METAPHORS OF POLITICAL SATIRE: A STUDY OF ONLINE JORDANIAN NEWS COLUMNS

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FACULTY OF LANGUAGES AND LINGUISTICS
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THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

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METAPHORS OF POLITICAL SATIRE: A STUDY OF ONLINE JORDANIAN NEWS COLUMNS

ABSTRACT

This study aims at examining types of universal and culturally-specific metaphors utilized in satirical socio-political columns of online Jordanian news columns. The selected dataset comprises 97 extracts across the years 2010-2015 and is compiled from the website www.sawaleif.com, which is mainly concerned with the writings of a well-known Jordanian columnist, Ahmad Hasan Al-Zu'bi. The study is mainly qualitative and is handled within the theoretical framework of the conceptual metaphor theory proposed by Lakoff and Johnson (1980) as well as the critical metaphor analysis championed by Charteris-Black (2004-2005). The linguistic metaphors are manually calculated in order to identify the different target domains and patterns evoked by the same source domain. The extracts involve a wide range of conventional and novel metaphors which discursively address corruption and political malpractices in Jordan, and regional socio-political matters in the Arab countries in general. The findings of the study reveal that the metaphors identified are intended to evoke the emotion of SHAME through satirical and non-satirical scenarios which is based on the principles, value system and traditions of the Jordanian community. In addition, the emotion of PRIDE is also identified. While some of the identified metaphors conform to the universal narrow-scope sources of these emotions in terms of being shaped by bodily experiences as proposed by theorists such as Kövecses (2003), others seem to be based on more culturally specific values. Crucially, based on Fairclough and Van Dijk's perspectives of Critical Discourse Analysis, the columnist's SHAME metaphors are a call for emancipatory agenda represented by liberating the oppressed Jordanian citizens from unjust and discriminatory political practices and policies. They are also intended to send a covert moral lesson to government's officials to adhere to Islamic moral and Jordanian social values, norms and

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codes of ethics. Underlying these too, the Arab regimes and rulers are urged to end suppression of their subordinates, emancipate and secure themselves from global powers as well as restore pride in Arabism and its glorious heritage.

Key words: metaphor, political satire, online news columns, Jordan

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METAFORA SATIRA POLITIK: SATU KAJIAN RUANGAN BERITA DALAM TALIAN JORDAN

ABSTRAK

Kajian ini bertujuan untuk mengkaji metafora sejagat dan metafora berasaskan kebudayaan khusus yang digunakan dalam ruangan satira sosio-politik dalam ruangan berita dalam talian Jordan. Data terdiri daripada 97 ekstrak terpilih yang dikumpul dari laman web www.sawaleif.com sepanjang tahun 2010-2015, dan ruangan ini ditulis oleh Ahmad Hasan Al-Zu'bi, seorang kolumnis Jordan terkenal. Kajian ini bercorak kualitatif dan dikendalikan dalam *Kerangka Konsep Teoretis Metafora* yang dicadangkan oleh Lakoff and Johnson (1980) serta analisa metafora kritikal yang diperjuangkan oleh Charteris-Black (2004-2005). Metafora linguistik dikira secara manual untuk mengenal pasti domain dan pola sasaran yang berbeza yang ditimbulkan oleh domain sumber yang sama. Ekstrak ini melibatkan pelbagai metafora konvensional dan baru yang secara tidak langsung menyentuh korupsi dan penyelewengan politik di Jordan dan perkara-perkara sosio-politik serantau di negara-negara Arab pada umumnya. Hasil kajian mendedahkan bahawa metafora yang dikenalpasti bertujuan untuk membangkitkan emosi SHAME melalui senario bercorak satira dan tidak satira berdasarkan prinsip, sistem nilai dan tradisi masyarakat Jordan. Di samping itu, emosi PRIDE juga dikenalpasti. Walaupun beberapa metafora yang dikenalpasti mematuhi sumber emosi sejagat dari segi pengalaman fizikal seperti yang dicadangkan oleh ahli-ahli teori seperti Kövecses (2003), yang lain didapati berdasarkan nilai budaya yang khusus. Yang lebih penting, berdasarkan perspektif Analisa Wacana Kritikal oleh Fairclough dan Van Dijk, metafora SHAME kolumnis adalah seruan agenda emansipatori melalui representasi pembebasan rakyat Jordan yang ditindas oleh praktis dan polisi politik yang tidak adil dan bersifat diskriminasi. Ia juga bertujuan sebagai mesej pengajaran moral tersirat kepada pegawai kerajaan untuk berpegang teguh kepada moral Islam dan nilai murni, budaya dan panduan

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etika Jordan. Berlandaskan ini juga, rejim dan pemerintah Arab diujar untuk memberhentikan penindasan subordinat mereka, membebaskan diri dan melindungi diri daripada kuasa global serta mengembalikan kebanggaan terhadap Arabisme dan keunggulan warisannya.

Kata kunci: metafora, satira politik, ruangan berita dalam talian, Jordan

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ب ه للا ا لرحمن لحيم

و ل الة و اس الم عىل رسول الله

In the Name of Allah, the Most Gracious, the Most Merciful
& prayers and peace be upon the Messenger of Allah

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List of Abbreviations

CMT	Conceptual Metaphor Theory
CMA	Critical Metaphor Analysis
MIP	Metaphor Identification Procedure
MIPVU	Metaphor Identification Procedure at Vrije Universiteit
CDA	Critical Discourse Analysis
SD	Source Domain
TD	Target Domain
GCB	The Great Chain of Being
ISIS	Islamic State in Iraq and Sham

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Notes on Convention

Note 1: In this thesis, 'Arabs' inclusively refers to all nationalities in the Arab world rather than being limited to a single nationality.

Note 2: Convention used in the presentation of Arabic data in the thesis:

For purpose of clarification, linguistic metaphors emerging from the respective source domains are represented in the body of the selected dataset using **bold** font style. For practical reasons due to time and space constraints as well as with reference to presentation convention in a thesis awarded by Queen Mary University in 2011, Arabic transliteration is only included in the metaphor key words, represented in *italic* font style and enclosed between two angle brackets <*XXX*>. However, should the panel of examiners require the transliteration of the all extracts in full, this can be fulfilled at the thesis correction stage. Target domains are underlined, and conceptual metaphor patterns are represented in small upper-case letters.

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List of Arabic Phonetic Symbols Used in Transliteration

Arabic	Description	Symbol
ء	**Voiced glottal stop**	’
ب	**Voiced bilabial stop**	*b*
ت	**Voiceless dento-alveolar stop**	*t*
ث	**Voiceless interdental fricative**	*th*
ج	**Voiced post-alveolar fricative**	j
ح	**Voiceless pharyngeal fricative**	*ḥ*
خ	**Voiceless velar fricative**	*kh*
د	**Voiced dento-alveolar stop**	*d*
ذ	**Voiced interdental fricative**	*dh*
ر	**Voiced alveo-palatal trill**	*r*
ز	**Voiced alveolar fricative**	*z*
س	**Voiceless alveolar fricative**	*s*
ش	**Voiceless alveo-palatal fricative**	*sy*
ص	**Voiceless velarized alveolar fricative**	*ṣ*
ض	**Voiced velarized dento-alveolar stop**	*ḍ*
ط	**Voiceless velarized dento-alveolar stop**	*ṭ*
ظ	**Voiced velarized interdental fricative**	*ẓ*
ع	**Voiced pharyngeal fricative**	‘
غ	**Voiced uvular fricative**	*gh*
ف	**Voiceless labio-dental fricative**	*f*
ق	**Voiceless uvular stop**	*q*
ك	**Voiceless velar stop**	*k*
ل	**Voiced alveolar lateral**	*l*
م	**Voiced bilabial nasal**	*m*
ن	**Voiced alveolar nasal**	*n*
ه	**Voiceless glottal fricative**	*h*
و	**Voiced labiovelar glide**	*w*
ي	**Voiced palatal glide**	*y*
ة	**Voiceless interdental fricative**	*t*

Short and long vowels

Symbol	Description	Example	Meaning
a	**Front short open vowel**	*/m**a**ghṣ/*	Colic
ā	**Front long open vowel**	*/ghur**ā**b/*	crow
i	**Front short close vowel**	*/**i**jhāẓ/*	abortion
ī	**Front long close vowel**	*/tas**ī**r/*	Is going
u	**Back short close vowel**	*/b**u**qa‘/*	spots
ū	**Back long close vowel**	*/ḥ**ū**t/*	whale

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CHAPTER 1: INTRODUCTION

The current chapter aims at introducing key principles of metaphor theories as well as key sociopolitical events and cultural concepts enticing this work. It briefly exposes the working mechanisms of the Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (1980), Critical Metaphor Analysis championed by Charteris-Black (2004) and their relevance to the politics of emotions. It then proceeds into presenting a sociopolitical background on the two core topics motivating metaphor analysis: The problem of corruption in Jordan and regional sociopolitical matters in the Arab world. After that, the chapter highlights a cultural and anthropological background on shame- honor/pride complex in Arabic and English. Section 1.4 exhibits the need for studying metaphors in Arabic and in the subsequent sections, a rationale, proposed objectives and research questions are pinpointed. Finally, the chapter closes with the limitations and scope of the study, its significance and structure of the thesis.

1.1 Why the Conceptual Metaphor Theory, Critical Metaphor Analysis and their Relevance to Emotions?

The CMT is a semantic theory proposed by Lakoff and Johnson in 1980, in which the metaphor is chiefly considered as a matter of thoughts and actions rather than being purely linguistic phenomenon as it is the case with predecessor metaphor theories. As such, the main tenet of the CMT rests upon the way inaccessibly abstract Target Domain (TD) is structured and figured out via experientially concrete Source Domain (SD). For example, the emotion of HAPPINESS is understood in terms of the orientational metaphor UP, hence realizing the

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conceptual metaphor pattern: HAPPY IS UP (Lakoff & Johnson, 2003). According to Kovesces (2003), the emotions of shame and pride are universally triggered through bodily physiological experiences and human behavior as follows: SHAME IS A FLUID IN A CONTAINER; SHAME IS DIVIDED-SELF; SHAME IS HIDING AWAY FROM THE WORLD; SHAME IS A DECREASE IN SIZE; SHAME IS A PHYSICAL DAMAGE; SHAME IS A PERSON HAVING NO CLOTHES ON; SHAME IS AN ILLNESS; SHAME IS A BURDEN and SHAME IS A WORTHLESS OBJECT. Similarly, Kövecses, (2003) contends that some sources of the emotion of PRIDE are shaped by physiological, behavioral as well as other expressive responses such as: PRIDE IS A FLUID IN A CONTAINER, PRIDE IS CHEST OUT, PRIDE IS AN ECONOMIC VALUE, PRIDE IS A SUPERIOR. It is noticed that these universal sources for shaping the emotions of shame and pride are primarily based on de-contextualized data (i.e. lacking empirically attested contexts) and that they are narrow in scope in terms of being triggered through our bodily experiences and behavior.

As far as the notion of culture is concerned , Caballero and Ibarretxe-Antuñano (2009), argued that characterizing conceptual metaphors is governed by the key notion of culture exemplified by world views and shared beliefs featuring ethnic or cultural speech communities as well as subcultural schemas and knowledge. For example, the target domain, UNDERSTANDING/ KNOWING is expressed via the source domain, SEEING in the Western culture, whereas the same target domain is perceived in terms of the sense of HEARING in the Australian

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aboriginal cultures (Evan &Wilkins, 2000). This gives us an insight on how the complexity of culture plays a key role in framing specific conceptual metaphors imposing their due weight in a community's language, communication and perception. Accordingly, the current works sets out to detect the Arabs' and Jordanians' culturally-specific perceptions of shaping these emotions metaphorically in a real-life discourse, hence the need to bridge this gap.

On the other hand, the Critical Metaphor Analysis (CMA) is a critical discourse approach championed by Charteris-Black (2004) to account for the shortcomings inherited by the CMT. It is, thus, a pragmatic approach delving into analyzing "metaphor scenarios" (Musolff, 2006) as well as the diverse purposes of using metaphor in a discourse. Among these purposes are arousing feelings and emotions of discourse recipients, predominantly in media discourses and political speeches (Semino, 2008; Charteris-Black, 2004). Identifying the way metaphors arouse emotions of addressees will be presented in more detail under subsequent literature review chapters.

The critical study of metaphorical language in Jordanian news media has been primarily limited to the political and economic discourses. For example, metaphors in political speeches of King Abdullah *II* were examined by Al-Momani (2017) and Abdulwahid (2011); metaphors addressing the Jordanian Monarch were investigated by El-Sharif (2014) and metaphors in the Jordanian economic sphere were studied by Zibin (2018). However, there has yet to be an examination of Jordanian metaphors within a satirical socio-political context.

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Therefore, the rhetorical aims and ideological implications of the metaphors under study are different from those examined within other Jordanian news media discourses.

The need for the CMT to conduct this work is attributed to understanding how the target topics addressed in the columnist's writings are metaphorically structured and comprehended. However, Semino (2008) has argued that the broad SOURCE and TARGET conceptual domains proposed by CMT cannot always provide us with a full account of the meanings of metaphoric expressions used in a given discourse. This is because they give us minimal or skeletal knowledge about the topic under study and they are quite limited to generally projecting elements drawn from a concrete donor domain into a host abstract one. Alternatively, she argues that the notion of 'scenarios' proposed by Musolff (2006) help us figure out the rhetorical and ideological motives behind metaphors by means of screening our concrete storylines such as the setting, goals, actions, participants, entities onto the topics discussed. By the same token, the role metaphor plays in creating satire can be specifically detected within 'scenarios' which in turn help us understand the culturally-specific Jordanian emotions aroused through satire. Thus, there is a need for the discourse model for metaphor as well as the different purposes of metaphor proposed by Charteris-Black's CMA approach. To sum up, many linguistic metaphors serve as a fodder for fewer conceptual patterns whereby those patterns are, in turn, framed within more specific scenarios embedding a critical lens of the Arabs' cultural perceptions of the emotions of shame and pride. This

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brief account gives us the insight that the tenets of the CMT should be handled initially, and followed by applying the principles of the CMA afterwards.

1.2 Socio-Political Background

The year 2010 marked the nearly simultaneous beginnings of fierce, widespread public debate about the problem of corruption and political malpractices in Jordan whereby they have become the most sensitive and alarming issues in public life. Moreover, the harsh consequences of what is known as the 'Arab Spring' in some Arab countries have also been a major concern of this critical period.

As far as local issues are concerned, Jordan has been undergoing sociopolitical discontent since 2010, encouraging increased public dissatisfaction. On the face of it, the problem of corruption holds as the central issue for the Jordanian community as it has come to light that the country's companies and institutions have been robbed of vast quantities of the nation's resources. Corruption is identified by Al Qudah (2009) as a mediation 'wasta' (middleman) that is a deeply entrenched and widespread problem in tribal societies like Jordan. However, within the realm of the present work, this phenomenon extends to the embezzlement and siphoning of public wealth as well as malpractices by politicians which are exemplified by nepotism, tribalism, cronyism, bribery, dishonesty and failure to reform. Based on these, the target topic and sub-topics addressed are: corruption, politicians/corrupters and their practices, governments, citizens, countries, economies and electoral campaigns.

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These forms of corruption have had increasingly negative impacts on the country, causing an economic crisis. The situation has further deteriorated due to the high rate of unemployment among job seekers. Furthermore, the negative impacts of corruption are conspicuously realized in the citizens' low standard of living, which is further influenced by high prices and increased taxes. These impacts have been reflected in the increasing gap between Jordan's different social classes and therefore merits a critical take in this thesis.

Apart from being the core topic of news columns' discourse, corruption is also a popular topic in daily public discourse. All these factors have contributed to citizens' outrage and indignation, to the end that they strike every now and then questing for economic, political and social reforms. The failure to address the public demands of reform by officials and parliamentary electoral campaigns are also major concern of this period. According to Rasheed- Transparency International Jordan, it has been reported that the Corruption Perception Index in Jordan ranked 4th in the Arab region and 58th country in the world. (See attached Appendices A&B at the end of the thesis).

Regional socio-political matters, on the other hand, have basically emerged as consequences of the so-called "Arab Spring"- a revolution that argued that the current political order is corrupt. Thus, the year 2011 marked the beginning of the Tunisian uprising which was followed by revolutions in different Arab countries. Corruption is also the chief culprit of the phenomenon of the "Arab Spring" which

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is a revolt against dictatorship, oppression and social inequity that has taken place in some Arab countries. The desired goal is to bring down old tyrannical regimes in the hope of replacing them with equity and justice. However, the disadvantages appear to have outweighed the advantages in that the Arab countries still suffer war, injustice and disastrous economic problems. What makes things worse is the intervention of international political powers in Arab politics, pretending that their goals are intended to rescue the region from wars and to bring peace and enlightenment to these countries while the effects seem to be the opposite.

In addition, other regional socio-political matters have to do with turmoil and political unrest in some Arab countries, namely Iraq, Palestine and Lebanon. It is through these target issues that the Arabs are viewed as a powerless and passive nation, while global political powers are identified as a superior power taking over the Arab region. Apart from the negative image of Arabs, their regimes, policies/actions, and their afflicted countries are also viewed negatively. The importance of carrying out this work stems from the way Jordanian metaphor usage in the satirical socio-political discourse is underpinned by the deeply held social norms and culture-specific models of the Jordanian community.

1.3 Cultural and Anthropological Background on Shame-Pride/ Honor Complex in Arabic and English

The notion of shame in Arabic is a culture-based emotion that is not easy to define as it can be triggered in different situations and hence it implies different degrees

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(Al Jallad, 2010). Nonetheless, shame is generally identified as "a violation of social and cultural value system" (Jaffe, 2014). In Arabic, Al Jallad states that the emotion of shame is a loaded concept that is morpho-syntactcally encoded in various constructions, hence realizing different degrees of shaming. For example, Al Jallad (2010) cited some variants of shame such as 'khajal' which implies either good or bad traits depending on a situation, and 'ḥayā' which indicates positive traits in Arabic. Being a variant of shame, the word 'ḥayā' is also emphasized in Islamic religious discourses (i.e. the Holy Quran and Nobel Hadith) in that it signifies a morally desirable attribute for men and women, but the loss of 'ḥayā' indicates shamelessness, loss of faith, and thus committing devilish actions (Sawai, 2015). The word 'ḥisymah' also indicates a positive attribute of shame; however, ′ayb' signifies a shameless or dishonorable person and hence it implies a bad feeling. 'Faḍīḥah' or 'scandal' is offensive such as revealing one's secret and faults. However, Al Jallad (2010) emphasizes that the word 'ār' is the most intense emotion or feeling of shame which is close to 'disgrace' or 'dishonor'. The researcher holds that this latter form is strongly associated with Arab culture when someone betrays his own country or a woman commits adultery. Furthermore, Jaffe (2014) stresses the above synonymous words for emotion of shame in Arab culture which is as an example of shame-based societies. To sum up, Al Jallad's (2010) study gives us an insightful account on the fact that the emotion of shame in the Arabs' cultural context is highly sensitive to their social value systems, norms, traditions, and customs with the result that shame-triggered situations in Arabic do not match their exact equivalents in English.

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In addition to the semantic investigation of shame in Arabic, the notion of shame/honor paradigm in Arab culture has been extensively studied by orientalists and anthropologists. They agree on a common ground that 'gossip', for example, forms a primary basis of social control in that it is shameful when causing harm or affecting the dignity of a person. They also emphasize that shame/honor complex is what characterizes Mediterranean societies in which Arab culture is part of these societies. The dynamics of shame and honor in Arab culture gained a profound interest by Landes (2007) who reported that:

> "Arabs stress conformity; that Arabs inhabit a shame culture whose 'prestige system' involves the ability to attract followers and clients ...that Arabs can function only in conflict situations; that prestige is based solely on the ability to dominate others; that a shame culture-and therefore Islam itself-makes a virtue of revenge ... ; that if, from a Western point of view' the only rational thing for the Arabs to do is make peace ... for the Arabs the situation is not governed by this kind of logic, for objectivity is not a native value in the Arab system." (p. 484).

The above quotation, which highlights Arabs as a culture of shame and honor is crucially based on Edward Said's (1978) seminal book: *Orientalism* in which Said criticized Western thought and stressed that all people are the same to the end that the term 'Orient' or 'otherness' is not acceptable. As such, the Arabs' standard of honor, which is equated with pride, prevails through Arab-Israeli conflict whereby Edward Said's in (Landes, 2007) showed his admiration of Palestinians' courage, dignity, heroic actions, and confidence in the Palestinians' just cause. Based on these admirable values, Said calls for democracy, Arab unity, solidarity and nationalism.

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Contrary to that, Edward Said states that the Palestinian and Arab leaders' constant appeal to the Americans in terms of supplication, humiliation, compromise, kneeling, and running after negotiation is considered as a cowardly shameless request for the Arab street. Moreover, Said emphasized that the notions of 'face-saving' is tied up with honor whereas 'loss of face' is tied up with shame. These facts, in turn, affirm that the face-body part is fundamental to Arab cultural traditions and value systems.

In addition, Al-Uziazi (2012), contends that maintaining social value system and rules is a source of honor and pride; however, breaking and violating them is a source of shame. For example, saving face, bravery, hospitality, heroism, generosity, honesty, chastity, magnanimity, chivalry, and freedom are intrinsic values to Arabs. Nevertheless, lacking or breaking these values is a major source of shame.

In a similar fashion, Muller (2000) states that Arabs are shame/honor-based societies and the Westerners are guilt-based societies. For instance, Arabs conform to a group mindset in that shame, honor, and revenge concern the whole tribe/nation rather than individual members. This is exemplified by Saddam Hussein's thought of protecting the honor of the Arab nation. However, the Westerners have the value of individualism. The researcher holds that strength is honored, but weakness is shameful for Arabs. In addition, Muller (2000) contends that hospitality, generosity, preserving heritage, having charisma and confidence, physical strength, alliance, bravery, and loyalty are honorable or prideful acts in

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Arab culture. By the same token, Abu-Lughod (1992,2016) asserts that men's honor in the Middle Eastern culture is keyed by attributes such as autonomy, independence, generosity, pride, fearlessness, and assertiveness. However, women's honor, according to Abu-Lughod, is keyed by their voluntary deference, shame, denying, and female chastity or avoiding sexual issues that are tied up with the honor of the whole family.

On the other hand, in a study conducted on the use of shame and pride words by English-speaking people, Tissari (2006) identifies shame as "a bad experience which is interrelated with notions such as negative emotions, bad morals, misfortune and regret". The researcher maintains that the most common sources for shame are physiological such as a blushing or turning away of someone's face, behavioral reactions such as hiding away from people, shrinking, disappearance and smiling to correct a situation of embarrassment. Apart from these notions, Tissari (2006) reported that shame can be depicted in terms of a negative substance like DIRT, OBSTACLE, LOST MONEY and NUISANCE, as well as other sources such as A PHYSICAL INJURY, A VALUABLE COMMODITY. Likewise, in this diachronic study of investigating the concept of shame in English, the researcher asserts that shame has close association with negative emotions and attributes such as: hate, fear, being corrupt, weakness, loss of reputation, sickness, being a poor beggar and so on. He further states that shame is evoked by a failure in relationships such as committing adultery, powerlessness, not achieving goals, and aging which leads to a loss of power. However, the emotion of pride according to Tissari (2006) implies good experiences which are triggered by moral attributes,

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good social status, physical and mental capabilities, achievement and possession, good appearance and belonging to a prestigious group.

The above previous studies offered by by Arabs and non-Arab scholars and critics on shame/pride paradigm deepen our insights in so far as these emotions are highly sensitive to Arabs' cultural awareness. In light of this stance, it is essential to figure out how the understudied metaphors in this sociopolitical discourse probe into conjuring up different perception standards of the emotions of shame and pride based on Arabs' social value systems, norms and traditions. Moreover, the understudied metaphors come from a satirical sociopolitical discourse whereby the art of satire according to Le Boeuf, (2007) is meant to critically reveal humans' deficiencies, vices and follies (See Section 3.4). This critiquing art satirizing target topics via figurative language, in turn, contributes to intensifying the culturally-senesitive emotion of shaming within a harsh indignation tone.

1.4 Why Metaphors in the Arabic Language?

Studying metaphor in the Arabic language as a cognitive phenomenon seems not to have attracted the same interest it has occupied in English and other languages. For example, Abu Libdeh (2011) argues that since the establishment of *The Secrets of Rhetoric in the Science* of Semantics by Abdul Qahir Al-Jurjani in the eleventh century, the focus on Arabic metaphor has primarily been devoted to superficial features in terms of its richness, beauty and omnipresence. He goes on to say that since the eleventh century metaphor studies have been mainly

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concerned with categorizing metaphor into its types and appreciating them for mere stylistic purposes.

Moreover, Simawe (2001) has reported on the salient use of metaphors in Arabic poetry, but his review of the preexisting Arabic literature finds a pervasive focus on poetic imagination, beautification and decorative adornment. He asserts that the cognitive treatment of figurative language, particularly metaphor, has been deeply investigated in recent Western studies, but no similar treatment has ever been made of the metaphorical language of Arabic. This implies a huge gap in the study of metaphor functions between Arabic and Western studies, especially with the advent of the conceptual metaphor theory (Lakoff & Johnson, 1980) and the critical metaphor analysis (Charteris-Black, 2004).The above recent critiques instigate a call for innovation and updating in that metaphor studies in Arabic should develop alongside those in Western thought.

Consequently, the current work seeks to fill this gap in terms of uprooting the treatment of metaphor from its traditional perspective to a position where it is both a mode of thought as well as a discourse strategy. Put differently, this study tends to accommodate with the universality of Lakoff's and Johnson's (1980) conceptual theory of metaphor. As Simawe (2001) and Abu Libdeh (2011) have argued, metaphor studies in Arabic have been quite limited to recurrent conventional metaphors in Arabic discourses since the pre-Islamic period. This shows how frozen and redundant metaphoric examples have dominated metaphor studies in the Arabic language. In contrast, news columns represent a genre

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imbued with dynamism and a mingling of both conventional and novel linguistic metaphors, whereby the latter stimulates both the columnist and the readership, thereby highlighting new perspectives into the themes addressed (Wee, 2005). Currently, as far as the literature research shows, there has been no work carried out on the study of metaphor in online Jordanian news columns, or even more generally on the use of metaphorical language as a means of conceptualizing sociopolitical problems in the broader Arab world. In addition, another motivation for conducting this project is to reason about the way conventional and invented metaphors help us conceptualize current sociopolitical issues in captivating scenarios that shed light on the traditions, values and cultural belief systems of the Jordanian community. Strikingly, the metaphors analyzed in this work are highly characteristic of the style of the online news columns genre in general and yet they have not been studied thus far.

In a nutshell, the socio-cultural implications, meanings and functions behind metaphor use have been critically studied in English and other language discourses (Charteris-Black, 2004; Mio,1997; Musolff, 2004, 2006; Howe, 1988; Garcia,2009; Kovecses, 2010) just to name a few. Nevertheless, metaphor studies in Arabic within CMT have been mainly descriptive and have not touched upon the cultural traditions, beliefs and value-systems that are concealed within metaphor use. Therefore, the current work aspires to meticulously scrutinize these embedded cultural attributes.

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1.5 Rationale for the Study

The phenomenon of metaphor in news media has become a topic of profound interest among metaphor researchers whose studies are geared towards the critical investigation of metaphor use in media discourses more generally. For example, metaphors representing Arabs and Americans were studied by Kort (2018) and metaphors pinpointing the Western and Iranian perspectives of Arab uprisings were also examined by Fallah and Moini (2016). Similarly, there were studies investigating metaphors for corruption such as those carried out by Bratu (2018), Chiluwa (2007), and Isyaku (2016). More crucially, metaphors in these studies among others are governed by exhibiting speakers' ideologies and perspectives.

Accordingly, my interest in carrying out this work stems from the prevalent use of metaphors in online satirical news columns in which these metaphors embed culturally-specific perspectives of corruption and sociopolitical matters in the Arab world. Moreover, the art of satire helps to communicate covert rhetorical messages to discourse recipients in that it arouses emotions of the addressees based on the sociocultural norms and value systems of Arabs and Jordan's community. Therefore, conducting this project offers a contribution to the field of critical metaphor analysis which is primarily geared towards addressing historical and sociocultural accounts for metaphor occurrence in discourses. Also, a crucial purpose of the CMA is to uncover feelings, emotions and attitudes latent behind metaphor choice by speakers, hence it legitimizes how the emotions of shame and pride are framed in the Jordanian sociopolitcal discourse.

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1.6 Objectives of the Study

The present work is designed to do a critical metaphor analysis of using metaphors in online Jordanian news columns and how they tend to incite the emotions of shame and pride. Far from realizing these emotions through the narrow scope of bodily experiences and behaviors lacking real-world context as proposed by Kovesces (2003), the study serves as an attempt to show how diverse metaphor types appear to arouse emotions that are sensitive to the social norms and values of the Arabs and Jordanian community. The main objectives endeavored in this thesis are as follows:

1. To identify the types of linguistic metaphors and their corresponding conceptual patterns addressing corruption and regional sociopolitical issues in the selected online news columns.
2. To analyze how the emotions of shame and/or pride are critically uncovered through universally and culturally satirical metaphor scenarios criticizing corruption and regional matters in the Arab world?
3. To explore the columnist's rhetorical and ideological motives based on metaphors in the examined dataset.

1.7 Research Questions

1. What are the various linguistic metaphors and conceptual patterns addressing corruption and regional issues in the selected dataset in the online news columns?

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2. How are the emotions of shame and pride figured through universally and culturally satirical metaphor scenarios criticizing corruption as well as the behavior of regional and global political powers in the Arab world?

3. What are the rhetorical aims and ideological implications behind particular metaphor choice in the selected dataset?

1.8 Scope of the Study and Research Site/Data

The study is based on satirical editorials of the popular Jordanian columnist, Ahmad Hasan Al-Zu'bi, whose columns mainly address the problem of corruption in Jordan as well as Arabs' sociopolitical matters in his website www.sawaleif.com.The dataset compiled from this site covers the years 2010-2015 due to the fierce public debate about the local problem of corruption and the advent of the uprisings or so-called 'Arab spring', which started in Tunisia in 2011 and spread to some other Arab countries. As such, the columnist's metaphors under study are motivated by these hotly-debated topics in the Jordanians' public opinion. A discussion of the popularity and reach of the columnist will be presented in Section 4.1.1.

1.9 Significance of the Study

This work may stimulate the cultural awareness of the Arabs in general and the Jordanians in particular in terms of committing to their social/Islamic value system, principles, and norms which are nonetheless communicated through the metaphors they live by. In addition, metaphors for the Arabs and Jordanians are considered a powerful platform for creating satire, which tend to reveal their faults,

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hence offering them moral lessons. As far as linguistic studies are concerned, the study might catch the interest of scholars working in the fields of cognitive semantics, pragmatics and critical discourse analysis. For instance, understanding metaphorical language of the news columns genre is fundamentally grounded in human cognition and pragmatically subject to contextual interpretation. Similarly, exploring the pivotal role metaphor plays in this a genre may fit the task of critical discourse analysis in terms of accounting for the dialectical relationship between the power of language and social and cultural reality. That is to say, critical discourse analysis strives to prove that metaphor occurrence in a given discourse is not a haphazard one, but a reflection of the respective culture in that metaphors communicate rhetorical and ideological insights to discourse recipients. Lastly, the study seems to be of interest to specialists and researchers working in the disciplines of cultural studies and anthropology in that the significance of the emotions of shame and pride are underscored by their cultural specificity in the wider Arab context.

1.10 Structure of the Thesis

The aim of this work is to investigate the way the emotions of shame and pride are metaphorically figured in an online Jordanian newspaper. More specifically, it attempts to highlight the rhetorical and ideological insights of metaphors addressing corruption in Jordan and Arab regional sociopolitical matters in online satirical sociopolitical discourse. The thesis sets out by presenting a theoretical background on metaphor theories and their relevance to emotions; situating the study in its real-world sociopolitical context; and surveying a cultural and

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anthropological background on shame/pride complex in Arabic and English. It then highlights an account for studying metaphors in Arabic as well as a rationale for carrying out this work. After that, the study's proposed objectives and research questions are identified. Finally, the chapter closes by presenting the scope and significance of the study.

Chapter Two introduces theoretical background on the phenomenon of metaphor, with a focus on relevant metaphor theories. It, thus, starts by identifying the linguistic phenomenon of metaphor as well as its types and functions in the English and Arabic languages. It then presents different approaches to metaphor, methods of identifying metaphors, and common source domains for metaphors. The chapter closes by identifying common purposes of using metaphor in discourses.

Chapter Three starts by introducing literature related to political metaphors, scenarios, and satire. It then presents critical discourse approaches to metaphor, followed by a review of literature on metaphor within newspapers discourse. The chapter closes with reviewing literature on metaphors for corruption in news media context.

Chapter Four sets out by introducing the context of the data source. It then moves into presenting the various steps involved in carrying out the study such as identifying metaphors based on the Metaphor Identification Procedure (MIP) by Pragglejaz Group (2007), classifying them into source domains, processing them

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into patterns, and analyzing them within metaphor scenarios. The chapter closes by highlighting the methods of the critical metaphor analysis and the various metaphor purposes in the dataset.

Chapter Five presents a detailed qualitative analysis of diverse metaphor patterns and scenarios for corruption and its subtopics. It also comprises a critical discourse account for the used metaphors with reference to the discourse model of metaphor. In addition, this chapter shows how the emotion of shame is rhetorically and ideologically motivated through the metaphor scenarios evoked.

Chapter Six is dedicated for the metaphorical portrayal of Arabs and global powers. As is the case with chapter five, this one identifies the different metaphor patterns and scenarios. It also highlights the rhetorical and ideological insights behind associating the examined metaphors with the target topic addressed.

The concluding chapter summarizes the thesis by answering the proposed research questions and highlighting the main findings within a checklist. It also underlies the contribution of this study to the field of research. Lastly, the chapter closes by proposing recommendations for future research.

Conclusion

The chapter commenced by introducing a sociopolitical background on the topics of corruption and regional matters which are the main concern for this research study. Afterwards, it outlined the problem, explicated the rationale, and set the

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objectives and research questions of the study. Finally, the chapter gave a brief account of the limitations and scope of the study and its significance, and closed by stating the structure of the thesis.

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CHAPTER 2: LITERATURE REVIEW: METAPHOR, METAPHOR-RELATED CONCEPTS &THEORIES

2.1 Introduction

The current chapter proceeds to allude to the emergence of the subsequent concrete ones. Thus, it consolidates an overview of the linguistic phenomenon of metaphor in terms of identifying it and tracing out its types and functions in Arabic and English. The second section of this chapter introduces the concepts of linguistic versus conceptual metaphors as well as conventional versus creative metaphors. Then, it traces the history of metaphor theories by briefly sketching out classical approaches to metaphor while highlighting the Cognitive Metaphor Theory (CMT) by Lakoff and Johnson (1980) adopted in this work. After that, the chapter proceeds to allude to the emergence of Critical Metaphor Analysis (Charteris-Black, 2004) which is a dissident of Fairclough's (1989) version of CDA, and as such it is a necessary complementary model to the CMT. Due to the CMT's shortcomings as exemplified by its not proposing a methodology for identifying linguistic metaphors, a section on Metaphor Identification Procedure (MIP) by the Pragglejaz Group (2007) is introduced. Following that, a classification of most common source domains is presented. Finally, considering the assumptions of the CMA, an overview of common purposes achieved by using metaphor in discourses is presented towards the end of the chapter.

2.2 What is Metaphor?

Metaphor can be dated back etymologically to the Greek term *metapherin*, whereby *meta* means 'after' or 'with', and *pherein* means to 'carry' or 'bear'. These two components

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collectively mean a transfer or motion from one thing to another (Charteris-Black, 2004, p.19). Metaphor is preliminarily defined by Aristotle as "giving the thing a name that belongs to something else" (Cited in Charteris-Black, 2004). In Aristotelian terms, the metaphor is defined as a "movement [epiphora] of an alien [allotrois] name from either genus to species or from species to genus or from species to species or by analogy" (Cited in Johnson, 1981, p.5).This definition encompasses four types of movement or transfer, whereby according to Leezenberg (2001), the first two types involve part-whole relations and whole-part relations (i.e., metonymies), while the other two types imply similarity and substitution respectively.

With the advent of the conceptual metaphor theory (Lakoff & Johnson, 1980), metaphor definition has shifted into being a linguistic device by which our language, thoughts, attitudes and actions are framed.

In their seminal work, *Metaphors we Live by*, Lakoff and Johnson identify the metaphor as experiencing and figuring out an inaccessible, abstract target domain through a sharper, more concrete source counterpart. For instance, we conceive the abstract concept, TIME in terms of the concrete source domain, MONEY on the grounds that both can be wasted, saved, spent and the like (Lakoff & Johnson, 2003, p.8). Crucially, Lakoff and Johnson's philosophy of metaphor holds that the target domain is merely abstract from the point of view of its author's experience. Even if the target domain refers to a concrete referent, that referent usually evokes a more abstract concept alongside any concrete token. By way of exemplification, our linguistic construction of the target domains of PEOPLE and HUMANS in the conceptual metaphors PEOPLE ARE ANIMALS (Lakoff & Johnson, 1980) and HUMANS ARE ANIMALS (Goatly, 2006) implies that people and humans have unfamiliar, intangible

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qualities such as aggression and competitiveness in comparison to ANIMALS whose behavior renders these attributes more tangible and common.

Charteris-Black (2004) holds that since metaphor serves as a conduit through which our emotional responses are aroused in a discourse, then it follows that both *motion* and *emotion* etymologically belong to the same source. Based on the above definitions, the most striking fact about metaphor is the shift from perceiving it as a traditional, parasitic feature of poetic language and artistic embellishment into being a fundamental cognitive component permeating deep into our thoughts and actions. As such, metaphor has held unprecedented allure for contemporary metaphor scholars, becoming a topic of extensive investigation in all spheres of life because it plays an indispensable role in shaping our perceptions of the world, we live in. Intrinsically, this linguistic aspect is not a property confined to a particular discipline, but it resides "in virtually every aspect of human cognition: physical science, biological science, economics, law, political theory, psychology, art, philosophy, business, morality and even poetry" (Lakoff & Johnson, 1993). It has been meticulously scrutinized in various discourses including politics, religion, sports, press reporting, labor manifestos and financial reporting (Charteris-Black, 2004); public discourse (Musolff, 2006); emotions (Kovecses, 2010); movement in psychotherapy talk (Tay, 2018), language and religion in Singaporean obituaries (Tay, 2019), and even films (Forceville & Renckens,2013).

2.2.1 Metaphor Types in Arabic

The study of metaphor in Arabic language is traced back to Abdul Qahir Aljurjani, the founder of *The Science of Rhetoric* in the eleventh century. Interestingly, amongst all other

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figures of speech, istia'ra (metaphor) is Al Jurjani's main concern due to its richness, omnipresence and beauty. He divides metaphor into *non-expressive* and *expressive metaphors* in the sense that the former is not interesting to him, as they do not express any new meaning such as 'claw' which is a mere synonym of 'hand'. However, *expressive metaphors* do express and conjure up new meaning based on similarity such as: He saw **a lion**. Unlike the literal counterpart 'I saw a brave man', this metaphor shares the attribute of bravery between the lion and man, thereby metaphor encodes an intensity of expression.

Expressive metaphors, according to Al- Jurjani, further divide into *tashbih* (comparison) and *tamthil* (abstract comparison or simile). The former is easier for the hearer to understand than the latter. For example, in: 'her hair is **the night**'*(*Leezenberg, 2001), both referents, the woman's hair and night are familiar to the hearer, and hence their similarity, by relying on perceptual connection, has to do with darkness. However, in *tamthil*, as in: '**the hand** of the north wind' (Leezenberg, 2001), the hearer has to depend on his/her intellectual capacity (*sura aqliya*) to grasp the similarity such that the hand of human body is similar to the power of wind. This kind of *isti'ara* (metaphor) demands creative efforts on the part of the hearer to figure out the intended meaning.

Isti'ara (metaphor) encodes much cognitive processing by the hearer because it is context-dependent as in: '**The lion** is approaching us', where reference is made to a brave man. In spite of the fact that Al-Jurjani drew much on the pragmatic dimension of metaphor in his book, modern researchers in contemporary Arabic rhetoric such as Abu Libdeh (2011) reported that metaphor and other kinds of figurative language are deemed to be primarily

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aesthetic devices. Accordingly, it seems that the metaphor treatment in Arabic is rather superficial in that the focus has been on the mere categorization approach of metaphor into its types and analyzing them for their stylistic elegance. In other words, metaphor in Arabic rhetorical studies is conceived of as a device in which the distinctive features that we experience in our everyday life are isolated. This, in fact, sharply contrasts with the intellectual perception of metaphor in contemporary English language scholarship, in which every day experiences are closely linked with metaphor use (Segrave, 2000). Simply put, linguists increasingly view metaphor as a core component of social reality, but it has not been treated as such in Arabic.

In sum, Al- Jurjani seems to have proposed different types of metaphor which cannot be subsumed under one kind per se. The following figure sums up metaphor types:

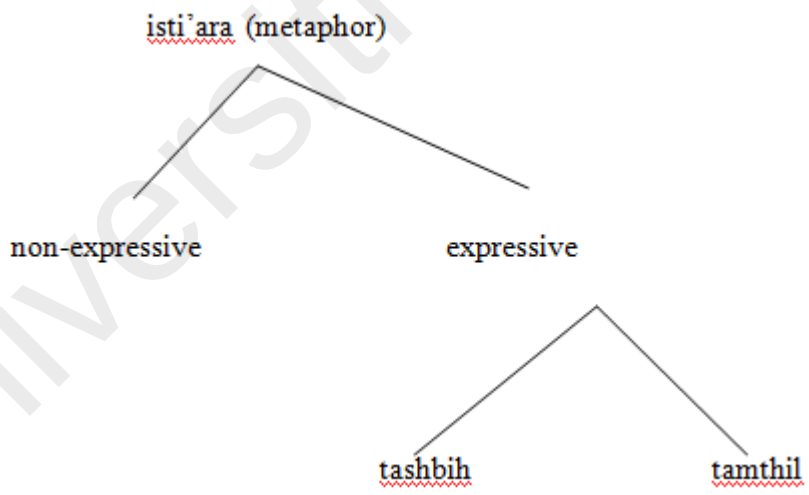

Figure 2.1: Metaphor types in Arabic

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2.2.2 Functions of Arabic metaphors

Arab critics and linguists like Al-Jurjani and Sallum (Cited in El-Omari,1989) have unanimously agreed in privileging metaphorical language to literal language due to the former's derived rhetorical meanings and functions, which are employed in the Holy Qur'an. Studying metaphors in the Arabic language is based on the language of the Qur'an, which is highly metaphorical. However, in the context of Arabic language, there is a controversy among linguists and critics about the effects achieved by metaphor. Initially, Al Jurjani, in his book 'The Mysteries of Eloquence' states that metaphor performs the purpose of conveying the likeness between different entities. He defines isti'ara (metaphor) as a word that "is applied to something other than originally was meant by it, and temporarily carried over onto something else, so that it appears there, so to speak as if it were borrowed" (Al-Jurjani,1983). This means that the classical Arabic approach to metaphor is fundamentally Aristotelian and, in fact, Al-Jurjani clearly shows his debt to Aristotle's ideas throughout his writings. As a result, metaphor has been treated in Arabic rhetoric much as it was treated in English prior to the emergence of the CMT: in light of Aristotelian substitution view maintaining that there is a pleasing poetic effect of drawing on the perceived similarity between two discrete entities. Nevertheless, there are also differences between European and Arab scholars' treatment of metaphor. The difference has to do with the treatment of metaphor in Arabic on the basis that objective similarities hold between the two domains involved. Yet the CMT takes this further by arguing that understanding metaphor in English lies in the creation of subjective correlated experiences as well as systematic projections between the target and source domains. Moreover, in Arabic, metaphor and expressive simile are subsumed under the category of metaphor proper. Since (isti'ara) metaphor in Arabic

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rhetoric is a matter of borrowing, then it follows that it serves four metaphorical functions: *comparison*, *brevity* (*economy*), *similarity* and *intensity of expression* (Al-Jurjani, in Leezenberg, 2001). By the same token, Sakkakki (1983) asserts the notion of exaggeration between the entities compared.

According to El-Omari (1989), modern Arab linguists such as Suyuti and Askari point out that unlike the literal usage, metaphor has the ability to clarify meaning, and exaggerated metaphorical language serves as stylistic ornamentation (Askari, 1981). Another additional metaphorical function is introduced by Asfour (1973) who views metaphor as a way of motivating the reader to be aware of the surroundings in which he/she has to think of many things before understanding the idea. Unlike the previous linguists and critics, Asfour (1973) seems to have contributed a small innovation to the study of the functions of metaphor by showing how they involve some sort of cognitive role for metaphor's ability to draw connections between objectively perceived resemblances of otherwise unlike entities. As a result, the duality between the things compared disappears, and hence metaphor helps a difficult concept become familiar and normal to its addressees, which Asfour believes to be a tool for promoting the comprehension of difficult concepts.

2.2.3 Metaphor Types and Functions in English

The classical metaphor types basically originated with Aristotle in the fourth century, BC (McArthur, 2018). Accordingly, metaphor involves some figures of speech represented by antithesis, hyperbole, metonymy and simile. Based on the Oxford Companion to the English Language, there are other metaphor types that have the classical sense. First, 'dead

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metaphors' which have lost their force, faded out and hence they have turned out to be an everyday language. For instance, 'a clock has a **face***'* is only different from humans and animals in that **hands** are located in the **face** of the clock. Second, 'allegory' or 'extended metaphors' which involve a vehicle and tenor running across a paragraph or speech. Third, 'personification' wherein inanimate beings are assigned human-like attributes as in the common idiom 'necessity is the **mother** of invention'. On the other hand, McArthur (2018) contends that the functions of metaphor types presented above are mainly traditional in terms of showing their rhetorical flourish, association, comparison and similarity. As such, it is obvious that the functions of metaphors in Arabic bear resemblance the Aristotelian's perspective of metaphor effects in English.

2.2.4 Simile

Metaphor scholars in Arabic and English languages demonstrate that there are no boundaries between a simile and a metaphor. First, according to Al-Jurjani, the founder of *The secrets of rhetoric in the Science of Semantics* in Arabic language, a simile in Arabic is an expressive type of metaphor because it involves a transfer of meaning from the concrete domain into the abstract counterpart (Leezenberg, 2001). It is also maintained that "metaphors are similes with suppressed predictions of similarity" (Levinson, 1983, p. 148).Within the comparison view of metaphor in English, Black (1962) asserts that the metaphor in "John is **a lion**" and the simile in "John is like **a lion**"(Leezenberg, 2001, p. 73) look similar in that they share the same cognitive structure exemplifying John's bravery. Above all, Kovecses, et al (2010) emphasize that metaphors and similes are two tropes whose underlying cognitive structure is preserved between the source and target domains.

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2.3 Theories in Metaphor

2.3.1 Linguistic versus Conceptual Metaphors.

Linguistic metaphors are every day, surface expressions whose contextual meanings refer to something that sharply contrasts with its basic or literal meanings when said out of context (Lakoff & Johnson, 2003; Semino, 2008). For instance, the bolded linguistic metaphors within the context of arguing with someone in the examples below have verbal metaphorical meanings rather than the dictionary or basic meanings even when decontextualized.

-Your claims are **indefensible**.

-I **demolished** his argument.

-I've never **won** an argument with him.

-You disagree? Okay, **shoot**!

-If you use that **strategy**, he'll **wipe you out**. He **shot down all of my** arguments.

(Lakoff & Johnson, 2003, p.5)

The contextual meanings of the metaphors within the ARGUMENT domain are captured in terms of their basic/physical meanings related to the domain of WAR. For instance, a verbal argument is understood in terms of a physical fight; the person being argued with is conceived in terms of an opponent; winning or losing an argument is grasped in terms of winning or losing a war. It should be emphasized that the bolded metaphoric expressions above are not mere linguistic phenomena. If so, then each separate linguistic metaphor would be unique in its own and hence the notion of conceptual metaphors would be invalid.

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Therefore, Lakoff and Johnson (2003) posit that all of the linguistic metaphors above reflect conventional thought patterns which are anchored in our cognition of the conceptual metaphor ARGUMENT IS WAR. These metaphoric expressions convey verbal arguments in terms of life-like physical aggression related to war. They enable us not only to talk about something in terms of something else, but also to think and conceive of one thing in terms of another thing. In other words, it is our embedded cognitive perception which holds as the yardstick of accessing these linguistic examples and others of a similar fashion. Thus, the central proposition of the CMT aspires to bridge the gap between two disparate semantic fields to ultimately create meaning.

A conceptual metaphor, on the other hand, is an underlying cognitive or mental representation of a set of verbal metaphoric instances belonging to an abstract domain and hence they are structured in terms of corresponding non-contextualized or literal entities belonging to a tangible domain (Kovesces, 2005; Lakoff & Johnson, 1980). All the **bolded** metaphors above are mentally represented by the ARGUMENT conceptual metaphor, which is in turn understood by the WAR source domain such that ARGUMENT IS WAR. According to Charteris-Black (2004), a conceptual metaphor resembles the abstract unit of a phoneme to which different allophones belong. The ability to access and understand the target domain stems from our experiences and our knowledge of the source domain, and the correlations between them are referred to as conceptual mappings whereby the attributes and associations of the target domain are partly projected and hence cognized by virtue of those of the source domain (Lakoff & Johnson, 1980; Semino, 2008). In short, “The essence of

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metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980). Since the cognitive theory of metaphor serves as a better approach to understanding our actions and thoughts and hinges on metaphor's ability to structure our own identities and the kind of "the world we live in" it is worth highlighting Johnson's (1992) proper definition of the conceptual metaphors we live by:

> By examining not just the cognitive architecture, but also the content and inferential structures of our schemas, concepts and metaphor systems, we can discern their nature and limits-to see how they work what they make possible, what they entail for our lives, and what they hide. Inquiry of this sort may help us understand how we may have identified within certain roles. It reveals how choices of frames and conceptual schemes may limit our understanding of how we are and what is possible in our lives. It can show that no person is ever captured by any particular frame, metaphor system, or set of categories. Once we realize the existence of such partial schematizations, we may be able to entertain alternatives of who we are and who we might become. (p. 363).

In light of the above definition, a conceptual metaphor holds as the underlying mental representation for many linguistic metaphors that in turn enable us to disambiguate opaque concepts in our life. According to Lakoff and Johnson (1980), there are three types of conceptual metaphors: First, **Orientational metaphors**: This type of metaphor refers to our understanding of abstract, complex concepts based on our physical and cultural experiences of spatial orientations such as UP-DOWN, NEAR-FAR, IN-OUT, DEEP-SHALLOW, CENTRAL-PERIPHERAL, FRONT-BACK (Lakoff &Johnson,2003). The following orientational metaphors are realizations of their surface linguistic counterparts in **bold**:

HAPPY IS UP which is triggered by: my spirits **rose**; that **boosted** my spirits.

SAD IS DOWN which is realized in: my spirits **sank**; I **fell** into a depression.

(Lakoff & Johnson, 2003.p15)

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NEAR-FAR as in: **close** allies; **distant** relations (Chilton, 2004, p. 57).

Second, **Structural metaphors**: A structural metaphor is a type in which poorly defined target concepts are metaphorically structured and understood via well-defined source concepts. In the following well-known metaphor pattern, LOVE IS A JOURNEY, Lakoff and Johnson (1980) clarify the structural correspondences between these two distant semantic fields: The abstract domain, LOVE is embodied in terms of the tangible counterpart, JOURNEY; lovers through travelers; love harmonious relation via the vehicle; lovers' common goals as travelers' desired destination and difficulties encountered by lovers as if they are obstacles in their way. Figure 1 below illustrates correspondences between these two domains:

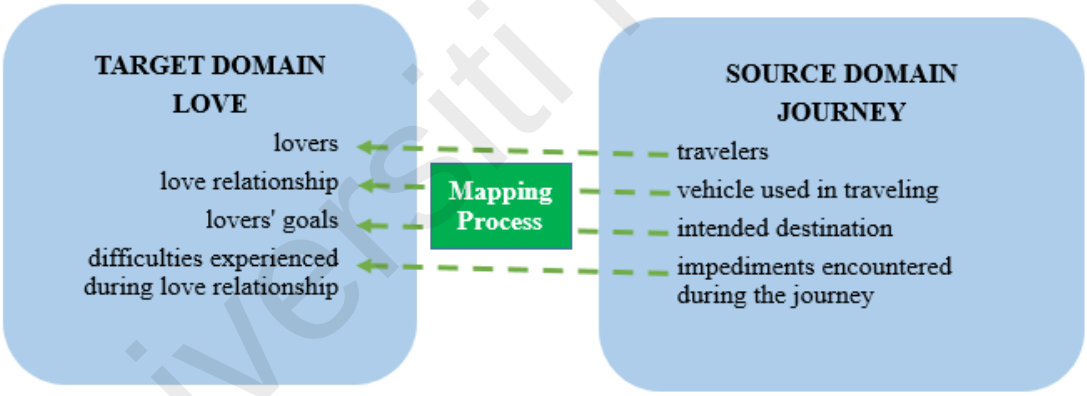

Figure 2.2: A conceptual mapping process between elements of JOURNEY source domain and LOVE target domain based on the conceptual theory of metaphor.
(Kovecses, 2010, p. 9)

Third, **Ontological metaphors:** Though sometimes confused with structural metaphors, an ontological metaphor is a type in which an abstraction like an idea, quality, attribute, state, activity or emotion is equated and ontologically comprehended in terms of tangible things

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such as a person, a container, an object or a substance. One type of ontological metaphor is personification, in which non-human, abstract entities are figured in terms of activities, motivations and characteristic features intrinsic to human beings (Lakoff & Johnson, 2003, p. 32). For instance, in "**to take arms against a sea of troubles**" (Murray & Rosamund, 2006**)**, '**troubles**' are personified and assigned a human quality such that it is understood as an outrageous enemy capable of action.

Container metaphors are also a subtype of ontological metaphors. For example, in: He is **in** love, the poorly delineated 'love' state is shaped through a better-defined containment signaled by the preposition **in**. Likewise, in: 'how did Jerry **get out of** washing the window?', the activity of **getting out of** is captured in terms of a substance inside a container metaphor (Lakoff & Johnson, 2003).

2.3.2 Conventional versus Novel Metaphors

According to Deignan (2005), the boundary between conventional and novel metaphors is fuzzy because this is subject to the speakers' different views of using metaphors in discourses. However, conventional metaphors are generally identified in terms of being deeply rooted, socially established and usually conventionalized in the usage of the vernacular linguistic community, to the degree that they do not require much cognitive processing (Deignan, 1999; Kovecses, 2010). In this regard, Lakoff and Turner (1989) maintain that a metaphor is conventionalized 'to the extent that it is automatic, effortless and generally established as a mode of thought among members of a linguistic community'. This metaphor type is deeply instilled in our daily language and it can be triggered in various

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discourses, newspapers, literature, genres and so on. This is further attested to by the near impossibility of individuals' interacting without consciously or unconsciously exploiting such salient conventional metaphors (MacArthur, 2005).

Likewise, Semino (2008) maintains that conventional linguistic metaphors encompass shared means by which speakers of a language conceptualize the target domain. This fact is supported by Van Dijk's (1998a) notion of 'ideology' in that a discourse can only take place provided that mutual and shared knowledge among the participants is triggered. In addition, Semino (2008) contends that metaphorical and non-metaphorical meanings of conventional metaphors are normally encoded in dictionary entries. For example, "**we are at the crossroads**" and **"our marriage is on the rocks"** are linguistic manifestations of the conventional metaphor pattern, LOVE IS A JOURNEY, and they are all encoded in a single entry (Lakoff & Johnson, 1980, p 44).

Creative or Novel Metaphors, in contrast, are invented metaphors that have not been previously taken up and exploited by a language community, which in turn promotes an awareness of their semantic tension (Charteris-Black, 2004). Apart from their pervasiveness in literature, novel metaphors are also constructed by writers/speakers to express a particular idea or feeling in particular contexts in other genres as well. It is argued brand new metaphors are more prevalent in various literary genres than conventional ones as they have the potential to provide us with an insightful way of thinking about shaping our experiences (Lakoff & Turner 1989:92).

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Lakoff and Turner also argue that novel metaphors are not only a new brand of metaphors invented by poets, but that they originate in our everyday language and thought to fulfill various rhetorical purposes such as explanatory, persuasive, pedagogical and the like. What is more, current studies have shown that the use of the word 'creative' to describe language is not confined to the scope of literature or specific genre, but rather it extends to involve wider contexts and genres, including our informal daily conversations (Carter& McCarthy,2004).

> General conceptual metaphors are thus not the unique creation of individual poets but are rather part of the way members of a culture have of conceptualizing their experiences. Poets, as members of their cultures, naturally make use of these basic conceptual metaphors to communicate with other members, their audience. (Lakoff & Turner, 1989: 9).

Understanding the metaphorical meanings of novel metaphors requires readers/hearers to deconstruct or unpack them. The essence of novel metaphors is to better model and clarify a certain phenomenon to readers as long as familiar, concrete source domains fall short in providing specific modeling of the phenomenon under study (Semino, 2008). That is to say, novel metaphors are constructed because their internal make up can be more easily mapped into the target topic, eventually highlighting the target concept more clearly than the pre-existing source domains. In this juncture, Cameron (2003) offers interesting novel metaphoric expressions in an educational discourse in order to achieve a pedagogical function: "This **pumping**, which we call a heartbeat….No man-made **pump** is reliable as your heart" (Cameron, 2003).

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It is observed that the above metaphors can better be figured out with reference to the metaphor pattern: HEART IS A PUMP, in order to model the working mechanism of the HEART via the creation of the source domain: PUMP. This donor domain is common to children's everyday experiences and its choice in this particular context performs a pedagogic purpose. The choice of this metaphor is invited by the setting where children are familiar with a bicycle pump, which eventually leads them to the conclusion that the function of the heart pump is to push blood round the body.

According to McEwan (2001), novel metaphors are creatively exploited in literature to express one's own perception of the topic concerned. For example, experiencing the target concept of PAIN inside Emily's head can be framed in terms of an ANIMAL moving back and forth inside her head. Therefore, the conceptual metaphor: PAIN IS AN ANIMAL is inferred from the bolded linguistic metaphors manifested in the following excerpt: "Feeling the **back-furred creature** begin to stir, Emily let her thoughts move away from her eldest daughter" (McEwan, 2001: 65). Semino (2008) has pointed out that narrating the various stages through which a migraine attack proceeds can best be handled within Musolff's (2006) notion of 'scenario' which will be presented in the following chapter. By the same token, the target PAIN domain can be framed via the source domain of KNIVES: PAIN IS KNIVES as in: "The fear of pain kept her in her place… a matching set of **sharpened knives** would be drawn across her optic nerves…" (McEwan, 2001: 67). More importantly, the creation of these novel metaphors is evoked by the sufferer's subjective experiences of this migraine attack, whereby such experiences can be fully captured within scenarios.

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2.3.3 Classical Approaches to Metaphor

Traditional approaches to metaphor hold two main perspectives: the comparison or substitution theories which are also termed the similarity-based approaches on one hand, and the interaction approach on the other hand. The common feature shared between the similarity-based theories is that metaphor is considered a mere linguistic phenomenon, ornamental device, and that metaphorical language is deviating from the literal one. Both these approaches are briefly presented below:

2.3.3.1 The Similarity-Based Approaches

The similarity-based approaches to metaphor can be dated back to Aristotle whose standpoint of metaphor is grounded in the perceived objective resemblances between two different entities (Johnson, 1981). This assumption, according to Johnson, takes for granted that metaphor is a cognition-free phenomenon (i.e. a purely linguistic phenomenon), a deviance from literal use of language, and a likeness between two different things. For example, the resemblance between 'John' and 'a lion' in 'John is **a lion**' is contextually inferred from the objective similarity of being fierce (Black, 1981). However, what makes these approaches inherently vague is that metaphors operate only at word level such that it is understood by the hearer through analogy or resemblance. Moreover, these theories are inadequate to account for counter examples given by Lakoff and Johnson (1980). For instance, there is no such objective or pre-existing similarities between TIME and MONEY which are only thought of on experiential grounds exemplified by spending, wasting and so on. Likewise, the linguistic metaphors conceptualized via patterns such as MORE IS UP and LESS IS DOWN can only be reasoned about with reference to our orientational experiences.

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2.3.3.2 The Interaction Approach

Unlike the comparison/ substitution theories to metaphor, the interaction view of metaphor is based on creating new meanings between the 'vehicle' (i.e., source domain) and the 'tenor' (i.e., target domain) (Black, 1981). In the example given above 'John is **a lion'**, Black (1981) holds that our perception of 'John' is oriented in the characteristics of the 'lion' such as preying upon other animals, encountering struggles and being fierce. As such, the creation of new meaning is elicited from the mutual interaction between the 'vehicle' and 'tenor' and hence mutual influence on each other. Although the interaction approach owes much to the cognitive stance of metaphor and has paved the way to the CMT, it still inherits some problems. For example, it assumes a mutual interaction between the 'vehicle' and 'tenor' rather than doing cross-domain mappings as held by the CMT. It also considers metaphor as a linguistic phenomenon and that figurative language is distinct from the literal counterpart.

2.3.4 The Conceptual Theory of Metaphor (CMT)

Since its development by Lakoff and Johnson in 1980, the Conceptual Metaphor Theory (CMT) has been an influential theory that is used in understanding human cognition in general and metaphor studies in particular. In short, analyzing metaphorical language in any given discourse is, first and foremost, subject to a cognitive standpoint. They emphasize that the essence of metaphor usage in our everyday speech such as advertising, expressing emotions, newspapers, politics, economy and even films and dance is a matter of thoughts and actions rather than being a beautifying linguistic device. Consequently, the overall goal of the CMT is to connect two distant semantic fields/ domains of experience, namely the source domain (SD) and the target domain (TD), whereby our thoughts and linguistic

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knowledge about the tangible donor domain are partially screened onto the abstract host domain such that X IS Y. These two domains are also termed by Lakoff and Johnson as the "vehicle" and "tenor" respectively.

The most important point in this regard is the **Unidirectionality** or **Irreversibility principle** of the conceptual metaphor in that the metaphorical mappings proceed from the more tangible and less problematic domain to the more abstract and intricate one, rather than the opposite. This is because our familiarity of the source domain's associations facilitates our understanding of the target domain's attributes. Another significant formulation ascertained by Lakoff (1992) is **The Invariance Principle**, in which the interiors of the source domain are mapped into those of the target one and the exteriors of the source domain are mapped into those of the target domain. For instance, the CONTAINER image- schema is structurally made up of an inside space (i.e. the interior) for containing a substance and boundaries (i.e. the exteriors) surrounding that substance. Therefore, it is logically inferred that the substance in the source domain should correspond to that in the target counterpart and the same thing applies to boundaries holding between the two domains. Likewise, in PATH image-schema as in the metaphor pattern, LOVE IS A JOURNEY above, each element in the source domain matches its equivalent in the target domain.

> Metaphorical mappings should preserve the cognitive typology (that is, the image-schema structure) of the source domain, in a way consistent with the inherent structure of the target domain" (Lakoff, 1993, p. 215).

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Hiding and Highlighting are also significant concepts of the CMT. This means that some elements within target and source domains are preserved, while others are lost. For instance, in the conceptual metaphor ARGUMENT IS WAR (Lakoff & Johnson, 1980), the aggressive or confrontational aspects are mapped from the donor domain into the host counterpart. In contrast, aspects of cooperativeness are usually maintained while arguing with the opponent in that they enable us to arrive at mutual understanding; however, they are hidden or deemphasized in the above metaphorical pattern. These two concepts are explained in the quotation below:

> In allowing us to focus on one aspect of a concept (e.g., the battling aspects of arguing), a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor. For example, in the midst of a heated argument, when we are intent on attacking our opponent's position and defending our own, we may lose sight of the cooperative aspects of arguing. Someone who is arguing with you can be viewed as giving you his time, a valuable commodity, in an effort at mutual understanding. But when we are preoccupied with the battle aspects, we often lose sight of the cooperative aspects. (Lakoff & Johnson,1980, p.10).

Moreover, Lakoff and Johnson (1980) emphasize that human experiential knowledge is realized by universal image schemas we live by. For example, experiencing diseases and emotions in our bodies is embodied within the CONTAINER schema. Expressing emotions is also shaped within orientational or directional metaphors such as UP and DOWN. Our linguistic knowledge of physical natural phenomena like rain, wind, darkness and light is likewise a means of facilitating the target topics we talk about. However, apart from universal image schemas, Kövecses (2005) has contributed a further development to the CMT represented by culture-specific models of metaphors unique to behaviors of particular societies and cultures. For example, metaphors triggered by the conceptual metaphor THE

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WILL OF ALLAH IS A WRITTEN TEXT are associated with Islamic cultural values and ideology (Charteris-Black, 2004, p. 249). This development, in turn, rationalizes adopting the CMT in the current work wherein both cross-cultural metaphors as well as culture-specific models prevail.

2.3.5 The Emergence of the Critical Metaphor Analysis (CMA)

The critical metaphor analysis has emerged in response to the shortcomings inherited by the cognitive metaphor theory. In spite of preserving the key tenets of the CMT in that metaphor is primarily a matter of thoughts and actions, Charteris-Black (2004) argues that the metaphorical patterns provided by the CMT such as LIFE IS A JOURNEY, ARGUMENT IS WAR and their linguistic manifestations are invented ones and lack the attested citations or contexts. Charteris-Black's (2004) argument implies that metaphor should be investigated within a context in order to uncover the rhetorical motives, persuasive purposes and ideologies underlying its choice in given discourses. Moreover, the CMT does not provide any methodology for metaphor identification and hence researchers depend upon their own intuitions in identifying linguistic metaphors (Low & Cameron,1999; Gibbs, 1999). Contrary to that, critical discourse approaches to metaphor in general and the CMA in particular adopt the widely reliable method of the metaphor identification procedure (MIP) developed by the Pragglejaz Group (2007). In brief, the job of the CMA is to complement the cognitive insights of the CMT by accounting for the pragmatic and social dimensions of metaphor choice. The role and methodological framework of the CMA will be explained in detail in the following chapter.

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2.4 Identifying Linguistic Metaphors

Despite the fact that metaphorical language can be identified with reference to our own intuitions (Deignan, 2005), researching metaphor in discourses is crucially constrained by the difficulty of what distinguishes metaphors from non-metaphors. Therefore, developing a reliable method for detecting metaphors is a key procedure in the conduct of rigorous studies of metaphor. To this end, a new method known as the Metaphor Identification Procedure (MIP) (Group, 2007) has thrived and has since then been widely adopted to elucidate metaphors in every discipline. The main steps of this method will be explained and followed using an illustrative example. The method involves the following three steps: First, reading the discourse in its entirety, understanding its overall meaning and determining the lexical units. Second, establishing the meaning of these lexical units in terms of their occurrences within the context. That is, understanding the match between these units and the situation evoked by the context. Third, determining a split between the meaning of a basic lexical unit in isolation and its new meanings in various contexts.

