

Metaphors of Sadness in Emily Dickinson's and Nazik Al-malaika's Poetry

الحنن موضوعا للاستعارة في شعر ايميلي ديكينسون ونازك الملائكة

Abdelaaziz ZIADI*

Mohammed DIB *

Received: 25 /01 / 2021 | Accepted: 17/08/2021 | Published:20/12/2021

Abstract:

Since metaphor is considered as one of the most potent and important rhetorical devices and the main category of figurative language. Our current article aims to compare and analyse some extracted metaphors of sadness selected from Emily Dickinson's and Nazik Almalaika's poems. To achieve the purpose of the study, the researchers applied the documentation technique to collect the data and verify the metaphoricity of both languages. Substantially, the findings of this study illustrate the poets' genius for using the implicit meaning of metaphor to talk about their sufferable life, pain, hopelessness, and sadness.

Keywords: Conceptual Metaphor; Sadness; Arabic; English; Poetry.

Corresponding author: Abdelaaziz ZIADI, abdelazziz.ziadi@univ-mascara.dz

*LIPLFS Laboratory – University of Mascara E-mail : abdelazziz.ziadi@univ-mascara.dz

*dibmohamed@yahoo.fr

ملخص:

تعد الاستعارة واحدة من أهم وأقوى الأدوات البلاغية، ومن أبرز أساليب المجاز، لذلك فإن هذه الدراسة تسعى إلى تحليل و مقارنة جملة من استعارات الحزن في شعر إيميلي ديكنسون ونازك الملائكة، وقد اعتمد الباحثان المنهج التحليلي للبرهنة على السمة الإستعارية للإنجليزية والعربية. وبشكل جوهري، تخلص هذه الدراسة أن الشاعرتين استخدمتا الاستعارة بعبقرية في الحديث عن معاناة الحياة، الألم، اليأس والحزن. **كلمات مفتاحية:** الاستعارة التصويرية، الحزن، العربية، الإنجليزية، الشعر.

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’s 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. This study aims at filling this gap, at least partially, by comparing and analysing some extracted metaphors of sadness selected from Emily Dickinson’s and Nazik Almalika’s poems. To this extent, how have Emily Dickinson’s and Nazik El malaika’s poetry portrayed metaphors of sadness?

2. Classical View of Metaphor

Etymologically speaking, the word metaphor consists of two Latin roots: 'meta' which means over, and 'pherein' (to carry); thus

metaphor literally means 'to carry over' (Lawrence, 1972, p. 11). Along with Lawrence, Peck and Coyle (1984, p.151) define metaphor as “*It is a figure of speech in which one thing is described in terms of another.*” To say it differently, metaphor identifies one thing with another and makes ideas vivid. In a similar way, Dickins *et al* (2002, p. 147), assert 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.*” It is worthy of mention to state that figure of speech is often referred to a 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 bifurcates metaphor into two parts i.e., '*tenor*' and '*vehicle*' and a third mentioned by Stockwell, '*ground*', which refers to the common properties between the two elements “*commonness*’ (Stockwell, 2002,p.106). According to Richards (1936), the tenor is the subject to which attributes are ascribed or thing 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 between two things. Moreover, metaphors can be used to refer to an expression, an idea, or an entity.

3. Contemporary View of Metaphor

To start with, Lakoff and Johnson (1980) argue 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 asserts that “*Metaphor is pervasive in everyday life, not just in language but in thought and action*” (Lakoff and Johnson, 1980, p.3). Again, they add that metaphor in the modern view is seen as an important mode of thinking and understanding of things. More concisely, they define metaphor as follows: “*The essence of metaphor is seen as understanding and experiencing one kind of thing in terms of another*” (Lakoff and Johnson, 2003, p.05). Simply put, conceptualising elusive or abstract concept into a concrete one or a mapping from a source domain to a target domain (Lakoff, 1993, p.21). For instance, understanding and experiencing *argument* in terms of *war*. Obviously, 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 and Johnson, 1980, p. 4). 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, they use the conceptual metaphor ARGUMENT IS WAR, exemplified by expressions such as:

*-Your claims are *indefensible*.

*-He *attacked every weak point* in my argument.

*-His criticisms were *right on target*.

*-He *shot down* all of my arguments. (Lakoff& Johnson 1980)

From the utterances just mentioned above, 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 'أعار' 'a'arah', literally means "*borrowing*" or "*borrowing a feature from someone or something and applying it to someone or something else*". 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-qarinahالقرينة) available in the speech act. To elicit this point, Abdul Raof gives 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, p.218).

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. Newmark’s Classification of Metaphor

In his work on translation, Newmark (1988, p.106) distinguishes between six types of metaphor each of which has its features. These categories are respectively defined and exemplified as follows: ‘dead’, ‘cliché’, ‘stock’, ‘adapted’, ‘recent’ and ‘original’.

a- Dead Metaphor: is a metaphor that loses its figurative and connotative meanings through overuse and their images are hardly evident Newmark (1988, p.106). He places idioms, metonyms, and synecdoche in this group. This type of metaphor frequently relates to universal terms of space and time, the main part of the body, general ecological features and the main human activities.

