وزارة التعليم العالي والبحث العلمي

جامعة بابل

كلية التربية للعلوم الإنسانية

قسم اللغة الانكليزية

دراسة إسلوبية معرفية لتعابير التعزية في اللغتين الانكليزية والعربية

أطروحة تقدمت بها

منى حسيب هويد الجوراني

إلى مجلس كلية التربية للعلوم الإنسانية \ جامعة بابل جزءا من متطلبات نيل درجة دكتوراه فلسفة في اللغة الانجليزية/اللغة

بأشراف

الأستاذ الدكتور رياض طارق كاظم ألعميدي

محرم ١٤٤٤ آب ٢٠٢٢

الملخص

تتناول هذه الدراسة تعابير التعزية في اللغتين الانكليزية والعربية من منظور إسلوبي معرفي. تهدف الدراسة إلى: (١) التعرف على ألتشابهات والاختلافات المعنوية وغير المعنوية في حدوث المخططات الصورية التجسيدية واستعارات المفاهيمية للموت والتراكيب الظاهرة و أنواع العوالم الذهنية في تعابير التعزية الانكليزية والعربية ؛ (٢) تحديد الاشترك أو عدمه للمفردات الإسلوبية المعرفية قيد الدراسة في كلتا اللغتين؛ (٣) إيجاد المخططات الصورية و استعارات المفاهيمية للموت و انواع العوالم الذهنية التي حدثت أكثر من غيرها وبتالي كانت في المراتب المتقدمة في كلتا اللغتين؛(٤) التعرف على المحتوى المجسد بواسطة المخططات الصورية ومداها ؛ (٥) بيان تصنيف وتوصيف تراكيب الاستعارات المفاهيمية المستخدمة في كلتا اللغتين؛(٦) توضيح مضامين التعزية الأكثر شيوعاً للتراكيب الظاهرة التي جَرى التعرف عليها؛(٧) إيجاد دور الموقفية في بُنية هذه التعابير ؛(٨) الكشف عن التركيب الإسلوبي المعرفي لهذه التعابير من ناحية التأدب (٩) بيان دور اللغة وخصوصية الثقافة في تحديد الانتشار او عدمه لكل المفردات الإسلوبية المعرفية قيد الدراسة في كلتا اللغتين.

وبناءً على ذلك، إفترضت الدراسة الآتي: (١) توجد تشابهات واختلافات معنوية و غير معنوية في تكرار حدوث المفردات الإسلوبية المعرفية قيد الدراسة في اللغة الواحدة و في كلتا اللغتين ؛ (٢) تشترك اللغتان في اغلب المخططات الصورية و الاستعارات المفاهيمية للموت و التراكيب الظاهرة وأنواع العوالم الذهنية؛ (٣) تأتي مخططات الصورية المحتوى والمسار، الاستعارات المفاهيمية الايجابية للموت، والعوالم الموقفية في المراتب المتقدمة للحدوث في كلتا اللغتين؛(٤) تجسد جميع المخططات الصورية تقريباً نفس المضمون ولكن مدى ذلك التجسيد يختلف في اللغتين ؛ (٥) تنقل التعابير معاني استعارية مفاهيمية ايجابية ويكون تركيبها الاستعاري غني في كلتا اللغتين؛ (٦) حتمية الموت و توابعه النفعية هي الأكثر شيوعاً بين مواضيع التعزية المتضمنة في التراكيب الظاهرة ؛(٧) تؤدي الموقفية دوراً مميزاً في البُنية التركيبة لتعابير التعزية في كلتا اللغتين؛

(٨) صيغت جميع تعابير التعزية بشكل مؤدب ؛ (٩) تؤدي اللغة و خصوصية الثقافة دوراً في التركيب الإسلوبي المعرفي لتلك التعابير.

ولتحقيق أهداف الدراسة فقد طُورَ إنموذج توليفي من أكثر النظريات اللغوية المعرفية شيوعاً وهي: نظرية المخططات الصورية (١٩٨٧) لمارك جونسن و نظرية الاستعارة المفاهيمية (١٩٨٠) لكل من جورج لاكوف و مارك جونسن و نظرية المجالات الذهنية (١٩٩٤) لغرلز فوكنير و نظرية المزج المفاهيمي (٢٠٠٢) لكل من مارك تيرنير و غرلز فوكنير ونظرية عوالم النص (١٩٩٩) لبوال ويلث. سُميَ الأنموذج ب (الأنموذج الإسلوبي المعرفي المدمج) ويتكون من أربعة مستويات لكل مستوى مهمة خاصة به وذلك لضمان تحليل أسلوبي معرفي شامل لعمليتي المعالجة الذهنية اللغوية والمعرفية للعينة المنتقاة من تعابير التعزية في الدراسة الحالية. العينة تتضمن (٢٤) عبارة تعزية موزعة بتساوي بين اللغتين. تتكون العينة الخاصة بكل لغة من (٨) تعابير تعزية دينية و (٦) تعابير تعزية من الشعر. وفي نهاية الدراسة، فقد تم أثبات اغلب الفرضيات أعلاه من خلال نتائج التحليلين الكمي والنوعي التي توصلت إليها الدراسة الحالية.

Republic of Iraq
Ministry of Higher Education
and Scientific Research
University of Babylon
College of Education for Human Sciences
Department of English

A Cognitive Stylistic Study of Condolence Expressions in English and Arabic

A Dissertation
Submitted to the Council of the College of Education for Human Sciences, University of Babylon in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in English Language and Linguistics

By

Muna Haseeb Hwayed Al-Jurani

Supervised by

Prof. Riyadh Tariq Kadhim Al-Ameedi (Ph.D)

Muharam *August*
1444 A.H. *2022 A.D.*

بسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ {١}
خَلَقَ الْإِنسَانَ مِنْ عَلَقٍ {٢}
اقْرَأْ وَرَبُّكَ الْأَكْرَمُ {٣} الَّذِي عَلَّمَ بِالْقَلَمِ {٤}
عَلَّمَ الْإِنسَانَ مَا لَمْ يَعْلَمْ {٥}

صدق الله العظيم

سوره العلق{١ - ٥}

In the name of Allah, Most Gracious,
Most Merciful

Proclaim! (or read!) in the name of thy Lord and Cherisher, Who created (1) Created man, out of a (mere) clot of congealed blood (2) Proclaim! And thy Lord is Most Bountiful (3)He Who taught (the use of) the pen (4) Taught man that which he knew not(5)

Allah Almighty is Truthful

Surah Al 'Alaq (Yusuf Ali,2001:1672-3)

The Supervisor's Declaration

I certify that this dissertation entitled (**A Cognitive Stylistic Study of Condolence Expressions in English and Arabic)** has been written by **Muna Haseeb Hwayed Al-Jurani** under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for the degree of Doctor of Philosophy in English Language and Linguistics.

Signature:

Supervisor: Prof. Dr. Riyadh Tariq Kadhim Al-Ameedi

Date : / / 2022

In view of the available recommendations, I forward this dissertation for debate by the Examining Committee.

Signature:

Name: Asst. Prof. Dr. Hussein Hameed Mayuuf

Head of the Department

Date: / / 2022

Scientific Evaluation Certification

We certify that this dissertation which is entitled (**A Cognitive Stylistic Study of Condolence Expressions in English and Arabic)** was scientifically evaluated by me as being valid as a partial fulfillment of the requirements for the degree of Doctor of Philosophy of Education in English language and Linguistics.

Signature:

Name: Prof. Dr. Arwa Abdulrasoul Salman

University of Diyala

College of Education for Human Sciences

Date: / / 2022

Signature:

Name: Prof. Dr. Rufaidah Kamal Abdulmajeed

University of Baghdad

College of Education for Women

Date: / / 2022

The Examining Committee's Declaration

We certify that we have read this dissertation which is entitled (**A Cognitive Stylistic Study of Condolence Expressions in English and Arabic)** written by Muna Haseeb Hwayed Al-Jurani and, as Examining Committee, we examined the student in its content, and that in our opinion it is adequate as a dissertation for the degree of Doctor of Philosophy in English Language and Linguistics.

Signature:
Name**:** Prof. Dr. Salih M. Adai Al-Mamoory
(Chairman)

Signature:
Name: Prof.Dr. Mohammed Jasim Betti
(Member)

Signature:
Name: Prof. Dr. Mehdi Falih Al- Ghazalli
(Member)

Signature:
Name: Asst. Prof. Dr. Hussein H. Mayuuf
(Member)

Signature:
Name: Asst. Prof. Dr. Sadiq M. K. Al-Shamiri
(Member)

Signature:
Name: Prof. Dr. Riyadh T. K. Al-Ameedi
(Member and Supervisor)

Approved by the Council of the College of Education for Human Sciences.

Signature:

Name:

Acting Dean of the College of Education for Human Sciences.

Date: / / 2022

Dedication

To

my late dear brother Muhammad

and all who love

Allah,

peace,

and humanity.

With Love and Gratitude.

Acknowledgments

Praise is to Almighty Allah for granting me the strength and patience to accomplish this study. I am really honored to express my sincere thanks, appreciation and gratefulness to my supervisor Prof. Dr. Riyadh Tariq Al-Ameedi for his constructive guidance, invaluable remarks, and patience. Personally, he taught me that a condolence expression is a divine gift sent by good and noble people in the hardest and most difficult time. I ask Al-Mighty Allah to bless and save him.

Deep gratitude should go to all respected and kind scholarly and administrational staff of the Department of English, College of Education for Human Sciences, University of Babylon for their great efforts in holding higher studies. Also, thanks and appreciation are due to the University of Babylon for providing the opportunity of having the Ph.D degree in Iraq.

Thanks are to Prof. Dr. Ayad H. Mahmood, Asst. Prof. Dr. Ghazwan A. Mohammed, Lect. Dr. Hussam G. Jasem, Asst. Prof. Massarra M. Ibrahem, and Lect. Dr. Zainab S. Muhammad for their assistance. Also, I would like to express my deepest gratitude to my family members for their encouragement and support during the years of the study.

Abstract

This study investigates condolence expressions in English and Arabic from a cognitive stylistic perspective since no study has done this task. It aims to: (1) identify the occurrences of the embodied image schemas, DEATH conceptual metaphors, emergent structures, and types of mental worlds within each language; (2) specify the (dis-)shared cognitive stylistic items in English and Arabic condolence expressions; (3) find out image schemas, DEATH conceptual metaphors, and types of mental worlds having the advanced ranks in both languages; (4) identify the embodiment contents and scope of the identified schemas; (5) show the categorization and characterization of the metaphorical constructions used in both languages; (6) explain the most common condoling implications of the identified emergent structures; (7) find out the role of modality in constructing these expressions; (8) reveal the cognitive stylistic constructions of these expressions with regard to politeness; and (9) identify the role of language and culture-specificities in determining the (non)prevalence of all cognitive stylistic items understudy in both languages.

Consequently, it is hypothesized that: (1) there are similarities and statistically (in)significant differences in the occurrences of the cognitive stylistic items understudy within one language and between both; (2) the majority of schemas, DEATH conceptual metaphors, emergent structures, and types of mental worlds are shared by the two languages; (3) CONTAINER and PATH schemas; positive conceptual metaphors; and epistemic and boulomaic modal worlds come in the advanced ranks in both languages; (4) all schemas have approximately the same embodiment contents but their embodiment scope varies in both languages; (5) all expressions convey positive

metaphorical meanings and they have rich metaphorical constructions in both languages; (6) The most common condoling themes reflected by the emergent structures are related to the inevitability and beneficial consequences of death; (7) modality has a remarkable prevalence in both languages; (8) all condolence expressions are politely constructed; and (9) language and culture-specificities a noticeable role in the cognitive stylistic constructions of these expressions.

For achieving such aims, an eclectic model is developed of the most common cognitive linguistic theories which are: Mark Johnson's *Image Schema Theory* (1987); George Lakoff and Mark Johnson's *Conceptual Metaphor Theory* (1980); Gilles Fauconnier's *Mental Spaces Theory* (1994); Fauconnier and Turner's *Conceptual Blending Theory* (2002); and Paul Werth's *Text World Theory* (1999). The model which is termed as Compact Cognitive Stylistic Model (CCSM) is comprised of four levels and each one has a specific task. This is for guaranteeing a comprehensive cognitive stylistic analysis of both the top-down and bottom-up processing of the selected data which are (28) condolence expressions distributed equally between English and Arabic. In each language, the (14) data are divided into eight religious condolence expressions and the other six are from poetry. The results of the quantitative and qualitative analysis of the selected English and Arabic condolence expressions validate the majority of the hypotheses mentioned above.

Table of Contents

Subject	Page
Dedication	VI
Acknowledgments	VII
Abstract	VIII
Table of Contents	X
List of Tables	XVI
List of Figures	XVII
List of Abbreviations	XIX
Chapter One: Introduction	
1.1 The Problem	1
1.2 The Aims	3
1.3 The Hypotheses	4
1.4The Procedures	5
1.5 The Limit	6
1.6 The Value	7
Chapter Two: Cognitive Stylistics : Theoretical Background	
2.1 Stylistics	8
2. 1.1 Stylistics Multinationalty	9
2.1.2 A Brief Review of Stylistics History	10
2.1.3 Contemporary Stylistics	11
2.1.4 Branches of Stylistics	12
2.1.5 Criticism of Stylistics	19
2.2 Cognitive Stylistics	20
2.2.1Cognitive Stylistics and Literary Stylistics	22
2.2.2 Cognitive Poetics	25
2.2.2.1 Cognitive Poetics and Literary Criticism	27
2.2.3Terminological Interchangeability and Confusion between Cognitive Stylistics and Poetic Stylistics	28
2.2.4 Requirements of Conducting Cognitive Stylistics	30
2.2.5 Tents of Cognitive Stylistics	31
2. 2.4.1 Reader-centered	32
2. 2.4.2 No Distinction between Literary/ Nonliterary or Written/ Spoken Language	32

2.2.4.3 Context-determined	33
2.2.4.4 Language Reflecting Human Mind	34
2.2.4.5 Embodiment of Language	34
2.2.4.6 Cross-domain(s) Mental Mappings	35
2.2.5 Interdisciplinary of Cognitive Stylistics	35
2.2.5.1 Cognitive Sciences	36
2.2.5.1.1Cognitive Sciences and Literary Studies	37
2.2.6.2 Cognitive Linguistics	38
2.2.6.2.1 Cognitive Gestalt Psychology	40
2.2.6.2.2 Phenomenology	40
2.2.6.3 Artificial Intelligence	42
2.2.7 The Power of Cognitive Stylistics	42
2.2.8 Remarkable Literature in Cognitive Stylistics	44
2.2.9 Criticism of Cognitive Stylistics	45
2.3 Cognitive Theories and Cognitive Stylistics	46
2.3.1 Image Schema Theory	47
2.3.1.1 Image Schemas and Meaning Embodiment	48
2.3.1.2 Types of Image Schemas	50
2.3.1.3 Criticism of Image Schema Theory	54
2.3.2 Conceptual Metaphor Theory	54
2.3.2.1 Traditional Metaphor	54
2.3.2.2 Conceptual Metaphor	55
2.3.2.3 Types of Conceptual Metaphors	58
2.3.2.4 Conceptual Metaphor Theory in Cognitive Stylistics	60
2.3.2.5 Image Schemas and Conceptual Metaphors	61
2.3.2.6 Metaphorical Conceptualization of DEATH	62
2.3.2.7 Criticism of Conceptual Metaphor Theory	64
2.3.3 Mental Space Theory	65
2.3.3.1 Criticism of Mental Space Theory	67
2.3.4 Conceptual Blending Theory	67
2.3.4.1Primary Processes of Blending	72
2.3.4.2 Optimality Principles of Conceptual Blending Theory	73
2.3.4.3Contrast between Conceptual Blending Theory and Conceptual Metaphor Theory	74
2.3.4.4 Criticism of Conceptual Blending Theory	75

2.3.5 Text Would Theory	76
2.3.5.1 Distinctive Characteristics of Text World Theory	77
2.3.5.2 Structural Levels of Text World Theory	78
2.3.5.2.1 Discourse-World	79
2.3.5.2.2 Text-World	80
2.3.5.2.3 Sub-Worlds	82
Chapter Three: Condolences: Theoretical Background	
3.1 Condolences	88
3.2 Assumptions behind Condolences	91
3.3 The Speech Act of Condoling	92
3.3.1 Condoling vs. Apologizing	96
3.4 Types of Condolences	97
3.5 Semantics of Condolences	98
3.5.1 Elwood's (2004) Basic Semantic Formulas of Condolences	100
3.5.1.1 Acknowledgement of Death	100
3.5.1.2 Expression of Sympathy	101
3.5.1.3 Offer of Assistance	102
3.5.1.4 Future – Oriented Remarks	103
3.5.1.5 Expression of Concern	104
3.5.2 Elwood's (2004) Semantic Peripheral Formulas of Condolences	104
3.5.3 Religious Condoling Strategies	107
3.5.3.1 Seeking Absolution from God	107
3.5.3.2 Religious-Oriented Sympathy	107
3.5.4 Multiple Condoling Strategies	108
3.6 Categories of Condolences	109
3.6.1 Classical Stock Condolences	109
3.6.2 Condolences Reflecting Religious Beliefs	109
3.6.3 Condolences as Quotes	110
3.6.4 Condolences Reflecting the Deceased's Condition	111
3.7 Condolences and Politeness	111
3.8 Condolences and Culture	116
3.9 Condolences in English: Syntactic Constructions	118
3.9.1 Declarative Condoling Sentences	110
3.9.1.1 Declaratives with Performative Verbs of Condoling	119

3.9.1.2 Declaratives with Nouns Derived from Performative Verbs of Condoling	120
3.9.1.3 Declarative Condoling Sentence *I am Sorry* (+/-PP)	122
3.9.1.4 Other Forms of Declaratives	123
3.9.2 Imperative Condoling Sentences	124
3.9.2.1 Requests for Acceptance	125
3.9.2.2 Requests for Permission	125
3.9.2.3 Other imperatives	125
3.9.3 Irregular Condoling Sentences	126
3.9.3.1 Fragmentary Sentences	126
3.9.3.2 May+ Subject+ Predicate	126
3.9. 4 Nonsentences Condolences	127
3.10 Condolences in Arabic	128
3.10.1 Condolences and Lamentation	131
3.10.2 Characteristics of Arabic Condoling Language	132
3.10.3 Categories of Arabic Condolences	133
3.10.3.1 Condolences as Classic Quotes	133
3.10.3.2 Condolences Considering Someone's Religious Beliefs	135
3.10.3.3 General Thematic Condolences	136
3.10.4 Syntactic Constructions of Arabic Condolences	136
3.11 Contrast between English and Arabic Condolences	138
3.11.1 Similarities	138
3.11.2 Differences	139
3.12 The Art of Writing Condolence Expressions	139
3.13 Previous Studies	142
Chapter Four: Methodology	
4.1 The Selected Data	145
4.1.1 Criteria of Selecting the Data	145
4.1.2 Distribution of the Selected Data	146
4.1.2.1 Quotes from Religious Texts	146
4.1.2.2 Quotes from Poetry	147
4.2 The Adopted Model	148
4.2.1 Levels of the Compact Cognitive Stylistic Model (CCSM)	149
4.2.1.1 First Level : Identifying the Embedded Image Schemas	149
4.2.1.2 Second Level: Identifying DEATH CMs	149

4.2.1.3 Third Level: Identifying Emergent structures	150
4.2.1.4 Fourth Level: Identifying the Mental Worlds of TWT	152
Chapter Five : Analysis and Discussion of the Selected Data	
5.1 Analysis and Discussion of English Data	155
5.1.1Analysis and Discussion of Datum (En. 1)	155
5.1.2 Analysis and Discussion of Datum (En.2)	159
5.1.3 Analysis and Discussion of Datum (En.3)	162
5.1.4 Analysis and Discussion of Datum (En.4)	165
5.1.5Analysis and Discussion of Datum (En.5)	169
5.1.6 Analysis and Discussion of Datum (En. 6)	173
5.1.7 Analysis and Discussion of Datum (En.7)	178
5.1.8 Analysis and Discussion of Datum (En.8)	186
5.1.9 Analysis and Discussion of Datum (En.9)	191
5.1. 10 Analysis and Discussion of Datum (En.10)	195
5.1.11 Analysis and Discussion of Datum (En.11)	200
5.1. 12 Analysis and Discussion of Datum (En.12)	205
5.1. 13 Analysis and Discussion of Datum (En.13)	209
5.1. 14 Analysis and Discussion of Datum (En.14)	214
5.2 Analysis and Discussion of Arabic Data	220
5.2. 1 Analysis and Discussion of Datum (Ar.1)	220
5.2.2 Analysis and Discussion of Datum (Ar. 2)	224
5.2. 3 Analysis and Discussion of Datum (Ar.3)	230
5.2.4 Analysis and Discussion of Datum (Ar.4)	236
5.2.5 Analysis and Discussion of Datum (Ar.5)	240
5.2.6 Analysis and Discussion of Datum (Ar. 6)	245
5.2.7 Analysis and Discussion of Datum (Ar. 7)	254
5.2. 8 Analysis and Discussion of Datum (Ar. 8)	258
5.2.9 Analysis and Discussion of Datum (Ar.9)	262
5.2. 10 Analysis and Discussion of Datum (Ar.10)	265
5.2.11 Analysis and Discussion of Datum (Ar. 11)	269
5.2. 12 Analysis and Discussion of Datum (Ar.12)	272
5.2. 13 Analysis and Discussion of Datum (Ar. 13)	279
5.2. 14 Analysis and Discussion of Datum (Ar.14)	282
Chapter Six: Quantitative and Qualitative Analysis and Discussion of Results	

6.1 Discussion of the Statistic Results of the First Level: Embodied Image Schemas	286
6.1.1 Discussion of the Statistic Results of English Data	286
6.1.2 Discussion of the Statistic Results of Arabic Data	291
6.1.3 Contrast	296
6.2 Discussion of Statistic Results of the Second Level: DEATH CMs	298
6.2.1 Discussion of the Statistic Results of English Data	298
6.2.2 Discussion of the Statistic Results of Arabic Data	305
6.2.3 Contrast	311
6.3 Discussion of the Statistic Results of the Third Level: Emergent Structures	314
6.3.1 Discussion of the Statistic Results of English Data	315
6.3.2 Discussion of the Statistic Results of Arabic Data	316
6.3.3 Contrast	318
6.4 Discussion of the Statistic Results of the Fourth Level: TWT's Mental Worlds	320
6.4.1 Discussion of the Statistic Results of English Data	320
6.4.2 Discussion of the Statistic Results of Arabic Data	323
6.4.3 Contrast	326
Chapter Seven: Conclusions, Recommendations, and Suggestions for Further Studies	
7.1 Conclusions	329
7.2 Recommendations	334
7.3 Suggestions for Further Studies	335
References	337

