

Approaching “lost love” theme in two culturally different poems: A cognitive linguistic analysis

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1. INTRODUCTION

Poetic discourse poses and promotes a cascade of intriguingly perverted regular cognitive principles especially with the profoundly judicious use of stylistic devices and marvelous esthetic imagery. Among various poetic themes, “Lost love” is a cornerstone in the architecture of poetic domains. All lamentations for a lost beloved and expression of the inwardly severe heartache are associated with the depiction of the outstanding natural beauty and natural hazards. Poets viewed the sense of personal competence against the powerful arms of tragic fates. Most of them grieve; blaming the barbed wire of their fate and fortune and accuse their beloved of stony-heartedness and invulnerability. Moreover, the majority of poets are relieved by evoking pleasant memories from their past and spelling how nostalgic they are in regard with such perfect memories.

This study cognitively approaches the “lost love” theme, hereafter referred to as “conceptual domain”, in two English and Arabic poems. The Arabic poem, Nagi’s “*Burning Flute*”, is chronologically modern with romantic inclination, while the English poem, Shelley’s “*When the Lamp is Shattered*”, is chronologically and poetically romantic (Cf. *Appendix A*). Basically, the employed linguistic tools are Trier’s semantic field theory, to detect the conceptual similarities between the two poems, and semantic mapping to visualize the contrastive cross-cultural conceptualization of “lost love”. Charts and illustrations are used in the practical discussion toward a better delineation of the details. The study addresses the following questions:

1. Can figures of speech be poetically different and conceptually similar?
2. What are the poetic and linguistic similarities and differences in the conceptualization of “Lost Love” in the two poems?
3. What are the most frequently used semantic fields in the two poems?
4. How far can the contrastive semantic map represent cross-cultural conceptualization of “Lost Love”?
5. Can semantic fields be criteria to judge the linguistic richness of a poem?

2. LITERATURE UNDERPINNING:

The recent approach to literary interpretation has revolutionarily changed. The attention is no longer centralized on literary esthetics. Imagery and figures of speech have been cognitively analyzed offering a deeper level of understanding and providing more enlightening interpretations to the reader. Holyoak (1982) has stated that “an essential point to notice is that the initial phase of literary interpretation is essentially the reverse of analogical problem-solving. In the case of problem-solving, the person faces an inadequately understood target problem, and must notice and retrieve a known base analog in order to develop a solution to the target. In the literary case, the idealized reader fully understands the text base, but must notice a covert target topic and then use the text base to generate an analogical interpretation.” This conceptualization has paved the way toward applying the linguistic tools on the literary texts in order to generate such analogical interpretations.

Stressing the significance of linguistics to literature, Shen (1988) in his review “stylistics, objectivity and convention” has concluded that the linguistic facts, in many stylistic analyses, serve to contribute or give rise to the literary interpretation in question, functioning in varying degrees as ‘independent evidence’ of the involved impressions or themes which emerge from the writer’s verbal choices.

Speaking of metaphors, Steen (1989) has suggested that many metaphors in literary texts require a general discourse theory of metaphor for empirically bridging the theoretical and methodological gap. Cognitive psychology and other disciplines, on the one hand, have not extensively concerned with discourse differences such as literature versus non-literature. Literary theory, on the other hand, has recently begun to develop an empirical awareness.

Moreover, Blasko (1999) has highlighted the connotation of a variety of studies that investigated stages of interpretation. The full depth, characteristics and richness of these studies have theoretically deemed to influence comprehension. Results would be confirmed with divergence tasks, measuring different aspects of metaphor understanding to define the outer limit of comprehension and to compare different types of stimuli.

3. BACKGROUND:

3.1 Likeness relations in Arabic and English

Comparison is both a mental process and a figurative device depending on the similarities and differences between two items. Likeness relations in literature are based on this mental process of comparison. Such relations take different poetic realizations; similes and metaphors among others

3.1.1 Metaphors

Arabic metaphors are based on the likeness relationship between two items; source and target domains, yet one of them is typically omitted (Almaany). According to Al- Suyuti (2005), a metaphor is borrowing a certain word well-known for a specific thing, for another word which is not known for it. The purpose of metaphor is revealing what is hidden. Moreover, it is not only a rhetorical figure of speech. It can be a device

of clarification as well. Al-Tahanawi (1996) has highlighted the controversial debate over metaphors; others consider it a “linguistic” figure of speech while others believe that it is a “conceptual” figure of speech. Al-Jurjānī (1991) emphasized that the more the similarities are implied, the more eloquent is the metaphor. Thence, eloquence arises from stimulating the mind to think and search for such hidden similarities. Metaphors are therefore conceptual by nature.