Examples of dead metaphors are:

*- *In the field of human knowledge*

*- *At the foot of the hill*

b- Cliché Metaphor: Newmark (1988, p.107) defines Cliché metaphor as follows: “*metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter*”. This type of metaphor is overused, has lost its aesthetic sense, and no longer conveys any figurative meaning. Here are some prominent examples:

*- *As old as time*

*- *A transparent lie*

*- *I lost my head*

*- *Explore all avenues*

c- Stock or Standard Metaphor: Newmark (1988,p.108) defines this type of metaphor as “*as an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically - a stock metaphor has a certain emotional warmth - and which is not deadened by overuse*”. The following examples of this type mentioned by Newmark come to give a stunning portrait about it:

*- *keep the pot boiling*

*- *To oil the wheels*

*- *He's in a giving humour*

*- *He's on the eve of getting married*

e- Adapted Metaphor: Newmark (1988, p.111) does not offer a definition for this specific type. He thinks that the stock metaphor has been adapted into a new context by its speaker or writer into a new context. Also, proverbs can be placed in this category. Newmark

illustrates examples of a stock metaphor turned into an adapted metaphor:

Stock metaphors:

Adapted metaphor:

The ball is a little in their court *Get them in the door*

Carrying coals to Newcastle *Almost carrying coals to Newcastle*

f- Recent Metaphor: Newmark categorises this metaphor as ‘metaphorical neologism’ or as ‘a live metaphor’. This type of metaphor is produced through coining and spreads in SL [source language] rapidly. Often are categorized as slang and colloquial. Some examples are ‘spastic’, meaning stupid, ‘skint’, meaning without money, ‘fuzz’ meaning policeman, and ‘groovy’ meaning good.

g- Original Metaphor: This type of metaphor is “*created or quoted by the SL writer*” (Newmark, p.112). And in the broadest sense, “*contain the core of an important writer's message, his personality, his comment on life ...they are a source of enrichment for the target language*”. So, the original metaphor is not fixed in the language and is more new and fresh. Newmark’s definition can be explained as aesthetic since it is created from the SL writer’s own original thoughts and ideas.

By considering the aforementioned different categories of metaphors in English, it becomes noticeably substantial that Newmark’s classification is more systematic and comprehensive on the one hand and he categorises more categories than others on the other. However, we notice that behind every metaphor there is a more basic literal and aesthetic sense. Therefore, Newmark's views about metaphor are open to criticism.

6. 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 and 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, p. 1). It's worth noting that Lakoff and Johnson are known for their capitalised metaphorical fields.

6.1. 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. (Lakoff and Johnson, 1980).

a- Structural Metaphors:

They are 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 scholar are the Following:

LOVE IS A JOURNEY, ARGUMENT IS WAR, LIFE IS A JOURNEY, IDEAS ARE FOOD, CAREER IS A JOURNEY.

b-Orientalional 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 and Johnson, 1980, p.15). To better our understanding of this type of conceptual metaphors, Lakoff and

Johnson (1980, P.15) assert 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*”. 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.’); etc. (Lakoff& Johnson, 1980, p.15)

c- Ontological Metaphors:

(Lakoff& Johnson, 1980, p.22) think 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.

7. 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:

7.1. Abdul-Raof’s Typology of Metaphors

Abdul-Raof (2006) claims 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, p.219) defines this type of metaphor as “*is a mode of discourse whose likened element is maintained but its likened-to element is ellipted*”. 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 سيفاً 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, p.220) states that “*implicit metaphor is achieved through the ellipsis of the likened element from a given proposition*”. 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”

واخفض لهما جناح الذل من الرحمة (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, p.221) asserts 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.

For more elicitation, Abdul-Raof (2006, p.221) gives the following examples:

*- *Do not disperse pearls in front of the pigs.* لا تنثر 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) enlightens us with the following examples:

*- *You are writing on water.* أنت تخط في الماء

*- *You are not blowing in coal.* أراك تنفخ في غير 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: 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 ملاً المكان
عبيرها

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, p.224), states 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". 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 the example just above, 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’.

8. Research Methodology and Data Collection

The present study sets to explore the usage and understanding of the issue of sadness in Emily Dickinson’s and Nazik El malaika’s poetry. Based on this, the data collection procedures in this study revolve around comparing and analysing some extracted metaphors of sadness in both languages. In order to achieve the goal of the study, the researchers applied 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 hand. In particular, in this study, we have a cognitive methodology which can help us understand metaphor of sadness in Emily Dickinson’s poems better than the traditional view of metaphor. According to Lakoff and Johnson, metaphor is conceptualizing and experiencing one domain, called target domain, in terms of another, known as source domain. This phenomenon is called conceptual metaphor (Lakoff & Johnson, 2003, p. 52). Besides, the primary data of this research is entirely selected metaphors embedded in sentences taken from the book *The Complete Poems of Emily Dickinson*, edited by Thomas H. Johnson and selected metaphors taken from *Diwan Nazik El-malaika*. This research was descriptive qualitative research because the researchers applied the data in the term words and sentences.

