A cognitive analysis of conceptual metaphors in Nizar Qabani's poem "message from under water"

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Abstract— In the last four decades, a lot of cognitive researchers have grown interested in the cognitive analysis of language in connection to mental and cognitive processes. The current paper aims to conduct the ways in which Nizar Qabani employs conceptual metaphors of love and pain in A Message from under the water poem. Nizar Qabani is a Syrian poet; he is considered one of the most prominent contemporary figures in the Arab cultures. The paper analytical framework is based on Lakoff and Johnson's Conceptual Metaphor Theory and is further enhanced by Kövecses's Extended Conceptual Metaphor Theory in terms of a mixed methodology. The findings reveal that metaphtonymy is used more compared to metaphor, and the underlying force and container schemas are more dominant compared to other schemas. The whole comprehension of mental space reveals that love and pain are inseparable concepts in the Arab world.

Keywords— CMT, ECMT, Nizar Qabani, A Message from under the water, Kövecses's framework.

I. INTRODUCTION

Metaphor has a long history. Its history traces back to the time of Aristotle. Metaphors have been a topic of discussion for rhetoricians, critics, and more recently, linguists. Etymologically the word metaphor is a French word derived from the Greek, metaphora, which means transfer or transferring a word from its literal meaning (Cruse, 2000, p. 202; Skeat, 1993, p. 28). Many scholars argue that it is simpler to demonstrate metaphor than to describe it (see Childs and Fowler 2006, p. 138), and there is, in theory, no universally accepted definition of metaphor (Abrams and Harpham 2012, p. 212).

Knowles and Moon (2006, p. 2) define metaphor as "the use of language to refer to something other than what it was originally applied to, or what it "literally" means, to suggest some resemblance or make a connection between the two things". According to the Oxford Advanced Learner's Dictionary metaphor is "the use of words to indicate something different from the literal meaning". Cruse (2000, p. 202) argues that such a definition "is not very enlightening: Given that it does not even hint at any

rationale for such a curious practice, it makes metaphor seem, at best, careless and, at worst, perversity."

Metaphor is defined by the Britannica Concise Encyclopedia (2006, p. 1244) as a trope "in which a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them." The history of metaphor witnessed a major shift in 1980 with the publication of Lakoff and Johnson's *Metaphors We Live by*. The definitions given above are all based on the traditional notion of metaphor, which held that metaphor was restricted to literary texts in general and poetry in particular, and that it was solely linguistic and a rhetorical device. Metaphor interprets cognitive semantics differently, it is the understanding or experiencing one thing in terms of another is the essence of metaphor (Lakoff and Johnson, 1980, p. 5).

According to the cognitivist, metaphor is not only verbal but a mental process (Evans and Green, 2006, p. 38). According to Lakoff and Johnson (1980, p. 6), "human thought processes are largely metaphorical." They define metaphor as the mapping of an object in one domain onto another object in another (Evans, 2007, pp. 136 ff.).

For example, the idea that LOVE IS A JOURNEY is conceptually metaphorical; it is thought of as a journey. It should be mentioned that concepts articulated in sentences are known as conceptual metaphors.Language lacks these concepts,only the semantic structure of linguistic phrases is supported by them. Since studying metaphor has a long history, as was previously noted, a large number of linguistic and literary studies have been carried out in various disciplines of study. To the best of the present researcher's knowledge, however, no prior study has been done on the application of conceptual metaphor theory to Nizar Qabani's poems' in general, and the chosen poem (*A Message from under the Water*) in particular. The current research is an attempt to close this gap, or it may even be seen as a breakthrough.

Research questions

This paper aims to answer the following questions:

1- Which type is used more in constructing metaphorical meaning relevant to the poem's themes? Are they metaphoric or metaphtonymic constructions?

2- What are the types of image schema and metaphor function that are more dominant? And why?

Conceptual Metaphor Theory

Metaphors are common in human cognition and behavior in daily life, not just in language (Lakoff & Johnson, 1980:3). From Aristotle to the present, several linguists have attempted to unravel the mysteries of metaphor. Metaphor, as defined by Lakoff and Johnson and those who follow them, is the conceptualization and experience of one domain (the target domain) in terms of another (the source domain). The monograph by Lakoff and Johnson is also considered to be the founding document of cognitive linguistics, or cognitive semantics. Metaphor is omnipresent a cognitive problem, and part of the human conceptual system is metaphorical in both thought and conduct, according to cognitive semantics. Many, if not all, conceptual statements are based on these conceptual metaphors, which is proof of the pervasiveness of metaphors and the metaphoricity of human thinking and behaving (Lakoff and Johnson, 1980, pp. 3-4).