In essence, the basic meaning of a lexical unit encompasses four characteristic features in terms of being more concrete and vivid, relevant to actions of human bodies, precise and straightforward, and finally historically older than the new contextual meanings. By way of exemplification, Pragglejaz Group (2007) has practically demonstrated the above MIP working mechanisms using Sonia Ghandi's speech when she encountered political opposition in her quest to become the prime minister of India: 'For years, Sonia Ghandi has struggled to convince Indians that she is fit to **wear the mantle** of the political dynasty into which she married, let alone to become premier'.

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The excerpted statement apparently concerns political discourse in which there are many lexical units that are used metaphorically. Because it is a time-consuming task to analyze all of these units, only one phrase is chosen and checked against the MIP. The meaning of the word '**wear**' means to have something on your body such as clothing, decoration or protection. In contrast to this, the contextual meaning implies having or bearing a leading role in a family whose members occupy higher positions in a democratic system. The basic meaning of '**wear'** is concrete, historically older, related to bodies and in contrast to its contextual meaning. Based on these criteria, this lexical unit is marked as a metaphoric expression. It has been observed that MIP is a reliable tool for singling out metaphorical words from literal ones. Finally, identifying metaphorical expressions in a discourse can be signaled by linguistic devices such as 'metaphorically speaking', 'as it were', 'so to speak' and so on (Goatly, 1997; Cameron & Deignan, 2003).

2.5 Classification of Metaphors by Source Domains

Based on several works conducted on metaphor, Kovecses et al. (2010) identified thirteen outstanding source domains (and target) domains occurring in everyday English language. These source domains are identified with the aid of *Cobuild Metaphor Dictionary* as follows: *The Human Body*, *Health* and *Illness*, *Animals*, *Plants*, *Buildings* and *Construction*, *Machines* and *Tools*, *Games* and *Sports*, *Money* and *Economic Transactions*, *Cooking* and *Food, Heat* and *Cold*, *Light* and *Darkness*, *Forces*, and lastly *Movement* and *Direction* and *Location*

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(Kovesces, 2010, p 18-23) . This classification was adopted by Charteris-Black (2004); Deignan (2003); El-Sharif (2011); and Kort (2018).

Moreover, Kovecses et al (2010) observes that there is a system of metaphor in which a relationship holds between its elements, hence they are understood in terms of each other. For instance, we usually comprehend HUMANS in terms of ANIMALS, PLANTS or INANIMATE OBJECTS. This system is called 'The Great Chain of Being' which was introduced by Lakoff and Turner (1989) and was identified as a hierarchical scale common to ancient civilizations as typified by the writings of Aristotle and Plato. It is concerned with ordering the universe hierarchically in that gods occupy the top of the hierarchy, human beings are placed a step below, animals are further placed a step down, then plants are placed below animals and lastly inanimate objects are ranked at the bottom of the hierarchy.

2.6 Common Purposes of Using Metaphor in Discourses

The practice of employing metaphor in discourses serves various important and well-recognized functions, otherwise its use would not be comprehensible. According to Semino (2008), the most fundamental function of metaphor originates from the definition assumed by the CMT in which metaphor primarily has the potential to enable us to reason and talk about something in terms of something else. This, in turn, means that metaphor serves as a better communicative means for interlocutors to adopt in their daily discourses. For example, the preposition 'in' as 'in 1945' is conventionally used in many languages whereby 'time',

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the poorly delineated experience, is metaphorically shaped in terms of a ‘space’ which is an experientially tangible concept (Lakoff & Johnson, 1999).

Highlighting the representational aspects of reality common to both the source and the conceptualized target domain is another central function of metaphor. This purpose is pertinent to Halliday’s notion of ‘ideational’ function of language which plays a pivotal role in the construction and comprehension of reality (Halliday, 1978; Halliday & Hasan, 1985). This is best exemplified in an extract related to the outcomes of the G8 summit that was held in 2005 in order to relieve poverty in Africa (Semino,2008). The crucial point is that the participants in the summit had their own unique metaphorical assessments. For example, "**a mountain has been climbed**" portrays something that is difficult, but finally achieved. However, in "**to reveal higher peaks on the other side**", constructs a problem through the representation of further mountains that need to be climbed. Another participant evaluated the outcomes of the summit positively through the use of the statement "Politics is about **getting things done step by step**". Yet, a third participant negatively assessed the outcomes of the summit through the use of the word '**whisper**' in the same extract as" …the G8 had **uttered a whisper**", thereby questioning the strength of the organization and its initiatives. More importantly, the functions performed by metaphor vary and sometimes overlap depending on the discourse type in which it occurs. For example, metaphor is usually employed as a discursive strategy to persuade the addressee in political and religious discourses (Charteris-Black, 2004) and advertising (Forceville, 2002), to convey evaluations and attitudes as in public discourse (Musolff, 2006; Charteris-Black, 2004), to model and

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explain phenomena in scientific and educational discourses (Dennett, 2001; Keller, 1995) and to perform attention-grabbing purpose and persuasion in advertising (Semino,2008).

'Interpersonal' and 'textual' functions are other metaphorical functions in that the former has to do with constructing personal and social bonds (i.e., emotional involvement) while interacting with the addressee. For instance, in " **To keep sight of the wood** so clearly when there is just so much growing …. well done to you, and to Carol" (Semino, 2008), the writer metaphorically represents the event through the use of **'keep sight'** rather than '**see**' for the sake of expressing admiration and gratitude to the recipients and thus getting them emotionally involved. The textual function is referred to as 'a stylistic effect' which has to do with preserving the textual manifestations of metaphor patterning and the coherence of language use (Halliday & Hasan, 1985; Goatly, 1997; Koller, 2004; Cameron & Stelma, 2007). For example, repetition involves repeating the same linguistic metaphors that make up the internal structure of a text. The function of 'coherence' is best exemplified in the reiteration and recurrence of linguistic metaphors inspired by the same source domain. It should be pointed out that this function parallels Goatly's (1997) notion of modification or 'multivalency', in which linguistic metaphors belonging to the same source domain portray aspects of reality (i.e., target concepts) more vividly in different texts and have a wider metaphorical scope. The conceptual ARGUMENT target domain is conceived in terms of WAR source counterpart in a certain discourse; yet the same source domain can be utilized to conceptualize the target BUSINESS domain in business discourse. For instance, Herrera and White (2000), explain the conceptual metaphor BUSINESS IS WAR in the following extract: "of all trades. In theory, this is to **protect** investors; in reality to **protect** do even

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more than tighter rules to **protect** investors America's scandal for a new system of regulation...etc.". It is observed that the use of the metaphoric word **'protect'** portrays BUSINESS in terms of a challenging matter that is amenable to attack and hence this demands a call for protection.

However, diverse metaphorical expressions drawing from different source domains and occurring in close adjacency to one another within a text are referred to as clustering. For example, Cameron and Stelma (2007) cited the following extract from the BNC that talks about a woman's experience of depression: " And I **fought** it for a **long** time and I wanted to get **kick-started back to where** I was before, because I **felt under a cloud**". In the light of the bolded linguistic metaphors in the above excerpt, the woman's experience is conceptualized in terms of diverse domains that are clustered in close proximity: WAR/PHYSICAL CONFLICT by virtue of **'fought'**, MOVEMENT/VEHICLES with reference to **"get kick-started back to where I was before"**, and DOWN/WEATHER based on **'under a cloud'**. According to Koller (2003),the occurrence of metaphorical expressions originating from various domains makes the overall argument proceed in a persuasive and striking fashion. Unlike the notion of 'multivalency' mentioned earlier, the phenomenon in which metaphoric expressions belonging to various source domains are evoked to conceptualize a target topic is referred to as 'diversification' (Goatly, 1997).

To sum up, Semino (2008) maintains that the boundaries between metaphorical patterning such as repetition, clustering, extension, recurrence, combination and mixing are somewhat blurred and usually overlap with each other in normal discourses. Nevertheless, their co-

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occurrence in a particular discourse highlights a vivid scenario of the topic under investigation and contributes to the intratextuality within a text as well as intertextuality across texts. It should be recalled that the above types of textual manifestations of metaphor contribute to the notions of 'local systematicity', in which specific linguistic metaphors occur within a single text and 'discourse systematicity' in which metaphoric expressions are a peculiarity of a certain genre or discourse community (Cited in Semino,2008). As a result, apart from exhibiting ideological implications, metaphor serves a stylistic effect achieved through the textuality of metaphor choices and their respective patterns.

Within the interpersonal function of metaphor, Brown and Levinson (1987) point out that metaphor is usually used to express emotions and attitudes. It can also convey humorous effect that entertains discourse recipients and thus it reinforces intimate ties with them, or metaphor can achieve the purpose of attacking others. In effect, it will be shown throughout this research that the columnist's metaphors do conjure up the emotions of the readership through satiric and pathetic tones. As such, these tones are a means of forging ties and empathies with the passive agents (the citizens) as well as a means of waging attacks and resistance against those who are in positions of power.

2.7 Concluding Remarks

This chapter has presented a theoretical background on the phenomenon of metaphor in Arabic and English. Although the functions of metaphor in Arabic basically have the Aristotelian classical sense, it is observed that the study of metaphor in English language scholarship has developed rapidly in recent decades, which is not the case in Arabic. Based

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on the obvious gap in metaphor treatment in Arabic, the current work seeks to fill that gap by examining this linguistic phenomenon using the cognitive metaphor theory, which is commonly adopted in scholarly works. However, classical approaches to studying metaphor have been superseded by the advent of the CMT.

More importantly, it is also apparent that adopting the CMT alone to investigate metaphors is not sufficient as it does not take the notion of 'context' or 'discourse' into account. This, in turn, has led to the emergence of the Critical Metaphor Analysis (CMA) by Charteris-Black, as a pragmatic approach which accounts for the occurrence of linguistic metaphors and patterns in given discourses. Crucially, critical discourse scholars such as Semino (2008) and Charteris-Black (2004, 2018) among other scholars and researchers, stress that metaphor occurrence in any discourse is, first and foremost, governed by speakers' pragmatic ends. It will be shown in the following chapter that examining the metaphor in media discourses is done by incorporating the CMT with a critical discourse lens. Having said that, it becomes clear that the CMT and CMA are crucial tools for the pragmatic investigation of metaphors and the diverse functions they perform in the satirical sociopolitical discourse of the online website at the heart of this study.

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CHAPTER 3: REVIEW OF CRITICAL METAPHOR STUDIES IN ARABIC AND ENGLISH NEWS MEDIA DISCOURSE

3.1 Introduction

The current chapter reviews a critical metaphor investigation in news media discourse. However, since local and regional politics are the main concern of the current work, the chapter starts by identifying the concept of politics and drawing on related studies in which common political metaphors are analyzed. The subsequent two sections are devoted to the identification of the notions of: metaphor scenarios, satire and rhetoric, and exemplifying these by introducing previous studies within news media context. After that, the chapter offers varied critical discourse perspectives to metaphor, namely the Critical Discourse Analysis, the Pragmatic approach, the Socio-cognitive approach, and the Critical Metaphor Analysis. Following that, the chapter sketches out a general overview of Arabic metaphor studies carried out within the CMT. It then proceeds to introduce the use of metaphor in news media and reviews metaphor researches within the Jordanian and Arabic news context. It also presents the ideological and rhetorical insights of using metaphors by reviewing metaphor studies within the realm of news media discourse in Arabic and English. The chapter also offers commonly used metaphors for corruption in news media. Lastly, the chapter ends by presenting the concepts of shame and honor from universal and culturally specific Arab perspectives.

3.2 The Concept of Political Metaphors

Politics, according to Chilton (2004) is an abstract, inaccessibly broad concept that encompasses various entities. For instance, it involves individuals such as private citizens,

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and Heads of States; groups represented by political parties, in-groups and out-groups; institutions like governments and parliaments; activities such as electoral campaigns; and genre exemplified by political speeches and news media reports. More importantly, Chilton (2004) emphasizes that the notion of exercising or losing power is central to the above-mentioned elements.

According to Musolff (2016) and Semino (2008), the use of metaphors in the realm of politics is very ubiquitous as the target concepts involved are complex and yet they need to be simplified. They maintain that the most predominant political metaphors are those emerging from source domains exemplified by: PATH/ JOURNEY metaphors, CONTAINER metaphors, SPORTS metaphors, WAR metaphors, FAMILY, BODY, PERSON, UP and DOWN image schema signaling power or control, and HEALTH/ ILLNESS metaphors. Musolff (2016) stresses that investigating the focusing effect of metaphors should be handled within scenarios rather than at a broad domain level.

More recently, Musolff (2016) has further stressed that political metaphors are, first and foremost, interactive means of influencing people's sociopolitical beliefs and attitudes, hence they offer new paths to action. Furthermore, Chilton (2004) highlights other strategic metaphor purposes represented by legitimization and delegitimization as well as representation and misrepresentation of political actions which are based on JOURNEY metaphor scenario. For instance, Tony Blair's use of **The Reverse Gear** metaphor (Chilton, 2004), performs three concurrent and interconnected goals.

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> get rid of the false choice: principles or no principles. Replace it with the true choice. Forward or backward. I can only go one way. I've not got **a reverse gear**. The time to trust a politician most is not when they're taking the easy option. Any politician can do the popular things. I know, I used to do a few of them. (p.81)

The '**reverse gear**' metaphor implies a binary metaphorical opposition between moving either forward or backward in that such a movement evokes a 'representational' function between these two options. Apparently, moving forward signifies progress and success in achieving a worthwhile goal. This progress, in turn, exhibits a second accompanied legitimization function in terms of showing Tony Blair as a man of principles and successful leader of his party and country. However, the third simultaneous function is 'delegitimization' (i.e., moving backward) which, in its turn, implies a lack of success and hence delegitimizing those who disagree with Blair's political activities or agendas. Moreover, another interpretation of Blair's confidence of moving forward creates a humorous effect when confronted by an edge of a cliff without having a reverse gear to backslide.

By and large, sports are considered cultural symbols for countries, yet the use of SPORTS metaphors in politics demonstrates producers' ideological and rhetorical motives. For instance, Semino and Masci, (1996) hold that baseball is the iconic sport in the USA; football in the European countries; bullfighting in Spain and so on. Their study is conducted on FOOTBALL metaphors that are commonly used by the former chairman of A C Milan, Silvio Berlusconi, in his election campaign to become Italy's prime minister in 1994. Apart from investigating the political uses of Italy's most popular sport, the study shows the prevalence of conventional linguistic metaphors related to FOOTBALL metaphors, revealing that Berlusconi's choice of this political metaphor creates a positive

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image, evokes enthusiasm among the public, and portrays Berlusconi as a successful leader of a good governmental team. The study also reveals how the social role and ideological function of FOOTBALL metaphors work to build warm and intimate relationships with voters. In short, it is this function of interpersonal relationships that is used to strengthen intimacy between the addresser and the addressees.

FIGHT metaphors which are based on WAR source domain are commonly used by politicians in structuring complex target concepts (Gracia, 2009). The researcher carried out a study on the conceptualization of TERRORISM with recourse to the semantic field of the FIGHT metaphor and its discourse implications as intended by the Spanish president's speeches over three years. The FIGHT domain comprises a bundle of diverse grammatical forms of linguistic metaphors in simplifying the abstract notions of terrorism, terrorists, and anti-terrorists represented by the government, citizens and multi-faceted means of solving this issue. The study is qualitative and has elucidated the main tenets of CMT by creating a scenario in which terrorism is framed as an ENEMY that needs to be fought and killed. From a discourse perspective, the CMA has pragmatically accounted for the president's choices of metaphors in struggling against terrorism. For example, apart from cognitive and rhetorical functions, findings of the study reveal that in spite of the bellicose and harsh tone of the linguistic metaphors chosen by the Spanish president, their use is intended to promote his appeasement strategy and peaceful political ideology to persuade people that he would carry out an action against terrorism and hence obtain their satisfaction.

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One last example on political metaphors is FAMILY-based metaphors, which are widely used in presidential political speeches. In his seminal work *Moral politics*, Lakoff (2002) shows how social thinking influences liberal and conservative political beliefs of thinking in that 'a nurturing parent' model is associated with the 'liberalists' or the 'Democrats', but 'a strict father' model attends to the 'conservatives' or the 'Republicans'. Based on these divergent models, Cienk (2005) has discerned the ideological and social stance of metaphors in the political discourse between George W. Bush as a representative of the conservative strict father model and Al-Gore as a representative of the liberal nurturing parent model. According to Charteris-Black (2018), FAMILY-oriented metaphors used by politicians are crucially ideological in that they reflect a long-term mental representation, and yet they offer a mythic stance of the world (See Section 3.5.4 for mythic purpose). To sum up, metaphors and models offered in the reviewed literature above contribute to the current work in terms of showing that the columnist' diverse metaphors are driven by culture-specific social standards and thought models which underpin covert rhetorical and ideological messages addressed to discourse recipients.

3.3 The Concept of Metaphorical Scenarios in Discourses

A metaphorical scenario is identified as "a set of assumptions made by competent members of a discourse community about 'typical' aspects of a source situation (for example its participants and their roles), the 'dramatic' storylines and outcomes, and conventional evaluations of whether they count as successful or unsuccessful"(Musolff, 2006, p. 28). He further adds that a scenario is "an intermediate analytical category between the level of the conceptual domain as a whole and its individual elements". That is, the individual elements exemplified by entities, action, participants, goals and settings

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of a certain concrete experience are screened as mini-narratives onto the target topic talked about (Semino,2008).To Musolff (2006), the essence of 'scenarios' in investigating metaphors in a discourse stems from their power to reason about attitudes and socio-cultural norms and traditions that are not triggered at the level of a broad domain when evaluating the target domain. He states that:

> It is thus at the level of scenarios, rather than at general domain-level, that attitudinal biases and political preferences of discourse communities become discernible. The main reason for this seems to be that scenarios provide a sufficiently rich conceptual structure to be argumentatively and rhetorically exploitable (Musolff, 2006, p. 35).

Moreover, Musolff (2006) holds that 'metaphor scenario' attends to the socio-cognitive approach in that both are mirror image of a social discourse and hence they are viewed as being conceptually related by means of identifying and evaluating socio-discursive structures. Accordingly, Musolff (2006) suggests that 'metaphor scenarios':

> enable the speakers to not only apply source to target concepts but to draw on them to build narrative frames for the conceptualization and assessment of sociopolitical issues and to "spin out" these narratives into emergent discourse traditions that are characteristic of their respective community. The analysis of source scenarios as focal areas of source domains provides a platform to link the conceptual side of metaphor to its usage patterns in socially situated discourse (p.36).

Musolff (2006) conducted a study on metaphors compiled from British and German newspapers that are used in British-German public debates concerning the target topic "European Union". It is found that the collated metaphors evoke a LOVE-MARRIAGE-FAMILY scenario holding between German and France as a married couple. Nevertheless, Britain is viewed as an outside participant in the EU which disturbs their marriage and tries to become France's partner. Rhetorically, the author's examined

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metaphors reveal the male-centered bias of the two communities which is accounted for by their power-relationship as well as attitudinal preferences and trends. On the other hand, Fillmore (1985) posits that the concept of 'scenario' is cognitively oriented in a psychological theory that is common to the discursive strategies of critical discourse analysis which are fundamentally concerned with expressing social and ideological belief systems and personal opinions. Likewise, Van Dijk (1995) holds that 'scenarios' can be viewed as discursive strategy which helps to evaluate the representation of in-groups and out-groups.

The ideological role of metaphor choice in discourses is clearly shown through the positive representation of the Germans and negative representation of the Polish minority. For instance, in a political discourse, Jaworska (2011) shows how Germans' ethnic ideology against the Polish minority prevails through metaphors emerging from three different domains of experience and that is expressed through BODY-ILLNESS-CURE scenario as in the excerpt below:

> Our aim is: the reform of the Reich, which will secure the future of our nation, **cleanse the body of illnesses** and strengthen its health…Germany for Germans (Jaworska, 2011, p. 446).

By incorporating the methods of the CMT with those of the historical-discourse approach (Wodak, 2001) as a version of CDA, the author found out that the Germans' racist attitude and genocidal ideology become clear within a narrative fashion. The German-speaking majority corresponds to a BODY holding a penetrating FOREIGN ELEMENT or ILLNESS represented by the Polish minority and Germanizing or wiping out this minority is a two-option CURE. It is concluded that this ideology reflects a key historical insight about German political discourse during that era. Based on the scenario definition

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given by Musolff (2006), it is observed that a metaphorical scenario builds storytelling through spinning out concrete discourse traditions and ideologies of a community onto the socio-political issues of that community.

3.4 Metaphor, Satire and Rhetoric

The role of metaphor in a socio-cultural context emerges in part from its being a powerful vehicle for creating satire by criticizing and ridiculing individuals and hence communicating messages to the public that uncover the faults, vices and misconduct of those individuals. Within this context, satire as "poetry created for the purging of minds whereby human vices, ignorance, errors and all other things besides are reprehended" (Cited in Sani, 2014). Satire is also defined as "a literary manner which blends a critical attitude with humor and wit to the end that human institutions and humanity may be improved" (Harris, 1990).

In the same vein, Le Boeuf (2007) identifies satire as an implicit and powerful artistic form by which humans' deficient behaviors, vices, follies and their resultant social matters are pinpointed and critiqued, ultimately presented to the audience in an entertaining manner. This definition accentuates the fact that the intent behind satire is to persuade the audience of human deficiencies and ultimately to call for a social change. It is apparent that these definitions view satire as being critical and humorous, targeting individuals or institutions while aiming eventually to either provoke the addressees to act or preventing them from acting.

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A study conducted by Sani (2014) found that Nigerian cartoonists employ verbal and visual metaphors within satirical scenarios to ridicule politicians and officers, thereby to communicate messages of the latter's faults to the public. Data for the study were excerpted from two Nigerian newspapers, *Daily Trust* and *Vanguard*, and investigated within the CMT and semiotic frameworks. The source domains, HUMAN BEINGS and ANIMALS are used in structuring the target domains, POLITICAL POLICIES, HUMANS and SOCIO-POLITICAL PRACTICES. The study was carried out on qualitative basis and the inter-rater agreement method was used to measure the prevalence of the different tones elicited from the data, especially the tone of savage indignation and a laughing satirical tone. It has been found that the rhetorical messages of reforming politicians and their practices are communicated through the latter tone. The study assumes that visual metaphors have a greater ability to influence and persuade the audience than verbal ones do because they have the potential to convey more visceral messages about the target.

The article is of great significance to the current work in the sense that metaphorical language holds as a powerful and indispensable tool for the construction of satire which can only be wholly captured within scenarios. Nevertheless, what makes the present work different from this article is the wide scope of metaphors drawn from various sources in written discourse rather than visual representations. More importantly, the satire featured in the current study is concerned with the reform of local and regional socio-political problems rather than simply creating a laughing satirical tone. This is because sociopolitical issues are public concerns that the columnist believes need to be solved.

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3.5 Metaphor and Critical Discourse Approaches

The discussion of metaphor within the classical approaches above predominantly touches on viewing metaphor as a linguistic adornment whereas the CMT stresses the cognitive stance of metaphor and only afterward considers it as a linguistic phenomenon. Nevertheless, the following sections emphasize the fact that investigating metaphor goes beyond descriptive or cognitive standards. Crucially, the study attends much more to insightful critical outlooks which, in turn, unveil the varied social and persuasive purposes of metaphor presented earlier. All CDA approaches to metaphor converge into unravelling these embedded purposes.

3.5.1 Critical Discourse Analysis (CDA)

Critical discourse scholars such as Van Dijk (2008), Semino (2008) and Charteris-Black (2011) have affirmed that metaphor is employed as a 'discursive strategy' or practice to examine the relationship between discourses and the actual issues or events occurring in the real world. In the CMT, Lakoff and Johnson (1980) posit that metaphor choice is tailored to the producer's own perspective in order to frame the reality of a particular target topic through highlighting or hiding some of its aspects. By analogy, critical discourse analysists' main task is to unmask the ideological and rhetorical dimensions of metaphor use in discourses. Fairclough and Wodak (1997), hold that CDA is devoted to addressing social problems, a discourse which is made up of society and culture as a form of social action, and on the top of that doing its ideological task. They define ideology as a particular way of representing society and reproducing relations of unequal power as well as relations of domination and exploitation. As such, the main aim of critical discourse analysis is to uncover the concealed ideologies manifested in language users

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and convey them to the readers. In a similar vein, Van Dijk (2008) has provided a full account of Critical Discourse Analysis in the quotation below:

> a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit positions, and thus want to understand, expose, and ultimately resist social inequality (p. 352).

Moreover, Fairclough (1989) emphasizes the cognitive and ideological role of metaphor although he, likewise, focuses on its linguistic aspects. Fairclough maintains that the socio-cognitive processes of text production and interpretation are governed by the internal make-up of the social structure and norms. In a nutshell, it can be observed that critical metaphor analysis is an approach which integrates cognitive, pragmatic and socio-cultural components.

3.5.2 The Pragmatic Approach to Metaphor

According to Searle (1985) and Grice (1957), pragmatics is concerned with the distinction between what is said and what is intended by the speaker. Another main principle of pragmatics is to highlight the meanings of the speech acts performed by a speaker, whereby these acts are tied to norms or models of social behavior. Metaphor within pragmatics is viewed as an interactive as well as communicative mode in which both the speaker and hearer are involved. This fact is further emphasized by Mac Cormac (1976) in so far as the metaphor is an instrument of arousing emotions, making puzzlement and bonding ties with discourse recipients. These pragmatic standpoints of metaphor are further substantiated by the notions of 'ideational' and 'interpersonal' functions (Halliday, 1978; Goatly, 1997). The former function is exemplified by our understanding and framing of reality whereas the latter

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is devoted to creating social relationship, expressing emotions and attitudes, persuading, evaluating, attacking or maintaining 'faces' with others (Semino,2008).

3.5.3 The Socio-cognitive Approach to Metaphor

This type of critical discourse approach, as the title suggests, is concerned with the involvement of both 'society' and 'cognition' together, investigating individual discourses based on a socio-cultural model. According to Wodak (2009), the social representations are shared frames which collectively and perceptually tie the social system with the social actors' particular system. This goes in line with the argument asserted by Van Dijk (2009) in that personal subjective experiences are adjusted with the societal standards and concepts such as expressing opinions and attitudes. Having that in mind, Van Dijk emphasizes the notion of 'ideology' in a given discourse and which is identified as social mental models and socio-cultural belief systems shared among members of a community.

Moreover, Deignan (2005) and Musolff (2012) stress that critical discourse approaches to metaphor are primarily based on the concept of 'cognition' wherein the conceptual metaphor theory underpins a higher-level critical analysis. In doing so, metaphorical language performs an indispensable ideological and rhetorical device in terms of shaping positive or negative evaluations of the target issues and situations addressed. For instance, Caruso (2011) examined the rhetorical and ideological motives of the metaphors framing the 'Road Map' peace process in the Middle East. The study aimed to analyze and compare the metaphors used in conceptualizing the peace process by America, Israel and Palestine. It is found that the varied metaphors of the news reports are predominately

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governed by socio-political, geographical and different ideological factors. For instance, America's perspective of the PEACE PROCESS is structured in terms of a RELIGION; from Israel's position, it is framed as a JOURNEY, CONFLICT and BUSINESS; however, from Palestinians' outlook it is understood in terms of a CONFLICT.

3.5.4 The Critical Metaphor Analysis (CMA)

The critical metaphor analysis is developed by Charteris-Black (2004) as a version of critical discourse analysis (CDA) and has emerged as an offshoot approach from the CDA framework adopted by Fairclough (1995). It is acknowledged as a corpus-assisted approach for the CMT in that this model incorporates CDA, cognitive semantics and corpus analysis techniques which aim at accounting for the particular selection of metaphors and patterns in various genres or discourses. For example, the CMA has been adopted in investigating metaphors in newspaper headlines (Silaški, 2009), educational discourse (Cameron, 2003), political and religious discourses (Charteris-Black, 2004), religious discourse (El-Sharif, 2011) and economic context (Skorczynska & Deignan, 2006).

Crucially, the ultimate goal of the CMA is to uncover users' hidden agendas and ideological dimensions of metaphor occurrence in a discourse. For instance, Charteris-Black (2004) explains two ideological standpoints of the expression "a crusade against terrorism". To Bush, the word clearly had a positive connotation when collocated with undesirable phenomena like "crime" or, in this case, "terrorism". Yet to a Muslim audience, including moderates with no animosity towards the US, the connotations are

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entirely negative and raise fears of future persecution like that associated with the original Christian Crusades in the region. Thus, the same metaphor can be interpreted in radically different ways depending on the audience's frame of reference. This requires a sensitivity to cultural variation that persists despite the universal patterns revealed by Cognitive Metaphor Theory. It follows that the key assumption of the CMA is to detect the dialectical relationship between language and socio-cultural reality that is manifested in people's social events and discourses. Moreover, Charteris-Black (2004) emphasizes that the particular choice of metaphor in a discourse is motivated by the rhetorical aim of persuasion which, in turn, mirrors people's attitudes, principles, and their belief systems and values.

In addition, unlike the intuitive identification phase and interpretation phase maintained by the CMT, the CMA proposes the notion of "metaphor hierarchy" in that metaphor analysis is based on three layers: linguistic metaphor, conceptual metaphor and key conceptual metaphor whereby each layer serves as a fodder for the one above. For instance, within the discourse of sports press reporting, Charteris-Black (2004) holds that the metaphor "**a battle for survival**"(p. 245) is realized by the conceptual metaphor SPORT IS WAR and this is further grasped by the key conceptual metaphor SPORT IS A STRUGGLE FOR SURVIVAL. More significantly, Charteris-Black emphasizes that the rhetorical and ideological insights are captured through the formulation of the latter two layers.

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The most significant assumption holding for the CMA is the methodology through which metaphors are identified and accounted for their choice in a given discourse. To do so, Charteris-Black (2004), relies on three individual criteria: linguistic, cognitive and pragmatic. Based on the linguistic criterion, the metaphor is identified as a word or phrase that results in a shift or semantic tension via reification in which an abstract use of a word in a context contrasts with a concrete use in another context. Similarly, personification and depersonification are another two criteria whereby the former refers to an inanimate object in on context that is treated as animate in another, and the latter refers to an animate object that is treated as being inanimate.

Within the cognitive criteria, Charteris-Black states that metaphor takes place based on the shift in the conceptual system: "the relevance of, or psychological association between, the attributes of the referent of a linguistic expression in its original source context and those of the referent in its novel target context" (p. 21). Lastly, pragmatic implications of metaphor refer to the speaker's underlying or hidden motivations in the context in which metaphor shifts from its original context: "A metaphor is an incongruous linguistic representation that has the underlying purpose of influencing opinions and judgments by persuasion; this purpose is often covert and reflects speaker intentions within particular contexts of use" (Charteris-Black, 2004, p.21). For example, in examining metaphors in financial reporting, Charteris-Black maintains that conceptualizing the target domain, ECONOMY through the animate source domain, AN ORGANISM highlights a predictable evaluation of the economic process. However, structuring the ECONOMY target domain in terms of the inanimate source counterpart, MACHINE highlights unpredictable evaluation of the economic process.

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In line with the individual criteria presented above, Charteris-Black (2004) highlights a reference to the social criteria represented by ideology, culture and history. For instance, the use of fire and light metaphors in American political discourses indicates positive evaluations, while plants metaphors are used to indicate the same purpose in the British political discourses (Charteris-Black, 2004). According to Charteris-Black this metaphor type is attributed to America's revolutionary history and hence it represents Americans' cultural identity and ideology. Similarly, using plants metaphors are justified by the historical and cultural experiences of the British in gardening and yet they are socially invested as their ideology. The Figure below elucidates Charteris-Black's discourse model of metaphor:

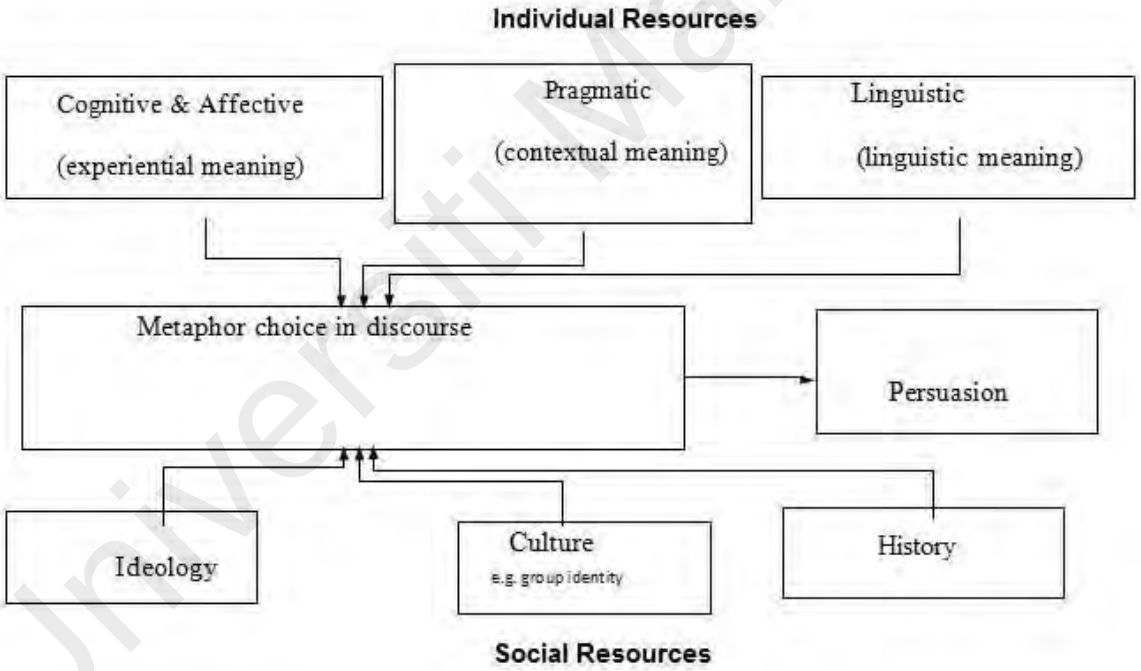

Figure 3.1: Individual & Social resources for metaphor
(Charteris-Black (2004, p. 248)

To sum up, the methodology proposed by Charteris-Black (2004) is based on three main phases: metaphor identification, metaphor interpretation based on interpreting linguistic

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metaphors into conceptual patterns following the Conceptual Metaphor Theory, and metaphor explanation with reference to their social agency. Accordingly, integrating individual resources with the social ones enables us to account for metaphor choice as well as its purposes within particular discourses. Charteris-Black (2004) asserts that "metaphor is effective in realizing the speaker's underlying goal of persuading the hearer because of its potential for moving us" (p. 11). He has further emphasized that opting for metaphorical language over literal influences and arouses the feelings, empathies and attitudes of the addressees because metaphors hold 'a power of evaluation' according to Lakoff and Turner (1989).

In light of the CMA framework presented here, it has become crucial to combine this approach with the tenets of the CMT in order to uncover the rhetorical and ideological motives, and other purposes of the particular metaphor choice in the current work. In effect, the individual and social resources offered by Charteris-Black (2004) in his discourse model for metaphor as well as the varied persuasive metaphor purposes identified by Charteris-Black (2018) essentially attend to conducting this research. For example, at the individual level, the columnist's identified linguistic metaphors are cognitively realized by processing them into broad semantic domains and pragmatically they invite particular contextual meanings triggered by different types of evaluation. For instance, representing the outsiders: GLOBAL POLITICAL POWERS in terms of AGGRESSIVE/ FIERCE ANIMALS, whereas representing the insiders: ARABS in terms of WEAK/PASSIVE ANIMALS does evoke different types of evaluations realized by the primary metaphors: POWER IS UP, but POWERLESSNESS IS DOWN. Similarly, resources within the social level are at work in that they reveal the covert

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rhetorical and ideological messages on one hand, and several other purposes lurking behind metaphor use, on the other hand. These resources are accounted for by Arabs and Jordanians' sociocultural perceptions.

In addition to Critical Metaphor Analysis, which is based on the different perspectives in the discourse model for metaphor presented above, a more recent development has been introduced by Charteris-Black (2018) in accounting for various metaphor purposes performed in a discourse. These purposes are presented in Figure 3 below, and explained afterward.

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Figure 3.2: Persuasive Purposes of Metaphors

According to Charteris-Black (2018) the rhetorical purpose of metaphor is considered to be the most common one among other purposes, and hence the term 'purposeful

metaphor'. This purpose is demonstrated through the speaker's intention in using metaphors, and yet they attract his audience's attention. For example, Charteris-Black holds that using short, memorable, and soundbite metaphors in media reports by orators/speakers such as '**Arab Spring'** and '**rivers of blood'** arouses media interest as well as the emotions of their followers. These eye-catching metaphors contribute to grabbing readers' attention and to establishing trust with them. Second, the 'heuristic' purpose is not only concerned with making thorny and complex issues intelligible, but it also sheds light on how shaping and presenting the target topics from a particular outlook means drawing our attention to one element and obscuring another. For instance, the CMA's explanation of the metaphor '**The wind of changes'** in '**The wind of changes** is blowing through this continent: whether we like it or not, this growth of national consciousness is a political fact' (Chartersi-Black,2018), implies that the independence movement in the British colonies would be accepted on grounds of a natural process or force, yet this element is highlighted. However, the concealed element of this metaphor is observed through the obscuring of any agency on part of these colonies in gaining independence, due to a huge shift in political power. Third, the 'predicative' purpose has to do with highlighting and hiding positive or negative representation of social actors, groups of people, countries and other matters like conflicts and wars, and hence these evaluations make the discourse argument clearer. For example, Charteris-Black holds that Blair's and Clinton's choice of lexical verb metaphors such as '**create, forge** and **shape**' predict morally positive evaluation of themselves, yet these metaphors are realized by the conceptual metaphor POLITICAL ACTION IS CREATING WHAT IS GOOD. Contrary to that, their choice of aggressive lexical verb metaphors like '**disrupted**, **striped away**, and **stamped out**' in addressing nuclear arms predicts a bad and negative evaluation of

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this addressed entity trade, inferring eventually the conceptual pattern: POLITICAL ACTION IS DESTROYING WHAT IS BAD.

Fourth, the 'empathetic' purpose is identified as highlighting a speaker's favorable feelings and attitudes, and sharing them with the audience by creating an appropriate emotional response for the political purpose intended by the writer or speaker. This purpose, according to Charteris-Black, is exemplified by Obama's used metaphors in his inaugural speeches such as 'know that, **America is a friend of each nation**, every man, woman, and child who seeks a future of peace and dignity'. Using friendship metaphors conceives of international relations in terms of relationships created among people and hence evoking a wide range of emotions and empathies usually owed towards friends and family. Similarly, Charteris- Black holds that Obama's use of friendship metaphor alludes to John F. Kennedy in terms of maintaining the same syntactic structure as well as offering friendship to other nations. In the same vein, Charteris-Black stresses that highlighting emotions and empathies with the audience is also motivated by using humorous metaphors in political speeches alluding to rugby sport as in "**pulling rabbits from hats**" and "**retrieving balls from the back of scrums**".

Fifth, the 'aesthetic' purpose is achieved when metaphors cluster in the prologue and epilogue as being the most rhetorical parts in a discourse or speech. According to Charteris-Black, this purpose is gained through the well-formedness and musicality of a speech whereby the theme, which is identified by metaphors in the beginning of a speech is retained in the conclusion or coda. For example, Charteris-Black emphasizes that the theme of 'education' for the Afghan people is realized through the metaphor 'The

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importance of **light when we see darkness**' at the start of a speech, and the same theme is metonymically retained through the metaphor '**pens and book**'. Lastly, the aesthetic purpose is also identified by creating textual coherence in a discourse as well as alluding to historical events or figures, hence it has very much in common with the stylistic function identified by Semino (2008) in Section 2.5. Sixth, the 'ideological' purpose is identified as offering a specific world view of sociopolitical issues. For example, Black states that pressure-based metaphors are ideologically common to the concept of immigration whereby Britain is framed in terms of a contained space, whereas crime-based metaphors are ideologically invited in the 'War on Terror'. Finally, mythic purpose according to Charteris-Black, is based on the idea of narratives or scenarios which purposefully attend to participants' creation of powerful, intense and unconsciously-driven emotions such as fear, joy, and grief. Charteris-Black stresses that "In many myths going on long journeys towards some predetermined goal is an established means of taking on the stature of a hero" (2011, p.324). For example, politicians are unconsciously inspired by heroic ideals, and hence they rhetorically and purposefully use journey metaphors to fulfill their anticipated goal: political power. Another example given by Charteris-Black (2018) on the creation of a political myth is Obama's use of metaphors drawn from diverse domains of experiences such as WAR, JOURNEYS, and SLEEP which rhetorically call for taking social action. For instance, the contribution of WAR metaphors to creating a political myth emerges from their implication of struggle and exerting efforts to achieve the intended goal. Similarly, SLEEP metaphors demand carrying out an action rather than dreaming. Lastly, Charteris-Black emphasizes that communicating ideologies and rhetorical motivations are predominant characteristics of the metaphor choice and that these features dynamically interact with the other presented

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purposes and hence metaphors encountered in a discourse are not ascribed by a single purpose.

3.6 An Overview of Metaphor Research in Arabic

The beginnings of metaphor research in the Arabic language owes much to the classical approaches to metaphor in terms of being basically ornamental, as has been argued by Simawe (2001). His argument calls for a shift of emphasis in that the phenomenon of metaphor should be understood in terms of its cognitive basis. Accordingly, recent metaphor studies that are largely beyond the scope of this study's focus on news media discourse have adopted the main principles of the CMT. For instance, metaphor was investigated in business discourse (Al Jumah, 2007), via a comparison of conceptual metaphors of TIME in Arabic and English (Hamdi, 2008), via an examination of metaphor in daily colloquial Arabic speech (Raai, 2008) and through body-part metaphors in colloquial Jordanian Arabic (Al-Ramahi, 2016).

Nevertheless, the investigation of metaphors in these studies and many others is primarily descriptive, something exemplified by a focus on inferring conceptual metaphorical patterns between Arabic and English and framing their differences and similarities based on the key tenets of the CMT. Moreover, metaphor data is typically collated from miscellaneous sources and hence these studies lack the critical dimension of the full context in which linguistic metaphors and patterns occur.

Having considered the above recent and descriptive metaphor studies in Arabic, it should be apparent that the CMT alone cannot offer a full account of metaphor usage in the

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current work and hence points to a gap in the literature which needs to be filled. This is attributed to the clearly rhetorical and ideological nature of this satrical sociopolitical discourse under investigation here, in which the examined metaphors are meant to transmit rhetorical messages to an assumed auidience as well as to fulfill multiple other purposes. As such, the signficance of carrying out this study stems from incorporating the CMT with a sound discourse approach, namely the CMA which, in turn, makes it different from the previous descriptive studies.

3.7 Metaphor in News Media Discourse

The language of news media is a communicative framework between discourse participants exemplified by the roles of producers and recipients (i.e., listeners, viewers and readers). It is, therefore, the audience who renders news media highly appealing. This has been affirmed by Richardson who holds that "News is produced with an assumed audience in mind-their class, their education attainment, their values, preferences and so on" (Cited in Kort, 2017). In light of that, examining different aspects of news media language in general, and metaphorical language in particular has gained increased interest by scholars and researchers such as Van Dijk (1991); Charteris-Black (2004); Semino (2008); Goatly (1997); Krennmayr (2015); Kort (2018).

Fowler (1991), holds that writing generally has an impact upon ideas and beliefs which are usually formed by the public. In the same vein, Van Dijk (1991) stresses that "There is probably no other discursive practice, besides everyday conversation, that is engaged in so frequently and by so many people as news in the press and on television". Being an indispensable discursive strategy used by writers and speakers, Charteris-Black and

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Musolff (2003), contend that the metaphor involves common topics to news media such as immigrants and immigration, economy, political relationships, racism, epidemics, finance, business and sports. More significantly, metaphor researchers like Semino, (2008) and Goatly (1997) emphasize that metaphor use in news media is primarily critical-oriented and hence it fulfills multi-purposes such as exerting and expressing emotions, creating attitudes and humorous effects, drawing attentions, summarizing and providing textual coherence. Moreover, Van Dijk (1991), states that the employment of metaphor in news media is meant to shape public perceptions by means of transmitting ideologies and rhetorical purposes. In short, newspapers media are primarily investigated for unravelling these purposes (Krennmayr, 2015).

3.7.1 Critical Metaphor Researches in Arabic and Jordanian News Media

Examining metaphorical language in Arabic in general and Jordanian news media discourse in particular is quite recent and in its infancy in comparison with the exhaustive metaphor studies conducted on the Western and European news media. Recent metaphor investigations in Arabic and Jordanian news media are motivated by current events addressed in news media, namely the 'Arab Spring' (Torlakova, 2014), a call for political reform in Jordan (El-Sharif,2014) and economic discourse pre- and post-Arab Spring (Zibin, 2018). However, far from news media context, critical metaphor examinations were conducted on the Islamic religious discourse (El-Sharif, 2011) and the metaphors of nature in the Holy Quraan (Mohamed, 2014).

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Within news media context, a number of utilized Arabic metaphors in political discourse have been identified and analyzed for the sake of conceptualizing what is termed as the "Arab Spring" (Torlakova, 2014). In her paper, the researcher's main interest is to examine the sort of language used for communicating and evaluating the events of the Arab uprisings on one hand, and the linkage between people's knowledge and experiences with the respective metaphors employed in the data source on the other hand. Her corpus data is solely limited to framing the term 'Arab Spring' in Tunisia as it is the first Arab country from which revolutions spread. The data consists of published articles in Al-Jazeera.net (English version), which occupies a prominent position among Arab news agencies.

Torlakova (2014) argues that Al-Jazeera commonly utilizes the terms 'revolution' and 'revolutionaries' to mobilize the uprisings taking place in Tunisia, Egypt, Yemen, Libya and Syria. The corpus of the study is assembled manually as the vast majority of articles are published under the rubric "Studies and Opinions". It is qualitatively analyzed within the framework of the CMT and CMA. Methodologically, linguistic metaphors are classified under the respective conceptual metaphors to which they belong such as JOURNEY, SEASONS OF THE YEAR, FIRE, HEAT and the like. The move from linguistic metaphors into conceptual ones is controlled. The contribution of the study comes in the explanatory phase of the CMA where the utilized metaphors in the corpus are motivated by Islamic traditions and people's cultural experiences. This phase in turn justifies metaphor choice in the attested discourse thereby making metaphor perform concurrent functions such as communication, persuasion and evaluation.

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However, unlike the conceptualization of the term 'Arab Spring' in political discourse that is Torlakova's main focus, the metaphorical language of the present work highlights not the positive gains, but rather the disastrous impacts of the wars and chaos that followed the 'Arab Spring' for Arab people and their afflicted countries from the perspective of sociopolitical or public discourse. In other words, the researcher's data is limited to a group of metaphors which positively evaluate the early stages of uprisings in Tunisia only, whereas the metaphorical excerpts analyzed in the current research are meant to portray what came after the collapse of some Arab regimes that have been recently undergone wars and political instability. In addition, what makes the current work different from Torlakova's is the metaphorical representation of the low and weak status of Arabs on one hand, but the controlling and higher position of global political powers on the other hand.

In Arabic e-business texts, figurative language represented by metaphor and metonymy has been recently examined by Ahmad et al. (2017) using the framework of the CMT and discourse analysis. The researcher found out that the underlying cognitive structure of the examined metaphors in the e-commerce corpus in Arabic bears resemblance to metaphors investigated in the same context in Western languages as far as the conceptual patterns inferred are concerned. For example, Ahmad et al. (2017), found the pattern COMPANIES ARE LIVING ORGANISMS is the most common metaphor pattern in e-commerce texts. Similarly, patterns and image schemas proposed by Lakoff and Johnson (1980) such as COMPANIES ARE COMPLEX STRUCTURES, PATH, FORWARD MOVEMENT, and GOAL are at work in the researcher's corpus. Moreover, Ahmad et al. (2017) emphasized that the metaphors in Arabic e-commerce texts are tied up with the

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cultural model and its role in framing individuals' behavior. As such, it is observed that the study paves the way for the current work in terms of processing surface linguistic metaphors in Arabic into metaphor patterns on one hand, and highlighting the cultural role in shaping them on the other hand.

Within the Jordanian political context, El-Sharif (2014) argues that the central aim of the discursive practice of the linguistic metaphor *marje'yah 'ulyaa* 'high-profile references' employed by political columnists in Jordanian media texts is to smooth the discourse style and to avoid mentioning any symbols of the Jordanian state, namely the Monarch. The researcher's main argument is that the choice of this metaphoric expression is meant to serve an anti-coercion purpose. Methodologically, the study is qualitative in nature and based on the CMT and CMA framework. Data in the study is excerpted from various columnists' writings in two well-known Jordanian news websites over a period of a year and a half in which there was a call for political reform.

A general finding of the study reveals that the usage of this metaphor triggers ambiguity. For instance, in one sense it refers to the Monarch and in others to higher authorities in the state. This, in turn, encompasses the semantic function of REFERENCE AS AN AGENT whereby AGENT implies the prime ministers, the cabinet and high-ranking officers who exercise power over the people. However, the occurrence of PATIENT in REFERENCE AS A PATIENT refers to the prime ministers, the cabinet and high-rank officers when they are influenced by the exasperation and dissatisfaction of people. The study supports the universality of the CMT methods in Arabic, a claim that the current work endeavors to substantiate as well. Another finding has to do with two semantic

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functions in that the higher authority is viewed in two-thirds of cases as an AGENT and a third of cases as PATIENT. The latter case indicates the Monarch's intervention as a mediation between those holding higher positions (i.e., prime ministers) and the general public and that is based on the conceptual pattern, GOOD IS UP. Finally, it is concluded that metaphor is a tool used by journalists so that they can distance themselves from any potentially dangerous allegations.

3.7.2 Metaphor, Ideology and Rhetoric in News Media Discourse

Contrasting to the scarcity of metaphor studies in Arabic and Jordanian news media reviewed above, scrutinizing metaphorical language has gained a profound interest by scholars and researchers in English and European news media discourses. Metaphor scholars such as Goatly (2007), Van Dijk (1998), Charteris-Black (2004) and Fairclough (1992) affirm that delving into the ideological and rhetorical insights holds as the key aim for metaphor investigation in media discourses. It has been explained earlier that the ideological motives of metaphor are governed by what is referred to as "the social representation shared by members of a group"(Van Dijk, 1998, p. 2). Accordingly, he contends that these ideological and rhetorical insights are attained by social actors or discourse participants via frames, scenarios, and opinions.

Having examined lexical metaphors in eleven online editorials in *The Australian* , Liu (2018) states that the writers' particular metaphor selection is governed by transmitting rhetorical strategies and social communicative functions illustrated through their provoking attitudinal and interpersonal bonds between the writers and readers. For example, the examined metaphors maintain a positive stance towards the Liberal Party,

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while negative position holds for the Labor Party. Liu's methods of identifying metaphors are based on the MIP of the Pragglejaz Group (2007) as well as the use of *Collins English Dictionary*; however, metaphor analysis is carried out with the tools of systemic functional linguistics (SFL) as part of critical discourse studies.

Kort (2018) studied the rhetorical and ideological power of metaphor based on the metaphorical representation of the Arabs in *Al Jazeera English* website and the *Arab News* online on one hand, and Americans in *The New York Times,* on the other hand. The study is handled within a quantitative-qualitative analysis using the frameworks of the CMT and the CMA. The author compiled her corpus manually and used metaphor pattern analysis developed by Stefanowitsch (2006) for that purpose. Identifying linguistic metaphors was based on the corpus-based methods of the CMA, the Metaphor Identification Procedure developed at Vrije Universiteit (MIPVU) (Steen, 2010), which is an extention to Metaphor Identification Procedure (MIP) established by the Pragglejaz Group (2007), and the use of two English dictionaries. The second stage was based on classifying metaphors into source domains and sub-source domains where necessary, and processing them afterward into conceptual patterns. Lastly, the explanation phase was complemented by the collocational analysis procedure based on a concordance tool. Being the main focus of the study, the explanation phase is devoted for elucidating the ideological and rhetorical insights of the examined metaphors. Accordingly, the author found out that the underlying ideology of the metaphors used in *The New York Times* has noticeably to do with presenting Americans as a superior and unique exceptional nation, while assigning Arabs negative associations such as threatening, violent and dangerous

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in *Al Jazeera English* and *The Arab News*. It is also demonstrated that Arabs are partly associated with powerlessness or passivity.

In an integrated cognitive-critical study conducted on a corpus of 400 news headlines in *The Daily Mail*, Molek-Kozakowska (2014) elucidated that the sources of metaphors in these headlines are mainly shaped by universal image schemas such as CONTAINER and MOVEMENT as well as universal domains of experiences emerging from the "Great Chain of Being". From the critical discourse viewpoint, the author affirms that metaphor recruitment has ideological biases towards news media's interests rather than towards discussing public debate. This bias is formed within the 'coercive' function of metaphor such as dramatization, exerting emotions on readers, (de)legitimizing politicians and imaging.

Utilizing methods of the CMT and CMA, Fallah and Moini (2016) uncovered the ideologies embedded within metaphors used in the representation of Arab uprisings as a target topic in the American newspaper: *The Washington Post*, and the Iranian newspaper: *Keyhan*. It is found that the two newspapers maintain divergent ideologies in framing Arab uprisings. Metaphors in the American newspaper emerge from a JOURNEY, GAME and NATURAL PHENOMENA source domain wherein events of the uprisings are realized in terms of a journey to democracy. Nevertheless, metaphors in the Iranian newspaper depict the same events in terms of A RELIGIOUS CONFLICT in that Arab dictators are unbelievers and evil, while the demonstrators are believers.

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Within the realm of newspaper discourse, Trčková (2011) has detected the multifunctionality (i.e. cognitive and social) of the discursive use of metaphor in describing the target natural catastrophes: Hurricane Katrina and a Tsunami in the Indian Ocean. The data of her study was collated from articles in two newspapers: *The Globe and Mail*, which is a Canadian national daily newspaper and *The New York Times*, which is an American national daily newspaper. Cognitively, her study highlights three metaphorical themes in the portrayal of these catastrophes: ANIMATE BEINGS (ANIMALS and HUMANS), MONSTER and WAR. More significantly, the author's adoption of the methods of CDA reveals varied embedded ideologies within the investigated metaphors. For example, the metaphors enable people to have familiarity and understanding with the real-world natural catastrophes; they also probe into the readers' emotions in that solving these catastrophes are beyond human actions and thus they perceive their constructive image; the metaphors negatively represent natural forces as being an enemy and evil, but they portray humans as being powerless and needing protection. This human vulnerability evokes peoples' emotions by bringing them harmoniously together. Lastly, Trčková's (2011) examined metaphors uncover the ideology of hiding the failure of the Western technology in solving these catastrophes as well as hiding the political, social and economic conditions of the afflicted people.

The emotion of shaming in the context of news media discourse seems to be addressed from the perspective of critical discourse analysis of literal expressions rather than figurative language. For example, Every (2013) studied how the concept of shame is constructed in advocates' talk and emotional responses towards anti-immigration attitudes and expressions. Based on the paucity of existing literature, Every, (2013) holds

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that the emotion of shame is spelled out in terms of being either a personally felt experience, or employing it against others (i.e., shaming others). Utilizing the methods of critical discourse analysis proposed by Fairclough (1995) and Van Dijk (1996), Every (2013) revealed how the shamefulness of anti-asylum seekers in Australia is expressed and elicited in the talks of asylum seekers advocacy.

To achieve this aim, Every (2013) identifies contemporary activists' discourses, rhetorical strategies as well as the way opponents' non-metaphoric responses against the refugees are formulated. In doing so, Every (2013) compiled responses of the anti-asylum seekers from diverse local, national, and online newspapers such as *The Courier*, *The Sunday Mail*, ABC online as well as media articles, pamphlets, and group meetings. Every's analysis of the opponents' responses revealed that their shamefulness is evoked by their racist attitudes, self-centered interests, zero-tolerance and social transgression, which are grasped by their expressions of disgust and contempt, and the notions of privilege versus oppression. Having labelled these attributes to the anti-immigrant perspective, Every (2013) reported that their shamefulness prevails through distancing them from a moral society. More importantly, Every's examined data asserts that shaming the anti-asylum seekers evokes the emergence of opposite themes represented by fighting responses, denial, anger, and intensifying conflict rather than evoking a positive change. To sum up, it is noticed that the surveyed literature on shame/pride complex has not touched upon how these emotions are metaphorically expressed and perceived in an authentic community's discourse. This, in turn, leaves a major gap for researching how these emotions are critically elicited from diverse metaphors in the current work.

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3.7.3 Metaphors for Corruption in News Media Discourse

Corruption is a sociopolitical issue which has recently grabbed the attention of researchers working in the fields of journalism and cognitive linguistics. This is because, as it is the case of politics, corruption is an abstract, complex concept used in news media contexts and thus it needs to be facilitated with reference to well-delineated source domains. In a study carried out on examining corruption-related metaphors on media practices across seven European countries, Bratu (2018), investigated how this complex concept is framed in these countries, identified the metaphors' source domains used in the portrayal of the different forms of corruption, and examined the contexts in which the media employs different metaphor types. The researcher argues that this target corruption phenomenon prevails in different shapes exemplified by nepotism, bribery, embezzlement, familism, collusion, favoritism and the like, and that each of these target concepts is contextually reasoned about by a designated corresponding source domain. For example, bribery is structured in terms of remuneration-related vocabulary and business transactions; kickback is sarcastically captured in terms of naming a bribee 'Mr Ten Percent'; embezzlement is understood via someone who feeds upon or milks his own country's common resources. However, Bratu (2018) maintains that the boundaries of the meanings of the varied concepts of corruption often overlap and hence metaphor source domains might look consistent with some of these target concepts.

More significantly, based on the notions of 'highlighting' and 'hiding' some aspects of metaphors as proposed by the CMT, the researcher argues that the examined metaphors of corruption unfold hidden corruption-related attributes which are nonetheless left imperceptible by the audience. These are exemplified by the diversity of corruption types,

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multivalent standards of the concepts of corruption across history, and multi-solution means of addressing corruption. In addition, Bratu (2018) asserts that the projection of metaphor source domains such as FOOD, DISEASE, ENTERTAINMENT and WAR into the corruption target domain highlights the emotions of humiliation, outrage and mobilization in the audience. In brief, the researcher emphasizes that corruption metaphors serve as a canal or conduit through which these emotions are exerted in the audience.

Using the principles of the CMT, Isyaku (2016) investigated online newspapers' metaphors that are used in the representation of corruption in Nigeria, Iraq and Malaysia. The newspapers referred to are *the Punch, the Guardian, Sahara Reporters, Daily Trust and Corruption Reporters* in Nigeria; *Al-Monitor, the New Arab, and Iraq Sun* in Iraq; and *The Sun Daily, Malaysia Kini,* and *The Star Online* in Malaysia. The researcher's aim is to identify the different conceptual metaphors in each country on one hand, and to find out about the similarities and differences in the use of the inferred conceptual patterns across the three countries.

It has been found that CORRUPTION is very much rampant in Nigeria and hence it is captured by many source domains represented by: WAR, DISEASE, ANIMAL, PLANT, DIRT, DISASTER, HABIT, and MAN. In Iraq, the target domain of CORRUPTION is realized through five source domains: WAR, VIRUS, CULTURE, CANCER and PHENOMENON. Lastly, CORRUPTION in Malaysia is framed in terms of: WAR, VIRUS, ORIENTATION, MACHINE, SEXUAL ABUSE, NATURAL DISASTER,

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COLOUR, and DESTROYER. Isyaku (2016) concludes that WAR source domain is common to the three countries in conceptualizing corruption, and this demands a need to fight it. However, a procedure for identifying linguistic metaphors in the study was not laid down and it does not proceed beyond mere descriptive purposes.

Last but not least, metaphors of corruption and political power were further excerpted and studied in the Nigerian media reports in *The Guardian*, *The Punch*, *Tell*, and *The News* (Chiluwa, 2007). Based on a discourse analytical framework, the researcher grouped the metaphors into two topics: corruption-related metaphors and metaphors of political power. He further sub-divided the metaphors of each topic into the various functions they perform such as renaming, analogy, and hyperbole, which are based on Aristotelian approaches to metaphor. For instance, the Nigerian House of Representative got a new name: A House of Fraud; the Nigerian economy is perceived in terms of its similarity to a sick man or a cow being milked; and hyperbole whereby a bribery scandal in the Nigerian senate is exaggerated in terms of a bombshell. However, political power is captured by the strategies of renaming and comparison in that Nigerian tyrannical rulers are associated with animal linguistic metaphors such as tiger, lion, and bulls.

Chiluwa (2007) emphasizes that corruption and abuse of political power are common sociopolitical problems to the Nigerians, hence the metaphors used in structuring these issues call for a social change by motivating and mobilizing people. In spite of the social role of the metaphors whereby reality is framed and people are provoked to advocate for social change, the methodology of identifying metaphors is not laid out and conceptual

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patterns are not presented based on the examined linguistic metaphors. In addition, the study is carried out within Aristotle's classical approaches which do not deeply delve into the critical insights proposed by critical discourse approaches.

Despite the paucity of the existing literature on metaphors for corruption, the aforementioned studies contribute to the current work by presenting commonly used linguistic metaphors and conceptual patterns which are likewise at work in the present study. The studies carried out by Isyaku (2016) and Chiluwa (2007) were merely superficial in that the former looks for similar and different metaphor patterns of corruption in three different countries, and the latter is concerned with classifying metaphors into classical functions. However, Bratu's (2018) study of corruption metaphors delve into their critical dimensions, yet this gives access to adopting the CMA in current research in order to reveal the covert messages of corruption metaphors. Using CDA framework in the investigation of the columnist's metaphors of corruption and politicians' power abuse serves as the only means for highlighting the columnist's emancipatory agenda being communicated to his audience. This again sheds lights on the need for more research like the current study, which goes beyond relying on the CMT alone.

3.8 Concluding Remarks

The wide spectrum of the literature surveyed in this chapter serves as a practical application to the theoretical tenets of the CMT and CMA offered in the previous one. It shows how the integration between these approaches to metaphor cognition and analysis

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is indispensable in written as well as spoken discourses. For instance, the metaphors, conceptual patterns, and scenario identified by the previous studies are oriented in the theoretically de-contextualized counterparts as proposed by Lakoff and Johnson (1980). In addition, the ideologies, rhetorical moves and purposes of using metaphor as set out by metaphor scholars (Charteris-Black, 2004,2018; Goatly, 2007; Semino,2008) are scrutinized in real-world discourses in this chapter.

Accordingly, chapter 3 has reviewed concrete dimensions for the three concepts which are involved in the present work: Metaphor, critical discourse approaches to metaphor and news media discourse. As far as the metaphor is concerned, it is observed that metaphors are, first and foremost, used as a discursive strategy or practice by writers and speakers and yet they are regarded as ideological and rhetorical strategies. Moreover, metaphor investigation has gone far beyond the cross-domain mapping into examining it within mini-narratives or the so-called term 'scenario'. The metaphor is also used a device of constructing satire and puns in some contexts, hence it contributes to transmit rhetorical insights about the target topic addressed.

Second, critical discourse approaches are indispensable tools for metaphor investigation. Accordingly, it is observed that the critical metaphor analysis (CMA) is adopted as a common corpus-assisted approach for the conceptual metaphor theory (CMT) in almost all previous metaphor studies. Contrary to the exhaustive metaphor researches conducted in English and other languages, it is observed that metaphor studies in Arabic within the CMT are scarce and only recent. By the same token, a critical investigation of metaphor

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researches in Arabic are handful such as those carried out within the religious and economic realms.

Third, it is noted that news media discourse appears to be a vibrant area for using metaphorical language. For instance, all reviewed metaphor studies above are handled within the context of news media in different parts of the world; however, examination of this phenomenon in Arabic and Jordanian news media seems scanty. Finally, the existing literature on shame and pride has largely neglected the role of metaphor-especially through the empirical study of real-world discourse. In fact, there is almost no existing literature showing how metaphors are used in sociopolitical discourse to figure emotions of shame and pride. The current work seeks to address this gap in the literature by presenting diverse universal and culture-specific metaphors of SHAME and PRIDE used in the Jordanian context.

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CHAPTER 4: METHODOLOGY

4.1 Introduction

This chapter comprises four main sections: context of data source, steps in analysis, methods of critical analysis of metaphors in the dataset, and summarizing main procedures and methods of data analysis. The first section introduces background to the columnist, justification for the choice of data (articles, range of dates and topics), data extraction, as well as discussion of my interview with the columnist. The second section presents the four main steps of data analysis: Metaphor identification, classification of metaphors into source and conceptual patterns, presentation of the patterns and coding extracts, and lastly, scenario identification and analysis. The third section is devoted to doing a critical analysis of metaphors following the methods of the CMA (Charteris-Black,2004). The chapter ends with a summary of the main procedures and methods involved in the analysis, as well as a prefatory discussion of the analytic chapters.

4.2 Context of Data Source

4.2.1 Background of the Columnist

Ahmad Hasan Al-Zu'bi, whose articles are the subject matter of the current study, is a well-known Jordanian columnist, playwright and satirist. Al-Zu'bi's writing career started in 2000 in the United Arab Emirates, where he published several satirical columns under the title "the other street" in the Emirati magazine, *Ahwal*, and *The Emirate Today's Newspaper*, along with several other articles that were published in *The Gulf* magazine. He still has a weekly news column demonstrating the appeal of his writing across the Arabic-speaking world in these magazines. Since his return to Jordan in 2004, AL-

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Zu'bi's prominence has grown as he became a regular columnist in the mainstream Jordanian newspaper, *Al Rai'* in which he started his widely read column in Jordan: "Sawaleif" "Parables", which has become since 2008 his own personal website www.sawaleif.com.

The columnist's articles enjoy higher readership than other columnists. For example, when using the analytics of one platform where he is featured, there are typically around a thousand readers for a single article, but only 50 readers for the other major Jordanian columnists (www.alrai.com). In addition, the columnist's popularity is motivated by the frequent appearance of his writings, almost five days per week, particularly with the rise of the problem of corruption in Jordan and sociopolitical ills in the Arab world. Moreover, his popularity is demonstrated by the number of followers on his personal Facebook and Twitter profiles (580,000 followers) as of 2019, and the number of readers who visit his personal website *sawaleif.com* daily. In fact, readers' attention is grabbed by the attractiveness of his articles, which evoke satiric as well as pathetic tones through the use of metaphorical language in the depiction of the target issues addressed. In a nutshell, the columnist addresses sociopolitical problems in Jordan and the Arab world through editorials that call for an emancipatory agenda exemplified by eliminating corruption while promoting social equity, and political advancement. Al-Zu'bi's spirit of nationalism to Jordan and Arabs identity is demonstrated through these agenda as demonstrated through his works and articles.