In a similar vein, English metaphors are traditionally viewed as “a figure of speech in which one thing is described in terms of another”. It implies a comparison between two items, and is regarded as the “basic figure in poetry” Penguin Dictionary (1998). Longman Dictionary (2010) expounds that Metaphors are semantically and culturally loaded. Cognitive linguistics, however, proposes a broader understanding of metaphors. Lakoff & Johnson (2003), suggest that metaphors are not only used in poetic language, they are used in our everyday life. They defined a metaphor as “understanding one thing in terms of another”, reflecting our experience of the world. That is to say, metaphors are our experiences and concepts about the world. So, regardless of the poetic use of metaphors, our “conceptual system is metaphorical by nature”. Lakoff & Johnson (2003) added that personification, which conceptualizes human experience with nonhumans in relation to “human motivations, characteristics, and activities”, is “the most obvious *ontological* metaphors”.

Therefore, the two languages study both the figurative use of metaphors and their conceptual function as well. This study adopts the broader linguistic sense of metaphors since every metaphor retains a concept, perception and cognition. To highlight this cognition, metaphors are analyzed into their key elements; the source and target domains. These domains are further analyzed and subcategorized, according to the semantic fields they belong to.

3.1.2 *Simile*

Simile relations are typically conceptualized in both Arabic and English. Penguin Dictionary (1998) elaborates “the function of similes is to clarify and enhance an image” by explicitly comparing two things. It differs from metaphors in its uses of explicit comparison word such as “as” or “like”. It is extensively employed in prose and verse. In Arabic, the idea of explicitly comparing two items using a likeness word is one of the simile relations. Arabic uses different forms of similes and more comparison words than English; verbs, nouns, phrases, and particles. Similes are not merely figurative of speech in Arabic; they are basic explanation tools used in dictionaries (Helal 2005). The only figurative trope is the implied Similes. It is a complex imagery where one or two implicit metaphors are rationally loaded within an explicit simile.

3.1.3 *Metonyms*

On the one hand, an Arabic metonym is a word or a phrase used figuratively to convey an associative meaning other than its basic literal meaning. Every metonym has a certain implicature deduced by the listener. The basic difference between Arabic metaphors and metonyms is that the latter is based on likeness. Al-Jurjānī (1991) has clarified that metonyms are based on understanding the concept not the mere words

used. It draws upon an already established concept in the mind. A metonym recalls a previous cognition in the mind conceptually, not linguistically.

Toward understanding this section, let’s pose the following example: كَثِيرُ رَمَادِ الْقَدْرِ / kəθi:rou rɑ:mɑ:del kedər / is a metonym of hospitality and generosity. Literally, it denotes the abundant amount of ashes and debris of charcoal, using in grilling or cooking, upon serving a banquet. The larger the amount of ashes, the greater is the catered food in the banquet which is a clue of generosity. Etymologically and historically, fire was the only available source for cooking. This is, more or less, obsolete now except for the barbecue banquets. It recently connotes an additional lavish gesture. Lexically, the textual analysis of the phrase does not indicate any hospitality. However, it is now well-established both conceptually and pragmatically.

On the other hand, English Metonymy is “A figure of speech in which the name of an attribute or a thing is substituted for the thing itself” Penguin Dictionary (1998). Longman Dictionary (2010) defines it as the use of “an associated word” to refer to something. The two definitions irritate that the metonymic word and the real concept are related. That is to say using a word from a semantic field is to refer to another word which belong to the same or a similar semantic field. It somehow resembles the symbolism relation in using a “refer to” relationship. Lakoff & Johnson (2003) have indicated that metonyms are cognitively established “referential devices”. They do serve the same function of metaphors; understanding enhancement. However, their primary function is drawing the attention to the “referred to” aspects. Adel (2014) uses a cognitive linguistic definition of metonyms; “indirect reference or reference shift, in which a linguistic sign refers not (only) to its default concept A, but to another concept B, within a single semantic domain.”

In a nutshell, Arabic and English metonyms are linguistically and conceptually different. Arabic metonym depends on the deduced implicature, while the English one is based on the referential relationship. This difference is more crystallized in the two languages’ realization of the synecdoche.

3.1.4 *Synecdoche*:

Deignan (2005) stated that a synecdoche using “part of an entity to stand for the whole entity”. This “stand for” relationship inspired many linguists to consider it a subtype of metonymy (Lakoff & Johnson 2003, Adel 2014). Lakoff & Johnson asserted that the so-called synecdoche is a special kind of metonyms; as it is based on the “refer to/stand for” relation. It is well established in the cognition system; part-whole formula is a basic concept in painting, portrayal, language, etc. It is conceptually and universally constructed that face stands for a person. Adel (2014) supported their point clarifying that body parts are widely figuratively used. Synecdoche in this sense is conceptualized in Arabic poetics too. This part-stands-for-a-whole relation is one of many relations of a literary trope called “مجاز مرسل” / mægæz mɑ:rsəl / . Body parts are the typical of such relation in Arabic as well. However, it cannot be related to Arabic metonymy by any means; for the different conceptualization and realization of the term “metonymy”.

Using synecdoche, if appropriate, helps writers achieve brevity and gives otherwise common ideas and objects deeper meanings and thus draw readers' attention creatively.