Conceptual metaphor theory was developed with the help of other academics, such as Dancygier and Sweetser (2014), Gibbs (1994), and Kövecses (2002). Therefore the conceptual metaphors that discussed in this paper are often referenced in the writings of these cognitive semanticists. Since it "provided much of the early theoretical spark for this approach (i.e., cognitive semantics) to the relationship between language, mind, and embodied experience," the conceptual metaphor theory has been regarded as the foundation of cognitive semantics (Evans, 2007, p. 34; cf. Evans and Green, 2006, p. 286). Similarly, Croft and Cruse (2004, p. 194) assert that metaphor has been a major "preoccupation of cognitive linguists" in general, to the extent that some people mistakenly believe that metaphor is the exclusive focus of cognitive linguistics. According to conceptual metaphor theory, metaphor is ubiquitous and pervasive in everyday life, not only merely in language but also in thought and action, in contrast to earlier metaphor theories (Lakoff and Johnson, 1980, p. 3).

According to Lakoff and Johnson (1980, p. 3)"Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature." According to Hurford et al. (2007, p. 331) Lakoff and Johnson's conceptual metaphor is a conceptual mapping from a familiar conceptual domain, known as the source domain, onto a less familiar conceptual domain, known as the target domain. For instance, when we state LOVE IS A JOURNEY, the conceptual mapping between the source domain, JOURNEY, and the target domain, LOVE, demonstrates that there is a correspondence link between the parts of both domains, and so JOURNEY is concrete while LOVE is less concrete or rather abstract. This idea distinguishes between metaphorical verbal expressions and conceptual metaphors. We refer to the abstract, conceptual cross-domain mappings between a source and destination domain as conceptual metaphors. Metaphor refers to understanding a system of correspondences, such as: The individual living a love story is a traveler. Close destinations are his purposes. Lover is hindered by love's challenges. Any relation of love is considered as a journey that full of events, emotions and difficulties. The type of information needed for these correspondences between the source and target domains is encyclopedic in character(Croft and Cruse. 2004, p. 196).

One can see that there is a connection between the person who has a love relation and traveler if we consider one of the aforementioned elements, for example, the person living a love relation is a traveler.
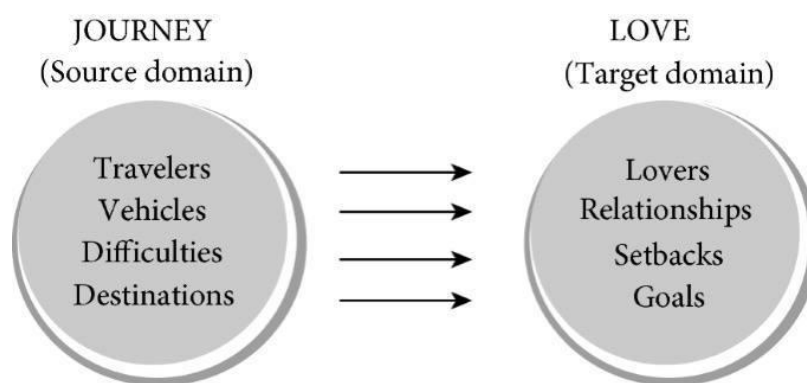
Fig.1: The cross mapping of conceptual metaphor LOVE IS A JOURNEY

The surface language realizations that give rise to the conceptual metaphors are what we mean when we refer to metaphorical terms. This means that the actual expressions (words, phrases, sentences, etc.) that reflect the inner component of the conceptual metaphors cross-domain mapping are the focus of classic theories of metaphor (cf. Lakoff, 1993, p. 203).

One of the factors that cause the abstract concept of love to exist as a metaphorical journey is the connection or the mapping between the two concepts. As we can see, the mapping's multifaceted structure from the journey domain matches the multifaceted structure of the love idea. Lakoff and Johnson (1980, p. 81) refer to these kinds of "multidimensional structures" as "experiential gestalts, which are ways of organizing experiences into structural wholes." As a result, love is a journey in our conceptual metaphor, and the gestalt for love is organized using a few chosen journey gestalt components.

Zoltán Kövecses in his publication *Extended conceptual metaphor theory* attempted to outline a framework for the study of metaphor that, in several respects, can be thought of as a version of, or an alternative to, the "standard," "traditional" Lakoff-Johnson view. With its help, it becomes possible to make conceptual metaphor theory more flexible, open, and, in my view at least stronger. This stronger view eliminates some of the weaknesses of the standard theory and allows us to respond successfully to some important recent challenges.