Al-Zu'bi is often invited to many meetings and talks that have featured him on Jordanian television. He also contributed in co-writing his famous political satirical Play "ala'n

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Fahemtukum" (Now, I've Understood You), which is described as being a response written by 300 million Arabs in the wake of 'Arab Spring' in 2011. Furthermore, he founded the stand-up show "Man-Saf Baladi" (who devoured my country?) which he posts weekly on YouTube and cooperated with the 'kharabeesh' program in producing his satirical program 'Mon'a fī al-ṣīn' 'Banned in China' in 2012. These visual contributions further enhance the columnist's fame and echo his written discourse. In addition to the achievements presented above, the columnist has a number of publications which have become bestselling. For instance, the book of 'Sawalief' 'parables' (2006), Al-mam'ūṭ 'The featherless bird' (2008), Awjā' waṭan 'The pains of the homeland' (2012) and Nazf munfared 'Solo Bleeding' (2012). All of these books are satirical texts reflecting core sociopolitical issues, especially his first book 'Sawaleif' after which the columnist's well-known website is named.

The columnist has been honored and awarded by many reputable institutions. Among these are the Al-Hussien Award for Media Creativity in 2011, the Jordanian Writers Association Award for short story writing in 2002, the Jordanian Universities Association Award for short story writing in 2004, and recently in December 2015, the Free Speech Award on YouTube given by the Arab Youth Innovation Forum. This last award has ranked Al-Zu'bi as the top columnist in the entire Arab world. Finally, the columnist's popularity is also reflected through the fact that the importance of his creative writings has already been noted by others working in the field of linguistics. For instance, Abu Ayyash (2015) conducted a cross-linguistic study of language patterns of cohesive devices in English and Arabic in which he compared ten articles extracted from Al-Zubi's

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website with ten articles from his counterpart *New York Times* columnist Thomas L. Friedman, giving a sense of his stature.

Given Al-Zu'bi's popularity and prominence as shown by the above achievements, it has become apparent that his website highlights current issues in Jordan and the Arab world such that these matters are framed within a catchy metaphorical language to discourse recipients. In essence, the columnist's ubiquitous and veritable use of metaphors in his site are motivated by these alarming issues. This, in turn, sheds light on his website as a rich data source for doing semantics and critical metaphor studies.

4.2.2 Justifying Data Choice and Dates of Articles

The dataset is compiled from the columnist's satirical sociopolitical website, www.sawaleif.com . As the title suggests, this online website chiefly focuses on two current sociopolitical issues: the corruption problem in Jordan, which has become the language of the Jordanian street on one hand, and regional sociopolitical matters that are largely a result of the 'Arab Spring' as well as wars in the Arab region on the other hand. The columnist addresses these two target topics within a metaphorical language that is pervasive across his editorials. This notion of metaphor 'pervasiveness' in our speech is stressed by Lakoff and Johnson (1980), which, in turn, implies that using metaphor is a better strategy to express our thoughts than more literal language.

While both these topics have been addressed explicitly in two distinct chapters, the analysis will show how they are integrally related. The concept of corruption is the abstract expression of what Al-Zu'bi diagnoses to be the central problem in both local

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and regional politics. Furthermore, while there are some differences in his treatment of regional and local politics, he seeks to promote both a Jordanian and a broader Arab nationalism and to speak to both a national and international audience in his writings in a way that dramatizes what he sees as the pervasive scourge of corruption. The main difference between his treatment of local and regional politics is the presence of war in the broader region as a result of corrupt regimes that are prepared to commit all manner of crimes to cling to power.

As far as the years of news columns are concerned, the study focuses on the years 2010-2015. The choice of this time span is attributed to two major reasons: First, the phenomena of corruption and political malpractice have come to the fore during this critical period in which Jordanians have, every now and then, indulged in strikes and demonstrations in their quest for economic, political and social reforms. Second, the end of the year 2010 marks the beginning of the Arab Spring which began in Tunisia and spread out afterward to some other Arab countries where Arab people have been experiencing harsh living conditions (See Section 1.1). More specifically, the metaphorical language of online news columns during this time span is remarkably pervasive and performs multiple functions for the addressees, primarily the ideological and rhetorical engagement of their emotions concerning the inner reality of the local and regional topics. In short, metaphorical framing of these topics and subtopics is not only governed by the cognitive framework of the used metaphors, but it also probes much into their critical outlook to reveal diverse covert insights and purposes.

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4.2.3 Extracting the Data

Data of the current study is sourced from the columnist's popular website, www.sawaleif.com, which was accessed online. This website was founded in 2007, and aims at revealing corruption and corrupters as well as calling for people's freedom worldwide, among other aims. It is also visited daily by 20,000 unique visitors along with 50,000-page views. Before compiling the articles, a pilot study was conducted in order to meet the purposes of this research. The author's editorials are typed in Arabic and they have no English equivalents available online, hence they are manually complied. Over the course of the time period under investigation, Al-Zu'bi published almost 1,000 columns. While all of these columns are rich in various forms of creative figurative language and, as the columnist himself stated, 80% concern the topic of corruption and regional issues, a large number of columns have been excluded.

In order to narrow down sourcing the articles on the topics of corruption and regional matters, a close reading technique is initially adopted in figuring the content of these editorials across the time span 2010-2015. Therefore, articles whose content is beyond these two topics are excluded. Accordingly, a large number of columns talk about his individual experiences and current events in great detail and therefore have little need for metaphoric language. For example, a number of columns (20% according to the author) may include metaphors but are not concerned with corruption and political malpractice in Jordan or the Arab region. They may include personal remembrances (of the harvest season, deceased relatives, marital life and his schooling), columns marking important holidays, or even columns devoted to politics in other parts of the world. In addition, Al-Zu'bi often makes colorful comparisons that are not technically metaphors because he

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emphasizes the differences between target and source domain rather than the similarities, thus failing to engage in the crucial forms of mapping and projection at the heart of metaphorical expression as in the following example:

Late Apology to the Ostrich and its Sisters

23/3/2011

Since some time ago I turned my attention to the repeated use of the phrase "like an ostrich" in written reports, broadcasts, and satellite TV commentaries when talking about Arab governments' malpractice or describing some Arab leaders…… They insulted the honor of the ostrich to exaggerate the similarity between the regimes and [the ostrich] … the ostrich deserves from us humans that we submit apologies in written as well as oral forms for our description of it in previous decades... and for its outstanding cleverness [when compared] to the reactions of some human beings and some governments too.

Having considered the content of the read articles as an initial step of data narrowing, identifying the metaphors in the relevant articles is verified by three tools: Metaphor Identification Procedure (MIP) by Pargglejaz Group (2007) (See Section 4.3.1), the use of Arabic dictionaries as well as a co-rater. These tools will be explained in detail under the analysis steps section.

4.2.4 Designing a Semi-Structured Interview with Columnist

Prior to embarking on compiling and categorizing the corpus data into the two dominant topics addressed in the columnist's website, a semi-structured interview was held with

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the columnist in July, 2015. The interview was conducted on the basis of a question-response manner, with the questions posed listed below:

1. What are the most common topics addressed in the editorials after the year 2010? Why are they so common?

2. Why do you use metaphors and satire in addressing the target topics?

3. What are the grammatical forms and language style of the metaphors used?

In response to the first question, the columnist stated that his website *Sawaleif.com* is mainly concerned the corruption problem which has become the predominant topic in the Jordanian street. Corruption has been the cause behind the citizens' strikes and demonstrations as well as the main culprit of the so-called 'Arab Spring'. The columnist reported that the corruption problem existed prior to the year 2010 in which he wrote once a week on this problem. Nevertheless, his writings have come to be published five days a week since 2010 due to the increase in reporting on corruption and the abuse of political power. This is exemplified by vices such as nepotism, bribery, embezzlement, siphoning public wealth, selling the state's main resources and companies to foreign companies, unemployment and imposing taxes on people. These vices, in turn, cause citizens' zero tolerance with unjust political actions and policies, and hence this prompts him to talk on behalf of the citizens and to attack politicians, successive governments' policies and the corrupt. Therefore, he holds that being a true mouthpiece for expressing citizens' anguish strengthens the bonds with his audience. In a similar vein, the author responded that corruption is the chief cause behind Arab citizens' revolts against their corrupt regimes, yet his Arab nationalism provokes him to undermine the image of Arabs and their regimes especially with the interference of global political powers into their interior affairs.

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Accordingly, the issues of corruption, fragile Arab regimes, and disunity have occupied top topics in his editorials.

In response to the use of metaphors to ridicule the target topic, Al- Zu'bi reported that indirect language like metaphor is the only weapon available for expressing and revealing truths, and that metaphors induce a mobilizing effect on the feelings of the readership. He further adds that the lexicons of the literal language become quite redundant and cannot give him a wider scope of expressions to come up with daily-published articles as it is the case when using a figurative language. On the other hand, the columnist accentuates that metaphors are veritable means to attack the deficiencies and vices of politicians within a satirical manner, and that this grabs readers' attention in a funny manner. The columnist suggests that metaphor and satire address the Jordanians' favorite reading style on the social media. In line with that, he stated that projecting metaphors onto target topics is done unconsciously. For instance, the author contends that metaphors are elicited based on our cultural belief system, alluding to Qur'anic religious discourse, people's common experiences as well as his own personal experiences.

Lastly, the columnist stated that his articles mix two colorful styles of Arabic language in that he initiates the articles with folk stories in colloquial Jordanian Arabic in order to maintain a flow of writing and to heighten the suspense of discourse recipients through the use of metaphors afterwards. He adds that this writing style fits the background of both educated and non-educated readers in the sense that his metaphors are a mix of colloquial Jordanian and standard Arabic, and that they usually cluster towards the last paragraph of the articles. Apart from using slightly verbal metaphors, the author reported

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that nominal metaphors are a common grammatical form in the writings because this assigns a value to the entity talked about. Furthermore, Al-Jarrah (2011), affirms that the discourse of Jordanian media is characterized by evaluative statements, and this indicates that nominal metaphors are considered as evaluating discourse devices of the intended target.

To conclude, the preliminary interview with the columnist affirms key points for the current study. First, the topics of corruption and regional sociopolitical matters are the most common addressed ones in his website. Second, using metaphors and satire is preferred to literal language, because they are powerful weapons for expressing his agenda as well as engaging the audience with his writings. Third, the columnist's metaphors in the current study are marked by their evaluative function, which is tied up with several other metaphor purposes as emphasized by Charteris-Black (2018) (See Section 3.5.4). To sum up, the columnist's metaphors are basically geared towards presenting a negative image of the topics addressed in this work and encouraging positive social change.

4.3 Steps in Analysis

4.3.1 Identification of Metaphors and Translating their Contexts into English

Following the method adopted by metaphor scholars and researchers such as Semino (2008) and Skorczynska and Deignan (2006), identifying metaphors in this work was carried out through using the Metaphor Identification Procedure (MIP) proposed by the Pragglejaz Group (2007). This is a tool commonly adopted in conducting qualitative metaphor studies by metaphor researchers. Despite the fact that MIPVU (Steen et al.,

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2010) is a more robust elaboration of the MIP (Pragglejaz Group,2007), both protocols share the primary criterion of identifying metaphorically used words based on the concretness of basic meanings relative to their contextual counterparts. However, the MIP tends to be bodily-oriented in terms of being based on the senses of smelling, hearing, tasrting, and bodily action (p.3) whereas the MIPVU tends to be human-oriented (p.35) such as marriage, love which are human realted experiences rather than bodily experiences. Moreover, the MIPVU is basically associated with the collocational analysis of metaphors on quantitative basis that is beyond the scope of this work.

Since discourses in Arabic language are evaluative as stated in Section 4.2.4, and that the understudied metaphors mainly tend to embody targt topics within concrete inanimate experiences with the exception of few metaphors, the MIP (Pragglejaz Group) was adopted. Utilizing this procedure enables the analyst to separate metaphorically-used words from non-metaphors based on more rigorous criteria than merely using one's own intuition. The procedure of this method can be summed up by: initially, reading the entire discourse/text to understand its overall meaning; second, making a contrast between basic meanings of lexical units that are usually subject to concrete perception such as seeing, hearing, feeling, smelling, tasting, on one hand, and their contextual meanings which are usually abstract on the other hand. Finally, marking a lexical unit as metaphorical once a contrast between its literal/basic meaning and its contextual meaning is triggered.

Within this protocol, two well-known and recent Arabic dictionaries by Arab linguists and researchers were incorporated: *alMu'jam al Wasit* (*The Intermediate Dictionary*) and *Lisaan al'arab* (*The Arab Tongue*). According to Dollah in (El-Sharif, 2011), these two

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well-known dictionaries are the biggest and most typical models in that they have been updated to include all the lexicon from all other dictionaries. Furthermore, they were resorted to in the investigation of metaphors in the Islamic religious discourse (El-Sharif, 2011). It is asserted that dictionaries enable us to gain "an independent reflection of what counts as the meanings of words for a particular group of users of English [or a given language]"(Gibbs & Steen, 1999). The identification of linguistic similes is facilitated by simile markers such as the word '*mithl'* meaning 'like'.

In order to verify the identified metaphors following the above tools, I referred to the so-called practice 'inter-coding reliability' which is commonly adopted in applied linguistic research (Riazi, 2016). The checker identified is an English and Arabic linguist who is also the researcher's colleague. Accordingly, the researcher and the checker started by compiling all the columnist's articles across the years 2010-2015, and we, then, read these collated articles. Secondly, we filtered them with reference to their content in the sense that the topics of corruption and regional sociopolitical issues were preserved whereas others topics were excluded. Thirdly, we did a second round on the downsized articles to keep the metaphors and similes that are relevant to this study. For example, the extract presented under the title 'Late Apology to the Ostrich and its Sisters' in Section 4.2.3, and similar extracts were left out because they are not explicit assertions of similarities between target and source domains, hence they are beyond the scope of metaphor. At the final step, we came up with 97 extracts on both topics, and categorized them under two categories: 63 Extracts on metaphors for corruption and 34 Extracts on metaphors for regional sociopolitical issues. The Figure below summarizes steps to ensure reliability.

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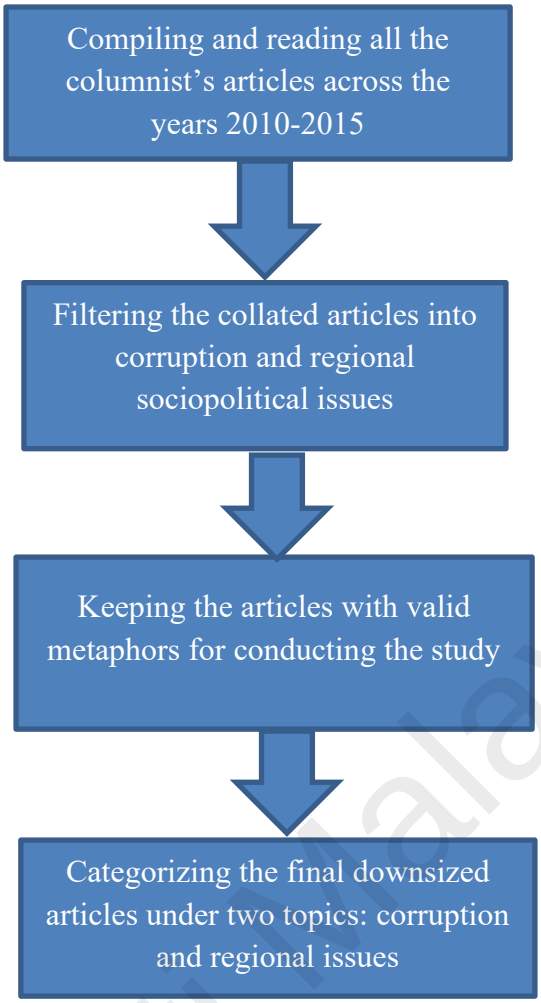

Figure 4.1: Steps which involved two checkers

After the metaphor key words had been identified in the compiled articles, the unnecessary paragraphs were removed, and hence only the context containing them is maintained and translated into the English version. The context usually comprises two-to-three lines of articles in the Arabic version. To maintain an authentic translation faithful to the original excerpts, an American native speaker of English: Dr Geoffrey Fitzgibbon Hughes checked the trustworthiness of the translation Dr Hughes holds a PhD degree in anthropology and he is a faculty member in the Department of Sociology, Philosophy and Anthropology at the University of Exeter in the United Kingdom. He is an advanced level speaker of Jordanian Arabic and has reading knowledge in Modern Standard Arabic

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(Certification of translation for Dr. Hughes is supplemented in Appendix C at the end of the thesis). He has taught in Jordan's public schools for two years as a member of the Peace Corps and has been working on postdoctoral research on the socio-cultural customs and traditions of the Jordanian community. Dr Hughes is also a follower of Ahmad Hasan Al-Zu'bi's columns.

4.3.2 Classifying and Interpreting the Metaphors Based on their Source Domains and Conceptual Patterns

The identified linguistic metaphors in the ninety-seven extracts are sorted out based on their respective source domains as proposed by the experientialist framework of the Conceptual Metaphor Theory (Lakoff & Johnson ,1980) as well as the inventory of most frequently used source domains identified by Kovecses et al. (2010) as presented in Section 2.5. In the sample extract below, the target domain is identified with reference to the context of the extract as in the underlined word 'corruption'. However, the source domain is identified by relying on the primary/basic meanings and the lexical fields to which metaphor key words in the two Arabic dictionaries belong. For example, the literal meanings of the bolded metaphors below belong to 'human' source domain/ lexical entry in (*The Arab Tongue*) as well as (*The intermediate Dictionary*) and hence the broad source domain for corruption emerges from human metaphors. In addition, adopting the MIP helps to single out linguistic metaphors and list them under the relevant source domains identified earlier. A conceptual pattern refers to our understanding of the target domain via the more basic source counterpart (Lakoff & Johnson ,1980). In the Extract below, corruption is not only personified as a human, but it is also framed as an illegitimate child

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resulting from illegal union, thus inferring the pattern: CORRUPTION IS AN ILLEGITIMATE CHILD.

Corruption in our country is **like an unmarried girl whose abdomen has swollen <***mithl fatāt intafakha baṭnahā***>** for nine months, with her parents indifferent toward her until she is due to give birth. At this point, the parents react in grief and anger. For 25 years, corruption **is getting wider and wider <** *yakbar yawman baʿda yawm* **> with** no care on the part of the government to **abort**< *ijhāḍ* > corruption

4.3.3 Presenting Metaphors, Source Domains and Patterns, and Coding Extracts

Having considered their contents, the identified metaphors in sixty-four extracts are grouped under corruption, while metaphors in thirty-four extracts are grouped under regional issues. In the Arabic texts, metaphorically-used words emerging from their corresponding source domains are represented in **bold**, while elements from the target domains are underlined. English translation is presented afterwards in another box and similarly metaphorically-used words emerging from their respective source domains are marked in **bold**, while the elements from the target domains are underlined. The Arabic romanization of the linguistic metaphors are presented in *italic* font style in the English version like this: <∞∞>.

The conceptual metaphorical patterns along with the relevant extracts are immediately presented after the related source domains. For instance, within the HUMAN domain on the corruption topic and sub-topics, conceptual patterns for the identified surface metaphors in the relevant extracts are presented such as: CORRUPTION IS AN ILLEGITIMATE CHILD; THE GOVERNMENT IS A CRUEL STEP MOTHER; THE

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COUNTRY IS A SICK/DYING PERSON and so on. As far as coding extracts is concerned, the Arabic original versions are presented first within boxes and assigned numbers starting from 1 to 98 across the whole corpus. The coding style: TITLE – DAY – MONTH – YEAR – PARAGRAPH NUMBER is abbreviated like this: Collusion, 23D2011-p1. The sample extract below illustrates this step:

Human metaphors

CORRUPTION IS AN ILLEGITIMATE CHILD

تواطؤ
Collusion
23D2011-p1

حال الفساد في بلدنا تماما كحال فتاة انتفخ بطنها أمام أهلها بطفل 9 أشهر ولم تبح بسر حملها حتى اقترب موعد الولادة إلا أن الفضيحة كبرت ، والفساد في بلدنا كل يوم يكبر ويتعاظم.. فنرى الحكومة لا تكترث لما يحدث ولا تعير أي اهتمام لإجهاض الفساد.

Corruption in our country is **like an unmarried girl whose abdomen has swollen<** *mithl fatāt intafakha baṭnahā* > for nine months, with her parents indifferent toward her until she is due to give birth. At this point, the parents react in grief and anger. For 25 years, corruption **is getting wider and wider <** *yakbar yawman baʿda yawm* > with no care on the part of the government to **abort** < *ijhāḍ* > corruption.

4.3.4 Identifying and Analyzing Metaphorical Scenarios

The identified source domains in the dataset assist in categorizing metaphor scenarios into two types: universal and culture-specific. Analyzing both types of scenarios is carried out by projecting elements of the concrete source domains of experience into their

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corresponding abstract counterparts within storytelling/mini-narrative fashion. The sample extract below shows a universal journey scenario in which the various elements drawn from a journey are projected into the government's backsliding actions. For instance, framing the government in terms of a vehicle; economic crisis as impediments and begging wealthy nations as the government's final destination comprises a story-line that is universally realized through moving backward in the concrete journey domain.

> You can also know where the government **goes far from**<*tattajeh al-dawlah ba'īdan*> the calculations of the budget, the size of deficit, the percentage of inflation and growth. Just stand and look at the street through your window, you can know where the government **is going**<*tasīr al-dawlah*>**.**

However, culture-specific scenarios are analyzed via screening concrete culture-specific models of the Jordanian community as well as parables and interpretations documented in the Holy Qur'an onto the host target topics. For example, the columnist's projection of the ILLEGITIMATE CHILD metaphor into CORRUPTION as the target topic evokes a culture-specific scenario through which the longtime siphoning and embezzlement of the country's institutions by corrupters is perceived in terms of an illegitimate relationship. The whole package of information of this scandal such as the unmarried couple, their illegal secret actions and disgraceful outcomes of having an illegitimate child are culturally shameful according to Al-Uziazi (2012) and hence these elements are screened onto corruption as a storyline.

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4.4 Critical Metaphor Analysis

4.4.1 Methods of Critical Analysis of Metaphors in the Dataset

The final step is the critical analysis of the used metaphors in order to account for their particular choice in the selected dataset. To do so, the discourse model for metaphor developed by Charteris-Black (2004) offers a blueprint for analyzing the metaphorical language of this work that takes us beyond a singular focus on the cognitive functions of metaphors. The Figure below shows how the individual resources are integrated with social ones in order to acknowledge the persuasiveness of metaphors in the examined extracts:

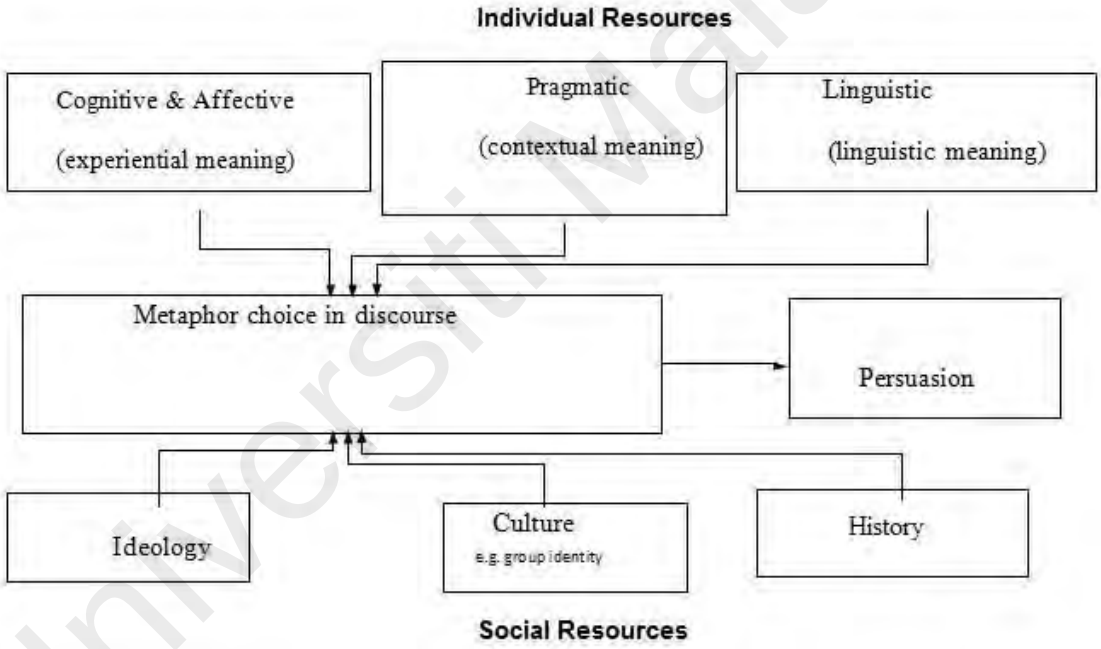

Figure 4.2: Individual & Social resources for metaphor
(Charteris-Black (2004, p. 248)

Within the individual level, three dimensions are identified: linguistic elements which refer to the surface expressions we produce such as the various animal types belonging to the 'animal' lexical field; pragmatic aspects which indicate the predictability of either

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positive or negative evaluation of using a linguistic expression in a specific context as it enable us to figure out its contextual meaning; and cognitive aspects refer to the way we think, feel and perceive things in the world we live in. Social criteria, on the other hand, are governed by another three components which work together in a coherent fashion: history, culture and ideology.

For example, the columnist's choice of '**unmarried girl**', **'abort'** and **'getting wider and wider'** metaphors above is governed by individual and social perspectives which altogether render their choice persuasive to discourse recipients. At the individual level, an illegitimate child is a concrete entity which has experientially negative perceptions and attitude in the mind of the author. Pragmatically, it highlights a negative evaluation or meaning effect of corruption, yet it is exploited in this context, and linguistically it belongs to the human lexical field or domain.

As far as social outlooks are concerned, a special reference is made to the Jordanian literature documented mainly in "The Jordan Heritage Encyclopedia" (Al-Uzaizi,2012) as well as other religious resources in order to account for the Jordanian socio-cultural perceptions of metaphor usage. Based on that, illegitimate pregnancy according to Al-Uzaiz (2012), has ideological and socio-cultural perceptions of shame. Historically, he reports that an illegitimate pregnancy is an everlasting stigma in the face of the whole family. Thus, the negative evaluation of these bolded metaphors as evidenced by their social agency in terms of culture, history and ideology make their collocation with 'corruption' persuasive to discourse recipients. In addition to the socio-cultural insights of metaphors, the columnist's religious metaphors are explained with reference to their

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interpretations (*tafsirs*) in the Holy Qur'an by Ibn Kathir. This is because the columnist's use of religious metaphors in his writings is acknowledged as a means of drawing rhetorical support from Jordan's deeply engrained Islamic culture.

4.4.2 Identifying Metaphor Purposes in the Dataset

The last step in analyzing metaphors is to apply the purposes of metaphors (of Section 3.5.4) on the metaphor dataset under investigation. For instance, the columnist's common use of ANIMAL metaphors in the representation of ARABS and GLOBAL POLITCAL POWERS, attends to a dynamic interaction among various purposes. First, the predicative function in which ARABS are negatively evaluated with reference to their representation in terms of being WEAK/PASSIVE ANIMALS, whereas GLOBAL POWERS are positively evaluated such that AGGRESSIVE/FIERCE ANIMALS. This notion of POWER versus POWERLESS ideologically mirrors a specific world view of Arabs as a defenseless nation and it rhetorically invites the emotion of SHAME in the visceral reactions of the readership. At the same time, the notion of associating POWER with the outsiders create a political myth of global powers as being unrivalled. Moreover, the aesthetic and stylistic effects are captured through clustering or patterning of different ANIMAL metaphor types such as **fox, bear, wolf**, **tiger**, **elephant**, **hyena**, **lamb,** and **pig** as in the extract below:

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….all these animals' voices and the clamor of claws on the wood of the dividing table continue day and night while the Arab **lamb**<*kharūf*> is silent and cannot see beyond its nose …..we are in a jungle precisely…**the fox**<*al-tha'lab*> is French **the bear**…<*al-dub*> is Russian …..**< the wolf** <*al-dhi'b*> is British…<*al-nimir*> **the tiger** is European……**the elephant**<*al-fīl*> is American **the hyena**…..<*al-ḍab'*> is German…and **the lamb<***al-kharūf*> is Arab… however, **the pig**<*al-khinzīr*> is Israel in that it always awaits the executing stage to lap up the flowing blood, dancing with its hooves and welcoming the death of Arabs.

4.5 Summary of Main Procedures and Methods

The present chapter has offered four methodological steps for conducting the current work as shown in Figure 4 below. In the first stage, I presented the context of data source in terms of introducing the columnist, rationalizing the data and dates of the articles, extracting the data under investigation, as well as conducting a preliminary interview with the columnist. In the second stage, I presented the first two phases of the CMA methodology: metaphor identification and metaphor interpretation which are based on the CDA framework adopted by Fairclough (1995). At this stage, I also showed the presentation of metaphors, patterns and coding of the extracts as well as identifying of metaphor scenarios. In the third stage, I presented the explanatory phase of the CMA, which is based on the discourse model of metaphor proposed by Charteris-Black (2004). This phase is dedicated for explaining the social agency of the examined metaphors in terms of their ideological and rhetorical purposes or insights. Lastly, several metaphor purposes in the dataset are identified based on Charteris-Black's (2018) persuasive purpose of metaphors (of Section 3.5.4). The Figure below summarizes the main steps and procedures carried out in this research:

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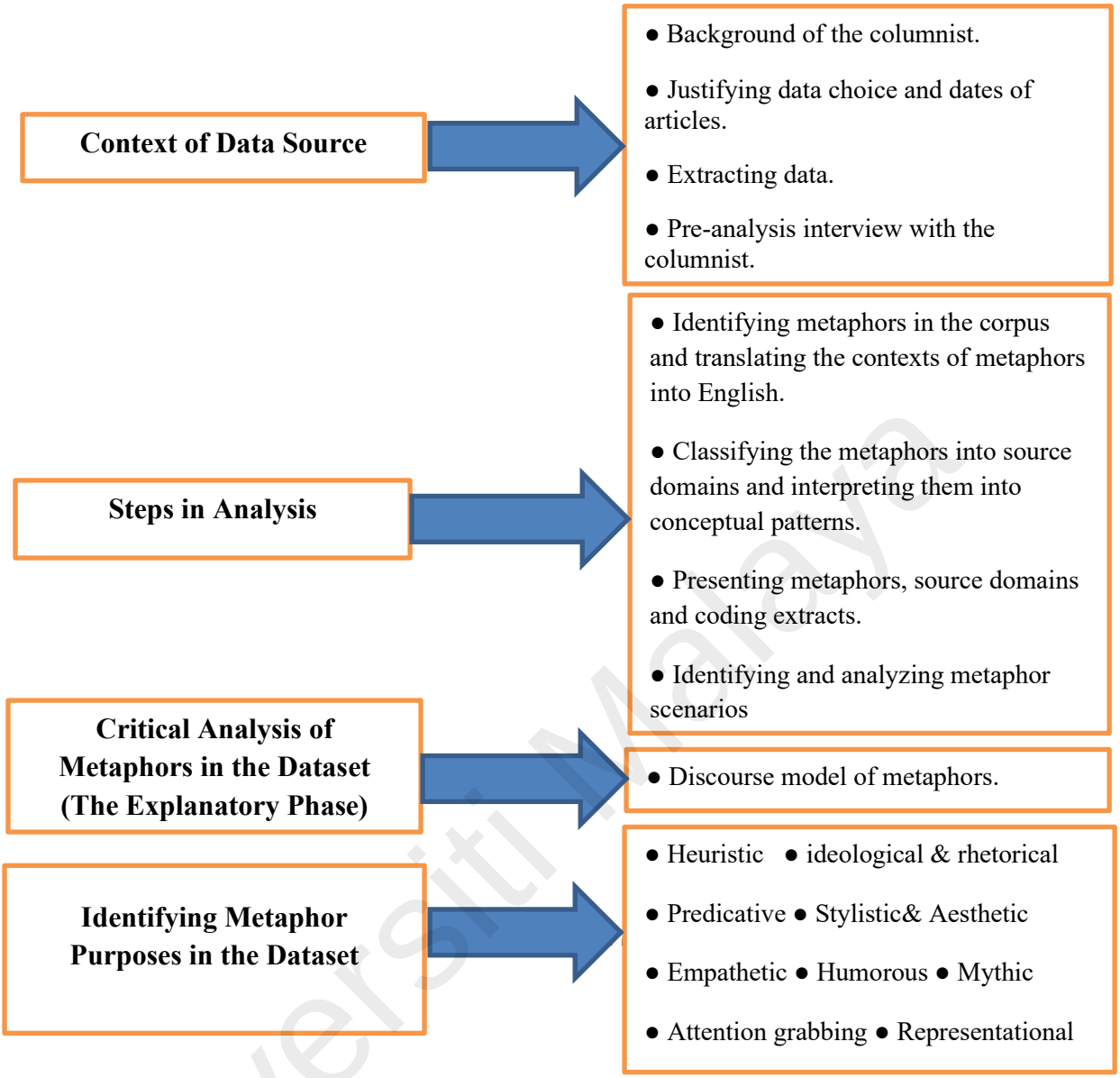

Figure 4.3: The Main Research Steps and Procedures

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4.6 Organization of Analysis and Discussion in Analytic Chapters

Organizing data in selected corpus is done by categorizing the metaphors under the two topics, which are the subject matter of this study: corruption in Jordan and regional sociopolitical issues in the Arab world. Analyzing metaphors for each topic is handled in

a separate chapter. The study is mainly qualitative, however, the identified linguistic metaphors in selected corpus are manually calculated in order to measure their frequency, and thus to start with the highest frequent metaphors and end up with least occurring ones. According to Koller (2006) quantitative analysis of metaphors assist the analyst to come up with a comprehensive account for more insightful qualitative analysis.

My analysis starts with metaphors of corruption because the number of extracts on this topic comprises two-thirds of the whole dataset. In addition, corruption primarily serves as the main reason for the emergence of regional issues. Based on the designed research questions, metaphor analysis in both topics initiates by identifying metaphors, source and target domains, and conceptual patterns inferred. After that, culture-specific and universal metaphor scenarios are identified and analyzed within mini-narratives, and metaphors which evoke satire are likewise pinpointed and analyzed. The ideological and rhetorical implications of the examined metaphors are carried out within the discourse model for metaphor (Charteris-Black, 2004). They are also intensified by other metaphor purposes such as predicative, heuristic, empathetic, aesthetic, mythic, and attention grabbing (Charteris-Black, 2018). Similarly, another set of metaphor functions like the representational function, the creation of humorous and stylistic effect (i.e., metaphor patterning) (Semino,2008) do heighten the rhetorical and ideological motives of metaphors.

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CHAPTER 5: METAPHORS FOR CORRUPTION FINDINGS AND DISCUSSION

5.1 Introduction

The present chapter focuses on analyzing the columnist's metaphors for the topic of corruption and its subtopics. It starts by offering an overview of the corruption-related metaphors, categorized according to the respective source domains and ordered by frequencies of occurrences based on their respective domains. As such, my analysis commences with the domain which comprises the highest number of metaphor key words. In addition to identifying the source domains, the target counterparts along with the inferred conceptual patterns are also identified. They are presented in Table 5.1 below:

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Table 5.1: Overview of Source Domains, Target Domains, Number of Linguistic Metaphors and Conceptual Patterns on Corruption

Source Domain	Target Domain	Occurrence of Identified Metaphor Type	Conceptual Patterns
ANIMALS	CITIZENS	9	JORDANIAN CITIZENS ARE WEAK/PASSIVE ANIMALS
		1	JORDANIAN CITIZENS ARE SLUGHTERED ANIMALS
	CORRUPTERS	6	CORRUPTERS ARE PARASITES/BLOOD SUCKERS
		3	CORRUPTERS ARE AGGRESSIVE ANIMALS
	POLITICIANS	6	POLITICIANS ARE AGGRESSIVE ANIMALS
		1	POLITICIANS ARE WEAK/COWARD ANIMALS
	THE GOVERNMENT	5	THE GOVERNMENT IS AN AGGRESSIVE ANIMAL
	CORRUPTION	1	CORRUPTION IS AN UNWANTED ANIMAL
HUMANS& HUMAN - RELATED ATTRIBUTES	COUNTRY	13	THE COUNTRY IS A SICK/DYING PERSON
	THE GOVERNMENT	5	THE GOVERNMENT IS A SHAMELESS PERSON THE GOVERNMENT IS A CRUEL STEP-MOTHER THE GOVERNMENT'S NEGLIGENCE OF CITIZENS' DEMANDS IS A PERSON'S TURNED BACK TO PEOPLE THE GOVERNMENT IS A PLUMBER
	CORRUPTION	4	CORRUPTION IS AN ILLEGITIMATE CHILD; CORRUPTION IS A PHYSICAL DEFORMITY
	ECONOMY	4	ECONOMY IS A SICK/DYING PERSON

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'Table 5.1, continued'

Source Domain	Target Domain	Occurrence of Identified Metaphor Type	Conceptual Patterns
DISEASE	CORRUPTION	16	CORRUPTION IS A DISEASE
MACHINE	CITIZENS	7	CITIZENS ARE MACHINES
	POLITICS	7	JORDANIAN POLITICS IS A PUBLIC CAR
GAME& SPORT	POLITICS	8	JORDANIAN POLITICS IS GAMBLING; JORDANIAN POLITICS IS A T.V CONTEST.
	CORRUPTION	2	CORRUPTION IS A PUZZLING GAME
	COUNTRY CITIZENS	2	THE COUNTRY IS A BALL; CITIZENS ARE A BALL
FOOD	ELECTIONS	7	PARLIAMENTARY ELECTIONS ARE COOKING FOOD PROCESS
	POLITICS	4	JORDANIAN POLITICS IS COOKED FOOD
PLANTS	CORRUPTION	4	CORRUPTION IS A HARMFUL PLANT
	ELECTIONS	2	PARLIAMENTARY ELECTIONS ARE PICKING OUT OLIVE TREES
JOURNEY	THE GOVERNMENT ACTIONS	5	THE GOVERNMENT'S MALPRACTICE IS MOVING BACKWARD IN A JOURNEY
MIXED-DOMAIN METPHOR	THE GOVERNMENT	4	GOVERNMENT TAXES ARE AN OUTSTRETCHED HAND CORRUPTION IS AN ENEMY& CORRUPTION IS A HARMFUL RESOURCE
CONTAINER	CORRUPTION	3	CORRUPTION IS A CONTAINER; CORRUPTION IS A SUBSTANCE
DIRT	CORRUPTION	3	CORRUPTION IS DIRT

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'Table 5.1, continued'

Source Domain	Target Domain	Occurrence of Identified Metaphor Type	Conceptual Patterns
BUILDING	POLITICS	2	JORDANIAN POLITICS IS A PERIPHERAL COLUMN OF A TENT
CRIME	CORRUPTION	1	CORRUPTION IS A CRIME
EVIL	CORRUPTION	1	CORRUPTION IS A DEVILSIH BEHAVIOR
NATURAL PHENOMENA	POLITICIANS' BEHAVIOR	1	POLITICIANS' MALPRACTICE IS A HEAT STROKE

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5.2 Animal-based Metaphors

The use of animal metaphors in structuring corruption and its varied subtopics evokes different types of scenarios whereby all these types are realized within a cause-effect manner. The metaphors in (1) until (5) are captured within a mix of universally and culturally passive animal scenario, whereas the metaphor in (6) is realized through a universal butchery scenario. In addition, the metaphors in (7) and (8) can be figured through a universally active animal scenario, and lastly, the universal predator and prey scenario accounts for the embodiment of aggressive agents exemplified by corrupters, politicians, and the government within this domain. More significantly, the target domains addressed through all types of animal metaphor scenarios are constructed within satirical storylines specific to the Jordanian community.

5.2.1 Scenarios of Citizens' Passivity

The bolded metaphors presented in (1-5) are triggered via a structural metaphor type (Lakoff & Johnson, 1993) in that the Jordanian citizens affected by corruption are embodied in terms of a universally passive animal scenario. On the other hand, the use of animal metaphors in (5) exemplified by **a beast of burden** and **camel** metaphors evokes a cultural-specific scenario common to the Jordanian environment wherein these animals are used for achieving specific purposes such as ploughing and carrying luggage (Al-Uziazi, 2012). In 'The Great Chain of Being' metaphor', Lakoff and Turner (1989) hold that the HUMAN BEING occupies the highest rank in this metaphor hierarchy and then the other elements descend downward to the bottom of the scale such that ANIMALS, PLANTS, COMPLEX OBJECTS and NATURAL PHYSICAL THINGS. Based on this scale, the victimized citizens are downgraded to passive ANIMAL status in (1-5) whereas

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the victimizers exemplified by politicians who run successive governments preserve their status as HUMAN BEINGS. As such, the victimized citizens are shaped in terms of the conceptual metaphor: JORDANIAN CITIZENS ARE PASSIVE ANIMALS/ VICTIMS, which further highlights the notion of power versus powerlessness captured via the orientational metaphor: GOOD IS UP, BAD IS DOWN following Lakoff and Johnson (1980).

JORDANIAN CITIZENS ARE WEAK/PASSIVE ANIMALS

سيرة أرنبية

1.The Rabbit Way

4O2010-p1-3

في نيوزيلاندا تغرّم رجل مائتين وستين)360(دولاراً أمريكياً بتهمة القسوة في التعامل مع الحيوانات ، حيث قام الرجل بأرجحة الأرنب من أذني في مكان مزدحم بقصد تسلية الجمهور.. ..ل فوق ذلك أظهر أذني أطول من أذني الأرنب النيوزلندي ، وذلك بفضل الأرجحة التي مارستها بحقي الحكومات المتعاقبة بهدف التسلية وباختصار أرنبت: صرت أرنب شوف وتفرّج.....

In New Zealand, a man was fined $360 for cruelty to animals. The man grabbed the rabbit by its ears in a crowded area to please the audience. Above all this, my ears have become longer than those of the New Zealand rabbit in a record time due to the swinging which is practiced by [successive] governments with the goal of entertaining and pleasing the successive crews… In short: I've become **a rabbit**<*'arnab*>. Come look and I'll show you.

The columnist's use of the **rabbit** metaphor in (1) is intended to show the ongoing malpractices of successive governments in terms of burdening citizens with taxes and soaring prices. As such, this metaphor frames the citizens' passivity, long-lasting endurance and submission for the active successive agents. The set-up of rabbit scenario is satirically evoked through the columnist's as well as other students' experiences at schools who are usually punished when falling behind doing their assignments. The

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columnist's schooling experiences are projected onto the Jordanian citizens who are dehumanized and embodied in terms of a tiny, passive, and coward animal; however, successive Jordanian governments are framed in terms of teachers exercising power over powerless students. The humorous effect attained in this mini-narrative is that the columnist's ears have become longer than the real living rabbit from New Zealand whose ears were cruelly stretched (as a result of political instability, soaring prices, imposition of taxes, unemployment and the like). The use of the pronoun "I" implies the columnist's involvement and talking on behalf of the victimized citizens. Hence, he is rhetorically shaming himself as well as the passive citizens to awaken up and fight the governments' cruelty and hegemony. The implicit representation of successive governments in terms of being powerful agents does achieve a heuristic purpose in which the positive element of their power, such that POWER IS UP, is concealed, and hence the element of devaluing their actions is highlighted. Therefore, the columnist rhetorically arouses the emotion of shaming untrustworthy governments which, unlike the fined New Zealander, are set free. The same satirical mini-narrative of citizens' passivity and governments' cruelty are also triggered through extended animal metaphors in (2) and (3) below.

طاقة وقطط وجراد
2.Energy, Cats and Locusts
7MARC2013-p4

..ان البعض لا يقف عند حد اعتبارنا **قطط أليفة** تموء ولا تعمل... ويريدون أن نتحول الى **قوارض وسلمندرات** بائسة...

For some politicians it's not enough to see us as **domestic cats**<*qiṭaṭ alīfah*> that 'meow and do not act'… they also want to transform us into **rodents**<*qawāriḍ*> and **salamanders**<*salamondarāt*>.

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The Jordanian citizens are structurally framed via the innovative metaphor use of "**cats**", "**rodents**" and "**salamanders**" in that they are downplayed into tiny animals in light of the 'Great Chain of Being' metaphor, (henceforth, GCB) (Lakoff &Turner,1989). The context of the columnist's choice of these clustering metaphors is based on the unjust declaration by *Minister of Energy and Mineral Welfare* whereby the poor citizens can no longer afford to use their private cars and buy petrol for winter season as a result of the soaring prices. The set-up of this scenario implies that Jordanian citizens are SHAMEFULLY categorized into two classes: the rich people who afford their living and thus preserve their human status, and the poor ones who are unable to do so and hence get downgraded into naïve or homeless animals seeking their living from nature such as trees, leftover and garbage. Based on the people's interaction with cats in the Jordanian community, these animals are sometimes given rotten meat and expired food out of pity. Rodents and salamanders, on the other hand, are detested and treated like vermin. Accordingly, negligence and contempt for citizens are the crucial shaming themes exemplified through the use of these passive animal metaphors whereby their rhetorical function is a call to fight the politicians whose unjust shameful power is also emphasized.

مين بيستاهل ده؟

3. Who will Retrieve It?

I1JAN2011-p1

سنوات ونحن واقفون عالك مالك ملوك مات. جعلونا فئران تجارب لسياستهم أو فئران رمم ورضينا... جعلونا طي الأرض زبالة ورضينا... و لا و لا لص يذوق الذل ورضينا...

For years, we have been paying the price to the government. They have made us laboratory **mice**<*fi'rān*> for their policies and ideas**.** They have also made us **a beast of burden**<*maṭṭeyah*> for their taxes and we accepted it, and **camel**<*dhalūlan*> for the international monetary fund and we accepted it.

The context of using animal metaphors in (3) and (4) is inspired by the corrupt bargains and policies of successive governments represented by selling the country's companies and resources such as the Phosphate, Potash and Telecommunication companies, and the country's only port for the sake of officials' interests. This implies that Jordan's citizens are an alternative means to bring income to these governments. Accordingly, they are conceptualized as passive animals that undergo harsh treatment and exploitation, hence realizing the aforementioned conceptual metaphor: JORDANIAN CITIZENS ARE PASSIVE ANIMALS. The victims' scenarios read as a cause-effect relationship in the sense that the outcome of the corruption caused by the corrupters and officials is the responsibility of the citizens who have been made the government's budget sponsors for a long time. More significantly, the columnist uses the object pronoun (us) to indicate the inclusiveness of all the citizens as well as himself as a spokesperson of their worries. This use of (us) makes this self-deprecating humor, which further indicates a culturally specific feature to the degree that self-deprecation is believed to protect against the sins of pride and elitism.

First, the citizens are structurally embodied in terms of a tiny, mild animal, namely the **mice** which in turn symbolize triviality and silliness. Laboratory experiments are usually conducted on mice as field tests rather than on human beings. Nevertheless, the negative consequences of corruption, which are mainly represented by the corrupters' siphoning the country's wealth, has made the politicians impose their unjust decisions upon the citizens as the only outlet to make up for the budget deficit. From the Jordanian folk literature perspective, mice symbolize weakness, levity and disposable animals whose death is trivial (Al-Uziazi, 2012). The weakness of the mouse is further exemplified by

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the Jordanian proverb in which cats usually chase mice whenever the latter shows up: "when the cat's away, the mouse will play". This implies that when fathers are away from home, sons invest their absence in terms of being ACTIVE and not abiding by their mother's instructions. Nonetheless, in the presence of their fathers, they turn out to be well-behaved and PASSIVE sons. Therefore, metaphoric choice of **mice** stems from their weakness and thus their usefulness in laboratory experiments. Evidence from the science field holds that mice are the most common animals for scientists to conduct their experiments on, due to the fact that certain bodily processes such poisonous effects and proteins are similar between mice and human beings (Zhang et al., 2010). This in turn justifies their use as test subjects and hence their cheapness in comparison with people. Ontologically, the Jordanian citizens have been 'abused' for a long time by the politicians who collude to bring the corrupters before justice.

The **beast of burden** metaphor, on the other hand, implies the animal that is ridden by people and carries their luggage (Ibn Manzur, 1997). He holds that luggage is attributed to heavy loads which people are no longer able to carry over a long distance. Based on this definition, the crucial theme behind the scene is that the citizens are the beast and taxes are the heavy luggage that they carry over a long time with their complete submissiveness. However, the scenario extends to involve the **camel** as a larger animal capable of handling further heavy loads such as people's tents, wheat, luggage…etc. when departing from one place to another in the deserts (Al-Uziazi, 2012). He contends that camels symbolize patience (as they have the capability of being thirsty for three months) and endurance (as they are also able to endure heavy burdens). Al-Uziazi adds that camels in the Arab culture are called "ships of the desert" and they are the only means for crossing

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long distances in the deserts. This concrete scene is screened onto the citizens, who are forced by decision-makers (i.e., the politicians) to pay off the country's debts through further taxes on their living. So, debts/loans given to Jordan by the International Monetary Fund (IMF) are figured as the heavy loads carried by camels and the enduring persistence of imposing taxes on citizens to make up for the loans and debts is conceived in terms of the long distance crossed by camels. However, this element of camel's power is heuristically obscured, whereas the element of being ridden and exploited is emphasized.

According to Charteris-Black (2018) and Semino (2008), the aesthetic, stylistic and humorous functions highlighting the negative evaluation of citizens' passivity prevail through the patterning of three linguistic metaphors invited from ANIMAL semantic domain: **mice, beasts of burden** and **camel**. Moreover, they highlight the target topic under discussion (i.e., the passivity of citizens) more vividly through their close proximity (Goatly, 2007) in the Extract. Additionally, since the citizens are framed in terms of animals that undergo actions exemplified by laboratory experiments, carrying loads and being ridden, then the orientational conceptual patterns of POWERLESS IS DOWN, LESS IS DOWN and DOWN IS BAD can be inferred. Meanwhile, decision-makers or politicians preserve their human status and they are figured through the conceptual metaphor POWERFUL IS UP. From critical discourse perspective, the emotion of shaming the active agents is rhetorically grasped through delegitimizing the role of politicians who set free the corrupters while abusing and humiliating the citizens unjustly. Similarly, the concept of shaming passive agents is triggered by the issue of dehumanization that is closely connected with the author's attempt to build emotional

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involvement with the citizens—and hence an indirect call for liberation and moving the citizens from passivity to action.

لهتن دهي هظ ي ح دا 4. Don't Shout No One is Here 23F2010-p2 و لأن ال مواطن **ج مل ل م ح ا م ل** ال ق تصرادي ة ال سي اسي ة ل ال هي را لي ة و ال تج ري ي ة .ف ه و م طال ب ب س د ع ج ز ل هي ك ن س ب ب ف ي ف اق م ه.

Because citizens are **the camel** < *jamal*> of experimental, liberal, political and economic burdens, they are required to bear the shortfall that they are not responsible for.

The **camel** metaphor scenario is retained in (4) to further highlight the long-lasting suffering of the Jordanian citizens pertaining to the economic situation in particular. It is noticed that **camel** and other passive animal metaphors attend to the notion of 'discourse systematicity' (Cameron,1999) whereby the particular choice of these metaphors features the columnist's discourse of SHAME key theme. As mentioned earlier in the Jordanian folk literature, since camels are the animals most favored for handling heavy loads, then it follows that the negative consequences of corruption are the citizens' responsibility. The theme of injustice is crystalized in this context in that instead of bringing the main culprit of corruption (i.e., the corrupters) before justice, the Jordanian citizens are the ones forced to bear the burden. As the citizens are undergoing the governments unjust actions, the conceptual metaphorical patterns: POWERLESS IS DOWN, whereas POWERFULL IS UP holds for the government.

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عليك أن تستمع هذه المرة!
5.You Have to Listen This Time
21N2012-p6

عدّ عن قرارك الآن... ما دام الوطن بين أيدينا.... والوطن بأيدي فاسدين يعيثون في الشعب فسادا..

Return to your decision now….as long as the country is between our hands……and the country is in the hands of chaos…The people will never be the **scapegoat for corruption**<*kabsy fidā' al-fasād*>.

The columnist's use of a 'scapegoat' above is attributed to the unjust decision by a former prime minister who decided to force strikers at a privatizing company to pay off its deficit, thereby ignoring the corrupters who siphoned the country's wealth. In Jordanian folk literature, a **scapegoat** is defined as form of animal sacrifice where the animal is slaughtered to atone for the misdeeds of others. The idea of the scapegoat has been metaphorically extended to denote the act of punishing someone on behalf of the larger group (Al-Uziazi.2012). Again, this linguistic metaphor recurs in this context whereby it aesthetically alludes to Quranic religious discourse exemplified by prophet Ibrahim's story with his son Ismael. The prophet Ibrahim was ordered to sacrifice his cherished son (Ismael), and was willing to do so, but Allah gave him a sheep instead (Surah Al-Saaffaat: verse 102). The columnist opposes the government's decision of blaming the Jordanian people for what the corrupters have done. By analogy with this experiential scenario, the columnist argues that the economic situation will not be improved by imposing taxes on the citizens, high prices, unemployment and the like.

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5.2.2 Butchery Scenario

JORDANIAN CITIZENS ARE SLAUGHTERED ANIMALS

عس عس ولنبح 6. Touch and Slaughter 30O2010-p9 ايدي صاية بـالنبح » لنبح لات....«!ئعاطف جداً مع هذا الكائن لامطيع »**لخروف**« لأنه يشبهني.

My hands have become warm from slaughtering “You slaughter now” I sympathize with this with this obedient being **(the lamb) <** *al-kharūf*> because it resembles me.

Framing the Jordanian political malpractice on the passive citizens in terms of a 'butcher' who aggressively slaughters a 'lamb' inspires a horrifying scenario in the heart of the readership. This metaphor scenario is evoked by some citizens’ inability to afford to buy lambs to slaughter as an Islamic ritual in the ‘Feast of Sacrifice’ due to their low salaries. So, this conventionalized metaphor is utilized to capture the lower status of the passive citizens as a result of the successive governments’ cruelty. The participants involved in the scenario are the government, which is conceived in terms of a butcher; the citizens, who are embodied in terms of "lambs"; the country, which corresponds to a slaughterhouse and the governments' oppressing syphoning of the citizens' wealth, which is structured in terms of the act of severing the flesh. According to Al-Uziazi (2012), 'lambs' symbolize meekness and submissiveness and thus they are usually opted among other sheep to be slaughtered, cooked and served to guests. He contends that lambs are usually characterized with their fresh meat which is quickly cooked and tasty. Screening these features onto the citizens imply their passivity and complete submissiveness to the government, which considers them as the only indispensable sponsors for the budget

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shortfall. Based on the set-up scenario, governments get personified and assigned human-like (yet immoral) qualities, but the passive citizens get reduced into mere animals in the great chain of being (Lakoff & Turner,1989). In this conjunction, the two inferred conceptual metaphors THE GOVERNMENT IS A BUTCHER and THE CITIZENS ARE SHEEP/LAMBS are connected back to the higher key conceptual metaphor of SHAME through which the columnist rhetorically SHAMES the passive citizens, who only show their victory when slaughtering lambs into fighting the BUTCHER (i.e., the government) who immorally depends on taking their wealth. Consequently, the key metaphor of: GOVERNMENTS' IMMORAL PRACTICE IS A SHAMEFUL BEHAVIOR becomes well-crystallized through this universally recognizable horror scenario.

5.2.3 Active Animal Scenario

The broad conceptual metaphor: HUMANS ARE ANIMALS is also realized through a tiny animal metaphor, '**a flea**' in (7) and (8) in that corrupters are negatively shaped within a satirical scenario based on the inferred the conceptual pattern: CORRUPTERS ARE PARASITES/ BLOOD SUCKERS.

CORRUPTERS ARE PARASITES/ BLOOD SUCKERS

لله يا صلحين 7. For God, O Reformers! 16AUG2011-p4 وفوا وجه الى دكي فلكل ه **قارصل فلساد…** …مشان الله **ترشّوا** الفلسين **ببفبباف..**

Look at the face of the country how it has been **eaten by the flea of corruption** **<***akaluh qariṣ al-fasād*> …. For God's sake, <**spray**<*trusyū*> the corrupters with **Pif-Paf**<*bif bāf*>**.**

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بطـــــ أخالقـــــي.

8. Ethical Extravagance

27O2010-p2

قديتساءللقارئما حجمصفقةالسالتيتي عزّرتالوزيرةالسويديةعندما ألتخزانيايتهالخاصةمنفندر
بطقاتالحكومةفقدلّتهالقلضي..فبادرتالوجّدوها.. ..وحطيقرصرتالكتالكبالكالبربالبخنيالقارص.

The reader may wonder about the small size of corruption committed by the Swedish minister when she filled her private car tank with oil using the government's credit card and hence, she was questioned by a judge and pushed to resign. Oh! Use insecticide. **The fleas** are killing me < *alqariṣ dhabaḥni*>.

The context of (7) and (8) has to do with governments' stubbornness to question corrupters and bring them before justice. The columnist cited an example of a minor mistake committed by a Swedish minster who was questioned, and he compared it with the case of corrupters and officials in Jordan who were left unquestioned. Fleas are small insects that suck people's blood when they're not paying attention, so the scenario portrays corruptors as those who siphon the country's life-force while citizens remain unaware. People's blood corresponds to the country's wealth; fleas to corruptors, and the act of fleas' sucking blood to corruptors' siphoning the country's wealth, which functions as the highlighted theme. In (7), the columnist personifies the country and urges the public to realize that the embezzlement of the corrupters is ugly and distorting—just as one's face is distorted and made ugly by fleas' bites. The columnist's use of 'face of the country' has a close cultural connection with SHAME, whereby a person hides his/her face when it gets distorted. Humorous effect stems from dehumanizing the corrupters into tiny and tacky insects, which are killed by a spray called Pif-Paf (meaning insecticide). Therefore, satirizing them as such implies a pungent attack, which is only carried out by the Pif-Paf spray. Similarly, the humorous effect involves the Jordanian citizens who get their face deformed by corruption. In (8), the columnist compares corruption in Sweden and Jordan

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using the example of a Swedish minister who simply filled her private car with gasoline paid for by a government credit card. As a result, she was interrogated before a judge and then forced to resign. In comparison, the corrupters in Jordan are figured to be many and their acts are figured as much more scandalous and outrageous compared with the Sweden minister's tiny act. The vigorous Swedish response, like the use of insecticide against annoying insects, is praised because even small acts of corruption can add up. The public is encouraged to adopt a zero-tolerance approach to corruption as the corrupters are dehumanized. Above all, it is obvious that the emotion of SHAME is triggered by the use of exaggerated words exemplified by the 'face of the country' as being the first visible body-part as well as 'fleas are killing me' which signifies vast number of corrupters. As such, the emotion of SHAME is closely associated with the notion of BOUNDARY TRANSGRESSION.

5.2.4 Predator and Prey Scenario

Predator and prey scenario are universally experienced; however, the satirical mini-narratives of using a range of conventionalized animal metaphors emphasize pragmatic implications common to the Jordanian community. Accordingly, the ACTIVE corrupters in extracts 9-13, politicians in (14), and the government in (16) and (17) are framed as predators, whereas the PASSIVE citizenry is conceived of as a prey. Nevertheless, animal metaphors in (15) and (18) are beyond the scope of this scenario as they are intended to downplay the status of politicians, and to eliminate the problem of corruption respectively.

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الحوت والسفينة
9. The Whale and the Ship
15N2011-p3
لم تمضِ شهور قليلة ، إلّا و يهرب منا **حوت** أو تسافر سفينة؟؟؟

Not a few months go by but that **a whale** <ḥūt> escapes or a ship gets *aw*ay.

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خالص لك
10. I've Settled with You
13F2012-p4

متى سنقول للحيتان الفالتة » خالص لك وبالوطن«!! ومتى سنطيل متعة الفقير قليلاً..متى؟؟؟؟؟؟؟

When will we say to **the unbridled whales** <*al-ḥītān al-faltih*>: take the whole country? When will we increase the pleasure of the poor a bit …? When?

استخراج وطن
11. Extracting the Nation
12S2010-p4

فما دام في البطون فالأشياء تبتلع وتنسى ، وفي البطون جراحات تجرى وتنسى لتجرّ أحزان وتصرف أدوية
بسيطة تبتلع وتنسى ، أو توضع مقصّات وملاقط لا تخرج إلا بعد حين ، ثم تنسى ويتم إخراجها ولكن بعد فوات الأوان
(يقول العربي المضطهد: كل هذه الأشياء **يبتلع وطن** …

As long as there are bellies, there are also things which are swallowed and forgotten. There are surgical operations where surgeons forget their tools in the patients' bellies such as a piece of cloth or pairs of scissors. The oppressed Arab said: all these simple things are installed and forgotten, then extracted at any time. Nevertheless, the problem resides in he **who swallows a country** <*yabtali' waṭanan*>

The columnist's discourse in (9), (10) and (11) is motivated by the vast quantities siphoned by corrupters and escaped outside the country. Corrupters are portrayed in terms of a whale, which is a huge animal living in the seas and oceans and that swallows smaller creatures, and thus it is a symbol of power. In Jordanian folk literature, the older generations had a myth that the moon was swallowed by a whale when there was a lunar eclipse, so they tended to empty their dishes in hope that the whale might release the moon (Al-Uziazi, 2012). Likewise, whales are associated with swallowing smaller creatures, like the prophet Yunus, in the Holy Quran (As-Safaat Sura, 142). However, this expression has only recently been used as a conventional metaphor to symbolize those who rob the country's resources. This all implies that it must be a very large agent that is swallowing such a great amount of the country's wealth. In (10) and (11), corrupters are never controlled by the government or questioned before justice, rather they are set free. Eventually, the collusion on the part of the government to interrogate them left the hopeless citizens with the only option of submitting the country to the corrupters.

The same scenario recurs in (11), but within a comparative style through which a humorous metaphorical function is performed. It often happens that pairs of scissors or a piece of cloth are forgotten, due to a medical mistake, in patients' bellies after being undergone surgical operations. The crucial point is that extracting these little things will never be a problem when compared to the problem of swallowing the country. This concrete scenario is then projected onto the situation of the corrupters whereby the country's wealth is subsumed in their bellies. Consequently, the highlighted theme implies the impossibility of extracting the country's vast resources after being swallowed by those who siphoned them.

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الذيب و ذيله
12. The Wolf and His Tail
28N2011-p2
كل سنة ديوان المحاسبة بيعمل جهده، ويقدم تقاريره المفصلة، ويقطع عشرات الكيلومترات.. على أمل إنه يجيب «الذيب من ذيله»، بس بمجرد ما الموظف يرجع عالديوان، المسؤولين بيطبطبوا على «الذيب وذيله» ويطلقوه من جديد لأكل أموال الوطن.

Each year, the audit bureau does its best and presents its reports with unprecedented enthusiasm... assuming that it brings **the wolf by its tail <** *al-dhīb min dhailuh*›. Yet, as soon as the employee returns to the bureau, the officials pat on the back of **the wolf and its tail <** *al-dhīb wa dhailuh*› and release it again to eat the country's resources.

In this scenario, corrupters are negatively embodied in terms of a more treacherous, malignant, monstrous and aggressive animal (i.e., the wolf) (Al-Jahiz, cited in Al-Uzaizi, 2012). Consequently, Al-Uzaizi stipulates that the Arabs describe a person who has the above characteristics by saying that he is more malignant than a wolf whereby these perceptions of the wolf are carried over and extended to Jordanian folk literature. The context of the wolf's scenario is projected into the Jordanian Audit Bureau, whose mission is to observe and question those who violate laws of the state around embezzlement and the siphoning of money. The wolf in the Jordanian folk literature is identified as a monstrous animal that shows up on dark nights and preys on people's livestock, primarily goats and sheep (Al-Uziazi, 2012). This type of structural metaphor is mapped onto the corrupters, who are brought and interrogated before the bureau's officials due to their robbing the country's resources. However, instead of punishing them, they get praised and released again to embezzle other resources. Collusion on the part of the government functions as the key theme of SHAMING the colluded audit bureau in this metaphor scenario.

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رغيف سيدا
13. Si'da's Loaf
20JAN2014-p1

أخشى إذا استرجعنا ما سرقته **حيتان الفساد**« أن يقول لنا الفقير: طالما تصدقتم على أرواح موتانا..»

I am afraid if we are desperate to retrieve what has been robbed by **the foxes of corruption<** *ḥṣienyāt al-fasād>,* we will eventually tell them: take it as charity on behalf of the soul of our dead. We will pardon you.

Likewise, the context of the metaphor in (13) is tied up with the untrustworthiness of governments to bring corrupters before justice. The **fox** metaphor scenario is quite close to that of the **wolf** in terms of being predators on weak animals such as hens, especially late on dark nights. In both cases, the fox and the wolf occupy superior positions in so far as they devour and crush those weak animals that hold an inferior position. As such, Al-Jahiz in (Al-Uzaizi, 2012) maintains that life in the animal kingdom is a struggle for survival. Unlike goats and sheep, which are the victims of wolves, hens are the target victims for foxes in this scene. Based on the ontological correspondences (Lakoff & Johnson,1980), if corrupters correspond to foxes, then the country's resources correspond to the hens and the act of predation on dark nights corresponds to the corrupters' actions while the citizens are not paying attention. Foxes are best known for their slyness, cunning, tricks, deception, villainy, and untrustworthiness from the Jordanian cultural perspective (Al-Uzaizi, 2012).

It has been noted that the ANIMAL scenarios of the above texts perform several metaphorical functions. First, these scenarios express a harsh attack on the corrupters by dehumanizing them, demoting them from their original status as human beings into the

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status of animals. Being reduced from humans to animals represents a loss of status in terms of "The Great Chain of Being". Second, these scenarios create humor by screening animals' behaviors onto the corrupters' and hence conveying the intended meaning in a manner reminiscent of Jordanian folk literature. Third, the scenarios articulate the ideological dimension and perspective of metaphor (Van Dijk, 1998a) by presenting the sociocultural belief systems and values of the Jordanian community and this confirms the notion of "persuasiveness" in the third phase of the critical metaphor analysis (Charteris-Black, 2004). Fourth, closely related to fulfilling the ideological function of metaphor, the different ANIMAL metaphor scenarios contribute to the 'local' and discourse systematicity' (Cameron & Low, 1999) which in turn assert the columnist's argument of shaming both the active as well as passive agents of corruption.

POLITICIANS ARE AGGRESSIVE ANIMALS

الشرط الصيني 14.The Chinese Requirement 6JULY2015-p3 الحصول على وظيفة في الصين على الرغم من أن التمساح «حيوان مفترس» لا يفترس الإنسان إلا إذا كان جائعاً... في الأردن على الرغم من أن التمساح السياسي «الحوت» أو «الفيد ورجل» يفترس الإنسان حتى لو كان متخماً...

To get employment in China, it is necessary to kiss the head of a crocodile, meaning a 'living being' which does not prey on people unless it is hungry. Here in Jordan, however, you must **kiss the hand and foot** of a "political **crocodile**" <*yad wa rijil timsāḥ*> or **the rear**<*gafa*> of a "capitalist **whale**" <*hūt*> so that they can mediate for you in employment or intervene in the decision on your appointment.

