

## A CONTRASTIVE STUDY OF ENGLISH AND ARABIC METAPHOR IN EMILY DICKINSON'S AND SULIMANE DJUADI'S POEMS

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**ABSTRACT:** This article aims to contrast and analyse some extracted metaphors of sadness, freedom, happiness, and love selected from Emily Dickinson's and Sulimane Djuadi's poems on one hand and to identify the similarities and differences between metaphors in English and Arabic in terms of structure, function, and hermeneutic interpretation of metaphors on the other. In doing so, documentation technique is applied to collect the data and verify the metaphoricality of both languages. Substantially, the comparative study shows that there are both similarities and differences between metaphors in English and Arabic. The similarities display the poets' genius for using the implicit meaning of metaphor to talk about sadness, freedom, happiness, and love. The differences, however, demonstrate the notion of metaphor in western rhetoric has come to mean a human conceptual system and a cognitive tool rather than a matter of language.

**Keywords:** aesthetic, conceptual, metaphor, sadness, freedom, happiness, love

### 1. Introduction

Understanding metaphors in English and Arabic has generated a great deal of interest amongst researchers in the field of language in general and into literature in particular. Indeed, the two crucial questions that rhetoricians and different scholars of linguistics have sought to answer are: 'what is a metaphor?' and 'what are the main different types of metaphors in both English and Arabic points of view?' The answers, of course, are many and varied ranging from the *Rhetoric and Poetics* of Aristotle (384-322 BCE), to *Metaphors We Live By* by Lakoff and Johnson (1980), to Abdul-Raof (2006). In poetry, however, it is interesting to note that, although English and Arabic are considered incongruous languages, they may share some features in how they utilise metaphors in terms of function and metaphorical components. Unluckily, no study has been conducted to compare metaphors in American and Algerian poetry. Therefore, this study aims at filling this gap in the field, at least partially, by contrasting and analysing some extracted metaphors of sadness, freedom, happiness, and love selected from Emily Dickinson's and Sulimane Djuadi's poems. In this sense, James (1980) stated that "contrastive analysis aimed at producing inverted (i.e.; contrastive, not comparative) two valued typologies (contrastive analysis is always concerned with part of language) and founded on the assumption that language can be compared" (p.3). In this study, contrastive analysis means a linguistic study to contrast English and Arabic with emphasis on metaphorical language. To this extent, this study attempts to answer the following questions:

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- How have Emily Dickinson's and Sulimane Djuadi's poetry portrayed metaphors of sadness, freedom, happiness, and love?
- What similarities and differences exist between English and Arabic metaphors of sadness, freedom, happiness, and love used in the poems of Emily Dickinson and Sulimane Djuadi?

## **2. Classical View of Metaphor**

Etymologically speaking, the word metaphor consists of two Latin roots: 'meta' which means over and 'pherein' which means to carry; thus, metaphor literally means 'to carry over' (Lawrence, 1972). Along with Lawrence, Dickins, Hervey, and Higgins (2002) asserted that “ Metaphor can be defined as a figure of speech in which a word or phrase is used in a non-basic sense, this non-basic sense suggesting a likeness or analogy with another more basic sense of the same word or phrase” (p.147). It is worthy to mention that figure of speech is often referred to as part of a figure of speech or tropes covering (metonymy, hyperbole, simile, irony, onomatopoeia, personification, etc) not the figure of speech itself. From the traditional view of metaphor, the rhetorician I. A. Richards (1936) bifurcated metaphor into two parts, 'tenor' and 'vehicle', and a third part mentioned by Stockwell (2002) 'ground', which refers to the common properties between the two elements 'commonness' (p.106). According to Richards (1936), the tenor is the subject to which attributes are being represented in a metaphor, whereas the vehicle is the object whose attributes are borrowed or what is representing the tenor. For more elicitation, consider the following example: James is a lion

In this example, James is compared to a lion, the aim being to describe James by taking well-known attributes from the lion. We may see then: 'James' is the tenor and the 'lion' is the vehicle. In this case, there a common property between the subject 'James' and the object 'lion' which is, in fact, absent from the surface meaning which implies braveness and fierceness.