List of Tables

No.	Title	Page
2-1	Stylistics Vs. Cognitive Stylistics	25
2-2	Cognitive Stylistics Vs. Cognitive Poetics	30
2-3	DEATH Conceptual Metaphors	62
3-1	The Philosophical Characteristics of Expressives	93
3-2	Semantics of Emotions Expressed in English Interjections	101
3-3	Politeness Impact of Condolence Strategies on Condolee's Faces	116
6-1	The Statistics of Embodied Image Schemas (Non)Occurrences in English Data	289
6-2	The (Non)Occurrence of Embodied Image Schemas in English Data	290
6-3	The Statistics of Embodied Image Schemas (Non)Occurrences in Arabic Data	294
6-4	The (Non)Occurrences of Embodied Image Schemas in Arabic Data	295
6-5	The Statistics of DEARH CMs (Non)Occurrences in English Data	303
6-6	The Statistics of DEATH CMs(Non)Occurrences in English Data	304
6-7	The (Non)Occurrence of DEATH CMs in Arabic Data	309
6-8	The (Non)Occurrences of the DEATH CMs in Arabic Data	310
6-9	The Emergent Structures (Non)Occurrences in English Data	316
6-10	The Emergent Structures (Non)Occurrences in Arabic Data	318
6-11	Mental Worlds Occurrences in English Data According to the TWT Analysis	321
6-12	Constructional Occurrences of DEO Modal Worlds in English Data	323
6-13	Mental Worlds Occurrences in Arabic Data According to the TWT Analysis	326

List of Figures

Figure No.	Figure	Page
2-1	The Cognitive Turn in Stylistics	24
2-2	CONTAINER Image Schema	50
2-3	PATH Image Schema	51
2-4a	Basic Cycle Image Schema	51
2-4b	Cyclic Climax Image Schema	51
2-5	ATTRACTION Image Schema	52
2-6	BLOCKAGE Image Schema	53
2-7	Conceptual Metaphoric Mappings in the CM: LIFE IS A JOURNEY	56
2-8	Fauconnier and Turner's Conceptual Blending (2002)	70
2-9	Conceptual Blending Network of *Surgeon as Butcher*	71
2-10	The Structure of Text World Theory	86
2-11	A Plausible Pattern of Text World Theory	87
4-1	The Adopted Cognitive Linguistic Theories and the Essential Parts Used in CCSM	153
4-2	The Compact Cognitive Stylistic Model (CCSM)	154
5-1	The TWT Analysis of Datum En.1	158
5-2	The TWT Analysis of Datum En.2	162
5-3b	The TWT Analysis of Datum En. 3	165
5-4	The TWT Analysis of Datum En.4	169
5-5	The TWT Analysis of Datum En.5	173
5-6	The TWT Analysis of Datum En. 6	177
5-7a	The CYCLIC CLIMAX Image Schema in Datum En. 7	180
5-7b	The TWT Analysis of Datum En. 7	185
5-8	The TWT Analysis of Datum En. 8	190
5-9	The TWT Analysis of Datum En. 9	194
5-10	The TWT Analysis of Datum En.10	199
5-11	The TWT Analysis of Datum En.11	204
5-12	The TWT Analysis of Datum En.12	208
5-13	The TWT Analysis of Datum En.13	213
5-14	The TWT Analysis of Datum En.14	219
5-15	The TWT Analysis of Datum Ar.1	224

5-16	The TWT Analysis of Datum Ar.2	229
5-17	The TWT Analysis of Datum Ar. 3	236
5-18	The TWT Analysis of Datum Ar.4	239
5-19	The TWT Analysis of Datum Ar.5	245
5-20	The TWT Analysis of Datum Ar. 6	253
5-21	The TWT Analysis of Datum Ar. 7	258
5-22	The TWT Analysis of Datum Ar. 8	261
5-23	The TWT Analysis of Datum Ar. 9	265
5-24	The TWT Analysis of Datum Ar.10	268
5-25	The TWT Analysis of Datum Ar.11	272
5-25	The TWT Analysis of Datum Ar.12	278
5-27	The TWT Analysis of Datum Ar.13	281
5-28	The TWT Analysis of Datum Ar.14	285

List of Abbreviations

Abbreviated Form	Meaning
AI	Artificial intelligence
BOUL	Buolomaic modal world
C	Character
CBT	Conceptual blending theory
CCSM	Compact cognitive stylistic model
CL	Cognitive Linguistics
CM	Conceptual Metaphor
CM+	Positive conceptual metaphor
CM¯	Negative conceptual metaphor
CM±	Neutral conceptual metaphor
CMT	Conceptual metaphor theory
CP	Cognitive poetics
CS	Cognitive stylistics
DEO	Deontic modal world
EPS	Epistemic modal world
ICM	Idealized cognitive modal
IST	Image schema theory
L	Location
MST	Mental space theory
O	Object
P.P	Prepositional phrase
SD	Source domain
T	Time
TD	Target domain
TWT	Text world theory
WS	World-switch

Chapter One

Introduction

1.1 The Problem

Since the beginning of Cognitive Stylistics (or CS) in the 2000s, a large number of studies have been conducted on different linguistic genres. But no study has adopted an eclectic model compromised of five of the most remarkable and commonly used cognitive linguistic theories to investigate the cognitive-linguistic processing of non(literary) texts. These theories are: Mark Johnson's *Image Schema Theory* or IST (1987); George Lakoff and Mark Johnson′s *Conceptual Metaphor Theory* or CMT(1980); Gilles Fauconnier's *Mental Spaces Theory* or MST(1994); Gilles Fauconnier and Mark Turner's *Conceptual Blending Theory* or CBT(2002); and Paul Werth's *Text World Theory* or TWT (1999).

Moreover, no study has analyzed condolence expressions from a cognitive stylistic perspective. The expressions realize the condoling speech act which is one of the socially and linguistically essential expressives in most languages. Many semantic, pragmatic, and sociolinguistic studies have investigated this linguistic-social phenomenon but no cognitive one is recorded.

Accordingly, the problem of the present study lies in these two cases of rarity entailing an obvious need to propose an eclectic cognitive stylistic model of five cognitive linguistic theories and determine its applicability to the exploration of processing and comprehension of condolence expressions in both English and Arabic.

This study is intended to answer the following questions:

1. What are the similarities and statistically (in)significant differences in the occurrences of the investigated cognitive stylistic items: embodied image schemas, DEATH CMs, emergent structures and types of mental worlds within the same language and between the two languages?

2. Do English and Arabic share (or not share) the same image schemas, DEATH CMs, emergent structures, and types of mental worlds?

3. What are the most frequent image schemas, DEATH CMs, and types of mental worlds in both languages?

4. Do the identified image schemas have the same embodiment contents and scope?

5. How are condolence expressions metaphorically positive and rich in both languages?

6. How are both English and Arabic condolence expressions politely constructed?

7. What are the most frequent condoling implications reflected in the emergent structures of English and Arabic condolence expressions?

8. What is the role of modality in condolence expressions in both languages?

9. What is the role of language and culture-specificities in determining the (non)prevalence or classification or constructions of the cognitive stylistic items studied in English and Arabic condolence expressions?

1.2 The Aims

Through developing a coherent and coordinated eclectic model of the IST, CMT, MST, CBT, and TWT, this study is conducted generally to explore the top-down and bottom-up processing of English and Arabic condolence expressions and particularly carry out the following aims:

1. Identifying the similarities and statistically (in)significant differences in the occurrences of the cognitive stylistic items understudy within the same language and in both languages.

2. Finding out the (dis-)shared image schemas, DEATH CMs, emergent structures, and types of mental worlds in both languages.

3. Specifying the image schemas, DEATH CMs, and types of mental worlds that have the first ranks in both languages.

4. Identifying the embodiment contents and scope of the schemas in both languages.

5. Identifying the categorization and characterization of the metaphorical concentrations used in both languages.

6. Exploring the most common condoling themes reflected by the emergent structures of English and Arabic condolence expressions.

7. Finding out the role of modality in the construction of condolence expressions in both languages.

8. Revealing the cognitive stylistic construction of English and Arabic condolence expressions with regard to politeness.

9. Identifying the role played by language and culture-specificities in the (non)prevalence of the cognitive stylistic items understudy, metaphorical classification, and modalistic constructions of both English and Arabic condolence expressions.

1.3 The Hypotheses

For achieving the aims of the present study, the following hypotheses are set up:

1. There are certain similarities and statistically (in)significant differences in the occurrences of embodied image schemas, DEATH CMs, emergent structures and types of mental worlds within a language and between the two languages.

2. There are highly cognitive stylistic correspondences between English and Arabic condolence expressions of sharing the same schemas, DEATH CMs, emergent structures, and types of mental worlds since they share the same purpose, that is, condoling the condolee.

3. CONTAINER and PATH schemas, DEATH CM+ and modal worlds have the advanced ranks in both languages.

4. All identified image schemas embody approximately the same experiences and things but their embodiment scope varies in both languages.

5. To mitigate the hard and pessimistic impact of death, condolence expressions have positive and rich metaphorical constructions.

6. The most common condoling themes reflected by the emergent structures are related to the inevitability and beneficial consequences of death.

7. Modality has a remarkable prevalence in English and Arabic condolence expressions.

8. In English and Arabic, condolence expressions represented by the modal worlds are very politely constructed.

9. Language and culture-specificities play different roles in determining the (non)prevalence, classifications, characterizations and constructions of condolence expressions in terms of all its four levels.

1.4 Procedures

For achieving the aims of the study and verifying its hypotheses, the following steps and procedures are followed:

1. Presenting a theoretical framework of CS and introducing the adopted cognitive linguistic theories – IST, CMT, MST, CBT, and TWT-one by one chronologically.

2. Providing a theoretical framework of English and Arabic condolence expressions.

3. Developing an eclectic model of the five cognitive linguistic theories: IST, CMT, MST, CBT, and TWT for achieving an efficient cognitive stylistic analysis of processing of condolence expressions in both languages.

4. Applying the adopted model which consists of four levels to the selected data of English and Arabic condolence expressions in both languages. This application is conducted successively as explained in the following:

   First Level: The investigation of the embodied image schemas.
   Second Level: The investigation of DEATH CMs.
   Third Level: The investigation of emergent structures.

Fourth Level: The investigation of the mental worlds of TWT.

5. Analyzing the results quantitatively via using the statistical package of the SPSS-22.

6. Discussing these results qualitatively via providing explanations and justifications.

7. Contrasting the results of each analytical level for specifying the cognitive stylistic similarities and differences between the two languages.

8. Setting up conclusions, recommendation, and suggestions for further studies.

1.5 The Limit

The scope of this study is generally limited to apply a CS study to condolence expressions. To be more specific, it is restricted to develop an eclectic model (Compact Cognitive Stylistic Model CCSM) of the five adopted cognitive linguistic theories: IST, CMT, MST, BCT, and TWT. This CCSM involves four levels designed for explaining the processing and comprehension of selected condolence expressions in English and Arabic. Its four levels are concerned with the successive identification and investigation of the embodied image schemas, DEATH CMs, emergent structures, and mental worlds respectively in these expressions.

Due to certain criteria which are applicable to both languages, 28 data of condolence expressions are selected and distributed equally into 14 English condolence expressions and 14 Arabic condolence expressions. Concerning the English data, eight religious condolence expressions are selected from different Biblical Books and six data are selected from condolence poetry. The selected Arabic condolence expressions are eight religious data including four Qur'anic

Verses, three Prophetic Hadiths and one exposing the noble Prophetic teachings and the other six are from Arabic condolence poetry. This selection is based on the commonalty of using these kinds of condolence expressions which reflect the most effective and considerable condoling themes.

1.6 The Value

The value of the present study stems from the promising richness of CS and the commonality and essentiality of the use of condolence expressions in most languages, religions and cultures. Accordingly, it is hoped that the present study will be theoretically and practically useful for specialists and researchers who are interested in cognitive linguistics and contrastive analysis generally and CS particularly in English and Arabic.

In addition, the theoretical presentation and practical investigation (including their cognitive stylistic findings) of condolence expressions representing the expressive speech act of condoling are hoped to be scientifically and socially beneficial for the specialists, researchers, translators and users of these essential and noble communicative means of language.

Chapter Two

Cognitive Stylistics: Theoretical Background

2.1 Stylistics

Crystal and Davy (1969:9), Verdonk (2002: 4), and Simpson(2004:3) define stylistics as the study of language variation made through presenting particular distinctive features. Stylistics aims to enrich humans' thoughts of language and enhance their comprehension of texts. This variation is intended to reflect particular purposes and effects. Crystal (2008:460) states that stylistics attempts to explicitly and objectively explain why an individual or a social group make their language "situationally *distinctive*". Scholars, in this field, have agreed that the essence of stylisticians' job is studying linguistic variation created by linguistic- contextual choices (or stylistic markers). These choices are simply seen as *style*s and vice versa. The variation can occur at various interconnected and interdependent levels of language representing phonetics, phonology, morphology, syntax, semantics, lexis, discourse analysis and pragmatics (Simpson, 2004:5 and Verdonk, 2013: 148).

The origin of the term stylistics is attributed to *stylistique* - a French term introduced by Charles Bally as a title of his two-volume article (1909). Bally who is the father of modern stylistics views this discipline as the study of the *choices or optional* linguistic elements manipulated in language for affective and aesthetic ends. It illustrates why a particular author prefers a particular linguistic choice in a particular context (Hough, 1969:6, 14; Wales, 2011:399; and Stockwell, 2019: 209). This is what distinguishes stylistics from grammar- the domain of servitudes (Vinay and Darbelnet, 1995: 16). Leo Spitzer's works (1928 and 1948) have an influential role in spreading stylistics over European countries as being "the study of style in language" (Verdonk, 2002:3-4).

For Freeman (1981:Foreward), stylistics is specifically "the application of *linguistics* to the study of *literature"* . Simply, it is viewed as an integrated study of language and literature. Gibbons and Whiteley (2018:3) state that language has the primacy in this correlation since "literature is made, fundamentally, of language". A stylistic analysis of the textual construction and function is "a gateway" to interpret literature scientifically (Simpson,2004:2). It helps "literary criticism to be about more than just opinions" (Burke, 2014:3). All these views refer to the empirical and eclectic nature of stylistics which makes it open to all linguistic fields including discourse analysis, pragmatics, sociolinguistics, historical linguistics, cognitive linguistics. Therefore, the toolkit of stylistics is enriched with various analytical aides (ibid).

Nørgaard et al. (2010:1) explain that stylisticians have used these aides to account for "how and why a text works as it does, and how we come from the words on the page to its meaning". Simply, Simpson (1992:48) states that stylistic analysis offers "a window on the devices which characterize a particular work". It explores literature as writing/text production and *reading/ text reception*, and both are psychological approaches to literature. Consequently, the structural and functional sides of language employed in a particular text are identified (Steen, 2002: 183).

2.1.1 Stylistics Multinationality

Tracing the origins of stylistics refers to its "multinational nature" (Wales, 2006: 215). Generally, specialized scholars have disagreed on its real origin or nationality. Some scholars view stylistics as a branch of classic rhetoric and this is strongly proved by the great number of rhetorical analytic tools used by stylisticians particularly in studying style (Verdonk, 2013: 87 and Wales, 2014:36). Other scholars consider poetics as the earliest precursor of stylistics since it focuses on the investigating literary genres which are the central concern of poetics (Burke, 2014:12 and Wales, 2014:36). The majority of

linguists admit that stylistics is a sub-discipline of (textual) linguistics (or more precisely applied linguistics). This is attributed to its interest in exploring linguistic levels of (non)literary texts based on various linguistic theories and methods. Traditionally, it is text/author-centered study of how language works (Wales, 2006:213-4).

Other scholars believe that stylistics is a branch of hermeneutics (the art of interpretation) and this idea is supported by the shared focus on studying the production and reception of interpretation. Accordingly, stylistics is related to literary theory generally and literary criticism specifically. Hough (1969:5) relates stylistics to New Criticism which is introduced by I.A. Richards (1920s) as a new version of literary criticism. It deals exclusively with the aesthetic domain of a literary text and they assume that features presented in a *short* passage can indicate the nature of the whole text. Wales (2014:36) states that nowadays semiotics is viewed as the modern nationality of stylistics because its analytical scope involves all types of (non)oral communicational means and it recently cancels the distinction between ***L***iterature (with capital-bold ***L*** referring to literary language) and literature (with small *l* nonliterary language).

Consequently, this multinationality of stylistics has made use of the approaches and methods of all these important disciplines for the benefit of language study.

2.1.2 A Brief Review of Stylistics History

The long history of stylistics has extended from classic rhetoric to nowadays cognitive stage. Concerning the classic rhetoric sage (1200 bce - 6th Century), stylistics studies ***style*** of writing (*or stilus*) which was (un)consciously manipulated in oral speeches for persuasive purposes. It explains how a listener's (or reader's) opinion is swayed by a creative style (Wales, 2006: 196 and Quintilian III.I.5–6 cited in Verdonk ,2013: 147). Style is the third canon

(*Elocutio*) of the rhetoric five canons (i.e., Inventio/discovery, Dispositio/arrangement, elocution/stylization, Memoeia/memorization, and Pronunciatio/delivery. Elocutio is the use of language in good persuasive manner via choosing words and structures according to the norms of *correctness*, *clarity*, *appropriateness* and *ornament* (Verdonk, 2013:147-53 and Burke, 2014:21, 24). This stylistics is the original version of *traditional stylistics* which is described as a writer- centered, impressionist, and subjective. Simply, it lacks scientific bases so it is classified as a form of literary criticism (Nørgaard et al., 2010:2 and Gibbson and Whiteley, 2018:4).

The scientific stylistic has started with the Russian formalism stage (1915-1930), the functionalism (1960s and 1990s) and then the cognitive revolution (2000- present). This shows stylistics as a continuously progressive discipline. Stylisticians have been open-minded to principles and findings of other related or unrelated scientific fields particularly humanities, arts, and social and cognitive sciences (Carter and Stockwell, 2008:299, Leech, 2008:195, and Carter 2010: 68). They always attempt to update and refine their theories and methodology to be applicable to various scientific areas.

2.1.3 Contemporary Stylistics

Mills (1995:5), Simpson(2004:4), and Nørgaard et al. (2010: 16), among others state that contemporary(or modern) stylistics is characterized as rigorous, retrievable, and replicable. To be *rigorous*, it should be grounded in explicit linguistic models explaining the meaning or function of a text and in turn exposing its distinctive effects. Wales (2014:33) describes rigorous stylistics as basically functional. A *retrievable* stylistic analysis means that it adopts consensual norms and terminology (or simply a metalanguage) so that it can be retrieved by other specialists. As for replicability, an analytical method is replicable only if it is verified by other analysts through testing it on the same or different texts it will show the same conclusions. Steen (2002: 183)

describes stylistics as an empirical study of literature since it is subject to testability and in turn falsifiability.

2.1.4 Branches of Stylistics

Generally, stylistics has many branches which are results of its interdisciplinary and eclectic nature. They are *different* because each type is grounded in a particular theoretical framework and *overlapping* because generally there is no clear-cut between them (Carter and Stockwell ,2008: 295 and Stockwell and Whiteley,2014:34). This section presents chronologically and briefly some key branches of stylistics:

1. **Russian Formalist Stylistics** was mainly developed in 1915 by R. Jakobson, B. Tomashevsky, and V. Shklovsky whose works focus only on the formal linguistic features in literary language. They establish the bases of explicit, rigorous, and systematic stylistics (Nørgaard etal, 2010:2-3; Burke, 2014:3; and Gibbson and Whitely, 2018:3-4). Formal stylistics is the application of linguistics to explain "the literariness of literature" (Carter and Nash, 1990:31). It studies how authors create aesthetic effects in the poetic language by manipulating traditional mechanisms of foregrounding and defamiliarisation. So, it is author-centered (Wales, 2006: 215 and Simpson, 2004:53).

2. **Functional Stylistics** is the functional turn in stylistics. It was originally attributed to Jakobson's poetic function (1960) which "projects the principle of equivalence from the axis of selection into the axis of combination" (Jakobson 1960: 358). Accordingly, Jakobson’s literariness involves both ***L***iterature (canonical language) and literature (noncanonical language) so that social semiotics has trended the scene at that time. All the creative use of (non)literary language was under the focus (Simpson, 2004:50-3, Burke, 2014:2, and Gibbson and Whitely, 2018:5). Nevertheless, It remains a fact

that the social function of ***L***iterature completely differs from literature. Functional stylistics is contextual and author-centered and has an eclectic theoretical and practical foundation. The interest shifted from investigating short-isolated stretches of language to accounting for language in its real *interactive discourse* (Nørgaard et al., 2010:2 and Wales, 2011:399).

3. ***General Stylistics*** is concerned with the linguistic analysis of different registers or the whole repertoire of non-literary language used in various fields of life such as religious sermons, legal documents, political speeches (Crystal, 2008:460; Wales, 2011:400;and Teilanyo and Efe-Obuke 2017, np).

4. ***Literary Stylistics*** focuses on the analysis of (non)linguistic variations in literary texts that distinguish the styles of different authors. It is known also as linguostylistics or linguistic stylistics. It has been applied since the beginning of the 20th century to investigate exclusively formal linguistic aspects of texts (Crystal, 2008:460 and Teilanyo and Efe-Obuke, 2017:np).

5. ***Phonostylistics*** is defined as the analysis of the aesthetic or expressive function of sounds. It explores the segmental or supersegmental features and patterns (Crystal, 2008:460 and Teilanyo and Efe-Obuke, 2017:np).

6. ***Textualist Stylistics (or Textlinguistics***) is concerned with identifying the objective raw linguistic structures of a text with no consideration to the pragmatic or functional role of the message implied in the analyzed text. (Bradford,1997:74 and Teilanyo and Efe-Obuke, 2017:np).

7. ***Interpretative Stylistics*** gives an equal importance to the analyses of both the linguistic aspects and literariness of language so that the analyst can be a linguist and a literary critic and this leads to merge "linguistic description and literary appreciation" (Teilanyo and Efe-Obuke, 2017:np).

8. ***Expressive Stylistics*** is a term introduced firstly by Heinrich Plett (1977) involving stylistic approaches which are author-centered. It is grounded in the traditional belief, that is, style itself reveals the author's soul or personality (Wales, 2011: 152 and Teilanyo and Efe-Obuke, 2017:np).

9. ***Radical Stylistics*** was advanced by D. Burton in 1982 to investigate the manipulation of language to express various ideologies of viewing the world as well as to identify the aesthetic effects of language use. It is concerned with linguistic choices (i.e., specialized jargons) that reflect common ideological issues such as capitalism, communism, socialism (Teilanyo and Efe-Obuke, 2017:np).

10. ***Evaluative Stylistics*** is the evaluation or assessment of the quality of linguistic constructions employed in a text to reveal the quality of the merits and demerits of the text itself. It involves using proper linguistic means and conducting comparative evaluation through juxtaposing of two or more (literary) texts (Bradford, 1997:185 and Teilanyo and Efe-Obuke, 2017:np).

11. ***Sociostylistics*** is the study of linguistic manifestations of social affairs, and identities. To be more precise, sociostyisticians explore how linguistic forms and constructions reflect specific socio-literary associations or movements sharing the same (non)literary interest/ career , ideologies, nationality, or belong to the same historical period such as the romanticists, expressionists (Bradford, 1997:81; Wales, 2006: 438; and Teilanyo and Efe-Obuke, 2017:np).

