

Conceptual Metaphors of Love in “Happy New Year” —A Poem by Suad Al Sabah*

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This paper explores conceptual metaphors of love in “Happy New Year”, one of the poems of the contemporary Kuwaiti poet, Suad Al Sabah (1942-). Conceptual Metaphor Theory (CMT) with a special focus on the embodiment hypothesis is used for analysis as well as Metaphor Identification Procedure suggested by Pragglejaz Group. Research in metaphor has taken a new direction since Lakoff and Johnson founded CMT. Conceptual metaphors reflect people’s cultures. Poets communicate creatively through basic metaphors. Metaphor affects human thought and ways of conceptualizing life. Expressing emotions, such as love metaphorically, is proved to be international relying on similar human physical experiences. The study investigates the way Al Sabah conceptualizes love. It investigates several specific metaphor-related questions: How does Al Sabah, in her attempt to revolt against feminine “weakness”, conceptualize love? What source domains does she use in this poem and what do they reveal about the way in which she conceptualizes love? How does the poet’s gender connect with the way the source domains used? Is she affected by her environment? Does Al Sabah use conceptual metaphors commonly used in Arabic poetry or appear to freely invent concepts? The study shows how Al Sabah, in her attempt to revolt against a man-dominated society, conceptualizes love in a way that challenges cultural and social norms of an Arabic society.

Keywords: Conceptual Metaphor, Embodiment Hypothesis, Arabic poetry

Introduction

This paper explores conceptual metaphors of love in one of Al Sabah’s love poems. Al Sabah is chosen for this analysis because she has been one of the pioneers of modern poetry in the Arabian Gulf who wrote love poetry, challenging her man-dominated community. A community, especially before and during Al Sabah childhood, does not allow women to express themselves in normal everyday life events let alone express love. The tribal society in Kuwait was a man-dominated society and women had no say in political life. For instance, they were not allowed to choose their husbands, they were not educated till 1937 when a school for girls was opened, they had to care for their children, and they had to handle all responsibilities in their houses as men used to be absent for a long time because of work.

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According to Ashour, Ghazoul, and Reda-Mekdashi (2007), Kuwaiti women poets are so many and so famous throughout the Arab world, however, none of them was as famous as Al Sabah. Al Sabah is a member of the ruling family in Kuwait. She was born in 1942 and started publishing in 1960. She has treated different themes in her poetry. She has written poetry related to the Iraqi invasion to Kuwait, a type of patriotic poetry that revealed her love to Kuwait. She has also dealt with Arab issues, such as Palestinian struggle for liberation, Egyptian political situation under the regime of Abdualnasir, and other social issues related to unfair treatment of women under the name of religion and traditions. Love is a major theme in her poetry. In the male-dominated Bedouin gulf country of Kuwait, Al Sabah, as a female, is required to show a strong challenging character to write about this theme.

The dominance of tradition and the sway of the family did not prevent her from signing her poems with her own name, though this would not be the cultural norm. *Fi-l-bad' kanat al-untha* (In the Beginning Was Woman), *Imra'abilasawahil* (A Woman Without Shores) in 1994, and *Khudhniilahudud al-shams* (Take Me to the Borders of the Sun) in 1997 are only some examples of her poems dealing with women and her own view of men (Ashour, Ghazoul, & Reda-Mekdashi, 2007).

Al Sabah writes free verse poetry influenced by Romanticism like most modern Arabic poets. Her contemporaries are poets like Nizar Qabbani, Badr Shakir As-sayyab, and Mahmoud Darwish. Those poets have great popularity among Arab audience. Their themes are strongly related to the real life of Arab youth, such as love, patriotism, homesickness, and the tentative political and economic situation in some of the Arab countries, namely, Palestine, Lebanon, Iraq, and Egypt. They have innovative touches on Arabic poetry and their themes and poetic images have been the focus of great critics. They wanted to get rid of classic poetic rules, such as one rhyme for a long poem, meter, and theme.

