1 and Input Space 2: These signify the disparate concepts or narratives that are being connected. Sample case: In case of "my surgeon is a butcher," Input 1 refers to SURGEON (the elements being patient, operating room, goal of healing, etc.) and Input 2 refers to BUTCHER (the elements being animal carcass, shop, goal of carving meat, etc.). Generic Space: This space holds the abstract and common structure linking the two inputs. Example: Both agents, a tool, and material being worked on, as well as a goal, are involved in both spaces. Blended Space: Selective combining of elements from the Input Spaces creates this new mental space in which the "magic" happens. Example: The blend 'adopts' the agent from Input 1 (the surgeon) but the tools and methods from Input 2 (the butcher's cleaver and rough technique) and places them in the setting of Input 1 (the operating room).

Emotions are one of the fundamental and pervasive aspects of the human experience. They have a powerful effect on our lives in making decisions, supplying motivation for certain behaviors, reflecting physiological reactions, and affecting situational factors. People use them to express their intentions and ideas through speech and literary genres like love poetry, so language serves as a tool for emotion research. Emotions join feelings and thoughts together so they are complex notions. Because emotions lack objective grounding, they are often expressed metaphorically [20], [21].

Metaphor (*isti'āra*) is a cornerstone of Arabic poetic tradition, allowing poets to express deep emotions through indirect and imaginative comparisons. In modern Arabic love poetry, metaphor transcends mere ornamentation, becoming a vehicle for exploring desire, passion, heartbreak, and even feminist resistance.

5. Analysis and Discussion

Relevance Theory focuses on how communication maximizes cognitive effects with minimal processing effort. The listener/reader interprets the utterance by seeking the most relevant meaning in context. Then, they use inference to select the most relevant interpretation.

1. عيناك غابتا نخيل ساعة السحر او شرفتان راح ينأى عنهما القمر

Your eyes are a couple of palm woods at sunset,

Or a couple of balconies from which the moon retreats

The poet creates brilliant, original imagery that requires the reader to deeply engage in processing to grasp meaning. The metaphor is multifaceted, but the artistic and expressive image justifies the effort. On behalf of the reader, he must make connections between 'the eyes' and the natural entities (palm woods, sunset, moon) to grasp emotive and figurative meanings (beauty, depression, fleeting time). The couple of lines attain relevance by arousing sensory and passionate associations like sadness of sunset, dark green color of the woods, and mystery of the moon that enrich the picture of the beloved's eyes away from literal meaning.

Lakoff and Johnson [4] believe that metaphors should not be seen as only linguistic constructions but cognitive structures which reveal the processes of human thinking and perception. In the above lines, Al-Sayyab's metaphors contain embodied and cultural schemas:

"eyes are palm woods" → natural green color+ homeland (Basrah)

Palm woods are culturally noteworthy in Arab poetry, representing life, highness, and beauty. By mapping "eyes" onto "wood palm at sunset," the poet mix visual warmth of the dark green color at sunset with organic vitality. The metaphor brings about emotional experience (sunset's golden light reflected in dark green eyes) and cultural familiarity with palm woods.

"Eyes are Balconies (under the moon's light)" → eyes are source of light

Balconies represent visualization but also suggest depth and transparency. The moon "retreating" entails mystery, or unattainability, possibly insinuating the beloved's ambiguous feelings. The metaphor depends on the association of the beloved's eyes with pure white light (moonlight) and movement (retreating), strengthening themes of momentary beauty.

As for Blending Theory [19], the lines create a conceptual blend where:

Input Space 1: Eyes (human, stare, feeling)

Input Space 2: Natural elements (palm woods, sunset, moon)

Blended Space: Eyes that are palm woods at sunset or balconies emitting moonlight. These blend imageries create emergent meaning: eyes are not just viewed but qualified as energetic, natural phenomena.

In addition, there are three cognitive-poetic effects:

- a) Emotional resonance where metaphors evoke nostalgia and melancholy represented by sunset as termination, yearning represented by moon as distance, and organic beauty represented by palm woods as life.
- b) Cultural relevance: the scenery of palm woods and moon is intensely entrenched in Arabic poetic tradition. This is why such imageries are culturally relevant and ringing a bell in the Arabs' memory.
- c) Defamiliarization: Avoiding clichéd associations (e.g., "eyes like stars"), Al-Sayyab leads the reader to re-process the familiar imagery of eyes through fresh, cognitively fertile mappings.