12. ***Translational Stylistics*** was introduced by K. Malmkjær in (1994)in relation to teaching translation. It is interested in explaining both translation problems which are generalizable and text-specific facing trainee translators (Malmkjær, 2006:11214). Vinay and Darbelnet (1995:4) describe translation as "a practical application of comparative stylistics’. They specify two types

of this branch: internal stylistics concerning the study of the expressive forms selected by authors with a language and external stylistics focuses on both the linguistic servitudes and options via comparing or contrasting two or more languages to identify the meaning or function of certain expressive structures(ibid: 17). These two types provide translators with systematic awareness of the semantic and pragmatic contribution of the stylistic features and their aesthetic effects (Wales, 2011:400 and Boase-Beier, 2014: 393-4).

13. ***Computational Stylistics (or Stylometry/ Stylostatistics)*** is an empirical stylistic-statistic study of style variations in language aided with computer techniques to assure analytical objectivity. These techniques facilitate storing huge textual materials and identify preciously frequencies of linguistic patterns understudy such as length of words and sentences, collections to facilitate explaining them qualitatively (Crystal, 2008:460, Wales, 2011:76, and Teilanyo and Efe-Obuke, 2017:np). This branch is principally manipulated to solve disputed authorship authentifications taking into consideration the probability of changing authors' linguistic or personal styles (Enkvist, 1973:127 and Mahlberg, 2014: 379).

14. ***Forensic Stylistics*** assumes that linguistic features are "relatively unconsciously used by an author" so they can shape a type of stylistic fingerprints (Wales, 2014: 43). Practically, it is compared to stylometry since it involves quantitative and qualitative analysis of the phenomena understudy (Crystal, 2018:449). Its purpose is to identify on the basis of known authorial materials the unknown or uncertain authorship of spoken or written texts. It represents the interplay between stylistics, forensic linguistics and legal science so its results are used as evidence of defense or prosecution for solving criminal and legal problems (Wales,2014: 43).

15. ***Corpus Stylistics*** was actually initiated by Vladimir Propp in 1928 as a practically and purposely determinant field on computational stylistics. Carter

(2010: 67) views it as "a relatively objective methodological procedure that at its best is guided by a relatively subjective process of interpretation". This implies its two theoretical bases: corpus linguistics and literary stylistics. Mahlberg (2014: 380) describes it as "corpus-driven" since its findings are determined mainly by the analyzed corpora. Corpus stylistic studies were very common in the 2000s and they focused on genre-based as well as specific authorial based analyses of (non)literary texts (Wynne, 2006: 223 and Leech and Short, 2007: 286).

16. ***Critical Stylistics*** which is advanced by Lesley Jeffries (2010) investigates how language can express actually social meaning like ideology and power. It is an offspring of interplaying stylistics, critical linguistics and critical discourse analysis. Since the 1980s, Roger Fowler and his colleagues have invested this multidisciplinarity for studying issues of inequality, bias of power as well as other subjective ideologies (Nørgaard et al., 2010: 11-2; Wales, 2011: 401; and Burke, 2014: 408).

17. ***Discourse Stylistics*** refers to the application of contextualized approaches and methods of discourse analysis to literature in general and dialogue in particular. It was advanced in the 1980s and became very popular in the 1990s. Discourse analysis provides stylistics with many complex tools to analyze longer stretches of texts or even whole texts. Its key concepts as cohesion, coherence, maxims are applied to the study of literary texts. Discourse stylisticians view literature as discourse which naturally occurs in an actual social context (Simpson,2004: 34; Wales,2011: 121; and Teilanyo and Efe-Obuke, 2017:np).

18. ***Pragmatic Stylistics*** (pragmastylistics)is principally functional and contextulized in nature like discourse stylistics. It is a systematic, rigorous application of different pragmatic approaches to stylistics or (literary) texts analysis. Key pragmatic theories such as Austin’s speech acts theory, Brown

and Levinson's (im)politeness principles, etc. are employed stylistically in analyzing all discourses generally and conversational interactions particularly(MacMahon, 2006:232 and Nørgaard et al, 2010:39-40). Accordingly, this holistic approach to the study of language involves the complex connection between "norms and deviations as well as forms and meanings" (Nørgaard et al, 2010:39-40).

19. ***Pedagogical Stylistics*** (or *applied stylistics/* practical stylistics) is applied to various learning contexts for increasing learner's awareness of how language is manipulated in literature (Crystal, 2008:460 and Wales, 2011:400). In the 1970s, it was developed to support and defend stylistics against attacks leveled at its empiricism and to enable learners to approach systematically literary texts which are sometimes difficult to perceive and appreciate. It assumes that literature is the main and most beneficial means for teaching first and second language (Carter and Stockwell, 2008:249, and Teilanyo and Efe-Obuke, 2017:np).

20. ***Affective (or Emotional Approaches of) Stylistics*** is developed by Stanley Fish (1980) and it focuses on the affective features or emotional responses of the reader's perception of literary discourses (Oatley et al., 2006:412, Wales, 2001:10). Harbus (2012:162) indicates that the area of intersection between literature and emotion attracts cognitive scholars who attempt to investigate how a literary text can reflect , motivate, and cause emotions involving interface among mind, (un)conscious bodily changes, gestures, face expressions, voice marked tones. Accordingly, it is reader-centered study concerning reader's comprehension and responses (Van Peer, 1997:227 cited in Nørgaard et al., 2010: 15).

21. ***Feminist Stylistics*** represents the interplay between feminist literary criticism developed by Sara Mills (1995) and feminist linguistics. It relates literary-linguistic analysis to the political and social ideologies concerning

feminism such as gender inequality, prejudices and discrimination (Simpson, 2004: 185–6 and Wales, 2011:158). Feminist stylistics explores particularly the conscious linguistic realizations of these ideologies (Bradford, 1997: 86; Mills, 1998: 2-3 and Teilanyo and Efe-Obuke, 2017:np). However, the artistic function of language in the literary texts are less significant than the gender influence on producing and interpreting these texts (Mills, 2006: 221) .

22. ***Film Stylistics*** is relatively a new approach of stylistics which explores how traditional textual means of analysis are applied to the study of films and moving images (Nørgaard et al., 2010: 21). It aims at conducting a retrievable analysis of cinematic texts depending on frameworks adopted successfully in studying textual texts. Film stylisticians invest findings of *film studies* concerned with both structural and functional characteristics of film to know how original texts of fictional novels are turned into new cinematic forms (ibid:22).

23. ***Multimodal Stylistics*** extends the scope of stylistics to involve not only textual printed forms but also all other semiotic modes and media that are properly applicable for being stylistically investigated. Accordingly, the stylistic analysis can account for how meaning is expressed through different semiotic modes such as colors, layouts, typography, spacing, visual images. This permits for more exhaustive stylistic analyses of novels, dramas and films (ibid:30).

24. ***New Historical Stylistics*** (or ***Diachronic Stylistics***) studies the change or stability of the style of certain linguistic phenomena in historical texts belonging to the same or different authors. It considers the division between language and literature a myth and can explain the nuances of readers' expectations in past periods. Quantitative and qualitative analyses and the

employment of historical pragmatics/sociolinguistics are the central merits of the new historical analyses (Wales, 2006:216; Leech, 2008:1; and Nørgaard et al., 2010:26-7).

25. ***Cognitive Stylistics*** (henceforth CS) represents the most remarkable turn in the world of stylistics. It is the core of the present study so it will be tackled in details in (2.2) below.

2.1.5 Criticism of Stylistics

Mills (1995: 5), Wales (2011:77), and Burke (2014) among others mention that most literary critics view stylistics as a purposeless counting process of linguistic items or distinctive features in literary texts. Carter and Simpson(1989: 14) and Simpson(2004:3) state that those critics' view is only a misconception which ignores the significant qualitative analysis conducted on the basis of quantitative stylistic analyses.

In 1993, the well-known linguist Jean-Jacques Lecercle criticizes stylistics as being "ailing" and no longer attractive since its flourishing times had passed away with structuralism (Lecercle 1993: 14).This view might be supported by the weak desire of university students to make stylistic studies at that time. Mills (1995: 6); Wales (2006: 214-6); and Nørgaard et al.,(2010:5) among others reject illogical and unfair Lecercle's view and state that at the end of the 20th century stylistics is refreshed or it was reborn again with the evolvement of cognitive-neuroscientific approaches. They refer to particularly *cognitive stylistics* which creatively negotiates interpretation and the effect between a text, its context, and its reader.

The remarkable status of stylistics in education and academia falsifies strongly Lecercle's view. It becomes one of the subjects taught in departments of language, literature and linguistics in famous Western world universities. It attracts the attention of higher studies students and researchers from different

disciplines. Also, by the increasing number of publications, articles, specialized journals, scholarly associations, international symposia and conferences specialized in stylistics(Simpson, 2004:2).

2.2 Cognitive Stylistics

Change is a natural continuous process which all creatures, things, sciences, and aspects in this life have to experience. Stylistics has its share of this change through positively enriching and updating its theories, principles, and methodologies. As a result, traditional stylistics becomes contemporary (or modern) stylistics at the end of the 1980s. The 1990s witnessed a remarkable shift in the theoretical orientation and methodological application of stylistics (Wales, 2011:64). Hamilton (2002:3) calls this shift the "*cognitive turn*" because of the impact of *interdisciplinarity* of stylistics and *cognitive sciences*. It involves all the stylistic theories and models of discourse analysis and pragmatics which constitute vast arsenal adopted by modern stylisticains during the 1970s and 1980s. This arsenal is used broadly to discover the scope of literary discourse and narrowly to analyze dialogue structures performed by fictional characters(Simpson, 2004:38-9).

This cognitive turn simply exemplifies the employment of reader's cognitive stored knowledge (background) in producing and interpreting (non)literary language in the ground of relative *context*. This employment entails mental enrichment and modification of actual textual material to arrive at the required interpretation (Burke , 2006: 218). The turn is labeled mainly as *cognitive stylistics* (CS) or *cognitive poetics* (henceforth CP). Both labels are used *interchangeably or/and confusedly* and their preference of CS or CP is determined by their scholars' philosophical bases and tendencies as explained in (2.2.3) below. Concerning the present study, the label, *cognitive stylistics* (CS) is adopted to preserve the stylistics identity.

Semino and Culpeper (2002: ix) define CS as a combination of *contemporary stylistics* which is "explicit, rigorous and detailed linguistic analysis of literary texts" and *cognitive science studies* of "the processes that underlie the production and reception of language" and this is the interdisciplinary nature of CS. In contemporary stylistics, the phrase "literary texts" refers to both **L**iterature and literature, i.e., canonical and noncanonical forms of language. On this basis, CS aims essentially " to describe, define, and account for the role of cognition and emotion in *reading* procedures" (ibid).

Burke (2006:218-9) proposes that the use of the label CS has several advantages because of its two parts – *cognitive* and *stylistics*. The term *cognitive* expresses the top-down mental reading processing of the interpretation so it is the readerly domain, while the term *stylistics* focuses mainly on the bottom-up formal linguistic features of style reflecting the writerly domain. Accordingly, each term is supplement to the other and CS "strikes an optimum balance" between them. It serves comprehensively the interest in writerly compositional techniques and open the space for exploring the cognitive domain of readerly domain.

Burke (2006:218), Nørgaard etal. (2010:7), Wales (2011:64), among others, describe CS as a quickly developing and very fertile scientific branch of stylistics. It is concerned with studying particularly the readerly domain (or reading processing) in *(literary)* language. CS describes and explains what happens in the readers' *minds* when they read a textual material through accounting for "the cognitive and mental processes that underpin and channel aspects of meaning-making". To be specific, it focuses on "the reception and subsequent interpretation processes" that are both active and activated by reading procedures (Burke,2006:218). Accordingly, both levels of textual (bottom-up aspects) and psychological-cognitive (top-down aspects) are considered by the cognitive styllisticain (Culpeper, 2002: 257).

Semino and Culpeper (2002:ix) describe CS as "both old and new". It is old because of two reasons: firstly, CS explores the bottom-up aspects of language that stylistics has been interested in and this is confirmed by Stockwell (2019:222). Secondly, it does not ignore or refute the previous frameworks and techniques of understanding or criticizing literary reading. On the contrary, CS makes use, develops and re-evaluates them. For example, traditional stylistic concepts such as foregrounding and deformalization are retreated cognitively (Stockwell, 2002:6).

The newness of CS is attributed to the systematic cognitive ways cognitive scientists have adopted to account explicitly for reading processing and in turn explore indirectly humans' brain (Semino and Culpeper, 2002:ix and Harbus,2012: 4). Many scholars believe that simply the 'cognitive turn' is what "literary criticism needs to make … lest it become an entirely bogus and meaningless enterprise" (Semino and Culpeper, 2002:ix.).

From America the cognitive turn starts in the early years of the 21st century to be the main focus of cognitivists, psychologists, and stylisticians around the whole world. In stylistics original homelands(Europe and Australia), this turn is not accepted with welcome by traditional stylisticians who fear of losing the identity of literary studies in the cognitive world. But the cognitive-stylistic revolution becomes an established fact. New cognitive concepts such as materialism, embodiment, schemas, etc., have entered and become keywords in the glossaries of arts and humanities. All are concerned with writerly production and readerly perception or interpretation (Verdonk, 2013:158 and Stockwell, 2019: 20).

2.2.1 Cognitive Stylistics and Literary Stylistics

Generally speaking, CS aims to identify the "similarities in the effects and processes that a certain group of readers might undergo". This aim exposes

the original linkage with literary stylistics (see 2.1.5.2) (Burke, 2006:119). Nørgaard et al., (2010:7) find out that literature is behind this direct- intrinsic relationship. Language is the main manifestation of literature and direct reflection of human brain so that it is the essential data of CS. They argue that literary stylistics involves the connection between four textual components which are: "form, function, effect and interpretation", while CS entails the need for a fifth component which is cognitive with regard to the actual context of reading (ibid:7-8). Semino and Culpeper (2002:ix) consider this addition of the mental component as the *newness* in stylistics. They see that the theories of CS analyze systematically linguistic features via linking linguistic choices of the writerly domain to cognitive patterns and processes attributed to readerly domain.

For Simpson (2002:38-9), Stockwell (2002:5) and Burke (2006:218), CS integrates or makes use of both the detailed *bottom-up* analysis of literary stylistics and the top-down analysis of all the aspects of affective, cognitive, and mnemonic processing for identifying similarities in the effects and processes that a certain *group of readers* might experience. Doing that entails a shift from the textual and compositional models and procedures to the cognitive ones. Since the early beginning of the 21st century, CS complements the task of stylistics. Simpson (2002:38) visualizes this fact when he states that the intention behind CS/CP is "to *supplement*, rather than *supplant*" the traditional stylistic methods. These quoted words remind us of Crystal and Davy's statement (1969:7-8) describing the role of stylistics in relation to literary criticism. They see stylistic analysis as *"a supplement to, not a replacement for intuitive response*". The *most recognizable* components of this shift is shown in Figure(2-1) below:

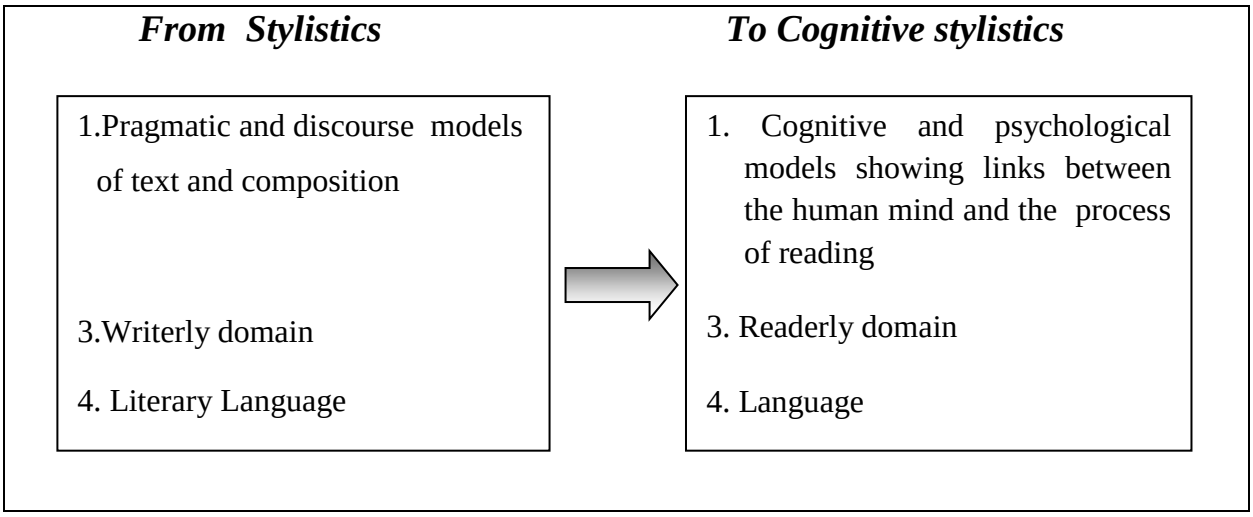

Figure (2-1):The Cognitive Turn in Stylistics

Semino and Culpeper (2002: ix) refer to an important distinction between stylistics and CS. That is, applying stylistic theories and models aims to predict or account for new interpretations while the approaches and models of CS are applied for explaining *how* these interpretations are mentally arrived to. Culpeper (2009:126) agrees with Lancaster University scholars represented by Semino (1997) and Leech and Short (1981) who argue that stylisticians' task is not to create new interpretations of texts. Stylistic analysis is compared to a way which depends on reader inference to relate linguistic form to interpretation. This linkage aims to provide *only* obvious evidence to support or turn down certain interpretations (Short, 1996: 27).

The main differences between stylistics referring- to both traditional and contemporary stylistics- and CS are summarized in Table (2-1) below:

Table (2-1): Stylistics Vs. Cognitive Stylistics

No.	***Stylistics***	***Cognitive Stylistics***
1	Analyzing the data on the basis of only linguistic theories, principles, and methodologies.	Analyzing the data linguistically and psychologically relying on cognitive theories, approaches, and models
2	Only the bottom-up aspects are on the focus.	Both the bottom-up and top-down aspects are on the focus.
3	Predicting or proposing *new* interpretation. Focusing on product.	Explaining *how* interpretation is arrived at. Focusing on process.
4	Describing exclusively the detailed deviance in language in a rather mechanistic and non-evaluative way.	Describing systematically the writerly production and readerly reception of the language with no regard to minute differences between readings.
5	Emphasizing exclusively the writerly domain without considering the cognitive-readerly domain.	Obvious emphasis on the readerly domain with noticeable redress of writerly domain .
6	Dealing with the relationship between linguistic choices and their (aesthetic) effects in texts.	Dealing systematically with the relationship between linguistic choices and the cognitive processes.
7	Focusing mainly on the written literary language.	Focusing on language generally-written/spoken and (non)literary.
8	Ignoring the central role of an actual context in the analytical process.	Giving the actual context of reading primacy in the analytical process.

2.2.2 Cognitive Poetics

Reuven Tsur is the first who introduces the label CP as a reference to his *way* of exploring *poetry* in relation to cognition or perception and he puts its theoretical basis. Concerning the two terms composing this label: cognitive (C) and poetics (P), Tsur (2002: 281) and Ruiz de Mendoza and Peña (2005:258) state that C (cognitive or cognition) refers to mental processes and phenomena including attention, imagery, language, memory, perception, problem-solving and thinking. With regard to the etymology of 'poetics' (P), Freeman

(2014:313) explains that it came from the Greek word *poesis* which means ‘making' of the aesthetic perceived effects in poetry. She describes CP as a "theory of the aesthetic" and expands its exploration scope to involve not only ***L***iterature but also all forms of literature depending on Jackbson's view of his poetic function. Therefore, in CP L/literature is *not* treated as *a mere or just data* analyzed linguistically, effectively, and cognitively, but its contextual orientation is mainly taken into consideration (Stockwell, 2002:5).

Tsur's perspective is adopted by Stockwell (2002), Gavins and Steen (2003), Harbus(2012) as well as many other scholars working on CP. Dirven (2005: 35) considers Lakoff and Turner’s book *More Than Cool Reason* (1989) dealing with conceptual metaphor as the first seed in this field. For Stockwell (2002:1), CP "is all about reading literature". He relates *reading* to *cognition* and *literature* to *poetics* which "concerns the craft of literature". He proposes that both cognition and poetics deal with top-down processes so they are closely related. Accordingly, CP is a study of how "intuitive interpretations" become "expressible meanings" (ibid: 8). It provides a systematic "persuasive rational" explanation of *how* interpretation of language is contextually generated in the reader's mind (ibid, 2019: 222).

Tsur's theory investigates the psychological processing of literariness which is the perceived aesthetic effects of poetic texts. That is, how emotions might be conveyed through different mechanisms such as meter and rhythm. Tsur finds out that these effects are resulted from either the delay in or disruption of the regular mental processing (Burke 2006:219 and Tsur, 2008:1-4). Tsur (2002: 314) states that before the emergence of CP, these effects were tackled in a "pre-theoretical" way by New Critics, Structuralists and Formalists. His theory describes the connection between the patterns of literary texts with their aesthetic-emotive effects on the readers. Bierwisch (1970:98–9) introduces

the term ***poetic competence*** referring to humans' capacity of perceiving the impact of this connection.

Steen (2002: 186) sees CP as the provider of "cognitive hypotheses" that connect systematically certain poetic effects with the specific patterns occurring in literary texts. Finally, Louwerse and Van Peer (2009:424) propose that CP can be a result or facilitator of freeing literary studies from the non-empirical and non-rigorous methodological identity crisis. Accordingly, CP makes use of techniques of discourse analysis, new criticism, structuralism and stylistics in explaining *aspects of creativity, individuality, and uniqueness* in the perception process. Cognitive poeticians' job is to identify the conceptual processes and cognitive mechanisms manipulated in producing and perceiving literary texts to illuminate these aesthetic effects (Tsur, 2002: 314). Semino (2012 cited in Freeman,2014:313) asserts that the central interest of CP is in "linguistic creativity and its interpretation" because the impact of the aesthetic effects on meaning-making is the product of human cognition. Creativity has an essential status in literary activity generally and poetry specifically.

Harbus (2012:4-5) uses the label *Cognitive Literary Studies* for CP to refer to the field concerned with the creation of meaning through manipulating a (literary) text and its context by a reader's cognitive faculty. For Stockwell (2002:6), CP comprises knowledge of literary philosophy, critical theory and the cognitive science. This combination (or CS/CP) can wholly deal with the *psychology of reading* or top-down domain of language that is the vital and fertile field in cognitive sciences.