3.1.5 Symbolism

In Arabic literature, a symbol is "an abstract or concrete word refers to a meaning varies according to both the writer's intention and the reader's perception" Abdelnour (1979). That is to say, the symbolic meaning is mutually negotiated between the writer and the reader. Ahmed (1978) has focused the light on the difference between symbolism and reference; symbolism refers to an unfixed meaning, while reference points to a specific well defined one. The literary definition of a symbol does not differ from the literal one, which is the implicit reference to something. Symbolism is a rhetoric strategy enables writers to indirectly address a concept and involve the reader in the writing process.

The traditional viewpoint of a symbol in English points out that the meaning of the sign/symbol is "conventional" in the language Routledge Dictionary (2006). Based on the English definition on a metonymy, Lakoff & Johnson (2003) regarded "cultural and religious symbolism" as "special cases of metonyms". Such symbols reflect the perception and cognition of the real world offering a better understanding of religion and culture. They are as cognitively structured as other metonyms and metaphors. Thus, Penguin dictionary refers to the probable universality of a symbol without ignoring the specificity of some private symbols in a language.

3.2 Semantic fields

Semantic field is a linguistic method of grouping words according to the conceptual domain they belong too. Trier introduced the concept in 1931 following a "holistic systematic" method to study words as part of a larger semantic system. Consequently the meaning of a word is dependent on the other words forming this system. The three tenets of the semantic field theory are: the meaning of a word in a certain lexical domain depends on the meaning of other neighboring words, a lexical field of words portrays the same picture in the reality without "gaps", and the semantic change of a word affects the semantics of whole lexical field it belongs to Longman Dictionary (2010). Words in the same semantic field are linguistically related (out of the semantic relations; synonymy, hyponymy, etc.) and conceptually related (as they represent the human cognition of the world).

3.3 Semantic mapping

One of the most intriguing and intermittently popular components of the grammatical models is "semantic mapping". Semantic maps are also called 'implicational' or 'conceptual'. Croft (2001) preferred to designate them 'spaces'. Since semantic maps only show the relative closeness or distance of relations, not the exact nature of the relations within semantic space. So semantic maps cannot replace cognitive-semantic analyses, but they can supplement them and constrain them in various ways. According to Tomasello (2014), semantic maps function to (1) allows the representation of cross-linguistic similarities and differences. (2) provide objective evidence for which meanings or functions are perceived as similar by speakers. (3) play an important tool for diachrony,

in particular grammaticalization studies by showing that some changes presuppose others and (4) summarize the synchronic relationships between different grammatical meanings

4. APPLICATION AND DISCUSSION:

4.1 Data

The researchers analyze two Arabic and English poems belonging to different poetic eras, but sharing a number of poetic and linguistic features. The Arabic poem "*Burning Flute*" appeared in Ebraheme Nagi's first poetic collection. The collection is centered on the "Lost love" theme. The poetic persona, which is projected by Nagi, is that of a heart-broken man longing for his beloved. So, the overall tone is gloomy and depressed. Similarly, Shelley's "*When The Lamp is Shattered*" is epitomical of his finest romantic lyrics. The poetic persona is, too, a broken-heart man who is bewailing his lost love. The destitute tone is so pessimistic. The overwhelming mood is vulnerability. The overall picturesque is so comparable.

4.1.1 Ebraheme Nagi

Ebraheme Nagi was an Egyptian poet, essayist and author, born in Cairo in 1898. His father, a well-cultured physician, encouraged him to read and appreciate literary works since he was a child. Nagi started composing poetry at the age of 12. He joined the faculty of medicine, commenting on this period "I used to practice medicine as an art and to compose poetry as a science; abide by rules of logic and clarity". His first poetic collection was "*Behind the fog*". It was not well-received by critics; he stopped writing for a while. He was a member of "Apollo's society"; which included a group of great poets all over the Arab world and was known for its romantic inclination. Nagi is best known for his poem "The Ruins". He described his poetry as "the window through which I see life, eternity, and what behind eternity. It is the air I breathe and the medicine I use to heal my soul wounds". (Khaleel 2003 and Daouat-alhaq 2012).

He has composed "*Burning Flute*" at the inception of his poetic experience. In this poem, he is immersed in the darkness of his loneliness and depression, complaining of his mistress who has abandoned him. Motivated by his anguished woe passion, he creates masterpieces of music and poetry. His poetic creations immortalize both his grieve and innovation. They are both a consolation and evocation of his lost love memories. Nagi reveals his sadness and torment to his burning flute, which symbolizes his agonized heart and tormenting thoughts. The flute turns his sadness into beautiful, but grieved, melodies. Both Nagi and the flute exploit their poetic and music innovation, pleading the absent mistress, until her beautiful shadow appears. Once he passionately approaches it, his daydream collapses, and he realizes that he is still alone in the darkness listening only to the echo of his grievous thoughts. Nagi's poem deals abundantly and essentially with the ideal romantic covenants of passion where he laments upon his unfulfilled love oath. The inherent veracity of his deep feelings toward her mistress was evocative enough to inspire these lines to flow in such a powerful expression of love, regret and grief at the end of a relationship. Unexpectedly, he is not mad at her and his daydreams are so much craving to their reunion.