Extended Conceptual Metaphor Theory

The researcher argues the case in the publication that CMT itself needs to be modified in a number of ways. Kövecses (2008, p.168) recommendations are as follows: (1) it must be given a much more complex contextual component than what is currently available; (2) its cognitive dimension must be improved; (3) it needs a component that can explain the real-world usages of metaphors in natural discourse; and (4) and perhaps most importantly it must be modified so that the changes made under (1), (2), and (3) can be combined into a single, cohesive theory of metaphor.

The new perspective of CMT is extended conceptual metaphor theory which has multidimensional nature and contextual embeddedness of conceptual metaphors. Because they are multilayered, conceptual metaphors incorporate a range of elements. These were recognized as specific types of conceptual structures which are image schema, domain, frame, and mental space, specific types of memory (long-term and working memory), specific types of ontological status (supraindividual, individual, and subindividual), and specific types of metaphorical meaning (Kövecses, 2020, p 168).

Image Schema

The fundamental conceptual frameworks that give experience meaning are image schemas. Four characteristics of image schemas are identified by Hampe (2005: 1-2) based on the literature on image schemas quite distinctive. Kövecses (2020, p. 53) gives them here in a simplified version.

1- Image schemas are internally structured

2- Composed of only a few components,

3- Highly schematic gestalts, continuous analogue patterns,

4- and directly relevant preconceptual structures.

Johnson discovered that none of these things could be accomplished without human imagination when researching the function and relationship of meaning in comprehension and reasoning (Johnson, 1987, p. ix). According to Johnson, an image schema is a "recurred dynamic pattern of our motor programming and perceptual interactions that provide our experience with structure and coherence (1987, p. xiv). The theory of image schemas aims to demonstrate how human physical interactions with his living and inanimate surroundings give rise to meaning, imagination, and reason all of which are indicators of human intelligence (Johnson, 2005, p. 15). Furthermore,

image schemas help in the comprehension and concretization of abstract ideas by humans (Johnson, 2005, p. 16).

Domain

According to Langacker (1987: 488), a domain is "a coherent area of conceptualization relative to which semantic units may be characterized." Domains are not equivalent to image schemas, however, imagistic patterns of experience that are highly schematic in character but propositional.

Frame

The concept of "frame" is infamously ambiguous. It has been employed in a variety of ways and in a wide range of traditions. There is a viewpoint that views frames as a complex of background information that gives a particular concept its frame-specific meaning. Fillmore's Frame is one example of this idea in action. In terms of word meanings, "the fundamental premise of Frame is that practically all content words require an appeal to the background frames within which the meaning they convey is motivated and interpreted in order to be understood." (Baker & Fillmore 2010: 318).

Mental Space

One of the main theories in cognitive semantics is the mental spaces theory, which Gills Fauconnier put forth in his two works, Mental Spaces (1994) and Mappings in Thought and Language (1997). According to Fauconnier and Turner (2002, p. 40), mental spaces "are tiny conceptual packets created as we think and speak, for the purposes of local understanding and action," In short, meaning production is the focus of the mental spaces theory (cf. Evans, 2007, p. 135).

The Role of the Context

It would appear that context is an essential component of creating metaphorical meaning. Metaphor's conceptual and contextual components are inseparable; one cannot exist without the other. Conceptual metaphor theory cannot simply be just conceptual. It is just as much contextual (Kövecses, 2020, p.177).

We may argue that in specific local discourse contexts, contextual effect is greatest and most immediate at the mental spaces level. Contextual influence is not present in frame and domain level metaphors. Metaphors tend to be universal at the image schema level and appear subtly throughout ontogeny and phylogeny. Therefore, these four terms can be classified according to the level of schemacity, from the most schematic to the least schematic, as represented in the diagram below:
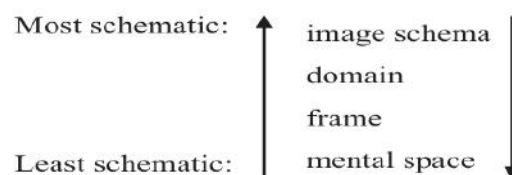

Fig.2: Schematicity hierarchy for four conceptual structures (Dancygier and Sweetser 2014, propose a similar hierarchy)