The metaphors in (14) are concerned with the unemployment of university graduates. The use of animal metaphors in the embodiment of human beings in the Jordanian context stems from their ideological perceptions. Al-Uziazi (2012) reported in book,

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"The Jordan Heritage Encyclopedia" that the geographical environment, people's interactions with various animals as well as the common belief system behind their behaviors are major factors for utilizing them in the Jordanian community's speech. Moreover, he added that folk Jordanian proverbs are imbued with animal metaphors. In (14), the columnist employs the **'crocodiles'** and **'whales'** metaphors in a comparative scenario within which politicians' status is downplayed into animals in a satiric fashion. The discourse of the scenario is concerned with getting employment for job seekers (university graduates) who suffer poverty and are unable to get their rights in the public sector. The opening of this mini-narrative starts in a satiric manner whereby in China, in order for job seekers to get jobs, they should prove their courage and ability to excel it through kissing a living crocodile in public. Those who succeed in doing so will be offered the job, but others who fail to kiss it will not. In comparison with the literal use of "a crocodile" above (i.e. in China), the metaphoric situation is much more difficult for job seekers in Jordan in that they should kiss the hands, foot and backs of many politicians and capitalists so that they will intervene on the issue of one's employment. Again, the conceptual metaphors POLITICIANS ARE ACTIVE and THE CITIZENS ARE PASSIVE recur in the sense the politicians correspond to whales and crocodiles whereas job seekers correspond to the creatures preyed upon.

Moreover, another closely related conceptual metaphor to the aforementioned inferred ones is: POWERFUL IS UP and POWERLESS IS DOWN. These conceptual metaphors do connect back to a higher key conceptual one: POLITICIANS' DEMANDS FROM CITIZENS ARE SHAMEFUL DEMANDS which is clearly shown through the metonymies **'foot'**, **'back'** and **'hand'**. In the Jordanian community, it is customary to

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give a kiss on someone's cheek and head as a sign of intimacy and respect, but it is highly stigmatized to do so on the lower body parts. Jordanians perceive kissing their parents' hands as a sign of appeasement and obedience, but it is rather humiliating to do so with other people. The notion of politicians' POWER is hidden; yet the SHAME concept is highlighted via crucial emergent themes of political ills, which are represented by favoritism, mediation and injustice.

POLITICIANS ARE WEAK/COWARD ANIMALS

لن يشبه هتلر
15. Because it Resembles Hitler
26MAY2014-p1-3

هذا ما حصل مع القط البريطاني «باز» عندما قام مجرمون بركله وتعنيفه وتركه في حاوية القمامة فقط لأنه يشبه الزعيم النازي «هتلر" ما غير ، ما جرى من الأشخاص المجهولين من اعتداء على القط تصرّف همجي وغير مقبول على الإطلاق فلو كل شخص قرر أن يتخلص من كل شخص يشبه شخصية سياسية «ما» لقضينا على الأرانب في ذات زمن طويل.

What happened with the British cat (Baz) when some strangers kicked, tortured and threw it in the garbage just because it resembles the German leader Hitler……this barbaric strangers' behavior is unacceptable. If everyone took revenge on every living being that looks like a "political person" whom he does not like, we would have exterminated **the rabbits<** *al-a'rānib>* a long time ago.

In (15), both governments' officials are humorously embodied in terms of '**rabbits**', whereby the columnist relates an odd news item reporting that a cat that resembled the German leader Hitler was abused on account of this resemblance. He then jokes that extending this treatment to all animals on a consistent basis would mean there would be no more rabbits, implying that most politicians resemble rabbits in their appearance and morals. In doing so, the columnist portrays Jordanian politicians in terms of "rabbits"

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within a comparatively satiric manner. As mentioned earlier, ‘rabbits’ symbolize cowardice and devalued status in the Jordanian folk literature (Al-Uziazi, 2012). The columnist utilizes the "rabbits" metaphor to downgrade the politicians' status to that of a cowardly animal. Thus, the conceptual metaphor POLITICIANS ARE COWARDLY ANIMALS can be inferred. In the Jordanians' perceptions, political leaders are assumed to have the courage to run the state, however, lacking this trait is shameful.

THE GOVERNMENT IS AN AGGRESSIVE ANIMAL

طوّل بالك
16. Don't Hurry
1JAN2010-p3

ب يتمسا حت حت لا حاووزت ع ال ق ل ق ه »أنا أ ص لاً اخاف من لا حرافي ن لا كي فل و ك لا ت **تماسي ح** و "**خ ك و ي ة**" ي ض اً ، خ م اً َ ال ض ع لي ط اق ...أووف.وب م ت م رسي ار ة ال ل ي ت وق ت ال غ روب ل ف ح **ن ا ق و ارض** وت ر ش ح وش ل دار ض د »**الا ك ون دا**« **و ل ك وب را**.

“there’s a crocodile under the water tank, go kill it, man!” I’m initially afraid of lizards, how what if they are **governmental crocodiles** <*tamasīḥ*> ooof! … and maybe the car from the municipality will pass at sunset to suppress **the vermin**<*qawariḍ*> and spray the courtyard of the house against “**anacondas**” <*anaconda*> and *“***cobras**” <*kobra*>.

The context of the metaphor scenario in (16) is based the columnist’s description of a recent controversy that began when the Ministry of Agriculture announced a seemingly positive initiative in which the government would plant a forest for each municipality in the country. Yet the citizens became fearful when the government seemed to want to interfere in their neighborhoods instead of staying in the capital city. He elaborates on the concerns of the people to an exaggerated degree in an attempt to make a more abstract point about the effects of government supervision in general. He imagines the government forests creating monstrous creatures like crocodiles, anacondas, and cobras—none of

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which are found in Jordan—that terrify the people almost as much as the government guards. With the government guards protecting the lizards (and not the people), the best they can hope for is that the municipality will spray them when they spray the vermin in the evening. Satire in this scene emerges from the combination of familiar and exotic elements, with government action being both threatening and ineffective beyond merely protecting monstrous lizards, he likens government supervision to the municipality spraying for rodents (a common occurrence in rural Jordan): it hits human and animal alike and will not do anything against the dangerous social ills ("lizards," anacondas and cobras) that government policy creates. Based on Lakoff's and Johnson's ontological correspondences, the COUNTRY is perceived in terms of A JUNGLE in which the strong exploits the weak, the GOVERNMENT AGENTS AND THEIR POLICIES ARE PREDATORS/ACTIVE and the CITIZENS ARE PREY/PASSIVE.

The columnist utilizes the creative metaphor about crocodiles and vermin as well as the metaphors of anaconda and cobra. Crocodiles are huge amphibious animals which evoke horror in people's psyche and they have the ability to prey on other animals just like whales. Rodents, on the other hand, are disgusting animals. Ontologically, citizens' wealth would be eaten by the government agents and policies as long as it is close to their neighborhoods. Likewise, politicians are shaped in terms of other harmful animals exemplified by the cobra and the anaconda. In "The Jordan Heritage Encyclopedia", Al-Uziazi (2012) asserted that snakes symbolize enmity to human beings and thus their metaphorical choice in this storyline uncovers politicians' enmity towards the citizens. Consequently, the crucial theme revealed by the columnist's metaphor choice is that the government's menacing reality and untrustworthiness seem to be SHAMEFULLY

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embedded within its good intentions such as modernizing and claiming to help the citizens. Rhetorically, this instigates the public to fight the government, which shows up in the guise of a helpful protector to them, but actually compels them to remain shamefully passive.

سوالي فلطس باع
17.The Chit-chat of the Hyenas
3MARC2014-p1

الأب: قال مليخوّف **الضبع** (الحكومة) إل للزلمة للزق...
الش: ليش ما في ضباع! بلّوي عيى: لأنه للناس زقّيطة!

Father: "**The hyena**<*al-ḍab'*> **(**government) isn't afraid of anything except a naked man". The son Shlash: "Oh father! Why are there not any **hyenas**?" <*ḍibā'*>. The father: because the people are all naked.

By the same token, the context of (17) is invited by governments' harassment and intimidation of citizens with further taxes and soaring prices. The PREDATOR scenario extends in (17) to involve a common aggressive animal to the Jordanian environment: the hyena. However, unlike the previous scenario whereby the government agents approach people, these agents run away from the citizens. The government is conceived here in terms of the conventional metaphor of the hyena, which shows up at night and attacks people as well as other animals such as sheep and goats (Al-Uzaizi, 2012). The scene evokes a humorous tone throughout the dialogue, which took place between a father and his son while being in the countryside at a night. It is usual for the hyena to attack them, yet it fled away when the father took off his clothes and became fully naked. After a few weeks, the son asked his father about the absence of hyenas at nights and replied that the whole citizens are naked.

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The highlighted mapped elements are captured through framing the government in terms of the hyena and citizens' nakedness in terms of being penniless. In the Jordanian cultural belief system, hyenas are purported to flee whenever they see naked person at night (Al-Uzaizi, 2012). The columnist is, thereby, shaming the PASSIVE citizenry who are subjected to abject poverty into fighting the PARASITE/ ACTIVE GOVERNMENT. Consequently, the conceptual metaphor THE GOVERNMENT IS A PARASITE and THE CITIZENS ARE PASSIVE are inferred. Delegitimizing the government agents' behavior through animals' behavior emphasizes the emotion of shaming their non-human moral qualities.

قربان الوطن
18.Sacrifices of the Nation
18AP2011-p5
فـلـيس أمامكم.....أل أنتنحروا للفساد قربانا للوطن وأتجاهلوا للفساد على حساب الوطن.

There are in front of you two options: either to **sacrifice** the corruption <*tanḥarū al-fasād*> as an offering to the nation… or to favor corruption over the nation.

In (18), the columnist's discourse accounts for governments' procrastination in doing reform. The metaphor key words, **slaughter** and **sacrifice** are associated with ANIMAL domain; hence their occurrence in this context causes semantic tension. The metaphoric scenario holds that corruption is depicted in terms of an unwanted animal that can be slaughtered instead of the priceless country. This implies that the country is the only resort and has priority over all considerations. The scenario is motivated by Islamic traditions whereby pilgrimage to Mecca requires the pilgrims as well as non-pilgrim Muslims to slaughter animals at the "Feast of the Sacrifice", owing to the prophet Ibrahim, who was

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ordered to sacrifice his cherished son Ismael, and was willing to do so, but Allah gave him a sheep instead (As Saffat Sura: verse 102). The columnist's use of **sacrifice** metaphor crucially achieves a heuristic function in that the positive element of slaughtering animals exemplified by being a source of food and sustenance and hence helping the poor is obscured. However, associating this metaphor with corruption highlights massive impacts of its disastrous outcomes on the nation as a whole and yet a call for action to eliminate it. Another connected purpose is the aesthetic one whereby this particular metaphor choice is inspired by the columnist's allusion to the fifth pillar of Islam, namely 'pilgrimage to Macca' wherein Muslims do this ritual of sacrificing animals. By analogy with this experiential scenario, eradicating corruption is a sign of cherishing, prioritizing and showing loyalty to the country. The other SHAMEFUL option is the government's siding with corruption with the result of ignoring the country, valuing an animal over the human community or, in extremis, even one's own son [Ismael], the most powerful symbol of potential fertility in Jordanian traditions. Killing one's son represents the greatest red line in traditional Jordanian society: the ultimate BOUNDARY TRANSGRESSION.

5.3 Human-based Metaphors

The use of HUMAN metaphors in the representation of CORRUPTION and its related elements come second to ANIMAL metaphors in dataset under investigation. In the same vein, HUMAN-based metaphors highlight a predictive function in that Jordanian governments' power abuse and behavior is negatively evaluated, and as such the corruption-affected elements exemplified by the NATION/COUNTRY and ECONOMY

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are portrayed within negative images. These addressed target domains are personified and realized through different universal and cultural-specific scenarios.

5.3.1 Sick/ Dying Person Scenario

According to Lakoff and Johnson (1993, 2003), personification is one of the most common types of ontological metaphors for shaping abstract concepts. This is a universal scenario through which a sick/dying person may encounter various painful experiences.

THE COUNTRY IS A SICK/DYING PERSON

مورفين 19. Morphine 10MRC2011-p1 نأشد الأطباء قبل فض ربطهم يوم الأحد قادم أن يعلموا في الوطن معروفاً ويخرجوا أبر المورفين من مرضاهم و(**ضربوا**(الوطن) في وقت واحد **جرعات سراوية** وكل في كله ، **تخدير** كل آلامه.

I appealed to the physicians just before their intended strike next Sunday to do the country a favor and take out the morphine needles from their coats in order to **inject**<*yaẓribū* > all the country with **equal doses**<*jura' mutasawiyah*> and **sedate all its pains** <*nusakkin ā lāmah*>.

حاووك يا وطن 20. Your Rain catcher, O Nation 1N2015-p1 عندما تتداخل أعراض أكثر من مرض في وقت واحد على **سرير قرارات** الوطن بحاجة إلى **مختبر إداري** و**سياسي** يجري **فحوصات** في حدد مكان **العلّة** ويصل إلى التسبب الرئيس.

When the symptoms of more than one disease overlap at one time on **the bed of "the decisions"** <*sarīr alqarārāt*> the nation needs an **"administrative"** and **"political" laboratory**<*mu*khtabar idā*r*i wa siyasi> **testing**<*faḥṣ*> and determining the place of **illness**< *al-'ilih*> to arrive at the "chief" culprit.

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فوائد الميرمية
21.The Benefits of Sage
25S2012-p4

اذن كما تلاحظون، المريمية فوائد جمّة لي لكن حسرها او عدها، ولكن يمكن استخدامها التي فيها جزئياً من آلام هذا الوطن الذي **يعاني لم يغص**.

So, as you can see, the sage (a kind of herbal medicine) has numerous significant benefits, but it can be partially used to reduce the pains of the country which is **suffering from colic<** *yu'āni al-maghṣ>*.

بورد سياسي
22. Political Board Certification
31MRC2012-p4

«حملة البورد السياسي» في الأردن.... كل همه من ان يبدأ بالوجه التي يقع في اختصاصه دون النظر

الى جسد الوطن ككل.. وللأسف ما **فحصوا** ، **وعالجوا** ، **وفحصوا** من خوف أن يقع **بالبروستات** الوطن

"This cohort of the political board certification[exam]"in Jordan are interested in promoting the domains in which they are specialized without considering the body of the whole country. Even though these politicians have been **scanning<***ṣawarū***> diagnosing <***syakhaṣū*>and **remedying**<'*ālaj ū*>, my fear is they will damage **the prostate <** *brostāt*>

The context of the columnist's writings in (19), (20), (21) is a discussion of a physicians' strike demanding pay raises as compared with the high salaries given to officials and their relatives, who were employed with only a bachelor's degree. However, the columnist's speech in (22) is related to the failures of officials' reform. The bolded metaphoric expressions are typical examples of the ontological metaphor, which is a type of a conceptual metaphor. More specifically, they are metaphoric examples of **personification**, which is yet a type of ontological metaphor (Lakoff & Johnson, 2003). The COUNTRY or NATION target domain is assigned human qualities by means of

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framing it in terms of a SICK and DYING PERSON who experiences various forms of diseases and thus is in need of urgent medication to recover from the illnesses it has caught. This implies that it is not only the citizens who get dehumanized and humiliated because of corrupters, but also the country which might be inflamed with riots as result of the maltreatment on the part of the decision-makers.

In (20), the columnist is addressing a message to the doctors who were preparing to be on strike due to unjust decisions made by politicians that have impacted them. The humorous scenario is that the country is not a mere sick person who has got the flu or a headache, but a person who is in a critical situation and in urgent need of medication which has to do with injecting the country everywhere. This is because the disease of corruption has SHAMEFULLY transgressed the boundaries, spread over all the country's institutions, and that at least needs general sedation rather than eliminating it. The set-up of the scenario is that keeping a patient struggling against illness without physicians' assistance is screened onto the country's institutions which are embezzled before the eyes of officials who are indifferent about this misconduct. Consequently, experts' failure to execute their duties is rather shameful. Analogically, the columnist's latent ideology behind his use of these novel linguistic metaphors is to SHAME those careless officials who run the state. Being in charge of one's duties is further asserted in the noble Hadith whereby our prophet Mohammad (peace be upon him) says: "you are all responsible and you are all answerable for your responsibilities". The key metaphorical theme is that decision-makers' negligence of the country and collusion with the corrupters are considered betrayal of the state. According to Jordanians' perception and in the light of "the explanatory" phase in Charteris-Black's "metaphor hierarchy", collusion and BETRAYING one's country is the

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most intense emotion of SHAME. Correspondingly, the conceptual metaphor pattern: POLITICIANS' NEGLIGENCE OF THE COUNTRY IS A SHAME is inferred. Likewise, metaphoric expressions in (21) portray a much more disastrous scenario of A DYING PERSON whereby the existence of many overlapping symptoms requires intensive medical examinations in order to identify the reasons behind them. Ontologically, this concrete scenario of one's body is projected onto the body of the country, which is perceived as the CONTAINER. Corruption is conceived in terms of many co-occurring chronic diseases in a person's body. Similarly, growing imposed taxes on citizens, unemployment, increasing living costs and employees' strikes are shaped in terms of these overlapping symptoms. This full CONTAINER reflects the SHAME of politicians who fall short in doing any reform before it becomes full.

By the same token, the target domain of THE COUNTRY is structured in terms of A SICK PERSON who suffers colic. Shaming politicians is very much highlighted in this satirical mini-narrative in that they are unable to cure this simple disease. Nonetheless, the columnist is calling for help from people who use sage (a kind of herbal medicine) as a complementary medicine. The ideological SHAME emotion functions as the key metaphorical theme, which is uncovered via people's helping politicians and decision-makers in solving the corruption problem. However, the scenario in (22) is more satirical in that the politicians are framed in terms of specialist doctors who have their own specialties but are unable to identify the place and the cause of the disease. Prostate is defined in the medical texts as that part of human body which is responsible for letting urine flow out of the body as well the ejaculation of sperm (Browse, 2005). More significantly, the columnist's particular use of the '**prostate**' metaphor indicates

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politicians' inexperience in the domain that they are working as they have not yet made any reforms. From the Jordanian community's perceptions, it is rather shameful to mention this body part in public. Furthermore, this body part is associated with fertility and productivity however, once damaged, it causes infertility. The recurrence of disease metaphors across the above extracts emphasizes their heuristic function in that the occurrence of diseases is far from being natural and beyond human intervention, hence this aspect is concealed. However, these metaphors do highlight the cause of corruption in terms of attributing it to the corrupters as well as governments or politicians who shirk their responsibility to make reforms. Consequently, the key conceptual metaphor: POLITICIANS' LACK OF ACTION ON CURRUPTION EXPERIENCE IS A SHAME. The poor economy of the Jordanian state is another abstract concept which has become a victim for corruption, just like citizens and the nation. Therefore, the columnist's use of tangible linguistic metaphors related to A DYING PERSON serves as better heuristic elements for figuring this inaccessible concept as shown in (23) and (24) below.

JORDANIAN ECONOMY IS A DYING PERSON

غسلتيدي
23. I've washed my hands
18O2010-p1
ثأثر من 50مليونيناراجلاي لدعلاتالفتخيلقلمرشحينواقتصادنيعيش على خوكوز لمساعدات

More than fifty million Jordanian dinars are spent on election campaign propaganda and our economy **lives on the glucose of international aid** *<ya'īsy 'alā jlūkoz al-musā'adāt>*.

The context inspiring the set-up of the metaphor scenario in (23) shows a clear-cut contradiction between the big amounts of money wasted by parliamentary candidates on

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their election campaign propaganda and the governments' begging financial aid from other countries to rescue the deteriorating economic status of the country. Based on the ontological metaphor type (Lakoff & Johnson,1993), the target domain: ECONOMY is personified through the metaphoric expression: '**economy lives on the glucose of international aid**', which is conceived in terms of a person who is about to die. Therefore, the conceptual metaphor: A BAD ECONOMIC SITUATION IS A DYING PERSON can be inferred. It is common to us as well as to the medical texts (Browse, 2005) as an example that giving glucose to rescue a patient's life is the most important element for producing energy in our bodies. As such, the mapping process figures the poor economy as corresponding to a dying person undergoing urgent medications; the wasted wealth of the nation is farmed in terms of wasting someone's energy and life; and the international aid given to the country are perceived as giving glucose drips given to a patient. In light of the mapped aspects between source and target domains, this universal mini-narrative portrays the bad economic situation in Jordan within a cause-effect fashion. Prospective parliamentary candidates spend more than 50 million Jordanian Dinars on their electoral campaigns just because of their self-interests and tribalism. This, in turn, results in them contradicting once in office their common propaganda refrain: economic reform is our priority.

The columnist's idea of 'aiding' is conceived in terms of regular 'begging' for international aid rather than 'loaning', hence begging others works as the only solution to improve the bad economic situation whereby such improvement is reasoned about in terms of glucose 'drips' given to a patient. The association of glucose with drips implies minimal nutrition, and thus it can be inferred that international aid is just like a charity

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donated to the poor. From critical discourse perspective, it is observed that the **glucose drips** metaphor triggers several purposes which dynamically interact to uncover the key conceptual metaphor: SHAME. First, this metaphor exhibits the predictable function in which the nation's economy is negatively evaluated by virtue of associating it with glucose drips which are given in case of sickness. Second, it shows a heuristic purpose in that the positive aspect of curing/healing the patient's sickness is through giving him/her the 'glucose drips' is de-emphasized, whereas the negative element of begging international aid and charities by other nations is highlighted. Third, rhetorically and ideologically, begging is a shameful profession from the perspective of traditions and customs, specifically when it becomes the governments' profession citizens. The shamefulness of begging is further underlined in the noble Hadith by our noble prophet Muhammad (peace be upon him) who states that " The beggars will come on the judgement day and there will not be a shred of flesh on their faces". Likewise, wasting money on useless matters is rather shameful for parliamentary candidates who are supposed to lead the government's economic reform. Moreover, the columnist stresses the emotion of shame by comparing candidates' wasting of money with Israel's frugality by which its settlements are constructed in the Palestinian territories. In addition, the emotion of shame is realized via the notions of 'tribalism' and 'familism' which are favored above the nation's painful issues as well as other Arabs' matters. Lastly, the columnist's choice of this metaphor evokes his empathies in rather humorous manner and hence calls the audience's attention towards the fake and deceptive promises held by the candidates towards their proponents. Textual coherence of a dying person metaphors is extended to the columnist's discourse in (24).

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يخشاك "سيدي
24. Except you, Sir
27AUG2011-p5
اقتصادنا في غرفة العناية المركزة في مصحة نفسية هو ما يعاني منه –أي اقتصادنا– من اكتئاب بسبب عدم قدرة الجهات العليا على اتخاذ القرار.

Our economy **lies in the intensive care unit** < *fī ghurfat al-'n'āsy*>, and it is in a psychiatric clinic *(maṣaḥah nafsiyeh*>. It also **suffers depression**<*yu'āni min al-'kti'āb*> because of the government's inability to take a bold decision.

The context of depicting the country's economy above is invited by one of the former prime minsters' speeches in that all forms of corruption are the cause behind the so-called 'Arab Spring', and hence the columnist mocks his speech through the heading of the Extract: Except you, Sir. Accordingly, Linguistic metaphors in (24) reveal a rather disastrous scenario of the personified abstract topic of ECONOMY. That is, economy is negatively figured in terms of A DEPRESSED PERSON who has turned into a mentally-ill one. A person's admission in the intensive care unit and mental hospital implies an inability to seek better future life. The columnist utilizes such innovative metaphors of **depression** and **mental illness** to signify ineffectiveness of one's life. In this mini-narrative, decision-makers are structured in terms of health-care professionals who are assumed to heal their patients. Nevertheless, failing to do so is rather SHAMEFUL in the Jordanian community. Ontologically and via utilizing the partial mapped elements between the two disparate domains of ECONOMY and DISEASE, the columnist tries to exert the rhetorical loaded theme of SHAME into the readership through screening the flaws of physicians into the inability of decision-makers to rescue the country's economy.

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5.3.2 Shameless person Scenario

THE GOVERNMENT IS A SHAMELESS PERSON

عرق الحياء الحكومي
25.The Vein of Governmental Shame
19JULY2014-p3

و استخدما "CT-scan"كاحدث اجهزة لفحص عروق الشرايين الدقيقة لبحث عن **"عرق الحياء"** الحكومي...ما وجدناه..باختصار لأنه "طق" من زمااااان.

If we used the "CT-scan" as the latest device for testing the precise veins and arteries, to find **the vein**< *'irq* > **of <u>the government's</u> shame** <*al-ḥayā'*>, we wouldn't find it. In short, it's been 'cut' for years.

In (25), the government's actions are figured as particularly shameless in a more cynical scenario and that its unfairness and injustice are practiced on passive citizens rather than on prominent figures of the state. This unjust malpractice is summed up when the government impounded a citizen's estate because of a very small debt to the government, yet it neglected to punish those corrupters and politicians who embezzled a very large amount of the country's wealth. As such, the GOVERNMENT target domain is personified and assigned human-related attributes exemplified by the 'vein' which, in turn, evokes a humorous mini-narrative when projected onto the government. In medical texts, "CT-scan" is the abbreviated form of Computed Topography which is a series of imaging X-rays used for revealing the structure and function of the vascular systems (Loud et al, 2000). However, the columnist's humorous use of this advanced technological machine in the context above indicates its inability to find the government's '**vein**', but it can easily identify it in human body. In the Jordanian community, the '**vein of shame**' is metaphorically associated with the face that is often used to represent people's positive and negative moral qualities (Al-Uzizi,2012; Al-Adaileh &

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Abbadi,2012) with the part (the face) standing in metonymically for the whole (the person) based on the metaphor pattern: THE PART FOR THE WHOLE (Lakoff & Johnson, 2003, p.36). Metaphorically speaking, Al-Uziazi (2012) emphasizes that in the Jordanian belief system, veins are crucial to the ability to display shame (as when the face becomes red with blood) and therefore they are also used metaphorically to refer to the capacity for feeling SHAME and thus a lack of veins implies shamelessness and rudeness.

Furthermore, the positive implication of the face-based idiom in 'someone with white face' refers to a peaceful or innocent person who is not in charge with doing anything wrong (Al-Adaileh & Abbadi,2012). On the other hand, negative moral characteristics can be revealed through the 'face' as well, like the common Jordanian expression: 'someone with a bloodless face' whereby the 'bloodless face' idiom refers to someone who is shameless and rude. Therefore, Al-Uziazi (2012) and Al-Adaileh& Abbadi (2012) assert that 'saving one's face' is a sign of respecting others, but losing one's face' implies humiliation and losing respect.

Unlike figuring the emotion of SHAME within situation-triggered metaphors as in the vast majority of metaphors in the dataset, the concept of SHAME in (25) is topic-triggered as shown by the heading of the Extract. In this juncture, the goal of the columnist's use of the **'vein'** as a metonymical expression for the embodied experience of shame is to convince his readers that the those who look to the government to demonstrate basic standards of decency (the ability to feel SHAME) will be sorely disappointed. Ontologically, the columnist projects his readers' conceptualization of shamefulness onto

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the government (which obviously has neither a face nor veins). Based on this culture-specific scenario, the conventional conceptual metaphor GOVERNMENT'S UNJUST BEHAVIOR IS A SHAMELESS PERSON'S BEHAVIOR can be inferred.

5.3.3 A Step-Mother Scenario

THE GOVERNMENT IS A CRUEL STEP-MOTHER

حلو .. ومر!!

26.Sweet… And Bitter!!

18S2014-p2

.فإن ناس بصورة ناس بصفات الحكومة هي «**زوجة الأب**» ذات العين الحنين لي شاف قلبا رز على شعرة
وش عر لاحاجب الكثيف....والأنف الكبير ومي ول الطخ التمسخ ول مراوة لاخص قبتوقيق الع مي رلتي يتمسك ها
بي ده ا م هدد «**ابن زوج طيك يم**» «**ش عب**» الـ ري ءالذلي يجد من يافع ع ل حظة غي اب الأب...

The most suitable image describing the government is the **'father's [second] wife**<*zawjat al-a'b*> who has sharp eyes, a prominent hideous mole, and thick eyebrows… big nose and a special cane that she holds with hands threatening **the innocent orphan son of her husband** (**the citizens**) <*ibin zawjaha al-yatīm*> who does not find anyone to defend him in the absence of the father.

The discourse in (26) concerns the behavior of governments' officials who have become old enough to meet the needs of their subordinates and they are compared to young governments' officials in Italy who run their country wisely. Therefore, the columnist chose **a father's second wife** metaphor as is an innovative metaphoric expression depicting a negative portrayal of the government through a satirical culture-specific mini-narrative. According to Islamic instructions, a man is allowed to marry at most four wives. In this scenario, the government is framed in terms of a father's second wife replacing his deceased wife; the people are conceived in terms of innocent, passive orphans who are

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unable to defend themselves from their stepmother; and the government's malpractice on citizens is structured in terms of the maltreatment orphans receive from their stepmother.

The choice of this metaphor originates from the cultural experiences of the Jordanian community whereby men's second wives (who replace the deceased first wives) are usually characterized by wickedness, a scary and ugly appearance such as sharp eyes, thick eyebrows, having a special cane and so on. The deceased wife's sons have become orphans and thus miss out the care and empathy that they used to receive from their birth mothers. The above negative associations of stepmothers are then projected onto the government, which is featured with negative attributes represented by debts, budget deficit, the imposition of taxes, soaring prices and the like. Accordingly, the use of this novel metaphor symbolizes the government's cruelty, wickedness and shamelessness towards its citizens. We see here clearly the conceptual metaphors again: THE GOVERNMENT IS ACTIVE and THE PEOPLE ARE PASSIVE. Furthermore, if we consider the scenario as an "image", we must assume that the second wife stands over and raises her hand towards the fearful orphan, proposing strongly a second orientational metaphor: POWERLFUL IS UP represented by the government and POWERLESS IS DOWN represented by the citizens. These conceptual metaphors are tied to the higher key conceptual metaphor of: THE GOVERNMENT'S BEHAVIOR IS A SHAMELESS STEP MOTHER'S BEHAVIOR.

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Utilizing the brand-new metaphors above performs several functions, including the representational and 'ideational' ones (Halliday, 1978) whereby the very reality of the government's malpractice is structured in a more convincing manner through the use of a widely-understood source of oppression in the domestic sphere (the unjust stepmother). In line with Semino (2008), metaphor use in the above excerpt is a pungent attack against the government, which is supposed to solve its citizens' problems. At the same time, reinforcing intimacy, arousing and sharing the columnist's favorable empathies with the defenseless citizens are further significant functions the metaphors perform through this reliance on a familiar scenario of domestic life.

5.3.4 A Person's Misbehavior Scenario

THE GOVERNMENT'S NEGLIGENCE OF CITIZENS' DEMANDS IS A PERSON'S TURNED BACK TO PEOPLE

تصريح الناطق الرسمي 27.Discharge of Speech 19MAY2015-p4 ...والحكومة من **تدير ظهرها للمواطن الأردني** وتقول له: » الله ليرد ك...

. …and here the government **turns its back to the Jordanian citizen**<*tudīr ẓahraha lilmuwāṭin al-urdunī*> …and says to him: "May God turn you away".

The context of the set-up of in this scenario is that investment is considered a great income to the government through which investors have to pay taxes, fees and customs to the former. However, due to the fall of the Jordanian customs near the Syrian borders, investors' commodities and cars were stolen and transferred to the Syrian lands. In this juncture, the government escaped its responsibility in terms of compensating them for their losses. Based on the metonymic principle, THE PART FOR THE WHOLE (Lakoff & Johnson, 2003), the GOVERNMENT is personified and metonymically framed as a disrespectful and SHAMELESS person who turns his/her back to another person being talked with. The use of back-based idiom in the Jordanian community is imbued with rich-metaphoric meanings according to Al-Uziazi (2012) and Al-Adaileh &Abbadi (2012). For instance, they emphasized that 'backless person' is metaphorically used to refer to someone who has no support and assistance from another person when needed. However, in conjunction with the above excerpt, 'turning one's back to others' is a sign of disrespect and negligence and hence the conceptual metaphor GOVERNMENT'S ESCAPING RESPONSIBILITY IS A PERSON'S TURNED BACK TO PEOPLE.

The crucial theme behind this scene is to uncover the self-interest of the government in that it stands with people who are beneficial to it, but neglect them once they are stuck with a financial crisis. Consequently, another relevant conceptual metaphor GOVERNMNET IS A PARASITE can be inferred. Depicting the GOVERNMENT within such a SHAMEFUL scenario leads us to infer a higher key conceptual metaphor: THE GOVERNMENT'S BEHAVIOR IS A SHAMELESS PERSON'S BEHAVIOR. The columnist is further critiquing the public into fighting the shameless government.

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5.3.5 The Plumber's Scenario

THE GOVERNMENT IS A PLUMBER

باص الأمنيات 28.The Bus of Wishes 19AP2015-p2 جولات الحكومة ...دون انيكون لها اي حلول عملية لمشاكل الناس... هي مجرد عروض مسرحية للتقاط الصور و**سرعان ما تتحول إلى «باص أمنيات» على «مثال دوم بلا أدوات**.

The government's tours… without having practical solutions to the people's problems are just **a "plumber's" visit to a house without a toolkit<** *mithil qudūm al-muwāsirī 'la al-bayt bidūn ṣundūq 'iddih>.* It is a waste of time for the repairer and the homeowner.

The columnist's discourse in (28) is related to the government's alleged reform program in Jordan's towns. Nevertheless, the uselessness and wastefulness of such program is represented through the novel metaphor, a **'plumber'**, who visits houses without having the necessary toolkit to fix them. The columnist's choice of this satirical metaphor scenario has to do with the urgent necessity of repairing vital items such as water pipes, without which people cannot safely use their homes. This also asserts that solving people's problems resides at the heart of governments' duties. Shaming the government's action is triggered through a ridiculous scenario in which its authoritative status is downplayed into that of an inexperienced plumber. Ontologically, the government's tours to the country's towns are useless as longs as they remain purely symbolic inspections that are not later backed up by actions. Implicitly, it is rather SHAMEFUL for a plumber to show up at citizens' houses with no toolkit and it is also SHAMEFUL to downplay the status of

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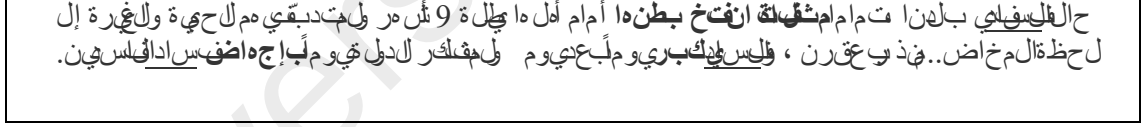
the government into the level of a plumber. Therefore, a conceptual metaphor can be inferred: THE INEFFECTIVENESS OF THE GOVERNMENT'S PRIMARILY SYMBOLIC INSPECTIONS IS THE INEFFECTIVENESS OF A PLUMBER WHO SHOWS UP FOR WORK WITHOUT A TOOLKIT.

5.3.6 Illegitimate Pregnancy Scenario

Within human-based metaphors, the most intense emotion of shame is inspired through personifying CORRUPTION in terms of a BASTARD as exemplified by the metaphoric expressions in (29). As such, these metaphors invite a culture-specific scenario common to traditions and value system of Arab culture in general, and the Jordanian community in particular.

تواطؤ
29.Collusion
23D2011-p1



Corruption in our country is **like an unmarried girl whose abdomen/stomach has swollen**< *mithl fatāt āntafakha baṭnahā* > for nine months, with her parents indifferent toward her until she is due to give birth. At this point, the parents react in grief and anger. For 25 years, corruption is **getting wider and wider<** *yakbar yawman baʿda yawm* > with no care on the part of the government to **abort**< *ijhāẓ*> it.

The context of the columnist's chosen metaphors is invited by the luxurious palaces belonging to corrupters who siphoned the country's wealth and left unpunished or at least brought before justice. Therefore, the columnist's choice of the bolded metaphors

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highlights the most intense emotion of shame by framing corruption in terms of ILLEGITIMATE PREGNANCY, which goes against both Islamic rules and Jordan's cultural and social value systems. The country corresponds to a girl, corruptors to those who seduce the girl and corruption is the illegitimate pregnancy, hence we can infer the conceptual metaphors: THE ACT OF CORRUPTION IS SEDUCTION, and CORRUPTION IS A BASTARD. The scenario, in this juncture, holds that the parents of the girl have observed their daughter's pregnancy since the time her abdomen/stomach began to get swollen until she delivered the bastard. For over the nine months of pregnancy, the parents were indifferent about this shameful and scandalous act, but when it is time to deliver the bastard, the parents were full of rage and grief toward their daughter.

The material of this source domain is analogically mapped onto the sociopolitical problem of corruption. The government has long observed how the country's wealth and national companies are embezzled apart from other various forms of corruption such as social injustice, cronyism and the like. However, instead of aborting the illegitimate pregnancy in its early stages, the government has been indifferent about corruption until it reaches a climax, and thereby it is impossible to drastically eradicate this chronic phenomenon. This metaphoric scenario attends to the proverb that reads as: prevention is better than cure. The metaphorical expressions above provide evidence for the following conceptualization: CORRUPTION IS A SHAME or A SCANDAL. This is because committing scandalous acts as such is regarded as an everlasting stigma or slap on the face of the whole family (Al Jallad, 2010).

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The metaphor key words in (30) and (31) are based on human-related attributes which are not captured via storyline/scenario:

CORRUPTION IS A PHYSICAL DEFORMITY

فساد بنبطي«..
30.Nabatean Corruption
22JAN2012-p1

لا أستطيع أن أصدّق انتشار الفساد في وجه الدولة الأردنية فجأة **مثل «حبّ الشباب» في السنوات العشر** الأخيرة .

I cannot believe that corruption has suddenly become widespread on the face of the Jordanian state **as if it were a pimple in teenage years**<*mithl ḥab al-syabāb*>.

As in (29), addressing corruption in (30) is attributed to the siphoning of the wealth of many state-owned companies and institutions by corrupters, hence the columnist's use of '**pimple**' metaphor through which CORRUPTION is described in terms of a PHYSICAL DEFORMITY. The metaphorical key word '**pimple**' is defined in medical texts as a small, red, swollen spots on the skin. This linguistic metaphor provides evidence of the conceptual metaphor: CORRUPTION IS A PHYSICAL DEFORMITY. The country is personified as if it were a young man or woman, and corruption corresponds to those widespread pimples over one's skin. The metaphor evokes a sense of SHAME, because the appearance of one's "face" is symbolically loaded in Jordanian traditions. In fact, to cause permanent damage to the face of another person is a grave offence in tribal law, and natural facial deformities are sometimes believed to reflect on the moral character of the person in traditional Jordanian communities (Al-Abbadi, 2006). For a person to show up in public with such a deformity is humiliating and consequently screening this onto

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the country is figured by analogy as being distorted by corruption. What is more, pimples are first observed when looking at one's face because it is a crucial boundary between the human body and its social existence and perception. To have unsightly blemishes erupt across the boundary of the face represents a shameful form of BOUNDARY TRANSGRESSION. In the same vein, the country's companies and institutions can be represented as a face that can never be hidden. Thus, '**pimple'** metaphor provides a heuristic evidence in that reasoning about the problem of corruption as a naturally occurring phenomenon is deemphasized, but it is attributed to acts of perpetrators exemplified by corrupters and politicians.

CORRUPTION IS AN ENEMY

لله ياصلحين 31. For God, O Reformers! 16AUG2011-p1 مقالاتنا.....لم نترك زاوية الا وخططنا عليها عبارات نريد أبادة الفساد والرشوة وأعادة حق الشعب الى خزينته.....ولكن دون جدوى.

We have written articles… we don't leave any nook [empty] without writing on it the statements: we want to **exterminate**<*ibādat*> corruption and deprivation and return the country's money… to the its treasury… but without avail.

Because of the widespread problem of corruption, the columnist's speech in (31) is highly suggestive in that he supplicates on behalf of the citizens to the government to make reforms, but his supplication is useless. In *alMu'jam al Wasit* (*The Intermediate Dictionary*) and *Lisaan al'arab* (*The Arab Tongue*), the verb **'exterminate'** is associated with two collocations. The first is associated with enemies such as Nazi's attempt to exterminate the Jews in the Second World War, and the extermination of Muslims in

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Bosnia. The second meaning is collocated with harmful plants or a pest threatening the lives of surrounding fruitful plants. Moreover, the columnist's choice of this verb-based metaphor gives the evidence that the corruption problem is very much rampant in the nation. Based on the notion of 'diversification' proposed by Goatly (1997), it is obvious that the target domain of CORRUPTION is shaped by the linguistic metaphor '**exterminate**' which belongs to two concrete source domains: ENEMY and A PEST. In the first case, it is personified as an ENEMY that can be physically identified just like corruptors, whereas in the second collocation it is conceived in terms of A PEST. Thus, this notion highlights the predictable function of '**exterminate**' such that corruption is negatively evaluated through the use of threatening living organisms. In either case, the two collocations imply one meaning demonstrated by the conceptual metaphor: CORRUPTION IS AN ENEMY as in the relationship between humans and an enemy that must be eliminated without mercy.

According to Garcia (2009), verbs are usually associated with a call for action and that they demand exerting efforts to achieve the desired purpose. Nevertheless, public supplications to the government in annihilating corruption appear to be useless, and hence the columnist is rhetorically shaming the governments for their indifference and collusion with corruption and its agents. This metaphorical verb '**exterminate**' fulfills a heuristic function in that it hides the governments' abilities to eliminate the problem of corruption, but it highlights their collusion with this problem at the expense of the nation. In short, the key themes of governments' collusion and untrustworthiness are rhetorically

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emphasized via the deep metaphorical association between CORRUPTION and BOUNDARY TRANSGRESSION and SHAME.

5.4 Disease-based Metaphors

Metaphoric expressions drawn from the source domain of DISEASE, especially diseases blocking productive growth, appear to be the most frequently used. This has led to the inference that just as diseases are harmful and deadly to human beings and the flourishing of all living things, so too is corruption to the country. Moreover, the columnist's particular choice of disease metaphors such as AIDS tend to cluster together with other diseases that are considered particularly SHAMEFUL in the perceptions and traditions of the Jordanian community. It is no accident that many of these involve sex organs and activities associated with biological reproduction. Throughout the extracts 32-34, the target domain of CORRUPTION is negatively portrayed in terms of a set of corresponding DISEASE metaphors, and the COUNTRY/NATION is likewise structured in terms of A BODY/CONTAINER holding these diseases. As such, a common universal scenario exemplified by BODY-ILLNESS scenario can be proposed.

CORRUPTION IS A DISEASE

سمعة "مديوزي" ثافة "بلقس" تبن دورة 32. Sum'a Gives the Minister of Culture a Box of Tomatoes 15O2010-p9 لماذا سخر؟.. لأن باوس يرفل سادا.. فـ لجلتوريث ولات ابات لم حروب ية.. ضغط لواسطة.. وتورم لطقي ة فتاق لاضم ير لوطني.. دوي سك لج دو ي ة.. اي دز لمصل ح ة ال فتق ل من ال خ وم ة لا ى ال نواب.. هي اوجاع وطن...

Why do we ridicule others? Because the **hemorrhoids**<*bawāṣīr*> of corruption, **hemiplegia of handing down higher positions** <*fālij al-tawrīth*>, **the inflammations of favoritism<***iltihābāt al-maḥsūbiyeh*>, **the pressure of mediation <***ḍaghṭ al-wāsṭah*>, **the tumor of classism**<*tawarrum al-ṭabaqiyeh*›, **the hernia of conscience<***ftāq al-ḍamīr*›, **the disc of regionalism**<*disk al-juhawiyeh*> and the transmitted **AIDS of individual interest** <*aidz al-maṣlaḥah*>that is transferred from the government to the parliamentary representatives- all these are the pains from which the country suffers.

The columnist's diverse metaphors in (32) are attributed to the various forms of corruption practiced by successive governments and officials and that these forms of corruption are figured through metaphors drawn from the pathology domain. Following Charteris-Black's notion of semantic tension, the original occurrence of these words is not expected to occur in the context of depicting corruption, thereby they are metaphorically marked. According to Lakoff and Johnson (2003), experiencing our bodies as CONTAINERS is one of the most fundamental and universal instincts of human beings. Therefore, the attributes of our bodily experiences of these diseases are partially mapped onto the host domain of the COUNTRY as if they were mini-narratives in the light of Musolff's (2006) concept of scenario. According to Browse (2005), hemorrhoid is one of the itchiest and most painful diseases that occurs either internally in the anal canal or externally around it causing eventually thrombosis. It is associated with one of the most critical and shameful boundaries in human body, in which it causes increased pressure in the veins, makes them swollen and keeps the patient in unbearable torment. In this metaphor scenario, materials and aspects of this disease are carried over and projected onto the host body of the country that undergoes pains of corruption caused by corruptors. Big national companies and institutions of the country are critical locations

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for hosting corruption. This mapping provides us with evidence for the conceptual metaphor CORRUPTION IS A SEVERE DISEASE. More significantly, from the Jordanian perceptive traditions, it is shameful for a patient who has such a disease to mention it in public as it is associated with the excretory functions of the human body and a region of the body that must remained covered at all times. Consequently, we can infer a higher key conceptual metaphor: CORRUPTION IS SHAME.

By the same token, corruption in the above excerpt is realized by different forms of diseases such as **hemiplegia**, which is a paralysis in any part of human body due to an injury in the brain (Browse, 2005). This kind of disease when applied into the sociopolitical issue of corruption implies that higher positions in the government are confined to and handed down from father to son. In fact, the disease itself is widely understood to be inherited. Like other physical deformities, such paralysis is also considered shameful in traditional Jordanian culture, as are inherited diseases in general as they threaten the family's procreative potential. The other kinds of disease metaphors are **inflammations**, **pressure**, **tumor**, **hernia**, **prolapsed disc**, and **AIDS**. Inflammations in medical texts imply an infective agent causing disease when hosting a body. Similarly, prolapsed disc is a painful disease which hinders people from normal movement, and AIDS is a serious disease of the immune system caused by infections with a virus. It is apparent that linguistic metaphors drawn from the pathology domain are clustering around each other in order to throw much light on the negative representation and evaluation of the corruption phenomenon. For example, AIDS as well as the other diseases are perceptually scandalous in the Jordanian traditions and more importantly, they are figured as being caused by politicians and corrupters to the extent that they

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become chronic. The use of various types of diseases also complies with THE PUZZLE conceptual metaphor (See Section 5.6) in that the body of the state is overwhelmed by all these illnesses and rendered UNPRODUCTIVE, even STERILE.

Apart from the predictive function these disease humorous metaphors achieve, they noticeably gain the audience's attention through their stylistic, rhetorical, and aesthetic effects (Goatly, 1997; Charteris-Black, 2018). At the stylistic level, the CORRUPTION target domain is evoked by multivalent linguistic metaphors drawn from PATHOLOGY source domain. This style of textually clustering disease metaphors sheds much light on the columnist's rhetorical message of 'social emancipation' by arguing that corruption is a rampant problem in the state, to the extent that it has prevailed as A SHAMEFUL BOUNDERY TRANSGRESSION. As such, the metaphors inspire an implicit rhetorical call to those in charge of running the government to eliminate corruption. At the aesthetic level, the key theme of SHAME is highlighted by associating corruption with **hemorrhoid** at the coda of the extract and runs across this single metaphoric text in which different forms of corruption are labeled a particular disease metaphor. More significantly, this key theme is retained at the onset of the extract by associating corruption with AIDS as being another SHAMEFUL disease. In addition to associating the concept of SHAME with the human body hosting the two diseases above, the rest of disease metaphors do likewise associate the SHAME of corruption with social ills common to the Jordanian community exemplified by cronyism, self-interest, nepotism, and tribalism. In brief, the emotion of SHAME disease metaphors can be triggered by two notions: UNPRODUCTIVENESS/ STERLITY on one hand, and BOUNDARY TRANSGRESSION when corruption overwhelms the whole body of the nation/country.

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الرئيس الملاريا السياسة
33. The Malaria of Corruption and Politics
7AUG2012-p1

وتوجه الى رئيس هيئة مكافحة الفساد حبيب الصلح في الذكرى الاولى لانشاء الهيئة **الملاريا الفساد وتيفوئيد السياسة وكوليرا السرقات** الى الابد....

I address this message to the head of anti-corruption commission (Samih Beno) on the occasion of eliminating the **malaria**<*malāreya*> of corruption, **typhoid of politics**<*tufu'īd al-siyāsah*>and **cholera of robbery**<*kulirā al-ikhtilāsāt*> forever.

The columnist's mocking metaphor scenario of corruption in (33) is invited by non-Arab people who specify a national day on the occasion of wiping out diseases such as malaria, cholera, and typhoid. In fact, the columnist ridicules the head of the anti-corruption commission because in actuality the commission has not eliminated the SHAMEFUL phenomenon of corruption and he is also shamed for his collusion with corrupters. Therefore, the bolded disease metaphors above evoke BODY-ILLNESS scenario which negatively depicts CORRUPTION and its various forms in terms of infectious and serious disease metaphors clustering in an aesthetic manner: **malaria, typhoid** and **cholera**. This problem has become chronic and permeated in the state in which the corruptors are metaphorically conceived in terms of the biting mosquitoes that cause malaria and the country and citizens as their victims who demand medication and cure. The attributes of these diseases are then mapped onto the body of the country in terms of its wealth and companies that are embezzled by corruptors. Likewise, the other diseases are serious and lead eventually to death if no action is taken immediately.

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الذبيح 34. The Sacrifice 2O2011-p5 الصحافة الحرة (التي تقف دائماً إلى جانب وطنها في محنته وتحثه على التخلص من أوجاعه والتي تظل تستفز المفسدين) لا تستحق أبداً الذبح.. لكنها تظل حمى السل التي تظن أنها تعالج المريض!

"The free press (which usually stands with the country in its adversity and which incites it to heal from its pains and to overcome the **fever<** *ḥumā*> of corrupters that occupies its body) will never be rewarded with death."

The context of addressing corruption in (34) concerns governments' harassment upon the free press which always stands with the country against corruption. The country is, therefore, perceived in terms of a body whose integrity has been compromised, leading it to experience harmful corruption. This association between CORRUPTION and the more latent key conceptual metaphors of BOUNDARY TRANSGRESSION and, ultimately, SHAME, are recurrent throughout the dataset. In the medical texts, fever disease keeps the patient unconscious and if the body temperature exceeds the normal limit, it leads to death. Human experiences with this disease are projected onto the country with the result that the citizens demonstrate every now and then questing reform. Consequently, the government's shame is attributed to its collusion with corrupters and negligence in solving such a problem. It is observed that the columnist's use of humorous disease metaphors in (32), (33) and (34) do trigger universally experienced scenarios. Nevertheless, his exploitation of humorous disease metaphors in (35) below originate from a unique cultural experience of healing an infected person with measles as shown by metaphoric expressions below:

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THE GOVERNMENT'S POLICIES ARE AN INEFFECTIVE FOLK REMEDY FOR MEASLES

نظرية الحصبة
35.The Theory of Measles
27AP2014-p5

الدولة تتعامل مع المشاكل التي تحدث في المناطق الساخنة مثلما **يتعامل** [illegible] مع **الحصبة** بدلاً من تناول **مخفضات** « **الأحداث** في **المناطق المهمشة** بمضادات **الالتهابات** » والمضاد الحيوي لجذرية لـ**فيروس** «**التهميش**» المسبب، تتفادى التداوي للحرارة والألم بمزيد من الحرارة والألم... على أمل أن الأمور: «تعرق.. تنام.. ثم تطيب» الحال...

The state deals with problems that happen in hotspots. It is exactly how our **elderly deal with Measles**<*mithl ta'āmul 'ajāizna ma' al-ḥaṣbah*> …. Instead of using **"medicines**" <*mukhafiḍāt*> and **cooling the inflamed regions with reasonable dressings<***tabrīd al-manātiq al-multahibah biḍammādāt al-'aqlāniyah*> and a drastic treatment of **the root "virus" of marginalization**,< *vāyrus al-tahmīsy*>,it tries to treat the heat and pain by increasing the heat and pain, in the hope that the things "sweat… sleep… then get better" as a solution.

The columnist's discourse in (35) is related to the government's suppression of citizens asking for justice and reform. As such, this metaphorical scenario within the DISEASE source domain portrays the government's malpractice in terms of an "old wives' tale" about the treatment of sick children that modern medicine has shown to be harmful. This suggests the conceptual metaphor of THE GOVERNMENT'S POLICIES ARE AN INEFFECTIVE FOLK REMEDY FOR MEASLES. Nevertheless, unlike the cause-effect scenario in (32-34) whereby corrupters, politicians and the government are framed as perpetrators, this scenario portrays them in terms of illiterate amateurs striving to medicate patients, yet they make the situation worse. In this juncture, the government is perceived in terms of old women; hotspots in the country corresponds to measles infecting one's body; citizens' riots and marginalization caused by unjust government's decisions are shaped in terms of measles' symptoms such as sharp increase of temperature and pain

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in the body; the government's suppression of citizens' demonstrations correspond to old women's covering of sick children with heavy blankets; and finally the increase of citizens' riots is structured in terms of an increase of body temperature.

It is ostensible that the above conceptual elements do inspire a satirical storyline in that the government, which is assumed to be leading and solving the nations' problems, is downgraded to the status of a mere old woman who ignorantly exacerbates the problems of patients infected with measles. The columnist critiques the government's uncivilized maltreatment of demonstrators who ask for achieving justice. Simply put, he ridiculously SHAMES the governmental cabinet as being inexpert in the positions they are assigned to just like an old woman who knows nothing in the medical field. For example, old women in the Jordanian community often medicate patients who are infected with measles by covering them with heavy blankets so that they sweat even more as a sign of recovery. Nonetheless, this primitive maltreatment leads to FAILURE whereby patients suffer from soaring temperature, paralysis and even death (Browse, 2012).

The screening of this script onto the political domain entails the implicature that politicians have become elderly due to the long-term monopoly of political positions. In the same vein, this also entails a cruel dictatorship of governments against citizens' rights as well as against the code of ethics of the Jordanian community. Accordingly, the columnist rhetorically delegitimizes the government's FAILURE to peacefully and diplomatically manage riots and demonstrations through instilling the latent key SHAME emotion into the visceral reactions of the readership such that GOVERNMENT'S CRUEL PRACTICE/ POLICIES ARE A SHAMEFUL BEHAVIOR.

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5.5 Machine-based Metaphors

CITIZENS ARE MACHINES

مؤشر السعادة
36.The Indicator of Happiness
27A2015-p6

و أن الحكومات تعاملنا مثل سيارات الهيلجي في مدينة الجبيهة تأخذ منا بالضريبة... ما تدفعه الحكومة لنا في آخر الشهر، أول الشهر تأخذه منا عند نهاية الشهر، نحن نمشي في مكاننا ونلف حول أنفسنا سعداء أننا نقود.

the governments treat us **as if we are cars at the Jubeiha amusement park** <*mithl siyyārāt malāhi al-jubayhah*> what you pay up is taken down... What [the government] pays for us at the end of the month takes it from us the first of the month…. we walk in place and we turn around ourselves happy that we are driving.

As the heading in (36) suggest, the columnist's discourse is invited by comparing the happy life of Swiss people, with the miserable counterpart experienced by Jordanian citizens. The columnist's innovative use of humorous machine metaphor in (36) draws from people's experiences of cars used for enjoyment at amusement parks. Unlike the general "effective function" of machines, which implies exerting effort as in the bolded metaphoric expression "we have been working on this problem all day and we are **running out of steam**" (Lakoff & Johnson,2003), the metaphoric function of MACHINES within satirical sociopolitical discourse implies an "ineffective function" by downplaying citizens' status as inanimate entities at the bottom of " The Great Chain of Being" (Lakoff & Turner,1989). The set-up of this culturally-experienced scenario is that government's malpractice on PASSIVE citizens is captured in terms of triangulating three

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conceptual domains in three interrelated scenes: A CONTAINER that involves a trajectory of both ends: IN and OUT image schema boundary, A MACHINE which is normally ridden and driven, and A CIRCULAR JOURNEY whereby cars are circumscribed to be driven within a boundary space in an amusement parks rather than to proceed forward. Based on the predominant CONTAINER metaphors (Lakoff & Johnson,1980), the CITIZEN target domain is perceived in terms of A SELF-SERVICE MACHINE in which people usually place coins to get it operated. By analogy, the government pays employees their salaries at the end of the month, but get them back at the beginning of the start of subsequent one. The payment back is understood in terms of taxes which burden the citizens and ultimately subject them to abject poverty. Accordingly, the PASSIVE CITIZENS are perceived in terms of A CONDUIT/CANAL through which money proceeds from the sponsor (i.e., the government) along a trajectory and goes back to it. This storyline highlights the religious and social ill of STINGINESS by evoking a humorous effect into the visceral emotion of the readership which, in turn, inspires the abstract embedded SHAME emotion in the Jordanian community. In "The Jordan Heritage Encyclopedia", Al-Uziazi (2012) asserts this SHAMEFUL trait in the fact that "stinginess" and "poverty" are what shame a man just like "corruption of morals" which shames a woman.

MACHINE metaphor extends to involve a further scene through which government's malpractice is figured out based on an orientational basis. The government is the driver who occupies an upward and controlling position while driving the vehicle, whereas the latter corresponds to citizens who are placed in a down position, hence substantiating the

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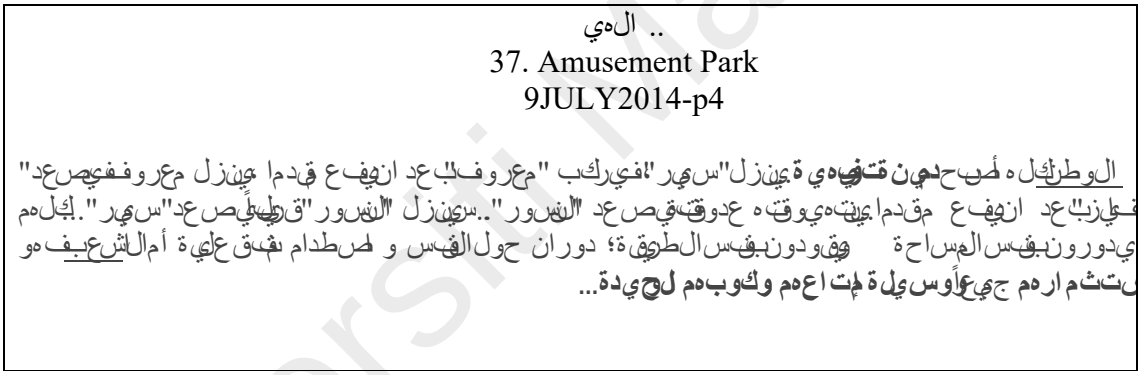
primary conceptual metaphors: UP IS GOOD, DOWN IS BAD (Lakoff & Johnson,1980). This conceptual metaphor becomes delineated through the more resonant conceptual metaphor of: THE GOVERNMENT IS POWERFUL/UP and THE CITIZENS ARE POWERLESS/DOWN. The columnist's use of this metaphor evokes a rhetoric of indignation exemplified by the implicit SHAMING of the passive citizens into fighting the government's malpractice. Moreover, the scene emphasizes SHAMING emotion via a third connected JOURNEY metaphor scenario whereby the movement of CITIZENS is bounded within a circle rather than proceeding forward to achieve a worthwhile goal. As such, SHAMING the government is understood in terms of stumbling or lagging behind fulfilling a desired purpose.



ال هي ..
37. Amusement Park
9JULY2014-p4

ال وطن كل ه أص بح دي ن ة ف ي ه ي ة ي ن ز ل "س ي ر" ف ي ك ب "م ع ر وف" ع د ان ي ف ع ق د م ا ي ن ز ل م ع ر وف ف ي ص ع د "
ف ي ز ب" ع د ان ي ف ع م ق د م ا ي ن ت ه ي و ق ت ه ع د و ق ت ه ق ي ص ع د "ال ن س ور" .. س ي ن ز ل "ال ن س ور" ق ر ي ب ا ي ص ع د "س ي ر" . ب ك ل ه م
ي د و ر و ن ب ن ف س ال م س اح ة و ق ود و ن ب ن ف س ال ط ر ي ق ة ؛ د و ر ان ح و ل ال ن ف س و ل ص ط د ام ن ف ه ق ع ل ي ة أم ال ش ع ب ف ه و
ن ت ث م ار ه م ج ي ع أ و س ي ل ة إ ت ا ع ه م و ك و ب ه م ل ح ي د ة ...

The whole nation has become an amusement park <*madīnah tarfīhiyyah*>.
Samir (a former prime minister) gets off and Ma'ruf another (another prime minister) rides after paying in advance, Ma'ruf gets off and Fayez (another prime minister) climbs on after paying inadvance… He finishes his time and Nsur (another prime minister) climbs on…Nsur will get off soon so that Samir can climb up… All of them circle in the same space and drive in the same way; same circling around themselves and crashing, united in agreement; as for the people it is their collective investment<*istithmārahum*>, their means of enjoyment and their only ride <*wa wasīlat imtā'ahum wa rakūbahum al-waḥīdah*>.

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The context of the columnist's speech above concerns the rotating faces of governments' officials. Humorous linguistic metaphors drawing from the MACHINE conceptual domain recur in (37), which further emphasize the role of both the 'local' and 'discourse systematicity' (Cameron,1999) in the columnist's writings. According to Wolf and Polzenhagen (2003), recurring metaphors in a discourse reflect the ideologically and socially shared beliefs of the members of a community. The mini-narrative of this scene can be figured through three conceptual metaphors: POLITICIANS ARE RIDERS/DRIVERS, COUNTRY IS A MACHINE, and CITIZENS ARE MACHINES, which also support the orientational-based conceptual metaphors of UP IS GOOD and DOWN IS BAD which are mentioned in the previous Extract. Moreover, what makes this satirical scenario more powerful is the discursive continuity of driving within a circular manner. Moreover, the POWERLESS/ PASSIVE citizens are rotationally ridden and driven by successive POWERFUL/ ACTIVE governments. As shown in (37), driving in a circular way implies no worthwhile goal to be achieved and this also suggests that burdening citizens with taxes is a cyclic malpractice, which is handed down from one government to another. The columnist is therefore rhetorically SHAMING this NON-PROPELLED ACTION of the successive governments by mixing it with the implicit policy of enslaving and BEGGING from citizens under the guise of imposing taxes up on them.

تأمين شامل

38.Comprehensive Insurance

27JUNE2010-p4

لى سبق ومال لحكومة لمتأمين لحياة يتيسة الجهن مواطن أردني يتأمين اشامل أوضد لل غير ما دفا جمدر دخل الميزانية الوحيد؟

will the government set up **a comprehensive insurance or third-party insurance** <*ta'mīn syamel aw ḍid al-ghayr*> for 6 million Jordanian citizens as long as we remain the only budgetary source?

The context of the humorous metaphorical scenario above is based on the columnist's funny story about a Turkish man having a big moustache and demanding money from people who want to take a picture with him. The reduction of the Jordanian citizens into INANIMATE OBJECTS is likewise reiterated in (38). While the topic of the Extract is health insurance, the columnist's innovative use of the humorous metaphors is based on the existence of two types of automobile insurance: comprehensive and third-party insurance, which are required for vehicles' owners so that they can at least provide compensation to victims in case of accidents. The question is whether this health insurance will actually benefit the people who pay (like comprehensive insurance) or not (like third-party insurance). This cognitively implies that PEOPLE ARE MACHINES and THE GOVERNMENT IS AN INSURANCE AGENT. As far as the comprehensive insurance is concerned, the insurance company charges car owners more money than it does in the case of third-party insurance, but in return the insurance company bears the whole costs in case an accident happens and not just the cost to other drivers. However, in the latter type, the insurance company takes less money annually from car owners but bears responsibility for paying the costs for the victims of the accidents and not their own clients' costs. In both ways, owners of vehicles are the main sponsors for insurance companies, but only in the case of comprehensive insurance does the person who pays have the opportunity to benefit.

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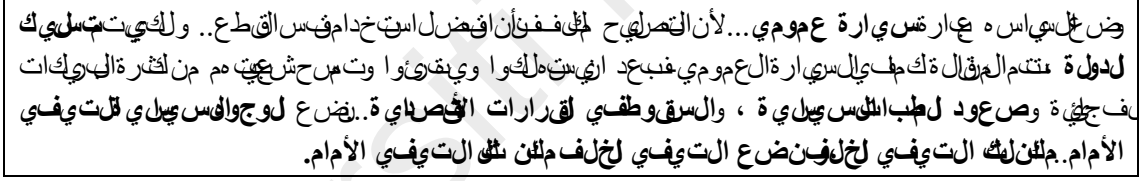
Screening the above concrete elements onto the inaccessible abstract GOVERENMENT and CITIZENS domains imbeds further conceptual metaphors such that THE GOVERNMENT IS A PARASITE and CITIZENS ARE PREY. The columnist is critiquing the government's SHAMEFUL behavior in the sense that it dehumanizes and exploits the citizens who are burdened with taxes that feed the budget. More significantly, the columnist's question above suggests citizens' lack of faith in the government to help them and others when he casts doubt on whether the government will actually compensate its citizens themselves should they encounter illness or death.

JORDANIAN POLITICS IS A SHARED TAXI

سيارة عمومي
39. Public Car
14F2013-p1



Political situation is a **public car**<*siyyārah 'umūmi*>... because repair is costly, we prefer using the same "parts" … and in order to maintain **the "continuation" of the state**<*taslīk al-dawlah*>... we maintain the transportation—like a public car—and after consuming and exhausting and wiping out their popularity completely from all of the surprise "brakes" and **the rise of political "speed bumps"** <*ṣu'ūd al-maṭabāt al-siyassiyah*>and **the downfall in economic decisions**<*al-ṣuqūṭ fī al-qararāt aliqtiṣādieyeh*>, we **put a political face that was in the front**<*naḍa' al-wujūh al-siyassiyah al-lati fī al-amām*>... in **the back** <*al-khalf*> and we **put one that was in the back in the front**< *naḍa' tilk al-lati fī al-khalf makān al-lati fi al-amām*>.

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The columnist's discourse in (39) is inspired by the rotating faces of the governmental cabinet. The target concept of POLITICS is understood via two interconnected source domains: MACHINE and JOURNEY which evoke a satirical scenario in the sense that the leading position of politics is downplayed into a public car that is ridden and driven by the general public and is no longer efficient as its tires get consumed. The columnist's innovative choice of humorous "PUBLIC CAR" metaphor stems from drivers' experiences of swapping front tires with back ones due to the fact that they are costly and not affordable. Likewise, shared taxis are not regularly maintained as is the case with private cars, which are usually taken care of by their owners. Based on partial mapping process (Lakoff & Johnson,1980), the target conceptual domain of POLITICS is conceived in terms of A SHARED TAXI source domain, and the highlighted mapped elements are understood through the fact that politicians correspond to tires; the temporary swapping process of politicians (i.e., ministers) in different political positions is shaped in terms of the front-back temporary process of swapping tires; the importance of some political positions is framed in terms of the importance of front tires for the car, which wear out faster.

Projecting this scene onto POLITICS suggests a short and worthless JOURNEY for those unqualified politicians who run the government. A while after political plans and policies commence, political impediments and economic crises are encountered, thereby ending up with a FAILING JOURNEY. Moreover, lagging behind achieving a successful journey is attributed to appointing inefficient politicians in positions that are not within their domains. Based on politicians' stumbled journey, the inferred conceptual metaphor in this juncture reads as POLITICIANS' INEFFECTIVE ACTIONS ARE NON-

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PROPELLED MOTIONS. This further suggests a government's monopoly of limiting political positions within recurrent figures rather than appointing newly efficient ones who can solve political and economic problems. Therefore, the columnist strives to cynically exert the emotion of SHAMING POLITICAL FIALURE PLANS /POLICIES into the visceral reactions of the readership via the DRIVERS' STINGINESS to buy new tires for their vehicles. In effect, it has been explained earlier that this trait of STINGINESS is what SHAMES a man in the Jordanian community (AL-Uziazi,2012).