4.1.2 Percy Bysshe Shelley

According to O'Neill (2009), the greatness of the poetry of Percy Bysshe Shelley (1792-1821) does not essentially reside in his capacity to articulate his strong libertarian beliefs. Shelley's importance and achievement as a poet derive from the way in which he tests, dramatizes, anatomizes, and enacts the processes involved in belief or, indeed, doubt. He turns out, surprisingly given the terms of his reputation as a poet hurrying always to exalt principles of liberty, love, and equality. Shelley is a poet of emotional and conceptual extremes conveyed in verse of great distinction, force, and subtlety. He is a poet of desire, of the longing for change, for 'some world far from ours', who writes compellingly about all that thwarts desire. He is to his fingertips a poet of crisscrossing perspectives; if his poetry 'enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight. Classical to his major works are *Ozymandias*, *Ode to the West Wind*, *To a Skylark*, *Queen Mab*, *Alastor*, *The Revolt of Islam*, *Adonais*, and *Prometheus Unbound* (1820).

Percy Bysshe Shelley wrote "*When The Lamp is Shattered*" at the height of his poetic pinnacle, in the last year of his short life, after he was exiled to Italy. Shelley was immersed within a unilateral undisclosed relationship with a married woman, Jane Williams, to whom he addressed most of his best romantic poems including, controversially, this poem. "*When The Lamp is Shattered*" incepts with a catalog of images that predicts the expiry of his poetic creativity: the ruin he suffered by the loss of his love towards the glamorous and beautiful Jane. The poet has, then, become like a shattered lamp; stripped of his genius like the dispersing clouds do to the magnificent rainbow, fragmented like a broken lute that is incapable of producing sweet tones to revive memories of past memories. Accordingly, the gloomy tones are only played. Grief infiltrated deep down in his heart because of this enigmatically eloping world. Disappointment and lovelorn inflamed the poet to render a panorama of his best agonized imagery that go hand in hand with the deep meaning in such unparalleled poetic lines.

4.2 Methodology

Each poem is separately analyzed at the poetic level and at the cognitive linguistic level. First, the poetic images of metaphors, similes, metonyms, synecdoche and symbolism are extracted and analyzed into their source and target domains. Second, the source and target domains are linguistically categorized according to their semantic fields. Finally, a contrastive cross-cultural semantic map is drawn depicting the "Lost Love" conceptual domain for revealing the similarities and differences between the two poems.

The key linguistic tools of analysis are Trier's Semantic field theory and semantic mapping. The researchers were challenged by some words which were difficult to classify; they can belong to two different semantic fields. In such cases, the literal meaning determined the most appropriate semantic field. Monolingual Arabic and English dictionaries were consulted to systematically figure out the basic meaning elements of each word, and thus to accurately select the proper semantic field. The literary devices detected are metaphors, similes, metonyms, synecdoche and symbolism, whether explicit

or implicit. All literary relations are viewed as "something stands for/is similar to something else". This enables the researchers to divide each figurative speech into source and target domains.

Because prosody and lexical terms would be affected by the human translation either superiorly or inferiorly, the two poems were, toward mitigating this liable effect, inter-semiotically retranslated into a sketch (appendix B). The similarity between the two poems is depicted at large.

4.3 Poetic and semantic field analysis of Nagi's "*Burning Flute*"

Figure of speech	Type	Source domain	Semantic field	Target domain	Semantic field
əlailoʊ ɣaɣʃə (L2) [lit. night covers]	Metaphor	Dress	Cloth	Night	Darkness
æðˈɑ:lɑ:m (L4) [lit. murk]	Symbol	Darkness	Darkness	Loneliness	Emotions
ædæmʃə ləhnən (L5) [lit. craft tears into tone]	Implicit likeness	Tears	Emotions	Melody	Music
æʃɪfrə nəjə (L6) [cf. L6, Appendix A]	Implicit likeness	Poetry	Words	Flute	Music
joʊlɒbi: hɒtˈɑ:mɒn (L7) [cf. L7, Appendix A]	Metaphor	Answerer	Human	Ruins	Destruction
hɒtˈɑ:mɒn (L2) [lit. ruin]	Symbol	Ruins	Destruction	Memories	Time
ʔʃɛltɒhɒʊ bɪ ɡoʊwæjə (L8) [lit. I sparked inwardly]	Metaphor	Fire	Nature	Sentiment	Emotions
əna:r (L9) [lit. fire]	Symbolism	Fire	Nature	Sentiment	Emotions
əri:hoo təðˈru: (L10) [lit. wind scatters]	Symbolism	Wind	Nature	Days	Time
ælbəqɑ:jə (L2) [lit. remnants]	Symbolism	Remnants	Destruction	Memories	Past time
mæ ʔtʃəs (L11) ənɑɪ / jəʃdu: / (L11) mɔrgz:ʃn (L14) moʊstˈəʃtefən (L15) [Cf. L11-15]	Extended Metaphor	Person	Human	Flute	Music
tˈəwɑɪnə ʃælə hæwæhoo (L15-16) [cf. L15-16]	Metaphor	Book	Words	Heart	Body parts
θəɣrɪhɪ (L20) [lit. her mouth]	Synecdoche	Lips	Body parts	Beloved	Human
ʃæfətæjə (L20) [lit. my lips]	Synecdoche	Lips	Body parts	Lover	Human
ʃɑɪnæjə (L22) [lit. my eyes]	Synecdoche	Eyes	Body parts	Lover	Human
sˈɛdɑ:jə (L24) [lit. night echo]	Symbolism	Echo	Sound	Memories	Past time