II.   METHODOLOGY

This section submits the main concepts that form the foundation of data analysis. It presents the selected sample of analysis, specifying the method of analysis and the framework of this study.

i.   Data Collection

In this paper, the researcher uses poetry to analyze the conceptual metaphors cognitively. The data taken from Nizar Qabani's poems, specifically *A message from under the water* poem.

ii.   Method

The analysis of the poem will be conducted, initially qualitatively and subsequently quantitatively. The qualitative methodology is an effective method for analyzing poetry since it concentrated on the subjective and interpretative aspects of language while considering the implicit and symbolic meaning of the poem (Creswell & Path, 2017, 65). In the quantitative analysis concentrated on a the examination and interpretation of the poem's metaphoric or metaphtonymic expressions.

iii.   Model of Analysis

The study draws on the framework of Zoltán Kövecses's (2020) extended conceptual metaphor theory as well as George Lakoff and Mark Johnson's (2003) conceptual metaphor theory. These ideas offer a starting point for comprehending language's cultural and metaphorical aspects. In their landmark work on conceptual metaphor theory (CMT), Lakoff and Johnson demonstrate how metaphorical mappings from more concrete areas of experience are used to shape and comprehend abstract notions. Their approach is used to highlight how ubiquitous metaphors are in language and everyday cognition, which is consistent with the study's emphasis on metaphorical expressions in poetry. Zoltán Kövecses' Extended Conceptual Metaphor Theory builds on the original work of Lakoff and Johnson. To comprehend metaphoric language, Kövecses's approach incorporates a number of cognitive, linguistic, and cultural factors. The researcher contends that highlighting the cognitive, cultural, contextual, and

linguistic variety in metaphorical representations of emotion is one of the primary reasons Kövecses was chosen as a model for this study.
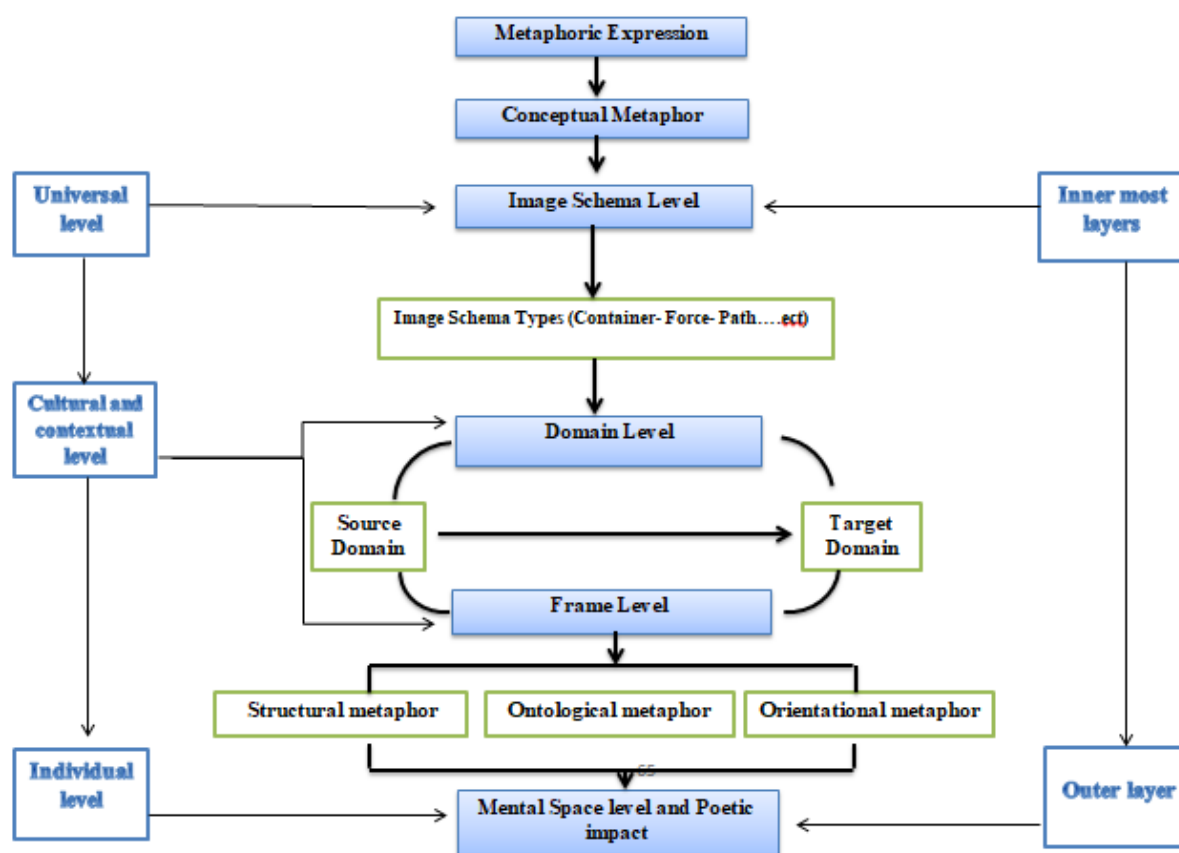