Literature Review

Before examining metaphor in Arabic poetry, here is a brief summary about an important area in metaphor theory, namely, Conceptual Metaphor Theory (henceforth CMT). It is the idea of comparing two things which have very little in common. CMT, invented by Lakoff and Johnson (1980) (see also Lakoff, 1987; Lakoff & Turner, 1989; Lakoff & Johnson, 1999) and later adopted by others, has shown a new dimension of metaphor in linguistic studies. The metaphor, according to this theory, affects human thought, life, and ways of conceptualizing things. The traditional idea of the metaphor as an aesthetic tool of rhetoric of simply seeing A as B gave way to the modern idea of metaphor as conceptualizing a certain domain of knowledge as another domain, for example, LIFE IS A JOURNEY, where life is conceptualized, seen, and thought of in terms of a journey. CMT suggests that significant aspects of metaphorical thought and language arise from and are constrained by human embodiment. Many conceptual metaphors have source domains that are rooted in pervasive patterns of bodily experience. For instance, the way we talk about life or love, as a kind of journey, refers to the very embodied experience of people moving from some starting point, along a path, to reach or try to reach some destination. This embodied, conceptual mapping underlies people's use and understanding of conventional expressions like “We are *just starting off* our marriage” and “I am *at a crossroad* in my career” (Lakoff & Johnson, 1980, pp. 44-45).

Modern Arabic poetry is the result of a gradual shift in themes and writing styles over time. Arabic poetry has evolved through history. Historians and critics have recorded five major phases in the development of Arabic poetry:

(1) The pre-Islam classic poetry. This is the period before the appearance of Islam in the Arabian Peninsula, Jahilya "the so-called days of ignorance". In this period, poets wrote long poems with one rhyme (*qafia*), that is, all final words of all lines of the poem end in the same letter; and strictly followed meter, each line (*bayt*) has two equal parts. Examples of themes of this period are love, pride, heroism, and descriptions of horses and swords as part of the nomadic life. Love had the lion-share in their poetry as well as pride not only in the heroic deeds in wars but also in being gentle and benevolent. Examples of major figures in this period include: Antara bin Shaddad, Imriu Alqais, and Amribn Kulthoum (Daif, 1960);

(2) The early Islamic period. In this phase, which is divided into two parts, Arabic poetry changed in its themes and language in accordance with what poets considered to be a miracle or a challenge to them, the Holy Quran. Arabs were so proud of their eloquence that they thought the Holy Quran must be from Jinn and were amazed by the high style used in it. Poets of this period include Hassan bin Thabit, Labeed bin Rabi'a, and Zuhair bin Abi Salma who originally belonged to the Jahilya period, but later adopted Islam. The second part is the Umayyad period. This period witnessed some influence from other languages and Arabs were opened to foreign cultures especially after the conquest of Andalusia. Poets of this period introduced new linguistic features as well as new themes. The period's main poets are: Farazdaq, Jarir, and Jamil bin Muma'mar. This period extended until the fall of the Umayyad state in 750. Islam is considered by critics to be a major factor that influenced Arabic poetry (Daif, 1963);

(3) The Abassid period. In this era, poetry developed in a new direction, affected by the movement of translation and the influence of other cultures. New themes were added to Arabic poetry in this period, such as educational and narrative poetry as well as philosophical issues including sophism. New meters and images were added to the classic poem (*qassida*) and more figurative language was used. Prominent figures of this era are: Abu Nawwas, Abu Tammam, and Abu Al Atahia. Some critics divided this era into two phases since its early part was affected by various political factors different from its later part. This period extended to the Tatar conquest of Baghdad in 1258 (Daif, 1966; 1973);

(4) The Emirates and States period. This was the time when the strong Islamic state fell and Arabs lost their unity. Literature in this time is studied by critics according to where the poet or writer was from, Egypt, Sham, Iraq, or the rest of the Arabian Peninsula. This period is characterized by numerous different factors affecting each of these states and emirates. Poets in this period wrote about varying themes relevant to what happened to the fall of the Islamic state symbolized by Baghdad. Other themes are those describing religious sects, such as sophists, Shi'a, and others. From Egypt, there was Al mutanbei, Ibn Isma'il from Arabian Peninsula and Al Radi from Iraq. This period extended up until the French invasion of Egypt in 1798 (Daif, 1980);

(5) The modern period. This period extends from the beginning of colonization up to now. This is the period which is characterized by the effect of major political events, scientific and technological factors, as well as the spread of formal education (Daif, 1960). Poetry in this period witnessed drastic change with free verse and what is called the "prose poem" appearing as well as changes in themes and images. This period has opened poets' minds to Western poetry. Poets who migrated to Europe and America and those who have studied European languages (especially English and French) were deeply affected by what they considered freedom of expression. They considered rhyme and meter to be restricting poets from expressing themselves well in modern life. They wanted to express all the complexities of life and their inner feelings, being

influenced by Romanticism. They thought that classic rules will hinder them since their themes replaced horses, swords, and arrows with trains, guns, and machines (Al Asadi, 2012) in addition to new ideologies resulting from immigration and foreign philosophies.