Al-Sayyab's previously analyzed lines demonstrate highly relevant poetic communication by challenging and satisfying cognitive involvement. The metaphors are not ornamental but central to how the poem configures sensation and perception, merging natural and human and domains to extend meaning. The analysis above displays how pragma-cognitive linguistics has the ability to show the power of poetic language.

From a pragmatic perspective, nevertheless, Al-Sayyab's poetic lines do not stylistically seem only decorative; they convey a strong communicative content that depends on the addressee's dynamic inference to reach optimal relevance:

Al-Sayyab does not simply intend to say "her eyes are beautiful", but also to communicate an intricate, shady, and passionately stimulating experience of that beauty, one that is saturated with cultural specificity, downhearted, and momentary sensation. Moreover, the poet offers minimal linguistic hints "palm woods at sunset," "balconies from which the moon retreats", believing the addressee to execute considerable inferential process to discover the intended meaning.

Accordingly, the addressee should infer that "palm woods at sunset" suggests a specific colour (dark green shaded with gold/red), a mood (longing, tranquil, slightly sad), and a cultural association (life, homeland). Furthermore, the addressee should infer why the moon is "retreating" from the balconies. Is the beloved looking away? Is her gaze so commanding it outshines the moon? The metaphor is unresolved by the text, pushing a creative inference. Finally, the addressee must infer the emotional conjunction of the images of the grounded, organic beauty of the palm woods and the vague, heavenly mystery of the retreating moon. The whole effect is not stated but inferred.

From a poetic relevance view, the maximum contextual effect is the artistic and emotional significance itself. The high-effort processing is part of the poetic practice; the careful disassembling of the imagery reflects the speaker's own enchanted and lengthy contemplation of the beloved.

In short, Al-Sayyab's two lines are a masterclass in pragmatic communication. They succeed in achieving optimal relevance by presenting heavily packed, culturally rich motivations that reward the addressee's inferential work with a deep and layered poetic implication.

2- يا نارا تجتاح كياني يا فرحا يطرد أحزاني
يا جسدا يقطع مثل السيف ويضرب مثل البركان

O fire that rages through my being, O joy that drives away my sorrows,

O body that cuts like a sword and strikes like a volcano.

The poet directly builds a visceral, intense, and paradoxical emotional landscape. The reader is obliged to process influential, opposing conceptual metaphors that mix violence and ecstasy, devastation and liveliness. The meaning stems from a connection between these conflicting forces. The Relevance Theory language use forms far away from ordinary comprehension. The theory can be summed up in the following way:

1. No Special Mechanism for "Mapping": The Relevance Theorists do not see a need for a special cognitive process for "cross-domain mapping" from a source to a target in order to understand a metaphor. Rather, they consider metaphor comprehension to be part of the general cognitive principle: the quest for an interpretation that meets the expectation of optimal relevance.
2. "Source Domain" as a Pool of Potential Weak Implicatures: What Conceptual Metaphor Theory calls the "source domain" (for example, fire, journey, war) is in Relevance Theory considered as a very rich source for the encyclopedic knowledge and associations. For instance, when a poet says "يا نارا تجتاح كياني" (O fire that rages through my being), the word "fire" unlocks a whole range of attributes: Heat, destruction, pain, purification, uncontrollable spread, light, energy. The hearer does not systematically map all these attributes. Instead, they selectively explore this encyclopedic entry, accepting those attributes that combine with the context to yield the most relevant cognitive effects with the least processing effort.
3. "Target Domain" as the Contextual Problem to be solved: The "target domain" (for example, the speaker's 'emotion' in the preceding line) is what directs the search for relevance. The hearer's cognitive objective is to grasp what the speaker wants to say about their emotional state. The term "fire" is one of the linguistic signals that allows for the generation of an extensive list of possible meanings; the particular context ("my being," "my sorrows") assists the hearer in narrowing down and picking the most pertinent features (probably destructive intensity and consuming nature) while overlooking the less pertinent ones (e.g., the visual appearance of a flame).
4. A Summary in Their Own Framework:

Basically, the position of Sperber and Wilson [7] was:

- The "Source Domain" signifies the extensive description of the metaphorical concept that is being used (for example, FIRE).
- The "Target Domain" means the situation that limits the understanding that is going on.
- The cognitive activity is then not a case of mapping the domains but rather that of mutual parallel adjustment: the hearer works on his understanding of the speaker's meaning and the context at the same time and keeps it up until an interpretation is established that is relevant enough to the justification of the effort.