Fig.3: An eclectic model for analysis CMT (Lakoff and Johnson (2003), Kövecses (2020))

Analysis of Data

The poet Nizar Qabbani (1923–1998), a Syrian, wrote the poem*A message from under water*that used in this study. Nizar Qabani is one of the most well-known forerunners of the modernist movement in Arabic poetry.The central idea of the poem is seeking guidance and insight from an all-consuming love. The poet expresses his grief via metaphor and drowning images. This poem, which is filled with the intense emotions of a single person, has a more intimate and personal tone than Qabani's other poems.

Stanza 1

<div dir="rtl">

رسالةٌ من تحت الماءِ

</div>

"*A message from under the water*"

Metaphoric expression

The phrase (رسالةٌ من تحتِ الماء) a massage from under the water is a metaphtonymic representation of deep emotional immersion, such as love, agony, longing and suffering. The idea of sending a message from under the water suggests that Qabani is trying to communicate feelings that are hidden or difficult to express, being suffocated by this intense hidden emotions. This metaphtonymy portrays love or emotional pain as an ocean in which the poet feels submerged, emphasizing the weight and depth of these feelings.

Conceptual Metaphor

FEELINGS ARE AN OCEAN

Image Schema Level

The most straightforward, most tangible way to understand this phrase when taken literally is through image schema. The term "message" (رسالةٌ) expresses a desire to communicate with someone or to express a sentiment or idea that is inside of oneself. (تحت الماء) The term "underwater" conjures up container schema since it refers to a real place beneath the water's surface where the poet is confined. Like the depth of the ocean, being underwater also suggested a downward direction, which illuminates the verticality schema and emphasizes the poet's sense of being overtaken by emotions that drag him or her lower.

According to vertical schema, emotions have the power to drag a speaker down, making communication or escape challenging. The force schema is represented by the image of being underwater, which evokes feelings of exertion, pressure, and stress. It makes the reader feel as though the poet is under emotional pressure.

Domain Level

The starting point of this line is illustrated by the conceptual metaphor FEELINGS ARE AN OCEAN, which draws several parallels between the characteristics of the ocean and the nature of human emotions. The enormous, enigmatic, and profoundly complicated aspect of the ocean is symbolized in Arabic culture and, more generally, the concrete domain. Like the ocean, the abstract idea of feelings is rich, strong, unexpected, and has hidden depth. Similar to the experience of being lost in a large and unpredictable ocean, this conceptual metaphor demonstrated how deep feelings can be overwhelming, lonely, or difficult to explain.

The universal schema of oceans and seas in general is one of calmness, purity, depth, danger, and mystery. This schema demonstrates how the profound, pure, sensitive, and entrenched emotions can engender a sense of loneliness and a yearning for connection by tying the line to universal experience with cultural viewpoint.

Frame Level

An organized frame of connected concepts and presumptions derived from shared experiences or cultural knowledge is used to interpret the phrase at the frame level. رسالة من تحتِ الماء A message from under the water offers a more comprehensive frame-level background, giving the metaphor more depth and connecting it to genuine emotions, emotional agony, and the devouring and agonizing quality of love. Additionally, this phrase implies an effort to communicate from a remote or unreachable place. Framing love as something that may submerge and overwhelm, like deep waters, the notion of delivering a message from such a location implies a desperate endeavor to reach out despite the difficulties. In general, love is viewed as a source of both joy and pain in Arabic poetry, particularly in Qabani's writing. In this instance, (تحتِ الماء) under the water presents love as both potentially dangerous and wanted, drawing the lover into an empty emotional state akin to drowning in the sea. This is consistent with the traditional poetic framework, which holds that love is powerful, and transformational, frequently driving lovers to feelings of desolation and longing. This phrase is an example of an orientational metaphor.