The Arabic words are transcribed in APA (Cf. Appendix C)

Nagi makes an extensive use of both metaphors and symbols in his poem. His metaphors vary targeting emotions, music, destruction and darkness, which are basic elements of his picturesque of “Lost Love”. The strong metaphor of “wæl lailoʊ ɣaɣʃə [lit: night covers]” expressively reflect the overall grievous mode of the poem and the psychological state of the poetic personae he projects. Night is likened to a dress which covers the whole body, as night conceals nature and its beauty. Sadness covers his heart in the same way, he feels lost in the darkness of night and sadness. Darkness symbolizes his loneliness and sadness, and corresponds to the other symbols of destruction and powerful nature. Nagi depicts nature as a powerful monster tormenting him. The elements of nature; fire and wind “əna:rou toʊɣelə fihı [lit: fire delves into it] “wəri:hou təðʳu: ælbəɑ:ɟə” [lit: wind blows the remnants away]”, are cruelly burning his heart and blowing its ashes away. The natural elements are icons of torment and suffering. The body parts synecdoche is the most common in Arabic and English; specially eyes and lips, which usually refers to the Beauty of the Beloved woman. “TḌsäajjroŠ ədæm•Y la'nYn [lit: convert tears into a melody]” and “a•YloŠ æfi•rY næjY [make poetry a flute]” cannot be categorized into a certain Arabic figure of speech. The implicit comparison, however, is not to be ignored. Even music is associated with sadness and tears. It is a way to express one’s inner feelings and thoughts. The extended metaphor personifying the flute as a sad person is central to the poem. It reflects the art and music appreciation of “Apollo’s society”. It portrays Nagi’s autism with music and poetry. The flute stands for him with its sad, but captivating melodies, just like the poet’s sad poems. Both convert their sadness into innovative masterpieces of melodies and words.

4.4 Poetic and semantic field analysis of Shelley’s “When the Lamp is Shattered”

Similarly, Philip (2002) confirms that Shelley recruited comprehensively metaphors and simile in this poem. His catalog of metaphors expresses the extent of his bereavement. It starts with the “shattered lamp/ broken lute and rainbow” that implicitly describe the speaker’s lovelorn state of desolate poetic imagination. The second stanza continues to utilize creative simile of such a state, like cramped ancient apartment in a ruined monastery or like the doleful sea-wind and crashing waves that hit the death knell for a drowned sailor. The third and fourth stanzas delineate a central personification metaphor where it personifies love as a nesting eagle that bemoans the frailty of the heart’s affection. it denotes the possession by a strong emotional attachment. The explicit similes of storm and sun integrate with pervasive eagle metaphor to crystalize the wintry embitterment of the poet with his lost love.

To contrast, Nagi has invested his grief to flame up his poetic muse. Shelley resorted to isolate himself and allow his ecstatic poetry to get tarnished secondary to the same agony. Overall, music has sympathized through burning; either the burnt musical device or the burning melodies. Nature has been ironically amalgamated constitutently through a cloudy moonless sky, strong gusts of wind blowing, mocking sun and hauling jet darkness that wrapped the bereaved lover. Body parts quivered; the heartily beats have been compromised, lips trembled and mumbled with no more