2.2.2.1 Cognitive Poetics and Literary Criticism

Literary criticism generally involves two lines: the ***contextual line*** and the ***rhetorical line.*** Concerning CP (or CS), the rhetorical line that is related to hermeneutics and poetics presents its theoretical, while the historical domain

included in the contextual line introduces materialism in the area of literary studies since literature is a material reflection or product of human mind (Hamilton, 2002: 1). Stockwell (2002:8) points out that the difference between literary criticism and CP is in the degree of their focus on differences between readings. CP is less concerned with the minute details of readers' disagreement because mostly readers "even from vaguely similar interpretative communities" agree far more than disagree on readings of texts.

Moreover, CP studies these readerly differences with great consideration to context, i.e., the variation of cultural, experiential and textual constraints surrounding the readers in their actual world. On the contrary, literary criticism pays more attention to *deviance* with no regard to the context of reading. Stockwell (ibid) states that this extremist or 'disproportionate' emphasis has an a negative consequence especially in dealing with certain issues like ambiguity, ambivalence/contradiction and irresolution. Cánovas and Antović (2016: 7) add that literary critics intentionally ignore everyday spoken texts. This ignorance is rejected by most linguists who view written texts as "the most 'artificial' manifestations of verbal creativity". Accordingly, CP (or CS) is based on this view and admits that spoken language should be given the primacy. They consider *cognitive oral poetics* as a new sub-branch of CP established to overcome the absence of the empirical and rigorous study of central aspects of literariness such as "artistic value, cultural tradition, particularities of style, or poetic effects", and the exclusive emphasis of some cognitive poeticians on written texts (ibid: 7-8).

2.2.3 Terminological Interchangeability and Confusion between Cognitive Stylistics and Cognitive Poetics

Semino and Culpeper (2002), Burke(2006), Nørgaard et al. (2010), Wales (2011) , Harbus (2012), and Stockwell (2019) agree that both labels CS and CP are and can be used interchangeably. In addition to these two labels, some

scholars introduce other labels such as Stockwell's (2019:208) *Cognitive Approach to Literature*, and Wales's (2011:64) *Cognitive Rhetoric* which "combines the classical scholarly trivium of rhetoric, grammar and logic" as Stockwell (2002:8) indicates. Harbus(2012:4) and Freeman(2014:313) use another label for this discipline which is *Cognitive Literary Studies* adopted by Jaén and Simon (2012) and then it is replaced with *Cognitive Cultural Studies*.

Concerning CS and CP, the terms *stylistics* (S) and *poetics* (P) designate scholars' theoretical and methodological background. For example, Semino and Culpeper (2002), Burke (2006), Nørgaard et al. (2010), Verdonk(2013), among others, have adapted specifically CS because they see that the term *Stylistics* guarantees the detailed, explicit, replicable and rigorous bottom-up analysis of language, whereas CP does not adequately capture or represent the formal nature of language and style. Tsur (2002, 2008), Gavins and Steen (2003), Harbus (2012), and Stockwell (2002, 2019) choose the label CP to focus intensively on the domain of creative literariness.

Some scholars believe that there are minute differences between CS and CP. Despite their little significance, they are oversensitive for the key scholars in the CP camp (Semino and Culpeper, 2002: ix). Burke(2006:219) attributes these differences to the fact that the cognitive approaches of stylistics are different from those of poetics, i.e., their theoretical and methodological bases are different. Key cognitive poeticians depend mainly on the works of cognitive linguists such as Lakoff and Johnson (1980, 1999); Lakoff and Turner (1989); Turner (1991, 1996); and Fauconnier and Turner (2002), while key cognitive stylisticians depend on discourse-based approaches involving cognitive and discourse psychology. Therefore, Burke (2006:219) regards these differences as "far more theoretical than it is factual". Wales (2011:6) adds that that CP "can extend its field of study to other art forms" while CS "tends to be focused on

particular texts and close reading activity and experiences". The researcher presents briefly the main differences between CS and CP in Table (2-3) below.

Table (2-2): Cognitive Stylistics Vs. Cognitive Poetics

No.	**Cognitive Stylistics CS**	**Cognitive Poetics CP**
1	Key stylisticians depend mainly on cognitive and discourse psychology	Key poeticians depend mainly on American CL and particularly those achieved by G. Lakoff, M. Johnson, M. Turner, G. Fauconnier.
2	CS yields the best balance in analyzing both the bottom-up aspects and the top-down aspects of reading processing	CP focuses basically on the top-down aspects and *inadequately* it tackles the bottom-up aspects of texts.
3	CS principally and largely attempts to point out similarities in the processes and effects experienced by a particular *group of readers*.	CP generally and Tsur's theory particularly tries to identify creative, individual, and unique reception processes.

Accordingly, the present study adapts and prefers the label CS to CP following the cognitive stylisticians' camp headed by Semino and Culpeper (2002), Simpson (2004) , Verdonk (2002, 2013) who –as stylisticians- give primacy to the language and style representing texts with considerable regard to its cognitive orientation (Semino and Culpeper, 2002:ix). Consequently, we believe that cognitive poetics (CP) is more convenient to those specialists in **L**iterature exclusively as Stockwell (2002:1) points out that the label CP "is all about reading literature" and Tsur's exclusive emphasis on exploring the psychological processing of literariness in poetic texts (Tsur, 2002: 314) .

2.2.4 Requirements of Conducting Cognitive Stylistics

For a study to be under the scope of CS/CP, it should be characterized as follows (Hamilton 2002: 3 and Semino and Culpeper, 2002: x):

1. Investigating specific textual issues or phenomena in certain (literary) texts.
2. Adopting cognitive theories, approaches, and models that systematically, rigorously, and explicitly connect the choices of linguistic features to psychological and cognitive phenomena.
3. Providing a satisfactory description and explanation of both the bottom-up and top-down aspects and processes involved in the production and reception of language.
4. Focusing on the process of reading in actual context –*how* human mind interprets or cognitively processes rather than what interpretation is expected to be made.

Stockwell (2002:5) asserts that the above points should be adopted accurately and sequentially by good cognitive stylisticians/ poeticians because a CS/CP study will be "trivial" if it is only a matter of collecting and presenting ideas from CL and cognitive psychology. Also, literature should not be treated as only pieces of data, but it should be analyzed systematically, precisely, and explicitly to know what is going on in the mind during reading texts. This entails setting aside "impressionistic reading and imprecise intuition" (ibid).

2.2.5 Tents of Cognitive Stylistics

The field of CS (or CP) is described as rapidly expanding and vibrant. It is characterized by having "relatively few" major tents (Hamilton, 2002: 2). Donald C. Freeman (2002: 319) admits that the most recognizable tent is the empirical cognitive-linguistic bases represented by its interdisciplinary nature. Steen (2002: 183) asserts this idea when he defines CS/CP as an empirical study of literature that is concerned with exploring two essential psychological approaches to literature, i.e., reading (text reception) and writing (text production). These major tents of CS (or CP) are stated as follows:

2.2.5.1 Reader-centered

The first and central characteristic of CS is its focus on reading processing which Stockwell (2002: 92) considers as "the holy grail of stylistics". This processing is not tackled sufficiently by all previous stylistics approaches because of its wholly subjectivity. Stockwell states this fact saying that "the text [itself] as an intersubjective phenomenon" (i.e., not concrete nor abstract); so, reading processing can be accounted for scientifically and explicitly by CS/CP (ibid). Burke (2006:218) adds that reading processing involves all dynamic mental processes of perception and subsequent meaning-making (interpretation). As the text is intersubjective, these processes are also intersubjective. The reason behind concentrating on this area is that stylisticians/poeticians believe that literature may be "better conceptualized" readerly than writerly (ibid).

Concerning the mental processes activated during reading (literary) texts, Hamilton (2002: 2) presents three questions which should be answered by CS/CP. These questions are: "How is reading possible? How do we make connections? and How do we understand the world?". Burke (2006:218) rephrases these questions as follows: " What do people do when they read?" and "What happens to readers when they read?". Accordingly, Antonopoulou and Nikiforidou (2009:289) affirm that the aim of conducting CP/CP is explaining "how readers comprehend and interpret (literary) texts, namely how they imagine text worlds and characters, how they respond to incongruities and ambiguities, how they perceive sound patterns, and so on". This proves M. Freeman's view that CP/CS is interested in "process, not product" (2002: 43).

2.2.5.2 No Distinction between Literary/ Nonliterary and Written/Spoken Language

Cognitive stylisticians/poeticians cancel any distinction between **L**iterature and literature and spoken and written language. Hamilton (2002: 2) declares this distinction is only a falsity since principally mental processes involved in

producing and perceiving language "are not context-specific". Moreover, Simpson (2002:38) frankly states that "there is simply no such thing as a literary language". Stockwell (2019: 210) suggests that this analytical equality does not deny truth that both forms have significant and unique statuses, that is, **L**iterature is highly culturally- valued and prestigious, while **l**iterature is highly influential and popular. Accordingly, CS/CP deals with all spoken or written – literary or nonliterary persuasive and rhetorical texts produced and used in all social and cultural domains. Examples of these studies are Cook (1994); Semino (1997), Werth (1999). (Stockwell, 2002:5; Steen and Gavins, 2003: 10; and Burke, 2006:218).

2.2.5.3 Context-determined

Hamilton (2002: 1) , Stockwell (2002:2-7) and Margolin (2009:164) among others emphasize the essential and primary role of context in CS/CP as well as other types of contemporary stylistics. Stockwell (2019: 210) justifies this importance to that knowledge of context as an aid to understand and interpret human communication appropriately. That is, interpretations are context-determined (Simpson,2002: 38). In this regard, Burke (2006:218) states that the term 'context' refers to both "an emotive-cognitive context" and "the sociocultural context of a reading situation" involving information about the discourse participants, place and time, etc. Harbus (2012:1) explains that context generally means the integration between literature, culture, and cognition in order to produce or interpret (literary) texts which are objects of cognition. In CS/CP, decontextualized [isolated or fragmentary] data is out of the cognitive analytical scope.

2.2.5.4 Language Reflecting Human Mind

Hamilton (2002:2) views language as "a window onto the mind". Direct exploration of a human mind is impossible even with very modern and

sophisticated technical means such as fMRI devices which visualize brains superficially so there must be a need for a certain means to enter this bizarre organ. Since literature represented by literary work which is described by Stockwell (2002:92) as "a product of craftedness and readerly cognition" and by Ingarden (1973: 4) as "object of cognition", and literature manifests language, so consequently language is a product of cognition. This product can be treated as a mirror of the brain and in turn a human mind is studied indirectly through its product, i.e., language. This cognitive stylistic/ poetic belief convinces the majorly of literary critic to accept the intersubjectivity of mind, literary work, and interpretation.

2.2.5.5 Embodiment of Language

Cognitive stylisticians adopt what Cognitive linguistics (henceforth CL) proposes, that is, language (comprehension) is strictly embodied just like the mind is embodied. This is termed as 'embodied realism', i.e. mind is not independent on body (Dirven, 2005: 36 and Louwerse and Van Peer, 2009:425). *Embodiment* which is the fundamental cognitivist principle entails that divisions between the mind and the body is erased and this is in contrast with Descartes's philosophy of objective realism (or the non-existence of a mind-dependent reality) (Hamilton, 2002: 2, Stockwell, 2002: 5, and Dirven, 2005: 28). As language is a product of mind so *embodied* cognition directly affects language which becomes embodied too. The idea of embodiment reflects the relationship between the mind and body that is explained by the neurologist Francisco Varela who states that " the mind is not in the head"; but it is in the body (Varela 1999:10 cited in Driven, 2005: 36).

Key figures in CS/CP employ the embodiment belief in their studies for exploring various concepts and phenomena. For example, Semino and Culpeper (2002) adopt it for exploring the concept of mind style, Freeman (2002) uses it

to investigate the significance of physical forms in producing interpretation (Driven,2005:36).

2.2.5.6 Cross-domain(s) Mental Mappings

An essential foundation of CS/CP is the mental mapping or projection cross the domain(s). This mapping is adopted to explain the dependent interpretative connections. It has been the basis of the most popular and important cognitive approaches represented mainly, for example, by conceptual metaphor theory (henceforth CMT, see 2.3.2), conceptual metonymy theory, conceptual blending theory(henceforth CBT) (See 2.3.4) (Hamilton,2002: 2). This mapping in CMT occurs between two different domains, whereas in conceptual metonymy theory only one domain is involved (Dirven, 2005: 28-9).

2.2.6 Interdisciplinary of Cognitive Stylistics

Originally and naturally, CS/CP is related to the realm of arts and humanities. Its newness and vitality has been attributed largely to its inherently theoretical and methodological interdisciplinary nature (Gavins and Steen, 2003:2 ; Antonopoulou and Nikiforidou, 2009:289; and Brône and Vandaele 2009:7). To be more precise, CS/CP is the product of the scientific, rigorous, and empirical combination of linguistics, literary criticism, poetics, literature, and cognitive sciences. The last one involves CL, cognitive anthropology, cognitive psychology, psycholinguistics, Artificial Intelligence (AI henceforth) , etc. Verdonk (2013:158) and Stockwell (2002: 5) state that all these disciplines can successfully explain the process of reading literary texts, i.e., what occurs while reading literary texts. The end-product of this process is creating interpretation which is determined by the linguistic choices and actual context of texts (Freeman,2014:313).

Verdonk(2013:158-9) considers CL as the main player in the development of cognitive studies of language generally. It is the "source of inspiration" for

stylisticians and poeticians. At the same time cognitive sciences enable them to investigate, account for and "rationalize" the perceived effects of (literary) textual materials on the reader's mind. The majority of traditional linguistic terms have been cognitivized such as metaphor which becomes conceptual/cognitive metaphor. Generally speaking, CL (including cognitive discourse) and cognitive sciences (including cognitive psychology and AI), and literary criticism take part in establishing and developing CS/CP. They are combined to rethink of and be applied to literature for explaining reading processing and in turn knowing how interpretations are arrived to (Nørgaard et al., 2010:7; Harbus, 2012: 6-8; Cánovas and Antović, 2016: 8; and Stockwell, 2019: 220).

Concerning literary criticism, Stockwell (2019: 222) does not hide his fear of the dangerous overlooking of "the linguistic texture of the literary work". He assures that literary scholars should realize that CP/CS is "*a scientific method with empirical roots*" not a mere" *the latest critical theory* ". The following subsections present brief reviews of the other influential components of CS/CP interdisciplinarity.

2.2.6.1 Cognitive Sciences

Cognitive science is a relatively new scientific discipline which explores primarily human mind so that it is alternatively known as *the science of the mind*. It is generally concerned with mental processes and aspects shared by all humans (Tsur, 2008: 623 and Brône and Vandaele, 2009:7). It is described as a highly scientific interdisciplinary study of the mind and intelligence since it generally embraces the fields of psychology, philosophy, linguistics, physiology, anthropology, education, neuroscience and computer science or AI. The discipline was established in the mid-1950s by scholars from these disciplines (Thagard, 2008, http://plato.stanford... and Harbus,2012:5).

Freeman (2014: 313) points out that there are two senses of the term *cognitive*: traditional and contemporary. The traditional sense refers to the rational aspects and conceptual processes of human mentality which are grounded in logic and true/false dichotomies, whereas the contemporary sense which was spread in the 1970s refers to all the mental activities of information processing including attention, imagery, language, memory, perception, problem-solving, and (analogous) thinking. These activities are "ranging from the analysis of immediate stimuli to the organisation of subjective experience" (Tsur, 2002: 281). Freeman (2014:313) adds to this collection other mental phenomena such as bodily sensations, emotions, feelings, and metaphor. She proposes that the contemporary sense has a curtail role in developing cognitive- linguistic studies and it is the basis of CL since these activities and phenomena together motivate and influence conceptual reasoning in the brain.

Verdonk (2013:158) considers cognitive anthropology, psycholinguistics and AI as important cooperators of this discipline, while Stockwell (2019: 221-2) limits the scope of cognitive science to cognitive psychology, CL, consciousness studies, neuroscience and evolutionary theory. Concerning cognitive psychology, literary scholars have drawn interestingly on its ways of accounting for mental representations, schemas, mental models and conceptual worlds. On the contrary, Culpeper (2009:151) criticizes cognitive psychology as being somewhat "too static" and lacking some sense of complexity because its theories and models have mostly "been developed in laboratory conditions with simplified and constructed texts".

2.2.5.1.1 Cognitive Sciences and Literary Studies

Freeman (2014:313) notices that the history of cognition-literary studies can be traced to Aristotle's remarkable works *Poetic*s and *The Art of Rhetoric*. It had continued to the 18th century; the prosperous period of literary criticism and its aesthetic theories. Harbus (2012: 5-6) clarifies that the systematic and

explicit cooperation between cognitive science and literary studies has resulted new and various theoretical frameworks concerning the generation of interpretation. Specialists in literary studies and cognitive linguists adopt and develop pure cognitive-psychological methodologies and procedures to explore sensitive differences of textual readings in regard to context. Vandaele and Brône (2009:1) describe this connection as "the epistemic marriage" and the offspring of this event is CS/CP .

The common ground between literary studies and cognitive sciences is Literature in particular and language in general. Accordingly, Gavins and Steen (2003: 2) view Literature "as form of cognition and communication". Freeman (2014:313) indicates that Ingarden (1973) is one of the first scholars who deals with cognitive aspects of literary texts. Ingarden (1973: 4) considers the artistic literary work as an object produced by cognition (i.e., it is product focus) and wonders *how* this object is structured, how it is cognized or perceived (i.e., it is process focus), and what "the procedure which will lead to knowledge of the literary work" (ibid).

2.2.6.2 Cognitive Linguistics

In the 1970s, cognitive linguistics (or CL) emerged as "one of the most stimulating new disciplines" which contributes highly and particularly in the development of stylistics. Generally, CL is interested in the issue of reading in relation to four elements: writer, text, context, and reader. It relies on cognitive criteria to explain principles controlling linguistic behavior and interpretative product in regard to "perception and categorization". The main perspective of CL is "that all human beings' minds work in the same way, across cultures and through time" (Wales, 2011:64). The origin of CL lies in semantics, pragmatics, psychology, anthropology and AI and constitutes the solid ground of cognitive science. Accordingly, CL is viewed as "a lexico-grammatico-pragmatic theory

of language" embracing "the textual levels of language structure, including various dimensions of discourse development" (Dirven, 2005: 17).

Verdonk (2013:158) defines CL as a theory which analyzes language in connection to faculties and domains of cognition (e.g., abstract thought, attention , bodily and mental experiences, categorization, emotion, image-schemas, imagination, inferencing, learning, memory, perception, problem-solving, reasoning, thinking and viewing frames. On this cognitive- linguistic basis, language is viewed as an important mechanism ruled by the principles of cognition. Accordingly, CL is a radical revolution against Chomskyan linguistics for which language is an independent and a separate mental faculty (ibid). This interaction between language and other cognitive faculties is established and investigated explicitly by Langacker, Talmy, and Lakoff in the 1980s (Steen, 2002: 185).

In addition to language and cognition, Ellis and Robinson (2020: 3) propose that the analytical scope of CL involves communication since all are "mutually inextricable". Both cognition and language produce each other so that the purpose of using language is to communicate experiential ideas and information between embodied minds of its users. Also, social, historical, and cultural dimensions have central status in this dynamic complex (ibid). This is proved by Taylor (2002: 8–9) who views CL as culturally, ideologically, emotively, physically, and socially *experiential*. This means that, to describe and explain formal representations of language, cognitive linguists depend on both information about the cognitive faculties and information about the communicative or discursive functions of these representations.

Accordingly, Geeraerts (2006:2-3) considers CL as a flexible framework rather than a single theory of language which rethinks of *linguistic meaning* as being *perspective* (construing or shaping the world in a particular way),

dynamic and flexible (changing with the change of the unstable world), encyclopedic *and non-autonomous* (interacting with other human experience, interests, etc.), and *based on usage and experience* (experientially enriched and modified through the actual use of language). Dirven (2005: 18), Burke (2006:219) and Geeraerts (2006: 1) mention the following major strands which have essential roles in the development of cognitive linguistic studies:

2.2.6.2.1 Cognitive Gestalt Psychology

This theory was initiated and explored by key cognitive linguists headed by Talmy from 1972 to 2000. They apply gestalt principles of perception to grammatical patterns which are seen as gestalts. A gestalt is defined as follows "the whole is more than the sum of its parts", that is, a whole shape is perceived in a two-parts vision; figure /ground alignment (Burke, 2006:219). To this connection, famous cognitive theories are set up such Cognitive Grammar (developed by as Langacker in the 1970s) and Construction Grammar (developed by Fillmore, Key, and Lakoff in the 1980s). These approaches have an important role in cognitive stylistic studies. For example, Langacker's notion of *construal*, referring to *an individual's ability of portraying or imagining situations and events in virtually infinite ways*, is compared to the concept of *mental schema* advocated in a previous gestalt framework, i.e., schema theory which will be mentioned later in section (2.3.1) (Langacker, 1991: 8, Popova, 2002: 53 and Wales, 2011:64).

2.2.5.2.1 Phenomenology

The philosophical basis of this approach proposes that each individual is intentionally related to the world via her/his everyday bodily experiences which express her/his consciousness or access to that world (Dirven , 2005: 21). To explore and develop psychological-linguistic studies, cognitive linguists focus essentially on how humans perceive the world. The key founder of

phenomenology is Merleau-Ponty and some of its key strands are prototype theory, lexical network theory, embodied realism (see 2.2.5.5), CMT (See 2.3.2), conceptual metonymy theory, cognitive discourse, etc. (ibid: 18).

Prototype theory was established by Eleanor Rosch in the 1970s and it adopts psychological methodologies to explore particularly concrete categorization of linguistic items on the basis of everyday experiences. Rosch believes that there are no clear-cut boundaries between the members of a category. A group of remarkable scholars headed by Lakoff has invested this theory for the benefits of literary-linguistic studies (ibid: 23-6). Concerning *lexical network theory*, this theory assumes that a radial lexical network is formed when the meaning of a lexical item is extended cognitively through four different ways: specialization, generalization, metaphor, and metonymy so that the resultant senses are interrelated (ibid: 25).

Burke (2006:219) views cognitive discourse as an integration of both narrative discourse and discourse psychology. He states that text and narrative theories have been adopted to deal with extended narratives, i.e., whole texts instead of just text fragments. A discourse-cognitive study is search for the mental and emotive sources of aesthetic persuasion for intersubjective ends, rather than exclusively for sociological ones (ibid:218). Dirven (2005: 28-9) points out that the main contribution of this strand of CL is seen in Fauconnier and Turner's CBT (See 2.3.4) as a developed version of both CMT (See 2.3.2)and Mental Spaces theory (henceforth MST, see 2.3.4).

Burke (2006:219-20) identifies two other researched areas under the umbrella of cognitive- text and narrative theories. The first area is interested in the exploration of sophisticated and odd reading conditions within Werth's Text World Theory (1999) (henceforth TWT, see 2.3.5). The second area is termed as *Plot reversals in narrative texts* represented by Emmott's conceptual tracking

approach (1997, 2003) concerned with readers' construction and maintenance of mental representations. (Emmott, 2002: 178).