By reviewing the above different definitions of a metaphor, it can be observed that these definitions are based on some of the common features of metaphor: similarity between two objects, or an implicit comparison, or a process of transferring. Also, metaphors are understood as a literal language, linguistic figure of speech, and an ornament that compares two things. Moreover, metaphors can be used to refer to an expression, an idea, or an entity.

## **3. Contemporary View of Metaphor**

Lakoff and Johnson (1980) argued that the classic definition of metaphor misses the fact that metaphor is linked to thought and action besides language. In *Metaphors We Live By*, Lakoff and Johnson (1980) proposed the Conceptual Theory of Metaphor (CTM) which asserted that “Metaphor is *pervasive in everyday* life, not just in language but in *thought* and action” (Lakoff & Johnson, 1980, p.3). Again, Lakoff and Johnson (1980) added that metaphor in the modern view is seen as an important mode of thinking and understanding of things. In the main, they define metaphor as follows: “The essence of metaphor is seen as understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson, 2003, p.05). Simply put, it refers to conceptualising elusive or abstract concept into a concrete one or a mapping from a source domain to a target domain (Lakoff, 1993). An example of metaphor is understanding and experiencing *argument* in terms of *war*. Undeniably, argument and war are different kinds of things, but Lakoff used the metaphor, 'ARGUMENT IS WAR' saying that it is used on a daily basis in different ways:

‘attack, defence, counterattack, strategy, etc.’, which all reflect the sense of war (Lakoff & Johnson, 1980). Accordingly, it is then important to emphasize that metaphor in the cognitive-linguistic view is not just a matter of language, but of the way we think and the way we act. To illustrate this point, Lakoff and Johnson (1980) used the conceptual metaphor ARGUMENT IS WAR, exemplified by expressions such as:

“Your claims are *indefensible*”

“His criticisms were *right on target*”

“I’ve never *won* an argument with him”

“He *shot down* all of my arguments” (p.4)

From these utterances, it is imminent that the concept of ARGUMENT is restructured as a WAR which involves entities such as point or target or strategy and actions such as attack or shooting or demolish.

#### 4. Metaphor in Arabic Rhetoric

In Arabic rhetoric, metaphor is referred to as ‘al-istiarah’. It is viewed as "the peak of figurative skills in spoken or written discourse" (Abdul Raof, 2006, p.218). Linguistically, 'al-isti 'aarah' (metaphor) is derived from the verb 'اعار' 'a'arah', which literally means ‘*borrowing*’ or borrowing a feature from someone or something and applying it to someone or something else (Abdul Raof, 2006). Rhetorically, however, it is different from tashbīh (simile) whose one end of the two ends, i.e. the likened-to (al-mushabbah) and the likened (al-mushabbahbihi), has been ellipted. The metaphorical meaning in Arabic metaphor is discernible to the addressee through the lexical clue (al-qarinah القرينة) available in the speech act. To elicit this point, Abdul Raof (2006) gave the following examples to give signpost about what he calls 'al-isti 'aarah' (metaphor):

يخشى الناس صواعق جرير

People are frightened of Jarir’s lightning.

After reading his uplifting example, it would surely be warrant enough to savour the embedded metaphors in this example. Indeed, (صواعق—lightening) is not, in fact, coming from (السماء— the heavens) but rather from a satire poet who is human and known to us as (جرير). Therefore, (صواعق—lightening) is understood as (satire poetry), (nasty words), or (pungent criticism). Hence, there is a similarity in the non-metaphorical signification of the expression (lightning) which comes from the heavens causing destruction and the metaphorical signification of the expression (lightning) which is employed by the proposition above that signifies ‘satire poetry’, ‘nasty words’ or ‘pungent criticism’ that can also cause destruction such as that of people’s reputation. Thus, semantically, similarity in signification is the major element of metaphor in Arabic rhetoric (Abdul Raof, 2006).