The modern period is the concern of the present study because the poet under focus belongs to this period. Another reason is that while metaphor and other types of figurative language have been used all through the periods above, the modern period witnessed new and innovative metaphorical uses that amazed the Arab audience. Simawe (2001) considered use of metaphor as a sign of innovation and found it the main reason of conflict between traditional poets and innovative ones. One of the major features that indicate a great change in the nature of poetics is the nature of metaphor. Innovators in Arabic poetry were criticized because of the function and nature of their metaphor (Simawe, 2001). To explain this point more, here is an example of a metaphor describing the eyes of a beloved lady from the Islamic period contrasted with metaphors from modern poetry Jarir died 732, was one of the most famous poets of Islamic era (see Daif, 1963):

The black and white-contrasted eyes that killed us and never let our dead come back to life. (My translation)

In this Islamic period, many poets conceptualized eyes of the beloved as deadly, killing the lover who is “attracted to them” symbolizing the conceptual metaphor LOVE IS DEATH. The other, Badr Shakir Al-sayyab, a modern poet writes:

*Your eyes are two palm tree forests in early light,
Or two balconies from which the moonlight recedes,
When they smile, your eyes, the vines put forth their leaves,
And lights dance ... like moons in a river,
Rippled by the blade of an oar at break of day;
As if stars were throbbing in the depth of them.* (Simawe, 2001, p. 6)

Here Al-sayyab has drawn new maps and images. His conceptualization of eyes as windows, balconies, or as palm tree forests is not only innovative but revolutionary, since he drew similarity between two dissimilar. The type of comparison he draws is new. Relying on the beauty and the deep spiritual value of the palm tree for Arabs, in addition to night, moon, river, and dawn, Al-sayyab has mapped a new complex metaphor that reflects the complexity of emotions in modern life. According to Simawe (2001, p. 6), many critics, who favored traditional poetry, rejected the “absence of visual similarity between eyes and palm tree forests, or balconies since they are dissimilar”.

Common Conceptual Metaphors of Love in Arabic Poetry

In this section, a few linguistic metaphors from Arabic poetry are given to show how poets conceptualize love regardless of their historic era. Those conceptual metaphors are discussed in Al Amin (2015).

LOVE IS A JOURNEY

The famous Arabic poet, Jamil Buthaina, wrote (my translation):

The road of (love) between me and her is very difficult even if she facilitated it by her false promises.

A modern poet, Nizar Qabani’s lines conceptualize love in the same way:

Love is not an oriental novel by its end, heroes get married, but it is sailing without a ship and it is our feeling that arrival is impossible. (Quoted in Alamin, 2015)

LOVE IS MADNESS

For Jamil Buthaina, love is LOSS OF MIND:

And If I asked her to return some of my mind...

This means that he knows his mind is not with him, that he is begging for only part of it so that he can live normally with people, but that she refuses and she leaves him mad about her. Once love captures the heart, it affects reason and mind, so the poet is implying. It is important to note here that Arabic considers heart to be the faculty of reason and perception.

LOVE IS BLACK MAGIC

Omer bin Rabe'a writes:

They told me that she had cast her spells on me by breathing on knots, I said "how lovely those knots"

LOVE IS DEATH

Imriu Alqais addresses his beloved, saying:

You have become arrogant because your love is killing me...

LOVE IS ILLNESS

Al Baakhrzi described how he fell ill because of the beauty of his beloved:

My body weakened because of her tiny waist.

Again, Jamil Butheina referring to love said:

We tried all means of treatment, but they did not heal us.

Abu Turab asks Al sharif Al radi, both of whom are Abbasid poets, about his love in a way that reveals that LOVE IS ILLNESS that causes insomnia:

Have you forgotten the love of Budoor or you are trying to look patient?

Have you spent your night without sleep?...

Al sharif answers with some verses preceding the following:

If my face reveals (what I feel) by its tears,...

that he did not desert her, but he is famous for being patient, so he will not show how much he suffers. If his tears revealed his secret, he would tell his companions that he suffers from conjunctivitis.