Figure of speech	Type	Source domain	Semantic field	Target domain	Semantic field
<i>lamp</i>	Implicit Metaphor	Lamp	Light	poetic creativity	words
<i>Dead Light</i>	Implicit Metaphor	Light	Nature	Lost love	Emotions
<i>Light lies dead</i>	Personification	Light	Illumination	Dead person	human
<i>The dust</i>	Metonymy	Dust	Destruction	Termination	Destruction
<i>Scattering cloud</i>	Implicit Metaphor	Cloud	Nature	Robbing his poetics	Destruction
<i>[Infiltrated] rainbow</i>	Implicit Metaphor	Rainbow	Nature	Palin poetry	Words
<i>Broken lute</i>	Implicit Metaphor	Lute	Music	Lovelorn state	emotions
<i>Speaking lips</i>	Synecdoche	Lips	Body part	Human	Human
<i>Remembered tones</i>	Symbolism	Tone	Sound	Halcyon days	Time
<i>Music survives not</i>	Personification	Music	Music/sound	Human	Human
<i>Splendor survives not</i>	Personification	Splendor	Emotions	Human	Human
<i>Echoes of the heart</i>	Metonymy	Echo	Sound	Unilateral love	Emotions
<i>Heart</i>	Synecdoche	Heart	Body parts	Human	Human
<i>No songs</i>	Metonymy	Songs	Sound	Lovelorn state	Emotions
<i>Mute spirit</i>	Personification	Spirit	Body part	Human	Human
<i>but sad dirges Like the wind through a ruined cell,</i>	Simile	Sad dirges	Sound	Wind	nature
<i>Sad dirges</i>	Metonymy	Dirges	Sound	Melancholy and embitterment.	Emotions
<i>Dead seaman’s knell</i>	Metonymy	Knell	Sound	Mortality	Destruction
<i>O love!</i>	Personification	Person	Human	Love	Emotions
<i>cradle, home, bier</i>	Symbols	<i>cradle, home, bier</i>	Place	life stages	time
<i>passions will rock thee, As the storms rock the ravens</i>	Simile	Passion Thee	Emotions Human	Storms Ravens	Nature Birds
<i>Bright reason will mock thee, Like the sun from a wintry sky</i>	Simile	Reason Thee	Thinking Human	Sun Wintry sky	Nature Nature
<i>Leaves fall</i>	Symbol	Leaves	Nature	End	Time
<i>Wintry sky</i>	Metaphor	Sky	nature	Heartily wintry embitterment	Emotions
<i>Cold Wind</i>	Symbol	Cold wind	Nature	Fear	Emotions

love accents, and spirits got lost (Cf. figure 1). Both poems develop their organic consistency through accurately selected words and imagery. Eventually, Nagi’s poem was sealed by an eluding daydream that, upon vanishing, harvested no more than wishes. Shelly concluded up, pessimistically, using a similar gloomy image: the destruction image he started with plus more darker texture. That is to say, “lost love/ lovers” can speak the same language regardless of their genealogy.

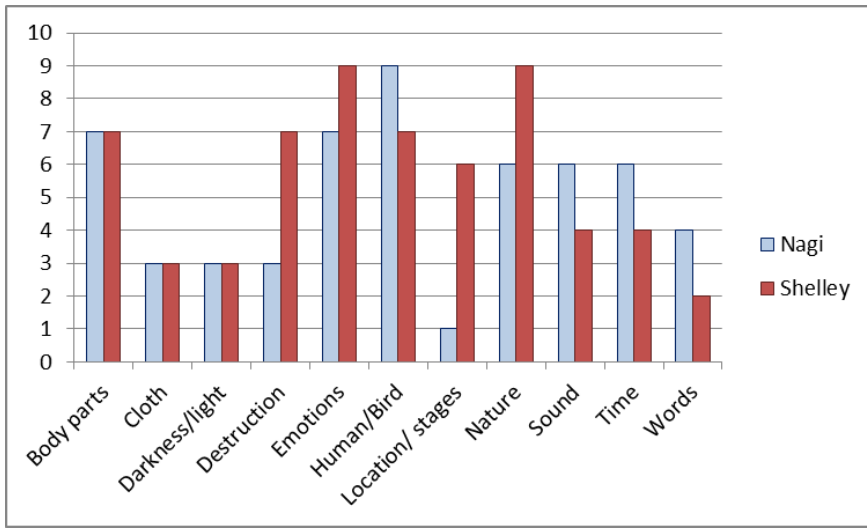


Figure 1: a chart describes the frequency distribution of semantic fields in both poems

4.5. Semantic mapping of the “Lost love” conceptual domain in Nagi’s and Shelley’s poems

The following diagram maps the recruited semantic fields in both Nagi’s and Shelley’s poems

Echo Music (melody- flute- sing)	Sound	Lost Love	Sound	Lute- music song- tones - knell- echoes- dirges
Fire Wind	Nature		Nature	Cloud -dust- rainbow- sky- Storms- Sun
Dress	Cloth		Cloth	N/A
Loneliness – ars – sentiment	Emotions		Emotions	Loved- Passions- mocking splendor
Book- poetry part- lips – eyes	Words		Words	Poetry
Night	Darkness/ Light		Darkness/ Light	Lamp -light
Memories Days	Time		Time	Remembered- survive- bewail
Ruins Remnants	Destruction		Destruction	Broken- dead – ruined- shattered
Lover Beloved Answerer Sad person	Human/ animal		Human/ animal	Human - Eagle
N/A	Location / stages		Location / stages	Cradle-home – bier- nest.

4.6 Statistical findings:

By calculating the Pearson Correlation Coefficient (R), which measures the strength and direction of the relationship between two variables, of the two frequent semantic fields for both Nagi and Shelley, the value of R was 0.56. Conducting the same test on the logarithms of the given values rendered a score of 0.51. Both values show a moderate positive correlation, which means there is a tendency for high similarity between Nagi’s usages of semantic fields to go hand in hand with Shelley’s. Initially, the test was performed using the same sorting of superordinates in figures 1 (alphabetical). Rationally, sorting the same set according to the most frequent or least frequent yielded the same result (no value difference).