5.6 Game and Sports Metaphors

According to Charteris-Black (2004), game and sports metaphors are usually associated with competitiveness and fun; however, utilizing these metaphors in addressing Jordanian politics and corruption in (40-42) emphasizes politicians' failing policies and actions in managing the nation and government. Moreover, these target domains are satirically shaped by domestic metaphor scenarios common to Jordan's community. Nevertheless, the target domains, COUNTRY and CITIZENS in (43) are realized by a satirical universal scenario.

JORDANIAN POLITICS IS A GAMBLING GAME

طرنيب سياسي

40. Political Card Games

2A2010-p4

لسياسيورفيبلىنامثل لاعبي لوطنيب..فويق لخارجيصبح لكثر مهارة و طهارة ونظلة وشجاعة
وقدرة من فويق الاعب. ولايفلطيلقفنترة خروجه عن لمشوشةاوتنمر والرشاد والنصيحوقحتىالتشيش
..حتيخسر احد الفيعين ، أمالشعبفهلكيس او لصيدالذيتلتشو بالاقتراقلسالب..اويفوز بالذين
الموجب

Politicians in our country are **like** "**Tarneeb" players<** *mithl lā'ibbi al-ṭarnīb*> (an Arab card game). **The non-playing team**<*al-farīq al-kh ārij*>becomes more skillful, pure, clean, courageous, and able than **the playing team <** *al-farīq al-lā'ibb*> And it does not cease for the duration of its absence with the whispers, grumbling, guidance, advice and even confusion...until one of **the players** loses, while the people are **the pot or the balance**<*al-kīs aw al-raṣīd*>, which **multiplies with bad failures**< *yatakāthar bi-alikhfāq al-sālib*>… or **grows with positive debts**<*yanmu bi-al-dayn al-mūjib*>.

The use of novel GAME metaphors in conceptualizing the inaccessible POLITICS target concept is a commonest metaphor type (Charteris-Black,2004). He asserts that utilizing game metaphors within the political domain implies winners and losers of the game just like exploiting SPORTS and WAR metaphors in shaping various aspects of politics. In effect, the card game being described is a popular game which involves two competing teams and is usually played by Jordanians at homes and cafes in particular. However, in this culture-specific scenario, DOING POLITICS is conceived in terms of A GAMBLING GAME or DIRTY BUSSINESS in which money transactions are involved. In this structural metaphor type, politicians correspond to gamblers; the deteriorating status of citizens is shaped in terms of winning or losing the game because the state's budget (i.e., the public wealth) is the sponsor of the game. The metaphorical scene implies a cause-effect relationship, which is framed cognitively in terms of POWERFUL POLITICIANS and POWERLESS CITIZENS. Card players are usually divided into teams so that the losing team goes out the game and the other enters. During the game, the losing team does not have the skill to play its cards right with the result of losing it. Yet, once it is out of the game, this team customarily disturbs those playing, giving advice to the new team and pretending to have the courage, honesty and capability to beat its rival until one of the

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playing teams loses the game. At this point, the losing team reenters the game and loses again.

Projecting this common social dynamic within the Jordanian folk culture onto politics implies that the POWERFUL politicians (i.e., ministers) are divided into gambling teams who are rotationally assigned political positions. Throughout exercising their authorities as ministers, they burdened the budget with debts due to their inefficient political role to the end that a newly cabinet team is appointed. By the same token, this new team is no more efficient than its predecessor, resulting finally with further burdens to the budget, with many debts resulting from the embezzling of national institutions that must be offset through the imposition of taxes on the POWERLESS citizens. The conventional conceptual metaphors of GOOD IS UP and BAD IS DOWN (Lakoff and Johnson,1980) structure an orientational-based metaphor in that POLITICIANS ARE UP and CITIZENS are DOWN. Based on the inferred conceptual patterns, it is observed that Jordanian politics, politicians and their actions are negatively evaluated and ridiculously made fun of within a cynical storyline due to their failure and lack of competitiveness. These politicians' attributes are heuristically underscored, and thus the fun and competitiveness of playing card game is obscured. More significantly, the metaphors attend to their rhetorical and ideological insights in that the columnist SHAMES the political malpractice of embezzling from the budget by invoking the common religious sin of "gambling" as well as the social ill of "dishonesty", which are embedded in two inferred conceptual metaphors: POLITICIANS ARE GAMBLERS/PARASITES and CITIZENS ARE SPONSORS/ PREY.

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افيتته شعبي
41. Popular Opinion Poll
16JAN2012-p1

لسياسي في بلدنا مثل برنامج فكر وراح.. بتجاوب المتسابق بالوقت اللي بدو ياه على حساب وقت المشاهد

Politics in our country is **like the TV program "think and win**" *<mithl barnāmij fakkirr wirrbaḥ>*.The fun of the contestant grows at the expense of the viewer's time.

The columnist's discourse on Jordanian politics is based on handing down the country's worries from one government to the newly appointed one with no action taken towards solving them. The abstract concept of POLITICS in (41) is structurally framed in terms of the innovative metaphor of a TV program "**think and win**" which is mainly devoted to measure contestants' general knowledge on various topics such as history, geography, Algebra, Arabic literature and so on. The main theme behind the game is to test contestants' knowledge so that they could provide answers for questions posed within a certain amount of time that usually extends to maximally one minute per a question. In other words, a contestant is said to be a winner if he /she correctly answers all the questions within the allotted time. However, failing to do so implies either changing a question or skipping to another one (i.e., often a difficult one) whereby this leads in turn to losing points. More significantly, either way of winning or losing is in favor of the contestants' fun rather than that of the viewers, who gain no concrete benefit except wasting time.

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Projecting this satirical scenario onto the thorny concept of politics allows for criticism of the ineffective political policies of changing governments that do not achieve worthwhile goals for the state and citizens. Based on the conceptual mapping process (Lakoff & Johnson,1980), political plans and policies are understood in terms of the "think and win" game; the set of problems which need to be solved are shaped in terms of the various questions posed in the game; rotated governments correspond to varied number of contestants; the short time span allotted for answering questions by contestants is mapped onto the short time span given to governments to solve problems encountering the state; the governments' failure to solve thorny issues is framed in terms of the contestants' failure to answer questions and, lastly, the contestant's last second to guess the key answer whereby he/she is replaced by another one to be given difficult questions is projected onto the government's last day to solve problems, yet replaced by a newly appointed government to encounter further problems in its turn.

It is apparent that the mapped game elements above onto the political domain evoke a satirical scenario in that political plans and policies are downplayed to a mere entertaining game instead of being greatest concern by political leaders. The columnist showcases politicians' actions towards solving political issues such as fighting corruption and socio-economic problems represented by poverty and unemployment in a more ridiculous scenario. For example, politics which is regarded a high position is frivolously embodied as an entertaining and fun game. Likewise, the columnist critiques politicians' inefficiency in solving the state's problems in a more SHAMEFUL fashion whereby their inefficiency can be cognized in the conceptual metaphor: POLITICIANS' FAILURE TO SOLVE PROBLEMS IS CONTESTANTS' FAILURE IN A GAME. Furthermore, the

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columnist's attempt to insert the SHAME emotion into the visceral reaction of the readership is predictively delineated through the frequent formation of ministerial cabinet within a short time span, whereby this suggests that POLITICIANS' INEFFICIENT ACTIONS ARE A FAILED JOURNEY. In effect, once politicians stumble in solving problems, a new government is formed to embrace lots of unsolved issues passed down from former governments along with current problems. The scenario proposes that politicians' lack of expertise and failure to perform their assigned tasks is closely associated with the emotion of SHAME.

CORRUPTION IS A PUZZLE

لعبة تقريب الصورة
42.The Sliding Tile Game
2AUG2012-p1

فالفساد مثل **لعبة (الغداد)** المليئة بالصور التي تحتاج إلى خطوة ، خطوتين ، خطوة شمال، خطوة يسار (، فوق) خطوة يسار (.... وهكذا حتى تكتمل الصورة في النهاية، وقد ان الفساد **مثل لعبة الصور المقطعة** الأخيرة التي تحتاج إلى «خبط عشواء» حتى تكتمل الصورة ويعود كل شيء إلى نقطة الصفر...

Corruption is **like a sliding puzzle game**<*mith lu'bat al- 'adād*> (that you have to put together). A move to the right, a move to the left, pull up, pull down. We make great efforts to form **the body**<*jism*> **of corruption.** However, once we reach the last piece to complete the whole picture, all blocks get scattered and we have to start from scratch

The columnist's metaphors in (42), and (43) below are motivated by the rampant problem of corruption. The bolded meta-metaphoric expressions in (42) are creatively used by the columnist in reasoning about corruption. These brand-new metaphors originate from our experience of the children's toy where children are given a 9 x 9 grid containing eight tiles and asked to slide them around to form an image. Corruption in this universal scene

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is framed in terms of a time-consuming game that keeps one busy putting these disassembled tiles together to form the correct image. Consequently, the conceptual metaphor: CORRUPTION IS A PUZZLE is inferred. The set-up of the scenario is projected from our experiences with forming a sliding puzzle game whereby its parts are scattered. We move one tile right, another left, still others are pulled up and down in order to come up with a complete image. However, once we reach the final step, the block of the image that we have successfully assembled is often ruined because the final tiles cannot easily be incorporated. At this point, we have to start over again. The crucial theme behind such a puzzling game is that it is boring and time-consuming, hence it is rendered as an UNPRODUCTIVE activity. Unproductiveness is closely associated with SHAME and, we shall see, a phenomenon often associated with corruption through a number of DISEASE metaphors (See Section 5.4).

What makes this meta- metaphorical, though, is that it also provides a rationale for the use of metaphor to describe corruption in the first place. Corruption here is figured as a matter of complex relationships, highly dependent on being harmonized with its contexts. This constant moving back and forth to form the 'picture' of corruption is precisely what the columnist does through his writing and his liberal use of metaphors drawn from a diverse array of conceptual domains to create this complete 'picture' of corruption.

THE COUNTRY IS A BALL; CITIZENS ARE A BALL

حروف العلة الرسمية
43. The Official Vowels
22MAY2012-p5
وظيفتها تشبه تماما لعبة الأحجية التي تتكون من مربعات صغيرة تحمل أجزاء من صورة كبيرة، وعلى اللاعب أن يحركها يمينا ويسارا، صعودا ونزولا، حتى يصل إلى الصورة الكاملة. ولكن المشكلة تظهر عندما يصل اللاعب إلى المربع الأخير، فيكتشف أن الصورة التي جمعها بصعوبة قد تفسد بسبب هذا المربع الأخير.

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… and the politicians carry on **kicking**<*yataqāthafūn*> the country "one-two" way, between themselves and the corrupters, all the years of lightly numbing us. Eventually they **kicked**<*saddadūna*> us with all of the strength they gave their feet into **the net of poverty, misery and hunger**<*marma al-faqr wa al-'ūz wa al-jū'* >.

In this novel metaphoric scenario, both the NATION/COUNTRY and CITIZENS target domains are ridiculously downgraded into a BALL, whereas politicians and corrupters preserve their HUMAN status, based on 'the great chain of being' metaphor (Lakoff & Turner, 1989). The verb "*yataqādhaf*" "kick" means throwing an entity from one side to another, according to Ibn Manzur (1997) as well as the Arabic dictionaries referred to in this study. The set-up of this satirical scenario mirrors people's universal experiences with football matches whereby two teams are met in the playground. Accordingly, politicians and corrupters correspond to these two teams on the one hand, and the COUNTRY and PEOPLE correspond to the ENTITY (i.e., A BALL) which is kicked back and forth between them. Likewise, the miserable life (i.e., poverty and hunger) encountered by the passive citizens is conceived in terms of the net which holds the ball after being kicked. Projecting the concrete scenario of a football match onto the target topics of THE COUNTRY and THE CITIZENS implies their worthlessness and triviality in the eyes of the politicians and corrupters. Usually, football matches have to do with a competition between the two opposing teams and that one of which beats the other. Nonetheless, the country and citizens are the rival team to the politicians and corrupters in this scenario, whereby the latter shamefully colluded and allied with each other against their opponent target: THE COUNTRY and THE CITIZENS.

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Interestingly, the decrease in the size of the country and people to the size of a ball sheds much light on their worthlessness. In effect, as the size of the ball is much lesser than the players, the target topic of THE COUNTRY and THE CITIZENS are by default conceived in terms of the primary conceptual metaphor LESS IS DOWN (Lakoff & Johnson,2003), whereas the primary conceptual pattern: MORE IS UP (Lakoff & Johnson,2003) holds for the players (i.e., the politicians and corrupters). By the same token, using one's foot to kick people signifies the latter's triviality, hence this is crucially a covert rhetorical message of waging rage and SHAME into citizens' reactions to fight their rivals. These messages are further affirmed by the fact that politicians and corrupters are the winning team who kicked its losing counterpart into all sorts of suffering such as poverty, misery and hunger. Heuristically, the columnist's choice of these SPORTS metaphor does obscure the success or winning element of politicians and corrupters, and yet their amoral and oppressive elements are emphasized. The citizens' negative representation and dehumanization through humorous SPORTS metaphors attend to arousing the columnist's empathies with the passive citizen as indicated by his use of the inclusive pronoun (us). Moreover, the key theme of SHAME prevails through the aesthetic function of the metaphors in that it is rhetorically identified by the metaphor key word '**kick**' at the onset of the columnist's metaphor use, and it also retained by the same metaphor at the coda of his speech. What is more, the metaphors appeal to a sounding rhythmic music as shown by the synonymous words attached to the metaphor 'the **net**' in '**the net of poverty, misery and hunger**'. Lastly, the conceptual metaphors: THE COUNTRY IS A BALL, CITIZENS ARE A BALL, and POLITICIANS/CORRUPTERS ARE FOOTBALL PLAYERS do realize the higher key metaphor of SHAME, based on 'the metaphor hierarchy' (Charteris-Black,2004) as in: POLITICIANS'/CORRUPTERS'

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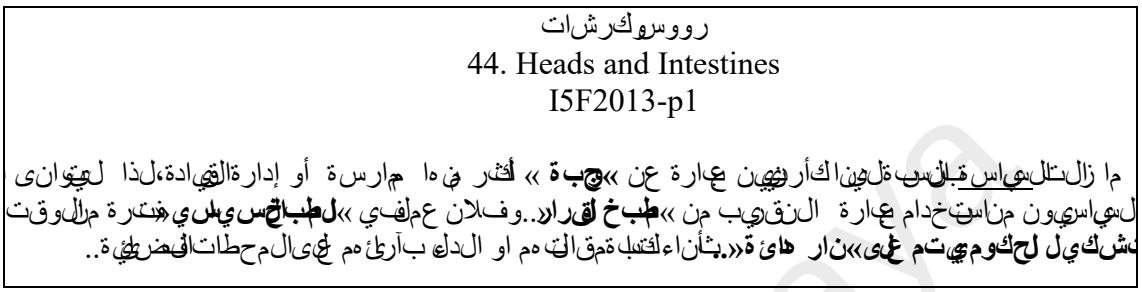
BEHAVIOR IS SHAME and CITIZENS' SUBMISSIVENESS/ PASSIVITY IS SHAME.

5.7 Food-based Metaphors

JORDANIAN POLITICS IS COOKED FOOD


رووسوك رشات
44. Heads and Intestines
I5F2013-p1

Politics remains for us as Jordanians **a "meal"** <*wajbah*> more than a practice or the management of leadership. Therefore political analysts don't hesitate to use the expression that so-and-so is close to the **"kitchen of the decision"<***maṭbakh al-qarār*> and so-and-so is working in the **"political kitchen"**<*al-maṭbakh al-siyāsi*> for a period of time, and the expression of **the formation of the government is completed on a "simmer"** <*al-tasykīl al-ḥukūmi yatim 'la nār hādiyeh*>... while writing their articles or appearing on satellite TV channels.

The columnist's addressing of politics and elections below through FOOD metaphors is invited by the corrupt policies of forming governments and foxy means of parliamentary candidates. In the literature surveyed, FOOD metaphors are pervasively utilized in our everyday speech due to the vital importance of food for the survival of human beings (Berrada, 2007). Despite their slight use in accessing the abstract concept of POLITICS in the dataset, it can be assumed that they are conventionalized rather than creative metaphors in the speech of Jordan's community. However, the columnist's choice of FOOD metaphors in his satirical sociopolitical discourse is meant to show the frivolousness of politics when appointing politicians. In other words, choosing political

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leaders (i.e., ministers) in an unprincipled fashion is pretty much like a cook's desire to prepare his/her favorite meal. Therefore, the bolded metaphoric expressions in (44) propose the conceptual metaphor pattern: JORDANIAN POLITICS IS FOOD. As such, the concrete kitchen scenario is projected onto the political domain such that former politicians are framed in terms of chefs; the slow process of forming the governmental cabinet corresponds to simmering the meal, and finally the newly appointed ministers are shaped in terms of the guests who are invited for the meal.

Critically, the food metaphors above evoke a satirical scenario which is solely based on politicians' desire to get appointed rather than on the treatment of politics as a leading position of the state. Therefore, these humorous metaphors make fun of politics and politicians in that the choice of one's meal depends much on his/her mood. This function, in turn, offers a negative evaluation of them and hence politicians' predictable failure in managing their leading positions. Moreover, the aesthetic patterning of food metaphors contributes to their deep rhetorical insights in that they SHAME the political malpractice through uncovering the theme of 'bribery' whereby an invitation to a meal is a means to reconcile politicians' differences. In fact, Al-Uzaizi, (2012) states that bribery symbolizes "lack of faith" from religious viewpoint and has deep stigmatized dimensions in the Jordanian community.

PARLIAMENTARY ELECTIONS ARE COOKING FOOD PROCESS

الْتِنخابات طبخة 45. Elections are Cooking 7O2010-p1

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أتي **بطنجرة** الانتخابات في البداية **نضع المرشح في قاع الطنجرة**، لأن المرشح يجب أن يكون متواضع أيّما تحمّل الجميع، وتحت الجميع، ويخدم الجميع..ثم **نضع فوق الشعب** حتى يتغطى تماماً لأن الشعب يجب ان يكون في رأس المرشح؛ لكي لا وهو غطاؤه وستره وهو الداعم وهو الموصل بثم من رشّح إلى من **بهارات الوعود** والإرضاءات الخفية بعض هذه المغريات **بكوب رابط الشعب** حتى يمتزج الشعب بالمرشح **لكي لا يتشرب الناس الوعود** ثم نترك هذا الخليط إلى آخر ساعة في انتظار النتائج.

عندها نخرج الطنجرة **فيصبح المرشح فوق الشعب** وهذه هي الطبخة...لكم أخشى أن **تكون محروقة**

We derive **the pot<***ṭanjarat*> of elections. In the beginning, we **put the candidate in the bottom of the pot**<*naḍa' al-murasyaḥ fī qā' al-ṭanjarah*>, because the candidate must be modest, bearing the group, under the group, and in the service of the group… then we **put above the candidate the people<** *naḍa' al-sya'b fawq al-murasyaḥ* >, until he is fully covered because they must be on the head of the candidate; how could it be otherwise when the people cover him and coat him and he is supporter and communicator. Then we spread a bit of **spices of promises**<*bhārāt al-w'ūd*> and satisfactions and electoral data, afterwards we submerge the previous mixture with **a cup of familial ties**<*kūb rābiṭ al-garābah*> until **the representative is blended with the people<***yamtazij al-nā'b bilsya'b*> and **people drink the promises<***yasyrab al-nās alw'ūd*> then we leave it on the fire to simmer until the end of the hour in the voting… When the results are due, we flip the pot: **the candidate rises up<***yuṣbiḥ al-nā'b fawg*> and **the people go down**< *al-sya'b taḥt*>. So, ends the cooking…I am afraid I will be **burnt<** *ḥukākah*> this time!

Contrary to the universal scenario realized through humorous FOOD metaphors in (44), the bolded metaphors in (45) invite a satirical scenario common to the specific experiences of making food in the Jordanian community. The key metaphoric expressions above simplify the inaccessible concept of ELECTIONS in terms of FOOD whereby the inferred conceptual metaphor pattern reads as ELECTIONS ARE FOOD. This creative metaphor is traced back to a common Jordanian dish, which is made up of meat and rice along with other ingredients. Based on the conceptual mapping process proposed by Lakoff and Johnson (1980), the country is perceived in terms of a pot; parliamentary candidates and voters are structured in terms of the ingredients of the dish (i.e., meat and

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rice respectively); the candidates are shaped in terms of the initial lower positioning of meat in the bottom of a pot whereas the voters correspond to the initial positioning of rice above the meat; candidates' fake promises correspond to spices and flavors that are usually added to food; the voting day is framed in terms of a simmer and finally the candidate's winning in elections is understood through flipping a well-cooked meal in which the meat becomes in the upper position of the pot, but rice in a lower position.

The columnist's particular choice of this FOOD cooking experience evokes a satirical scenario in which parliamentary candidates have a foxy, unscrupulous hidden agenda that they hide from the passive citizens, who usually believe the former's fake promises. The candidates' double-dealing scenario is best delineated through the usual positioning of meat in the bottom of A CONTAINER (i.e., pot) because it needs time to be well-cooked whereas rice is put above the meat as it needs less time. After that, the pot is put on simmer for one to two hours until the food becomes well-cooked. At this point, the pot is flipped so that what was in the bottom (i.e., meat) becomes at the top of a tray and what was at the top (i.e., rice) becomes in the bottom.

Projecting the concrete FOOD scenario onto the abstract target ELECTION domain does inspire a humorous metaphorical function which in turn uncovers how SHAMEFUL the stakeholder parliamentary candidates' agenda is. To this end, two further constitutive conceptual metaphors: THE COUNTRY IS A CONTAINER and UP-DOWN orientational metaphors satirically showcase the political storyline. As far as the

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CONTAINER conceptual metaphor is concerned, it is obvious that parliamentary candidates and voters are the components of the container (i.e., the country) and the former's temporary promises such as appeasing and meeting voters' demands after elections are never fulfilled. In the orientational conceptual metaphor, the candidates temporarily place themselves DOWN in the hierarchy by showing their modesty and open-mindedness, whereas the passive voters are temporarily placed UP. Having a hierarchy as such is attributed to the fact that candidates' winning in the parliamentary elections is completely dependent on voters' support, whereby this dependence is justified by the candidates' fake modesty, appeasement and offering services to voters prior to the election day. However, once a candidate wins, he escapes the so-called fake promises said earlier. Consequently, the UP-DOWN relationship above gets flipped with the result that A PARLIAMENTARY MEMBER IS UP, whereas VOTERS ARE DOWN.

From a critical discourse perspective, it is conspicuous that this metaphorical mini-narrative of making food fulfills a set of function. First, a humorous effect in which elections, candidates and voters are downplayed into food and its ingredients. Second, food metaphors in this cynical scenario evaluate participants in elections negatively as shown by hiding the positive element of food exemplified by humans' survival, but highlighting its association with the fake agenda of the parliamentary candidates. In addition, the textual manifestation of food-related items attends to the columnist's rhetorical argument which unravels SHAMEFUL cross-cultural values exemplified hypocrisy or duplicity, self-interest, and fraudulence. These SHAMEFUL social ills or traits of prospective politicians shape their Machiavellian political behavior (Machiavelli,

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2008), which eventually lead us to infer a higher key conceptual metaphor: POLITICIANS' MACHIAVELLIAN BEHAVIOR IS A SHAMEFUL POLICY.

5.8 Plant-based Metaphors

CORRUPTION and POLITICIANS' CORRUPT BEHAVIOR in (46-49) below are simplified via PLANT metaphors. Likewise, the ELECTION process in Jordan is facilitated through people's common experiences of picking olive trees in (49).

CORRUPTION IS A HARMFUL PLANT

البدلة الزرقاء 46.The Blue Suit 19AUG2011-p3 بين العشرات العشرات لا زالوا يقفون على رؤوس الفساد في مصوّبة حربة وفاحة عزّ في الوطن…

Meanwhile, there are tens of corruptors who are standing on the **tree**<*syajarat*> of corruption and siphoning the freedom of the country…

لا لتغيير البخيت 47. No to Changing Bakhit 10JUN2011-p2 من قال إن الشارع يريد إسقاط حكومة البخيت ؟ والقضاء على رؤوس الفساد ومحاسبة سراق البلد ؟

Who said we want to bring down the government of [Prime Minister] Al-Bakhit? And pull out **the roots**<*syrūsy*> of corruption and bring the thieves of the country to account?

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رمضان معنا »أحمى« 48. Ramadan With Us Is Warm 19JL2012-p5 من يزرع الفساد.. يحصد في الفوضى.....

He who **sows**<*yazra'*> corruption must **reap**<*yaḥṣud*> chaos.

The columnist's discourse in 46-49 is based on the collusion on part of governments to bring the corrupters before justice. The collocations of corruption with plants metaphors above provide evidence for the negative representation and evaluation of the complex concept of CORRUPTION. Plants are usually associated with life and productivity; however, their occurrence in these Extracts emphasizes their blocked or deformed fertility, based on Charteris-Black's notion of 'semantic tension', not unlike the example of ILLEGITIMATE PREGNANCY earlier. These metaphors are expected to occur with the agricultural field, yet they are shifted to correspond to the sociopolitical issue of corruption, whereby the conceptual metaphor inferred reads as CORRUPTION IS DEFORMED FERTILITY. In (46), the tree in its basic context is big in size and rich in productivity, but in contextual sense it implies that lots of the country's properties that are embezzled by lots of corruptors, thus sapping its fertility and productive potential. Picking ripe fruit from trees corresponds to embezzlement of the country's wealth by corruptors. The metaphor in (47) conveys a public appeal and supplication so that the government could eliminate corruption. The choice of these metaphoric expressions derives from people's general experiences with farming in that protecting productive plants requires farmers to uproot neighboring harmful ones such as weeds, which represent DEFORMED FERTILITY/ UNPRODUCTIVENESS. The metaphors in (48)

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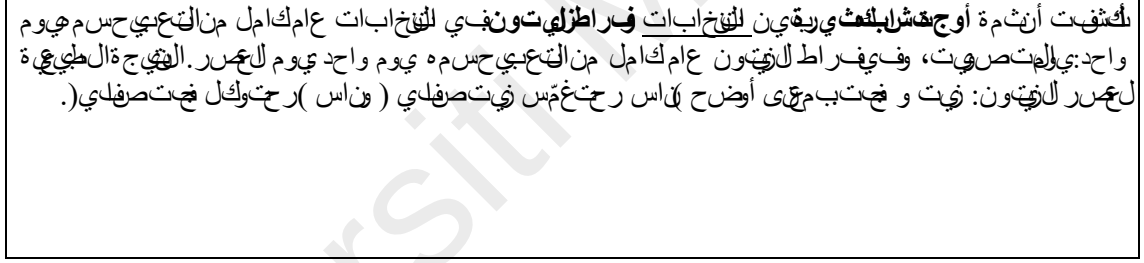
depict corruption as planting weeds or undesirable plants with the result of gaining an undesirable harvest. Ontologically, to keep on siphoning the country's wealth will inevitably lead to public dissatisfaction, demonstrations and internal riot. The above conceptual metaphor of DEFORMED FERTILITY is tied up with the higher key metaphorical patterns of the DIVERSION OF LIFE-GIVING RESOURCES and BOUNDARY TRANSGRESSION. Both of these, in turn, invite the more abstract conceptual metaphor, CORRUPTION IS SHAME in that the government is shamefully indifferent and colluding with the corrupters' embezzlement of country's wealth.

فـراط وتصويت

49. Olive picking and voting

7NOV2010-p1



أكتشفت أن ثمة **أوجه تشابه كثيرة** بين الانتخابات **وقراطة الزيتون**. في الانتخابات عام كامل من التعب يحصد يوم واحد: يوم التصويت، وفي قراطة الزيتون عام كامل من التعب يحصد يوم واحد يوم العصر. الفيجة الطبيعية لعصر الزيتون: زيت و فجت (وأوضح معنى لكلمة فجت زيت مستخرج من الناس) وناس (ناس يفجتون زيتهم).

I have discovered that there are **many similarities**<*tasyābuh kabīr*> between the elections and **olive picking**<*frāṭ al-zaytūn*>. In the elections, a whole year of drudgery is recouped in one day: voting day. And in the olive harvest a whole year of drudgery is recouped in on day: the day of pressing (the olives) … The natural product of pressing the olives: oil and jift (the waste). (some people will dip their bread in pure olive oil) and some people (will eat pure waste).

The columnist's creative use of the humorous metaphor of picking olive trees in reasoning about ELECTIONS as shown in (49), is a final metaphor scenario drawn from PLANTS

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domain. The columnist's choice of this metaphors is based on the isomorphic relationship between these two disparate domains in that citizens' experiences of both are similar. Moreover, the process of picking olive trees until having olive oil is common to Jordan's agricultural environment where these trees are widespread across the whole country.

For example, a one-year preparation for elections correspond to the year of drudgery involved in caring for olive trees; the day of pressing olives is understood in terms of the voting day; voters whose parliamentary representative wins are shaped in terms of farmers getting pure olive oil; and finally, voters whose parliamentary representative fails correspond to those getting the waste (skins, pits and the like). Considering these common features between ELECTIONS and PLANTS assumes a big discrepancy in citizens' lifestyle such that rich versus poor citizens. This mini-narrative suggests common social ills practiced by winning candidates such as cronyism, tribalism, favoritism and nepotism in favor of their relatives while marginalizing others, whose representatives fail to get elected to office. Furthermore, in pressing olives, pure oil usually surfaces above the remnants or waste, whereby this leads to inferring equally connected orientational metaphors: POWERFUL IS UP and POWERLESS IS DOWN. Critically speaking, it is clear that the columnist's plants metaphors basically achieve a rhetorical purpose exemplified by delegitimizing and thus SHAMING the parliamentary candidates for their foxy policies and behavior on one hand, and they arouse the columnist's sympathies with the PASSIVE citizens, on the other hand. In a nutshell, discourse systematicity is realized by reiterating plant metaphors across (46-49), and that this reiteration sheds light on the negative evaluation of the target domains through associating them with harmful

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attributes of plants. Heuristically, these harmful plants uncover and highlight the emotion of SHAME as being man-made such that it is attributed to corrupters and politicians who are held responsible for harming/siphoning citizens' livelihood. On the other hand, the natural positive notions of plants such as growth, fertility, life-giving resource, and fruitfulness are far beyond causing any harms to people and yet they are hidden.

5.9 Journey-based Metaphors

According to metaphor scholars such as Lakoff and Johnson (1980) Semino (2008), Kovecses (2002), and Charteris-Black (2004), JOURNEY metaphors have a pervasively wide scope in cognitive linguistics owing to their deep entrenchment in all walks of life as well as the long historical research in cognitive linguistics. For instance, various target abstract concepts such as LOVE, LIFE, ARGUMENT, SPIRITUAL LIFE are all understood in terms of the JOURNEY conceptual metaphor (Lakoff & Johnson,2003; Kovecses ,2010; Charteris-Black,2004; Semino,2008; Lakoff & Turner,1989) just to name a few. More importantly, those scholars stress that JOURNEY metaphors are generally associated with exerting efforts and making progress towards achieving a worthwhile goal such as gaining spiritual success in the religious discourse (Charteris-Black,2004) and achieving political success in political discourse (Semino,2008). Contrary to the fruitful goals of such metaphor type, the analysis of journey-based metaphors in the columnist's writings are always associated with 'backwardness', 'backsliding' and 'retardation' as a result of governments' malpractice as in (50-53) below:

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THE GOVERNMENT'S MALPRACTICE IS MOVING BACKWARD IN A JOURNEY

التراكتور

50. The Tractor
16N2015-p1

أنت بأيضا تستطيع انت عرف الى أي **تتجه الدولة** عن ارقام الموازنة و حجم العجز و نسب التضخم والنمو...
من شباك غرفتك او من شارع سيطيع انت عرف الى اين **تسير الدولة**...

You can also know where the government **goes far from**<*tattajeh al-dawlah ba'īdan*> the calculations of the budget, the size of deficit, the percentage of inflation and growth. Just stand and look at the street through your window, you can know where **the government is going** <*tasīr al-dawlah*>.

The context of the set-up of this universal scenario is figured out through the fact that Jordan is principally an agricultural country where agriculture was the citizens' as well as government's only income resource in the 1970s. However, a sudden shift occurred in the 1980s in that the tractors, which were used to ploughing lands by many Jordanians have been replaced by trucks for exporting goods to neighboring countries and later on these trucks are sold and replaced by luxurious private cars for showing off. The government's backsliding action against the country's agricultural progress is a chief culprit behind the loss of the country's main resource income. This key theme is figured through a partial mapping of a set of conceptual elements from the donor tangible domain, JOURNEY onto the host abstract counterpart, GOVERNMENT ACTION. For instance, governments' malpractice is figured out in terms of the vehicle which moves backward in a journey; inflation and budgetary deficit are understood in terms of the impediments

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encountered by travelers (such as accidents); and subjecting the country to seek assistance from wealthy nations is shaped in terms of arriving at the final destination.

This mini-narrative cynically highlights the government's backwardness in that it was no longer encouraging successful agricultural projects and national businesses, which generate capital. Instead, the government began buying luxurious cars for showing off whereby this eventually has led to inflation and budgetary shortfall. The metaphorical key word '**goes far**' implies that the situation is not the end of the journey, but is rather SHAMEFUL for the government whose malpractice will end up with begging wealthy nations as long as the country maintains no agriculture or trade. Accordingly, the columnist's metaphors rhetorically SHAMES those who replaced their life-giving resource (i.e., tractors) with luxurious cars for showing off. The situation suggests that the country will become subordinate to powerful nations and BEGGING their assistance instead of being a self-dependent one. As pointed out earlier, begging others is a SHAMEFUL profession in the Jordanian community (Al-Uziazi, 2012). Thus, it is apparent that the conceptual metaphor of THE GOVERNMNET'S BACKSLIDING PRACTICE IS MOVING BACKWARD IN A JOURNEY does embed a higher-level metaphor: SHAME.

قربانالوطن!
51. Sacrifice of the Nation!
17AP2011-p2
ما دامالوضعقطئما لهى حالة....لالحكومةتمتقدمة بخطواتقهنعة وللشعب راض أنيبقىفي صلة
لنتظار بينمالشعوب الأخرىتركب عربات لهي قرطية و تمضيفي طريقها.....

As long the status quo persists… Neither is the government **advancing convincing steps <***mutaqadimah bi khuṭuwāt muqni'ah***>,** nor are the people satisfied with **staying in the waiting lounge**<*yabqa fī ṣālat al-intiẓār*>, while other peoples **ride trollies of democracy and carry on its path** <*tarkab 'arabāt al-dumurqāṭeyah wa tamḍi fī ṭarīqaha*>….

The columnist's use of JOURNEY metaphors in (51) is based on the government's inability to solve citizens' strike. They, therefore, perform a rhetorical purpose exemplified by implicitly SHAMING the government's lack of effective action through comparing it with nations that move 'forward' to achieve specific goals. This comparison contributes to inferring two opposing conceptual metaphors. The first pattern is relevant to Jordanian governments such that GOVERNMENT'S PASSIVE ACTION IS A STATIONARY STATUS, whereas the patterns of PURPOSES ARE DESTINATIONS and ACTIONS ARE SELF-PROPELLED MOTIONS hold for other nations who actually fulfill their intended goal following Grady (1997).

According to Kovecses (1995, 2002), MACHINE metaphors are typically utilized when thinking and talking about abstract, complex systems such as the MIND, ECONOMY and DEMOCRACY. For example, Kovesces asserts that the "effective functioning" of machine metaphors is the main focus behind their usage. Accordingly, the notion of incongruity or semantic tension (Charteris-Black,2004) of the key metaphor word '**trollies**' to reason about 'democracy' in "other people ride **trollies** of democracy" does emphasize this idea of effectiveness in achieving desired purposes pursued by other nations. This idea also complies with Musolff's (2004) assertion in that MACHINE metaphors are involved within the broader category of JOURNEY metaphors. Based on

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these assumptions, the metaphor scenario of the Jordanian government is perceived in terms of a stand-still vehicle, and that its reform actions are frozen. Contrary to this, achieving a goal (i.e., progress) is structured in terms of the primary metaphors, ACTION IS SELF-PROPELLED MOTIONS and PURPOSES ARE DESTINATIONS (Grady, 1997; Lakoff & Johnson, 1999) that are captured from our sensorimotor experiences of arriving at a destination. Thus, this journey metaphor scenario bears a representation of two opposing themes: "FAILURE" or STATIONARY STATUS which lags behind achieving a worthwhile goal versus "SUCCESS" or PROGRESS in achieving it. In the Jordanian community, it is rather SHAMEFUL when a person fails to achieve his/her goals, but it is a source of PRIDE when his/her companions succeed in achieving their goals. This in turn leads to the two higher key metaphors of SHAME in case of failure, but PRIDE in case of success.

الاتجاه الصحيح

52.The Right Direction

20MAY2012-p1

لكل شيء بس بي الاتجاه الصحيح ثم نصحو على أنو احنا ولابنين في الاتجاه الخطأ...

Everything **is [going] in the right direction** < *yasīr bī al-itijāh al-ṣaḥīḥ*> then we wake ourselves up and we discover that **we're [going] in the wrong direction**<*nasīr fī al-itijāh al-khaṭ'*>……

The discourse in (52) is based on mocking governments' declarations in that their plans and policies are going on the right path. Nevertheless, it turns out that the satirical metaphor scenario, as the title suggests, ridicules governments' reform actions within a

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more SHAMEFUL backsliding movement, which goes in the opposite direction. The government always theorizes that the reform program in terms of fighting corruption, bringing investments to the country, economic transformation and the like are progressing. Nevertheless, failing to achieve the government's goals strongly implies retreating to zero point, thereby leading to budget deficit, unemployment and poverty. The columnist rhetorically emphasizes SHAMING political behavior through the Islamic and social value of 'honesty' which is missing in the government's declarations. The negative evaluation of governments' actions framed within journey metaphors leads to inferring the conceptual metaphor pattern: THE GOVERNMENT'S IMPRACTICAL ACTIONS ARE MOVING BACKWARD IN A JOURNEY. This pattern, in turn, highlights a higher-level key metaphor: THE GOVERNMENT'S MANIPULATING DECLARATIONS ARE SHAMEFUL BEHAVIOR.

5.10 Mixed-domain Metaphor

THE GOVERNMENT TAXES ARE AN OUTSTRETCHED HAND

عيدية الشعب
53. The Holiday Gift Money of the People
13JULY2015-p3
فبالرغم من عادة **"قطع" يد الشحاذ** التي دأبت الأمم على ممارستها عند حلول الأعياد بالنسبة للشعب إلا أن ما تصرح به أمانة **"44"** عن دفع نسبة من الضرائب والرسوم والغرامات...

The government usually **chops off its hand and begs**<*taqta' yadaha wa tasyḥad 'alayha*> others when it is its turn to give people their rights; however, it suddenly turns into **a centipede**<*um arba'ah wa arba'īn*> when it grabs the taxes, fees and fines.

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The context in (53) is based on governments' persistence of imposing taxes on citizens., and hence the bolded metaphors show a sudden change of this humorous scenario. At first, the GOVERNMENT is framed through the source domain of BEGGARS, but it is quickly reconceptualized through the source domain of the AGGRESSIVE ANIMAL. As explained earlier in this chapter, Al-Uziazi (2012) asserts in the 'Jordanian Heritage Encyclopedia' that begging is a SHAMEFUL profession in which the face-based idiom is a rich source for this SHAME emotion. He validates this through a humorous story in which a noble young man belonging to a dynasty proposed for a girl whose father and grandfather were beggars, but he was not given their approval until this young man could accumulate the girl's dowry through begging others. Because it is a SHAMEFUL profession, the young man covered his face and hid away till he begged the required sum of money. At this point, the grandfather said: "Now, your vein of shame is cut and your proposal to our daughter is approved".

By and large, the use of different body-parts metaphors is well-entrenched in the Jordanian community and such entrenchment is emphasized by Gibbs &Wilson (2002) and Al-Adaileh& Abbadi (2012) in that people's use of body parts metaphors stems from their familiarity and hence they are considered a better means to frame abstract ideas, events and behavior. Accordingly, the metaphoric use of hand-based idiom above is rich in both positive and negative meanings in the Jordanian community. For example, 'clean-handed person' signifies his/her honesty and trustworthiness (Al-Adaileh and Abbadi,2012). They also show the negative side of 'hand' in: 'someone with a long hand' whereby its metaphoric meaning implies a thief who steals anything within the reach of

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his/her hands. However, the use of 'hand' in the context of '**chopping off one's hand**' stands for someone who denies Allah's blessings upon him/her and pretends to be poor (AL-Uziazi, 2012).

According to Lakoff and Johnson (2003), the target domain of the GOVERNMENT is personified and assigned attributes of a homeless BEGGAR who begs people to make his/her living. Nonetheless, such a phony image is swiftly turned into an aggressive centipede which signifies enmity to human beings (Al-Uzaizi,2012). The centipede has forty-four legs and is quick to sting its prey. Based on the structural metaphor type (Lakoff & Johnson, 1993), the target topic of the GOVERNMENT is shaped in terms of an AGGRESSIVE ANIMAL (i.e., a centipede), and the forty-four legs correspond to the several ministries and governmental institutions which impose taxes, fees and fines on the passive citizens. As such, two conceptual metaphor patterns are inferred: A GOVERNMENT IS A BEGGAR and A GOVERENMENT IS AN AGGRESSIVE ANIMAL. In the first scenario, the government is cynically depicted as a beggar who owns nothing when it is its duty to pay citizens their rights (i.e., their salaries). In the Jordanian community, begging is not only a SHAMEFUL profession, but also more scandalous when it becomes a greedy preoccupation of the government, which should nonetheless be the citizens' patron. By the same token, Islamic instructions in the Holy Koran have asserted that 'Zakat' "charity" is the third pillar in Islamic religion, which is to be given from the rich to the poor. Moreover, the key SHAME emotion in the former scene gets intensified when the BEGGAR, who inspires people's sympathies quickly becomes A GREEDY AGGRESSOR as shown in the centipede scenario. According to

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Al-Uziazi, (2012), mixing up the concept of 'begging' and ' imposing constraints' upon the people who offer assistance to beggars is asserted in the common Jordanian proverb "beggars must not be choosers" through which SHAME emotion gets much highlighted. As such, the inferred metaphor patterns above do uncover the embedded conceptual key metaphor: THE GOVERENMENT'S BEHAVIOR IS A SHAMELESS PERSON'S BEHAVIOR.

CORRUPTION IS AN ENEMY; CORRUPTION IS A DIVERSION OF A LIFE-GIVING RESOURCE

الخطاب واحد 54.The One Speech 11O2015, p3 مايحدث في الوطن العربي ونحن نسمع في كل الخطابات... **سنحارب الفساد ونجفف منابعه**....

What happened in the Arab world with respect to corruption is just mere slogans and not actions …. We will **fight**< *nuḥārib*>corruption and **dry its springs**<*nujaffif manābi'ah*>.

The theme of collusion is also recurrent through the use of metaphors in (54) in the sense that the governments' reaction to the corruption problem is confined to mere rhetoric rather than serious practical actions to eliminate it. According to Charteris-Black's notion of semantic tension, the linguistic metaphor '**springs**' has to do with natural resources of water that are associated with life and survival. However, its occurrence in this context implies harmful resources of corruption in terms of its agents (i.e. the corrupters and politicians). Consequently, the conceptual metaphor: CORRUPTION IS A DIVERSION OF A LIFE-GIVING RESOURCE can be inferred. In the light of the highlighting and hiding notion of conceptual elements between source and target domains (Lakoff &

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Johnson, 1993), it is the vast number of corrupters who are highlighted, owing to the large quantity of water in springs. In the Holy Quran, there are a number of stories of peoples who lived in corruption and shame while benefiting from bountiful springs and water supplies, including the story of Lot (Arabic *Lut*) and the story of *Aad* and *Thamud*. Yet God punished these people for their shameful behavior by taking away their water, drying their springs and sending down brimstone. Thus, the productive potential of water, which had been corrupted and turned to illegitimate ends by these communities, was thereafter denied to those who refused the advice of prophets to give up their wickedness and return to their duty of worshipping Allah.

5.11 Container-based Metaphors

CORRUPTION IS A CONTAINER

عجب مظاك
55.Why Not Him?
14F2012-p3

أتقاضى عن دسا في ملفات و عن دا اخر في لمفاحة..... دين أن ترغ ل ألن جاز، لن دين

We want to accomplish achievements; **we do not want to spend a decade**<*a'n naqḍi 'aqdan*> *in* corruption and **another in anti-corruption**<*wa ākhar fī al-mukāfaḥah*>

CORRUPTION IS A SUBSTANCE

فسادومتر
56. Corruption-Meter
3JAN2012-p1

اذا كان المسؤول غرافي ستخم لعملية رصد الزلزل ، والباروميتر" لقياس الضغط الجوي، و"الجيروميتر" لقياس الرطوبة في الهواء ،.....الجو جلين اجهاز **فساد ومتر" لقياس نسبة الفساد في جرم لدولة"؟؟**..أو جهاز **"تسونامي متر"** لرصد "الانحن" قبل وقوعه..

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If a seismograph is used for measuring earthquakes, a barometer for atmospheric pressure, and a hygrometer for humidity in the air, then is not there **"a corruption meter"** <*fasādu mītar*> –an instrument for **measuring the rate of<***li-qiyās nisbat*> corruption in **the body of the country**<*fī jism al-dawlah*>*?* Or a "**robbing meter**" < *ikhtilāsu mītar*> to detect robbing before its occurrence?

The columnist's discourse in (55) and (56) is concerned with governments' indifference about corruption. According to Lakoff and Johnson (1993), CONTAINER metaphors are a prototypical subtype of ontological metaphor and the most frequently used ones in our everyday experiences. On the other hand, Kövecses (2005) stressed that most emotion metaphors are motivated by container image schema. In (55), the target concept of CORRUPTION is conceived in terms of A CONTAINER image schema by virtue of the preposition '**in**'. Based on this, the people are the SUBSTANCE or interior and corruption is realized as this SHAMEFUL CONTAINER or exterior holding that substance. Spending a decade inside corruption implies that it covers a widespread area being seen to the observer, and yet coming up with the notion of BOUNDARY TRANSGRESSION. Likewise, the period of being inside this container indicates that it is deeply entrenched and rooted in the body of the country, compromising its integrity. Herein, there is a plea to get out of this bounded container as soon as possible before the body of the nation is further compromised and not to spend another ten years combating with this enemy.

This metaphor scenario of CORRUPTION is, thus, captured in terms of A NATURAL PHENOMENA OR DISASTER such as humidity, an earthquake, a volcano, or a storm which can be predicted before hitting a region. Here, the columnist implicitly conveys a satiric scenario of corruption and compares it to a natural phenomenon. Apart from the negative representation of this problem, humorous effect is conveyed in that the columnist

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proposes a measuring instrument like a seismograph and he also mixes 'pun' with metaphors through adding the suffix 'meter' to corruption and robberies to measure their percentages in the country, just like other specialized instruments such as barometer, hygrometer and galvanometer which are used to measure other natural phenomena. This particular use of metaphor draws from our educational learning experiences at schools about natural disasters and the specialized equipment that is designated for measuring each phenomenon.

Crucially, the heuristic function is obvious through the fact that the bolded metaphors in (55) and (56) highlight the agents of corruption exemplified by corrupters who siphoned public wealth as well as politicians who shamefully betrays their honesty and the country, and embezzled the state treasury. However, the element of natural force, as it is the case with other natural phenomena, has nothing to do with causing corruption and thus it is obscured.

The columnist's humorous proposal of having measuring instruments for corruption as A SUBSTANCE emphasizes that its percentage is so rife in the country with the result that its extermination appears to be a hurdle in this overloaded CONTAINER. More significantly, the columnist wishes to satirize corruption as a threat to the integrity of the body of the country, allowing something dangerous and destructive within it. As above, associating corruption with threats to the integrity of the body again suggests that corruption is SHAMEFUL and a form of BOUNDARY TRANSGRESSION. Furthermore, by calling for a device to measure and predict corruption, the columnist critiques the silence and lack of preventative action from the government's side towards

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the SHAMEFUL spread of corruption in the body of the country. The columnist challenges the Jordanian government and public to measure the SHAME of corruption with the same alacrity that it measures other potentially dangerous threats to the country like earthquakes and storms.

5.12 Dirt-based metaphors

The inaccessible target domain, CORRUPTION is, furthermore, facilitated through linguistic metaphors drawing from the tangible source domain, DIRT as in (57-59) below:

CORRUPTION IS DIRT

ص ر ا ع ا ل ف ا ت
57.Conflict of Brother's Wives
4JAN2010-p1

س ق ع ا ن ع ا ر ة "ا ل ن ت ه ا و ي ف ي ح ف ظ ا ل س ا د و ا ف س ي ن" ا ل ف م ر ة م ن ج ي ع ا ل خ و م ا ت و ه ي ع ى ر أ س
ع م ل ه ا . ب و ع د ي ح ل م ب أ س ي ل و ع ن ك ش ف أ ن ا ل ك ن ت س ا د ل س ا د ا ل ف ش ل ا ر ا ع ش أ ك ا ل ف ا ط ب ت س ا ح ت ر ر س ا د ل س ا د

We have heard more than one thousand times that the working governments will seriously fight corruption. However, we find out **the filth**<*a'syāsy*> of corruption is **ubiquitous underneath their carpets**<*tasraḥ taḥt bisāṭihā*> as soon as they depart from authority.

ي ع ي ش ف ل س ا د
58. Long Live Corruption
9F2012-p4

ح ي ث ج ا ء م ق ا ل ر ج ل م ه م ي ع ي أ ب ق ل ه ذ ه ل م و ا ط ن ة ل م ح ص ل ة و ف ي ت ه ا و س َ م ه ا . . م ن ك ه ا ل ى م ج س ب ل د ي آ خ ر . . .
و ك ف ّ ي د ه ا ع ن ت ن ظ ي ف ه ا ل ت ل ك ا ل ب ل ي ة . ل ت ل و ث ف ل س ا د ي

They quickly found an out [from their problem] with the transfer of this honest citizen from her employment and department… from her position to the council of another municipality… and they slapped her hand [to prevent her] from cleaning **"the contamination**<*talawuth*> of corruption" in that municipality.

ص ر ا ع ا ل ف ا ت

59. Conflict of Brother's Wives
4JAN2010-p1

ك م ا أ ن ب إ ل ك ا ه ا ل ح ك و م ق ا ج د ي د ه (ا ت ش ط ف ب ق ع ا ل س ا د ب ا ي ت و ل و ا ل ط و ر.

It is within the ability of the [New government] to **wipe out the spots**<*tasyṭuff buqa'*> of corruption [which are left by the former ones] **using Dettol soap and bleach** < *bi-al-dītawl*>.

Structuring corruption through the surface linguistic metaphors in (57), (58) and (59) are conceptually triggered via the metaphorical pattern: CORRUPTION IS DIRT. This universally metaphoric scenario originates from our daily experiences of furnishing houses with carpets that need cleaning from time to time; otherwise they would become catching centers for collecting filth. In Jordanian society, it is shameful for one to have his/her home dirty in the presence of guests, and dirt itself is associated with shame. The anthropologist Mary Douglas famously defined dirt as "Matter out of place" (Douglas 1966), highlighting the association between DIRT and BOUNDARY TRANSGRESSION, a theme that is deeply latent throughout the dataset. Ontologically, this scenario is satirically carried over and applied onto the political domain in the sense that once a governmental cabinet departs from authority, their corruption becomes

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uncovered by the newly elected government. The word 'ubiquitous' signifies the vast quantity of corruption left by departing the governments, hence inferring the notion of BOUNDARY TRANSGRESSION. The metaphor in (58) is based on punishing a loyal employee who discovered corruption in her municipality and was transferred to another place. Therefore, corruption is conceived in terms of a contamination whereby the government shamefully insists upon maintaining it and punishes whoever eradicates it. In (58), however, the source concept of DIRT is sufficiently serious to require the use of chemical materials in eradicating germs through the use of an anti-bacterial soap often used on toilets and water circuits. In this scenario, people's houses correspond to the country's official institutions and national companies, and the filth that requires cleaning in these houses corresponds to the corruption that has infected the country's properties. The use of chemical detergents metaphors such as '**Dettol soap**' indicates the shameful association of corruption to disgusting places where such cleaning agents are used, like toilets. Therefore, the use of the verb '**wipe out**' is associated with a call for immediate action just like cleaning dirt spots in our houses.

5.13 Building-based Metaphors

Building metaphors are thoroughly investigated in cognitive linguistics as exemplified by different conceptual patterns: AN ARGUMENT IS A BUILDING (Lakoff &Johnson,2003; Charteris-Black,2004), THEORIES ARE BUILDING and SOCIETY IS A BUILDING (Lakoff & Johnson,1980; Goatly,1997; Kovecses,2002) just to mention a few. Interestingly, researchers show that metaphors studies conducted on the BUILDING domain, as in the patterns above, imply positive connotations in terms of expressing positive attitudes towards achieving social goals. However, the columnist's creative use

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of BUILDING metaphors predictively achieves a negative evaluation of the Jordanian role in Arab and world politics as in (60) below:

JORDANIAN POLITICS IS A PERIPHERAL COLUMN OF A TENT

وين البدوي؟

60. Where's the Bedouin?

5JULY2015-p4

ت رى هل مة ال ق ق ي ن ت ر ت ن ي ع ال د ور ال ب د ي ف ي ل ش ل ش ة ل ك ع و ي ة و ت ر ا ج ع ل د ور الأ ر ن ف ي ل ا ي ا س ة ال ع ل ي ة؟!.

.ن ي د أن د ي ن ع و د **"و س ط ال ب ي ت."** ن ي د ا ن ع و د ل ى **"ال ع م و د"** ف ب د و ر ت ا م ر ي ا ع م ي" ل ي ن ل ب ن ا ب د اً.

…Is there a relationship between the retreat of the Bedouin role in Arab TV and the retreat of the Jordanian role in world politics?!… We want to return to being **the 'center' of the house**<*wāsiṭan li-llbayt*> **...** We want to return to being the **'pillar'**<*al-'amūd*>. And the role of 'tamer ya 'ami' (the servant who nobody listens to) will never suit us.

The bolded building metaphors in (60) are used to structuring the marginalized or ineffective role of JORDANIAN POLITICS locally and internationally by reference to A BEDOUIN TENT source domain whose central pillar is no longer lifting the tent. The creative use of the linguistic metaphor of '**house**' refers to the Bedouins' tents, which are usually built in the deserts rather than to a structural building nowadays. Given Lakoff's and Johnson's (1980) structural correspondences, the abstract concept of world politics is shaped in terms of a tent; different countries' policies correspond to the many pillars which lift the tent and the Jordanian politics is structured in terms of a peripheral pillar whose support to lifting the tent is rather minimal.

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The set-up of this cultural-specific scenario is that the role Jordanian politics was once effective and largely-considered by other countries to be central, just like the main pillar lifting the Bedouin tent. However, it has recently become disregarded and has lost such effect on the political developments in the region, whereby this inefficient role is similar to the ineffectiveness of a peripheral or side column lifting a tent. In reality, a side column cannot lift a tent, nor is Jordanian politics currently taken into account by other countries. Based on the BUILDING metaphor patterns represented by IMPORTANT IS CENTRAL and UNIMPORTANT IS PERIPHERAL (Goatly,2007), and which are invariably embedded by different cultural ideologies, it can be inferred that the INEFFECTIVE JORDANIAN POLITICS IS A PERIPHERAL-COLUMN OF A TENT.

In the concrete scenario, a Bedouin tent is usually the only place where the Sheikh of a tribe honors his guests, solves people's problems and protects refuge-seekers. However, the absence of the central pillar, which basically lifts the tent is considered an INSULT and SHAME for the Sheikh's honor and dignity across the whole desert (AL-Uziazi.2012). In addition, Al-Uzaizi (2012) reports that even the 'Sheikh of a tribe' himself is called a center-post of his tribe in the Jordanian community and, as such, that the center-post represents honor. To this effect, Al-Uzaizi (2012), reports a story of a refuge-seeker who got injured because the people he sought refuge from fell short in their duty to defend him. He then asked protection from a Sheikh, but only his mother was there and the refuge-seeker was stabbed by his rival inside the Sheikh’s tent. She took out the center-post and collapsed the tent in his absence to protect the refuge-seeker, but this was also an insult to the Sheikh because it meant he was not able to defend the refuge-

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seeker. Upon his arrival, the Sheikh was angry due to the collapsed tent, but the mother SHAMED him to wear women's dress as long as he could not defend his host (i.e., the refuge-seeker).

Projecting the above mini-narrative on the political domain implies that the columnist is SHAMING the Jordanian politics through personifying it and screening the passive role of the Sheikh's servant to whom the house works are usually dedicated onto the ineffective role of Jordanian politics. Based on the ontological correspondences proposed by Lakoff and Johnson (1980), world politics is shaped in terms of the Sheikh and Jordanian politics is conceived in terms of (Tamer) (i.e., the folkloric name for the servant to whom nobody listens) and asking for help by the Jordanian politics from the international political powers is understood via solving the servant's problems by his boss (i.e., the Sheikh). As such, building metaphors perform an obvious rhetorical purpose which is implicitly realized by SHAMING the Jordanian politics into having ACTIVE leading role locally and internationally. Accordingly, the inferred key conceptual metaphors are: THE SHAMEFUL/PASSIVE ROLE OF THE JORDANIAN POLITICS IS A PERIPHERAL /SIDE-COLUMN OF A TENT and THE SHAMEFUL/PASSIVE ROLE OF THE JORDANIAN POLITICS IS A COLLAPSED BUILDING/BEDOUIN TENT.

5.14 Evil-based Metaphors

CORRUPTION IS EVIL

حكومات يديرها الجن 61. Governments Run by Jinn 18S2012-p2 مع سيطرة المسؤولين الحجج على مصير القرارات في عمل مم، أول مهيب ادر ألى لل ذه من أن في الحين ي ين الس اد ويجير المشالت.....

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He who listens to the government's officials when justifying the causes behind corruption, the first thing coming into one's mind is that there is **a jinni which beautifies**<*jinniy uzzayyin*> corruption and causes problems.

The context of using the bolded metaphor in (61) is based on declarations by some officials that there is unknown power which stumble the government form carrying on the reform program, hence the columnist's choice of '**jinni**' metaphor. This metaphor, then, shows us how Satan and his followers whisper to someone and make prohibited, SHAMEFUL acts look attractive in his/her eyes. By analogy, siphoning the country's wealth appears pleasant in the eyes of the corruptors—although this is only an illusion as deformity lurks beneath. More importantly, the bolded metaphor achieves a heuristic and humorous effect in that it highlights the fact that the officials themselves are perpetrators to whom the '**jinni**' metaphor refers as they escape responsibility for the corruption problem, and thus the invisible 'jinni' is obscured. Likewise, this metaphor choice aesthetically alludes to the Qur'anic context (like the story of Adam and Eve) in which Satan plays a pivotal role in making BOUNDARY TRANSGRESSIONS and other forms of wrongdoing look desirable to those whose faith is weak.

5.15 Crime-based Metaphors

CORRUPTION IS CRIME

الرئيس الفاسد السياسة 62. The Malaria of Corruption and Politics 7AUG2012-p3, L3 الفساد المالي والاداري يحتاج الى اجراءات حازمة وقرارات جريئة تحد من هذه الممارسات المشوهة للحياة السياسية والاقتصادية والاجتماعية **الفساد جريمة** مكتملة الاركان إذا لم تتخذ الاجراءات الكفيلة بالحد من **الفساد**

The anti-corruption commission will seek a preventive detention for those suspects of corruption if they are thought to be in charge of the **crime** <*jurm*>of corruption.

The context of using the bolded metaphor above is invited by comparing the happy life of Swiss people, with the miserable counterpart experienced by Jordanian citizens as mentioned earlier in (36). The semantic field of criminology is a further inspired domain for framing the target concept of corruption such as: CORRUPTION IS A CRIME. While corruption is often criminalized, it is not necessarily so and even criminal behaviors associated with corruption may not be perceived as such. Thus, the equation of crime and corruption still produces a degree of semantic tension, although less than many of the previous examples. The bolded metaphoric expression of '**crime**' evokes a scenario whereby corruption is not a simple misdemeanor, but a highly SHAMEFUL felony committed by criminals who are set free of punishment. In here, participants of the scenario are the corruptors who are depicted as criminals or victimizer; the country and the public are the victims; the crime setting is the country's institutions and the SHAMEFUL felony is siphoning the money or the wealth of the country. More specifically, the columnist ridicules the notion that the anti-corruption commission will take immediate action against whoever thinks of committing this crime. Therefore, a humorous effect is created because in reality corruption has long been rife in the country and not treated as a crime, with the result that the anti-corruption commission is indifferent to it.

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5.16 Natural Phenomena-based Metaphors

POLITICIANS' MALPRACTICE IS A HEAT STROKE

ضربة شمس سياسية 63. Political Heat Stroke 3JUNE2012-p4 في محاولة لتنبيه كل المعنيين من قرار أو آثار **ضربة الشمس السياسية** التي تعرض لها الشارع في هذه الأثناء.. عسى أن يقدم هذه الإسعافات الأولية اللازمة .. قبل أن نصل جميعاً الى مرحلة فقدان الوعي.

In an attempt to alarm all of those concerned with decision making that feel the effects of political **"heat stroke"** < *ḍarbat al-syams*> that displays itself these days on the street… I hope it will provide the necessary first aid… before we all arrive at the stage of unconsciousness.

As it is the case with ANIMAL metaphors presented earlier in this chapter, the linguistic metaphor in (63) evokes a cause-effect scenario, which is captured through the novel conceptual metaphor: POLITICIANS' MALPRACTICE IS A HEAT STROKE. The context behind inspiring the bolded metaphor is attributed to the government's silence towards the widespread strikes across all towns of the country. As such, successive governments are figured as the cause behind the imposition of taxes and soaring prices upon the passive citizens who experience the perpetual negative effect on their standard of living. Consequently, these direct taxes and soaring prices are conceived in terms of "**a heat stroke**" which is defined in medical texts as an overexposure to excessive heat and the citizens are perceived in terms of patients who undergo this "heat stroke". Citizens' poverty is a symptom which corresponds to those of the "heat stroke" such as fever, high temperature, delirium, coma, diarrhea, unconsciousness and the like. Apart from being the cause behind citizens' strikes and demonstration in streets, politicians are

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also framed in terms of doctors who should give medications to patients so that they get recovered. Nonetheless, they remain indifferent to the citizens' demands.

In light of mapping the conceptual elements between the disparate domains, the columnist is rhetorically SHAMING politicians' inhuman practice in that they siphon people's money by imposing taxes and raising prices, which in turn leads to subjecting the POWERLESS citizens to abject poverty. The situation then suggests another inferred conceptual metaphor: POLITICIANS ARE PARASITE and CITIZENS ARE PREY. Moreover, feeling the emotion of SHAME is explicitly unfolded through a doctor's inhuman negligence of giving first aid to his patients who are suffering all sorts of the painful heat stroke. Projecting this mini narrative onto the political scene implies politicians' SHAME towards falling short in ending citizens' suffering.

5.17 Conclusion

This chapter has presented fifteen conceptual source domains utilized in the representation of the abstract conceptual target domain of CORRUPTION and its subtopics exemplified by the CITIZENS, CORRUPTERS, POLITICS, POLITICIANS, GOVERNMENTS, and ELECTIONS. Given the tenets of the conceptual metaphor theory proposed by Lakoff and Johnson (1980), a large set of conceptual metaphor patterns are inferred based on the isomorphic relationship between these source domains and their corresponding target counterparts. Thus, identifying the metaphor key words in the dataset on corruption, categorizing them into their corresponding domains, and inferring conceptual patterns provide an answer for the first research question.

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In addition, all the metaphor key words negatively evaluate the target topics addressed. This negative evaluation is satirically portrayed within scenarios or storylines common to the traditions and norms of the Jordanian community such as certain metaphors within the domains of ANIMALS, HUMANS, GAME, DISEASE, MACHINE, FOOD, PLANTS, BUILDING, and MIXED-DOMAIN metaphor. In the same fashion, structuring the target topics are humorously depicted within universal scenarios drawing from some metaphors within the domains of ANIMALS, DISEASE, SPORTS, JOURNEY, CONTAINER, NATURAL PHENOMENA. Moreover, the examined metaphors for corruption and its subtopics do mix and substantiate the three types of conceptual metaphors proposed by Lakoff and Johnson (1980): structural, ontological, and orientational.

Lastly, all the investigated metaphor scenarios which draw from different domains of experience shed light on the key theme of SHAME. Crucially, these shaming metaphors, patterns and scenarios emphasize their rhetorical motives in so far as emancipating the powerless and prejudiced citizens from the corrupters and government officials' discriminatory practices and policies as well as cautioning the officials from the intensity and disastrous impacts of the corruption problem on the country as a whole. In addition, they deliver a moral lesson to the active agents of corruption such that adhering to Islamic morals and Jordanian social value system and code of ethics. It should be pointed out that the emotion of SHAME in the dataset has a wider scope and hence it is situationally-triggered, but it is only slightly topic-triggered in the columnist's writings. Furthermore, this emotion of SHAME prevails through different criteria: First, the discourse model for

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metaphor (Charteris-Black, 2004), and a set of metaphor purposes such as the predictive, rhetorical, heuristic, aesthetic, empathetic (Charteris-Black,2018). Second, the 'great chain of being metaphor' (Lakoff & Turner, 1989) through which the addressed target topics and subtopics have lost their original status and thus get demoted in this scale of being. Third, other stylistic effects of metaphor like creating humor and pun, clustering, repetition, and extension (Semino,2008) which significantly emphasize the columnist's argument of SHAMING This key argument of the emotion of SHAME is realized via universal and cultural-specific metaphors triggering pragmatic implications sensitive to Arabs and Jordan's community. For instance, the dataset provides varied examples on the sources of this emotion such as ILLIGITIMATE PREGNANCY; PASSIVITY and EXERCISING POWER ON PASSIVE PEOPLE based on the orientational metaphors: UP versus DOWN; BODY-PARTS metaphors such as the 'face' and other sexual organs; BOUNDARY TRANSGRESSION; UNPRODUCTIVENESS/STIRILITY; FAILURE among many other culture-specific norms and values.