LOVE IS NUTRIENT

Abu Firas, Abbasid poet, writes:

If I died thirsty (of your love), then no rain should come.

LOVE IS AUTHORITY

Ibn Alamid tells his beloved that:

Whatever you ask the heart (my heart), it does (obey).

Love, being an essential emotion, is conceptualized metaphorically in many different ways; the above are but a few examples and it is physiologically embodied as it is a major theme in Arabic poetry.

Methodology

This paper analyzes metaphors of love in “Happy New Year” by Suad Al Sabah. The poem is written in Arabic and translated into English by Nehad Selaiha (2012). Metaphor Identification Procedure (hereafter MIP) is used to identify metaphors. Whereas scholars have tackled metaphor from different perspectives, around a decade ago, a group of scholars worked together as a team to develop a reliable procedure for metaphor identification, i.e., to differentiate metaphor as figurative language from non-figurative language. The Pragglejaz Group, a group of scholars, i.e., Gibbs, Kovecses, and others, who performed research into metaphor together, tried to find an empirical procedure for identifying metaphorically used words in spoken and written language. As they noted, MIP is an “explicit, reliable, and flexible method” (Pragglejaz Group, 2007, p. 2). The procedure adopts a maximal approach so that a wide range of words may be examined as having possible metaphorical meaning. Since all word classes could be metaphorical, MIP demands each lexical unit to be determined and examined. Three steps are applied. First, the contextual meaning of the lexical unit is discerned, then this meaning is checked against any more basic meaning in a dictionary, and then if the contextual meaning contrasts with the basic dictionary meaning, the lexical unit is marked as a metaphor. Since there is the possibility that analysts may disagree concerning the reason beyond a word being metaphorical or not, the group warned that MIP would not serve much purpose if it produced many different judgments among metaphor analysts. The relationship between the basic meaning and the contextual meaning was determined depending on the individual researcher’s intuition. The group admitted that “the traditional norm for most decisions about metaphoricity has been the intuition of native speakers and individual analysts” (Pragglejaz Group, 2007, p. 25). Hence, my intuition in the selection of the expressions that could be metaphorical is supported by depending on the Arabic version to trace metaphors in the poem in order to achieve originality of the poet’s style. Arabic metaphor “isti’ara” is defined as simile when the subject of comparison is not mentioned. I have double checked my findings with a colleague who is specialized in Arabic rhetoric.

Metaphorical understanding of concepts motivates the use and understanding of different aspects of language including people’s mental imagery for idiomatic phrases, their context sensitive use of idioms, their immediate comprehension of idioms, their processing of idioms in extended texts, and their interpretation of metaphors in love poetry (Gibbs, 2003). In this paper, analysis of metaphors in the above-mentioned poem is conducted in order to understand how the poet conceptualizes love.

Discussion

In this section, the following questions are to be discussed:

- (1) How does Al Sabah, in her attempt to revolt against feminine “weakness”, conceptualize love?
- (2) What source domains does she use in this poem and what do they reveal about the way she conceptualizes love?
- (3) How does the poet’s gender connect with the way she chooses her source domains? Is she affected by her environment?
- (4) Does Al Sabah use conceptual metaphors commonly used in Arabic poetry or appear to freely invent concepts?

Al Sabah’s poem “Exceptional Wishes for an Exceptional Man”, the original title of “Happy New Year”, appeared in her collection entitled “A Woman Without Shores” (Al Sabah, 1994). The poem is translated into English by Nehad Saliha (2012). This analysis focuses on how Al Sabah is being creative in her poem because she is trying to innovate a feminine style and a new voice that people are not used to. It is a long poem opening by New Year’s congratulations.

Happy New Year...
Happy New Year.
I'd rather we said to one another
Happy Love

She starts her poem by greeting her lover with the *New Year* but suddenly she realizes that she does not want to repeat what others say. She also wants to tell her audience that she has the right to express her love. It means she is going against the will of her society. A society that does not give the woman the right to love or to reveal her love in poetry or in any other way. She wants new ideas and new wishes, so she says “*Happy Love*”. This kind of metaphor aligns with Gibbs’s idea about “other kinds of metaphor”, such as *image metaphors*. By image metaphor, he refers to “the mapping of mental images from one source of knowledge onto the mental images from another” (Gibbs, 1999, p. 32). Those two words in Arabic, *happy love*, do not collocate, so Al Sabah is drawing a new map of comparison. That is why this is considered metaphor in which she conceptualizes LOVE as TIME as she replaces year by love, giving a new year’s greeting phrase, creating her own jargon in her attempt to reject ordinary words. For Al Sabah, her love and LOVE itself are greater than time as in the following stanza:

I will not have love pre-packed in post cards
I love you when the year begin,
I love you when it draws to an end,
Since love extends beyond all time
Beyond all known space

After that, she writes in a very revealing way when conceptualizing LOVE AS REVOLUTION

One (love) that revolts against theatrical rites of speech
A love that breaks the rules,
Opposes origins and roots
The whole order of things
A love that seeks to change
All that the lexicon of love contain

Al Sabah, coming from a Bedouin environment where a woman is not allowed to express herself let alone express her love, conceptualizes LOVE AS REVOLUTION because revolution means radical change. She expresses this revolution more than once, when she refuses to copy her feelings, her wishes, or even her words from others. Her love changes the way people express their love, not only orally but it goes to *lexicons* and changes them, that is, if her love is not strong, it will not affect even the language used by lovers. It is clear that she wants to break the traditional rules that limited her freedom. LOVE IS REVOLUTION suits women in her case more than men since it is not new for men to express their love regardless of traditions. It is worth mentioning here that the “Arabic lexicon” is part of the heritage that Arabs are proud of. Her revolutionary character that wants to change the lexicon means to attack what is dear to the man. So, REVOLUTION is a new

source domain created by the poet.

Since lovers exchange gifts in this occasion, New Year, Al Sabah does not want ordinary gifts like necklaces, bracelets, or flowers.

*What do I want on New Year's eve?
What a child you are to ask
How could you not know, my love
It is you and nothing else I want*

Women, by nature, often love precious valuable gifts, such as gold and jewelry. For her, that is nonsense. It is nothing. She is different. She does not want such kinds of gifts. She wants him, her love, who is so near to her. So, LOVE IS CLOSENESS in Al Sabah words:

O, you, who is attached to my jugular vein

Her love is bound to her vein. Here she quotes the meaning from the *Holy Quran* that expresses nearness by being nearer than this vein. Here, the vein is part of the body, so her love is embodied and this means LOVER IS A CONTAINER FOR THE BELOVED or The BELOVED IS PART OF THE LOVER. Here the embodiment depicted is very clear.

She also conceptualizes her LOVER AS A TREASURE when she says:

My one and only treasure.

The way Al Sabah conceptualizes love as a revolution is not expected from an ordinary woman but from Al Sabah as a poet affected by Romanticism and especially affected by Nizar Qabani, a modern poet whose poetry of love has been so controversial as he has defied traditions and reservations of Arab poets in expressing love and describing women's physique. However, the third part of her poem marks a change in the way she started. She started to be a strong revolutionary lover who is ready to challenge the rites and rules. In this part, she subdues and subsides to her lover. She considers him to be responsible for changing her life, for shaping her, for breaking her, and for gathering her. In this case; LOVE IS A CONTROLLER,

*My lord,
With your fingers you shape my life a fresh,
You write me and direct me,
Break me and put me back together,
And can kindle my revolt and shifts and turns.*

Another way of seeing the lover, according to the lines above, is THE LOVER AS A MASTER and THE BELOVED AS A SLAVE or LOVE IS AUTHORITY. It seems strange here that Al Sabah subdues to the "man" as a lover. Is he different from the "man" she is against in her community? Or, she is trying to defy that community, which prevents her from expressing her love, by going so far as to be like men in revealing her emotions.

In the coming lines, LOVE IS MAGIC as she thinks that once he spelled the magic words "*I love you*", miraculous things happen:

*Tell me "I love you",
The more to believe I am a woman,
Tell me "I love you",
That I may turn at once*

Into a translucent pearl.

The above lines contradict again with the first part of her revolutionary expression of love. She began as a strong woman who is ready to challenge and change the world with her love; but she ends up here to be in need for her lover, a man, to change her. She is ready to change into a pearl. Pearl collection is one of the jobs of Kuwaiti men. It indicates that she is influenced by her environment.