2.2.6.3 Artificial Intelligence

As a systematic academic field, artificial intelligence (or AI) was established in 1955. It focuses on various issues and phenomena concerning mainly cognition and language such as reasoning, representation of knowledge, perception, learning, planning, and processing of natural language. AI is based theoretically and methodologically on different disciplines such as computer science, linguistics, psychology, philosophy, mathematics, information engineering (Simpson, 2002:38; Nørgaard et al., 2010:7; and Russell and Norvig, 2021: 2-5). It is considered as an important scientific fertile ground of CS/CP. One of the most popular AI areas is Bartlett's Schema Theory which has been manipulated by cognitive linguists and most cognitive stylisticians/poeticians such as Guy Cook (1994) , Elena Semino (1997), and others.

2.2.6 The Power of Cognitive Stylistics

Freeman (2002: 319), Semino (2002: 95), Semino and Culpeper (2002: xi) and many other (cognitive) stylisticians/poeticians declare that CP/CS has a *greater and more accurate explanatory power* in comparison with any non-linguistic and non-cognitive approaches related generally or specifically to stylistics. They attribute the reason for this power to the interdisciplinary nature of CS/CP. This qualifies it to perfectly account for the generation of interpretation in both processes of producing and perceiving texts (Semino and Culpeper, 2002: xi). Tsur (2002: 314) states that this power is obvious in its CP/CS ability to discover very significant and precise distinctions between metaphors represented in *poetic* expressions which are artificially very similar

but essentially very unique. Stockwell (2002: 92) adds that these differences are "intuitively felt" but can only be noticed via CP/CS patterns.

Stockwell (ibid) argues that CP/CS has "productive" but not predictive power. The productive power refers to the cognitive analyst's capacity of only suggesting –not producing- new interpretations. This requires systematic and specialized knowledge of specific patterns which may be subconscious or totally unnoticed. This requires a trained person and not an ordinary reader to do that. Concerning CP/CS having no predicative power, it is proved that CS/CP "cannot in itself produce interpretations". The discipline focuses mainly on the *process* of rationalizing and explaining *how* the readers can arrive to that understanding in that setting. Culpeper (2009:126) admits that this perspective is accepted by many other scholars. For example, Short (1996: 27) confirms that the task of a stylistic analysis is to offer "as much explicit evidence as possible for and against particular interpretations of text".

Subsequently, CP/CS is left either very deterministic and restricted approach "which closes off many interpretations as being invalid" or as an unlimitedly open framework permitting "any interpretation at all" so that it turns to be " a model of nothing very substantial". To solve this debate, Stockwell (2002:8) distinguishes interpretations from readings. On the one hand, interpretation is "what readers do as soon as (perhaps even partly before) they begin to move through a text" . Readers' experiences play a central role in either rejecting mistaken interpretations or refining them. On the other hand, readings are identified as "the process of arriving at a sense of the text that is personally acceptable". Thus, CP/CS has the power to merge individual and common impacts of language and experience.

2.2.7 Remarkable Literature in Cognitive Stylistics

Although CS/CP is a relatively new discipline, there are some very interesting books and many journal articles published in this field. All present cognitive stylistic (or poetic) analytic frameworks. Burke (2006:219), Antonopoulou and Nikiforidou (2009:289), Louwerse and Van Peer (2009:424), Harbus(2012: 9), Freeman (2014:313), among others consider the following three remarkable works written or edited by key scholars in both CS and CP. Each scholar manipulates one or more selected cognitive-linguistic theories or models to investigate certain cognitive aspects concerning reading processing domain such as comprehension, interpretation production, characterization, mind style, self-split. These masterpiece CS/CP books are presented as follows:

1. *Cognitive Stylistics: Language and Cognition in Text Analysis* (2002) edited by Elena Semino & Jonathan Culpeper. This collection which is the first edited work in CS includes (12) influential articles written by scholars who are ranked as the pioneers in CS/CP. Steen (2002: 185) states that this collection with its cognitive stylistic proposal "shows that there are other roads that have led to Rome."

2. *Cognitive Poetics: An Introduction* (2002) by Peter Stockwell. This remarkable book explains and applies some important *cognitive stylistic* tools to selected literary texts.

3. *Cognitive Poetics in Practice* (2003) edited by Joanne Gavins & Gerard Steen. This collection includes (12) influential articles tackling different cognitive aspects and phenomena.

In addition to these works, Louwerse and Van Peer (2009:424) add Brône and Vandaeles' *Cognitive Poetics: Goals, Gains and Gaps* (2009) to these

masterpieces since it as well as the others "serve as (empirical) evidence that *cognitive* is the way to go in literary matters." All these works are so helpful and useful so they are recommended to read by those who are interested in CS/CP.

2.2.9 Criticism of Cognitive Stylistics

As any worldly thing or discipline, CS/ CP receives its share of criticisms. This is considered a healthy phenomenon since nothing has no defects and logical criticisms can be invested positively to enhance the efficiency of CS/CP. What is surprising is that the critics are ones of the advocators of its principles and methodologies. They point out some critical ideas which- in fact- do not lessen its remarkable and influential contributions in the field of language studies generally and literary studies particularly. For example, Culpeper (2009:126) states that the nature and purpose of CS are rounded by some myths. For some specialists, CS may be asocial (or somewhat not enough social) and highly deterministic in restricting readers' interpretation. This is attributed to the impact of cognitive input.

For Antonopoulou and Nikiforidou (2009:289), CS becomes only another sophisticated metalanguage for analyzing language if its task is allowing for new interpretations of (literary) texts. Moreover, Stockwell (2019: 224) criticizes CP/CS as being interested in only general structures of readerly behavior, linguistic universals and common patterns and principles. It does not take into consideration the uniqueness of a text written by an author who wrote some other works. This contrasts with what Burke (2006:219) states: "Tsur's cognitive poetics [referring to CS] attempts to focus on aspects of *individuality, uniqueness,* and *creativity* in reception processes" (Italicized is added).

2.3 Cognitive Theories and Cognitive Stylistics

Cognitive theories (or models) as well as other stylistic models are designed mainly to explain how readers can interpret appropriately what they read. This is achieved through clarifying the reading process including both mental mechanisms of production and comprehension texts. Focusing on the mental (as well as textual) representation is the motto and aim of CS. However, the necessity for keeping "the right balance on the cognitive–textual continuum" is an important requirement of good stylistic analyses (Simpson,2004:92). Accordingly, a number of cognitive linguistic theories and models are adopted and/or developed in CS (or CP) arena since the mid of the 1990s. Some of them represent what Stockwell (2019: 223) describes as the "return to linguistics", such as Cognitive grammar, construction grammar, figure and ground, prototype theory, etc. These are adopted to reconsider cognitively some traditional mechanisms of literariness such as foregrounding, de-familiarization. cognitive metonymy theory has a considerable position in this field.

Other cognitive theories have been the most frequently used for opening the door of readerly domain and seeing the interaction of literature with human cognition (i.e., how meaning is generated and comprehended in humans' mind). Harbus(2012: 9), Freeman(2014:313), Stockwell (2019: 220-1), among others specify that Mark Johnson's *Image Schema Theory* (1987); George Lakoff and Mark Johnson's *Conceptual Metaphor Theory* (1980); Gilles Fauconnier's *Mental Spaces Theory* (1994); Gilles Fauconnier and Mark Turner's *Conceptual Blending Theory* (1997, 2002); and *Paul Werth's Text World Theory* (1999) as the most influential and central topics in the majority of different publications concerning CS/CP since 2002. On this base, the present study will focus theoretically and practically on these five theories to generate an eclectic model. Orderly and coherently these theories are compacted to achieve as possible a

comprehensive investigation of the processing and comprehension of selected data of condolence expressions in English and Arabic.

2.3.1 Image Schema Theory

The Greek term 'schema' (plural *schemas* or *schemata*) which means *form* or *shape* refers basically to "skeletal organizations of conceptual knowledge" (Wales, 2011: 376). Crystal (2008: 424) defines a schema as a mental structure. The term was introduced firstly *in Critique of Pure Reason* (1789) by the German philosopher I. Kant who views schema as "a non-empirical concept formed from sensori-motor experiences" (Hedblom, 2020:34). In 1932, the psychologist Sir F. Ch. Bartlett manipulated the notion of schema to formulate Schema Theory grounded in Gestalt Psychology (Simpson, 2004: 89 and Nørgaard et al., 2010:147). It has become an influential model of AI and cognitive learning. In the 1970s, the American educational psychologist R. Anderson developed this theory to explore both language (or bottom-up) processing and sensory-motor data (or top-down)processing and both are complementary and dependable on one another. This is based on GL and cognitive sciences (Rumelhart and Ortony,1977:128 and Cook, 1994: 9).

Like Schema theory, Image Schema Theory (or IST) is increasingly depended on the findings of CL and neuroscience. It provides an important view of cognition for approaches to AI as it offers a more direct path to "computational cognition than traditional, more hard-coded approaches." (Hedblom et al.,2015:23). The core of IST is the term image schema which was first introduced separately in Johnson's (1987) *The Body in the Bind*: *The Bodily Basis of Meaning, Imagination and Reason* and Lakoff's (1987) *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. Johnson (1987:xiv) defines an image schema as "a recurring, dynamic pattern of our

perceptual interactions and motor programs that gives coherence and structure to our experience".

Accordingly, image schemas are mental patterns which occur regularly and frequently in our sensory-motor experience. Evans and Green (2006: 178) define them as "knowledge structures that emerge directly from pre-conceptual embodied experience. These structures are conceptually meaningful because they are derived from bodily experience and this level is directly meaningful". The meaning of these structures are not static but continuously modified and renewed through exposing to new experiences with the passage of time. For Hedblom et al. (2015:23), image schemas are "abstracted special spatial relationships that are associated with affordances". The cognitive usefulness of these image schemas is that " they may map affordances to objects, which an agent has not encountered yet".

Hedblom (2020:17-8) describes them as "conceptual building blocks" of creativity. They assist to create novel concepts. Creativity is viewed as "the process of forming associative elements [from already existing knowledge] into new combinations" (Mednick, 1962 cited in Hedblom, 2020:17). With the continual development of human conceptual –linguistic faculty, these long-term pre-conceptual representations are manipulated as a flexible basis to categorize the actual world. Then, through a metaphorical projection, they are re-manipulated to categorize the abstract world **(**Dirven, 2005: 26, Crystal, 2008: 237, and Saeed, 2009:366).

2.3.1.1 Image Schemas and Meaning Embodiment

As a reaction to the objectivists' views of the world as being constituted of mind- independent objects, Lakoff and Johnson (2003:187) advocate the 'experientialism' or 'experiential realism' which considers meaning as the

product of the interaction of human beings with their world. This is referred to as the embodied experience or image schema.

Kövecses (2004: 43) proposes that the interactions with the world is the source of basic image-schemas. That is, humans explore concrete objects via contact with them; they experience themselves and "other objects as containers with other objects in them or outside of them"; they move around their world, and they experience materialistic forces which affect them. These interactions are experienced repeatedly by humans who manipulate the basic physical experiences in terms of image schemas for structuring many abstract concepts metaphorically.

Hedblom et al. (2015:23) state that image schemas are believed to be "the mental representations extracted from bodily experiences, and more specifically, experiences that are described using basic special relationships". They add that these image schemas contain essential information conceptually manipulated for understanding and comprehending concepts and "conceptual neighbourhoods". For example, a child conceives the concept of 'cup' in connection to a CONTAINMENT image schema and more specifically to a CONTAINER image schema, whereas the concept of 'water' or 'tea', or any other type of liquids is understood in relation to a CONTENT image schema. Also, conceiving this 'cup' placed on a 'table' provokes another image schema which is known as SUPPORT image schema related closely to the 'table' not to the 'cup' (ibid).

As such, image schemas work to map affordances to objects so they can be used for explaining perfectly concepts which are more complicated. According to Hedblom et al. (ibid), this is conducted via "information transfer" and can be noticed in "natural language , for example in conceptual metaphors".

2.3.1.2 Types of Image Schemas

Following Johnson (1987: 120-127), Dirven(2005: 26), Evans and Green (2006:181-190), and Hedblom (2020: 40) present the following most common image schemas:

1. CONTAINER (or CONTAINMENT) image schema: It exemplifies the inside-outside-border relations. It is characterized as having relative restricted forces, stable locations of the enclosed entities or objects which are protected (Johnson,1987:21-2). For Evans and Green (2006:181), these relations represent the basic structural components of the schema, i.e., interior (or landmark), boundary and exterior (or ground) as shown in Figure (2-2) below. It has different forms such as CONTENT, IN-OUT, SURFACE, and FULL-EMPTY (ibid:190).

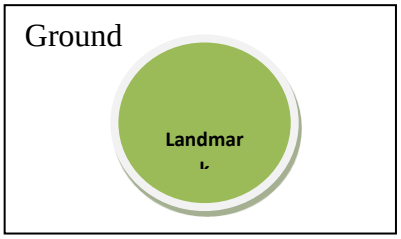

Figure (2-2): CONTAINER Image Schema

2. PATH image schema: It represents a route for moving from a starting point (or SOURCE) to an end point (or GOAL/DISTINATION). In between, there is "a sequence of contiguous" positions relating the two terminations (Johnson, 1987:113). Alternatively, Johnson calls it FROM-TO schema (ibid:26) and Lakoff (1987: 440-1) terms it END-OF-PATH schema. For Evans and Green (2006: 185), it is known as SOURCE-PATH-GOAL schema. They describe it as a complex schema and a form of LOCOMOTION image schema (ibid:190). The basic PATH is presented in Figure (2-3) below.

Figure (2-3): PATH Image Schema

3. CYCLE image schema: Johnson (1987: 119) states that basically CYCLE image is a representation of "circular motion" moving forwardly in mono-direction. This entails the disallowance of backtracking. Perfectly, it expresses all the regularly recurring events or processes like day-night or monthly cycle, breathing and waking-sleeping. Concerning the course of life and death, Johnson presents a form of image schema called 'cyclic climax' which reflects human's "experience of the life cycle as moving from birth to the fullness of maturation followed by a decline toward death". The two forms are shown below in Figures (2-4a and b) respectively (ibid: 120):

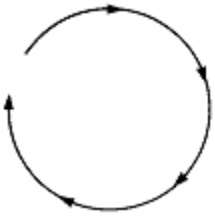

Figure (2-4 a) : Basic Cycle Image Schema

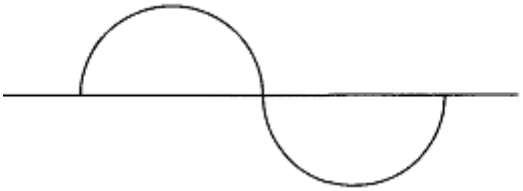

Figure (2-4 b) : Cyclic Climax Image Schema

4. ATTRACTION image schema: Johnson (1987:47-8), Evans and Green (2006:189), and Hedblom (2020:58) consider this schema as one form of force image schema. It involves the attraction between two or more entities occurring only through some kind of physical or abstract force. For example, falling a person to a ground reflects a physical attraction evoked by the force of gravity, whereas falling a person in love implies an abstract attraction between two

persons. This schema is explained in Figure (2-5) below and the arrows indicate the attracted forces.

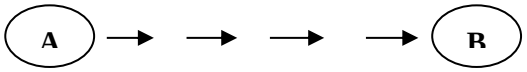

Figure (2-5): ATTRACTION Image Schema

5. LINK(AGE) image schema: It represents a physical or metaphorical bond between two or more entities. The schema covers notions like kinship ties and casual connections (Johnson, 1987: 117-9). It shares some aspects with ATTRACTION image schema mentioned above. The link can be formed by either a physical or abstract contact between the related entities (Hedblom,2020: 60-1). A strong relationship between two persons is viewed in terms of LINKAGE schema. This also evokes the applicability of SOURCE - PATH -GOAL schema in this context.

6. CENTRE-PERIPHERY image schema: It involves a core plus an edge and between them there are different degrees of distances (Johnson, 1987:124-5). Evans and Green (2006:190) consider this schema as a form of SPACE image schema whose other forms are: CONTACT, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, UP-DOWN, etc.

7. SUPPORT image schema: It exposes a relatedness between two entities in which one entity provides physical or abstract support to the other (Hedblom,2020:40). For example, the clause *a vase is on a table* implies that there is a physically support provided by the table to the vase, whereas the expression "a shoulder to cry on" metaphorically exposes an abstract support. It is a form of FORCE schema and more particularly of CONTACT schema which mostly involves an ABOVENESS orientation (ibid:60).

8. REMOVAL OF RESTRAINT image schema: It "captures a situation in which an obstruction to force is removed, allowing the energy to be released" (Evans and Green, 2006: 188). That is, there is a removal of any obstacle(s) locating in the way of occurring or achieving something. They classify this image as a form of FORCE schema (ibid:190).

9. BLOCK(AGE) image schema: It represents all types of obstructions or restraints, obstacles, and problems which regularly prevent humans' force to proceed or do something (Johnson,1987:40). It can be realized physically or abstractly. For example, a wall (or a failure or disease) facing someone is a physical (or abstract) BLOCKAGE which entails making an alternative strategy such as stopping or diverting their force. This schema is presented below in Figure (2- 6).

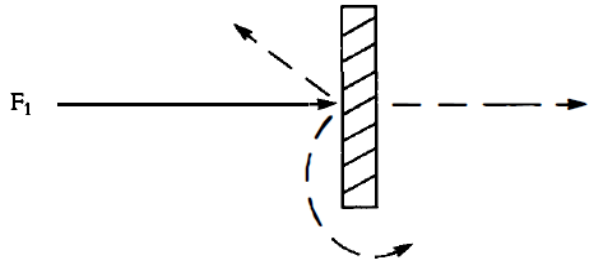

Figure (2-6): BLOCKAGE image schema cited from Johnson(ibid)

In addition to the above image schemas, Evans and Green (2006:190) present some other images schemas such as: EXISTENCE image schema involving BOUNDED SPACE, OBJECT, PROGRESS, AND REMOVAL; LOCAMOTION schema including MOMENTUM; BALANCE image schema including AXIS BALANCE, EQUILIBRIUM, POINT BALANCE, and TWIN-PAN BALANCE; FORCE image schema including COMPULSION, COUNTERFORCE, DIVERSION, ENABLEMENT, and RESISTANCE; IDENTITY image schema involving MATCHING and SUPERIMPOITION; and UNITY/MULTIPLICITY schema

including COLLECTION, COUNT-MASS, ITERATION, PART-WHOLE, and SPLITTING.

2.3.1.3 Criticism of Image Schema Theory

The statement *nothing is perfect* has its place in this context. Concerning IST and according to the researcher's observation, the identification of the certain image schemas can be criticized as being somewhat subjective and critical. This depends on their various embodiment contents, i.e., experience or objects realized by different readers or analysts mental and psychological percepctive. With regard to the conceptualization of condolence expressions, this is proved. For example, for some persons, death is embodied by a BLOCKAGE image schema since they see it as an obstacle which prevents them from being with their alive beloveds, whereas for others, life is this BLOCKAGE since they view life as an obstacle which prevents them from being with their dead beloveds. In addition, a human can be conceptualized as a CONTAINER filling with sadness, or in certain pessimistic cases, the sadness is viewed as this CONTAINER and a person is its CONTENT.

2.3.2 Conceptual Metaphor Theory

2.3.2.1 Traditional Metaphor

The term 'metaphor' has a Greek origin meaning literally *carrying over* or *transferrin* . It means that the conceptualization of a concept is carried over or transferred onto another concept (Bradford, 1997:22). It was the main concern of the ancient philosophers and rhetoricians such as Aristotle, Quintilian, Cicero. According to classic theory, metaphor is a matter of language that correlates two (literal and figurative) linguistic senses for ornamental purposes.It is viewed as a figure of speech manipulated by poets or eloquent persons for extraordinary and vivid poetic uses. This view is completely refuted later (Kövecses, 2010: ix-x, Wood , 2015:1 and Valenzuela, 2020:140).

Verdonk(2013:155) presents Aristotle's remark that "we all use metaphors in conversation" and Quintilian observation that it is "often employed unconsciously or by uneducated persons (sic)". Accordingly, metaphors exist in everyday language and sometimes even as clichés (Louwerse and Van Peer,2009:439 and Harbus, 2012:13).

Aristotle considers metaphor as a reduced simile or somewhat like simile since both metaphor and simile are based on linguistic analogy between two expressions as in: *life is a journey* which can be rephrased to a simile as in *life is like a journey*. The distinction between them lies in that metaphor is based on transferring features from one expression to another (Johnson, 1981:9 and Saeed, 2009:358-9). Richards' Interaction Theory of Metaphor (1971) provides an explanation to this metaphorical interference. It specifies two factors on which metaphor is constructed; the *tenor* (topic addressed or primary subject) and *vehicle* (the analogue or secondary subject). In the previous, the *life* and *journey* represent Richards's tenor and vehicle respectively (Bradford,1997:22 and Verdonk, 2013:155).

2.3.2.2 Conceptual Metaphor

George Lakoff and Mark Johnson in *Metaphors We Live By* (1980) develop Conceptual Metaphor Theory (or CMT) depending on the idea that metaphor is an everyday phenomenon in relation to CL's principles of language embodiment and experientialism. They believe that "no metaphor can ever be comprehended or even adequately represented independently of its experiential basis."(ibid:19). CMT is an experiential-cognitive framework set up to account for *meaning representation* and more precisely the conceptualization of abstract concepts. On this connection, Lee (2001: 6–7) views conceptual metaphor (or CM) as "a reflection of how people construe their knowledge and experience of the world around them". Orthographically, it becomes a convention to write CMs in small capital letters. For Simpson (2004: 92), CM is a concretization

pattern used mentally to "capture the essence of an abstraction by recasting it in the terms of something more palpable".