The metaphor's "meaning" is the collection of cognitive effects (for instance, the comprehension that the feeling is fierce, destructive, and restorative, among others) that the process produces. The metaphor does not succeed as it activates a pre-existing mapping but rather it effectively leads the listener to a large number of weak implicatures regarding the speaker's intense, contradictory, and overwhelming mental state which are not directly stated but suggested.

Concerning cognitive analysis (Blending Theory and Conceptual Metaphor), the following analysis is to be considered:

- **Input Space 1:** The internal, emotive world of the speaker (feeling an overwhelming passion, feeling a sudden pleasure, suffering from sadness).
- **Input Space 2:** A range of strong, active powers (a raging fire, a driving force or army).
- **The Conceptual Blend:** The poetic line produces a blended space where "the self" is a landscape affected by personified passions. The emergent image is a state of being where joy and devastation are attached. The "fire" is not only destructive; but it is also the same source of the "joy" that dismisses sorrow. This is not a rational sequence but an instantaneous, paradoxical experience.

Accordingly, the key conceptual metaphors are:

- Intense emotion is fire: The main metaphor is "نارا تجتاح كياني" (a fire that ravages my being). The verb 'ravages' "تجتاح" is serious because it suggests a power that overwhelms, attacks, and consumes wholly, like a wildfire or an outraged army. This is not a soothing fire but a devastating one.
- Emotions are agents/powers: Both "fire" and "joy" are personified as active agents. The fire 'ravages' s, and the joy 'drives out' sorrows. This visualizes the poet as a passive battlefield, overwhelmed by these strong elements.

On the other hand, the pragmatic analysis (inference and relevance) is carried out as follows:

- Communicative intention: The poet does not intend to describe a tranquil, joyful state but to communicate an experience of devastating, transformative, and paradoxical feeling. The addressee should infer that the "joy" is born from the same violent source as the consuming "fire."
- Required inferences: The addressee should also make essential inferential effort to resolve the seeming contradiction:
 1. How can a "fire" that "ravages" a person's being be concurrently a "joy"?
 2. The inference is that the intensity of the passion (the fire) is so powerful that it burns away all other feelings, including sorrow. The joy is not peaceful; it is the violent triumph of one emotion over others.
- Achieving relevance: The cognitive effort necessary to merge "fire" with "joy" is defensible by the influential contextual effects (the payoff):
 - a) The addressees understand the exceptional, stormy nature of the poet's emotional condition.
 - b) They recognize that this is not normal happiness but an essential, self-altering experience.
 - c) The poetic line accomplishes poetic communicative relevance by generating an unforgettable, instinctual image that describes a precise kind of ecstatic suffering or painful joy, paying the addressee a deep emotional insight.

6. Conclusions

Based on the data analysis and discussion, the following conclusions are drawn:

1. Metaphor is a central 'conceptual device' in modern Arabic love poetry for reasoning and interacting and not just an ornamental decoration. It plays an essential role in constructing meaning.
2. There is a clear harmony and interaction between pragmatic aspects like inference and relevance and the cognitive aspects like mapping and blending to illustrate the structures of metaphors and their interpretations. Metaphors possess a key function in visualizing abstract emotions such as love, hatred, and despair. They make them understandable by linking them to materialistic,

concrete, tangible domains like nature, journeys, and war. Accordingly, poets become able to convey complicated emotional cases more brightly.

3. Al-Sayyab and Qabbani intentionally employ fresh metaphors (not old or dead metaphors) to make the readers actively engaged in the cognitive skills. Readers are usually active participant but have to "process the metaphors" to discover the intended meaning of the poem.
4. The research has discovered that new or fresh metaphors necessitate an additional analytical effort from the listener/reader. In contrast to conventional or dead metaphors, these novel metaphors make the reader/listener resort to process harder to catch the "pragmatic relevance" and reach the needed inferences.
5. The ultimate intentional meaning of the poem is not merely implanted by the poet but is co-created through the interaction between the poet's metaphorical language and the reader's inferential processing.