All definitions mentioned above explain metaphor in two main perspectives; metaphor as a mere aesthetic device used by poets to embellish their language and metaphor as a tool for thinking and thought. Thus, according to the aim of the study, both approaches are taken into account since this

research is concerned to compare and contrast the usage and understanding of English and Arabic metaphors.

## 5. Lakoff and Johnson's Typology of Metaphors

In the realm of Cognitive Linguistics, metaphors are now understood as a matter of thought and human cognition (Lakoff & Johnson, 2003), where a link between two conceptual domains, i.e. the source domain and target domain. The latter relates to the abstract concept to be understood, while the former is a more concrete or physical concept and it relates to the mapping process that occurs in the brain to understand that concept (Lakoff, 1993). It is worth noting that Lakoff and Johnson are known for their capitalised metaphorical fields.

### 5.1. Types of Conceptual Metaphors

In Lakoff and Johnson's view, conceptual metaphors can be classified into three main categories; structural metaphors, orientational metaphors, and ontological metaphors.

#### a- Structural Metaphors

They were defined by Lakoff and Johnson (2003, p.11) as "cases in which one concept is metaphorically structured in terms of another". A good example is mentioned above. "ARGUMENT IS WAR". Some of the other structural metaphors identified by the scholars are the following:

LOVE IS A JOURNEY

ARGUMENT IS WAR

LIFE IS A JOURNEY

IDEAS ARE FOOD

CAREER IS A JOURNEY (p. 11)

#### b-Oriental Metaphors

They are called orientational because most of the metaphors that serve this function have to do with human spatial orientation in relation to space: "up-down, in-out, front-back, on-off, deep-shallow, central-peripheral" (Lakoff & Johnson, 1980). To get a better understanding of this type of conceptual metaphors, Lakoff and Johnson (1980) asserted that "...there is another kind of metaphorical concept; one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another" (p.15). In other words, this kind of conceptual metaphor does not explain the target domain in terms of the source domain, as in structural metaphors; instead, a whole system of concepts is organized with respect to one another. Examples of orientational metaphors include:

\*-HAPPY IS UP ('I'm feeling *up* today');

\*-SAD IS DOWN ('I'm feeling *low*');

\*-MORE IS UP ('the sales are *up* on last month');

\*-LESS IS DOWN ('keep your voice *down*, please.') (p.15)

### c- Ontological Metaphors

Lakoff and Johnson (1980) thought that our experiences are explained in terms of objects, entities, or substances. These entities can include ideas, emotions, and events. Examples of ontological metaphors include: INFLATION IS UP, where the experience of prices increasing is perceived as an entity through the noun inflation.

## 6. Arab's Classification of Metaphor

Like Western rhetoricians and linguists, different classifications and distinctions have been introduced by Arab rhetoricians as Al-Jurjani (no date), Al-sukaki (no date), Ibn al-Athir (no date), Ibn Senan (no date), and Abdul-Raof (2006). The most recent typology is examined below:

### 6.1. Abdul-Raof's Typology of Metaphors

Abdul-Raof (2006) claimed that there are six types of metaphors in Arabic rhetorical studies; these types are explicit, implicit, proverbial, enhanced, naked, and absolute metaphor.

**a- Explicit Metaphor:** Abdul-Raof (2006) defined this type of metaphor as: "is a mode of discourse whose likened element is maintained but its likened-to element is ellipted" (p.219). In other words, this is the case when the vehicle is stated. Consider the following example:

\*- *Beware of the sword between your two jaws.*

احذر سيفنا بين فكيك

The 'borrowed-from' or the likened-to elements 'the tongue' is omitted, and the likened element or the vehicle 'sword' is stated.