CONCLUSION:

This study has analyzed the conceptual domain of “Lost love” in two Arabic and English poems. It adopts the cognitive linguistic approach to explore the simile, metaphors, symbolism, metonyms and synecdoche. It relies on Trier’s semantic field theory in the linguistic analysis of the mentioned poetic devices. It draws a contrastive semantic map of the two poems based on the poetic and linguistic analysis.

The two poems share the same conceptual domain of “Lost Love”. While Nagi depends poetically symbolizing nature and music, Shelley extensively uses similes comparing his grief and pessimism to natural and musical elements. The two poets, however, conceptually use very similar semantic fields of; nature, destruction, emotion, time, music and words. They differ in the incidence of usage and in the poetic forms they employ. The contrastive semantic map illustrates the relative semantic richness of Shelley’s poem in terms of the used lexes under the semantic fields. The semantic fields are statistically correlated, which suggests the universal cross-cultural cognition of this conceptual domain.

LIMITATIONS AND RECOMMENDATIONS:

The study examines the validity of the mentioned methodology in cross-cultural analysis poetic conceptual domains. However, it has certain limitations. First, the analyzed data are two poems, so the results cannot be generalized. Second, the study poetically focuses on five figures of speech, the most frequent in the two poems, and draws upon their semantic mapping. More comprehensive analyses of all the figurative devices are required, especially for longer poems. A larger scale of “corpus analysis” is recommended to draw a more representative picture of any conceptual domain in a given poetic era.

Appendix-A

1. Nagi's poem and its translation

Line	Translation	Transcription (IPA)	Text	
	How often, my love, had	kəm məɾətən jæ hæbi:bi:	كم مرّة يا حبيبي	1
	Nights got people overwhelmed?	wəl laɪloo ɣəjʃə ælbəɾə:ʒə	والليل يعثي البرايا	2
	While I, alone, wandered;	ʔhi:moʊ wæhdi wæmə fi	أهيم وحدي وما في	3
	No moaners, through the murk, did.	æð'ələ:mi: ʃækin soʊwæjə	الظلام شاك سوايا	4
5	From tears, I craft a tone,	ɔ:s'ajroʊ ædəmʃə lahnən	أصيرُ الدمعُ لحنًا	5
	And make poetry a flute.	wə ʔgʃəlɔʊ æʃiʃrə nəjə	وأجعلُ الشعرَ نايًا	6
	Would've been the ruin	wə ʃoʊlɔbi: hət'ɑ:mən	وهل يائي حطام	7
	Of my grieved soul that I sparked	ʔʃɛltəhɔʊ bi goʊwæjə	أشعلته بجوايا	8
	Fire is gutting it more;	ənɑ:roʊ toʊyɛlə fɪhi	النارُ توغل فيه	9
10	The wind scatters the remnant.	wəri:hoʊ tæð'ru: ælbəqɑ:ʒə	والريحُ تذرّو البقايا	10
	How sad the flute's under	mæ ʔtʃəs ən nai bain əlmoʊnə	ما أتعنسُ الناي بين المنى	11
	The flanks of hopes an' ultimate fate	wə bain əlmənæjə	وبين المنيا	12
	It plays sadly and sings;	ʃəʃdu: wə ʃəʃdu: hæzi:nən	يشدو ويشدو حزينا	13
	Repeating my very grumble;	mɔrgə:ʃn ʃækwæjə	مرجعا شكوايا	14
15	Pleading whose passion is	most'əgɜ:ʃtɛfən mən t'əwainə	مستعطفًا من طوبينا	15
	heartily folded so well	ʃælə hæwæhoʊ ət'əwɑ:ʒə	على هواء الطوايا	16
	As yet to cast a shade;	hætə ʃæloʊʃ xəjælon	حتى يلوح خيالٌ	17
	From my boyhood, I knew it,	ʃæriʃtəhoʊ fi s'ibɑ:ʒə	عرقته في صبيايا	18
	Approaching me and so did	ʃædnɔʊ ʔlaɪə wə tædnɔʊ	يدنو إلى وتدنو	19
20	My lips that the mouth kissed.	mən θəyrihi ʃæfətæjə	من ثغره شفتايا	20
	It's when my dream vanished,	ʔiðə biɦimli: təlæʃə	إذا بحملي تلاشى	21
	my eyes drove fully alert;	wə əstaiqæð't ʃainæjə	واستيقظت عينايا	22
	I have carefully checked:	wə roʊɦtoʊ ʔs'yi: wə ʔs'yi:	ورحت أصغى. وأصغى	23
	Nil but my echo to get!	ləm ʔlfi ʔilə s'əda:ʒə	لم ألب إلا صدايايا!	24

2. Shelley's Poem: "When The Lamp is Shattered"

When the lamp is shattered
 The light in the dust lies dead -
 When the cloud is scattered,
 The rainbow's glory is shed.

5 When the lute is broken,
 Sweet tones are remembered not;
 When the lips have spoken,
 Loved accents are soon forgot.

10 As music and splendor
 Survive not the lamp and the lute,
 The heart's echoes render
 No song when the spirit is mute -
 No song but sad dirges,
 Like the wind through a ruined cell,
 Or the mournful surges
 That ring the dead seaman's knell.