In short, it can be concluded that metaphor is employed in modern Arabic love poets as an effective cognitive device to bond abstract and concrete concepts, actively engage the listener/reader in a demanding but recompensing process of meaning-creation, all of which could be methodically clarified via modern cognitive-pragmatic theories.

References

- [1] Ortony, A. (1993). Metaphor, language, and thought. In A. Ortony (Ed.), *Metaphor and Thought* (pp. 1-16). Cambridge: Cambridge University Press.
- [2] Steen, G. (1994). *Understanding metaphor in literature: An empirical approach*. New York: Longman Publishing.
- [3] Evans, V. (2007). *A glossary of cognitive linguistics*. Edinburgh: Edinburgh University Press.
- [4] Lakoff, G., and Johnson, M. (1980). Conceptual metaphor in everyday language. *The Journal of Philosophy*, 77(8), 453-486. Li, X. (2010). Conceptual metaphor theory and teaching of English and Chinese idioms. *Journal of Language Teaching and Research*, 1(3), 206-210.
- [5] Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and thought* (pp. 202-251). Cambridge: Cambridge University Press.
- [6] Kövecses, Z. (2004). *Metaphor in culture: Universality and variation*. Cambridge: Cambridge University Press.
- [7] Sperber, D., and Wilson, D. (1986/1995). *Relevance: Communication and Cognition* (2nd ed.). Blackwell.
- [8] Dynel, M. (2022). The Life of COVID-19 Mask Memes: A Diachronic Study of the Pandemic Memescape. *Comunicar: Media Education Research Journal*, 30(72), 73-84.
- [9] Carston, R. (2002). Linguistic meaning, communicated meaning and cognitive pragmatics. *Mind and Language*, 17(1-2), 127-148.
- [10] Sauciuc, G.-A. (2009). the role of metaphor in the structuring of emotion concepts. *Journal of Cognitive Semiotics*, 5, 244-267.
- [11] Kövecses, Z. (2002). *Metaphor: A practical introduction*. Oxford: Oxford University Press.
- [12] Deignan, A. (2005). *Metaphor and corpus linguistics*. Amsterdam/ Philadelphia: John Benjamins Publishing Company.
- [13] Littlemore, J. (2009). *Applying cognitive linguistics to second language learning and teaching*. New York: Palgrave Macmillan.
- [14] Osman, SMMO. (2018). Cognitive Metaphors of Love in English and Colloquial Cairene Arabic: A Corpus-Based Contrastive Study. PDF (journals.ekb.eg) OPDE-Volume 64-Issue 1- Page 165-180.

-
- [15] **Kövecses, Zoltán. (2009).** Metaphor, language, and culture. DELTA: Documentação de Estudos em Lingüística Teórica e Aplicada. 26. 739-757. 10.1590/S0102-44502010000300017.
- [16] **Madhat, I. R., and Almufti, H. (2019).** A Stylistic Study of Mythical Intertextuality in Milton's "Lycidas". Al-Kitab Journal for Human Sciences, 313, 2.
- [17] **Ibarretxe-Antunano, I. (2013).** The relationship between conceptual metaphor and culture. Intercultural Pragmatics, 10(2), 315-339.
- [18] **Pratiwi, Desy Riana, Eva Tuckyta Sari Sujatna, Lia Maulia Indrayani. (2020).** A Cognitive Semantic Analysis of Conceptual Metaphor in Lang Leav's Poetry. International Journal of English Literature and Social Sciences, 5(4) Jul-Aug 2020 | Available online: <https://ijels.com/>.
- [19] **Fauconnier, G., and Turner, M. (2003).** Conceptual blending, form and meaning. Recherches en communication, 19, 57-86.
- [20] Verspoor, C. M. (1993). What are the characteristics of emotional metaphors? http://compbio.ucdenver.edu/Hunter_lab/Verspoor/Education_files/met-thesis.pdf ISSN 1110-2721 (180) Occasional Papers Vol. 64 January (2018).
- [21] **Pirnajmuddin, H. (2017).** Love is Empire: A Cognitive Analysis of Metaphors of Empire in John Donne's Love Poetry. Anafora, IV (2017) 2, 197-220.