Mental Space Level

An imagined or hypothetical situation created by the imagination that enables the individual to immerse themselves in a symbolic or abstract setting. Due to intense emotions that physically envelop the poet, it appears that the underwater scene creates a mental realm where the poet itself immerses itself in very deep, dark blue seas. As though the poet was trying to convey emotions that are intensely intimate and concealed beneath layers of emotional intensity, the line "رسالة من تحت الماء" conveys an internal conflict. This line has lyrical effect because it evokes the deep, tumultuous essence of love and leaves readers feeling both awed and sympathetic to the lover's predicament.

Stanza 2

"علمني كيف اقص جذور هواك من الاعماق ..."

"Teach me how to cut off the roots of your love from the depth…"

Metaphorical Expression

This sentence ( ) uses a profound metaphor to connect love to trees. This line implies that the poet's feelings are not only surface-level; rather, they reveal how deeply rooted emotions are hurting the poet and are difficult to shake. The roots of your love are mentioned in the phrase "جذور هواك". The term "جذور" is used metonymically to symbolise the poet's deep, fundamental love ties. As a component of the poet's emotional core, the roots are a metonym for the deeply ingrained emotions and memories connected to the beloved. The term "depth" (الاعماق) is used metonymically once more to refer to the innermost aspects of the poet's feelings or character.

Conceptual Metaphor

LOVE ISA ROOTED TREE

Image Schema Level

The embeddedness and verticality schemas are the fundamental cognitive structures that are formed from this metaphtonymic phrase (اقص جذور هواك من الاعماق), which split off the roots of your love from the depths. A sense of embeddedness is evoked by the concept of (جذور) roots, which are buried deeply in the soil and incorporated into the ground. This schema represents something that is difficult to eliminate without having an effect that lasts. According to this schema, a person's identity is intricately linked to their love. It is difficult to detach this deeply ingrained love from the person without creating emotional distress, just like removing a tree damages the surrounding soil. The two metonymic terms (جذور,الاعماق) roots and depth refer to a huge green tree with tall branches and deeply rooted roots. Here, the vertical schema is clearly visible, with the roots pointing below and the branches extending upward. This vertical motion symbolizes a harmony between expansion

and anchoring. The upward rise in this schema symbolizes how love develops, grows, and uplifts the person on an emotional or spiritual level. It also clearly illustrates the steady characteristics of love. According to this perspective, love is timeless and plays a crucial part in a person's life, much like roots are necessary for a tree to survive and thrive.

Domain Level

Within an element in the abstract domain (love), a conceptual metaphor connects components from the concrete domain (rooted tree). A tree's roots are the solid component that sustains the entire tree; without them, the tree would wither and become helpless. Increasing the strength of the roots makes the tree stronger, and vice versa. The idea of love was represented in this conceptual metaphor as a tree with roots. Strong love is entrenched and profoundly ingrained in one's being, as this mapping demonstrates. Love offers inner strength, supporting and maintaining the individual, just like a tree's roots give it the power to grow tall. The concept that individuals rely on love, especially in trying times, is captured in this mapping.

Frame Level

The frame of consuming or tortured love, in which one person's intense connection turns into a cause of anguish, is evoked by this statement. There is internal turmoil in this frame since love is either not returned or causes more suffering than happiness. The poet's want to chop off the roots of their love (اقصُ جذور هواكَ) implies that they are struggling to break free from the grip of love and that their emotions are either uncontrollable or causing emotional turmoil. In many cultures, the idea of a tree represents perseverance and progress. Similar to how a tree's roots provide physical stability, love is anchored by common ideals, life experiences, and emotional ties. This framing suggests that love is strong because it is firmly entrenched rather than fleeting or susceptible to change. The line "cut off the roots of your love from the depths" ( ) uses some spatial language () depth, but given the context, it is not an orientational metaphor; rather, its metaphoric function is structural, as it arranges the concept of love in terms of a rooted plant or tree with deeply embedded roots (). By giving love tangible qualities (roots), it also employs ontological components to convey how deeply ingrained it is in the poet.

Mental Space Level

This sentence paints a clear image of the poet's emotional terrain, allowing one to typically develop scenarios concerning it at the mental space level. It draws attention to how intricate, challenging, and conceited their relationship was. The sentence reveals the poet's intense internal conflict and attempt to achieve equilibrium and release from the emotional burden of love. The poet is caught between wanting to go on and clinging to their love. It is clear that there is emotional tension there, and the poet's wish to keep the connection is at odds with their awareness that it hurts them. The poet struggles with the conflict between wanting to be near to someone they love and realising that they must distance themselves for their own sake.