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CHAPTER 6: METAPHORS FOR REGIONAL SOCIOPOLITICAL ISSUES: FINDINGS AND DISCUSSION

6.1 Introduction

The current chapter is dedicated to the analysis of the columnist's utilized metaphors in the representation of sociopolitical issues in the Arab region, especially with the outbreak of the so-called 'Arab Spring'. In effect, the problem of corruption is the key culprit behind citizens' revolutions against what they call the "tyrannical regimes" that strive to cling to power in their countries, to the end that citizens' aspiration is a call for political, economic reform and social emancipation after all. The examined metaphors in this chapter are a mix of both conventional and creative metaphors, and they draw from diverse source domains as presented in Table 6.1 below. Despite the predominant emotion of SHAME which is triggered by metaphor scenarios addressing varied target topics, there are fewer utilized metaphors which showcase the emotion of PRIDE. For example, metaphors highlighting Arabs' PASSIVITY/COWARDICE as compared with metaphors emphasizing the POWER/BRAVERY of the outsiders are typical instances on the emotion of SHAME. Nevertheless, metaphors associated with Arab citizens' aspirations for freedom, dignity and martyrdom are typical realizations for the emotion of PRIDE.

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Table 6.1: Overview of Metaphors and Patterns on Regional Socio-political Matters

Source Domain	Target Domain	Occurrence of Identified Metaphor Type	Conceptual Patterns
ANIMALS	GLOBAL POWERS	15	GLOBAL POWERS ARE FIERCE ANIMALS
	ISRAELIS	1	ISRAELIS ARE A PIG
	IRAN AND ISIS	1	IRAN AND ISIS ARE TURBANED CROWS
	ARABS	13	ARABS ARE SLAUGHTERED/ DEFENCELESS ANIMALS
	ARAB NATIONS	4	ARAB NATIONS ARE DEFENCELESS ANIMALS
	SYRIAN ELECTIONS	2	SYRIAN ELECTIONS ARE HUNTING DEFENCELESS BIRDS
	THE SYRIANS	2	THE SYRIANS ARE SLAUGHTERED ANIMALS
	THE LIBYANS	2	THE LIBYANS ARE SLAUGHTERED ANIMALS
	THE FRENCH	1	THE FRENCH ARE A PEACEFUL ANIMAL
HUMANS & HUMANS'- RELATED ATTRIBUTES (CONFINEMENT& MARRIAGE)	BAGHDAD	3	BAGHDAD IS THE PROPHET JOSEPH
	ARABS	2	ARABS ARE ORPHANS; ARABS ARE INMATES

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Table 6.1, continued

Source Domain	Target Domain	Occurrence of Identified Metaphor Type	Conceptual Patterns
HUMANS & HUMANS'- RELATED ATTRIBUTES (CONFINEMENT& MARRIAGE)	AN AGING ARAB POP STAR	1	AN AGING ARAB POP STAR IS THE SYMBOLS OF ARAB REGIMES
	ARAB REGIMES -CITIZENS' RELATIONSHIP	16	ARAB REGIMES'-CITIZENS UNIFICATION IS MARRIAGE; ARAB REGIMES'-CITIZENS SEPARATION IS DIVORCE
	AMERICA-IRANIAN POLITICAL RELATIONSHIP	3	AMERICAN-IRANIAN POLITICAL UNIFICATION IS MARRIAGE
SPORTS	ARAB POLITICIANS	11	ARAB POLITICIANS ARE CHAMPIONS OF MALPRACTICE ARAB POLITICS IS SPORTS
MACHINE	ARAB NATION	5	THE ARAB NATION IS A T.V MACHINE
	THE SYRIAN NATION	2	THE SYRIAN NATION IS A MACHINE
	IRAQI CIVILIZATION	1	IRAQI CIVILIZATION IS A MACHINE
FOOD	ARABS	6	ARABS ARE FOOD

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Table 6.1, continued

Source Domain	Target Domain	Occurrence of Identified Metaphor Type	Conceptual Patterns
PLANTS	GAZA	3	GAZA IS A FARMER; DEATH AND LIFE ARE A PLANT
	ARAB SPRING	2	THE ARAB SPRING IS A PLANT
NATURAL PHENOMENA	FREEDOM; DICTATORSHIP	3	FREEDOM IS LIGHT; DICTATORSHIP IS DARKNESS; FREEDOM IS A FAVOURABLE WEATHER CONDITION
COMMODITY	ARABS	2	ARABS ARE A VALUELESS COMMODITY
DIRT	ARAB SHAME	2	ARAB SHAME IS A DIRTY CLOTH

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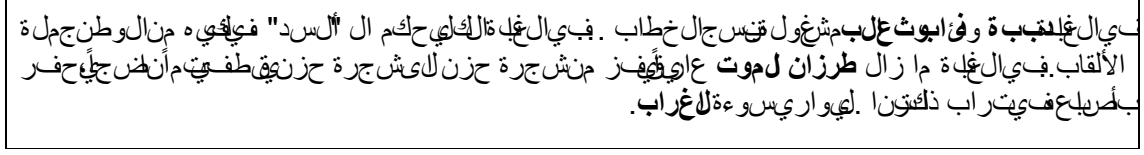
6.2 Animal-based Metaphors

Considering the above table, ANIMAL metaphors are the columnist's most frequently used in structuring Arabs' sociopolitical issues. As will be shown below, these eclectic metaphors evoke two universal scenario types: Predator and prey scenario whereby the weakest animals are exploited by the strongest and most aggressive animals, as well as butchery scenarios inviting horror in the readers' psyche. It should be pointed out that metaphors evoking horror scenarios in the body of the existing literature are very scarce and they were only investigated by Lakoff, (2001) in "Metaphors of Terror" to conceptualize the terrorists' attack on World Trade Center. For example, Lakoff (2001) maintains that our everyday knowledge and experiences mirror a visual image copied into the neural synapses of our brains. In short, the various horrifying images of the attack and the planes penetrating into the powerful towers of World Trade Center are metaphorically shaped in terms of bullets piercing into someone's head and that these images evoke a horrifying scenario. Analogically, the columnist utilizes a butchery mini-narrative through screening the processes of slaughtering defenseless animals onto the passive Arab citizen whose body parts are chopped by their brutal tyrannical regimes, inviting eventually horror scenario into the readers' psyche.

6.2.1 Predator and Prey Scenario

GLOBAL POWERS ARE FIERCE/AGGRESSIVE ANIMALS

أنا آدم السوري
64. I'm the Adam of Syria
19O2015-p3



There in the jungle are **bears <***dubabah***>**, **wolves**<*dhi'āb*>,and **foxes**<*tha'ālib*> being busy with fabricating discourses….all are ruling in the jungle except "the lion" [lit. 'Al-Assad': Bashar Al-Asad], the titles are enough for him… there in the jungle is the naked **Tarzan of death<** *ṭarzān al-mawt*> [Al-Assad] who leaps from one tree of sadness to another tree of sadness picking out ripe orphans, and digging with his fingers in the dirt of our memories… to bury the shame of **the crow**< *al-ghurāb*>.

Linguistic metaphors in (64) concern the Syrian situation and the meddling global powers in Syria. To that effect, Syria is conceived in terms of a jungle (i.e., container) in which AGGRESSIVE ANIMALS exploit WEAK ANIMALS, thereby inferring the conceptual metaphors: A COUNTRY IS A JUNGLE and HUMANS ARE ANIMALS. Based on the conceptual mapping process proposed by Lakoff and Johnson (1980), the intervening global political powers such as Russia, USA, and Iran are framed in terms of aggressive/predator animals as represented by the clustered metaphoric expressions: **bears**, **wolves** and **foxes**; the Syrian president (Bashar Al-Assad) is captured in terms of a passive animal preyed upon. However, he is also framed in terms of Tarzan, a fierce fictional character living in the jungle, and the Syrian victims correspond to crows.

The set-up of this pathetic scenario depicts Syria as A JUNGLE in which its original ruler (Bashar Al-Assad) has been SHAMEFULLY kicked out by the outsiders and hence has no longer control over his subordinates. As such, he asked for assistance from stronger international superpowers highlighted mainly by the '**bear**' which is known all over the world as the Russian national emblem (Riabov & de Lazari, 2009). Moreover, in *'The Return of the Russian Bear to the Middle East'*, Har-Zvi, (2016) asserts that the bear in the Russian culture symbolizes fear image to whichever threatens Russia's interests in Syria under the guise that the role of the Russian bear is to have a defensive umbrella for

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Al-Assad regime against any foreign aggressions. Likewise, the columnist's metaphoric use of '**wolves**' and '**foxes**' refers invariably to many aggressive and cunning international powers meddling into Syria such as Iran, America, Islamic State (ISIS), Israel among many other powers which have their own interests in Syria. The patterning of these animal metaphors, in turn, leads to the inference that HUMAN BEINGS have no longer lived up to their status, but they are downplayed in the scale of being into mere ANIMALS, realizing eventually the higher key conceptual metaphor: LIFE IS A STRUGGLE FOR SURVIVAL (Charteris-Black, 2004).

On the other hand, the columnist plays with words and mixes 'pun' with metaphor within this SHAMEFUL scenario in the sense that the literal name of the Syrian ruler (Al-Assad) matches the original lion's name (i.e. a lion means Al-Assad in Arabic). According to Taiwo (2007), and Kyratzis (2003), 'pun' is usually utilized and blended with metaphor in a witty manner to poke fun and satirize the target topic. Thus, the columnist's use of pun in this satirical text performs a rhetorical effect exemplified by SHAMING the Syrian president who does not live up to the true meaning of the aggressive lion ruling over all other animals in the jungle. Therefore, Al-Assad's loss of power in his country renders him as a prey for the aggressive predators.

In contrast to the metaphoric structuring of BASHAR AL-ASSAD in terms of a WEAK/ PASSIVE animal at the beginning of the scenario, he is captured at the end of the scene in terms of a horrifying MURDERER/CRIMINAL who has regressed to animal nature, with the PASSIVE CITIZENS being his VICTIMS. To this effect, the manifested

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linguistic metaphors for the target (Al-Assad) are **Tarzan**, a child who is raised in the jungle and rejects living in a civilized society (Burroughs, 2011) as well as the alluded **Qabil 'Cain'** metaphor, a son of Adam who committed the first crime on earth of killing his brother Habil 'Abel'(AL-Ma'idah, Ayah 27-31). As far as the first linguistic metaphor is concerned, the highlighted element that is mapped onto the target topic (Al-Assad) has to do with murdering innocent people, brutality and lacking the very natural human morals as well as faith in Allah. Again, Al-Assad is reduced to an animal status just like Tarzan living with the apes in the jungle, and murdering citizens/families is understood in terms of ripe fruitful trees picked by him.

By virtue of the aesthetic allusion to the 'shame of **crow**' metaphor at the coda of the text, the other source domain mapped onto Al-Assad is drawn from the well-known crime of 'Qabil and Habil' 'Cain and Abel' who are mentioned in the Holy Koran. Based on that, Al-Assad corresponds to the murderer 'Cain', and the innocent victimized citizens correspond to 'Abel'. The cause of a crime is another projected element in that Cain's 'jealousy' from his brother Abel is projected onto Al-Assad's 'clinging' to be the only ruler. Moreover, the effect in the source domain is screened into the target counterpart whereby the vast number of innocent Syrians killed by Al-Assad is conceived through Cain's murdering of his innocent brother, Abel. Finally, dead scattered bodies of the Syrians throughout streets and ruined buildings correspond to Abel's dead body which is left unhidden.

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The columnist's use of metaphors depicts the participants involved in the Syrian situation via two universally complex scenarios: predator and prey at the onset of the extract, and horror metaphor scenario at its coda. In the former scene, the Syrian president (BASHAR AL-ASAD) is framed in terms of a humiliated; WEAK ANIMAL preyed upon by outgroup represented mainly by Russia and various global political powers such as America, Iran and the Islamic state (ISIS) which are conceived in terms of AGGRESSIVE ANIMALS. From a critical discourse perspective, the columnist emphasizes the ideological stance of SHAMING Al-Assad whose name does not match its true meaning (i.e. the lion) and who is also incompetent enough to run his own state, thereby letting outsiders kick him out and become rulers of the state. Rhetorically speaking, maintaining only the title for Al-Assad, but falling short in having the actual lion's qualities (i.e., braveness) implies cowardice. According to the third phase of the critical metaphor analysis (Charteris-Black, 2004), it is inferred that Al-ASAD'S COWARD BEHAVIOR IS SHAMEFUL.

However, the latter part of the scenario evokes horror into human psyche in that Tarzan's brutal actions of living in the jungle and holding a knife and dagger for committing crimes are screened onto the brutal actions committed by Bashar Al-Assad against the innocent people such as throwing exploded tanks, shooting, beheading and raping by the ISIS. Al-Assad is depicted as A CRIMINAL through the columnist's metaphoric use of Cain who killed his brother Abel because the former's jealousy from the latter. In the concrete mini-narrative, Cain's murdering of Abel is attributed to the fact that Allah accepts Abel's sacrifice rather than Cain's and thus Abel's dead body is left unhidden. Cain felt ashamed when a crow buried the dead body of another crow and taught him a lesson. Mapping this

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story on the Syrian situation implies SHAMING Al-Assad who commits horrifying massacres against innocent citizens' whose dead bodies are scattered at every spot in Syria. Consequently, the columnist implicitly exerts the emotion of SHAME whereby these sinful actions are considered SHAMEFUL from religious and social perspectives.

Overall, it is apparent that the columnist's particular choice of the linguistic metaphors of **Tarzan** and his implied use of 'Cain and Able' are negatively evaluated by the conceptual metaphor: BASHAR AL-ASAD IS A CRIMINAL/ MURDERER which is tied to the higher-level metaphor: MURDERING INNOCENT PEOPLE IS SHAME. The emotion of SHAMING Al Assad is further intensified when his power is exercised on the passive citizens who are framed in terms of **inanimate** beings (i.e. trees) whose fruit is picked out, realizing thereby the columnist's emotional involvement with them. Therefore, the columnist's use of '**Tarzan**' metaphor does heuristically emphasize the SHAMING of Al Assad as a criminal; yet it hides portrayals of him as being powerful. Moreover, the occurrence of various types of AGGRESSIVE ANIMAL metaphors occurring in close proximity to each other (Koller,2003; Cameron &Low, 2004) contributes to the aesthetic effect of the notion of OUTSIDERS' POWER versus INSIDER'S POWERLESSNESS, hence emphasizing the columnist's overarching argument of SHAMING Al Assad as a POWERLESS agent.

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النمر الأطرم..

65.The Deaf Tiger

20N2015-p3

ما حدث في باريس ليلة الجمعة هو فعلة «النمر الأطرم» بعد ألف محاضرة في الغرب تتحدث عن التسامح والقرب بين الشرق والغرب، وبعد استقبال مئات آلاف اللاجئين السوريين في الوقت الذي أغلقت فيه الدول العربية« الأبواب في وجوههم، وبعد محاولات كثيرة لتجميل صورة العرب، ووضع الإسلام الحقيقي بين أيدي الناس، يأتي «نمر الإرهاب الأطرم» ليأكل كل غزلان السلام والمحبة والتسامح التي كانت تتجمع حول الخصوم والأصدقاء.

What happened on Friday night in Paris is the act of the **"deaf tiger"** <*al-nimr al-aṭram*>. After a thousand lectures in the West talking about tolerance and closeness between both the West and the East; and after receiving hundreds of thousands of Syrian refugees in the time that the "Arab countries" have closed their doors to them in their faces; and after many attempts to whiten the picture of the Arabs and clarify the real Islam for everyone, **the deaf tiger of terrorism**<*nimr al-irhāb al-aṭram*> has come to eat all **the deer of peace, love and civilization**<ghuzl*ān al-salām wa al-maḥabah wa al-taḥaḍur*> which were bringing together opponents and friends.

The discourse in (65) is concerned with the ISIS terrorist attack on the French society who hosted the Syrian asylum seekers during the Syrian revolution. The bolded metaphor key words are captured in terms of three conceptual patterns: ISIS IS AN AGGRESSIVE DUMB ANIMAL; THE FRENCH SOCIETY IS A BEAUTIFUL ANIMAL and THE COUNTRY IS A JUNGLE. As it is the case with animal metaphors in (65), the use of '**tiger**' and '**deer**' metaphors is motivated by the jungle scary scene in which the strong animal chases and preys upon the weak ones within a brutal manner. Mapping this script onto human beings implies hegemony of AGGRESSIVENESS on PEACEFULNESS with the result of murdering lots of innocent French people. Customarily, the tiger is a terrifying animal which frightens weak animals; however, deer according to Al-Uziazi

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(2012) symbolizes beauty and healthiness in that it is common in the Jordanian folklore to call a patient a deer when he/she gets recovered from an illness.

The columnist's creative use of the adjective 'deaf' with '**tiger**' to negatively evaluate the ISIS terrorist group denotes its non-recognition of Islamic tenets like peacefulness and loving others as human natural instincts. That is, ISIS has its own ideological misconception of Islam which strives to distort its true and neat picture worldwide, to the end that this terrorist group arouses horror in the hearts of the loving and peaceful French people who host Syrian asylum seekers. Therefore, it is inferred that PEACEFULNESS/CIVILISATION IS GOOD, but TERRORISM IS A CRIME. In 'The Jordan Heritage Encyclopaedia', Al-Uzaizi, (2012), maintains that honouring outsiders or guests represents the host's honour whereas meanness and closing doors to them in their faces is a major source of SHAME. Based on these favourable values and norms which are common to Arabs, the columnist admires the French society for its containment and hospitality of the Syrian refugees, but shames the Arabs who have rejected them. These facts, in turn, lead to inferring two opposing key conceptual patterns: HOSPITALITY IS PRIDE, but MEANNESS IS SHAME. Heuristically, the power of ISIS that is projected from the tiger is obscured, whereas the aspects of distorting Islam, devaluing humanity, and murdering innocent people are rhetorically emphasized as SHAMEFUL traits. Lastly, the columnist's choice of '**deer**' metaphor achieves an empathetic purpose exemplified by arousing sorrowful feelings for the victims, who are non-Muslims.

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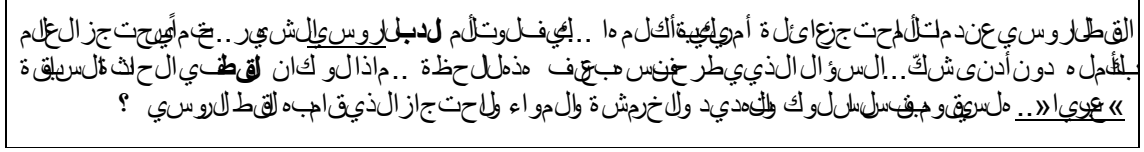
ازمهي ايي ة

66. The America-Russia-Syria Crisis
21JULY2014-p4



The Russian cat detained a whole American family when it was in pain…what if it was the famous Russian **bear** <*al-dub*>*?* It will inevitably detain the whole world…. The question which raises itself violently at the moment… what if **the cat**<*al-qiṭ*> in the previous incident was Arab…would it stand up with the same behavior, threatening, scratching, meowing and detaining the same way the Russian cat did?

In the same vein, the notion of POWER versus POWERLESSNESS is figured through the embodiment of global political powers represented by Russia, America on one hand, and the Arabs on the other hand. The ANIMAL metaphors above inspire predator/prey scenario whereby two POWERFUL military camps get involved in clash over their interests in Syria. Nevertheless, the discourse in (66) is mainly concerned with the Russian–American intrusion in Syria and hence the columnist's bet pertaining to Arabs' PASSIVE reactions in case they encounter confrontation with the POWERFUL west camp (i.e., America). Therefore, the columnist introduces a real-life scenario through the literal use of a Russian cat. However, the scenario is metaphorically used to imply that Russia turns into an aggressive cat when it feels that its interests in Syria were infringed upon by America. This implication is understood through the concrete scene of a cat when somebody steps onto its leg or tail or corners it in a nook. Naturally, when a cat feels this harassment, it will react in an aggressive manner just like a lion, though cats generally symbolize weakness and cowardice. Since metaphor means a partial mapping between

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two distant domains, then Russia corresponds to an aggressive cat and its interests in Syria are highlighted and conceived in terms of a cat's leg or tail. Consequently, mapping this scene onto the American-Russian situation implies the latter's courageous reactions to its opponent. The columnist wonders that this courage of detaining a whole family comes from a tiny animal (i.e., a cat); yet it is inevitably that the Russian '**bear**' be much more powerful than the cat to confront the whole world. This in turn substantiates the conceptual metaphor POWER IS UP that is proposed by Lakoff and Johnson (2003).

In contrast to the above scenario, the columnist asks a mockery metaphoric question concerning whether the Arabs react to the American intruding behavior as the Russians did, or submit to its orders in a rather humiliating manner. In fact, the columnist's proposition of the two extremist positions: BRAVERY versus COWARDICE does implicitly highlight that Arabs' reactions are PASSIVE/ SUBMISSIVE due to fear from America's power. RUSSIA and AMERICA ARE PREDATOR, but ARAB COUNTRIES ARE PREY. Critically speaking, it is inferred through these two comparative metaphoric scenarios that BRAVERY IS PRIDE as in the Russian scenario, but COWRDICE IS SHAME as in the Arab scene. Moreover, instilling SHAME emotion into thoughts of the readership is captured through the fact SYRIA is a victim for outsiders and Arab people are defenceless to rescue their own territories. Accordingly, the columnist's metaphoric expressions serve a rhetorical call exemplified through PRIDE-SHAME scale in that they call for awakening the Arabs from their powerlessness exemplified by their SHAME of surrendering to America and seeking its appeasement. Above all, the columnist's eclectic use of AGGRESSIVE/ FIERCE animal metaphors in the representation of global political

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powers in the previous extracts as well as in the subsequent ones does highlight their 'mythic' function of metaphor as proposed by Charteris-Black (2018). Simply put, these metaphors create the myth that global powers are never rivalled or confronted by the powerless Arabs.

أسرة الغابة وحيوانها

67. The Lords of the Forest and its Lambs

21S2015-p2

..في غابة تحكمها أسرة **الثعالب** السياسية **..الدببة** الروسية **..الذئاب** البريطانية **..النمر** الأوروبي **..الفيل** الأمريكي **الضبع** الإيراني **..و"الخرفان"** العربية **..أما الخنزير** الإسرائيلي فيتربص في الظل منتظراً سكب الدماء على الأرض ليرقص فرحاً بحلول موسم الذبح العربي.

…. we are in a jungle precisely…**the fox**<*al-tha'lab*> is French**….the bear**<*al-dub*> is Russian…..**the wolf <***al-th'ib***>**is British…. **the tiger**<*al-nimir*> is European **……the elephant**<*al-fīl*> is American**….., the hyena**< *al-ḍab'*> is German**…..**and **the lamb<***al-kharūf*> is Arab ; however, **the pig**<*al-khinzīr*>is Israel in that it always awaits the executing stage to lap up the flowing blood, dancing with its hooves and welcoming the death of Arabs.

The columnist's diverse use of animal metaphors in depicting humans in (67) is oriented in global powers' interests in Syria, especially with help the Syrian President sought from some of these powers as well as hosting Syrian asylum seekers by some European countries. As such, the broad metaphorical pattern inferred within this context reads as: HUMANS ARE ANIMALS. Again, the bolded metaphors in (67) highlight the notion of POWER versus POWERLESS through exhibiting two types of animals: aggressive/predator animals exemplified by the fox, bear, wolf, tiger elephant, hyena, and pig on one hand, and weak/prey animal exemplified by the lamb on the other hand.

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Accordingly, a scary scenario is evoked through formulating further metaphorical patterns: THE WORLD IS A JUNGLE and NATIONS ARE ANIMALS. These patterns suggest that the humans have no longer lived up to their original status, rather they have been reduced into animals in light of 'The Great Chain of Being' scheme. The columnist's choice of this metaphor scenario is attributed to our educational background at school where we studied in George Orwell's 'The Animal Farm' how the strong animal exploits the weak one and that their LIFE IS A STRUGGLE FOR SURVIVAL. The conceptual metaphor, NATIONS ARE ANIMALS further suggests that nations hold unequal degrees of power just like animals. As a result, global international powers are assigned a step above the Arabs within the animal level, thereby inferring the orientational image schema: GLOBAL POWERS ARE UP, but ARABS ARE DOWN.

The columnist's assigning a particular animal type to each nation is motivated by political, geographical and cultural criteria. For example, the **fox** stands for the French as reported in *Russians Today* news site (RT); the **bear** is geographically an iconic Russian emblem; the **wolf**, **tiger** and **hyena** metaphors are invariably associated with the British and European nations to symbolize aggressiveness and ferocity. However, the **elephant** metaphor represents the republican party in America, a huge animal which frightens all beasts (Hess and Northrop, 2013). In contrast, the **lamb** metaphor symbolizes meekness and submissiveness according to Al-Uzaizi (2012). This, in turn, is mapped into Arabs in terms of being powerless and submissive to global powers. Finally, the use of **pig** metaphor to represent Israel is motivated by the Qur'anic verse in that the Jews were murderers of prophets and hence they were deformed into monkeys and pigs. In addition, from Arabs' sociocultural perspective, pigs are associated with filth and disgust.

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Depicting degrees of animals' unequal potentials above evokes a scenario of power scale in which the less powerful submits to the more powerful. However, projecting an ANIMAL scenario onto NATIONS implies a fight of many global political powers over divvying up Syria amongst them.

At the stylistic level, clustering of animal metaphors above contributes to the internal coherence of the text (Low & Cameron, 1999) which emphasizes the discursive strategy of the POWER ideology rather than MIND among nations. From critical discourse perspective, the author is SHAMING the whole Arabs for their cowardice, weakness and disunity to defend Syria from outsiders, with the result that they are placed at the bottom of the power scale.

According to Low and Cameron (1999) internal coherence of linguistic metaphors across texts is a distinctive characteristic feature of discourse systematicity. Therefore, the columnist's use of various ANIMAL metaphoric expressions as well as across the discourse in its entirety sheds light on the discursive metaphoric strategy of powerfulness versus powerlessness within a scary predator and prey scene. This concrete jungle scenario embeds the key conceptual metaphor LIFE IS A STRUGGLE FOR SURVIVAL that is proposed by Charteris-Black (2004). In the literature surveyed, Charteris-Black emphasizes that this key metaphor occupies the highest layer which connects three unrelated areas of experience in life represented by politics, sports reporting and religion within an elegant and economical fashion. In this juncture, this higher latent key metaphor attends to creating a political myth that is based on evoking the emotion of fear in the

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hearts of Arabs, who fell short in confronting the global political powers. As such, the notions of cowardice, powerlessness, and submissiveness that are oriented in Arabs' unconscious emotion of fear do trigger the most intense emotion of SHAMING Arabs.

غزال و الثذئاب
68. A Gazelle and Three Wolves
1JULY2014-p2
غزالهيبين الثلاثة ذئاب القة عن خرجت رئيل وداعش واس ريكا وأمريكا الأردن بين قتال

The relationship between Jordan, America, Israel and the Islamic State (ISIS) will not go beyond a relationship of **a deer**<*ghazāl*> surrounded by **three wolves**<*thalāthat dhi'āb*>.

As in the previous metaphor scenario, ANIMAL metaphoric expressions in (68) are discursively extended in structuring NATIONS within a horrifying scene in which the deer, the beautiful and defenceless animal gets stuck as a prey among three malicious wolves, (i.e., predators). The context of this metaphor scenario refers back to Israel's prime minister, Benjamin Netanyahu who commends on the strength of Jordan's army in securing Israel's borders from any potential terrorists' attacks by ISIS who are portrayed as the first wolf. Based on the conceptual pattern: NATIONS ARE ANIMALS, the conceptual elements that are mapped between these two disparate domains are: Jordan which corresponds to a deer on one hand, and America, Israel and ISIS which correspond to three wolves. These correspondences suggest the key conceptual metaphor: LIFE IS A STRUGGLE FOR SURVIVAL (Charteris-Black, 2004) which inspires the common power scale explained earlier. Analogically, Jordan is portrayed as a prey to which conspiracies are plotted against by three aggressive predators within a manipulating scene in the sense that it is unbelievable for an aggressive wolf to praise and salute a powerless deer as long as the language of POWER is the only means for animals to survive in the

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jungle. Accordingly, the aggressive target domain (Israel) commending on its neighbouring counterpart (Jordan) is structured as the second wolf. Likewise, the third wolf represents America which is the main support for Israel, but it is at the same time a friend of Jordan

From critical discourse perspective, the columnist's use of the two extremist animal metaphors (i.e., **wolves** and **deer**) is to emphasize the padded HOSTILITY rather than true closeness and intimacy among human beings. The powerful nations' thoughts of expansion at the expense of the defenceless and oblivious Jordanian state do substantiate the key metaphor of LIFE IS A STRUGGLE FOR SURVIVAL. Based on this, the columnist's metaphors unmask the embedded themes of 'hypocrisy' and 'duplicity' which are universal sources of SHAME in the Jordanian community. To this effect, Al-Uzaizi (2012) stresses that these social ills are SHAMEFUL from both religious and social perspectives as they are in contradiction with faith and manhood respectively.

الأطلس السياسي 69. The Political Atlas 2F2015-p3 إيران تتوسع، داعش تنتشر..«إسرائيل» تشكر الحاضنين على جهودهما ... نحن أمام حرب سياسية سياسية..مهمتها أن تحيل **الحصان العجوز** العربي- إلى جيفة **لغربان** مقنعة -إيران و داعش-

Iran is expanding, ISIS is spreading out and Israel is thanking both allies for their efforts…. we are in front of an Islamic-Islamic war… its goal is to transform **the old horse**<*al-ḥuṣān al-'ajūz*> -The Arabs- into a carcass for **the turbaned crows**<*al-ghirbān al-mu'amamah*>-Iran and ISIS-

Apart from depicting the individual Jordanian situation in (68), the context of columnist's use of ANIMAL metaphors in (69) is based on the intrusion of Iran, Israel and ISIS into

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the vulnerable Arab regimes and countries. Accordingly, the bolded metaphors discursively portray the whole Arab nation in terms of a prey for three aggressive predators. As explained earlier, the ideology of POWER is the only means for survival, which again proves the key conceptual metaphor of LIFE IS A STRUGGLE FOR SURVIVAL (Charteris-Black, 2004). The conceptual metaphor: NATIONS ARE ANIMALS is linguistically manifested through the metaphors: Arabs are framed in terms of an old horse on one hand, and Iran and ISIS are structured in terms of turbaned crows.

This predator/prey scenario is motivated by religious factors in the sense that Iran and ISIS seek to wipe out the true picture of Islam and hence impose their own perspectives of Islam upon the whole Arab world. The columnist provided information on Iran's hegemony over four Arab countries: Iraq, Syria, Lebanon and Yemen as well as its harassment on four Gulf countries namely, Saudi Arabia, United Arab Emirates, Bahrain and Kuwait. He also shows the threat of ISIS through its extension over two Arab countries represented by Iraq and Syria. Accordingly, the power scale holds between a powerless old horse and a powerful crow feeding on the former's carcass. The horse in 'The Jordan Heritage Encyclopaedia' signifies pride, knighthood, power and glory, whereas the crow symbolizes Jordanians' negative attitude exemplified by pessimism because of its caw and black colour (Al-Uzaizi, 2012). He further asserts that horses represent the above traits as they are the only key means for invasion which is a cause behind bringing the livelihood.

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In *alMu'jam al Wasit* (*The Intermediate Dictionary*) and *Lisaan al'arab* (*The Arab Tongue*), the word 'turbaned' refers to the head cover that is usually black and is worn by Imams of the Shiite Sect. Likewise, ISIS members are associated with the 'crow' because the black colour of their dress matches that of the crow and they usually cover their faces with a black cloth. Moreover, crows usually feed on carcasses of dead birds and animals as mentioned earlier in 'Cain and Abel's story'. Based on this, the powerful Arab nations who were holding the banner of true Islam over a long time have turned into a dead nation for ISIS members who are too cowardly to show their faces during combats. The metaphorical scenario of the carcass of a horse being eaten by crows is highly evocative. Crows, being associated with death and decay, embody the process of corruption whereby the once-mighty horse (a symbol of dignity and pride) becomes fodder for vermin. The columnist's use of these metaphoric expressions suggests that the Arab reader is identified with the old horse and feel the SHAME of being defiled by the enemy 'crow'. The result that he SHAMES the fecklessness and lack of resolve amongst the Arab countries and calls them to be united and hence fight their enemies, who struggle to distort the true picture of Islam. Critically speaking, this in turn leads to proposing two conflicting key metaphors: POWER/VICTORY IS PRIDE, but WEAKNESS/DEFEAT IS SHAME.

بـيـــــــــروت الـغـــــزالة

70. Beirut the Gazelle

27AUG2015-p4

لشعوب عن كبوتها في سقف يعلو دعة من ظلال ة كان ان كان مؤقتاً ولن يدوم سقف سقوط ه إن وأل حد.

Peoples are **the spider<** *'ankabūt*> on the ceiling of the sanctuary, which adds nothing to the glory of the believers in the place and doesn't detract from its holiness if it [the spider] is an unbeliever.

The columnist's discourse in (70) is attributed to the sectarian conflict in Lebanon and its disastrous impacts on the afflicted citizens. However, the bolded metaphor concerns the whole Arabs in that they are embodied in terms of a '**spider**' which adds further emphasis on their defencelessness and downgraded position at the bottom of power scale. Consequently, the conceptual metaphor inferred in this juncture reads as ARAB PEOPLES ARE DEFENCELESS ANIMALS. This is because spiders usually build their webs on ceilings whereby, they are the flimsiest to demolish. In fact, the columnist's use of '**spider**' metaphor alludes to its aesthetic effect in that it is metaphorically used in the religious discourse of the Holy Koran: 'the parable of those who take protectors other than Allah is that of a spider, who builds (to itself) a house; but truly the flimsiest of houses is the spider's house; if they but knew' (Surah: Al Ankaboot 29-41). The metaphorical use of this small creature 'spider' in the above 'Aya' implies a frail protection for whoever favours it over Allah, the greatest (Ibn Kathir, 2016).

Projecting the above spider concrete scenario onto the ARAB PEOPLES target domain highlights shared conceptual elements exemplified by their being tiny as well as their valueless consideration by the tyrannical rulers who struggle to cling to power. Moreover, it is apparent that they preserve their status in the 'The Great Chain of Being'(Lakoff & Turner, 1989), whereas passive citizens are downplayed into tiny, defenceless animals. The columnist's metaphor addresses the various divergent sects in Lebanon as well as the

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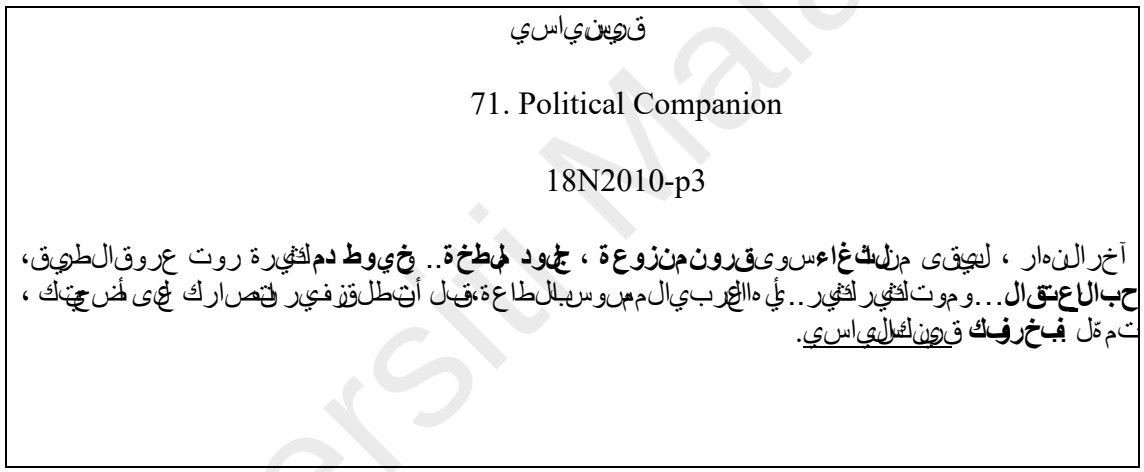
whole Arab nation who have zero effect upon their leaders and hence defenceless nations are forcibly submitted to their desires. To this end, the columnist's metaphor rhetorically calls for liberating the Arab subordinates from their oppressing rulers by means of SHAMING them into fighting rulers' oppressing acts, and this suggests the higher-level metaphor: SURRENDER IS SHAME.

6.2.2 Butchery Metaphor Scenario

ARABS ARE SLAUGHTERED/ DEFENCELESS ANIMALS



قرين سياسي

71. Political Companion

18N2010-p3

آخر النهار ، ليبقى من **صراخ** الغاء سوى **قرون** منزوعة ، **جلود** ملطخة.. **خيوط دم** كثيرة تروت عروق الطريق، **حبال** عنق **ال**...وموت كثير.. بأي ه الحرب يال مم وس بال طاع ة، قبل أن تطلق زفير انتصارك على ض حيتك ، تم قل **فخرفك** قرين كال سياسي.

At the end of the day, what remain of the lambs' **bleating**<*thughā'*> are **extracted horns**<*qurūn manzū'ah*>, **smudged skins**<*julūd mulaṭakhah*>, many **threads of blood**<*khuyūṭ dam*> flowing in the streets…. **restraining ropes** <*ḥibāl i'tiqāl*>…. Many, many deaths. Oh, submissive Arabs wait! Just before letting out your cry of victory over your sacrifice, **your lamb**<*kharūfak*> is your political companion

The context of using '**lamb**' metaphoric expressions throughout 71-74, however, are not confined to the Syrian situation, but they broadly concern Arab countries exemplified by Tunisia, Libya, Egypt, Syria and Yemen that witnessed revolutions against their corrupt

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regimes and inspired the term ‘Arab Spring’. These metaphor key words evoke horror into human psyche through projecting a torturing scenario of slaughtering animals onto the passive citizenry. Therefore, three main conceptual metaphors are inspired: CITIZENS ARE DEFENCELESS ANIMALS, RULERS ARE BUTCHERS, and COUNTRIES ARE SLAUGHTERHOUSES.

The columnist’s choice of such a scary scene originates from Muslims’ rituals of slaughtering animals (i.e., lambs, sheep) at the ‘Feast of Sacrifice’ which is an Islamic ritual, apart from slaughtering lambs and sheep at various occasions such as wedding parties and honouring guests. Usually, butchers who slaughter lambs and sheep are brutal and have no emotions in performing their profession in the sense that butchers use sharp knives in slaughtering. Blood flows out and covers the whole slaughterhouse. However, screening the animal slaughtering scene onto the target topics of RULERS, CITIZENS and COUNTRIES inspires an image of an extremely horrific massacre in that the brutal RULERS are counted, but the victimized people and their slaughterhouses are widespread across all their native countries.

For example, people’s screaming is understood in terms of lambs’ bleating; the extracted horns of lambs correspond to the beheaded people whose bodies are chopped into pieces and their blood looks like threads due to the of dragging murdered people across streets and ruined buildings. Moreover, after slaughtering, lambs are usually hung by ropes in

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order to chop them into pieces; hence this scene is carried over and mapped onto the submissive citizens whose necks are hung by ropes in order to be executed.

Al-Uzaizi (2012) contends that being a butcher is a dirty and shameful profession (See page 212), so the columnist's choice of '**butcher**' and '**lambs**' metaphors are to rhetorically SHAME the rulers' profession and to maintain face and to encourage sympathy with the meek, submissive citizenry. Nevertheless, at the end of the scene, the columnist depicts brutal rulers and politicians within a recursive metaphoric image to their first framing in the sense that they are '**lambs**' for global political powers as being their butchers. This framing suggests two conceptual patterns: ARAB RULERS/POLITICIANS ARE SHEEP and GLOBAL POWERS ARE THEIR BUTCHERS whereby the oppressors at the beginning of the scene turn out oppressed at its coda.

From critical discourse perspective, the columnist is cautioning the submissive citizenry that just like they dominate the 'lambs' (literal meaning in this juncture) at the feast of sacrifice, their rulers are also dominating them. By the same token, the rulers become obedient '**lambs**' (metaphorically speaking in this context) for the global powers that command them whereby their relation is similar to the precedent relation between citizenry with respect to their rulers. It is observed that a similar role reversal is realized at different scales. The first scale is concerned with humans who get downplayed into animals in the light of ' The Great Chain of Being' (Lakoff &Turner 1989) as backdrop.

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The other scale is rhetorically embedded within the surface metaphors in terms of the inherent SHAME attribute with them. Accordingly, the SHAME emotion is deeply felt through the conceptual metaphors of: GLOBAL POWERS ARE POWERFUL BUTCHERS in relation to that of NATIVE RULERS ARE POWERLESS LAMBS. To this effect, the idea of extreme inequality between the POWERFULNESS and POWERLESSNESS is a major source of the experience of SHAME in the Jordanian social structure.

حنوايج ة 72. Decorative String 10AP2015-p5 نحن امقلقتم.لكسيلي مسدي على رؤوسنا يختبروا الأجرفين ا فـربما سحتاج **لذبح كان مكان..**

... We are a nation of orphans ... Not everyone who touches our heads wants to reward us, perhaps they **are feeling us [to decide our suitability for] killing** <*yataḥasas makān al-dhabḥ*>.

The columnist's choice of linguistic metaphors in (72) frame the ARAB NATION within a mixed metaphorical scenario involving both Islamic beliefs about sympathizing with orphans and Jordanians' customs of feeling lambs' heads to see if they are suited for the slaughterhouse. In the first place, the columnist's use of the phrase 'touching heads of orphans' evokes people's mercy upon orphans kids whose parents are no longer alive, a fact asserted in the noble Hadith by our prophet Muhammad (peace be upon him) that touching orphans' heads indicates mercy and a good deed rewarded from Allah to those people. Nevertheless, the scenario shifts into an extreme scary scenario whereby Jordanian people who slaughter lambs usually feel their suitability for slaughter in a

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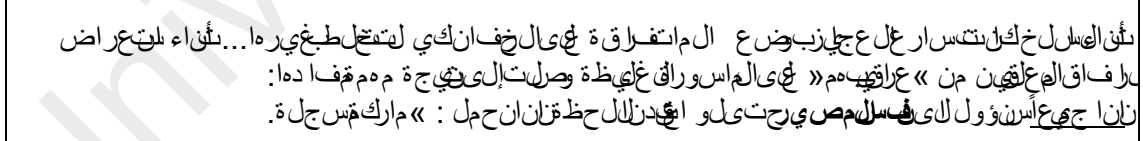
similar manner. The ambiguous meaning of touching the head leads to a darkly humorous parallel between the treatments of two different archetypes of weakness in Arab/Muslim culture: the orphan and the sacrificial lamb. This leads to inferring two conceptual metaphors: HUMANS ARE SHEEP and GLOBAL POWERS ARE BUTCHERS.

To this effect, the discourse in (72) unmasks the GLOBAL POWERS' true intentions: feeding on the Arab while putting forth a misleading image of themselves as mercifully liberating those Arabs from their tyrannical regimes. There is a further implication that can be drawn from the orientational metaphors POWERFUL IS UP and POWERFUL IS DOWN, given that the overall deictic orientation of lambs and orphans is DOWNWARDED, as exemplified by the patting motion. Through this complex mix of metaphors, the columnist rhetorically SHAMES Arab people for their disunity, weakness and submissiveness to GLOBAL POWERS, and hence his metaphors call for awakening them from their humiliations and meekness.

مارك مسجلة
73. Registered Trademark
8O2014-p4



During the slaughter, the old women would mark the lambs with distinctive marks in order not to be mixed up with others...while viewing the comrades hanging from their necks on the thick pipe, I have arrived at the conclusion that: we all **face the same destiny** <*nuwājih nafs al-maṣīr*> even if we believe that for the moment we are carrying [a particular] "recorded mark".

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The horrific metaphoric scenario of SLAUGHTER is discursively continued in (73) via the use of '**lamb**' metaphor to uncover the humiliated situation Arab people has arrived at. As explained earlier by Al-Uzaizi (2012), lambs symbolize obedience, meekness and submissiveness to their butchers and hence these traits are screened on the passive Arab nations who are murdered wholesale in countries experiencing the Arab spring. The scenario stems from Muslims' rituals during 'the feast of sacrifice' in which citizens' sacrificial lambs are often labelled with distinctive marks at slaughterhouses due to the vast quantities so that each individual is able to identify his/her lamb through this distinctive mark.

Butchers usually drag the submissive lambs violently by their ears and legs to the slaughterhouse. More significantly, the perception of both butchers and lambs is scary in the sense that butchers are known for their brutality, lack of emotions and dirty clothes that are smudged with blood on one hand, and the latter's' fur is smudged with blood in the other hand. Projecting this concrete scene onto the murdered Arab scene implies that each Arab country has its own butchers and that the slaughtered people are countless, yet parents can only identify their killed sons through certain features known only to them. The scene also suggests the torturing of passive citizens, their dead bodies hanging on thick pipes as they are chopped into pieces to intensify the horror scenario. Critically speaking, the columnist is rhetorically SHAMING the vast number of the POWERLESS, animal-like Arabs who are gradually slaughtered by their POWERFUL BUTCHERS to extent that he cautions all Arabs that they will live the same scenario as suggested by the pronoun 'we', which indicates inclusiveness. Based on this scary scene, it is inferred that

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ARABS' SUBMISSIVENESS TO GLOBAL POWERS IS SHAME functions as a latent key metaphor.

ARAB COUNTRIES ARE LAMBS

«سيكولوجيا الخراف» 74. The Psychology of Sheep 19O2013-p1 الصفة السيكولوجية العربية لتقتعد كثيراً عن سيكولوجيا الخراف. يعرض هذه الدول «**حُمّس** **لعيها**» يعرض الآخر «**ذُبحت**»..والأسوأ بينها جميعا من «**حُمّس** **لعيها**» ثم **ذبحت**».. الصفة تلخص تقتيق العين العربية بصرة لعى الحادث..لكن الإرادة ضعف من قواه.

In sum, Arab psychology is not far from that of preceding psychological negatives [of lambs] …. some of these countries were "**touched upon**" < *ḥussis 'alayhā* > [**to be judged for slaughter**] …some others were "**slaughtered**" < *dhubiḥat*> but the worst of all are those who were "**touched upon** <*ḥussis 'alayhā*> and **slaughtered<** *dhubiḥat*>afterward." Summary of the summary: The Arab eye keeps seeing the events… but the will is too weak to stop it.

The conventionalized use of '**lamb**' metaphor in (74) proceeds in deep detail depicting the scenario of Arab countries in terms of the various psychological characteristics of lambs during 'the Feast of Sacrifice'. As has been explained earlier by Al-Uzaizi (2012), lambs have negative psychological characteristics mainly represented by obedience, meekness, defeat and being defenceless. These features propose two conceptual metaphors: ARAB COUNTRIES ARE DEFENCELESS ANIMALS and GLOBAL POWERS ARE BUTCHERS. To this end, in the concrete scenario, lambs are often placed in a roadside pen surrounded by a fence for customers to choose a suitable sacrifice. However, upon the arrival of customers, lambs start to become close to each other, hiding their heads to avoid catching the buyers' eye and escape confrontation with them. This

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has many negative implications: their stupidity and cowardice to jump over the fence and flee; pushing the lambs at the front to death instead of thinking to rescue their lives; compromising dignity in return for life in the sense that lambs believe that touching upon their backs is better than being slaughtered and finally kicking their feet during slaughter and the blood's flow instead of reacting when they are alive.

Based on the corresponding model (Lakoff & Johnson, 1980), screening out the lamb scenario onto the inaccessible Arab situation suggests that Arab countries are understood in terms of a herd of lambs; slaughtered lambs correspond to those Arab countries which are demolished such as Libya, Syria, Iraq, Egypt and Yemen; the remaining Arabic countries to which conspiracies are plotted against are captured in terms of remaining lambs in the pen that are touched upon but not slaughtered yet. Finally, global political powers are understood in terms of a butcher.

Based on the notion of repetition (Semino, 2008), the columnist's repetitive use of '**lamb**' metaphor across texts contributes to their internal coherence and this highlights the main argument of unmasking the most intense emotion of SHAME which functions as the ideological stance from Jordan's sociocultural perspective. The columnist critiques the fear of Arab countries from global powers by portraying the lambs' horrifying scene just prior to and during the slaughter process. Critically speaking, the SHAME of Arab countries is figured through the emotion of FEAR which is manifested in their negative reactions such as DISUNITY, COMPLETE SUBMISSIVENESS, HUMILIATION, and

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COWARDICE to confront global powers, hiding away from them, and even allying with global powers to get their protection, whereby all these traits make up the main sources of SHAME. In a nutshell, the dichotomy between POWERLESS and POWERFUL animal metaphors which instil the emotion of FEAR into the hearts of the Arabs and their countries does crucially create the 'myth' that global political powers are exceptional or unique heroes never to be confronted.

THE SYRIANS ARE SLAUGHTERED ANIMALS

الوضع مطمئن 75. The Situation is Reassuring 29D2011-p4 ..يا أهالي سوريون بثوا شكواكم لله .. الله قاطع **الجزار** الذي أمن سفك الدم لديه مستعد **لتقطيع اللحم**.

Oh Syrians …report your complaints to Allah…. only Allah… **the butcher**<*al-jazzār*> who is addicted to bloodshed will never be terrified of **cutting meat** <*taqṭī' al-laḥm*>.

The bolded metaphors in (75), and (76) below concern the current disastrous situation in Syria. Within this context, the Syrian President is framed in terms of a BUTCHER and the Syrians in terms of ANIMALS (i.e., sheep) to be slaughtered. This victimizer-victimhood scenario leads to inferring two agent-patient conceptual metaphors: A RULER IS A BUTCHER and SUBORDINATES ARE SHEEP. Based on these conceptual patterns, a number of counterpart elements are mapped from the donor domain into the host one, such that the Syrian President is shaped in terms of a butcher; the Syrians correspond to animals (sheep); the country is understood in terms of a slaughterhouse; the butcher's cleaver is mapped onto various weapons used by the ruler and the scattered pieces of dead people are structured in terms of chopping sheep's meat into pieces.

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As shown earlier, the set-up of this frightening scenario originates from Jordanians' common experiences of slaughtering sheep and goats in many occasions as in wedding parties, honouring guests and the Eid of sacrifice (Al-Uzaizi, 2012). Generally speaking, a butcher usually lacks emotion while slaughtering animals because it his profession. More specifically, Al-Uzaizi (2012) has emphasized that the Jordanian cultural perspective of butchering implies a DIRTY and SHAMEFUL profession in that butchers' clothes are spotted with blood on one hand and they usually lack hospitality because they are tradesmen selling meat in ounce on the other hand. Simply put, butchers are mainly concerned with making money rather than honouring guests and that even customers who deal with butchers maintain no social values (Al-Uziazi, 2012). Projecting this job onto A RULER suggests a long period of killing people who are downplayed to animal status based on 'The Great Chain of Being' (Lakoff& Turner, 1989). More importantly, the visual image of chopping slaughtered animals into small pieces creates a scary scene when visualizing people's body parts chopped and scattered along streets and ruined buildings. The columnist's attack against the Syrian President as such further suggests the SHAME emotion, which is exemplified through his loss of emotions, inhumanity, brutality, and being a cutthroat and bully just because of his Machiavellian ends, namely clinging to power.

On the other hand, the columnist's use of these metaphors conveys a pathetic attitude and sympathies with the vast number of killed people and that women are usually raped and killed leading eventually to the fact that humanity has no longer maintains mercy and emotions, but only through reporting their suffering to Allah who is their only final refuge. This implicitly suggests a higher-level metaphor which is instilled in the ideology of

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Islamic and Jordan's sociocultural stances whereby raping, insane and unjust human beings are SHAMEFUL traits.

SYRIAN ELECTIONS ARE HUNTING DEFENCELESS BIRDS

زقزقة وموت 76. Chirping and Death 10MAY2012-p2 الانتخابات في سوريا تشبه صيد الدويريات«.الشعب يريد زفة ، وخيوط الدم تسيل فوق رؤوس أحرمت تحت أنفاً الجرحى والقتلى بينما تطفو السلطة على جثث الشعب المسجى أمامها.. وتجلس الحكومة فوق الجميع في انتظار زفة أتت مع زقزقة العصافير دون« الاقتراع...

The elections in Syria **resembles** *"***hunting sparrows**"<*tusybih ṣayd al-dwayrayāt*>....the people are bleeding and panting, and the strings of blood are woven to make a red coffin under heads of the dead …..in the meantime, the government stands above the body of the injured people to stop the flow of blood… pleading to **hear their chirps**<*tasma' zagzagatuh*> [as opposed to "voices"/votes] in the voting "box".

In the same vein, linguistic metaphors in (76) depict a further SCARY, but also SHAMEFUL scenario of the Syrian elections that are far away from normal ones. To this end, three conceptual metaphors are involved in the columnist's discourse of the above text: SYRIAN ELECTIONS ARE A SLAUGHTER, VOTERS ARE DEFENSELESS ANIMALS and THE COUNTRY IS THE SLAUGHTERHOUSE. The columnist's particular choice of the above metaphoric expressions draws from people's experiences and adventures of hunting different kinds of birds in the bush whereby hunters wear special type of clothes and are armed with shotguns. The use of '**sparrows**' metaphor rather than any other fierce birds in this context is attributed to their specific characteristic of singing songs and weakness in comparison with other types of birds (Marler, 1970). Mapping the concrete scene of hunting on the Syrian elections abstract counterpart is

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conceived through conceptual elements that are represented by the fact that Al-Assad's supporters/ government correspond to hunters; the passive Syrian citizens are framed in terms of sparrows; citizens' voting is captured in terms of sparrows' chirping.

The conceptual mapped elements above imply a frightening scene of the Syrian elections which in turn evoke a pathetic metaphorical function in favor of the weak citizens who are suppressed by Al-Assad's brutal government. The scenario showcases the massacres of the citizens whose bodies are bleeding and their blood is flowing across streets like strings which make up a cloth. The columnist's use of 'strings of blood' suggests horror of the vast quantities of blood which bleed from all people's body parts to the extent that it makes coffins covering their bodies. At this point, the SCARY scene shifts into A SHAMEFUL one in which the government waits this bleeding to stop for a while in order for the tortured people to vote for the continuation of Al-Assad's regime. In addition, the use of the '**chirp'** metaphor creates a satirical punning effect in that the former inspires an extreme inequality of power scale between Al-Assad government and the defenceless citizens, thereby instilling the key SHAME emotion into the readership's inner reaction. The pun turns on the fact that the word for 'vote' in Arabic is the same as the word for 'sound', making the weak 'voices' of Syria's 'sparrows' akin to their weakness as voters. Thus, the '**chirping'** metaphor achieves simultaneous metaphorical functions of conveying humour, maintaining 'faces' and emotional involvement with the PASSIVE citizens on one hand, but SHAMING and attacking Al-Assad and his followers for their Machiavellian means of enslaving and murdering the innocent people on the other hand.

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ش م س الن ض ال!!
77. Sun of Struggle!!
22F2011-p3

ب ي ا ي ي ا ا ل ن ظ ا م ي ق ف و ا ل ن ظ ا م ي س م ع ب ي ا ي ي ا ي ت ا س ت م ئ ج ا ر ا ق ن ا ص ة ق ا ت ل ة و ا ل م غ ص ي ن ب ع ق د ع م ل ي ا س ح ا و ا آ خ ر
ا ل ن ه ا ر ف ى ا ل ر أ س م **ث ل ع م ا ل ل م ا ل خ** ، و م **ذ ب ح ل د و ا ج ن**.

In Libya, the regime cheers and the regime listens… in Libya snipers, murderers and rapists are hired on labor contracts, they're paid at the end of the day by the head **as slaughterhouse workers**<*mithl 'ummāl al-masālikh*> and **chicken butchers**<*madhābiḥ al-dawājin*>.

The context of the metaphor key words in (77) is related to the depiction of the Libyan situation. As such, the '**lambs**' and '**chickens**' metaphors shape the citizens within a scary scenario of slaughter. To this end, three conceptual metaphors are inferred: RULERS ARE BUTCHERS, HUMANS ARE DOMESTIC ANIMALS and THE COUNTRY IS A SLAUGHTERHOUSE. The connotations of 'lambs' that have been mentioned earlier by Al-Uzaizi (2012) bear resemblance to those of 'chickens' in the sense that they are domestic animals symbolizing weakness and cowardice.

Therefore, the Libyan scenario is a copy of those of other Arab countries where citizens are supressed by tyrannical regimes. Rapists, murderers and snipers are conceived in terms of aggressive butchers who are tradesmen and are usually paid 'piece rate' or by head at the end of the day for this dirty and SHAMEFUL profession according to Al-Uzaizi (2012). The word '**head**' is a metonym for a single sheep and goat in the Jordanian community, but in (77) it is metaphorically mapped onto the ARAB CITIZENS target domain in which the 'head' body part stands for a person such that THE BODY PART FOR THE WHOLE (Lakoff & Johnson, 2003, p. 38). Ontologically, mapping this on

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people implies reducing the dignified human status into mere animals whose owners are mainly interested in making money on the one hand, and the columnist is implicitly SHAMING the mercenaries and bullies who kill innocent people in return for money on the other hand. Moreover, as mentioned earlier, murdering innocent people by thugs and bullies is associated with rape, lack of emotions and faith and hence this act is shamed from religious and social perspectives. To this effect, Al-Uzaizi (2012) asserts that insulting someone's honour is rather shameful in the Jordanian community. Based on this, the higher-level metaphor: RULERS' AMORAL BEHAVIOR IS A SHAME is rhetorically embedded within the above conceptual metaphor patterns above. Apart from the slaughtering scenario analysed earlier, ANIMAL metaphor scenarios generally portray the adversarial relationships among countries and social groups within a horrifying predator and prey scenario. This, in turn, suggests that modern civilization has gone backward to the jungle in which the strong exploits the weak, thus inviting the key conceptual patterns in the hierarchical cognitive model of metaphors: LIFE IS A STRUGGLE FOR SURVIVAL and SOCIETY/GROUP IS AN ANIMAL (Charteris-Black,2004).

6.3 Human-based Metaphors: Personification

BAGHDAD IS THE PROPHET JOSEPH

عاصمة الحزن 78. The Capital of Sorrow 7AP2010-p6 يا بغداد.. يا عاصمة الحزن.. يا عاصمة الحب.. يا **أضحية الجُبّ** في وجه **قميص عروبتك** لأرتد عارياً.. فأنى لي **ثوب أوجاعك**.

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Baghdad……Oh capital of sadness… oh capital of love… oh **the victim of the well <** *ḍaḥayyat al-jub*> **…** put on my face **the shirt of your Arabism** <*qamīṣ ʻurūbatik*> to become your lover… I am the **Ya'aqub [Jacob] of your tortures** <*yaʻqūb awjāʻik*>.

The columnist's discursive strategy of lamenting the Arab situation is also sharpened by choosing metaphors that are motivated by religious resources (i.e., the Holy Qur'an) which, in turn, bring about their persuasive and rhetorical effects in the author's discourse (Charteris-Black, 2004).The bolded linguistic metaphors in (78) relate to the fall of Baghdad in the year 2003 by US forces, yet they inspire a melancholic metaphor scenario of the fall in terms the sad story of the prophet Joseph, who was betrayed by his own brothers (Surah Joseph, chapter 12). According to Lakoff and Johnson (1980), personification is a type of ontological conceptual metaphor, hence Baghdad (the target nonhuman entity) is personified and has picked out human characteristics shaped by Joseph, the prophet who encountered sad events throughout his lifetime. Accordingly, three interrelated conceptual metaphors are suggested: BAGHDAD IS THE PROPHET JOSEPH, whereas those Arab nationalists who have defended Baghdad (and whom the columnist speaks on behalf of) are embodied in terms of the conceptual metaphor: FREE NATIONALIST ARABS ARE JACOB. The third metaphorical pattern that is implicitly inferred from Prophet Joseph story concerns those who have betrayed Baghdad and reads as: ARAB COUNTRIES ARE JOSEPH'S BROTHERS.

The columnist's exploitation of the above innovative bolded metaphors evokes the distressing storylines of Prophet Joseph as narrated in the Holy Qur'an, with the effect of being projected onto the three interconnected target domains represented by Baghdad which symbolizes Arabs' power and glory, discourse recipients who are proud of their

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identity, and Arab countries which fell short in defending Baghdad from attacks of global powers. According to Ibn Kathir (2013), prophet Joseph is Jacob's eleventh son and who was the most exalted and favourite amongst his brothers to their father, Jacob. Jacob's love for Joseph is attributed to Joseph's dream/vision that eleven planets (i.e., his brothers) as well as the sun and moon (i.e., Jacob and Joseph's mother respectively) prostrate themselves to Joseph. Therefore, Jacob advised his son, Joseph, to keep secret the dream to be protected from his brothers' jealousy, which is the main culprit behind his tragic story that, in turn, caused Jacob's blindness. In spite of these tragic episodes, Jacob regained his sight and prophet Joseph was enthroned high positions in Egypt.

Mapping the above concrete scenario onto 'Baghdad' motivates a likewise tragic story exemplified by its fall in 2003 to US forces, whereby the fall is understood in terms of throwing Joseph down to the bottom of the well by his brothers. Baghdad represents Arab identity as it has been a symbol of power and glory since the pre-Islamic period, yet it was thought of as a source of threat to some Arab countries after the invasion of Kuwait in 1991. The columnist's metaphors instil a SHAMEFUL undertone into the heart of the readership via SHAMING the Arab countries which disavow the sympathies of Islamic and Arab brotherhood and refuse to side with Baghdad against outsiders' invasion. This may potentially be accounted for by the envy some Arab countries owe to the power of Iraq. The envy theme can be substantiated through global powers' use of the lands of some Arab countries to conquer Iraq. As a result, the columnist's metaphoric words **'oh the victim of the well'** critically emphasize the SHAMEFUL social value of

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BETRAYAL that is assigned to the traitors (i.e., Arab countries) which are structured in terms of Joseph's brothers.

In light of the notion of 'metaphor hierarchy' (Charteris-Black, 2004), it can be realized that ARAB COUNTRIES' BETRAYAL FOR BAGHDAD IS A SHAME. However, towards the end of the discourse, the columnist uses the personal pronoun 'I' which implicitly means the inclusive pronoun 'we' to refer only to those nationalist Arabs who cherish the Arab identity while excluding the traitors who allied with outsiders. Yet they lost their Arab identity as exemplified by the key metaphor: ARABS' IDENTITY LOSS IS SHAME. Thus, the key theme of SHAMING Arabs is crucially emphasized by the aesthetic effect of the columnist's metaphors alluding to prophet Joseph's story in so far as these metaphors are rhetorically clustered within a sounding musical tone starting from prologue of the discourse until its epilogue. Lastly, the author exploits a vocative discourse marker addressing nationalist Arabs to restore Baghdad from the various non-Arabs intruding sects to Arabism via the metaphoric use of Joseph's shirt which enabled his father, Prophet Jacob, to regain his sight as well as the love for Joseph.

ARABS ARE ORPHANS; AMERICA AND RUSSIA ARE NANNIES

جانية 79. Decorative String 10AP2015-p3 نحن امتهلم.....نن اهب أمر **الجبهة الغربية** «أمي كا» ونصحو على صوت **الجبهة الشرقية** «روسيا»...يقاسا من الكل واجب ، يوزع فنا على قارعة.

We are an orphan nation…. who sleep upon the order of **the western nanny**< *al-murabiyah al-gharbiyah*> (America) and wake up on the voice of **the eastern nanny**< *al-murabiyah al-syarqiyah*> (Russia)…? They divide us up like a duty and distribute us by lot….

Metaphor key words in (79), and (80) below refer to the whole Arabs and they can be collectively referred to as 'confinement metaphors' as they portray the afflicted Arab people in terms of little children being cut off from human mercifulness and care, as well as innocent inmates banned from gaining their own rights and freedom as in (80) below. All in all, the columnist's metaphors do agree on a common platform emphasizing a disgraceful metaphoric image about the PASSIVITY/ INFERIORITY of all Arabs, yet implicitly confirming the ACTIVITY/ SUPERIORITY of global powers. These conflicting notions attend to the orientational metaphor type: INFERIORITY IS DOWN, but SUPERIORITY IS UP. In the light of the introduced humans-related metaphors, a set of corresponding novel conceptual metaphors are inferred. For example, the columnist's metaphors in (79) embed two dyadic metaphor themes: ARAB PEOPLE ARE ORPHANS, and AMERICA AND RUSSIA ARE NANNIES. The columnist's metaphors explicitly envision a sorrowful indignation tone against Arabs' current situation which is a complete SHAME in that some Arab regimes have been demolished leaving chaos and wars behind. In the source domain, 'orphans' refer to little children/minors who are cut off from the care customarily given to them by their parents, but due to the latter's absence or death, orphans' care is usually assigned to their next of kin represented mainly by the step mother and aunts respectively (Al-Uzaizi, 2012). However, Al-Uzaizi asserts that the care given to orphans by these two caregivers is a suppressing and unjust one in the Jordanian community in which the extreme vulnerability and oppression of orphans have become an archetypical proverb in Jordan heritage being exemplified by 'The hospitality

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of Hasan's aunt'. The proverb implies that Hasan, the orphan, has escaped from his step mother's injustice and ill treatment to feel secure at his aunt's house. Nevertheless, the treatment he receives was worse than his step mother's in that the aunt enslaves him to look after goats with no payment and she even advises him to eat from pastures. As a result, the value of a caregiver can never match that of a parent, as emphasized in the Holy Koran and Noble Hadith. To this effect, apart from the emphasis on supporting weak orphans made by all religions as well as rejecters of religions, Islam is the only religion that lays down massive importance pertaining to orphans, whereby the word 'orphan' (Arabic word Yatim) is mentioned twenty times in the Holy Koran among which is the verse 'Verily, those who unjustly eat up the property of orphans, they eat up only a fire into their bellies, and they will be burnt in the blazing fire'(Surah An-Nisa, 4:10). In short, it is clearly shown that religious and social resources agree on a common ground that emphasizes the need to be merciful and supportive to orphans.

Projecting orphans' metaphor scenario onto Arabs' current situation suggests an extreme humiliation and hegemony practiced by the two global powers of America and Russia on Arab people. The columnist implicitly highlights the fact that the whole Arab world is run by these two global powers and that the wealth of the Arab people is eaten up by these guardian powers. For instance, eating up the wealth of Arab countries by global powers in Syria and Iraq is understood in terms of eating the orphans' properties by his/her guardian. Therefore, the author's creative metaphors inspire a pathetic metaphor scenario of Arab's humiliation which in turn exerts the ideology of SHAME as a higher-level metaphor represented by: GLOBAL POWERS' HUMILIATING AND ENSLAVING

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OF ARAB PEOPLE IS A SHAME. In the same vein, the metaphors do bear rhetorical agenda implied by SHAMING Arabs into waking up from their weakness and hence getting integrated to confront global powers' intervention into their very interior affairs. More significantly, the aesthetic function of the metaphors is realized by repeating the inclusive pronouns 'we' and 'us' (referring to all Arabs) within a sounding musical tone on one hand, and the reiteration of the clustering metaphors '**nannies**' referring to America and Russia, on the other hand. In conjunction with these effects, the metaphors in (79) and (80) do contribute to create 'a political myth' of both global powers: the fear of the powerless Arabs from these superpowers (America and Russia) is screened onto the fear orphans usually feel from nannies, and inmates from their jailers. Simply put, the unconscious fear felt by the powerless Arabs suggests the superiority of the global powers and that they are never rivalled or confronted. Lastly, in addition to the pathetic tone underscored by these metaphors, they also invite a humorous effect in the hearts of the readership by downgrading political powers into nannies.