The metaphorical process can be seen as an abstract concept (i.e., cognitively unavailable) called as *target domain* (henceforth TD) is conceptually categorized and understood in terms of another concrete concept (i.e., cognitively available) called *source domain* (henceforth SD) via analogical transferring or mapping. This is a unidirectional mapping (known as Invariance Hypothesis), that is, the conceptualization is only from SD to TD. For example, in the most common discussed CM: LIFE IS A JOURNEY, the conceptual mappings or correspondences between the SD and TD identified by Winter (1995:235) are diagramed in Figure (2-7) below:

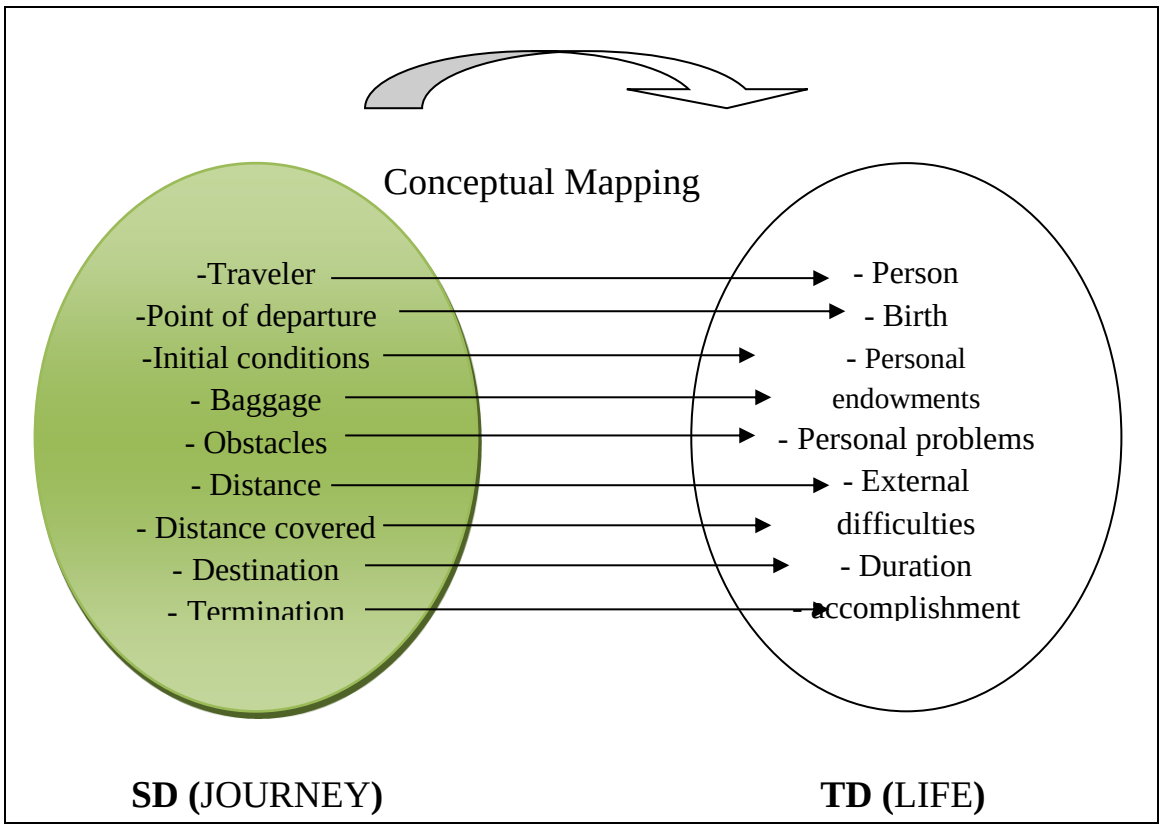

Figure (2-7): Conceptual Metaphoric Mappings in the CM: LIFE IS A JOURNEY

These TD and SD which substitute Richards's terms tenor and vehicle respectively belong to distinct conceptual domains (Louwerse and Van Peer, 2009:439 and Verdonk, 2013: 155-6). SD represents areas of physical, personal or social experience such as JOURNEY, DEPARTURE, FIRE, etc, while TD involves categories of emotion, causation, event, or structures, such as LIFE, DEATH, ANGER, etc. The conceptualization occurs only if there are shared aspects between SD and TD. That is, the closely connected ideas exposed by these domains are systematically corresponded or paired as shown in Figure (2-7) above (Grady, 2007: 190; Lesz, 2011:14; and Hedblom, 2020:21). Kövecses (2004: 91-3) describes these CMs as stable and their metaphorical mappings as symmetric and partial.

For example, in the CM: ANGER IS FIRE, concepts FIRE (SD) and ANGER (TD) have common features of burning such as the redness and gradual increase in the intensity. This CM can be represented in *My blood is boiling* or *I am seething with anger* (Kövecses,2004: 21; Stockwell, 2019: 221; and Valenzuela, 2020:141). Simpson(2004:92) claims that this mapping is universal and widespread since most metaphorical mappings occur between common and very frequently used linguistic expressions. Dirven (2005:27) adds that the claim of universality may be applied to all primary CMs because "human bodily experience is basically the same all over the world".

Kövecses (2004: 91-3) proposes that the mapping can reveal ontological or pre-existing analogies through enforcing or cancelling certain aspects in the SD or TD. For example, in AN ARGUMENT IS A BUILDING, the focus is only on the main constructional design and its strength, while other secondary details such as rooms, walls, roofs, etc. are ignored and this is called the utilization propriety. Also, the metaphorical mapping can produce new analogies and this is called the *entailment* propriety. For example, in the CM: LOVE IS A JOURNEY, the lovers, their relationship and goal in life correspond

systematically to travelers, a vehicle and the destination respectively. This journey's long path is mapping onto the continuous path of the real life. The obstacles facing travelers in their life journey are systematically corresponding to obstacles facing lovers in their love journey (Lakoff, 1993: 205-6 cited in ibid:93).

2.3.2.3 Types of Conceptual Metaphors

Grady (1999:81) adopts a classification of metaphors which involves the following two main types:

1. Correlation Metaphors whose construction involves two quite different concepts linked cognitively. This linkage is attributed to the direct-tight *experiential* correlation between them. For example, in the CM: MORE IS UP expressed in *Drunk driving arrests were up last month*, the quantity is tightly correlated with vertical elevation. This type is classified as primary metaphors.

2. Resemblance metaphors whose metaphorical mapping is based on *some* resemblance between the two concepts, i.e., the perception of certain shared attributes, as in *Achilles is a lion.* Here, both Achilles and the lion have the attribute of bravery. The GENERIC-IS-SPECIFIC metaphors are proposed to be included in this type. For example, in *Blind blames the ditch*, the ditch is conceptualized as threatening circumstances a person should have expected to face so she/he blames her/his luck or mistakes (ibid: 87-91).

According to Kövecses (2010:33), metaphors are generally divided into different types according to the conventionality, cognitive function, levels of generality, and metaphoric nature. Concerning conventionality, CMs are either conventional or nonconventional. The distinction between them lies in that conventional CMs "are deeply entrenched ways of thinking about or understanding an abstract domain" (ibid:34). Also, in the conventional

metaphors conceptual mappings appear between specific concepts, but not between other concepts, as in LOVE IS A JOURNEY and NORMAL IS STRAIGHT. On the contrary, unconventional metaphors lack this deterministic conceptual mapping, as in LOVE IS DEATH/ DROWNING and NORMAL IS LARGE(Grady, 1999 :79-80 and Kövecses 2010: 332).

On the base of cognitive function, a more specific classification is also proposed by Lakoff and Johnson (2003) and asserted by Kövecses (2010). They identify the following three types of CMs :

1. Structural metaphor whose TD is structurally comprehended in terms of an obviously defined SD, such as the CMs: LIFE IS A JOURNEY, TIME IS MOTION, and TIME IS A LIMITED RESOURCE (Lakoff and Johnson,2003:4 and Kövecses,2010:37-8).

2. Ontological metaphor whose TD representing less or intangible experiences is conceptualized as shapes or objects with definite limits, such as the CM:THE MIND IS A CONTAINER (Lakoff and Johnson, 1980: 25-8 and Harbus, 2012:57). Kövecses (2010:38) states that this type provides "a new ontological status to general categories of abstract target concepts and to bring about new abstract entities". It involves personification in which an abstract entity is given human characterization such as the CMs: LIFE IS CHEATER, and DEATH IS REAPER (Lakoff and Turner,1989:15 and Kövecses, 2010:39).

3. Orientational metaphor whose conceptualization (SD) involves spatial (vertical or horizontal) orientations such as up-down, deep-shallow, in-out, front-back, etc. Accordingly, good and pleasant experiences or things are metaphorically conceptualized in terms of vertical orientation, as in LIFE/ HEALTH/SUCCESS IS UP in opposite to DEATH/SICKNESS/FAUILAR IS DOWN. (Lakoff and Johnson, 1980: 14; Louwerse and Van Peer, 2009:439; Kövecses, 2010:40; and Verdonk, 2013:156).

Regarding the levels of generality, metaphors are classified into generic-level metaphors and specific-level metaphors. Generic-level metaphors are instantiated, particularized or realized, by specific-level ones. For example, the specific-level CMs: DEATH IS THIEF and ANGER IS A HOT FLUID IN A CONTAINER instantiates and particularize the generic-level CMs: LIFE IS A PRECIOUS POSSESSION and EMOTIONS ARE FORCES respectively (Kövecses, 2010: 326). Lakoff and Turner (1989:165) identify the distinction between these two types of metaphors in that generic-level metaphors possess "the power of generality" so they can "make sense of a wide range of cases", while specific-level metaphors possess "the power of specificity" so they "are both concrete and information-rich". Moreno(1999:289) attributes this specificity to " the level of schema they map".

As for the metaphoric nature, metaphors are divided into image-schema metaphors and conceptual metaphors. The former are based on the knowledge of image-schemas. That is, they involve one-shot mapping of a particular image onto another, such as the CM: BIRTH IS ARRIVAL and DEATH IS DEPARTURE. The latter invoke metaphoric mapping of the knowledge of two different concepts reflecting the SD and TD, such as EVENTS ARE ACTIONS (Yu, 1998: 31; Moreno, 1999:289; and Kövecses, 2010: 326).

2.3.2.4 Conceptual Metaphor Theory in Cognitive Stylistics

Simpson**(** 2004: 41, 92) and Wales (2011:64) state that the primary interest of CS/CP has been style and its aesthetic effects. This interest is mainly represented in conceptual mappings created by humans' mind when reading (non)literary discourse. Cognitive stylisticians and many other literary scholars have investigated the way mental structures are transferred and the way concepts belonging to different domains are mapped metaphorically to enhance reader's understanding of abstract concepts. Accordingly, the most common studied areas in CS (or CP) are the tropes of metaphor and metonymy.

Lakoff and Johnson's (1980) *Metaphors We Live By* is considered as the first important foundation of CS. Its assumption that people do not only use metaphors to express themselves but they also think in metaphor. That is, ideas are formulated by metaphors have been the firm ground of cognitive studies(Harbus, 2012**:**55). Since the beginning of CS, the application of CMT has become a remarkable trend among cognitive stylisticians. A great number of studies have been conducted to clarify how meaning is represented via CMs in various genres including literary and nonliterary texts.

2.3.2.5 Image Schemas and Conceptual Metaphors

Evans and Green (2006: 178) view image schemas as knowledge structures which arise directly from "pre-conceptual embodied experience". This indicates that they are cognitively available because of their categorical concreteness. Accordingly, they represent SDs which is manipulated for conceptualizing various TDs of causation, emotion, time, and event structure including actions, causes, changes, difficulties, means, purposes, states. Dirven (2005: 26) argues that these SDs which are conceptual configurations are shared by most humans so that the system of human perception is based on them and the world is reacted and manipulated by them. Also, they are used to conceptualize the abstract world through metaphorical leaps (mappings).

Kövecses (2004: 43) states that the majority of image schemas play a great explanatory role in human metaphorical understanding and comprehension of the world. They "structure many of our abstract concepts metaphorically" . For example, in *My blood is boiling* expressing the CM : ANGER IS FIRE (mentioned in 2.3.2.2), the CONTAINER schema is regarded as the SD since ANGER is conceptualized in Eastern culture as a hot fluid in a CONTAINER. It is proved that the most common embodied schemas employed in CMs are CONTAINER and SPATIAL (or more precisely PATH) image schemas (Kövecses,2004: 21; Stockwell, 2019:221; and Valenzuela, 2020:141). Mostly, they are used to

conceptualize emotional states as in the CMs: STATES ARE LOCATIONS expressed in *they are in love* and CHANGE OF STATE IS CHANGE OF LOCATION expressed in *they fall into trouble* (Dirven, 2005: 26; Evans and Green, 2006:190 and Stockwell, 2019: 221).

2.3.2.6 Metaphorical Conceptualization of DEATH

With regard to death which is the central topic of condolence expressions investigated in the present study, this section is concerned with identifying the DEATH CMs particularly. Death as well as life are expressed metaphorically in a very large number of CMs founded by people from various cultures to comprehend these two essential abstract concepts in terms of other concrete ones. These CMs are either basic metaphors or derivations from these basic ones (Lakoff and Turner, 1989:2). DEATH is metaphorically conceptualized in different forms on the base of the conceptualization of LIFE. This in turn products many CMs concerning DEATH. The majority of these DEATH CMs are linguistically regarded as euphemistic identifications for this instinctively dreadful event (Galal, 2004: 158).

For comprehending the abstractness of DEATH, Table (2- 3) below presents the following DEATH CMs which are cited from different sources mentioned after each DEATH CM.

No.	DEATH CMs
1	DEATH IS DEPARTURE (Lakoff and Turner 1989:1,10, 326; Yu, 1998: 36-7; Geeraerts, 2006: 203, 218; Kövecses, 2010: 26; and Csábi, 2014 : 215)
2	DEATH IS A JOURNEY OF DEPARTURE (Galal, 2014: 163)
3	DEATH IS THE END OF THE JOURMEY (Lakoff and Turner, 1989: 14; Moreno,1999:298; and Kövecses, 2010: 50-1)
4	DEATH IS (GOING TO) A FINAL DESTINATON (Lakoff and Turner, 1989:6-9,14; Yu, 1998:17; Moreno,1999: 296-8; and Galal, 2014:159,161-2)
5	HUMAN DEATH IS THE DEATH OF A PLANT (Lakoff and Turner,1989:14)
6	DEATH IS REAPER (Lakoff and Turner 1989: 14; Moreno 1999:294; Evans

	and Green 2006: 431-2; Geeraerts, 2006:217,336; and Kövecses**,** 2010: 269,271)
7	DEATH IS A DESTROYER (Moreno 1999:294, and Geeraerts, 2006:217)
8	DEATH IS A DEVOURER (Lakoff and Turner' 1989:42; Moreno 1999:294 and Geeraerts, 2006:217)
9	DEATH IS A GLUTTON (Moreno 1999:294)
10	DEATH IS A CONQUEROR (Moreno 1999:298)
11	DEATH IS A TYRANT (Ibid)
12	DEATH IS AN ADVERSARY (Lakoff and Turner, 1989:16-7 and Moreno, 1999:297-8)
13	DEATH IS SURRENDER AND SUBMISSION (Galal, 2014:159,164)
14	DEATH IS PAYING A DEBT (Galal, 2014:160)
15	DEATH IS NONVALUABLE (Kövecses 2004: 44)
16	DEATH IS A SUMMONER (Galal, 2014:160-1)
17	DEATH IS THIEF (Turner1991:174; Grady, 1999:81-2; Moreno 1999:294, 298; and Kövecses 2010: 55)
18	DEATH IS LOSS (Galal , 2014:163)
19	DEATH IS LOSS OF FLUID (Lakoff and Turner, 1989:19-20 and Moreno, 1999: 297-8)
20	DEATH IS REGROUPING AND JOINING (Galal, 2014:163)
21	DEATH IS LIFE (in Gardens or Hell) (Galal, 2014:160)
22	DEATH IS (BEING) OUT OF HERE (Lakoff and Turner,1989:2 and Moreno, 1999:292)
23	DEATH IS A BETTER LOCATION (Galal, 2014:158-9)
24	DEATH IS REST (Kövecses, 2010: 50-1)
25	DEATH IS SLEEP (Lakoff and Turner, 1989:18-9; Kövecses**,** 2010: 57, 105; Csábi, 2014: 215; and Galal, 2014:159,164)
26	DEATH IS NIGHT (Johnson;1987:119; Lakoff and Turner, 1989:5-6; Moreno, 1999:296; and Kövecses 2010:26,44, 54)
27	DEATH IS DARK(NESS) (Lakoff and Turner, 1989:5; Moreno,1999:298; Kövecses, 2010:26, 44, 50-1; and Csábi, 2014 : 219)
28	DEATH IS COLD(NESS) (Lakoff and Turner, 1989:6; Kövecses 2010: 44; and Galal , 2014: 165)
29	DEATH IS WINTER (Lakoff and Turner; 1989:5, 18 and Moreno, 1999:296)
30	DEATH IS DOWN (Lakoff and Turner, 1989:5-6; Moreno, 1999:292; and Kövecses, 2010:44,332)
31	DEATH IS BUSINESS FAILURE (Evans and Green, 2006: 430)
32	DEATH IS DISABLEMENT (Kövecses, 2010:105) This CM appears in Kövecses (ibid) as DISABLEMENT IS DEATH

Table(2-3): DEARH Conceptual Metaphors

2.3.2.7 Criticism of Conceptual Metaphor Theory

Since its emergence, CMT is challenged by severe critiques. Many scholars mention certain weaknesses concerning the differentiation between the abstractness and concreteness of concepts and the classification and formulation of metaphors (Dirven, 2005: 35). Wierzbicka (1986: 292) states that CMT ignores the role of the semantic components in identifying concepts. In the 1990s, the criticism is enforced by other prominent cognitive linguistic figures. For Tsur (2002: 314), this CMT fails to make precise and significant distinctions between very similar metaphors. He considers CP (or CP) as the best means for explaining the literary use of metaphors and showing successfully how a large number of very different metaphors can be compressed to the same underlying CM.

Ruiz de Mendoza Ibáñez and Hernández (2011:165) specify three real problems concerning the application of CMT. These problems are: analogy, circularity, and taxonomy. They prove that analogy has no place in a large number of CMs such as KNOWING IS SEEING or IMPORTANT IS BIG since their metaphorical mapping or leap is motivated by experiences. The problem of circularity can be seen in the most common CM: LIFE IS A JOURNEY. Here, people *talk* about life in terms of a journey because they *think* of life in terms of journeys and people *think* of life in terms of journeys because they *talk* of life in terms of journey so it is linguistic matter for this circularity.

In addition, they see that the threefold taxonomy of CMs (structural, ontological, and orientational, as explained in 2.3.2.3) is unjustified since the ontological involves the other two types that require physical entities to build up metaphorical expressions.

In fact, these and other criticisms do not belittle the great contribution of the CMT in developing the field of cognitive-literary studies, but they have led

to look for further cognitive-based frameworks, such as CBT, to deal with non-conventional and structurally complicated metaphorical representations (ibid).

2.3.3 Mental Space Theory

Mental Spaces Theory (or MST) is originally developed by Gilles Fauconnier (1994). It has an influential role in modern CL since it accounts for "the meaning construction involved in text comprehension and underscores the dynamic aspects of human understanding" (Nørgaard et al. 2010:104). MST clarifies the online conceptualization of a discourse through explaining how the participants can wholly project, track and observe the different *mental spaces* forming the conceptual integrated network- or *lattice* as Fauconnier (1997:38) calls. Fauconnier adopts metaphorically the notion of *mental spaces* as short-term configurations referring to the online mechanism of conceptualizing meaning and understanding (non)literary discourse (ibid:105). Fauconnier and Turner (2006:308) define mental spaces as:

> **[S]mall conceptual packets constructed as we think and talk, for purposes of local understanding and action. Mental spaces are very partial assemblies containing elements, and structured by frames and cognitive models. They are interconnected, and can be modified as thought and discourse unfold. Mental spaces can be used generally to model dynamical mappings in thought and language.**

Grady et al. (1999: 102) describe a mental space as "a partial and temporary [online] representational structure which speakers construct when thinking or talking about a perceived, imagined, past, present, or future situation". Briefly, it is "a short-term construct informed by the more general and more stable knowledge structures associated with a particular [existing] domain". Dirven (2005:250) views it as "a dynamic construct that derives its structure from a non-dynamic conceptual repository" of image schemas, frames, Lakoffan (1987) ICMs, or CMT domains.(Nørgaard et al. 2010:106 and Wales, 2011: 262).

MST has an important role in the investigation of various linguistic – cognitive phenomena such as particularly metaphor and metonymy. It considers metaphorical expressions as indirect references which are understood in terms of short-term metal spaces constructed online from more stable and long-term domains (SD and TD) (Grady et al. 1999:102 and Dirven, 2005:34).

Mental spaces are established and triggered via specific linguistic items which Fauconnier calls *space builders*. These builders are realized syntactically by certain verbs such as *believe*, *hope*, *imagine*, etc.; adverbial such as *possibly*, *really*, *when he was a child*, *in Dickens's novel*, etc.; and connectives such as *either…or*, *If …then* (Saeed, 2009: 380). Space builders can introduce unlimited number of new mental spaces, that is, each space builder is a starting point to a new space called "focus space". Also, it can cause shifting from one mental place to another which previously opened. Basically, uttering an utterance involves opening a base space which reflects the basic mental representation of the situation on focus. It expresses a speaker's viewpoint which is known and shared by the other discourse participant(s) (Fauconnier 1997: 39 and Semino,2003:90). The base space which acts as "a starting point of each network of spaces, and is always accessible for the addition of further material or for the construction of new spaces" (Van der Bom, 2015:89).

For example, in "*I dreamt I was Marilyn Monroe and kissed me*", the base space is '*I dreamt*'. It has the verb *dreamt* which is a space builder functioning as starting point for opening a new mental space '*I was Marilyn Monroe*' (focus space) which invokes an imagined world. Accordingly, the first *I* (the real identity) has a different reference from the second *I* (the imagined identity) so that they can be marked as I_1 *dreamt* I_2 *was Marilyn Monroe and kissed me*. (Dirven , 2005:33-4).

2.3.3.1 Criticism of Mental Space Theory

MST suffers from a basic defect, that is, it fails to account for the conceptualization of long stretches or whole discourses. Originally, MST is concerned with the exploration meaning construction in simple and short sentences. Therefore, the advocators of this theory and CMT attempt together to found a new framework based on the principles and methodologies of these two theories. As a result, CBT (explained in 2.3.4 below) shines strongly on the space to be the solution for the problems which both CMT and MST cannot solve or tackle sufficiently (Stockwell 2002:97, Semino, 2003: 91, 97, and Nørgaard et al. 2010:105).

2.3.4 Conceptual Blending Theory

Grady et al. (1999: 101), Ruiz de Mendoza and Peña (2005: 249), Hedblom (2020:22), among others point out that Conceptual Blending Theory (or CBT) is an influential framework in CL which is developed by the cognitive scientist Gilles Fauconnier and the literary critic Mark Turner (1996, 1998, 2002). It is termed alternatively as Conceptual Integration Theory or simply Blending Theory. CBT is based on analogical reasoning principles to explain scientifically the meaning construction through "spontaneous, online processes that can yield short-lived and novel conceptualization" (Coulson, 2006:617). It attempts to "model the dynamic evolution of speakers' on-line representations". Its basic assumption is that interpretation results from partial conceptual projection of different mental spaces (Grady et al. 1999: 120).

These real-time processes work on blending the linguistic content, actual context, and background knowledge (Semino, 2002:114). As such, it can account systematically for the principles governed humans' ability of temporary connecting linguistic items belonging to different domains. This ability operates while processing contexts of figurative language in (non)literary texts, synthetic thinking, and mathematics. As a result, CBT frees the literary

interpretation from "the prison house of intuition" (Hamilton,2002: 3 and Harbus, 2012:12).

Ruiz de Mendoza and Peña (2005: 249) define CBT as "a theory of conceptual *projection* and integration of mental spaces". Fauconnier and Turner consider this projection [of different structures] as "the backbone of analogy, categorization, and grammar…". Conceptual projection connects: (a) frames to particular situations, to connected frames, and to conventional sceneries, (b) related linguistic patterns, (c) a specific viewpoint to another one and then this projection generates new viewpoints partially in the ground of the old one, and (d) "counterfactual conceptions to non-counterfactual conceptions on which they are based" (2006 :304).