The realized that the poet's request from the beloved (علمني) suggests a place where he is receptive to direction and feels that he needs outside assistance to get over his feelings of perplexity. This area displays the poet's frailty and the beloved as a source of strength or insight that aids in their detachment. Both reliance and a yearning for assistance in reaching emotional independence are reflected in the situation it presents, in which the lover is portrayed as being stronger than the poet and possessing the ability to instruct or mentor the poet towards separation.

A mental space where love is envisioned as deeply embedded inside the speaker's soul or identity is introduced with the sentence "cut the roots of your love from the depths" (اقص جذور هوالكِ من الأعماق). This area is designed to be a "place" within the speaker's inner self, where love is ingrained so strongly that it forms the basis of who they are.

This line's powerful portrayal of emotional struggle, sensitivity, and desire creates its lyrical effect. The calls for assistance to "teach me" imply a sense of powerlessness, while the metaphor of line depicts the difficulty and suffering of breaking a strong bond. The line's universal relatability and paradox of wanting both affection and detachment make it incredibly poignant and unforgettable, enabling readers to sense the speaker's inner agony and the depth of their internal conflict.

Stanza 3

اني اتنفس تحت الماء ...

اني اغرق ..

اغرق ...

اغرق ....

"I breathe underwater ….

I am drowning …

Drowning…

Drowning "

Metaphoric Expression

The metaphorical use of water in I Breathe Underwater (إني أتنفس تحت الماء) is a symbol for strong and overwhelming passion. The lack of control over his emotions is described by the expression "I am drowning"

(إني اغرق). An emotional state that evokes a sense of suffocation is described by being breathed underwater.

Conceptual Metaphor

INTENSE EMOTIONS ARE DRAWNING

Image Schema Level

At the image schema level, a visual grounding is stimulated for the metaphorical meaning of this line. As though the poet were submerged in the water, breathing underwater creates a container schema in which the water encloses and isolates him. The poet's effort to breathe reveals the inner anguish of trying to survive and involves force schema. The word "drowning" is used repeatedly to highlight how overwhelming emotions are, exerting pressure and indicating emotional fatigue and the inevitable surrender to the force. "Drowning" emphasizes the seriousness of his emotional situation by symbolizing losing control or surrendering to these feelings. The verticality schema is activated when drowning occurs because it entails downward motion. Because the vertical flow is unidirectional and represents the poet's incapacity to overcome his emotions, this schema highlights a sense of pessimism.

Domain Level

The conceptual metaphor analysis at domain level connects two distinct areas of knowledge or experience. In the context of INTENSE EMOTIONS ARE DROWNING; the source domain is the physical experience of drowning. Universally, the fear of drowning most people can imagine is shared across cultures. The target domain (intense emotion) represents the abstract feelings that hard to describe directly such as grief, despair or passionate love which are subjective and internal experiences that bring feeling of inescapable, suffocating, and overwhelming. The metaphor maps elements from the physical domain of drowning to the emotional domain, making abstract feelings more tangible and relatable.

Frame Level

At the frame level, one analyzes this metaphor based on broader cultural, societal, and experiential background that shapes how to interpret it. The drowning frame evokes culturally and socially shared ideas about water as a symbol of danger, chaos, or an unstoppable force. It also ties into human vulnerability, as drowning is universally understood as a life threatening experience and in many Arabic poetic traditions aligns with the dramatic and consuming nature of love. This metaphor resonates especially in contexts where emotional struggle is framed as a battle for survival. This metaphor is structural since it structures how the reader understands the source domain (drowning) provides a detailed framework for comprehending the target domain (intense emotions).

Mental Space Level

This metaphor's dynamic temporary process combines emotional disorientation with the physical representation of drowning to produce a realistic simulation of how overwhelming emotions can engulf a person. The breathing and drowning scenario entails a realistic, context-sensitive construct image of being alone and submerged in cold, dark blue waters, fighting for air, and sinking further until one person completely vanishes as if he had never been there. This picture conceptualizes the degree of emotional intensity that envelops the poet and represents the poet relinquishing or losing control of their emotions.

Through embodied, common sensations like drowning, the metaphor enables readers to experience the poet's emotional state. An almost surreal cognitive element is introduced by the idea of (اتنفس تحت الماء) breathing underwater. The harshness of the feelings is heightened by the repeating of "drowning," which also emphasizes how urgent and intense the experience is. The effect of the metaphor is enhanced by this cognitive dissonance, which compels the reader to think more carefully. The phrase is a potent representation of emotional overwhelm because it is poetically rich in levels of emotional depth, sensory richness, and cognitive complexity.