9. Metaphor Analysis of Sadness in Emily Dickinson’s and Nazik El Malaika’s Poems

This part will make endeavours to compare and analyse some extracted metaphors of sadness selected from Emily Dickinson's and Nazik Almalika's poems.

9.1 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 uses 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 the metaphorical expression “I measure every Grief I meet” above shows the author experience of deepest pain feeling. The author compares between 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 activities that only can do with quantity. The sentence of “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.

9.2 Selected Metaphors of Sadness in Nazik El Malaika’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 metaphors in the Arabic original.

Poem one: *Khawatir Masaiya* (evening thoughts)

Al- Malaika said:

وأهات طاحونة ، من بعيد

تنوح المساء وتشكو الكلال

تمر على مسمعي بالنشيد

وتفتنا تصدح خلف التلال

9.2.1 English Translation

And of a far – gone mill , a sigh
Wail the night and grouch the dull
The chant for to hear that I
Refrain to warble behind the hill

In the above lines, Al- Malaika compares her deepest pain feeling to a windmill and uses the word “sigh” to express her overwhelming feeling of sadness. Here, the windmill is symbolic of the futility and illness.

Poem two: *Nihayat Al-Sullam* (bottom of the stairs)

Al-Malaika said:

مرت أيام منطفئات

لم نلتق لم يجمعنا حتى طيف سراب

وأنا وحدي، أفتات بوقع خطى الظلمات

9.2.2 English Translation

Days have passed,

Whose lights has been snuffed,

When we did not meet, not even in imagination.

While all alone I have been here feeding on the footsteps of the dark

In the first line, Al-malaika compares the day to a light or lamp. In this metaphor, the likened-to (al-mushabbah) is explicitly stated and used to make a comparison between the days and the light. Here, she expresses the sense of loss, hopelessness, sadness, and deep regret.

10. Discussion

The researchers find that most of the metaphors in Dickinson's and El-malaika's poems talk about suffering in life, sorrow, and sadness. The poems convey various messages. Indeed, there is social life message behind their poems. Besides, by affording a painstaking consideration to the issue of sadness in Emily Dickinson's and Nazik El malaika's poetry, it can be seen that metaphors in Arabic seem

quite clear and detectable than in the case of English metaphor. 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. 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's 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. It can be also said that the metaphor is a linguistic element that seems to exist in both English and Arabic traditions. Eventually, 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.

11. Conclusion

From the above discussion, we can draw the following conclusion that both the poets Emily Dickinson and Nazik El-malaika used the implicit meaning of metaphor to talk about pain, hopelessness, and sadness. Besides, their poetry is characterized by its perspicuous terseness of language, eloquence, the original use of imagery. However, it might be hard to discern whether either 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, a metaphor from these different perspectives is a picture in words; it helps us understand better how things are expressed in language and in every day. Yet, understanding these metaphors in English and Arabic demand metaphoric competence, metaphoric awareness, and a solid familiarity with the culture.

12. Bibliography:

1. Abdul Roaf, H. (2006), *Arabic Rhetoric A Pragmatic Analysis*. Routledge London and New York.
2. Al- Malaika, Nazik. *Diwan Nazik Al- Malaika*. Beirut: Dar Al-Awda, 2008.
3. Dickins, J., Hervey, S. and Higgins, I. (2002). *Thinking Arabic Translation, A Course in Translation Method: Arabic to English*. London: Routledge.
4. Johnson 1955. T. H. Johnson (ed.), *The poems of Emily Dickinson*, 3 vols., The Belknap Press of Harvard University Press, Cambridge

5. Lakoff, G & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.
6. Lakoff, G. (1993), *The contemporary theory of metaphor*. In A. Ortony (Ed.), *Metaphor and Thought* (pp. 01-21). Cambridge: Cambridge University Press.
7. Lakoff, G., & Johnson, M. (2003), *Metaphors we live by: With a new afterword*. Chicago: University of Chicago Press.
8. Lawrence, J. (1972). *Mix Me A Metaphor*. London: Gentry Books.
9. Peck, J. and Coyle, M. (1984). *Literary Terms and criticism* (pp. 151- 152), London: Macmillan Education.
10. Newmark, P. (1988), *A Textbook of Translation*. New York and London: Prentice Hall.
11. Richards, I. A. (1963). *The Philosophy of Rhetoric*. London and New York: Oxford University Press.
12. Stockwell, P. (2002). *Cognitive Poetics: An Introduction*. London: Routledge.