**b- Implicit Metaphor:** Abdul-Raof (2006) stated that "implicit metaphor is achieved through the ellipsis of the likened element from a given proposition" (p.220). That is to say, this is the case when the likened is ellipted and replaced with an element of its features. Thus, the text receiver can discern the meaning from the feature. Example from the Quran:

"And, out of kindness, lower to them the wing of humility" (17:24)

وَاخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ (الإسراء:24)

In the above example, the metaphor is embedded in the wing of the bird. So, humility is compared to a bird which has wings. In this case, 'the likened 'bird' is ellipted but we can discern the meaning from the bird's features. Namely, the likened is replaced with a 'wing' as one of the bird's features.

**c- Proverbial Metaphor:** Abdul-Raof (2006) asserted that:

Proverbial metaphor occurs as a whole proposition rather than being represented by an individual lexical item. It is important to note that there is no lexical clue in this kind of

metaphor. The clue is cognitive because the addressee can discern the meaning through the cognitive faculty and common sense (p.221).

For more elicitation, Abdul-Raof (2006) gave the following example:

\*- *Do not disperse pearls in front of the pigs.*

لاتنثر الدر أمام الخنازير

This proverbial metaphor is said to someone who does not understand or listen to any advice or admonition. To have a deeper understanding, Abdul-Raof (2006) enlightened us with the following examples:

\*- *You are writing on water.*

أنت تخط في الماء

\*- *You are not blowing in coal.*

أراك تنفخ في عير فحم

\*- *You are yelling in a valley.*

أنت تصرخ في واد

These proverbial metaphors are said to someone who is doing something with no success. In this case, the receiver of the text can discern a mental image of uselessness.

**d- Enhanced Metaphor:** It occurs when “*the communicator mentions in his or her discourse some lexical items that are semantically relevant to the borrowed-from, i.e. the likened*” (Abdul-Raof, 2006, p. 222). An example is given below:

\*- *Oh flowers whose fragrance has filled the place.*

يا وردة ملأ المكان عيبرها

In this example, the lexical item ‘fragrance’ is semantically relevant to the likened noun ‘flower’.

**e- Naked Metaphor:** This type of metaphor occurs when “*the speech act contains lexical items that are semantically appropriate to the borrowed-to, i.e. the likened-to*” (Abdul-Raof, 2006, p. 223). As in:

\*- *Zaid signed the marriage contract with a flower from the flowers of the society who speaks English fluently.*

عقد زيد قرانه على زهرة من زهرات المجتمع تتحدث الانجليزية بطلاقة

In this example, the lexical item ‘speaks English fluently’ is semantically appropriate to the human noun ‘a beautiful girl’.

**f- Absolute Metaphor:** Abdul-Raof (2006) stated that in absolute metaphor, the text producer:

**I.** “either does not introduce any lexical elements that are semantically relevant to the likened-to and the likened”. For more elicitation, he gives the following example:

\*- *I saw a lion in the hall.*

رأيت أسدا في القاعة

In the above example, after the likened noun ‘lion’ there is no semantically relevant lexical element is mentioned.

**II.** “Or introduces lexical elements that are relevant to both the likened-to and the likened” (p.224). Consider the following example:

\*- *I saw a lion giving a speech wearing glasses and a turban and has got claws.*

رأيت أسدا يخطب مرتديا نظارة وعمامة وله مخالب

In this example, the communicator has employed lexical item ‘wearing glasses and a turban’ that are semantically relevant to the likened-to ‘the speaker’ as well as the lexical item ‘claws’ that is semantically appropriate to the likened noun ‘lion’.