Grady et al.(1999: 101, 106-9) argue that CBT unifies the analyses of different linguistic-cognitive phenomena which are interpreted in terms of online –partial conceptual blending of mental spaces. Specifically, it explains the comprehension of the *complex*, *unique* and *novel* metaphorical structures (as well as counterfactual structures, reference, quantification over cognitive domains, etc.). These structures are created and interpreted effortlessly by well-developed cognitive processes. CBT proves its explanatory power in dealing with issues like the access and spreading activation principles, analogical mappings, cross-space mapping, discourse management, induction, conceptual matching, recursion, space tracking by viewpoint and focus shift, and structure projection (Dirven, 2005:35).

Simpson (2004:203-4) states that CBT is an expanded and complex framework developed in connection with Lakoff and Johnson's CMT (1980) and Fauconnier's MST (1994). It can treat what the other two theories fail to do. Fauconnier and Turner (2006: 308) describe conceptual blending as dynamic since it can occur frequently and at various sites in each network. They propose that four different mental spaces are integrated or projected conceptually to

construct a smallest network representing a metaphor instead of only SD and TD advocated in CMT. These four spaces are presented below (Fauconnier and Turner 1998:137, Grady et al. 1999: 103 ; and Dirven, 2005:34):

1. Two input spaces (Input[1] and Input[2]): These two spaces are metaphorically associated with SD and TD of CMT and their relevant elements are projected partially into the next space.

2. Generic space: It is the representation of the conceptual structure constituted from shared elements of both Input[1] and Input[2]. This generic space is projected into the following space (i.e., the blend).

3. Blend (or blended) space: This is the space structured from the integration of the selected elements involved in the inputs. Blend is formed spontaneously when the topic of Input[1] is conceptualized like the topic of Input[2]. It may contain a *novel* structure called the *emergent structure* or emergent inference as Coulson (2006:619) calls. This structure is the curtail contribution of Turner and Fauconnier's CBT as its proponents consider and an essential cognitive stylistic item investigated in the present study.

The emergent structure is inconsistent with the contents of the other spaces in the conceptual network. It produces when elements from Input[1] are integrated with their counterparts from Input[2] (Fauconnier, 1997:102). Ruiz de Mendoza and Peña (2005: 249) describe blending process as dynamic since continuely new spaces are activated and already existing ones are modified if it is required during processing conceptual blending.

Fauconnier and Turner's four-space model is presented in Figure (2-8) below. It is used to diagram all simple and complex representational networks. In this cardinal figure, circles represent the four mental spaces, letters in the circles symbolize elements composing the content of the spaces, straight lines [___] represent the connections or cross-space correspondences constituting

the mapping between the Input[1] and Input[2], and dotted lines [….] represent the projections between the paralleled elements of the spaces.

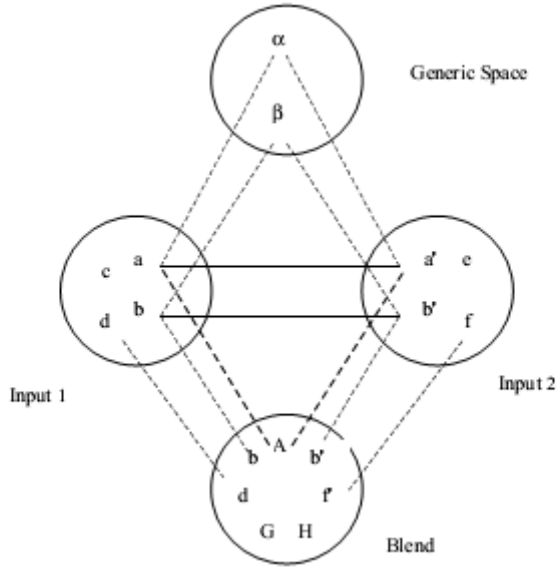

Figure (2-8): Fauconnier and Turner's Conceptual Blending (2002)
(cited from Ruiz de Mendoza and Peña, 2005: 251)

Grady et al. (1999: 114) and Harbus (2012:12) propose that blends can be either metaphoric or nonmetaphoric. To be metaphoric, each element in a blend should have strong connections with its counterparts in Input[1] and Input[2]. That is, the prominent counterpart elements forming a single blend should be *fused* and *accommodated* well. Also, the topicality of each of its inputs should be asymmetric (i.e., having unequal status). Each topic should play a different role in the conceptual blending; one carries high topicality (Input[1]) and the other(Input[2]) assists reframing the first in accordance with certain mental or interactional purposes (Grady et al. 1999: 117).

To explain the working mechanism of CBT, the most common discussed metaphor: *this surgeon is a butcher* is presented here. In Western culture, a rational reader interprets this statement spontaneously as that *this surgeon is incompetent*. This interpretation is novel and highly metaphoric in terms of the given inputs. According to CBT, the novelty is viewed generally as a product

of a conceptual blending reflecting online projections from selected elements of Input[1] (representing the TD of surgery) to counterpart elements of Input[2] (representing the SD of butchery), as shown in Figure(2-9) below (ibid: 103):

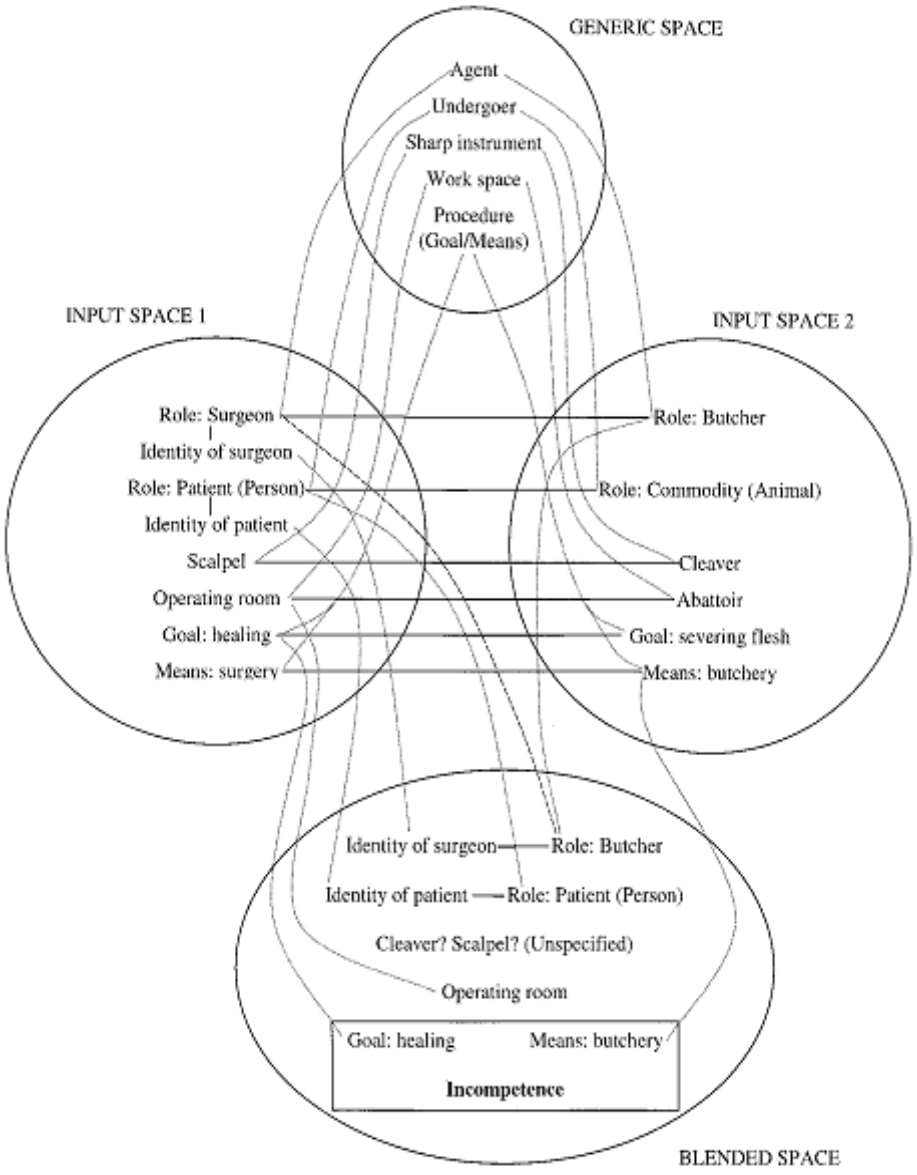

Figure (2-9): Conceptual Blending Network of *Surgeon as Butcher*
(Cited from Grady et al.1999: 105)

In Figure (2-4), the important product of conceptual projections between counterpart elements of input spaces is the emergent structure (expressing incompetence) contained in the rectangle enclosed in the blend space. It is a novel interpretation because it is not found in both inputs but induced or

derived from them. It contains the element of the surgeon's goal: *healing* which is imported from Input[1] and the element of *butcher's means: butchery* (slashing cuts vs. surgeon's precise cuts) from Input[2] (Coulson, 2006:619).

The blend in this example is highly metaphoric because Input[1] has higher topicality than that of Input[2]. A surgeon is the central topic which is conceptually assisted by the content of Input[2] so the surgeon's characteristics not the butcher's are visualized and described. Simply, *This surgeon is a butcher* is a damning expression about a surgeon, not about a butcher (Grady et al. 1999: 117). Essentially, the selection of a butcher as an appropriate source image for a surgeon relies partly on the contrasts between their means of achieving their goals. That is, a surgeon will be incompetent if she/he uses the butchery's means (slashing cuts) for healing patients. Analyses based on CMT and MST cannot arrive to this novel and complex interpretation (Ruiz de Mendoza and Peña , 2005:253-5).

2.3.4.1 Primary Processes of Blending

Grady et al. (1999: 107) identify the following three primary processes involved in conceptual blending:

1. Composition: This process is very straightforward and indicates that the semantic content of both inputs is projected into the blend. Sometimes, there is a fusion of the components from the different inputs. The resulted presentations may or may not be factual. For example, *the surgeon* role from Input[1] and *the butcher* role from Input [2] are fused and accommodated into a single person who is a butcher working in an operating room and this blended image is possible to be mentally constructed but impossible to be realistic (ibid).

2. Completion: This process means that the pattern in the blend is filled out when "the structure projected from the input spaces matches information in

long-term memory". This is the foundation of the emergent structure. For example, the understanding of the scenario of a butcher working in an operating room can be expanded through introducing a new or novel attribute of that person; i.e., incompetent and/or malicious (ibid).

3. Elaboration: This process refers to the nonfinite simulations of the mental representation of the situation in the blend. For example, the image of a butcher in the operating room carving a patient might be proceeded to another image in which a butcher packages the patient's flesh as bags or cans and in turn to indefinite number of other "grotesque" images (ibid).

2.3.4.2 Optimality Principles of Conceptual Blending Theory

The effectiveness of conceptual blending is determined by six principles (or constraints) illustrated below. The first five ones are proposed by Fauconnier and Turner (1998) who call them the *optimality principles*, while the sixth is added by Grady et al.(1999). Among these principles, there is a significant "tension" and this makes each blend meet them in different degrees. Grady et al.(1999: 108) present these optimality principles as follows:

1. Integration: The scenarios in the blends should be well-integrated.

2. Web: The maintenance of very strong connections between the inputs and the blend is required for construing explicitly the correspondence between the events in an input and in the blend.

3. Unpacking: The reconstruction of the inputs and all connections in the blending network should be easy.

4. Topology: Elements in a blend should take part in the same types of relations like their counterparts appeared in the network inputs.

5. Good Reason: Each element of the blend must have a certain meaning.

6. Metonymic Tightening Principle: Within a blend there must be as tight as possible connection between elements belonging to the same input. This evokes "some of the fanciful imagery encountered in blends". For example, death is depicted as a skeleton in Western culture and this is closely and saliently associated with the event of death(ibid). That is, after death a human's body becomes a mere skeleton.

2.3.4.3 Contrast between Conceptual Blending Theory and Conceptual Metaphor Theory

Grady et al. (1999: 101) and Hamilton (2002:6) view CBT and CMT generally as largely complementary and compatible because basically both theories explain the production and comprehension of linguistic-cognitive phenomena like metaphor, metonymy, characterization, etc. Also, their accounts are generally built upon the principles of analogical reasoning and particularly on the conceptual projection/mapping between different conceptual domains or spaces. Therefore, both theories cooperate to set up principles and constraints determining this projection.

At the same time, there are some differences between CBT and CMT. The most noticeable ones are the following:

1. The focus of CBT is on "the process of meaning construction", wheras CMT is essentially "a theory of meaning representation" (Ruiz de Mendoza and Peña, 2005: 249).

2. CBT accounts for conceptualization in terms of four mental spaces , while CMT is built on only two conceptual domains (SD and TD). The structures of CBT spaces are derived online from these already existing domains of CMT (Grady et al.1999: 103; Hamilton 2002:6; and Hedblom, 2020:22).

3. Whereas the mental spaces of CBT are "small short-term cognitive representations", conceptual domains of CMT are "fairly stable long-term memory structures" or schemas (Semino, 2002:114).

4. In terms of directionality, CBT accounts for dynamic – multidirectional mapping, while CMT is concerned only with unidirectional mapping. On this base, some scholars regard them as competing frameworks (Grady et al. 1999: 120).

5. The blend and its emergent structure are exclusively attributed to CBT and they have no place in CMT. Accordingly, CBT is concerned with novel – short-lived conceptual integrations, while CMT typically focuses on conventional-entrenched conceptual projections (ibid:101).

2.3.4.4 Criticism of Conceptual Blending Theory

Although Fauconnier and Turner (2002:V) and other proponents describe CBT as an important cognitive theory which has a great impact on cognitive sciences in general and on contemporary CL (including CS/CP) in particular, CBT is not safe from (il)logical criticisms. It is stated that CBT ignores explaining how a listener or reader can comprehend the exact –implicit meaning generated by the speaker or writer. For Ritchie (2004:35), CBT has no significant contribution in tackling metaphorical conceptualization, and what this theory does is only sophisticate what can be identified simply by adopting the standard metaphorical projection laid out in CMT.

Glebkin (2013:2407) admits that CBT is a good means for exploring meaning construction and inferences and it can identify systematically the processing of conceptual projection between different mental spaces, but at the same time he points two defects. Firstly, CBT fails to account for the actual emergence of fresh conceptual knowledge, and secondly, its explanations lack definite cultural- historical bases and do not rely on strong experiential data

(ibid:2408). Finally these criticisms and others do not belittle the principled role and influence of this theory and its founders' contribution in exploring the sensitive and complex area of cognitive processing since the mid of the 1990s.

2.3.5 Text Would Theory

Originally, the discourse linguist Paul Werth (1994, 1995) sets up the Text World Theory (or TWT) for investigating literary fiction. Its final version was published after his death in 1999 to be the first trend in AL, CS/CP and other cognitive sciences. Simpson (2004:91), Gavins (2007: 6–7) and Stockwell (2019: 221) justify this importance in that TWT covers both the bottom-up and top-down aspects of (non)literary texts as well as the thorough context of these texts. Gibbons and Whiteley (2018:229) state that TWT is the only cognitive theory which can account for "the ontological status" of the various mental representations (or *worlds* as Werth calls) constituting a discourse. That is, it correlates ontology (the study of being and existence) with cognitive –linguistic studies.

TWT is based on a very broad and distinctive view of discourse. For Werth, discourse is "actual stretches of language" or "a complete language event" which has definite points of a start and an end (Werth, 1999:1). His theory is grounded in the promise that understanding of discourse involves constructing logical and conceptual representations called *mental worlds.* The term 'worlds' itself is correspondent to spaces of MST and schemas (or scripts) of schema theory. Consequently, all are related directly to the SD and TD of CMT which its root is emitted from IST (Gavins, 2006:628 and Wales, 2011:422).

Stockwell (2002: 136) considers Werth' *mental world* as a "much richer and cognitively complex affair" than these notions. For him, a mental world is "a language event" conducted by more than one participant and it is "the rich and

densely textured real-life representation" of text-context interaction. Accordingly, they can be the best means used for explaining "fictional reference and the imagined or alternative worlds in literature" (ibid).

The roots of TWT are deeply extended to different disciplines such as discourse analysis, possible-worlds theory, philosophy, logic, stylistics, CL, cognitive psychology and so on. In this ground, TWT is the product of the merge of remarkable cognitive theories (such as schema theory and MST) with text grammar applications. It can seem as unification of the key assumptions belonging to these fields for clarifying how discourse is processed in humans' mind (Nørgaard et al. 2010:158; Wales, 2011:422; and Harbus, 2012: 9).

2.3.5.1 Distinctive Characteristics of Text World Theory

Key scholars in CS declare openly that TWT is one of the most important theories dealing with the readerly domain of discourse processing. This is because this theory has the following distinctive characteristics:

1. TWT is "a means of providing a "holistic" analysis of the "literary" texts based on the phenomenological consideration. That is, a construction of a single world involves two different types of objects entangled with each other. The first type is *"autonomous objects*" which are observed consciously because of their independent-unchanging materialistic nature. They represent the text bottom-up aspects (including the page textures, layout, writing font, cover details of a book) which are readily subject to linguistic analysis(Stockwell, 2002: 135-6).

The second type is *"heteronomous objects*" which are dependent and changeable reflections of the autonomous objects. They represent the readers' cognitive participation or the text top-down aspects involving background knowledge, experience, feelings, memories, and so on. They are dynamic and

readerly-intersubjective so they are tackled mainly and only by modern cognitive frameworks. For example, *a parliament building*(autonomous object) and *democracy* (heteronomus object), both constitute a single mental world (ibid).

2. TWT is innovative because it achieves three important tasks which other cognitive theories fail or do not capture them sufficiently. First, TWT can specify actually the economic management of contextual information; second, it can locate text and context correlatively together as a part of the conceptual process; thirdly, it succeeds to analyze whole texts and all the worlds expected to be created in a reader's mind and this is exactly what originally TWT is planned to do. (Stockwell, 2002:137; Wales, 2011:422; and Harbus,2012: 9).

3. TWT is a comprehensive theory developed to be applicable to investigate idiosyncratic aspects of (non)literary texts. It proves its effectiveness in dealing with various genres of literary texts including poems, novels, dramas, etc. Examples of these studies are Werth's (1999), Stockwell's (2002) and Gavins's (2003). Moreover, TWT succeeds to tackle well nonliterary discourses concerning different topics such as song lyrics, horoscopes, family arguments, media discourse, verbal directions, football broadcasts, Web authoring, etc.(Gavins, 2006: 628-9 and Nørgaard, et al.2010:159).

2.3.5.2 Structural Levels of Text World Theory

To explain the conceptual transfer in discourse processing, Werth (1999) sets up TWT of structurally three types of worlds: discourse- world, text-world, and sub-worlds as diagrammed in Figure (2-10) below. Cushing and Giovanelli (2019: 205) view them as successive reflections of three embedded-interconnected conceptual levels. Esmaeili et al. (2015:315) state that this three-level framework guarantees a systematic examination of entire factual or

fictional discourses. This is based on Gavins's statement (2003:130), that is, TWT can analytically cover "the pragmatic circumstances surrounding their [discourses] genesis, through to conceptual consequences of specific language choices".

2.3.5.2.1 Discourse-World

Typically, a discourse-world is the "situational context surrounding the speech event itself" (Werth, 1999:83). It represents the highest level of TWT and indicates to the most immediate or current situation with all its entities and objects (ibid:103). This world is constructed of two main components: the text and participants so that it is structurally determinant. In a spoken discourse, typically there are at least two participants - a speaker and hearer(s)- sharing the same actual context. All the surrounding entities, extra-linguistic signals, and on-line connection play an efficient role in enhancing discourse processing.

In a written (non)literary discourse, typically, there are one writer and one or more readers. The temporal or spatial orientations of the discourse-world are often split totally or partially. For example, a text written before one hundred years in a very far location is being read here and from now to unspecified time (Stockwell, 2002: 136 and Gavins 2006:627-8). During processing discourse, participants' consciousness and perceptual factors (including their background knowledge, emotions, imagination, memories, hopes, dreams, etc.) are immediately and economically manipulated for constructing the next world, i.e., text world (Werth, 1999: 17 and Nørgaard, et.al.,2010:159).

Werth (1999:149) proposes the principle of 'text-drivenness'. It assumes that "the text itself determines [linguistically and contextually] the degree of background knowledge participants draw on when engaging in discourse" (Cushing and Giovanelli, 2019: 205). Stockwell (2002:135-7) relates this

principle to what he calls 'the common ground'. This common ground is "the totality of information that the discourse participants have agreed to accept as relevant for their discourse". It is an essential part of all types of discourses including argumentative discourses. For him, the principle offers "a manageable route into the systematic examination of context", and it explains how huge amount of background knowledge is systematically and economically processed. While reading a discourse, this common ground is continuously renewed and modified by introducing new concepts and discarding or fading away old ones (Gavins 2006:628).

2.3.5.2.2 Text-World

This world constitutes the intermediate level of discourse processing. Werth (1999: 52) views it as a conceptual space identified "deictically and referentially", and is "anchored by references to the world depicted by the discourse". That is, a text-world is "a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it" (ibid:180). For Gavins (2006:628) and Hamed (2020:123), texts-worlds are 'mental representations' constructed principally on the base of the discourse world. They are constructed in a reader's mind for helping the processing and understanding a discourse. They are created dynamically while characters communicate with each other. These mental representations are known as 'mental models in cognitive psychology or 'mental spaces' in CL (Gavins,2003:129).

With this regard, Nørgaard et al. (2010:159) consider a text-world as the "outcome" of interacting humans' cognitive faculties (or the top-down input) with the linguistic content (or the bottom-up input) presented in the text itself. Simpson (2004: 91) describes a text world as "a total construct" which can be understood via activating readers' memory and imagination so it is different from its source – a discourse world -which is perceived directly. Therefore,

Cushing and Giovanelli (2019: 206) state that all text-worlds are embedded within the discourse-world.

According to TWT, a text-world is composed of the following (Werth,1999: 180-190; Gavins, 2006:628; and Gibbons and Whiteley, 2018:223):

1. World-Building Elements

These elements are deictic and referential linguistic clues assisting discourse participants to locate text worlds in specific contextual orientations. They form a fixed conceptual ground in which certain foregrounding activities, events, and descriptions will occur. These elements express *time* (henceforth T), location (henceforth L), and entities involving both characters (henceforth C) , and objects (henceforth O) (Nørgaard et al.2010:160). Time elements are realized by the tenses or aspects of verbs or adverbials of time, while location elements are realized by adverbials of place or other special linguistic clues. Finally, *characters and objects* are realized by noun phrases and pronouns.

Gavins (2007) substitutes the term 'character' with 'enactor' to be applicable for both literary and nonliterary. Gibbons and Whiteley (2018: 226) state that enactors is more suitable since it can reflect "the way that the same character can appear across multiple worlds".