The following table explains the quantitative analysis of A message from under the water poem based on the classification of the metaphoric expression into metaphor or metaphtonymy, as well as the extraction of image schema types, metaphoric expression types, and the expression's theme.

Table 1: Quantitative Analysis of A message from under the water'poem

No.	Line	Metaphoric expression	Image schema	Metaphor	Theme
1	رسالةٌ من تحت الماء	Metaphor	Container, force ,verticality	Orientational	Love ,pain
2	او كنت طبيبي ساعدني كي اشفى منك	Metaphtonymy	Container, force	Structural, orientational	Pain
3	لو اني اعرف إن الحب خطيرٌ جداً ماحببت لو اني اعرف ان البحر عميقٌ جداً... ما ابحرت	Metaphtonymy	Path, balance	Structural	Love, Pain
4	علمني كيف اقص جذور هواك من الاعماق	Metaphtonymy	Verticality	Orientational	Love, pain
5	علمني كيف تموت الدمعةُ في الاحداق	Metaphtonymy	Life-death, container	Ontological, orientational	Pain
6	علمني كيف يموت القلب وتنتحر الأشواق	Metaphtonymy	Life-death, container, force	Ontological	Pain
7	حبك كالكفرُ فطهرني من هذا الكفر	Metaphor	Force, container	Structural	Pain, love
8	الموج الازرق في عينيكِ...يجرجرني نحو الأعمق	Metaphtonymy	Force, container, up-down	Structural, orientational	Love
9	إن كنت اعز عليك فخذ بيدي... فأنا عاشقةٌ من رأسي... حتى قدمي	Metaphtonymy	Container	Structural, orientational	Love, pain
10	اني اتنفس تحت الماء اني اغرق ..اغرق ... اغرق	Metaphor	Container, force , verticality	Structural, orientational	Pain

Table 2: The Frequencies of Metaphoric Expression, Image Schema, Metaphor Type and Theme

Metaphoric Expression	Freq.	Image Schema	Freq.	Metaphor	Freq.	Theme	Freq.
Metaphtonymy	7	Container	8	Orientational	7	Pain	4
Metaphor	3	Force	6	Structural	6	Love	1
		Verticality	3	Ontological	2	Both	5
		Life-Death	2				
		Path	1				
		Balance	1				
		Up-Down	1				

III.   FINDINGS AND DISCUSSIONS

The title of the poem indicates that it exhibits a sorrowful tone. The poet in the poem seems to be addressing his beloved and expresses how much he has been suffering and consuming of this overwhelming love. In the poem, the poet has been utilized many metaphoric images through which clarified in the previous table. Generally, one can notices that the poet in this poem depended on metaphor widely as a figurative language.

The results of analyzing the poem show that poet tends to use metaphtonymy (7 times) more frequently than metaphors (3 times) in constructing the conceptual meaning. This suggests that metonymy play a significant role in the construction of the metaphoric meaning rather than using pure metaphor. Beside that metaphtonymy intensifies emotions by making the abstract concepts of emotions more embodied and vivid. Additionally;

Metaphtonymy seems to allow for multiple interpretations and adds more emotional depth in both languages.

The most inner part of the cognitive analysis reveals different types of image schema. The most common schemas were container (8 times) and force (6 times). The researcher assumed that these two schemas will appear frequently because the poem's theme calls for them. While force schema emphasizes the strength of love and how it might mistakenly draw a lover to another, container schema depicts a home or place that the poet longed to be a part of.

Three types of conceptual metaphor (structural, ontological and orientational) are revealed at the frame level of analysis. The orientational conceptual metaphor (7 times) is used more frequently than the other types, followed by the structural (6 times) and then the ontological conceptual metaphors (2 times). The higher frequency of orientational metaphors suggests that Arabic culture and linguistic

factors may affect the usage of orientational conceptual metaphors.

Understanding how a metaphorical word symbolizes a topic or point of view might help one understand the poems more deeply by looking at the meaning at the level of mental space. Given the connections between the four levels of analysis and the integration of the full representation of the metaphoric expressions, the reader is led to the conclusion that this metaphoric use has a thematic influence.Qabani may depict pain as a powerful emotional condition linked to themes of longing and losing the person you love. The fact that Qabani's poetry blended love and suffering is another difference in the percentages of theme applications.Qabani might portray pain as a strong emotional state associated with themes of desire and losing the one you love, with a tendency towards romantic idealism and suffering.

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