## 7. Research Methodology and Data Collection

In conducting this research, the researchers applied a descriptive qualitative method because they used the data in the term words and sentences to interpret the hidden meaning of those metaphors of sadness, freedom, happiness, and love used in the poems of Emily Dickinson and Sulimane Djuadi. Such method of analysis is supported by Walliman (2011) who claimed that “the descriptive type of research is designed to deal specifically with complex issues. It aims to move beyond ‘just getting the facts’ in order to make sense of the myriad other elements involved, such as human, political, social, cultural and contextual” (p.8). Regarding with the method of collecting data, the researchers used the documentation technique to collect the data that aim to answer the research questions upon which this study is based on one hand and a cognitive methodology which can help us understand metaphor in Emily Dickinson's poems on the other. In particular, in this study, we have a cognitive methodology which can help understand metaphor in Emily Dickinson's poems better than the traditional view of metaphor. According to Lakoff and Johnson (2003), metaphor is conceptualizing and experiencing one domain, called target domain, in terms of another, known as source domain. This phenomenon is called conceptual metaphor. Besides, the primary data of this research is entirely selected metaphors embedded in sentences taken from the book *The Complete Poems of Emily Dickinson* and selected metaphors taken from Sulimane Djuadi's poems.

## 8. Analysis of Metaphors in Emily Dickinson's Poems

This part will make endeavours to apply Conceptual Metaphor Theory to the analysis of the metaphors of Emily Dickinson's poems.

### 8.1 Selected Metaphors of Sadness in Emily Dickinson's Poems

**Poem One:** The sky is low, the clouds are mean,

The sky is low, the clouds are mean,

A travelling flake of snow

Across a barn or through a rut

Debates if it will go.

From the stanza above, Dickinson used the word 'sky' to stand for 'human mood'. Simply put, a human is implicitly compared to nature. In order to fully understand these verses, it is imperative to look at her background as an author. She was a very lonely girl at home who preferred to stay away from people and probably had bad days. That sentence can be categorised as an orientational metaphor because it organizes a whole system of concepts with respect to spatial orientation: 'up-down, in-out, front-back, on-off, deep-shallow, central-peripheral'. The phrase 'sky is low' is a representation of extent orientation, and shows the spatial term from the conceptual metaphor I AM FEELING LOW or SADNESS IS DOWN/LOW.

**Poem Two:** I measure every Grief I meet

I measure every Grief I meet

With narrow, probing, Eyes,

I wonder if It weighs like Mine,

Measure grief on metaphorical expression 'I measure every Grief I meet' above shows the author experience of deepest pain feeling. The author compared pain and an object which can be measured. While base on its literal meaning it's impossible for human to measure grief because "measuring" is one of human activity that only can do with quantity. The sentence 'I measure every Grief I meet' can be categorised as a structural metaphor. Therefore, it is interesting that the pattern in this metaphor involves the mapping between an abstract target domain (GRIEF) and a more physical source domain (QUANTITY). In other words, the conceptual metaphor for this sentence is LIFE IS A PAINFUL TASTE or LIFE IS A BURDEN.

## 8.2 Selected Metaphors of Freedom in Emily Dickinson's Poems

**Poem Two:** He ate and drank the precious Words

He ate and drank the precious Words

His Spirit grew robust -

He knew no more that he was poor,

Nor that his frame was Dust –

He danced along the dingy Days

And this Bequest of Wings



Was but a Book - What Liberty  
A loosened spirit brings -

**Metaphorical Expression:** *He ate and drank the precious words,*

In the above line, words are implicitly compared to food and drink. That sentence can be categorised as a structural metaphor. Therefore, it is interesting that the pattern in this metaphor involves the mapping between an abstract target domain (WORD) and a more physical source domain (FOOD). In other words, the conceptual metaphor for this sentence is WORD IS FOOD or conceptualizing the concept of reading in terms of eating as in READING IS EATING. It is worthy of mention to state that in English, we can see this metaphor used in many examples like:

- 1- Our students lost the appetite of reading.
- 2- Reading is food for the soul and thought.
- 3- He has a hunger for reading.