15 When hearts have once mingled,
 Love first leaves the well-built nest;

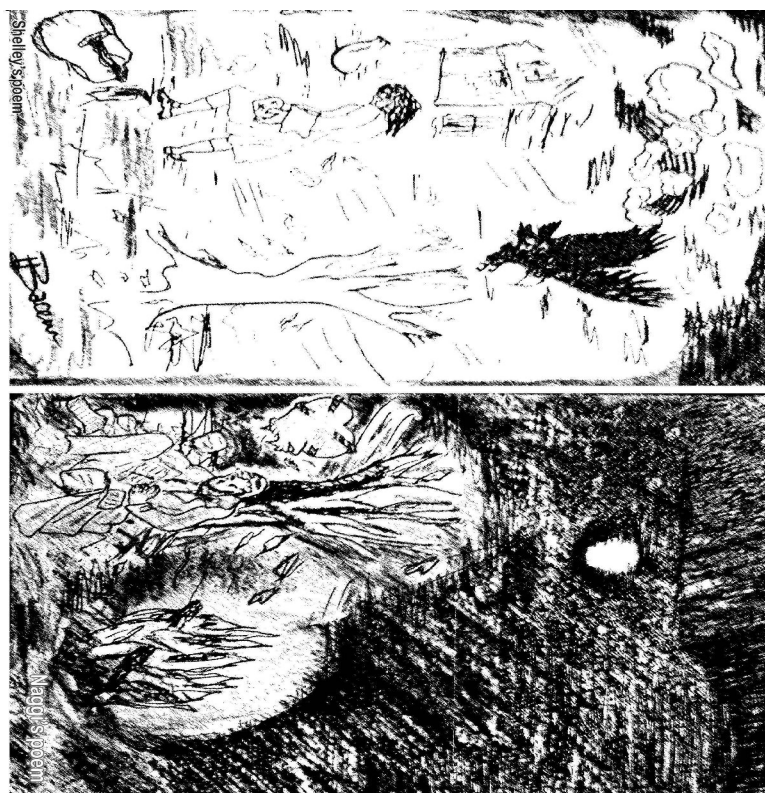
20 The weak one is singled
 To endure what it once possessed.
 O Love! who bewailest
 The frailty of all things here,
 Why choose you the frailest
 For your cradle, your home, and your bier?

25 Its passions will rock thee,
 As the storms rock the ravens on high;
 Bright reason will mock thee,
 Like the sun from a wintry sky.
 From thy nest every rafter
 Will rot, and thine eagle home

30 Leave thee naked to laughter,
 When leaves fall and cold winds come

Appendix B: A sketch portraying the two poems

Modified IPA Chart



Appendix C: IPA Arabic chart

CONSONANTS:

/b/ bank -- /d/ do + AmE /t/ better, pretty -- /dʒ/ judge -- /f/ food -- /g/ gold -- /h/ hot -- /k/ class --
/l/ Long -- /l/ Level -- /m/ master -- /n/ no -- /ŋ/ Sing, long-- /p/ put -- /r/ with trilling Italian grazie
-- /s/ sit -- /ʃ/ shoe -- /t/ tank -- /tʃ/ tree -- /θ/ think -- /ð/there -- /v/ love -- /w/wife -- /j/ You --
/z/ zero, these /ʒ/ pleasure.

VOWELS:

/æ/ bad-- /i/ need -- /ɪ/ win -- /ɑ/ father -- /ɔ/ all -- /u/ ooze -- /ɛ/ get -- /ʊ/ book-- /ʌ/ hot
(BrE)-- /ʌ/ run-- /ə/ about-- /ɜ/ Bird -- /əɪ/ Better-- /aɪ/ ice-- /ɪə/ ear-- /oʊ/ below-- /ɔɪ/
boy -- /aʊ/ now -- /ɛə/ air -- /aɪər/ tire -- /aʊər/ flower-- /əʊər/ employer

SPECIAL SOUNDS AND SYMBOLS:

- /ʔ/ Glottal stop (Voiceless). you can hear it in trying the word battle without /t/ baʔle
- /h/ Epiglottal Pharyngeal Fricative (Voiceless) as in Finnish tähti and Portuguese marca.
- /sˤ/ Emphatic dental (Voiceless) Heavier than /s/sound in subway
- /dˤ/ Heavier than /d/ sound in duck and mud
- /tˤ/ Emphatic dental stop (voiceless) Heavier than the /t/ sound in but and cut
- /ðˤ/ Emphatic dental Fricative (voiced) Heavier than the /ð/ sound in mother.
- /ʕ/ Epiglottal-Pharyngeal Fricative/approximant (Voiced) as in Danish ravn,Dutch rad and Portuguese armando
- /ʁ/ Velar Fricative (Voiced)As in the /R/ sound in the French word jour, chauffeur and soir
- /q/ Uvular stop (voiceless) Heavier than the /k/ sound in cut
- /x/ Velar Fricative (Voiceless) as in the scot word loch and German auch

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