Embodiment theory would also shed light on the following metaphor, which connects the lover with the poet's bloodstream when she conceptualizes THE BELOVED AS PART OF THE LOVER:

*My lord,
For twenty years you have remained concealed
in my veins.*

Then:

*You wrap me round with your coat,
As hand in hand we tread the snow,*

In the above two lines, Al Sabah goes beyond the boundaries of her environment to an environment that symbolizes freedom. Ice and snow are not characteristics of Kuwait climate as it has an arid hot climate most of the year and people walk on sand by the sea shore rather than snow, but the Romantic poet borrows this snowy environment to show her longing for freedom, although interestingly, she spent part of her life in cold countries when studying abroad. In the poem, she appears to want to flee her reality seeking freedom as Romantic poet's door, because in cold winter, one needs the warmth of affection. The linguistic metaphor “*You wrap me round with your coat*” can fall under more than one conceptual metaphor:

AFFECTION IS WARMTH is considered a generic level metaphor, according to Kovecses (2010, p. 329).

LOVE IS PROTECTION since the lover tries to protect his beloved from cold weather. Also being in one coat implies LOVE IS CLOSENESS, RELATIONSHIP IS ENCLOSURE, and LOVE IS PHYSICAL UNITY. The question to be asked here: “Has the revolution at the beginning faded now?” or “Has the spirit of a female who, naturally, needs the protection of man come out against Al Sabah will?”.

According to Gibbs (2003), the body is examined as a source domain for metaphors of language, emotion, and other things and that bodily metaphors are taken as a group, form a coherent system that is supported by a few image schemas, such as containment, source-path-goal, balance, in-out, and front-back. In the following linguistic metaphor of Al Sabah, by which she comes to an end of her poem, she conceptualizes LOVE AS A CONTAINER. This conception of embodiment is inherent in the fact that speakers of languages have a body. Lakoff and Johnson (1999), quoted in Maalej (2004, p. 55), argued that:

The mind is not merely embodied, but embodied in such a way that our conceptual systems draw largely upon the commonalities of our bodies and of the environments we live in. The result is that much of a person's conceptual system is either universal or widespread across languages and cultures. (Maalej, 2004, p. 55)

The lover's heart, the word used in Arabic means chest not heart. The translator used heart maybe because it is common to have the heart as the container not only of love as emotion but of the beloved; the expression “*he is in her heart or she is in his heart*” is pervasive in Arabic. But still the word “chest” instead of heart, collocates with shelter and it is a better CONTAINER FOR LOVE and FOR BELOVED, in Arabic. The chest contains the heart as well. Also it is the chest not the heart that embodies and shelters.

*If I can have a shelter in your heart,
What else could I desire in this world?*

The above-mentioned metaphors from the poem show some source domains that Al Sabah used, such as REVOLUTION, MAGIC, PROTECTION, WARMTH, CLOSENESS, TREASURE, and others. Some of these sources are used in Arabic poetry, others are not. Some of them reflect the poet's environment and some do not.

Conclusion

Al Sabah conceptualizes LOVE AS MAGIC, AS PROTECTION, AS UNITY, AS AUTHORITY, and AS REVOLUTION. It is noticed that MADNESS, ILLNESS, or DEATH are not source domains for her, at least not in this poem. Those three source domains are prevalent in men's poetry, both modern and classic. However, REVOLUTION is not. Gender affects the way she conceptualizes love. Even the source domains used by men are manifested in some different linguistic metaphors.

Those conceptual metaphors of love may not all be new. They are pervasive in Arabic poetry but the way Al Sabah expresses her emotion without fear, her challenge to the traditions, to the man-dominated society is very clear and it shows that Al Sabah insists on defying that community and she wants to reveal her love in an innovative style; especially as a woman being deprived of this right. Another source domain that is common is TREASURE, however, this treasure could be seen differently from the two different views of men and women. By conceptualizing THE LOVER AS A TREASURE, she implies that he is unique and indispensable; while in men's poetry, the woman is treasure in the sense that she is a kind of tangible items, such as gold, jewel, or the like.

When Al Sabah conceptualizes love in different ways, which may show that she is fluctuating between being a strong character, revolting against every traditional idea even words of the lexicon to being a beloved lady obeying her lover and controlled by him. For Al Sabah, to see her lover as her master reveals some kind of swaying from her line of war against being weak as a woman. Her attitude is to reject man's authority and domination; it seems strange that she needs him as a PROTECTOR. Another contradiction is that she refers to her environment, e.g., pearl, in some parts of her poem and in other instances, she is affected by Western culture, e.g., snow.

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