ARABS ARE INMATES

حيوانية 80. Decorative String 10AP2015-p3 نحن مجرد **نزلاء** على الأرض لا مالك لها.. علينا تركيب الفراش **للمشرفة** الوطنية «الوطي» لا «الوطي» كما يروق **للمشرفة المناوبة** لا كما يروق لنا…

We are just **inmates**<*nuzalā'*> on this land, no ownership for it… We have to make a "political" bed and fold the national "sheets" as **the shift supervisor**<*al-musyrifah al-munāwibah*> likes, not as we like ...

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In addition to the sorrowful metaphoric image of the Arabs in (79), the bolded metaphors in (80) affirms the discursive continuity of framing them in terms of homeless inmates committing crimes. Structuring the ARABS as such embeds three interconnected conceptual metaphors: AMERICA AND RUSSIA ARE JAILERS; ARAB PEOPLE ARE PRISONED INMATES and ARAB LAND IS A JAIL. Yet, these metaphor themes or patterns propose a fourth UP-DOWN orientational metaphors represented by SUPERIOR IS UP/GOOD, but INFERIOR IS DOWN/ BAD according to Lakoff and Johnson (1980). Again, the columnist's reiterative use of the subject inclusive pronoun 'we' indicates inclusiveness and moulding the whole Arab people within an inferior position to the superior counterpart occupied by the two powerful outsiders: America and Russia. This can be critically accounted for by key metaphor: LIFE IS A STRUGGLE FOR SURVIVAL (Charteris-Black,2004) through which the columnist's entire discourse in (80) and (81) portray global powers as active agents crushing the passive Arab agents, thereby taking over and barring them from the ownership of their lands and identity. Rhetorically, the columnist may want to point at global powers' ethnic ideology of exploiting the POWERLESS Arabs by enslaving them and hence cleansing their national identity. For example, the Russian intervention in Syria has escalated a catastrophic situation whereby several Syrians are daily killed and injured on one hand, and several refugees have been displaced from their homeland as if it were not their ownership. Likewise, the columnist's discourse highlights SHAME emotion into thoughts of the readership which is attributed to Arabs' weakness to confront powerful outsiders and preserve their identity. For example, global powers' meddling into Iraq and Yemen has waged wars between Sunni and Shiite sects. Similarly, the Palestinian-Israeli conflict is another typical example of demolishing Arabs' identity in Palestine.

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By the same token, the columnist' creative use of '**jailers**' metaphor in shaping global powers contributes to create 'a political myth' of these powers whose ideologies of POWER and HEGEMONY prevail by subjugating the Arab region under their control as well as grabbing Arabs' wealth and wiping out their identity. For example, Atatfa & Al-Mamoory (2017), reported that Russia presents itself positively as an in-group or insider in Syria based on Van Dijk's (1998) Ideological Square. Contrary to that, the columnist's metaphors indicate the idea that Arabs are outsiders through his use of '**orphans**' and '**inmates**' metaphors. These metaphors heuristically conceal the care or mercifulness usually given to orphans and rehabilitation given to inmates; yet they highlight the inferior position assigned to Arabs due to the domination of global powers. Thus, this inferior view of Arabs by global powers emphasizes the metaphors' rhetorical and ideological insight of exerting the most intense emotion of SHAME in the visceral reactions of the whole Arabs and consequently calling them for action.

According to the sociologist, Goffman (2017), prisons and orphanages are examples of what he refers to as 'total institutions' wherein inmates and orphans are completely cut off from the wider community with the result that they have no control over their lives and they even lose their individuality. This, in turn, justifies the columnist's novel use of '**orphans**' and '**inmates**' in structuring Arabs' inferiority from the perspectives of global powers. To sum up, the aforementioned conceptual metaphors inferred from the surface ones pave the way to uncover the key metaphors: ARAB SUBMISSIVENESS TO GLOBAL POWERS IS SHAME and, THE LOSS OF ARAB'S IDENTITY IS SHAME. These key metaphors, in turn, bear a distressing tone and hence they send a covert

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message of SHAMING the whole Arabs to restore their dignity and solidarity, and get unified against global powers calling upon them.

AN AGING ARAB POP STAR IS THE SYMBOLS OF ARAB REGIMES

لشحرورة والمونديال 81. Shahrura and Mondial 13JAN2011-p3 الصبوحة **تمثل رموز الأنظمة العربية** . بتعيش في الوقت الضايع وترغب في تجديد مدى الحياة..لكن طيب في حياة مدى!!?

[The Lebanese singer] Sabuha **is just like the symbols of the Arab regimes**< *mithl rumūz al-anẓimah al-'arabiyah*>. She lives on extra time and desires to extend the length of her life [with plastic surgery], but is there an everlasting life for them?!!

The columnist's discourse in (81) is related to the fragile Arab regimes that were no longer able to manage their subordinates. The bolded metaphor addresses an old Lebanese singer as being the target domain, and rulers of the fragile Arab regimes being the source domain. The columnist's innovative use of this metaphor creates a mocking, satirical tone towards the symbols of Arab regimes in that they are no longer able to manage their subordinates due to their being so old, but with no usefulness for citizens. Nonetheless, both these tones agree upon one common ground: shaming the symbols of Arab regimes for their incapability to at least manage and defend themselves at the present time. In the spirit of this, it is inferred that the italicized metaphor embeds the novel conceptual metaphor: AN AGING POP STAR IS THE SYMBOLS OF THE ARAB REGIMES.

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This brand-new conceptual metaphor highlights a set of conceptual elements that are customarily involved in the source domain, yet they are mapped onto the target counterpart. For example, the popular aging Lebanese singer 'Sabah' is shaped in terms of the symbols of Arab regimes; theaters at which songs are usually performed correspond to Arab countries; the audience attending concerts of this aging-pop star is understood in terms of Arab citizens; plastic surgeries this aging pop star does in order to maintain the appearance of youth correspond to aspirations of Arab regimes' symbols to monopolize their positions for ever, and finally the audience's lack of interaction with the dying-classical music performed by the aging singer is figured through Arab citizens' disharmony with their regimes.

The columnist's metaphor above may seem relatively odd in that the source domain is symbols of Arab regimes, whereas an aging pop star is the target counterpart, whereby both domains belong to human beings. Nevertheless, Lakoff and Johnson (2003) argue that metaphor is not only conceptualizing a target domain in terms of another source disparate one, but it can also be structured by the same domain in order to highlight crucial events between them. For example, the source and target domains in the conceptual metaphor, SADDAM IS HITLER (Lakoff ,1991) are both HUMANS; however, this metaphor pattern is inspired to project the brutality of Hitler onto Saddam Hussein, and hence justifying the war against Iraq.

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Within this conjunction, the columnist's particular choice of an aging pop star rather than a young one proposes mixing the domain of HUMAN BEINGS with the JOURNEY scenario in the sense that both SYMBOLS OF ARAB REGIMES and THE AGING POP STAR, Sabah, started their careers a long time ago, yet they have arrived at the final destination of finishing their turns. To this effect, the author's metaphor spoofs the symbols of Arab regimes in that the possibility of this aging singer to perform well on the stage and appeasing her audience's taste is like the possibility of these symbols preserving their powers and managing their subordinates effectively. In addition, plastic surgeries that were done to mask the ugly shape of this iconic singer to carry on her career suggest Arab regimes' persistence in clinging to power.

The columnist's use of '**symbols of Arab regimes**' metaphor for an aging pop star is a weapon by which an aging singer approaching death is equated with those symbols whose regimes have fallen down as they are no longer able to manage their subordinates effectively. This is attributed to the fact that 'face' is a well-entrenched conceptual metaphor in Arab culture and traditions which further suggests that the 'face' of this iconic pop star is pretty much like many of the 'faces' of the pre-Arab spring regimes such as Mubarak and Ben Ali, who were very old. Moreover, Sani (2014) affirms that the art of satire is a powerful means of attacking politicians and denouncing their political ills such as corruption and siphoning public wealth. Therefore, the columnist's metaphor performs a powerful rhetoric in terms of communicating a succinct message to discourse recipient that holding positions is never everlasting. Simply put, the columnist's metaphor is an implicit call that it is time to update the rigid and corrupt regimes with new ones that

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meet the subordinates' needs. Heuristically, it highlights the greediness and aspirations of clinging to the positions of both the symbols of Arab regimes as well as the aging pop star, thereby inferring the key metaphor pattern: ARAB SYMBOLS' GREED AND LACK OF FAITH ARE A SHAME.

Within HUMAN source domain, humorous marriage metaphors are creatively used in reasoning about the relationship between Arab regimes and Arab people as in (82) and (83), as well as the political relationship between American and Iran as in (84) and (85). In the literature, marriage metaphors have also been studied in the discourse of the Holy Koran (Charteris-Black, 2004), the Singaporean-Malaysian relationship (Wee, 2001), business acquisition (Guo, 2013), and economy (Chow, 2014).

ARAB REGIME-CITIZENS' UNIFICATION IS MARRIAGE

ARAB REGIME-CITIZENS' SEPARATION IS DIVORCE.

على طريقة جولي

82. Following Jolie's Way

2S2014-p4

سيارياً... ماذا لو بنتالشعوب **عالقة تعارف خاتب ال**سرن واتتجريئة مع عرض الأظمة العربية على طريقة براد بيت وانجلينا جولي...انتفوق واستمروا **يثبتوا العالم قبشكل »ستوري** »...وانتخفوا »كل واحد من طريق«..!!فقد لمتتالشعوب » من **زعيم القاعدة** «الذي **عقد قران ه** على هيم ولية..كما لم يعد ينا » **زواج القاصرات**«..

Politically… what if the nations **built a trial dating relationship<** *'alāqat ta'āruf wa ikhtibār*> with some Arab regimes for some years as a trial relationship like Brad Pitt and Angelina Jolie… If they agreed they would continue and **the relationship would be constitutionally confirmed**<*thabatū al-'alāqah bisyakil distūrī*>. If they differed, "everyone would go their own way". The peoples have become disgusted with **"surprise marriage**" <*za'īm al-ghaflah*> where the engagement contract is signed for her in a day and a night… We are not suited for **"child marriage**" <*zawāj al-qāṣirāt*>.

The context of inspiring MARRIAGE metaphors in (82) and (83) is attributed to Arab uprisings or the so-called 'Arab Spring'. This represents a novel conceptual metaphor utilized by the columnist to negatively structure the relationship between Arab regimes and citizens. Thus, these metaphors are surface linguistic realizations of the conceptual metaphors: ARAB REGIMES-CITIZENS' UNIFICATION IS MARRIAGE and ARAB REGIMES-CITIZENS' SEPARATION IS DIVORCE. The columnist's particular choice of this metaphor type is meant to shed much light on sociocultural reality of marriage exemplified by gender and power in the Jordanian community and hence mapping them onto the political target domain.

Based on the partial mapping process, it is apparent that the highlighted conceptual make-up elements between MARRIAGE source domain and the RELATIONSHIP BETWEEN ARAB REGIMES and CITIZENS target domain are activated through the idea that Arab regimes correspond to a husband; Arab people correspond to a wife; harmony between regimes and peoples corresponds to husband-wife unification, and finally disharmony between regimes and peoples corresponds to husband-wife divorce. According to Lakoff

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and Johnson (1980), the marriage metaphor scenario is usually associated with the complex journey metaphor scenario to indicate either marriage-free impediments and hence maintaining a harmonious relationship and continuity between the married couples, or marriage-encountered obstacles, yet resulting in a disharmonious relationship (i.e., divorce) between the married couples.

The scenario evoked by marriage metaphors is a satirical one in which the columnist suggests that Arab regimes should consider the form of the literal marriage between Brad Pitt and Angelina Jolie as a role model. Put simply, the couples had their children during ten years of developing a deeper understanding of each other's temperaments and conducts before they officially got married. Though this western marriage type is wholly illegal and unacceptable from the perspectives of Islamic religion and Arab socio-cultural traditions, the columnist emphasizes the notion of taking a longer duration of wisdom and calculations in order for the couples to get on well with each other before making the fateful marriage decision. This ultimately implies a successful marriage of equals between the husband and wife as far as dominance and independence are concerned. Therefore, successful marriage, in light of the notion of 'primary metaphors' (Grady, 1997), can be grasped through the experiential JOURNEY conceptual metaphor such that MARRIAGE IS A JOURNEY, PURPOSES ARE DESTINATIONS, and ACTION IS SELF-PROPLED MOTION.

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However, the form of literal marriage in the Arab culture customarily proceeds via two distinct phases: the engagement period in which the fiancés aspire to get a deeper understanding about each other's thoughts in terms of testing their pros and cons within a short duration (i.e., often less than a year) and the subsequent marriage period which can be either a success or failure. More significantly, it is apparent that the longer the engagement period is, the more successful the marriage counterpart will be, whereas the shorter the first period is, the less opportunity for marriage to continue. These two-marriage types suggest that REGIMES-CITIZENS' UNIFICATION IN THE WEST IS A SUCCESSFUL MARRIAGE, but REGIMES-CITIZENS' DISUNIFICATION IN THE ARAB WORLD IS A FAILING MARRIAGE.

Screening the two-marriage scenario onto the political target situation emerges into two corresponding political scenarios: a successful political management in the West, but a failing political management in the Arab world. The columnist's metaphorical expressions of '**surprise marriage**' and '**child marriage**' poke fun of Arab political management of Arab people through the fact that a sudden marriage decision and allowing the under aged to marry will no longer be successful because in the first case this fateful decision is executed within a short time. Similarly, children are never mature enough to bear marriage responsibilities and consequences as adults are, with the result that both cases will eventually make marriage a complete failure. In effect, Al-Uzaizi (2012) emphasizes that only men could bear the expenses of their families. Ontologically, corrupt Arab regimes are shaped through this two-husband type and Arab people are understood in terms of a wife, yet the familial relationship will be a fragile one as long as

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the former are no longer able to sponsor the latter, resulting in a complete marriage failure. This is exemplified by the notion of 'Arab spring' whereby some Arab regimes fall short in running their peoples leading finally to revolutions against them.

From critical discourse perspective, the columnist's use of marriage metaphors asserts the social concept of 'maleness' in the Arab world. This male-dominance concept is religiously motivated in the noble Hadith, but it highlights a married life that is based on justice and respect. More importantly, the complex journey-marriage scenarios do crystalize the idea of 'failure' which is in turn closely connected with the embedded key metaphor of SHAMING some Arab regimes that lag behind managing their dependents wisely. Thus, apart from their cognitive and humorous functions, marriage metaphors serve a rhetorical effect in that they are a call for abolishing the stubbornness of Arab regimes and maintaining an equal due weight between Arab regimes and their dependents.

محكمة شرعية عربية

83. Arab Sharia Court

7JULY2013-p8

ل أدري لماذا صرت أشعر ان الوطن العربي يتحوّل الى **محكمة شرعية** يُقبض فيها على النساء بتهمة الخروج على أنظمتها، وأنظمة الخروج على دورانها هي شوارع الوطن العربي، وأنظمة **تطلب الطلاق** من محاكمها وبدأت **إجراءات** «حصل إلى الرث» **وتنازل عن الحصص**.. وزعامات أخرى تطلب **الفتوى للرجوع** عن **الطلاق**، شوارع الوطن العربي أنظمة حالة الخروج على دورانها هي **الخروج** و مهر **الحرية** (السياسي في الوطن العربي لتعدد انتكاسات «**إجراءات محكمة شرعية**»..**لا عقد** و**لا مطلق** في الشارع الرسوم على حدّ سواء..... و لا حد لطاب سوى..**بياع الطابع**.

I do not know why the whole Arab world has turned into **a big Sharia Court**<*maḥkamah syariyah kabīrah*> [family court]……peoples **divorce**<*takhla'*> their regimes, regimes **get engaged with**<*ta'qid qirāniha*> other peoples, and regimes **demand** "**maintenance**"< *taṭlub al-nafaqah*> from peoples…..leaderships were in a hurry asking for the departure of their regimes and soon began "**receiving inheritance**"< *ḥaṣl al-irth*>… and other leaders asked for a **"fatwa** [an Islamic legal opinion]" **for halal** [lawful] **reunions<***fatwa lirrujū' al-ḥalāl*> [of previously estranged spouses], peoples **divorced<** *ṭallaqat*› their regimes due to the impossibility of life between them…then announced that they were **signing a new contract<** *'aqid qirāniha*> (with a new contract and bride wealth)……Politics in the Arab world is metaphorically speaking "**Sharia Court procedures**"<*ijr'āt maḥkamah syar'iyah*> …both **the groom<***al-'āqid*> and **the divorcee**<*al-muṭallaq*> pay the marriage fees ….Nobody is benefiting except… **the stamp-seller<***bayyā' al-tawāb'*>.

Humorous marriage metaphors in (83) depict the Arab situation during the so-called 'Arab Spring' within a much real-life scenario in that Arab regimes-citizens' relationship is shaped in terms of a husband-wife union that is intrinsic to Islamic-Arab culture. The bolded metaphoric expressions embed the previous conceptual metaphors: ARAB REGIMES-CITIZENS' UNIFICATION IS MARRIGE, whereas ARAB REGIMES-CITIZENS' SEPARATION IS DIVORCE. Based on these metaphor themes, Arab regimes correspond to a husband; Arab citizens to a wife, unification/separation between Arab regimes and their dependents in the Arab world are framed in terms of marriage/divorce procedures at sharia court; and finally meddling international powers are conceived in terms of the beneficiary stamp-seller.

The highlighted conceptual elements above inspire a mocking scenario criticizing the predominant tension between some Arab regimes and citizens. In effect, the concrete MARRIAGE/DIVORCE scenario envisions a range of SHAMEFUL encounters in the sharia court, a place that is integral to the regulation of an Islamic community. While

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relationships among family members should be generous and unselfish, the author projects a scenario in which the worst motives in the Sharia court map onto the relationship between peoples and governments in the Arab spring. These motives are exemplified by five kinds of Sharia court controversy: divorce, remarriage, demanding maintenance, being in a hurry for parents to get their inheritance, and marrying the same person again. According to Ainnews.net, the first case (i.e., divorce) often occurs because of many reasons such as the tension which is attributed to age range between a husband and wife, and hence a lack of thought match between them, mis-selection, lack of responsibility, costly- living expenses, infidelity. Furthermore, divorce is described in the noble Hadith as being the most hateful thing that is permitted by Allah. Secondly, remarriage takes place when the husband divorces the wife completely and hence the latter gets married to a new person. However, the third case is concerned with a husband who has separated from his wife, with the wife going back to her parents' house and demanding alimony or maintenance from the husband as she is not divorced yet. The fourth type happens in cases of death to either the husband or wife. The parents of both husband and wife have their own rights to receive part of their son or daughter's inheritance. Finally, marrying the same person again is what happens when there is husband-wife reconciliation, but this is conditioned by the number of times a husband divorces his wife. The worst case of all is the third-divorce utterance whereby the husband has to sign a new-marriage contract and pay a new dowry to the wife.

All in all, the cases of divorce usually result in negative psychological consequences affecting a couples' life like loss of self-confidence (Ainnews.net). On the other hand,

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from Jordan's socio-cultural perspective, Al-Uzaizi (2012) contends that marriage is usually conditioned by the couples' approval; however, in slight cases it is unimportant to take the girl's approval. This, again, highlights the fact that marriage in Arab culture is marked by 'male dominance and power' over powerless femaleness whereby men are responsible for living expenses of their families as well as being decision makers such as divorcing their wives (Al-Uzaizi, 2012). He adds that a woman's divorcing her husband rarely occurs in the Jordanian community as it goes against the norm with the result that a man is often stigmatized/shamed for losing his manhood to run a familial life.

Screening the above concrete MARRIAGE/DIVORCE narratives onto the chaotic socio-political situation of some Arab countries that experience 'The Arab Spring' implies either a replacement of some former Arab regimes by new current ones, or governments' exploitation of their dependents. For instance, the peoples of Tunisia, Yemen, Egypt, Libya and Syria have revolted against their former corrupt regimes, questing for overall reform and social equity. This suggests peoples' untrustworthiness of their regimes, hence SHAMING them for their incompetence and FAILURE in managing their dependents justly. Secondly, these Arab countries as well as Iraq have been ruled by newly appointed governments and regimes. However, the columnist stresses the fact that the Syrian situation has been ruled by outsider regimes represented by Russia which positively presents itself as a custodian in-group of Syria, yet negatively presents out-groups represented by the USA, Europe and their allies (Atatfa & Al-Mamoory, 2017).

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The third case of MARRIAGE/DIVORCE scenario above is mapped onto the tense relationship between governments and citizens whereby the columnist attempts to implicitly allude to Jordanian successive governments that impose high taxes on citizens such that citizens have become governments' sponsors. The Iraqi situation represents the fourth divorce case in which the Shiite sect received the wealth that is left from the former regime of Saddam Hussein. Finally, the re-election of the Syrian president Bashar Al-Assad that was imposed upon the Syrian citizens under duress in the midst of a Civil War accounts for signing a new marriage contract and bride wealth according to Islamic law.

More significantly, these SHAMEFUL encounters between regimes/governments and their dependents do intervene with the complex JOURNEY scenario which further highlights the emotion of SHAME being exemplified through a short, stumbled journey. In the same vein, the columnist's metaphors implicitly shed light on SHAMING Arab regimes and governments through mentioning the whole Arab world rather than limiting his discourse to a particular country. The columnist's entire discourse highlights the fact that the widespread problem of corruption exemplified by embezzlement, siphoning public wealth and subjecting people to abject poverty are captured in terms of 'infidelity' which makes husband-wife unification impossible. Critically speaking, the columnist's use of DIVORCE metaphors throughout the text emphasizes the ideological SHAMING of the tyrannical regimes which have failed to manage their dependents and SHAMES the Arabs generally as they are the losers who let global powers meddle in their countries to achieve their agenda.

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متصل الآن 84. Now Connected 24AP2014-p1-5 حتى السياسات الإقليمية المعقدة في المنطقة هي عبارة عن **مشكلات زوجية**، لكن على مستوى أكبر فالمشكلات واحدة؛ حدود، نفوذ، مصالح، اقتصاد، تفاوض، وتصالح أو حرب. ما جرى بين أميركا وإيران من مفاوضات أمر مختلف تماماً عن «العرب»، وبعيداً عن مبادرات حسن النية أو الوسطاء. تماماً هو **العودة إلى الحياة الزوجية العادية** دون وسطاء.

Even complicated politics in the region can be considered as **marital problems**<*musykilāt zawjiyah*>, but on a larger scale. The tenets are the same: boundaries, influence, interests, economy, negotiation, reconciliation, or conflict. What happened between America and Iran in terms of mutual understanding, far from that of the "Arabs," and far from the good will initiatives and emissaries… is a perfect **return to normal marital life**< *al-'awdah ila al-ḥayah al-zawjiyah al-'ādiyah*> with no mediation.

Apart from structuring the turbulent Arab situation within MARRIAGE /DIVORCE metaphors above, the columnist also utilizes novel metaphoric expressions drawing from the MARRIAGE source domain as in (84), and (85) to depict the dyadic political encounters between America and Iran in the Arab region. These bolded metaphors, thus, suggest the conceptual metaphor pattern: AMERICAN-IRANIAN POLITICAL UNIFICATION IS MARRIAGE, which is activated via a set of conceptual elements. For example, America corresponds to a husband and Iran to a wife; political interests are shaped in terms of married couples' interests; their political union is conceived in terms of harmonious marital life and finally, their political differences are framed in terms of disharmonious marital life.

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According to www.gerasanews.com, there has been a common marriage trend in the Jordanian community in which the youth prefer to marry an employed wife rather than a jobless one so as to overcome poverty. This trend explains that marriage is based on materialism and not on genuine love between the couples with the result that the continuation of their marriage is liable to obstacles. To this effect, marital life in the Jordanian community is usually vulnerable to common problems related to the husband's individualism in making decisions exemplified by favouring his own interests over the wife's; yet disregarding the latter from proposing her opinion as a co-partner in the marital life. Moreover, the idea of gender is emphasized in the Holy Koran as in 'men are the protectors and maintainers of women' (Chapter 4, the women, verse 34). However, this idea of favouring maleness over femaleness in the Holy Koran is attributed to men's strength to protect women's rights rather than to dominate them. Similarly, though Jordan community is male-based, Al-Uzaizi (2012) states that wives have their own rights and dignity such that the husband should consider his mother's opinion first and the wife's opinion only then. Nevertheless, the husband-wife disagreement is usually concerned with the common cultural belief that husband's manhood is proven by the husband's stubborn need to be the ruler of the whole family.

Mapping the above scenario onto American-Iranian political relationships suggests mixing up a temporary JOURNEY scenario in that the two-power's unification is conditioned by America's materialistic interests and achieving its political agenda rather than by a genuine friendship. Considering the explanatory phase of the critical metaphor analysis (Charteris-Black, 2004),the columnist's metaphors within the MARRIAGE-

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JOURNEY scenario embed the rhetorical insight of SHAMING the fragile political journey between America and Iran, which often ends up in complete failure. Thus, the scenario imbues the thoughts of its readership with a SHAME emotion through the conceptual metaphor: POLITICS-BASED INTERESTS ARE MARRIAGE–BASED INTERESTS.

More significantly, the columnist's discourse on the exclusion of Arabs from America-Iranian relationship implicitly suggests the idea that the Arab countries, though rich, are framed in terms of a rejected girl by America only because they are powerless and hence, they can be attained anytime. In contrast to this, Iran is shaped in terms of America's object of desire because it is a threatening Middle Eastern power that has been meddling into Arab countries such as Iraq, Syria, Yemen, and Lebanon with the result that it may affect America's interests in the Arab countries. In the concrete marriage scenario, the husband-wife's frequent encounters represented by marriage, fight and reconciliation are SHAMEFUL for both parts. Ontologically, these different encounters are captured in the American-Iranian relationship with the result that their overly-public seduction, fight and reconciliation are main sources of SHAME.

خطوب سياسية 85. Political Engagement 28JAN2014-p4 أمريكا وإيران تتمرنان هذه الأيام بمرحلة **خطوب سياسية** قبل كل منهما من معنى.. كل في هواه يريد أن يري الآخر أجمل ما فيه من حسن وصفاء وقد تم قطع الظهر.

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America and Iran are passing these days… in the stage of **political engagement**<*khu ṭūbah siyasiyah*> in the full sense of the word. Both of them want to see the best of what the other has to offer in terms of good intentions, treatment and unprecedented understanding.

In the same vein, the columnist's use of MARRIAGE metaphors in structuring America-Iran relationships unmasks common social values that are SHAMEFUL in the Jordanian community: hypocrisy and duplicity. It has been mentioned earlier in (82) that in the Jordanian community, the engagement phase is a prerequisite short-term journey which is ideally characterized as an obstacle-free one so that the couple could achieve their goal: marriage. Nevertheless, because the subsequent marriage phase is a long-term journey, it is more likely that the couple's concealed intentions in the first period will be revealed, yet causing problems that almost lead to divorce.

Projecting the engagement tangible scene onto the political target domain proposes two novel conceptual metaphors: AMERICA-IRAN'S POLITICAL CONVERGENCE IS ENGAGEMENT and AMERICA-IRAN'S POLITICAL UNIFICATION IS HUSBAND-WIFE UNION. The conceptual mapped elements which activate these metaphor patterns can be understood through the idea that America corresponds to a fiancé and Iran to a fiancée; America-Iran's initial cordiality is shaped in terms of the fiancé's-fiancée's fake love during the engagement period. However, within the marriage period, America's political agenda aiming at Iran's nuclear disarmament correspond to the husband's agendas of exploiting his wife during their marital life. Based on these correspondences, the ENGAGEMENT/MARRIAGE scenarios are mixed up with two phases of the

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JOURNEY scene which in turn unravel common social ills represented by duplicity, flattering, and cheating.

From critical discourse perspective, the columnist's metaphors perform a humorous function in that the leading position of politics is downgraded into a duplicitous marriage. They also point to underlying ideological statement about the nature of POWER in that America considers Iran to be its rival power and fears that it might one day have nuclear weapons that might threat the former's interests in the Middle East. Based on this ideology, the columnist's metaphors highlight their rhetorical function of exemplifying America's manipulative strategies aiming at Iran's nuclear disarmament. As such, it can be inferred that America's hidden agenda towards Iran are better accounted for by Machiavelli's (Ascoli, 1993) assumption: 'the ends justify the means'.

6.4 Sports-based Metaphors

ARAB POLITICIANS ARE CHAMPIONS OF MALPRACTICE

رقم قياسي 86. Record Number 3O2010-p2 فقد حطم العرب الرقم القياسي في (الكذب على الشعوب، و)(المصارعة الحرة بين المتفننين... والمغالطة مع سبق الإصرار والترصد) كما أن مباراتي (رمي الزهر وراء الظهر) و(القفز عن الحبال في الساحة) ليستا على الإطلاق من الرياضات الأولمبية.

The Arabs have broken the record of **sprinting after negotiations** <*al-jarey al-sarī' warā' al-mufawāḍāt*>, **leaping on principles**<*alqafz 'an al-mabād'*>, **swimming against the popular current<***al-sibāḥah 'aks al-tayyār al-sya'bī*>, winning **the interest rally**<*rāli al-maṣāliḥ*>, **shot putting the loaf of bread**<*ramey qurṣ al-raghīf*> far away from people's mouths**, free wrestling among decision makers**<*al-muṣāra'ah al-ḥurah bayn al-mutanafidhīn*>**… diving into debts<***al-ghawṣ taḥt al-duyūn*>. They have become also well qualified for **camel races <<***sibaqāt al-jimāl*> as camels are patient, fast, inexpensive and can be ridden by a little child.

The discourse in (86) is concerned the current situation of the whole Arabs. It has been reported in the literature that sports metaphors are extremely intrinsic to political discourse according to Semino and Masci (1996) and Charteris-Black (2004). More significantly, their general pragmatic effect is to emphasize the theme of competitiveness and heroism, thereby inspiring common grounds between the competing politicians and the general public. Nevertheless, the columnist's use of various types of extended linguistic metaphors drawing from SPORTS domain in (86) does emphasize the notion of FAILURE to achieve in all these sports types, challenging public trust in those politicians. To this effect, the conceptual metaphors inferred in this juncture are: ARAB POLITICIANS' ACTS ARE SPORTS and ARAB POLITICIANS ARE INCOMPETENT SPORTSMEN.

Sports metaphor scenarios portray politicians' acts in terms popular worldwide sports. In the first place, the sport scenario of 'running' mixes with the journey scenario through which politicians are figured in terms of runners in a marathon, and finding solutions to Arabs' issues is structured in terms of arriving at the destination within a record time. In the concrete journey scenario, Grady (1999) asserts the basic 'primary' metaphors:

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ACTION IS SELF-PROPLLED MOTION and PURPOSES ARE DESTINATIONS suggest that a runner should not skip any destinations prior to the subsequent one. Projecting this real-life scenario onto politicians' acts implies that negotiations are Arabs' first and foremost weapon in that they usually skip prior destinations identifying their power or confronting with global powers with the result that negotiations are their first and last solution. This suggests the conceptual metaphor, ARAB POLITICIANS' ACTIONS ARE NOT SELF-PROPELLED MOTIONS which ultimately unmasks the key metaphor of SHAMING Arabs for their cowardice as they always resort to negotiations with global powers rather than exercising power. The word 'sprinting' does reinforce the idea of persistent verbal negotiation and yet excludes all other BRAVE means of finding solutions to their issues.

Another creative metaphoric scenario within the SPORTS domain is HURDLING which is signaled by 'leaping' and that is likewise connected to a JOURNEY scenario whereby Arabs' eagerness to compromise their rights and dignity in favor of global powers' demands is figured in terms of jumping. This, in turn, proposes the conceptual: ARAB LEADERS' RELATIONSHIP TO THEIR PRINCIPLES IS HURDLING which is activated by constitutive conceptual elements such that Arab politicians/leaders correspond to hurdlers, and dignity and rights to obstacles they seek to avoid. In the concrete hurdling scenario, leaping over obstacles without touching them is a path to success and thus achieving the desired goal of winning. Nevertheless, screening this scenario onto the target Arabs' counterpart suggests failure as they lose their rights and

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dignity. These negative evaluations yield a higher-level metaphor exemplified by ARABS' SACRIFICED/COMPROMISED PRINCIPLES IS A SHAME.

The third sport scenario is 'swimming' in which Arab politicians/leaders are understood in terms of swimmers and the public in terms of huge current confronting swimmers. By the same token, the swimming sports metaphor combines with the JOURNEY scenario in that in the real-life scenario swimmers cannot achieve any progress when confronted by a huge current in the sea that is certainly stronger than their swimming skills. Consequently, swimmers' moving against the current is undoubtedly a complete failure.

By anticipation of the above scenario, unskilled politicians are too weak to lead the general public or to go against their just demands. According to Lakoff and Johnson (1980), the conceptual metaphor LESS IS DOWN is realized through minor politicians/leaders who attempt to impose their decisions upon the whole public who are captured through the conceptual metaphor: MORE IS UP. Rhetorically, the columnist's use of this innovative metaphor is to SHAME leaders who fail to achieve a worthwhile goal for their subordinates. To this effect, the higher-level metaphor of FAILING LEADERSHIP IS SHAME crystalizes the proposed conceptual metaphors in the above interrelated scenarios.

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Car racing scenario (i.e. rally) is a fourth SPORTS source domain to conceptualize politicians'/decision makers' acts. As it is the case in the aforementioned mini-narratives, JOURNEY metaphor scenario plays a massive role in this sports type in that it is a long-distance one. As such, it is inferred that FULFILLMENT OF POLITICIANS' INTERESTS IS CAR RACING. Based on this conceptual pattern, politicians are shaped in terms of rally drivers; political positions correspond to racing cars and politicians' competitiveness to achieve their interests are structured in terms of rally drivers to win the race. The columnist's use of the word 'rally' is highly suggestive in the sense that gaining individual interests is politicians' ultimate goal rather than fulfillment of the public demands. Critically speaking, this uncovers the fake image of dishonest politicians, who are not committed to their oath of serving their nations. These negative attributes highlight the higher-level metaphor: DISHONESTY IS SHAME.

The fifth SPORTS metaphor clustering with the preceding ones is the SHOT PUT via which POLITICIANS' ACTIONS/POLICIES are structured. The columnist's choice of this metaphor is concerned with the austerity policy that is practiced by politicians and decision makers on the passive citizens across the Arab world, which is often symbolized by getting rid of subsidies on bread. As such, a satiric metaphor scenario is evoked by the inferred conceptual pattern: POLITICIANS' AUSTERITY POLICY IS A SHOT PUT which is activated by a set of highlighted conceptual elements. For instance, the loaf is understood in terms of the discus which is rounded like the loaf; making loaf's price too expensive for people to buy is framed in terms of throwing the ball farther away;

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politicians/ decision makers correspond to athletes/competitors and the result of gaining peoples' right correspond to winning in the shot-put championship.

The projected shot-put scenario onto politicians' actions evokes a humorous effect through the embodiment of peoples' basic need in terms of a non-basic need of a shot put. This in turn, unfolds the ideology of POWER which is exercised by ACTIVE decision makers on the POWERLESS Arab citizens who are reduced to the bottom of the power scale. Crucially, the columnist discourse emphasizes the idea of stealing subordinates' necessary needs through imposing taxes with the result of SHAMING powerful decision makers who strive to accumulate much wealth at the expense of the POWERLESS citizens. To this effect, the proposed conceptual metaphor above serves as a fodder to a higher-level metaphor: POLITICIANS' EMBEZZLMENT POLICY IS SHAME in light of the 'metaphor hierarchy'(Charteris-Black, 2004).

Free wrestling is the sixth sport metaphor scenario utilized in the columnist's discourse to conceptualize fighting over political positions among decision makers. This uncovers the conceptual metaphor of HOLDING POLITICAL POSITIONS IS WRESTLING in which political positions are shaped in terms of wrestling and politicians correspond to wrestlers. More importantly, as it the case in the previous scenario (i.e. the interest rally), the columnist emphasizes the idea of striving at gaining political positions by decision makers within this sports type. According to Thompson (1996), since only POWERFUL politicians are involved as participants in wrestling, then this has the effect of emphasizing

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the distance between them and the POWERLESS public who are mere spectators. By the same token, the ideology of POWER among decision makers or politicians does realize the key conceptual metaphor of LIFE IS A STRUGGLE FOR SURVIVAL (Charteris-Black, 2004) through which the columnist rhetorically SHAMES the unprincipled politicians/decision makers for their humiliating practices and ignoring the passive public.

Malpractices of Arab decision makers are further metaphorically structured within a creative metaphor scenario drawn from SPORTS source domain which is represented by THE SPORT OF DIVING. These malpractices are exemplified by the debts that have burdened Arab nation and subjected them to the policies of international aid organizations. To this end, the inferred conceptual metaphor is: BEING BURDENED WITH DEBTS IS DIVING in which the increasing debts correspond to getting deeper in the water; the Arab nation is shaped in terms of divers; Arabs' inability to repay off their debts is understood in terms of unskilful divers; bankruptcy of Arab nation corresponds to divers' drowning and finally Arabs' submissiveness to global powers is structured in terms of divers' inevitable death.

The above partially mapped elements evoke a cause-effect metaphor scenario pertaining to Arab politicians who are too incompetent to manage Arab countries. Projecting this mini-narrative onto the Arab situation probes the fact that the failing leadership of Arab decision makers that is exemplified by embezzlement and imposing excessive taxes on passive citizens is the cause behind subjecting the PASSIVE Arab nation to abject

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poverty. Moreover, DIVING has to do with going DOWN in water; yet the increase of Arab DEBTS is going UP with the result that the Arab nation becomes incapable of paying off their debts to the creditor (i.e., wealthy nations). Accordingly, the conceptual metaphors A DEBTOR IS DOWN and A CREDITOR IS UP trigger the universal conceptual metaphors: DOWN IS BAD and UP IS GOOD following Lakoff and Johnson (1980). In addition to the negative metaphoric evaluation, this metaphor, likewise, conceals its recreational element and instead SHAMES Arab politicians or decision makers who fail to manage their subordinates due to their corrupt policies of favouring their individual interests at the expense of public ones. Consequently, the above identified conceptual metaphors proposes a higher key metaphor: ARAB POLITICIANS' FAILURE/ SIPHONING PUBLIC WEALTH IS SHAME.

Camel races are the final sport metaphor scenario within which Arab political malpractice is structured. It has been mentioned earlier in chapter five that a camel symbolizes patience, endurance and capability of lifting heavy burdens as emphasized in 'The Jordan Heritage Encyclopaedia' (Al-Uzaizi, 2012). Moreover, Al-Uzaizi asserts that camels' races are a common sport to Arab culture generally and to the Arabian Peninsula in particular. As a result, the failing leadership of Arab decision makers has turned the Arab nation into camels in terms of being capable of enduring negative consequences of the former's policies. This proposes the common conceptual metaphor: ARAB NATIONS ARE ANIMALS in which Arab citizens are downplayed at the bottom of 'The Great Chain of Being', whereas decision makers preserve their status as humans.

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In light of the above conceptual metaphor, the highlighted elements appear to be exemplified by the fact that increasing taxes correspond to heavy loads; enduring successive failing Arab governments is shaped in terms of long distances crossed by camels. However, camels' arrival at the appointed destination is a hidden element in that their arrival does not match the sharp increase of taxes as well as other endless burdens. It is apparent that camels' races sport is linked with a JOURNEY scenario in the sense that crossing long distances highlights politicians' FAILURE rather than SUCCESS in achieving a worthwhile goal. Moreover, the columnist emphasizes the notion of FAILURE through the embodiment of decision makers in terms of a little child leading a camel. Apart from the inference that ARAB POLITICIANS ARE UP and ARAB CITIZENS ARE DOWN, the columnist's use of 'a child' suggests both politicians' foolishness and incompetence to lead a huge camel (i.e., the vast number of Arab people), yet inferring the key metaphor pattern: ARAB POLITICIANS' FOOLISHNESS IS SHAME. In the same vein, the columnist implicitly SHAMES Arab people for their being 'inexpensive camels' which are ridden and humiliated by the corrupt politicians/decision makers and hence evokes the citizens to fight the latter's' corrupt policies and actions.

Apart from the cognitive and critical dimensions of the various sports scenarios above, the stylistic effect of using different sport metaphors is remarkable in creating the internal coherence of the above text. Simply put, all extended sports metaphors are elegantly and aesthetically clustered round each other, with the result that they emphasize the columnist's underlying goal of SHAMING Arab decision makers, whose policies are a complete FAILURE and only succeed in making things worse. Following Charteris-Black

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(2018) and Semino (2008), the use of diverse linguistic metaphors drawing from the same source domain contributes to the rhetorical and ideological functions of a discourse main argument. That is to say, these metaphors and patterns highlight the rhetorical message of calling for emancipating Arab citizens from the corrupt political practices and hegemony by their officials in light of Fairclough's (1989) notion of 'social emancipation'. These insights are demonstrated via the key metaphor: FAILING MALPRACTICES/ POLICIES OF ARAB DECESION MAKERS ARE A SHAME.

ARAB POLITICS IS SPORT

كرة وقضية

87. A Ball and a Cause
26JAN2015-p1

من ال ان لل ضة ي س ي اس ة!... **ل ياض ق ه ال ن س خ ة ل خ ض راء** ن ق ط ران ل ا ي اس ة ، ى أن ي أ ر ي ب ع ض

ب ا ي ا ت ك ا ت ا ي ا ق د م ع ا ر ة ع ن ح ر و ب ص خ ر ج ر ي ح و ل ك ر ة م ن ال م ط ا ط » ب د ل ً م ن أ ن ت ك و ن ى ط ف ل ق ى

و ل ا ف ي ا ت ح ا ف ل ا ح ت ا و ل ا ت ح ت ي ض ي ر ى م ي س » ي ا ت ح ت م ل س أ م ن ي ض ي ر ى م ي س » ا ف ي ا ل ق ي ا ل ا ف ي ا ل ق ي ا ل ا ف ي ا ل ق ي ا ل

Who said that sport is not politics! **Sport is the carbon copy<***al-riyāḍah heyā al-nuskhah al-khaḍrā'***>**of politics. I even see that some football matches are small wars which are much more concerned with (a ball made up of rubber) instead of an oilfield, or an occupied territory or different interests… and under a "diet" sports Security Council called "FIFA."

What applies to the green sports pitch also applies to **the political playground**<*al-mal'ab al-siyāsi*> and the opposite is true. There are those who struggle and bleed and sweat — doesn't matter —until they are victorious or win, and there are those who **sell the match/country under the table**<*yabī' al-jawleh/al-dawleh taḥt al-ṭāwleh*> and above it for any price. Whoever does not care to win the game also does not care to defend his country…. this is the case of Rajoub who has no faith in the Palestinian team of which he is in charge.

The columnist's use of FOOTBALL metaphors in (87) are mainly concerned with Palestinian-Iraqi football match and their projection onto the abstract political situation. Therefore, it is common to infer the novel conceptual metaphor: POLITICS IS FOOTBALL in which FOOTBALL is a predominant source domain in political discourses (Semino, 2008), (Charteris-Black, 2004) among others. On that basis, a set of conceptual elements are mapped from SPORTS domain onto POLITICS counterpart such that the country/territory corresponds to a ball; politicians correspond to football players; and winning/losing the match corresponds to winning/losing the country.

In the literature surveyed, Charteris-Black (2004) asserts that the proposed conceptual metaphor, SPORTS IS WAR serves as a fodder for a higher level metaphor exemplified by LIFE/SPORT IS A STRUGGLE FOR SURVIVAL. This implies that, in the concrete sports scenario, players exert their greatest efforts to beat the opponent team and win the

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match. However, the backdrop of the FOOTBAL metaphor scenario in (87) is completely paradoxical with the aspirations of players and fans in normal football sport. This is because Jibril Rajoub, who is the head of the Palestinian Football Association, wanted the Iraqi team to beat his own team in a football match so that the former team could become qualified for the Asian Cup. His conspiring against his own team was considered an embarrassment to the Palestinian team because it goes against the team's ultimate aspirations of winning the match. Screening this well-known sports metaphor scenario onto the political domain suggests that SPORTS and POLITICS are two sides of the same coin. Nonetheless, the columnist highlights the negative dimension of POLITICS through characterizing it as having an original dark colour, whereas the donor SPORTS domain as having an emerging green colour. Based on this analogy, betraying country (i.e., Palestine) by not defending it from Israel colonization bears an analogous relationship to offering victory in the football match to the Iraqi rival team. It is conspicuously shown that the columnist's FOOTBALL metaphor heuristically conceals the competitive spirit of Arab politics while emphasizing the elements of BETRAYAL and DEFEAT. Highlighting these notions is aesthetically indicated by the rhythmic metaphor key words in Arabic, **match/country** in the metaphoric expression '**sell the match/ country under the table**' whereby money transaction is favored at the expense of one's patriotism and dignity. In the same vein, this metaphor exerts a rhetorical function demonstrated by a mordant attack on Rajoub's face and that is triggered through the conceptual metaphor: BETRAYING ONE'S COUNTRY IS RAJOUB WISHING DEFEAT IN A FOOTBALL MATCH. This conceptual pattern, in turn, stresses the most intense emotion of the SHAME of betrayal (Al Jallad, 2010) through the higher-level metaphor, BETRAYING A COUNTRY IS A SHAME.

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6.5 Machine-based Metaphors

It has been reported in the literature that machine metaphors are customarily utilized to encourage a positive attitude in the structuring of various abstract domains such as ECONOMY (Charteris-Black, 2004); MIND (Lakoff & Johnson, 1980) and FRIENDSHIP (Deignan, 2005). By contrast, the columnist's creative use of machine metaphors in (88-90) emphasizes the current pitiful situation the Arab people are experiencing due to their PASSIVITY in confronting global powers manipulating them.

ARAB NATION IS A MACHINE

وطن 3D 88. Three-D Nation 28JUNE2015-p1-6 ل ألن ي ص ي ق ه لل ي ش ك ش ت ف از م ط ح ة ل ت ب ا ع ال د ا ه ط ي ر ض ا ن ؟ق ل ت ه ن ح ن ي ا ص ي ق ي ل و ط ن ل م ط ح م ن ظ ش و ط ل ا ى ض ي ق ه ر م ز ..ن ح ن **و ط ن ا ل 3D** .....ف **ل ي م و ت ف ي و ا ش ط ن ا و ر ا س ف ي ف ي ت ل ا ب ي ب** و **ل ا ع ر ض** **ح ص ر ي ف ي ل و ط ن ل ا ع ب ي** ا ل ي ج ي ب ....ن ر ى ا ل ج ر ع ب ب ل أ ع ا د ه ا ل ا ل ي ة: د م ا ء و د م و ع و د م ا ر

A friend of mine asked me if I had a three-dimensional television screen in order to follow up dramas in Ramadan. I replied: we, my friend, are the country which extends from Mauritania to the Hormuz Strait… We are **the 3-D TV country**<*waṭan 3 D*>…**the remote control is in Washington<***al-rimuwt fī wāsyinṭon***>, the receiver is in Tel Aviv<***al-risīver fī talavīv***>,** and **the show is limited to the beloved Arab world**< *al-'rḍ ḥaṣriyan 'ala alwaṭan al-'arabī*> …. where we see pain in its three dimensions: blood, tears and destruction.

The columnist's novel metaphors in (88) are concerned with turbulent Arab situation across the whole Arab region. These metaphors are configured within the underlying conceptual metaphors: ARAB NATION IS A TELEVISION MACHINE on one hand,

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and AMERICA AND ISRAEL ARE TV-CONTROL DEVICES on the other hand. On view of modern technology, TV screens are usually connected with receivers and remote-control parts via which audience can watch any movies worldwide. However, a three-dimensional TV is a more advanced one that has a three-dimensional effect though which viewers could perceive images in terms of their height, width and similarity to real-world objects (Javidi & Okano, 2002). Screening out the above concrete-machine devices onto the ARAB NATION domain implies a set of conceptual metonymical elements such that Washington corresponds to a remote control; Tel Aviv to a receiver; and finally, the setting exemplified by Arab countries where wars and chaos take place is shaped in terms a three-TV screen through which tragic movies are fully exhibited.

Principally, people's use of a three-dimensional TV is usually dedicated to spending pleasurable time watching movies much vividly with the introduction of such advanced technology. Nevertheless, the author's creative choice of this metaphor is coloured with satirical as well as pathetic tones in favour of chaos and wars overwhelming the whole Arab world. In the original scenario, watching movies on TV screens is usually controlled by a receiver and remote control which enable viewers to shift from one channel to another. Configuring this real-life scene onto Arab countries suggests the PASSIVITY/POWERLESSNESS of Arabs, but the ACTIVITY/ POWERFULNESS of America and Israel that are framed in terms of power-on and power-off devices. The story-line highlights the fact that these two global powers have a long arm in causing the catastrophic situation in the Arab world. For example, ruining houses over citizens in Iraq

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and Syria as well as the chaotic situation in Libya, Egypt, Yemen and Palestine are understood in terms horror action films shown on TV screens.

Towards the end of the scenario, the columnist's metaphors aesthetically blend metaphor with pun and alliteration. For instance, the three-D TV screen is equivalent to the initial three Arabic characters of the torturing results of wars exemplified by: *dem* 'blood'; *dum*ū' 'tears'; and *damār* 'destruction'. What is more, focusing only on the Arab region as experiencing all sorts of catastrophes to the exclusion of any other spots in the wider world suggests Arabs' weakness and submissiveness to global powers. Simply put, the discourse of this metaphor scenario rhetorically uncovers the WEAKNESS of Arab regimes that are no longer able to justly manage their subordinates; hence they are controlled by global powers. As such, the columnist's rhetorical motives of using machine metaphors are realized through the higher-level metaphors: ARAB WEAKNESS/SUBMISSIVENESS TO AMERICA AND ISRAEL IS SHAME and ARAB FIGHTING WITH THEMSELVES IS SHAME.

THE SYRIAN NATION IS A MACHINE

وطن سـت عجالـت

89. The Nation is a six-wheeler.

31AUG2015-p1&2

ف ملت أخذ نيلش احتك اسري دي ن حن ل ن حن دال وج ه ة ، خذ ن ا أ ت ن أ ن م اش ئ ت و ل ف م اش ئ ت . ي ق ال أ ن ف ال ق اش ف ي
ال ن م ا ..... ل ل ه اش ا ح ة م خ ص ف ل ح وم ل م ج م دة .. ا ل ر ي د " ا ل ف و ا ن ا " ... أ ح ب ن اش ا ح ت ك . ب ا ت ص ار ل أ ت ع اش ب ه
و ط ن ل ب ا ت ي از ... ه ي و ط ن ا ل ص غ ر ... و ن ح ن ل ل ح وم ل م ج م دة....

Would you give us a lift in your lorry, sir? We will not decide our destination, take us wherever you want….it is said that there is 'Najashi' in Austria……. But the lorry is designated for frozen meat!!…we want your "caravan" … we like **your lorry**<*syaḥinatak*>because **it resembles <***li'naha tusybih*> our country, par excellence ....**it is our micro country<***hiya waṭanana al-muṣaghar*>.... We are **the frozen meat**<*al-luḥūm al-mujammadah*> ….

The columnist's use of MACHINE metaphors in (89) refers to an incident that occurred in the year 2015, when seventy Syrian asylum seekers arrived in Austria. However, the columnist uses this situation as the starting point that imagines the Arab experience more generally to be one in which people are being driven around in search of refuge, revealing their profound powerlessness and passivity. Based on this, the bolded machine metaphors embed the conceptual metaphor: THE NATION OF SYRIAN ASYLUM SSEKERS IS A SMALL VAN. Moreover, the columnist's creative use of '**van**' metaphor suggests that this machine-type is devoted to shipping frozen livestock meat, thereby the inferring the conceptual pattern: SYRIAN ASYLUM SEEKERS ARE FROZEN MEAT whereby the status of those refugees is downplayed into mere inanimate objects in the scale of being. To this effect, the two metaphor patterns exhibit the Syrian current situation within a rather tragic scenario. For instance, the conceptual elements that are partially mapped between the two domains involved read as a home country is reasoned about in terms of an enclosed van on one hand, and the seventy Syrian asylum seekers in terms of frozen meat shipped across distant countries on the other hand. Accordingly, the storyline of the proposed metaphor patterns implicitly portrays A SHAMEFUL image of the tyrannical Syrian regime as being the main culprit behind the abuse of the PASSIVE Syrian citizens with the current disastrous situation to the end that they have been exiled from their home country. In the same vein, both patterns unravel the SHAME of Muslim Arab countries

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that have fallen short in helping the Seventy-Syrian asylum seekers whereas they have been embraced by a Christian European country.

The '**van**' metaphor in the first pattern is compared with a home country such that the former signifies a moving 'prison cell' and unstable lifestyle, whereas the literal meaning of a home country stands for 'freedom' 'stability' and 'dignity'. Therefore, having a 'van' as the home for seventy Syrian asylum seekers instead of their original homeland suggests the INJUSTICE of Al-Assad tyrannical regime, and that it is SHAMEFUL for an Islamic nation to expel its Muslim people outside their home country. Moreover, SHAMING Al-Assad regime is likewise latent within the metaphorical structuring of the seventy asylum seekers in terms of dehumanized 'frozen meat'. The columnist's rhetorical message suggests inferring a higher-level metaphor: AL-ASSAD'S UNJUST REGIME IS A SHAME.

In contrast, the columnist cherishes the generosity of the Christian Austrian president who hosted those asylum seekers via structuring him in terms of Al-Najashi, a Christian Ethiopian king, who is well-known for his justness, kindness, magnanimity, and support for the eighty vulnerable Muslim emigrants to Abyssinia (Al-Habashah) as reported in the Holy Qur'an (Surah An-Nisa, verse 97) and Noble Hadith by Prophet Muhammad, peace be upon him (Casewit, 1998). This, in turn, leads to triggering a contrasting key metaphor represented by: THE AUSTRIAN PRESIDENT'S HOSTING OF SYRIAN ASYLUM SEEKERS IS PRIDE. In addition to the main rhetorical insights of the bolded

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metaphors, the representation of the Austrian president in terms of the king of Abyssinia attends to the aesthetic effect of the metaphor alluding to a well-known historical figure and event at the beginning of Islam. Above all, the metaphors highlight a dichotomy between the emotions of SHAME versus PRIDE which are culturally triggered through Al-Assad's unjust regime versus the Austrian president's hospitality.

IRAQI CIVILIZATION IS A MACHINE

تصفير الحضارة 90. Zeroing out Civilization 11MARCH2015-p1-4 بيساطة لا مجيء و مون بتصفير الحضارة عدّ من جديد سنوات طويل قيالسواد الظلامة والتخلف والجهل والقتل..

…Simply, they are setting the civilization **back to "zero**" <*taṣfīr*> to begin counting anew the long years of blackness, darkness, backwardness, ignorance and murder.

The columnist's metaphors above refer to demolishing the heritage of ancient civilizations in Iraq at the hands of ISIS. According to Lakoff and Johnson (2003), JOURNEY metaphors are conventionally used metaphors across cultures that usually perform positive attitudes in terms of achieving progress. However, the columnist's humorous use of this metaphor type in framing Arabs' political matters is associated with backwardness and failure to a achieve a worthwhile goal. Moreover, the innovative conceptual metaphor, IRAQI CIVILIZATION IS A MACHINE in (90) is also structured within the broad JOURNEY metaphor scenario in which the symbolic glory and heritage of the ancient civilizations in Iraq have been demolished by global powers.

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In the real-life scenario, car owners usually change oil for their cars once the meter reading records the maximum distance allowed for commuting (usually three thousand kilometers). At this point, new oil replaces the one which fades out, yet the reading meter is set to zero in order for the car to be qualified enough to commute another three thousand kilometers. Consequently, zeroing the reading meter of a car indicates achieving progress through commuting further distance. Nevertheless, projecting this tangible mini-narrative onto the abstract target CIVILIZATION domain implies that Iraq has been a cradle of various successive civilizations for thousands of years; hence they have been ruined by ISIS. Simply put, many statues, artworks, sculptures and antiquities which symbolize the glory of ancient civilizations are destroyed. To this effect, zeroing the 'reading meter' in the MACHINE scenario indicates maintenance and energy renewal so that a car could be able to commute for further distance, whereas it suggests a loss of heritage as well as distortion of the history and glory of the CIVILIZATION counterpart.

On this basis, setting a new JOURNEY for A MACHINE suggests a positive attitude in terms of achieving progress; however, doing this for A CIVILIZATION implies negative attitude represented by backwardness, blackness, crime and finally extinction. Critically speaking, the columnist SHAMEFULLY critiques the Arab nation which falls short in defending their heritage which represents their renaissance and dignity. Moreover, he depicts the WEAKNESS of the Arab nation through the MOTIONLESS status that has been standstill over a long time and which is weak enough to defend itself from global powers' aggression. Ultimately, the conceptual metaphor of CIVILIZATION'S

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MOVING BACKWARD IS WEAKNESS realizes the higher key metaphor: MOVING BACKWARD IS A SHAME.

6.6 Food-based Metaphors

ARABS ARE FOOD

زربعربي
91. Arab Pit Roast
30JUNE2014-p3

نحن الآن نعيش مرحلة «**الزربعربي**» بكل معانيها الحرفية من كل الكلمة، لنقدّم **على طبق من وطن** أمام الجائعة المدعوة إلينا ...
زربعربي على الطريقة الصينية... **خلف بلدي طري 100%** ... «**300 مليون قطعة من اللحم**» على العظم... مع **مليون برميل زيت حجم عائلي** ..

We are now living in the stage of **"Arab Zarb"**<*zarb 'arabi*> (a kind of chopped marinated lamb cooked in a barrel in a hole in the ground for three hours) in the full sense of the term, meaning we serve ourselves on **a dish of a country**<*ṭabaq min waṭan*> to the hungry nations calling upon us…
Arab "Zarb"<*zarb 'arabī* > in the original way... **Fresh, homemade/national dispute 100%**<*khilāf baladi ṭarī*>**.... 300 million pieces of steaks**<*300 million qiṭ'ah msaḥabih*> …With **a million barrels of family-sized diet oil**<<*a million barmīl nifṭ dāyt ḥajm 'ā'ilī*>.

Food metaphors are inspired by the disastrous situation in Iraq since 1991 and the current situation in Syria. Although they are conventionalized in the Jordanian community's speech, the metaphors for the dish type in the columnist's discourse is brand new. The use of FOOD metaphors in (91) is meant to critique the entire Arab nation within a mocking scenario; yet reflecting the overall embedded argument of unmasking SHAME emotion. Based on the bolded linguistic metaphors, FOOD is identified as the source domain, whereas the ARABS as the target domain.

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The real-life scenario of ‘zarb’, as a Jordanian dish, is based on chopping lamb or goat into pieces marinated with spices, which are put into a barrel in a hole in the ground for about three hours until they become well cooked. The process of making this dish type is the same across the whole Arab world, but has come under various names. Following the partial mapping process proposed by Lakoff and Johnson (1980), Arab casualties are framed in terms of slaughtered lambs; chopped body parts of the victims correspond to chopping lambs or goats into pieces; the ruined houses/buildings over citizens are shaped in terms of the hole in which a cooked lamb is put; serving Arab countries to global powers correspond to serving the dish to eaters. Likewise, killing 300 million Arab people is understood in terms of serving 300 million steaks to global powers and finally, global powers’ taking over a million barrels of Arab oil corresponds to drinking beverages after having a cooked lamb. Based on the highlighting and hiding aspects of the CMT, the harsh processes of making this dish are emphasized when they are mapped into the Arabs; however, experiencing the joy of cooking is downplayed.

The above conceptual metaphorical elements evoke a lamenting tone mixed with humorous and pun effects whereby the hunger of outsiders and food supplies in the Arab countries are involved. The columnist’ metaphors unmask the hidden agenda of global political powers meddling into Iraq and Syria in particular in that they are meant to demolish the whole Arab world, subjecting Arabs to abject poverty and ultimately taking over their oil wealth. Moreover, the columnist’s use of the pronoun ‘we’, which runs across his entire discourse indicates inclusiveness of the whole Arab world which comprises about 300 million people. In the real life ‘Zarb’ scenario, people usually drink

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beverages after eating this meal in order help them digest the chopped meat. Therefore, the columnist evokes a mocking tone through the use of metaphor as in 'steaks' to represent each individual person in the Arab world in addition to the use of 'family-sized diet' oil which suggests that the whole Arabs' oil will be taken over by global powers. Furthermore, the columnist's use of 'pun' as in '100% national disputes' contributes to creating pun effect through the replacement of the character /r/ in the Arabic word, '*khiraf*' meaning 'lambs' with the character /l/ in the rhyming Arabic word '*khilaf*' meaning 'disputes' in English. Furthermore, the pun effect of food metaphors is figured through '**100%**' which literally refers to the freshness of national lambs, but metaphorically is mapped onto Arabs' disunity. Based on the metaphorical pattern, ARABS ARE FOOD, it is implicitly inferred that GLOBAL POWERS ARE PARASITES /EATERS is an integrally related pattern.

From critical discourse outlook, Arabs are dehumanized and placed as inanimate objects at the bottom of 'The Great Chain of Being", whereas global powers preserve their original status as human beings. Thus, in light of the principles of the CMA critical metaphor analysis, the bolded food metaphors achieve a predictable function in that Arabs are negatively evaluated, and the crucial 'survival element' associated with food is obscured. However, calling upon the whole Arabs by global powers and dividing them into conflicting sects is emphasized by food metaphors. This highlighted food element is figured through projecting chopped pieces of a cooked lamb into the POWERLESS Arabs who shamefully fell short in defending themselves from the powerful nations parasitizing upon them. The empathetic effect of food metaphors through which the columnist laments the current status of Arabs as well as their mocking and pun tones do substantiate the key

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rhetorical insight of SHAMING the Arabs for their weakness and disagreement. As such, the higher-level metaphor of ARABS' DISUNITY/ WEAKNESS IS A SHAME is a call for a national Arab community, yet being aware of powerful outsiders' hidden malicious agenda and fighting them.

6.7 Plant-based Metaphors

It has been shown throughout the current work that plants metaphors are creatively utilized in the author's writings to negatively evaluate the abstract phenomenon of CORRUPTION in chapter 5. Nevertheless, they exhibit positive associations of DEATH and LIFE in (92). In (93), they predict positive and negative evaluations of THE ARAB SPRING'S OUTCOMES.

GAZA IS A FARMER; DEATH AND LIFE ARE A PLANT

شكراً غزة..

92. Thanks Gaza

28AUG2014-p3

تعودنا في الحروب العربية مع لإسرائيل أن نعد أيام القتال على أصابع اليد الواحدة ونادرا ما كنا نستقرض من أصابع الرجل اليمنى يوم أو يومين.....ونتبادل عندها التهم بالخيانة....شكراً **غزة**...لأنك **تزرعين** الموت **لتحصدي** الحياة.

We are accustomed in Arab wars with Israel that we count the days of killing on the fingers of one hand and rarely we were lent some toes of the right foot...and we kept exchanging the accusation of betrayal.
Thank you, **Gaza**<*ghaza*>, ……because **you sow**<*tazra'īn*>death **to reap** <*li-taḥṣudīn*>life.

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The context from which the statements above are excerpted is based on the courageous encounters of Gazan people with their adversary, Israel, in the time when the Arabs fall short in confronting this enemy. The metaphoric words in (92) are examples of metonymy in which Gaza is a strip/place in Palestine which metonymically stands for its inhabitants based on the metonymic principle, THE WHOLE FOR THE PART exemplified by the more specific metonym: THE TOWN FOR ITS PARTS (Kovesces, 2002). Thus, '**Gaza**' corresponds to the PARENTS who are framed in terms of FARMERS, and the abstract concepts, DEATH and LIFE are metonymical words referring back to their SONS/YOUTHS whose DEATH and LIFE are also structured in terms of SEEDS and CROPS respectively by virtue of the metaphor key words, '**sow**' and '**reap**'. These metonymies imply that plants metaphors are devoted to shape the abstract DEATH type that is encountered by Gaza's martyrs within a glorifying manner. In event, different metaphorical manifestations for death types have been identified in the literature in which they are classified into being either 'good' or 'bad' patterns owing to the sociocultural context in which they occur (Demjén, Semino, & Koller, 2016).

The columnist's particular choice of PLANT metaphors, in this juncture, suggests two potential meanings of LIFE: First, the Palestinian people in Gaza fight Israel on behalf of the whole Arab people, at a time in which Arab countries fall short in siding with them, yet such fighting explains that this spot in the Arab world will never submit to the adversary. Accordingly, the concept of LIFE Palestinian fighters in Gaza Strip seek does substantiate the key conceptual metaphor: LIFE IS A STRUGGLE FOR SURVIAVL(Charteris-Black, 2004). The second potential meaning of LIFE is to signal

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a rebirth of Gaza's martyrs in that their life after death is an everlasting one. This suggests an array of interrelated conceptual patterns in the spirit of PLANT metaphors: MARTYRED YOUTHS/SONS ARE FRUITFUL SEEDS, PARENTS ARE FARMERS, GAZA IS AN EARTH and SPIRITUAL IS PHYSICAL. Interestingly, the latter conceptual metaphor has been emphasized in figuring out spiritual thoughts evoked through metaphors in the religious discourse typified by the Old and New testaments (Charteris-Black, 2004). Moreover, Charteris-Black asserts that projecting the notion of 'spirituality' onto the political sphere paves the way for creating ethical discourse.

The proposed metaphorical patterns above evoke three related metaphor scenarios that are ideologically and rhetorically backdropped by agricultural experiences and religious motives asserted in the Holy Qur'an respectively. Based on these conceptual patterns, it is apparent that the martyrs who are often killed in vast numbers on hands of the Israeli troops are highlighted through their correspondence to fruitful seeds usually sown into earth; Gaza is also metonymically structured in terms of a farmer who eventually gains pure product. In the same vein, Gaza, the place where martyrs are buried is structured in terms of spacious lands sown with productive seeds.

The third pattern, SPIRITUAL IS PHYSICAL within the domain of PLANTS is figured through the complex JOURNEY metaphor scenario in the sense that sowing seeds proceeds via phases in order for plants to become ripe. Nevertheless, martyrs' journey from mundane life to death is momentary in the physical world, but it is an endless

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journey in the spiritual world as emphasized in two positions in the Holy Qur'an: 'and do not say that whoso is killed in the path of Allah is dead. No! Indeed, they are alive but you do not know how' (Surah 2, al-Baqarah verse 154) as well as in: 'and do not think of those killed in Allah's path as dead: indeed, they are alive and receive their sustenance from their Lord. They rejoice in the bounty provided by Allah'. (Surah 3, Aal-e Imran verse 169-170). These two Quranic Ayahs highlight the fact that humans' life in the mundane world is very short when compared with martyrs' endless life after death. It is conspicuously evident that the conceptual metaphor SPIRITUAL IS PHYSICAL above mixes up with another conceptual metaphor exemplified by MARTYRS' LIFE AFTER DEATH IS AN EVERLASTING JOURNEY. Accordingly, this latter metaphorical pattern suggests further addition to the primary universal metaphor pattern, LIFE IS A JOURNEY (Lakoff & Johnson,2003) whereby both domains preserve end point.