Nevertheless, in this poem Emily Dickinson talked about a man who is metaphorically drunk off of the words through the reading of a religious book for the case of Emily Dickinson it is the bible. In Christianity, Jesus is referred to as "the word of God". At the end of the poem, the poor man is able to forget all his problems and free himself from the humdrum routine of his everyday life. Therefore, from the fact that the man is free and able to dance the theme of the poem is freedom.

### 8.3 Selected Metaphors of Happiness in Emily Dickinson's Poems

**Metaphorical Expression:** *He danced along the dingy days,*

In that line, Dickinson applied the abstract concept of happiness as a concrete object like the Holy book (the Bible). So, the conceptual metaphor of this sentence is HAPPINESS IS LIGHT. This conceptual metaphor HAPPINESS IS LIGHT is reflected by the following examples:

- 1- Her eyes were sparkling like diamonds.
- 2- His eyes were shining out of happiness.
- 3- She was beaming with joy.
- 4- When he heard the news, he lit up.
- 5- She has a sunny smile.

In Christian belief, Christ is referred to as "the Light." An example is given below:

JOHN 8:12 KJV

*Jesus spoke to the people again, saying, "I am the light of the world. Whoever follows me won't walk in darkness but will have the light of life."*

JOHN 9:5 KJV

*As long as I am in the world, I am the light of the world*

Here, the light refers to salvation, good things like knowledge, and to the end of darkness which refers to sinfulness in the Bible. In the same vein, Charteris-Black (2004) saw that the systematic occurrence of metaphors of LIGHT in the Qur'an and the Bible reflects the conceptual metaphor SPIRITUAL KNOWLEDGE IS LIGHT and SPIRITUAL IGNORANCE IS DARKNESS.

## 8.4 Selected Metaphors of Love in Emily Dickinson's Poems

**Poem Three:** The heart asks pleasure first

The heart asks pleasure first  
And then, excuse from pain  
And then, those little anodynes  
That deaden suffering;  
And then, to go to sleep;  
And then, if it should be  
The will of its Inquisitor,  
The liberty to die.

After reading these verses, we notice that heart /love is implicitly compared to human beings who ask, act, excuse, and sleep. So, that sentence can be categorised as an ontological metaphor from the conceptual metaphor LOVE IS A LIVING CREATURE or HEART IS HUMAN. It seems worthy to mention that in the last verse of her poem, Emily Dickinson views that after the end of her relationship, death would be a liberty from all the pain that she had with her lover. Summing up, the conceptual metaphor for this sentence is LOVE IS DEATH or LOVE IS FIRE and it is categorized as a structural metaphor.

## 9. Analysis of Metaphors in Sulimane Djuadi's Poems

It is interesting to note that translation reduces metaphor's poetic power, linguistic delight, and cultural connotations. Though this untranslatability, the following lines are translated metaphors into English and metaphors in the Arabic original.

### 9.1 Selected Metaphors of Sadness in Sulimane Djuadi's Poems

**Poem One: Laa taghib (Be not absent)**

أرى الحزن مهزوما وقد كان عاتيا = كأني به يبكي ويندب حاليا

#### English Translation

I see Sorrow defeated even if it was fierce  
As if it is crying and mourning by now

This metaphor symbolises 'sadness' where the noun sadness represents the borrowed-to (al-mushabbah), but the communicator, who is Djuadi, has taken out the borrowed-from (al-mushabbahbihi) which is (a man). To enforce the effectiveness of this implicit metaphor, the poet has employed a lexical clue which is (defeat) to personify sadness as a man who can be defeated.

### 9.2 Selected Metaphors of Freedom in Sulimane Djuadi's Poems

**Poem Two: Tafaoul (Optimism)**

سينقلب الليل صبحا مضيئا!

فقد آن للشمس حتما طلوع!!

### English Translation

Night will turn into a bright morning!

Time has come for the sun to rise!