PLANT metaphors in the discourse on Israel's wars against Gaza's cherish the latter's permanent struggle, despite the inequality between the two sides, against Israeli troops within a challenging manner exerting eventually the emotion of PRIDE into thoughts as well as heartfelt reactions in the readership. In the meantime, such metaphors SHAME other Arab countries, whose confrontations with Israel are minimal by comparison. The columnist's metaphors rhetorically embed these two extreme emotions: PRIDE versus SHAME across the whole text discourse through comparing the small Gaza strip with the widespread Arab countries in their combat with Israel. As far as PRIDE emotion is concerned, the text's heading is highly suggestive in that the author's acknowledgment is only dedicated to fighters in Gaza rather than to the rest of Arabs, though their enemy is

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one. Moreover, self-sacrifice of Palestinian people in Gaza in return for their FAITH in Allah and their land is a major source of victory and hence PRIDE from the perspective of Islamic religion. This fact is adhered in the Holy Qur'an and Nobel Hadith in which martyrs and prophets occupy the highest position in paradise. This leads to inferring a higher key metaphor represented by HAVING FAITH IN ALLAH IS PRIDE. Likewise, confronting death with chests filled with FAITH suggests courage that in turn mirrors the emotion of PRIDE. In event, within the spirit of PRIDE emotion, Kovecses (2010) has proposed the universal conceptual metonymy: PRIDE IS CHEST OUT in which the chest body-part stands for a metonymical effect of this emotion.

By contrast, the columnist's discourse satirically embeds the emotion of SHAME through a SHORT JOURNEY scenario whereby previous war days between the whole Arab countries and Israel were equal to a hand's fingers and sometimes extend to two borrowed toes. Simply put, the SHORT JOURNEY scenario signals the six-day war which took place in 1967 between Egypt, Syria and Jordan on one hand and Israel on the other hand. As a result, the short-journey war ended up with Arab defeat a part from exchanging betrayal among the participating Arab countries.

On that basis, the columnist's reference to this war is meant to implicitly SHAME the whole Arab world that fell short in defending Palestine, in comparison with the many Gazan people who sacrifice their lives for their lands. Thus, as opposed to FAITH and SELF-SACRIFICING through which the emotion of PRIDE is triggered, the emotion of SHAME is captured through BETRAYAL and FALLING SHORT IN

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CONFRONTATION. In addition to the rhetorical insights of plants metaphors, they likewise show a heuristic function exemplified by hiding the negative element associated with '**sowing** death', but emphasizing the aspect of gaining everlasting life which is aesthetically alluded to in the religious discourse of Holy Qur'an. However, the 'mythic' effect of plants metaphors is predominant in the sense that they uncover the heroism and exceptionalism of the people of Gaza compared with the rest of Arabs in their fights with Israel.

THE ARAB SPRING IS A PLANT

عفاريةاياهليادر (
93. The Chaff (The Days of Winnowing)
19JUNE2011-p6
في موسم الحصاد العربي يبدو أن بعض الشعوب **فازت غالتها في ير**..وأخرى **رضيت بقشور الإصلاح.**

In the Arab harvest season: It seems some nations **have earned the grain of change**<*zafirat bi ghilāl al-taghyīr*> **…**and others **are satisfied with the chaff of reform** <*raḍiyat bi'ifāriyat al-iṣlāḥ*>.

The columnist's discourse in (93) is to show the positive and negative outcomes of Arab uprisings and strikes in Jordan. Consequently, the columnist's choice of plants metaphors is to show a paradoxical conceptualization of Arab spring's results in the Arab countries which experienced citizens' revolution against their tyrannical regimes. The social inspiration for the production of such metaphors is based on the Jordanians' agricultural backdrop of planting crops such as wheat and barley in particular and collecting the

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harvest in the summer season with the result that pure wheat grains are ground and fed to people, whereas impure chaff is a remnant waste given to animals (AL-Uzaizi, 2012). Consequently, two conceptual metaphors can be proposed: POSITIVE EMERGING OUTCOMES FROM ARAB SPRING ARE PURE EDIBLE FOOD FOR PEOPLE, whereas NEGATIVE EMERGING OUTCOMES FROM ARAB SPRING ARE PURELY INEDIBLE FOR PEOPLE.

These metaphor patterns inspire two inseparable scenarios exemplified by pure grains versus chaff, which ultimately form humans' as well as animals' vital sustenance respectively. The columnist's particular choice of these metaphor types explains that Jordan is an agricultural country. Therefore, the conceptual pattern of THE ARAB SPRING IS A PLANT is activated via mapping a set of conceptual elements from PLANTS donor domain onto THE ARAB SPRING host counterpart. For example, Arab revolutionists /demonstrators are understood in terms of farmers; Arab countries where revolutions and uprisings take place are framed in terms of an earth where farmers plant seeds; efforts exerted by demonstrators to bring down tyrannical regimes/governments and to gain freedom correspond to farmers' use of various fertilizers in order for crops to flourish. Finally, the collected harvest that is usually filtered into pure grains and chaff corresponds to either eliminating unjust regimes or carrying on useless strikes against governments with no benefit returning to demonstrating citizens beyond empty talk of 'reform'.

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The scenarios evoked by the metaphorical patterns and elements above showcase that the collapse of unjust Arab regimes in Tunisia, Egypt, Libya and Yemen at the hands of revolutionists over a period of time has ultimately led to a worthwhile goal in terms achieving their desired freedom. Accordingly, the emotion of PRIDE is rhetorically asserted via the first part of the conceptual metaphor which conceals a higher proposed level exemplified by ARAB CITIZENS'S EFFORTS TO GAIN THEIR FREEDOM IS PRIDE. This metaphor theme, in turn, proposes its convergence with a JOURNEY scenario in that the citizens' exerted efforts over a period of time has finally led to achieving their desired goal which can be cognitively realized by ACTION IS SELF-PROPELLED MOTION (Lakoff & Johnson, 2003).

By contrast, the second conceptual metaphor is mainly devoted to the status quo of the reform program in Jordan whereby citizens have been thirsting for economic, political and social reform for over a long period to the end that their strikes and protests are useless. Based on this, inflation rates, soaring prices and high taxes on citizens are shaped in terms of the '**chaff**' of a harvest that is harmful to humans, but healthy for animals. The columnist implicitly stresses the idea of Jordanians' loyalty to their regime via the use of being 'satisfied with **the chaff of reform'**, but highlights the corruption and procrastination of successive governments which fall short in doing overall reform. Furthermore, the longer period of citizens' quest for this reform suggests a JOURNEY metaphor scenario in which governments' collusion to fight corruption forms a major impediment to the alleged reform program, ending up with a complete failure.

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In light of these two mixed-up scenarios, the columnist's use of '**chaff**' metaphor achieves a rhetorical function represented by SHAMING successive governments for dehumanizing citizens into ANIMAL status—and the citizens for being satisfied with animal feed. This is attributed to the fact that impure chaff is usually served to goats and sheep rather than people. In addition, the idea of FAILURE that is captured through governments' inefficacy in doing any reform over a long time is another latent key metaphor for SHAMING these governments. Therefore, the key metaphors proposed in this juncture are: GOVERNMENTS' DEHUMANIZING CITIZENS IS A SHAME and GOVERNMENTS' FAILURE IN MANAGING CITIZENS IS A SHAME.

6.8 Natural Phenomena Metaphors

The columnist's discourse in (94) and (95) below refers to the self-immolation of the Tunisian young man Al-Bouazzizi in 2011, which was a protest against the tyrannical Tunisian regime that brought about what is termed as 'The Arab Spring' that then spread to the remaining Arab countries. In order to exhibit the positive consequences of 'Arab Spring', the columnist utilizes NATURAL PHENOMENA metaphors exemplified by the well-established Quranic metaphors, LIGHT versus DARKNESS in (94) and the conventionalized WEATHER metaphor in (95).

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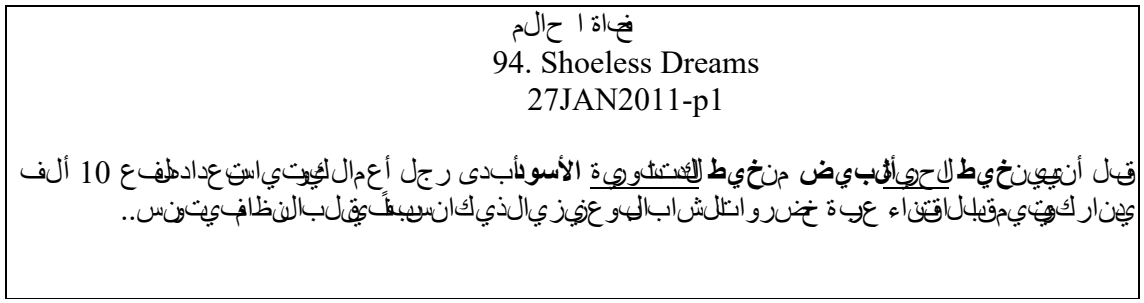
6.8.1 Light and Darkness Metaphors

FREEDOM IS LIGHT; DICTATORSHIP IS DARKNESS



Just before **the white thread**<*al-khayṭ al-abyaḍ*> of freedom became distinct from **the black thread<** *al-khayṭ al-aswad*> of dictatorship, a Kuwaiti businessman showed his readiness to pay 10 thousand Kuwaiti dinars in return for the vegetable trolley belonging to the young man, [Al-Bouazzizi] who was the main cause behind the overthrow of the regime in Tunisia.

First of all, LIGHT and DARKNESS metaphors were examined in the religious discourses of the Holy Quran and the Bible in which they delineate GOOD and EVIL evaluations (Charteris-Black, 2004; Berrada, 2006). The columnist's creative use of LIGHT and DARKNESS metaphors in (94) is based on the natural phenomena of day and night that concern Muslims' fasting and eating in the holy month of Ramadan as highlighted in the religious discourse of the Holy Qur'an: 'And eat and drink until the white thread of dawn becomes distinct to you from the black thread of night' (Surat Al-Baqarah, verse 187). Moreover, in this juncture, the literal meaning of the temporal metaphor '**white thread**' stands for 'dawn' which is the start of a day, however, its metaphoric counterpart signifies a new beginning of gaining freedom. In contrast to this, the '**black thread**' literally refers to dusk, but metaphorically to a long time of ignorance and oppression. On that basis, the bolded creative metaphors above embed two contrasting novel conceptual metaphors represented by FREEDOM IS LIGHT and

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DICTATORSHIP IS DARKNESS that also serve as a fodder for the higher key metaphors: FREEDOM IS PRIDE, but DICTATORSHIP IS SHAME.

More importantly, the emotion of SHAME is highlighted through the Extract's heading in that dreams are usually never achievable without carrying it out whereas actions are usually followed by a worthwhile goal as emphasized by the primary conceptual metaphor ACTION IS SELF-PROPELLED MOTION (Grady, 1997). Accordingly, the columnist's discourse stresses the key metaphors: BUYING FREEDOM BY WEALTH IS A SHAME, but EXERTING EFFORTS IN ACHIEVING FREEDOM IS PRIDE. The former key metaphor is exemplified by the fact that some Arab people (i.e., a Kuwaiti businessman) soon wanted to be glorified by buying the trolley of the Tunisian young man who immolated himself in return for gaining dignity that can only be achieved through effort. In contrast to that, the columnist cherishes the Tunisian young man who burnt himself for the sake of liberation from tyrannical regimes and attaining FREEDOM.

6.8.2 Weather-based Metaphors

FREEDOM IS A FAVOURABLE WEATHER CONDITION

كرامات
95. Dignities
20MARC2011-p5

صدقوني يوم الحرية والحرية تأتي مطر من دولة الى دولة ومن مدينة الى مدينة ومن نكرة الى نكرة هي من كرامات هذا الرجل (البوعزيزي).

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Believe me **the cloud** <*ghaymat*> of democracy and freedom which is raining from country to country, from city to city and from district to district is from the dignity of this man [Al-Bouazzizi].

According to Al-Uzaizi (2012), **cloud** metaphor in (95) is a well-established metaphor in the Jordanian culture as it is often used in folk poetry and proverbs to signal the idea that good things are likely to occur. It has also been reported that 'raining clouds' are literarily used as signs of fertility, life-giving and blessing in the religious discourse of the Holy Qur'an (Mohamed, 2012). These facts lead to inferring the conceptual metaphor pattern: RAIN IS A BLESSING. Al-Uzaizi (2012) contends that people's optimism of clouds and rain reflect the ecological condition in Jordan, and by anticipation he further adds that the generic use of '**clouds**' metaphor in peoples' discourse is a sign of goodness such as expressing dignity and self-honour in Jordan folk poetry.

Based on these connotations, it is assumed that '**cloud**' metaphor embeds a higher novel conceptual pattern demonstrated by: FREEDOM IS A FAVORABLE WEATHER CONDITION. It is obvious that structuring the Tunisians' and Arabs' social conditions prior to and after the year 2011 within weather-based metaphors provides evidence for metaphorical scenarios of a cause and effect by anticipation of a change in weather conditions that are usually unstable according to Grady (1999). This leads to inferring a primary conceptual metaphor represented by: ARAB'S ECONOMIC AND SOCIAL CONDITIONS ARE WEATHER CONDITION which further subdivides into two further conceptual metaphor patterns: ARABS' CONDITIONS PRIOR TO 2011 ARE

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HOSTILE WEATHER CONDITION, whereas ARABS' CONDITIONS AFTER 2011 ARE FAVOURABLE WEATHER CONDITIONS.

Consequently, the two contrasting conceptual metaphors evoke a cause and effect metaphor scenario of the conditions experienced by Arabs. To begin with, projecting the source domain of A HOSTILE WEATHER CONDITION onto ARAB CONDITIONS prior to 2011 implies that they had been oppressed by corrupt regimes which syphoned their wealth and subjected them to abject poverty that can be figured out with reference to DROUGHT as a type of weather condition. This cause has ultimately led to a quest for FREEDOM by revolting against unjust regimes, yet coming up with the so-called 'Arab Spring'. Gaining freedom is therefore structured through '**clouds**' metaphor that are usually filled with rain. Moreover, the mobility of clouds in the sky signifies the spread of 'Arab Spring' from Tunisia to other Arab countries. As such, the conceptual metaphor, ARABS' CONDITIONS AFTER 2011 ARE A FAVOURABLE WEATHER CONDITION serves as fodder for the higher-level metaphor of FREEDOM FOR ARAB CITIZNS IS PRIDE whereby this key metaphor is topic-triggered as indicated by the heading 'Dignities'

From critical metaphor perspective, it is apparent NATURAL PHENOMENA metaphors in (94) and (95) achieve a set of metaphor effects (Charteris-Black, 2018). First, **the white thread**' and '**cloud**' metaphors predictively portray positive evaluation of FREEDOM abstract target domain, whereas and '**the black thread**' portray negative evaluation of

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the DICTATORSHIP domain. Second, **the white thread**' and '**cloud**' metaphors perform a heuristic function in the sense that they highlight the 'agency' of the Arab citizens who exerted their efforts in carrying out revolutions against some tyrannical Arab regimes, bringing them down, and ultimately attaining freedom. By contrast, the aspect of gaining freedom would not be accepted on natural forces of these metaphors, and hence it is obscured. Third, '**the white thread**' and '**the black thread**' metaphors aesthetically show a contrast between what is 'good' and 'bad' on one hand, and they allude to the timing of 'fasting event' as emphasized in the Qur'anic discourse on the other hand. Fourth, the metaphors above embed rhetorical insights of the Jordanian community's view of showing the emotions of PRIDE versus SHAME. Lastly, the columnist's choice of **the white thread**' and '**cloud**' metaphors as well as headings of (94) and (95) attend to create 'a myth' of Arab citizens who brought down the tyrannical regimes.

6.9 Commodity-based Metaphors

It has been reported in the literature that COMMODITY metaphors are often utilized to structure varied inaccessible domains such as TIME (Lakoff & Johnson, 2003; Knowles & Moon, 2004) as well as LIFE, MONEY and WOMEN (Kövecses, 2005). Those scholars have demonstrated that the corollary behind exploiting such metaphors is geared towards mapping their precious and valuable attributes onto the target domains talked about. Nevertheless, the columnist's use of COMMODITY metaphors in (96) inspires humans' politics of emotions, which are deeply seated in the heart and that highlighting emotions is also topic-triggered as indicated by the text heading. To this effect, the columnist's discourse compares Angelina Jolie's active emotional response with the Arab regimes' passive emotions regarding the tragic war scenario across Arab countries

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wherein the human status of the POWERLESS Arab citizens has been reduced into mere valueless inanimate objects based on 'The Great Chain of Being' (Turner & Lakoff, 1989).

ARABS ARE A VALUELESS COMMODITY

«قلب انجلينا جولي» 96. The Heart of Angelina Jolie 26JUNE2012-p6 ..بوعد فوز الدنا العربية بالمرتبة الأولى في **انتاج** اليتم **وتصدير** ال جئين والمشردين والفقرين والمعوقين والمعتقلين..ندعو الله أن يحفظ ابنة أنجلينا جولي شيلوه (و أن يرحم الله الجميع قلوب الرؤوف لخلق به.....|

And after our Arab countries have scored the first rank in **producing**<*intāj*> orphanhood ….and **exporting**<*taṣdīr*> the refugees, homeless, missing people and the arrestees……We pray that Allah may protect Angelina Jolie's only daughter 'Shiloh', and grant a merciful heart to others.

The context of the above Extract basically addresses the tragic situation of the Syrian and Iraqi refugees and the massive help they were offered by the well-known actress, Angelina Jolie. However, the columnist's metaphors in (96) extend to criticize the whole Arabs who fell short in offering assistance to those refugees. Crucially, the overall point of the column is to SHAME the Arab regimes by contrasting how little they do for their own people with how much the actress Angelina Jolie gives to the citizens of Arab-Muslim countries. He ends by asking Allah to bless Jolie's daughter and protect her, a culturally specific form of thanks in the Arab-Muslim world. In effect, this form of thanks arouses the columnist's PRIDEFUL feeling of Jolie, but it implicitly SHAMES Arab rulers as they are not highlighted. Therefore, the columnist's creative use of the linguistic metaphors '**producing** orphans' and '**exporting** refugees, homeless…. etc.' triggers two distinct conceptual metaphor patterns: POWERLESS ARAB CITIZENS ARE

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VALUELESS COMMODITY according to Arab regimes' perspective, and POWERLESS ARAB CITIZENS ARE INVALUABLE HUMANS with respect to Jolie's compassions. Both these divergent perspectives provide evidence for the conventionalized well-entrenched metonymical metaphor: THE HEART AS CONTAINER/ LOCUS FOR EMOTIONS (Lakoff & Johnson 1980, 2003; Gibbs,1994).

The setting of the scene involves a set of conceptual elements exemplified by the idea that Arab countries correspond to lands/factories; orphan Arab citizens are understood in terms of crops/products; and the refugees, homeless, missing Arabs and arrestees are figured through products exported abroad. In the light of the above elements, the columnist's creative metaphors mix up humor with pathos pertaining to the equivalence between Arab victims and vast products that signal a country's rich economy. Accordingly, the discourse highlights the contrast between the humanitarian deeds offered by Angelina Jolie, the American fashion model, to people suffering natural or political catastrophes in Africa, Afghanistan, and Syria on one hand, and the 'meanness' and 'villainy' of the Arab countries that fall short in assisting Syrian asylum seekers in Jordan and Turkey. In event, Jolie's generosity was manifested by her donation to the orphans in Africa, the elderly in Afghanistan, a hundred thousand dollar-donation to the United Nations High Commissioner for Refugees to help the Syrian and Iraqi refugees (McHugh, 2014) and establishing a medical clinic for fighting AIDS in Ethiopia (La Bella, 2008).

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In contrast to the PRIDEFUL scenario exhibiting Angelina Jolie's humanitarian emotions and maintaining face with POWERLESS people, the columnist's metaphors rhetorically assert savage indignation tone against Arab rulers within a SHAMEFUL scenario in the sense that they lack sympathy for the victims of catastrophes among their own subordinates. This, in turn, implies they are no longer living up to a human status to the end that they get demoted into inanimate objects. Accordingly, the two scenarios uncover a PRIDE emotion of Jolie's generosity towards powerless people worldwide on one hand, while revealing the emotion of SHAMING Arab regimes that have fallen short in doing so. The higher-level metaphor of PRIDE is realized through the key conceptual metaphor: ANGELINA JOLIE'S HEARTFELT SYMPATHIES TOWARDS ARAB REFUGEES IS A PRIDEFUL HUMAN REACTION. However, SHAME key metaphor is captured through the key conceptual metaphor: ARAB RULERS' RUTHLESSNESS TOWARDS THEIR SUBORDINATES IS A SHAME.

6.10 Dirt-based Metaphors

ARAB SHAME IS A DIRTY CLOTH

بحر أحمر جديد 97. A New Red Sea 3JUNE2010-p4 اذا **لم نغسل** العار العربي **بماء الوجه** فبماذا **نغسله** هل تترك للمجففين؟

If we **do not wash**<*lam naghsil*> the Arab shame **with the water of honor ("face")** <*bi mā' al-wajh*> with what shall we **wash** it<*naghsiluh*>? In the dry cleaners?

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Lastly, the current work closes with emphasizing the loaded concept of the emotion of SHAME that is implicitly triggered through Jordan's culture-specific metaphors running across the two analysis chapters. The most intense emotion of SHAME (Arabic 'ārʿ) in (97) is explicitly triggered by its association with the 'face', a body part that is central to Jordan's culture-specific traditions and value system (Al-Uziazi, 2012). The discourse of SHAMING Arabs in (97) is attributed to their passivity, fear, and cowardice in defending the Palestinian people from Israel's persistent crimes and massacres against them. The columnist's highlighted word, 'SHAME' is further intensified by his saying that the only means for Arabs to redeem themselves is to denounce and condemn Israel's crimes at a time when the people from all over the world have come to maintain solidarity with the Palestinians. Within this context, the novel conceptual metaphor, SHAME IS A DIRTY CLOTH evokes a satirical scenario in which the Arabs have been reduced to relying on a commodified service (i.e., dry cleaning) which is associated with commercial and capitalist societies. These humorous metaphors, then, mock the whole Arabs who fell short in gaining their dignity and honor that are associated with nationalism, traditions and heritage of Arabs' genuine identity which are never bought. Consequently, it is inferred that THE LOSS OF ARABS' HONOR AND IDENTITY IS SHAME.

According to Al-Uzaizi, (2012), and Al-Adaileh and Abbadi (2012), the metonymical face-body part bears rich positive and negative implications in the Jordanian community. They contend that the metaphoric use of the presence of '**the water of honor**' of (face) symbolizes dignity and honor whereas its absence implies disgrace or shame. Therefore, the dignified face-body part, in this context, gets cynically downplayed into a mere

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garment that needs cleaning. Moreover, SHAMING Arabs is topic-triggered (Semino, 2008) in that the heading in (97),'A New Red Sea' literally refers to the well-known sea the Middle East; yet it metaphorically refers to the vast quantities of the Palestinians' blood that matches the red color of the red sea. Apart from the ideological stance of face-body part metaphor, it crucially performs a rhetorical function exemplified by SHAMING the whole Arabs and hence a call for them to wake up from their cowardice and passivity.

6.11 Conclusion

This chapter has discussed and analyzed nine different source domains utilized in the representation of different target domains related to sociopolitical matters in the Arab word. Based on the identified metaphor key words, a number of conceptual metaphor patterns and scenarios are illustrated. One main topic addressed in this chapter is the notion of the POWERFUL OUTSIDERS versus the POWERLESS ARABS that is realized through ANIMAL, HUMAN, FOOD, and MACHINE metaphor scenarios. For example, within ANIMAL domain, two metaphor scenarios are realized: 'predator and prey' scenario in which GOLOBAL POLTICAL POWERS are structured through AGGRESSIVE/ FEROCIOUS animals, while ARABS are embodied through SUBMISSIVE/ OBEDIENT animals, chiefly the LAMB. 'Butchery' or 'horror' is another metaphor scenario in which GLOBAL POLITICAL POWERS are framed in terms of BUTCHERS, thus preserving their HUMAN STATUS, whereas ARABS/ ARAB COUNTRIES are conceived in terms of the predominant LAMB metaphor assigned to them. These scenarios evoke horror, pathos and hence they highlight the key theme of POWERFUL GLOBAL POWERS VERSUS THE POWERLESS ARABS. This

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theme is also captured by the depiction of AMERICA and RUSSIA in terms of NANNIES and JAILERS, while the ARABS in terms of ORPHANS and INMATES. Within FOOD metaphor scenario, the notion of power is triggered through the fact that GLOBAL POWERS are EATERS/PARASITES, whereas ARABS are the FOOD. Likewise, the notion of POWER is emphasized in A T.V MACHINE metaphor scenario in which GLOBAL POWERS are figured through T.V CONTROL DEVICES, whereas ARABS are the CONTROLLED SCREEN. Crucially, all these shaming metaphor patterns and scenarios rhetorically and ideologically call for emancipating the oppressed Arab subordinates from their oppressing tyrannical regimes and rulers as well as ending their sufferings from corrupt regimes and policies. In addition, they offer a moral lesson to the ruthless Arab rulers in terms of adhering to humane code of ethics. In addition, the examined metaphors do call for emancipating the oppressed Arab ruler and citizens from the oppressing global powers and awakening them from their powerlessness and humiliations by the outsider. It is apparent that metaphors addressing the Arabs uncover the most intense emotion of SHAMING them in so far as they are positioned at the bottom of the power scale. Based on the emotion of Arabs' FEAR in these scenarios, the metaphors assigned to THE GLOBAL POWERS contribute to create a political myth of them exemplified by their heroism, superiority and that they are never rivalled or confronted.

Another addressed topic is the negative evaluation of ARAB POLITICS, COUNTRIES/NATION, RULERS, and REGIMES through a mix of humorous and pathetic metaphor scenarios drawn from different semantic fields. For example, ARABS

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are downgraded into COMMODOTIES, FOOD, and DIRT; ARAB COUNTRIES into SLAUGHTERED ANIMALS and MACHINES; and within MARRIAGE and SPORTS metaphors ARAB POLITICS and POLITICIANS are associated with FAILURE, LOSS OF ARAB IDENITY, and BETRAYAL. Accordingly, the conceptual patterns inferred from metaphor key words within these domains do rhetorically unravel the culture-specific emotion of SHAME which functions as a key metaphor for these patterns and scenarios.

By contrast, the emotion of PRIDE is triggered via fewer metaphors within PLANTS domain, and NATRUAL PHENOMENA represented by LIGHT and WEATHER metaphors. The target domains structured by these source domains are the metonym GAZA, MARTYRS' DEATH and LIFE, and ARABS' FREEDOM. More significantly, these metaphors perform rhetorical and ideological effect of arousing PRIDEFUL feelings of some nationalist Arabs' BRAVERY. As such, these metaphors achieve a 'mythic' function prevailing through showing the heroism and confrontation of some nationalist Arabs.

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CHAPTER 7: CONCLUSION

7.1 Introduction

This chapter is devoted to highlight the implications/perceptions of Arabs' and Jordan's-culturally specific standards of shame and pride metaphors and comparing them with the universal sources for these emotions. This is achieved through incorporating two prominent approaches to metaphor: The Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980), and the Critical Metaphor Analysis (CMA) by Charteris-Black (2005). The CMT offers an underlying cognitive basis for the identified metaphor key words in terms of processing them into conceptual patterns. The CMA highlights a critical discourse account for these metaphors and patterns through identifying diverse culturally-specific and universal metaphor scenarios, and how Jordan's sociocultural context contributes to create satire in the scenarios evoked.

Accordingly, achieving the above implications follows from answering the research questions proposed in the introductory chapter. As the examined metaphors are concerned with corruption in Jordan, and regional sociopolitical matters in the Arab world, answering the research questions is provided for each topic under Sections 7.3.1 and 7.3.2 respectively. After that, final reflections on using metaphors as a rhetorical-discursive strategy are presented in Section 7.4. The contribution of the thesis to the field of research is presented in section 7.5. Finally, the thesis closes with presenting the limitations of the study, recommendations for future research in Section 7.6, and a conclusion.

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7.2 An Overview of the Research Questions

The study has addressed three main research questions. They are:

1. What are the various linguistic metaphors and conceptual patterns addressing corruption and regional issues in the selected dataset in the online news columns?
2. How are the emotions of shame and pride figured through universally and culturally satirical metaphor scenarios criticizing corruption as well as the behavior of regional and global political powers in the Arab world?
3. What are the rhetorical aims and ideological implications behind particular metaphor choice in the selected dataset?

7.3 Implications/Perceptions of Arabs and Jordan's-culturally Specific Standards of Shame and Pride Emotions

7.3.1 Metaphors for Corruption

To answer the first research question, the linguistic metaphors addressing the CORRUPTION target topic are highlighted in the presented Extracts in **bold** based on various methods of identifying metaphor key words. These methods are represented by the Metaphor Identification procedure (MIP) by Pragglejaz Group (2007); two well-known and latest Arabic dictionaries by Arab linguists and researchers: *alMu'jam al Wasit* (*The Intermediate Dictionary*) and *Lisaan al'arab* (*The Arab Tongue*); also the notions of 'semantic tension' or 'semantic incongruity'(Charteris-Black,2004) whereby a metaphor is marked when a word or phrase shifts from the context or domain in which it is expected to occur to another context or domain where it is not expected to occur, and finally reliability by two checkers. Based on the frequencies of occurrence of the

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identified metaphors, fifteen corresponding domains of experiences and forty conceptual metaphor patterns were also identified. An overview of the source domains for corruption metaphors and the respective conceptual patterns inferred is presented in Table7.1. Afterward, the strategies and techniques triggered through metaphors transmitting the emotion of shame are pinpointed in Table 7.2.

Table 7.1: Source Domains and Conceptual Patterns for Corruption Metaphors

Animals	• JORDANIAN CITIZENS ARE WEAK/PASSIVE ANIMALS • JORDANIAN CITIZENS ARE SLAUGHTERED ANIMALS • CORRUPTERS ARE PARASITES/BLOOD SUCKERS • CORRUPTERS ARE AGGRESSIVE ANIMALS • POLITICIANS ARE AGGRESSIVE ANIMALS • POLITICIANS ARE WEAK/COWARD ANIMALS • THE GOVERNMENT IS AN AGGRESSIVE ANIMAL • CORRUPTION IS AN UNWANTED ANIMAL
Human and human-related attributes	• THE COUNTRY IS A SICK/DYING PERSON • THE GOVERNMENT IS A SHAMELESS PERSON • THE GOVERNMENT IS A CRUEL STEP-MOTHER • THE GOVERNMENT'S NEGLIGENCE OF CITIZENS'DEMANDS IS A PERSON'S TURNED BACK TO PEOPLE • THE GOVERNMENT IS A PLUMBER • CORRUPTION IS AN ILLEGITIMATE CHILD • CORRUPTION IS A PHYSICAL DEFORMITY • ECONOMY IS A SICK/DYING PERSON
Game and sport	• JORDANIAN POLITICS IS GAMBLING • JORDANIAN POLITICS IS A T.V CONTEST. • CORRUPTION IS A PUZZLING GAME • THE COUNTRY IS A BALL • CITIZENS ARE A BALL

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Table 7.1, continued

Plants	• CORRUPTION IS A HARMFUL PLANT • PARLIAMENTARY ELECTIONS ARE PICKING OUT OLIVE TREES
Mixed-domain Metaphor	• GOVERNMENT TAXES ARE AN OUTSTRECHED HAND • CORRUPTION IS AN ENEMY& CORRUPTION IS A HARMFUL RESOURCE
Machine	• CITIZENS ARE MACHINES • JORDANIAN POLITICS IS A PUBLIC CAR
Container	• CORRUPTION IS A CONTAINER • CORRUPTION IS A SUBSTANCE
Food	• PARLIAMENTARY ELECTIONS ARE COOKING FOOD PROCESS
Dirt	• CORRUPTION IS DIRT
Building	• JORDANIAN POLITICS IS A PERIPHERAL COLUMN OF A TENT
Crime	• CORRUPTION IS A CRIME
Evil	• CORRUPTION IS A DEVILISIH BEHAVIOR
Natural phenomenon	• POLITICIANS' MALPRACTICE IS A HEAT STROKE
Disease	• CORRUPTION IS A DISEASE
Journey	• THE GOVERNMENT'S MALPRACTICE IS MOVING BACKWARD IN A JOURNEY

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Table 7.2: Perception Standards of Culture-specific and Universal Sources for Shame Emotion- Corruption Metaphors

Themes/areas of concerns addressed by the columnist	Target domains (social actors)	Source domains	Scenario types evoked	Rhetorical/ Ideological Implications-Techniques of shame emotion
T1- Leadership& Active Agents	Politicians or governments' officials	Animals	Universal predator and prey scenario	Bribery, siphoning, embezzlement, cunning and deceiving citizens, menacing, cronyism, nepotism, exercising unjust power and amoral practice on passive citizens rather than corrupters and prominent figures in the state, collusion, untrustworthiness, cowardice, being parasites upon public wealth, favoritism, mediation (kissing foot, hands and rear of government officials)
		Natural phenomena	Universally experienced scenario	Being inexpert to calm down the street, falling short in ending citizens' suffering
	Successive governments	Human	Culture-specific scenario	Exercising power on passive citizens; bloodless face, unjust behavior with people fighting corruption; escaping responsibility (turning back-body part to citizens); being inexpert in their duties
		Journey	Universally experienced scenario	Backsliding, backwardness, regression, stumbling and failure; begging international aid, governments' manipulating declarations
		Mixed-domain metaphor	Culture-specific scenario	Begging and rudeness
		Game& sports	Culture-specific scenario	Failure, lack of expertise, dishonesty, gamblers, parasites, being incompetent to achieve a worthwhile goal, backwardness or backsliding,
	Politics	Food	Culture-specific scenario	Bribery, frivolous politics
		Building	Culture-specific scenario	Periphery/ marginalization, passive or ineffective politics
	Corrupters	Animals	Universal predator scenario	Embezzlement and siphoning public wealth

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Table 7.2, continued

Themes/areas of concerns addressed by the columnist	Target domains (social actors)	Source domains	Scenario types evoked	Rhetorical/ Ideological Implications-Techniques of shame emotion
T2 Corruption as an abstract concept	Corruption	Animals	Culture-specific scenario	Boundary transgression (calling governments to fight corruption for the sake of the country) Governments' sliding/governments' colluding with corrupters
		Human	Culture-specific scenario	Scandalous /illegitimate pregnancy (the most intense emotion of shame). Boundary transgression (distorted face- body part). Unproductive activity
		Game	Universal game scenario	Unproductive activity
		Disease	A mix of universal and culturally- experienced scenario	Boundary transgression, unproductiveness/ sterility, associating corruption with AIDS, hemorrhoid, and excretory function of the body part that must remain covered at all times, collusion on part of the head of the anti-corruption on with corrupters to wipe out corruption, governments' failure to manage riots.
		Plants	Universal plant scenario	Unproductiveness/ sterility/ deformed fertility, boundary transgression, Diversion of giving-life resource
		Container	Universal image schema	Boundary transgression
		Dirt	Universal experienced scenario	Boundary transgression
		Crime and harmful resource	Universal scenario	Boundary transgression and inability to fight corrupters, using productive resource illegitimately (siphoning)
		Evil	Universal scenario	Boundary transgression
		Crime	Universal scenario	Shameful felony committed of siphoning country's wealth

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Table 7.2, continued

Themes/areas of concerns addressed by the columnist	Target domains (social actors)	Source domains	Scenario types evoked	Rhetorical/ Ideological Implications-Techniques of shame emotion
T3 The passive Agents	Citizens	Animal	Universal prey scenario	Passivity and powerlessness, dehumanized, ridden and tiny disgusting animals, being scapegoats and obedient animals for successive governments
		Machine	Cultural-specific scenarios	Entertaining and ridden machine, valueless commodity, dehumanized
	Country	Human	Universal scenario	Politicians' failure to fulfill a desired purpose, politicians' negligence of the country. Begging international finical aids, inability of decision-makers to rescue the country's economy
	Economy	Human	Universal scenario	Begging international finical aids, inability of decision-makers to rescue the country's economy
	Country & citizens	Game& sports	Universal scenario	citizens' submissiveness and powerlessness / humiliation, inanimate kicked ball
T4 Electoral campaigns	Electoral campaigns	Food Plants	Culture-specific scenario	Bribery, fake promises held by parliamentary candidates to the voters, Machiavellianism, hypocrisy or duplicity, self-interest, and fraudulence, foxy policies (cronyism, tribalism, favoritism and nepotism)

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Table 7.1 above presents the conceptual metaphor patterns inferred from the identified metaphor key words in the selected dataset and this answers the first research question. As far as research question (2) is concerned, it has been found that the examined metaphors and patterns predominantly evoke mini-narratives and perceptions common to the Jordanian environment, in spite of realizing some of these metaphors within universally-experienced scenarios. This common discursive strategy of cultural-based metaphors is intended to highlight the citizens' consciousness of their prejudices, zero tolerance, and social discrimination which might, in turn, provoke them to act towards the burning issue of corruption. Crucially, the non-occurrence of pride metaphors under corruption topic justifies the extent of social inequality and people's rage towards the oppressing political practices and policies, hence an urgent call for emancipation. As such, citizens' prejudices and humiliations by successive governments are demonstrated through culturally-specific as well as universally experienced scenarios. First, within the ANIMAL domain, metaphors such as **camel**, **beast of burden** achieve certain culture-specific purposes represented by carrying heavy luggage and ploughing. Also, butchery scenario exemplified by sacrificing certain animals (sheep, camels) is a universal one although it is inspired by ingrained Islamic rituals on the 'Feast of Sacrifice'. Moreover, the **hyena** metaphor is motivated by the common belief system of Jordan's community in that hyenas usually run away when seeing a naked person at night, and that nakedness in this context means citizens' pennilessness or impoverishment. Second, HUMAN metaphor scenarios mirror culturally-specific behaviors triggered through the 'face', 'back', 'foot' and 'hand' body parts, and a step-mother's cruel behavior. Third, MACHINE metaphor scenario is motivated by Jordanians' common experiences of local amusement parks and vehicle maintenance. Fourth, GAME metaphors represented by

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card game and T.V contests evoke common mini-narratives that are usually practiced by the Jordanians. Fifth, FOOD and PLANTS metaphors are inspired by processes of cooking a common Jordanian dish, and picking olive trees. Sixth, within DISEASE metaphor scenario, certain diseases, namely 'the measles' is medicated by primitive maltreatment common to old women in Jordan's community. Lastly, BUILDING metaphor scenario reflects Arabs' or Bedouins' earlier life in 'tents' in the desert and that having these 'tents' lifted by the central pillar is a symbol of their honor, dignity and pride (Al-Uziazi, 2012). In fact, the columnist's creative use of BUILDING metaphors is motivated by Jordanians' favorite T.V series on Bedouins' life.

On the other hand, universal metaphor scenarios are realized via a set of source domains. First, ANIMAL metaphors are triggered through predator and prey scenario, and active versus passive animal scenario. Second, the 'plumber' scenario is a universal human-related profession. Third, universal metaphor scenarios are captured by different DISEASE types, and FOOTBALL sport. Fourth, JOURNEY and CONTAINER image schemas are common universal metaphors in cognitive linguistics according to Lakoff and Johnson (1980), and Lastly, DIRT, CRIME, EVIL, and NATURAL PHENOMENA metaphors are also common universal scenarios to human beings.

Furthermore, it has been found that the target topics of corruption and its subtopics are largely figured through diverse metaphor scenarios constructing satire that is basically evoked by downgrading target topics based on the 'Great Chain of Being' (Lakoff & Turner, 1989), and coloring them with the Jordanian folklore and culture. First, satire

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is inspired by metaphors reflecting people's perceptions and interactions with domestic animals, people's common belief system, as well as through mapping some animals' submissive behavior onto the columnist's schooling experiences. In addition, satire is creatively motivated by the columnist's metaphoric screening of animal incidents in different parts of the world onto governments' officials, corrupters and passive citizenry agents. Second, Jordan's community is imbued with rich human-related behaviors such as featuring politics and governments officials' behavior in terms of step-mothers' cruel behavior, shameless face whose vein is cut, and a plumber who visits people houses without having toolkit to fix things. These metaphor scenarios denounce follies, deficiencies and vices of governments' officials in a rather humorous fashion.

Third, satire is creatively constructed via projecting metaphor scenarios reflecting people's common experiences and practices on governments and officials. For instance, within DISEASE metaphors, follies and vices of successive governments and politicians are featured through screening failing medical experiences of physicians and primitive old women's experiences in medicine. In MACHINE metaphors, both citizens and governments are ridiculed such that citizens are entertaining machines for successive governments that are figured as little children seeking enjoyment. This, again denounces vices and follies of those governments. Corruption, as an abstract concept, is figured through GAME humorous metaphors in that it is understood through children's experiences of sliding tile game that is difficult for them to form a complete image. Satirizing citizens is also constructed through downgrading them into a kicked ball by governments' officials, and featuring the net holding the ball in terms of citizens' destitute status.

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Within FOOD and PLANTS metaphors, satire is constructed through realizing the process of forming new governments and electing parliamentary candidates in terms of people's common experiences of cooking food and picking olive trees. These humorous metaphors show officials' and parliamentary candidates' deceptive and Machiavellian means of fulfilling their ends, and they also ridicule the deceived citizens who are conceived in terms of rice at the top of a dish and later they are placed down. Similarly, ridiculing citizens is shaped in terms of the 'waste' resulting from the final process of squeezing olives. Fourth, BUILDING metaphors satirize Jordanian politics in terms of a servant whom nobody listens to in Bedouin T.V series. Fifth, satire is created through the columnist's colorful use of the colloquial Jordanian variety of Arabic with the utilized metaphors as well as through the creation of 'pun'. For example, the columnist creates new Arabic expressions that owe analogous rhythm to other counterparts as in 'corruption meter' which rhymes with 'hygrometer', and replacing one Arabic sound with another rhyming sound as in '*khirāf*' meaning 'lambs' with '*khilāf*' meaning 'dispute'.

Considering the overview of metaphor presented in the above Tables, it has been found that all metaphor patterns and scenarios discursively depict negative evaluations of the target problem of corruption and its subtopics. Based on the notion of 'discursive strategy' proposed by Van Dijk (2008); Fairclough (1989), and Charters-Black (2018), it is argued that triggering the emotion of shame via all metaphors and patterns addressing the real-world issue of corruption is, first and foremost, governed by

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rhetorical and ideological motives. It has been pointed out earlier by Van Dijk (1991) and Fairclough (1992) (See Section 3.7) that using metaphors in news media discourse is governed by transmitting rhetorical and ideological purposes to discourse recipients. Likewise, Fairclough (2001) emphasized that the domination of some people by others is brought about by language, and that consciousness is the first step to emancipation. As such, the rhetorical implications, as far the third research question is concerned serve as a call or plea for 'social emancipation' in so far as emancipating and liberating the dominated citizens form their prejudices, social inequality, and governments' discriminatory practices and policies. They are also meant to arouse people awareness and evoke them from their passivity to fight the government such that carrying on strikes until justice is achieved and citizens attain their due rights. The rhetorical motives are after all a call for change, a call for political, economic and social advancement and reform. They are also intended to send a covert moral lesson to government's officials to adhere to Islamic moral and Jordanian social values, norms and codes of ethics.

The politics of the emotion of SHAME is tied up with the rhetorical and ideological insights of the examined humorous metaphors which negatively evaluate the target topics in different specific ways. ANIMAL metaphors uncover the violation of social values by projecting non-human moral qualities of animals' behavior on corrupters and governments' officials. For instance, bribery, siphoning, embezzlement, menacing, cronyism, mediation or 'wasta', nepotism/favoritism, untrustworthiness, and collusion with corrupters are triggered by **whale**, **crocodile**, and **wolf** metaphors; being cunning, deceiving citizens, and villainy through the **fox** metaphor; and cowardice through

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rabbit metaphor. However, based on the primary orientational metaphor, UP and DOWN (Lakoff & Johnson, 1980), the citizens are shamed for their passivity and powerlessness. For example, they are ridden by virtue of **camel** and **beast of burden** metaphors; tiny disgusting animals with reference to **rodents**, **mice** and **salamanders**' metaphors; and scapegoats, meek and obedient animals via **lamb** metaphor.

Within HUMAN metaphors, the emotion of shame prevails through governments' violation of cultural-specific values represented by 'rudeness' and 'cut vein' which are tailored with 'face', and a distorted face which is also tied up with 'boundary transgression'. Similarly, shame is realized through an 'outstretched hand' signifying 'stinginess' and 'begging' which are metaphorically framed by cutting one's hand; escaping responsibility which is realized by turning someone's 'back' to people; and 'failure' which is figured through incompetent physicians. However, the most intense emotion of shame is triggered through illegitimate pregnancy.

The notion of 'boundary transgression' is also triggered via DISEASE, CRIME, DIRT, EVIL, GAME and CONTAINER metaphors. Likewise, GAME metaphors emphasize shaming governments' officials for dishonesty and gambling. Within MACHINE and SPORTS metaphors, the emotion of shame is featured through citizens' passivity, humiliation, and worthlessness. The failure of politics and politicians is captured through being incompetent to achieve a worthwhile goal, backsliding, regression, and backwardness that are realized via MACHINE and JOURNEY metaphors. FOOD metaphors underscore the notions of bribery, and fake promises held by parliamentary

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candidates to the voters. PLANTS metaphors emphasize governments' officials breaking of social norms represented by unproductiveness, sterility, deformed fertility and diversion of giving-life resource. Within NATURAL PHENOMENA metaphors, the emotion of shame is figured through the lack of expertise to calm down the street by successive governments and officials. Lastly, BUILDING metaphors uncover the marginalization or peripheral role of the Jordanian politics in Arab and world politics.

7.3.2 Metaphors for Regional Sociopolitical Issues

Identifying metaphor key words addressing regional sociopolitical issues is based on the criteria presented in the previous section. These identified metaphors correspond to nine domains of experience and the identified conceptual patterns are presented in Table 7.3. Likewise, an overview of the strategies and techniques of shame and pride metaphors are laid out in Table 7.4.

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Table 7.3: Source Domains and Conceptual Metaphor Patterns for Regional Issues

Animals	• GLOBAL POWERS ARE FIERCE ANIMALS • ISRAELIS ARE A PIG • IRAN AND ISIS ARE TURBANED CROWS • ARABS ARE SLAUGHTERED/DEFENSELESS ANIMALS • ARAB NATIONS ARE DEFENSELESS ANIMALS • SYRIAN ELECTIONS ARE HUNTING DEFENSELESS BIRDS • THE SYRIANS ARE SLAUGHTERED ANIMALS • THE LYBIANS ARE SLAUGHTERED ANIMALS • THE FRENCH ARE A PEACEFUL ANIMAL
Human and human-related attributes	• BAGHDAD IS THE PROPHET JOSEPH • ARABS ARE ORPHANS • ARABS ARE INMATES • AN AGING POP STAR IS SYMBOLS OF ARAB REGIMES • ARAB REGIMES'-CITIZENS UNIFICATION IS MARRIAGE • ARAB REGIMES'-CITIZENS SEPARATION IS DIVORCE • AMERICAN-IRANIAN UNIFICATION IS MARRIAGE
Plants	• GAZA IS A FARMER • DEATH AND LIFE ARE A PLANT • ARAB SPRING IS A PLANT
Sports	• ARAB POLITICIANS ARE CHAMPIONS OF MALPRACTICE • ARAB POLITICS IS SPORT
Machine	• ARAB NATION IS A T.V MACHINE • THE SYRIAN NATION IS A MACHINE • IRAQI CIVILIZATION IS A MACHINE
Natural phenomenon	• FREEDOM IS LIGHT • DICTATORSHIP IS DARKNESS • FREEDOM IS A FAVOURABLE WEATHER CONDITION
Food	• ARABS ARE FOOD
Commodity	• ARABS ARE VALUELESS COMMODITY
Dirt	• ARAB SHAME IS A DIRTY CLOTH

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Table 7.4: Perception Standards of Culture-specific and Universal Sources for Shame and Pride Emotions

Metaphors for Regional Sociopolitical Issues

Themes/areas of concerns addressed by the columnist	Target domain	Source domain	Scenario types evoked	Rhetorical& ideological implications -Techniques of shame and pride paradigm
T1 Arabs-passive agents	Arabs and Arab countries	Animals	A mix of culture-specific and universal scenarios	cowardice, submissive, powerless and being DOWN at the bottom of power scale, obedient and meek for global powers who are UP (the most intense of shame emotion), Arab meanness, disunity, humiliation, defeat, fear
	The Syrian regime and Libyan murderers		Universal horror and butchery scenario	Exercising power and slaughtering the powerless voters for Al-Assad regime, Shaming Al-Assad as being coward for global power and a killer of his subordinates, shaming the murderers in Libya who are butchers and cutthroats being paid for inhumane acts, weakness/ submissiveness for the strong
	Arabs and Arab regimes	Human& human related attributes	A mix of universal and culture-specific scenarios	Homeless inmates and orphans seeking global powers' mercifulness, inferiority, humiliation and outsiders' hegemony. Arabs' betrayal /Arabs' loss of their honor and identity. Monopolizing, lack of faith, greediness, or clinging to power; several encounters of marriage failure/ divorce, and disharmony

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Table 7.4, continued

Themes/areas of concerns addressed by the columnist	Target domain	Source domain	Scenario types evoked	Rhetorical& ideological implications -Techniques of shame and pride paradigm
T1 (continued) Arabs-passive agents	Arabs and Arab regimes	Sports	Universal sports scenario	Betrayal of one's country. Being incompetent, dishonesty, compromising dignity, siphoning public wealth, failing political actions/leadership
		Machine	Universally experienced scenario	Powerlessness, humiliation and Arab fighting with themselves. Backwardness
		Food	Culturally experienced scenario	Arab disunity/ humiliation and being food for the parasites (Global powers)
		Commodity	Universally experienced scenario	Dehumanizing citizens into valueless commodity, Arab regimes' inhumane treatment of their subordinates
		Dirt	Cultural-specific scenario	Loss of Arabs' honor and identity based on the face-body part
		Plant	Universal metaphor scenario	Dehumanizing citizens into animals (chaff metaphor), regimes' failure to manage subordinates
		Darkness	Culture-specific scenario	Buying freedom by wealth

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Table 7.4, continued

Themes/areas of concerns addressed by the columnist	Target domain	Source domain	Scenario types evoked	Rhetorical& ideological implications -Techniques of shame and pride paradigm
T2 Global powers	American-Iranian political relationship	Human-related attributes (marriage)	Culture-specific scenario	Marriage-based interest, hypocrisy and duplicity, flattering and cheating
	Global powers	Animals	Universal scenario	Hypocrisy, duplicity, padded hostility
T3 Some Arab people	Gaza	plant	A mix of universal and cultural-specific scenarios	bravery, martyrdom, fighting and confronting the adversary, struggle, faith, self-sacrificing
	Arab spring	plant	Universal metaphor scenario	gaining freedom and democracy, emancipation from tyrannical regimes
	Freedom	Light and weather	A mix of universal and cultural-specific scenarios	exerting efforts to gain freedom, dignity and emancipation

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Considering the above two tables, it has been found shaming metaphors are the most predominant, with the result that metaphor scenarios evoking the emotion of pride are very scarce. This finding is attributed to the powerlessness of the Arabs who are dominated by the global powers calling upon them; corrupt Arab regimes; non existing prideful achievements, and Arab fighting with themselves. This in turn gives a bad reputation of the whole Arabs. Therefore, the emotion of PRIDE in the examined dataset prevails only through the ideals of bravery, martyrdom, and fighting the adversary which are triggered via PLANTS metaphors, as in the case people of Gaza in Palestine. Similarly, this emotion is figured via WEATHER and LIGHT metaphors as in the case of the Tunisian revolutionists. After all, these pride metaphors underscore the notions of dignity, emancipation and freedom which are, nonetheless, not fulfilled by the vast majority of the Arabs.

To answer research question (2), it has been found that universal metaphors are represented by the concrete butchery scenario which attend to Arabs' common practices of slaughtering animals in different occasions. Second, metaphors drawing from HUMAN domain (i.e, personification) are culture-specific in that they are ingrained with Islamic religious discourse, Arab marriage traditions and norms, and Jordanian folklore and culture. Third, FOOD metaphors show Jordanians' specific way of making food; LIGHT and DARKNESS metaphors are alluded to in the Qur'anic discourse in that they indicate Muslims' refraining from eating and starting a new day of fasting; and finally, DIRT metaphors mirror Arab culture-specific perception of shame that is associated with the 'face' body part. However, universal metaphor scenarios are realized through predator and

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prey scenario within ANIMAL metaphors; ORPHANS and INMATES within HUMAN domain; SPORTS; MACHINE, WEATHER; and COMMODITY metaphors.

In addition, it has been found that culture-specific and universal metaphors are colored with a mix of satirical and horror scenarios evoking pathetic indignation tone towards the Arabs who are assigned an inferior position in the power scale. As it is the case with metaphors for corruption, satirizing Arabs is created through conventional and novel metaphors reducing them into obedient animals, mainly lambs, and chickens only once. They are also figured in terms of inanimate objects exemplified by food, commodity, and dirty cloth needing dry cleaners. Similarly, satire is made by the columnist's innovative screening of metaphors drawing from SPORTS and MARRIAGE domains onto the Arabs such that failure champions onto Arab politicians, and husband-wife relationship onto regimes-citizens' relationship. The columnist's use of 'pun' is a dominant means of creating satire as in his use of headings '3D nation' signifying that the whole Arab world looks like a 3D T.V flat screen, and the use of 'Al-Assad' which literally refers to the name of the Syrian president, but who does not live up to the true name of the real 'lion'.

Having a discourse critical lens at the above tables, it has been found that the discursive strategy of using metaphors addressing the Arabs and their regimes on one hand, and metaphors addressing global political powers does emphasize the most intense emotion of shaming Arabs. This emotion is chiefly oriented in the notion of power versus powerlessness in so far as GLOBAL POWERS ARE UP, and ARABS ARE DOWN. In a similar fashion, this notion holds for the relationship between Arab regimes and their

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subordinates in that these regimes are UP whereas Arab citizens are DOWN. On view of that, the rhetorical and ideological stance of shaming metaphors is a call for emancipating the oppressed Arabs from the oppressing global political powers; awakening them from their powerlessness, humiliations, and submissiveness to those global powers through their unity and solidarity, as well as restoring their honor, identity, dignity, Arabism and securing themselves from global powers. Moreover, shaming metaphors addressing Arab regimes and subordinates call for 'social emancipation' of the suppressed Arab citizens from tyrannical political regimes, as well as a call for social equality, political and economic reform. It should be recalled that the techniques of shaming Arabs in Table 7.4 above; the rhetorical motives of emancipating the oppressed Arabs form the oppressing outsider; as well as liberating Arab subordinates from their tyrannical regimes are, by and large, anchored in the notion of power versus powerless. Accordingly, the rhetorical moves prevail through emancipating the oppressed from the oppressor. This notion is manifested in different domains of experience: ANIMALS, MACHINES, FOOD, and HUMANS.

First, the varied ANIMAL metaphor scenarios emphasize the most intense emotion of SHAME in that Arabs are predominately placed at the bottom of the power scale such that powerless, coward, submissive and defenseless whereas global powers are assigned the top of this scale. Second, SHAMING the powerless Arabs is triggered through MACHINE and FOOD metaphor scenarios in that they are controlled machines and eaten food for global political powers who are figured through being control devices/power and eaters or parasites. Lastly, within HUMAN domain, Arabs' SHAME is figured through their powerlessness and inferiority in the sense that they are ORPHANS and INMATES seeking

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mercifulness from the superior global powers who are represented in terms of NANNIES and JAILERS.

In the same vein, some tyrannical Arab rulers are intensely SHAMED for exercising power and domination by slaughtering their subordinates in the time those ruthless rulers are represented as powerless lambs for global powers. In addition, the emotion of SHAMING Arabs is rhetorically triggered through a disharmony between Arab regimes and subordinates that is captured through different failing encounters of MARRIAGE metaphor scenarios; Arab betrayal and predominant failures via SPORTS metaphors; valueless entities through COMMODITY metaphors; and homeless people who lost their identities, honor, and nation through MACHINE metaphors. Lastly, the most intense of SHAME emotion is topic-triggered in terms of associating the loaded 'face' body-part with a dirty concrete material.

Based on the different degrees of shame emotion in Arabic that are investigated by Al Jallad (2010) as well as my foreknowledge of Arab culture as an Arab, the illegitimate pregnancy metaphor in figuring corruption in Table 7.2 holds as the most intense of the emotion of shame. However, the rest of metaphors drawn from various domains of experiences convey a lesser degree of the emotion of shame. In Table 7.4, the metaphors drawing from ANIMALS, HUMANS, SPORTS, MACHINE, FOOD, COMMODITY, DIRT, and DARKNESS domains are crucially oriented in the notion of power of global political powers versus powerlessness of Arabs, and as such they evoke the most intense emotion of shaming Arabs. Moreover, the mythic function of ANIMAL and HUMAN

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metaphor scenarios in the representation of global political powers does emphasize the inferior position of Arabs and thus triggering the most intense emotion of shame. Lastly, Arab fighting with themselves, the oppression of Arab citizens by their tyrannical regimes and rulers, as well as Arab betrayal and compromising dignity are figured through ANIMAL, MACHINE, COMMODITY, HUMAN, and SPORTS metaphors, hence they emphasize the highest degree of 'aar': shame. According to Landes (2007), the emotion of shame in Arab culture is associated with powerlessness, defeat, and humiliation such as Arab leaders who kneel before America whereas honor or pride attends to dignity and courage like the case of Palestinians admired by Edward Said (Cited in Landes 2007).

7.3.3 Final Reflections on Using Metaphors as a Rhetorical- Discursive Strategy

The columnist's predominant choice of culture-specific metaphors and scenarios in the selected dataset emphasizes their intricate relationship with the burning sociopolitical problem of corruption in Jordan as well as regional sociopolitical matters in the Arab world. Therefore, figuring out the rhetorical insights and underlying ideologies of the examined metaphor must be uncovered by the critical metaphor analysis. According to Van Dijk (1985), the primary role of critical discourse analysis is to help us understand language use, and the intricate relationship between discourses, and social situations and institutions. As such, the columnist's choice of cultural-based metaphors is increasingly influenced by people's norms and value system as well as their common experiences and perceptions, and this renders these metaphors culturally sensitive. Moreover, the columnist stated that his choice of culture-specific metaphors is meant to increase the degree of rage and shame in the visceral reactions of the readership and provoke them to act. According to Kovesces

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(2010), culture-specific metaphors and metonymies are key tools for figuring out the local culture or context coherently, and hence the columnist's discursive strategy of choosing cultural-based metaphors intensifies the rhetorical message addressed to his audience more vividly. Likewise, universal metaphors and patterns emphasize their rhetorical message more intensely such as the notion of power versus powerless which is triggered via different universal metaphor scenarios.

The stylistic patterning of metaphors exemplified by their clustering, repetition, recurrence, combining and mixing contributes to the textuality and systematicity of the columnist's discourse within and across texts. This patterning, in turn, increases the rhetorical message addressed to the audience (Semino, 2008), and cautions the intensity of these sociopolitical problems. More significantly, the columnist's choice of topic-triggered metaphors such as his use of the metonymical 'face' body part in the representation of the government's shame increases the rhetorical force of the message addressed to the audience. Similarly, the literal association of concept of 'shame' as being the most intense emotion with the Arabs contributes to reinforcing the columnist's rhetorical message in the full mouth. Finally, it is noticed that topic-triggered metaphors are very scarce in comparison to the situationally-triggered metaphors. This is accounted for by the fact that Arab culture is basically shamed-based as emphasized by anthropologists and orientalists surveyed earlier in the literature review, and that different degrees of shame are constrained by the type of the cultural situation in which they occur (Al Jallad, 2010).

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7. 4 Contributions of the Thesis to the Field of Study

This study contributes to the cognitive semantic theory and critical analysis of metaphor. As far as the CMT is concerned, the study substantiates the theory's core tenet in that many surface linguistic metaphors are accounted for by a small number of conceptual metaphors which, in turn, enable us to reason about target domains through forming conceptual patterns. These patterns, according to Lakoff and Johnson (1980) allow us to establish meanings or connections between distant domains of experience, and if possible, we can infer higher key metaphors, hence coming up with a more economical model of describing metaphors in discourses (Charteris-Black, 2004). More significantly, the contribution of the study probes more intensely into showing how figurative language is harnessed as a powerful weapon of criticizing the political situation in Jordan as well as across the whole Arab world, hence uncovering the deeply entrenched feelings and emotions of shame and pride in Arab culture. The critical metaphor analysis is, therefore, an apt approach for exploring the way the emotions of shame and pride are rhetorically and ideologically motivated by a diversity of culturally-specific and universal metaphors in an online Jordanian newspaper. As such, examining metaphor in Arabic is shifted from its classical perception into a position attending to thought and discourse strategy.

While the emotions of shame and pride have been universally studied within metaphors not attested in real-world contexts (Kovesces, 2003), examining metaphors of these emotions in the broader Arab context in general, and the Jordanian situation in particular is understudied. Moreover, the literature surveyed on the emotions of shame and honor/pride was handled by anthropologists and orientalists in the Mediterranean culture

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whereby Arab and Muslim societies are characterized by this building block of shame-honor/pride paradigm (Gilmore, 1987; Muller, 2000; Abu-Lughod,1992, 2016; Landes, 2007). Nevertheless, this work provides evidence on how these emotions are linguistically expressed.

While the emotion of shame is figured through some examined metaphors in ways that fit in Kovesces' schemas exemplified by physiological and bodily experiences, this thesis offers the contribution that a large bulk of the metaphors for the emotions of shame and pride are, by and large, governed by the sociocultural norms, value systems and traditions of Arabs and Jordan's community. In addition, as far as the extensive literature search has shown, there is no scholarly work on how the emotion of shame is uncovered through metaphors creating satire. The study is, therefore, an attempt to fill that gap by offering a critical insight on the way these emotions are shaped through a diversity of universal and cultural-specific metaphors attested in real-world context.

Moreover, the stylistic patterning of metaphors represented by their recurrence, clustering, repetition, local and discourse systematicity, combining and mixing in the thesis contributes to the critical analysis of metaphors in terms of highlighting their underlying ideologies and the rhetorical motives they perform (Van Dijk, 1998; Semino,2008). The thesis also offers a modest contribution to the notions of 'scenario' following Musolff (2006) and the notions of 'situation-triggered metaphors' and 'topic triggered metaphors' following Semino (2008). For instance, scenarios are more specific in the depiction of metaphors than broader domains, and thus they attend to highlight the rhetorical and

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ideological motives more than a broader domain of experience. Similarly, the emotions of shame and pride in this work are largely rhetorically motivated based on situation-triggered metaphors, and in fewer cases the emotion of shame is topic-triggered. Another value of the thesis stems from attending the examined metaphors to various persuasive purposes of metaphor (Charteris-Black,2018) such as predictive, heuristic, aesthetic, empathetic and mythic which highlight the rhetorical insights more vividly. Lastly, being a member source of Arab culture in the Faircloughian sense, I have deep convictions that our culture is based on these building blocks of shame and honor. I also confirm that different degrees of shame are mainly at work in the Arab culture based on the type of faults committed.

7.5 Limitations of the Study and Recommendations for Future Research

Despite the contribution of this work to the fields of cognitive semantics and critical metaphor analysis, the study inherits a number of limitations that need to be taken into account. First, the examined dataset in the study was analyzed in the form of Extracts rather than full editorials, and as such, I provided a brief background on the context of each Extract. A future research article may consider analyzing full texts of the columnist's writings and compare the findings. In addition, a theoretical question to undertake for future research is how extended metaphors drawing from different domains in the columns be analyzed, and what type of scenarios account for them. Second, in minor cases, the issue of identifying very few metaphors might be a challenge as they are not directly marked as metaphors based on the adopted reliable methods of identifying metaphors in this work. Nevertheless, based on my foreknowledge of the Jordanian variety of Arabic as well as reliability by another checker, these few words were marked as metaphors. The second

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challenge is whether the identified metaphor key words being classified as a conventional or novel metaphor. In fact, Deignan (2005) asserts that there are no clear-cut boundaries between novel and conventional metaphors; however, deciding the novelty of metaphors depends upon their infrequent use in a given discourse and the speaker's view of them. Being a social member of Jordan's community and my acquaintance with the culture, I could say that metaphors drawn from ANIMAL, HUMAN-BODY PARTS, FOOD, PLANTS, WEATHER and JOURNEY domains are highly conventionalized in Jordan community's speech. In event, metaphors based on human-body parts are considered as highly conventionalized in colloquial Jordanian Arabic (Al-Ramahi, 2016). A future research, however, can verify the novelty and conventionality of metaphors by analyzing the columnist's forthcoming editorials and comparing them with the used metaphors in this thesis. Also, a future research can be conducted on the use of metaphors by other columnists addressing current sociopolitical issues and comparing them with the findings in this thesis. Third, though metaphors in this work are mainly analyzed qualitatively, future research might undertake a quantitative basis on how to count metaphors when they are phrases, idioms or string of words. Fourth, as a recommendation for future research, one might consider the conceptual metaphor theory and semiotic approach to investigate how the emotion of shame is satirically constructed by visual or pictorial metaphors addressing current local and reginal sociopolitical issues posted on the columnist's website.

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7.6 Conclusion

In this final chapter, I answered the research questions set out in the introductory chapter. I also summarized the main findings of the study in the form of guidelines or a checklist

for the sociocultural standards through which the emotions of shame and pride are shaped in Jordan's community and the broader Arab context. Furthermore, the contribution of the thesis to the research field, limitations of the study, and proposed recommendations for future research are pinpointed.

To conclude, this research study has given an overall picture of Jordan's and Arabs' sociocultural standards of shame and pride emotions through the use of cultural-specific and universal metaphors. While the emotion of shaming is triggered by the vast majority of metaphors in the selected dataset, metaphors triggering the emotion of pride are only handful. I have deep conviction that this sharp imbalance between these paradoxical emotions is attributed to the shameful current situation of Arabs in whole as well as the hot public debate on the problem of corruption in Jordan. Therefore, corruption metaphors cluster around resisting social inequality emancipating people from the prejudices and discrimination practiced on them by unfair political policies and actions. Likewise, metaphors for regional political issues call for Arab citizens' emancipation from their persecution by some Arab tyrannical regimes on one hand, and emancipation of Arabs from being hegemonized by the outsider on the other hand. I also add that the columnist's minor use of pride metaphors highlights the unique achievement of seeking dignity, honor and freedom by some Arabs, namely the people of Gaza, the Tunisians and some Arab revolutionists in comparison with the rest of Arabs who fell short in doing so. On view of that, I also reaffirm that the conceptual metaphor theory and the critical metaphor analysis play a massive role in cautioning the intensity of the sociocultural issues and practices as well as the bad reputation of Arabs and Jordan. Based on my foreknowledge of Arab culture as well as being myself an Arab, I argue that the emotion of shaming is crucially subject to

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criticism and is never innocent or healthy. However, as emphasized by Al Jallad (2010), there are situations in Arab culture in which shame is a lovable attribute as in the case of women's morals, and men who do not violate their social norms and values. A final note, I do take pride in my identity as an Arab and its rich heritage and it is for this very reason, I criticize the current socio-political situation with the hope to trigger changes for the betterment of society.

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