In the above lines, Djuadi compared invasion to the night that will turn into bright morning. Where the likened element (night) is explicitly mentioned while the likened-to element freedom and liberty are ellipted. The poet uses the term “night” to characterise his country’s invasion. The night genuinely embraces colonization, conquest, slavery, compulsion, and war. In this stanza the poet informs the text receivers that the day of freedom is coming. The sun, too, is representation to depict that invasion has come to an end and victory is coming.

## 9.3 Selected Metaphors of Happiness in Sulimane Djuadi’s Poems

### Poem Three: Tokous (Rituals)

أبارك في مقلتيها انتمائي ففي مقلتيها يطيب الجلوس

### English Translation

Proud to belong to her eyes since there is my favourite seat!!

The poet compared his beloved lady’s eyes to the good sitting where the borrowed-from (good sitting) is ellipted but the text receiver can discern the meaning from the feature (sitting) that alludes to happiness.

## 9.4 Selected Metaphors of Love in Sulimane Djuadi’s Poems

### Poem Four: laaaw Ansafooni ( If they judge me fairly)

إني أحبك يا ليلاي فاحترقي=بالحب مثلي و مثلي أحرقي السفنا

### English Translation

Oh Sweetheart get burned by the flames of love as I do and burn the boats !!

In this line the poet compared the constancy of his love to the burning fire where the borrowed-to (love) is mentioned but the poet has taken out the borrowed-from (fire). Here the metaphorical meaning in this metaphor is discernible to the addressee through the lexical clue ( القرينة al-qarinah ) which is available in the speech act as burning.

## 10. Discussion

By affording a painstaking consideration to the issue of metaphors of sadness, freedom, happiness, and love in Emily Dickinson’s and Sulimane Djuadi’s poetry, it can be seen that metaphors in Arabic rhetoric differ in their classifications and distinction from that of English metaphor. In fact, these types of metaphors seem quite clear and detectable than in the case of English typologies.

Furthermore, the notion of metaphor in western rhetoric has come to mean a human conceptual system and a cognitive tool rather than a matter of language or a figure of speech at the level of linguistics. However, Arabic metaphor is typically restricted to a linguistic phenomenon that does not go beyond the form, structure, and the aesthetic functional aspect of metaphor and belongs exclusively to the realm of poetry and rhetoric. That is to say, the classical Arabic theories of metaphors have not been developed or even added any new insights into metaphor. Hence, further research into Arabic metaphors is, therefore, required. In addition, Djuadi's metaphors are largely implicit (*isti'ārah makniyyah*) and the theme may be grasped differently by different text receivers. As the results showed, it can be also said that metaphor is a linguistic element that seems to exist in both literary discourse. Moreover, metaphor components in Arabic are different from those in Western metaphors. In the former, two components; the comparative particle and one of the topic and vehicle are omitted. In the latter, it is just the absence of the comparative particle. Eventually, sadness, freedom, happiness and love are universal emotions and sentiments shared by people from different languages and cultures.

## **11. Conclusion**

Based on the results of the present study, we can draw the following conclusion that both the poets Emily Dickinson and Sulimane Djuadi used the implicit meaning of metaphor to talk about sadness, freedom, happiness and love. Besides, their poetry is characterized by its perspicuous terseness of language, eloquence, the original use of imagery. In particular, they were able to fully express in a poetic exquisiteness their emotions and reflections on life. Therefore, the hermeneutical interpretation of metaphor throbs the heart in tune with poet's heart and shakes the feelings, because metaphors twist the proper meanings of words. However, it might be hard to discern whether either one of the two languages is more metaphorical than the other. In fact, it is frustrating for us up here to be involved in such unnecessary and unrewarding debate, since there is, as yet, no agreed tool to be used in assessing "metaphoricity" across languages. To sum up, poetic metaphor helps us approach the real intended meaning of the poem. Nevertheless, understanding these metaphors in English and Arabic requires language proficiency, metaphoric competence, metaphoric awareness, and solid familiarity with the culture for better metaphorical conceptualization.

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