2. Function-Advancing Propositions

These are linguistic clues used to add senses of movement and advancement to the narrative through pushing events of the discourse forward and facilitating the progress of the argument (Stockwell, 2002: 137 and Nørgaard et al.2010:160). Linguistically, these clues are realized by various types of verb phrases which identify or describe the states and actions triggered by the discourse world-building elements. To endow TWT a functional nature,

Werth (1999) identifies verbs in terms of *processes* which is a term traced to the transitivity framework of Hallidayan Systemic Functional Grammar (1970s). Accordingly, verbs are classified into five categories reflecting what type of process the verb represents. These are material, mental, behavioral, verbalization, and relational (Gibbons and Whiteley, 2018:124).

Each type of discourse requires a specific type of function- advancing propositions including a certain predicate type, function, and speech act (Stockwell, 2002:138 and Gavins, 2006:628). For examples, a narrative text needs an action and/or event as a predicate, a plot-advancing as a function and a report or recounting speech act, while an instructive text requires an imperative as a predicate, a goal-advancing as a function, and a request or command speech act. Concerning a discursive text, the predicate is relational, the function is argument-advancing, and the speech act is postulating or concluding (Werth,1999:191).

2.3.5.2.3 Sub-Worlds

These worlds represent the third level of Werth's TWT (1999). According to Simpson (2004: 89) and Gavins (2006:628), they are new mental spaces which emerge in the text-world during projecting characters' thoughts and reflections specifically in making flashbacks or prolepses. Generally, unlimited number of sub-worlds are created by departures released from the world-building elements. Their number is correlated positively with the number of these departures. Sub-worlds are classified into two types: *participant-accessible worlds* created in the participants' minds and can be directly questioned in face to face discourses and *character- accessible worlds* occur while characters are communicating and they cannot be questioned.

Werth (1999: 216) divides sub-worlds into three types: deictic sub-worlds, attitudinal sub-worlds, and epistemic sub-worlds. The first type involves worlds that cause temporal or spatial shifts from the text-world. The other two types are

related to modality and the attitudinal sub-worlds reflect the character's wishes, beliefs, purposes, or attentions (ibid).

For Gavins (2006:268), Werth's term 'sub-worlds' is "slightly misleading" because she believes that these worlds are not subordinate to the discourse-world or text-worlds. Based on the reasons of their possible departures, she classifies these worlds into two types: world-switches (henceforth WSs) and modal worlds (Nørgaard et al.2010:160-1 and Gibbons and Whiteley, 2018:225-8). This study considers Gavins's view logical so it adopts her classification which is more explicit and applicable than Werth's (1999).

1. World- Switches

These world-switches (or WSs) represent Werth's deictic sub-worlds. They are the outcomes of alternations in the spatial or/and temporal orientations of the text-world (Gavins, 2000: 20). Typically, WSs are reflected in direct speech, direct thought, flashbacks, flashforwards, imperatives, moralized constructions, negations, focalization, or metaphor. In a discourse, the number of WSs is determined by the number of temporal or spatial alternations. That is, each alternation requires generating a new different WS (Cushing and Giovanelli, 2019: 206 and Hamed, 2020:124). A shift in time or place is achieved by linguistic deictic triggers like here/there, now/then, meanwhile, yesterday, etc. Any shift makes consequently another shift in a reader's attention towards the new mental world (Canning, 2017 :174).

2. Modal Worlds

These worlds are more complicated representations than world switches. Generally, they involve unrealistic activities and remote situations which mainly emerge in modalized patterns, indirect speech, focalized narratives, conditional and hypothetical constructions, negation, and every form presenting thought.

With regard to modality, these worlds are classified into the following three types (Gavins, 2006:628-9 and Gibbons and Whiteley, 2018:228) :

i. Deontic Modal Worlds (henceforth DEO): These worlds reflect deontic modality which is perfectly expressed by the speech act of commissives (Palmer,2001:9-10). Their propositions of have certain degrees of obligation, necessity, commitment, volition and permission. The worlds are created by different deontic expressions such as modals (e.g.: *must*, *should*, *have to*, *will*, *may*, *can*), verbs (e.g.: *promise*, *command*, *oblige*, *insist*, *allow*); adjectivals (e.g.: *necessary*, *compulsory*, *fortunate*, *good*, *advisable*); adverbials (e.g.: *necessarily*, (un)*luckily*, (un)*fortunately*, *better*); and *it is* construction (e.g.: *it is better*, *it is necessary*, *it is allowed*/*obliged*). Both the *unrealistic* activities and the creator's attitude towards them are involved in a DEO modal world (Gavins, 2006:628). For Werth (1999: 216), DEO modal worlds are termed 'purpose or intended worlds' which are subtype of attitudinal sub-worlds.

ii. Boulomaic Modal Worlds (henceforth BOUL): These worlds are the outcome of propositions having degrees of desires, wants, or wishes. For Werth (ibid), this type of worlds is called '*desire worlds*' which are a subtype of attitudinal worlds. They are expressed by boulomaic expressions such as verbs (e.g.: hope, want, desire, wish, regret, love, yearn); adverbials (e.g.: hopefully, regretfully); and constructions such as *it is hoped that*…, it is regrettable …, etc.

iii. Epistemic Modal Worlds (henceforth EPS): These modal worlds are created when propositions involve certain degrees of beliefs, opinions, personal knowledge or cognition reflecting some degrees of likelihood. Literary authors manipulate them to produce intentional narrative effects of distortion or misleading. Accordingly, these worlds assist readers to conceptualize remoteness and hypothetical, conditional, and counterfactual constructions (Gavins,2000:22). They are realized in indirect thought, indirect

speech, focalized narration and free indirect discourse. They are character-accessible since a reader accesses the text-world through the minds of characters who may(not) take part in the unrealistic events of a discourse (ibid). Van der Bom (2015:37) and Hamed (2020:125) state that EPS modal worlds reflect speakers' confidence or lack of confidence about certain states of affairs. Werth (1999:260) state that EPS worlds involve "sheer pretence and make believe" since they imply "some assumptions" that modify the text-world and create a substitute one. They are expressed by epistemic expressions such as modals (e.g.: may, will, could, might); verbs (e.g.: think, believe, doubt, know, suppose, remember); adjectival/ adverbials (e.g.: possible/ly , probable/ly , certain/ly , clear/ly , obvious/ly, sure/ly, perhaps); and *it is constructions* such as *it is possible* , etc.(Hamed,2020:125).

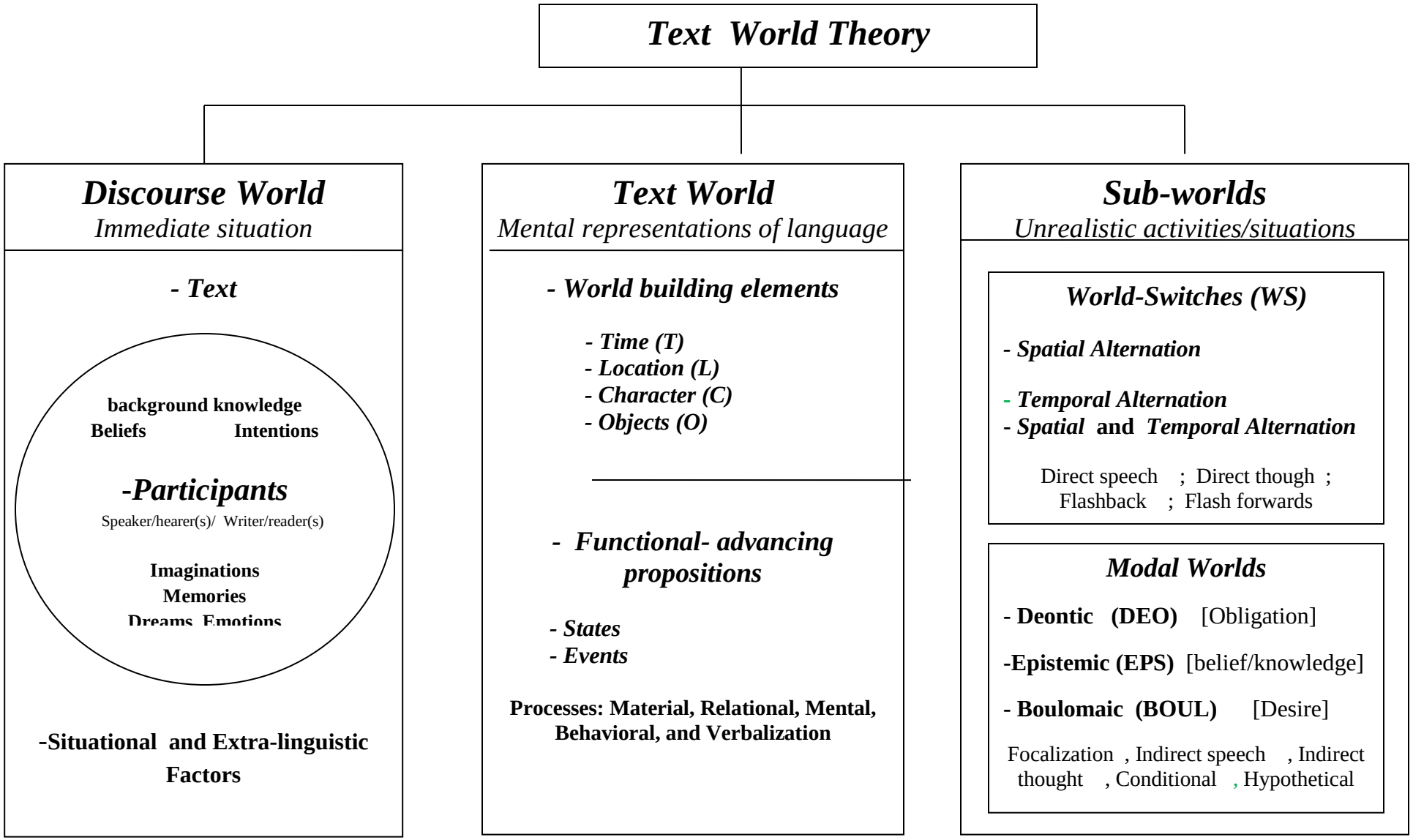

Figure (2-10) Text World Theory Structure

Werth (1999), Gavins (2000, 2003, 2006) and other researchers in TWT adopt particular diagrams to expose these embedded worlds (discourse-world, the text-world, sub-worlds including world-switches and modal worlds). In the diagrams the linguistic content is represented. A plausible pattern of TWT is shown in Figure (2-11) below; in which the NP refers to the subject of the clause (the doer of the proposition) and VP refers to the predicate of the clauses. The horizontal line [__] indicates verbs of relational process, while the vertical line [|] indicates other processes expressed by function-advancing propositions. The number of worlds in this diagram is hypothetical and it may be less or more due to the text understudy. That is, it depends on the structural complexity posited by the number of function-advancing propositions presented in the analyzed textual extract.

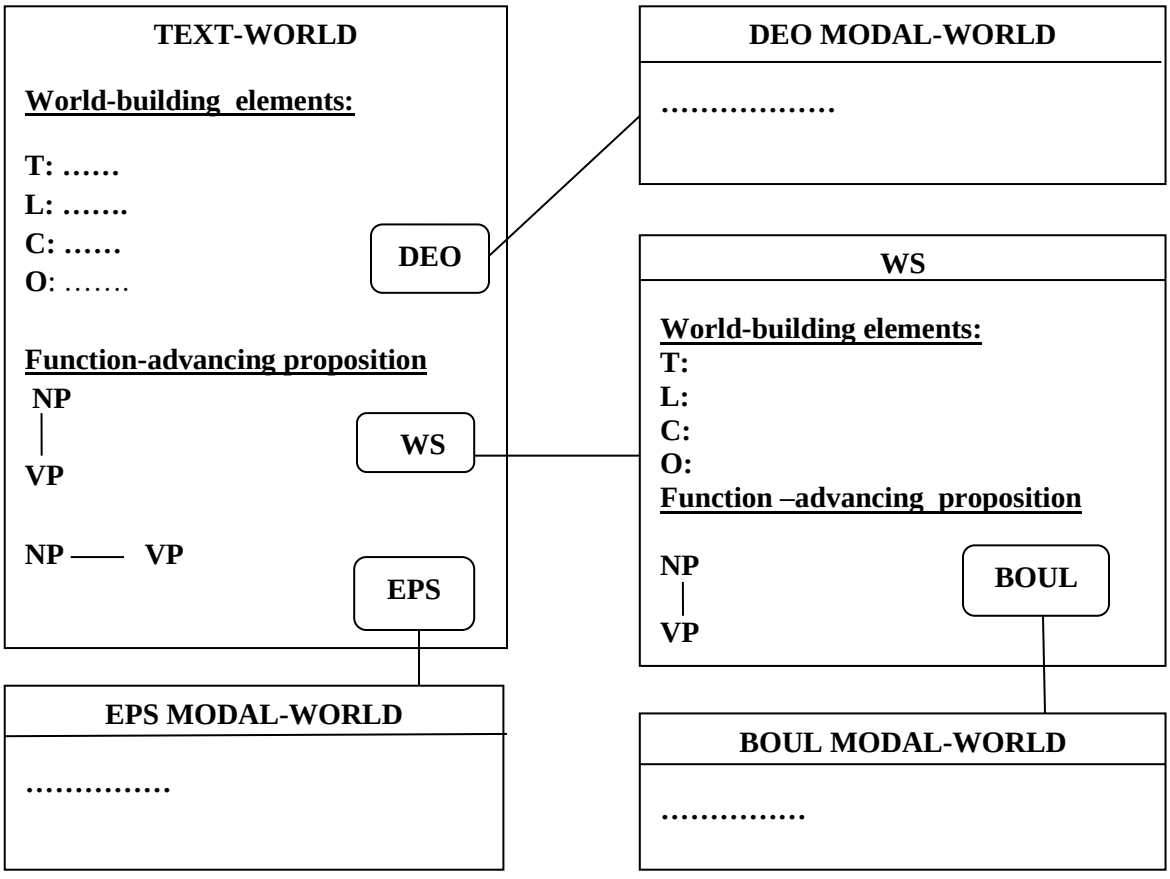

Figure (2-11): A Plausible Pattern of Text World Theory

Chapter Three

Condolences: Theoretical Background

3.1 Condolences

Condolences have an essential communicative, social, and psychological roles in times of afflictions or bereavements. They are the positive aspects of all these sad scenarios. Linguistic expressions conveyed condolences can be viewed as sweet breezes which relieve an afflicted person or a bereaved/condolee suffering the loss of beloveds, close friends or relatives. They inform her/him that there are other people who feel and share the sorrow and grief and they are ready to offer sympathy, care, and help. Consequently, this makes this person aware that she/he is not alone facing such a misfortune. This indicates that condolence expressions are not mere words made for someone suffering but spiritual bunches of kindness and supreme respectful solace. They soften the burdens and cure pains. An appropriate use of these expressions can issue judgments of peoples' politeness and humanity. The matter is not so simple because the principal topic which is death is the most difficult event a human experiences inevitably.

Condolences are expressions of sympathy, regret, sorrow, care, concern, and support stated to someone who is experiencing grief arising from a death of someone or a misfortune (Bromberg, 2000: 337; Martínez, 2003:277; and Smith, 2010: 1). Al-Shboul and Maros (2013:151) define condolence as "a means to pay homage to the departed and to show respect to those left behind while conforming to religious and social norms under such events". They are acts of active and conscious support and/or encouragement in the face of adversity. The emotions behind these expressions are often more important than the wording itself (Muihaki, 2004: 130 and Yahya, 2010:52). Elwood(2004: 273) and Lotfollahi

and Eslami-Rasekh (2011:139) propose that although condolence expressions are not frequently used in everyday life in the way that other speech acts like apologies, refusal, requests, and thanking are used, they are nonetheless a very essential practice in human communication.

Etymologically, the origin of the word ' condolence ' is attributed to Latin. It consists of ' *con-*' , meaning *with* or *together* , and *'dolore*' meaning *sorrow* or *to grieve*/ *suffer* (Zunin and Zunin, 2007: 4; Moghaddam; 2012**:**108 ; and Janusheva and Neshkovska 2018:87). The use of the word *condolences* (in plural) is more popular than the singular form *condolence* which is a formal expression of sympathy with another in grief because of the loss of closed people (Yahya, 2010:51 and Collins Dictionary, 2018 cited in Abdul-Majid and Salih, 2019: 545). This word by itself (or particularly its verb form *condole*) is deemed to be "somehow old" and not used frequently these days. Therefore, it is replaced by other alternatives such as *compassion*, *commiseration*, *pity* , and *sympathy*. They all refer to the act or capability of sharing feelings of pains and grief with another (Condolence, 2017 cited in Abdul-Majid and Salih, 2019: 546).

The most common means for expressing condolences and sympathy is language therefore condolence expressions are considered vital linguistic phenomenon used for very noble purposes. Moghaddam (2012:108) mentions an established fact; that is, communicating sincere emotions through well-formed and meaningful condolence expressions in appropriate time and place will have positive impact on the condolee's psychological state through decreasing the pains of losing and increasing the positive moral spirit. Accordingly, they create solidarity and sociability among human beings (Nurlianingsih and Imperiani, 2020:34).

Condolences differ intrinsically from other everyday expressive speech acts. This is because: first, death which is the severest event facing people, the bad situation of their use, and the condolee's psychological state which is a mixture of negative emotions such as grieve, pains, confusion, denial, regrets, etc. They invoke an uneasy and complicated communicative task (Kuang, 2015: 479). Most condolers feel that it is difficult to find the right words for condoling, and many condolees believe that other people cannot feel, imagine, or estimate their highly vulnerable and sensitive situations (Elwood, 2004:252). Muihaki (2004: 129), Moghaddam (2012**:**108) and Janusheva and Neshkovska (2018:87) view condolence expressions as products of psychological and emotional states and they are used in very special and serious contexts. Their purposes are acknowledging a loss, sharing the sorrow of the bereaved (even if it is artificial), or empathizing with, and giving support and encouragement to the condolee in the face of this greatest adversity. Accordingly, condolences can be related to speech acts of acknowledgments (Bach and Harnish, 1982: 51) and communicative (not conventional) acts (Bach, 2012 :1, cited in Muhammed,2013:3) (See 3.3 below) .

Failure in using condolences appropriately has very negative effects. Besides causing psychological harm for interlocutors, it damages personal relationships. Consequently, exploring scientifically this socio-psycho-linguistic area is essential in all languages. Clark and LaBeff (1982: 367)cited in Williams, 2006:45) justify this essentiality in that "these interactions are not institutionally prescribed, death is almost always unscheduled, and the interactions of the various participants are only partially regulated". Accordingly, condolences are essential communicative means used for condoling a condolee. They must be generated consciously and appropriately to achieve their purpose accurately since any mistake will cause

troubles for both partners of the serious and critical condoling interaction. That is, there must be no room for wrongness.

3.2 Assumptions behind Condolences

Martínez (2003:278) sets up the following basic assumptions of condolences or the act of condoling:

1. A condoler assumes that a condolee experiences generally a bad situation (in the particular sense of *condoling* it is a death of a beloved, relative or closed person).

2. Because of this bad situation, the condolee is sunken in a negative psychological state of grief, sorrow, denial, confusion, etc.

3. The condolee is not blamed directly or indirectly of causing this bad situation, i.e., the situation is not brought about by the condolee by herself/himself.

4. The condolee has to accept and cope with this bad situation because she/he has no ability to prevent or change what happened for her/his benefits.

5. The condoler has no direct or indirect role in causing the negative state the condolee experiences at the context of condoling.

6. The condoler is only capable of expressing sympathetic sorrowful feelings and showing (non)verbal support and help in order to lessen the condolee's negative state but she/he cannot alter it to a positive state of affair.

Martínez (ibid) explains that the act of condoling will be invalid if these assumptions are absent. For example, condolences offered to someone who is the direct responsible for the misfortune are illogically inappropriate and blames or

rebukes are expected to be offered. Besides, there must be no place for condolences if the condoler can do something to prevent or change positively what the condolee suffers from. If there is an ability to change, this means that the condoler has to do other acts such as promising or offering instead of condoling.

3.3 The Speech Act of Condoling

Concerning speech acts revolution in linguistics generally and pragmatics particularly, it has become an established knowledge that the introducer is Austin (1962) and the developer is Searle (1969,1979). Austin (1962: 67) initiates his Speech Act Theory on the base of the perspective that there are many senses in which *saying something is doing something*. In other words, people use words to perform actions. According to this perspective, utterances are classified into: locutionary act (referring to the speaker's actual sayings or statements, illocutionary act (indicating the speaker's intention) and perlocutionary act (showing the influence of an utterance on the addressee).

Austin (ibid:150) proposes another classification of utterances due to their illocutionary forces. The classification involves five basic categories: verdictives (e.g.: appraisal, an estimate, reckoning) , exercitives (e.g.: appointing, advising, ordering, urging), commissives (e.g.: promising, declaration, espousals-siding), behabitives (e.g.: apologizing, commending, condoling, congratulating), and expositives (e.g.: affirming, denying, describing, swearing). The act of condoling or condolences lies in Austin's fourth class- the behabitives which are "a very miscellaneous group, and have to do with attitudes and social behavior". They are "reactions to other people's behavior and fortunes and expressions of attitudes to someone else's past conduct or imminent conduct" (ibid:159).

These reactions or responses can be viewed as linguistic or nonlinguistic descriptions of people's feelings. Therefore, Lanigan (1977: 64) states that the force factor of behabitives seems to "fall into the category of 'affective' or 'emotive' meaning" and this type of meaning completely differs from cognitive or factual meaning. On this perspective, Searle who considers a speech act (not a sentence) as the basic or smallest unit of linguistic communication re-terms the behabitives as expressives and mutually the speech act of condolences (as well as its sister-acts) is attributed to Searle's fourth type – expressives. The other four acts are assertives, directives, commissives, and declarations (Searle, 1969:6).

Expressives are expositions of positive or negative psychological states of mind. They are expressions of internal personal emotions and attitudes. In other words, they reveal interpersonal and social relationships (Janusheva and Neshkovska, 2018:86). Hanks(2018:124) states that the illocutionary point of any expressive speech act is "to give voice to a psychological state[feelings or attitudes] about an action or property of the speaker or hearer". The philosophical characteristics of expressives and in turn condoling act can be explained in Table (3-1) below (Reiss , 1985: 29 and Hanks, 2018:125):

Table (3-1) The Philosophical Characteristics of Expressives

No.	Characteristic	Description
1	Essential condition	A speaker is committed to a certain positive or negative psychological state.
2	Sincerity condition	A psychological variable is that a speaker has a favorable or unfavorable attitude towards the hearer.
3	Direction of fit	The psychological state matches the words expressing it so the direction of fit is null unlike assertive (word-to-world) and directives (world-to-word).
4	Proposition	The propositional content always attributes property or action to either a speaker or hearer, i.e., it is Speaker/hearer+ Property(or action).

According to the above characteristics, the act of condoling realized traditionally by the performative verb *condole* is an expressive speech act. This is because its illocutionary point is to express an attitude of sadness, its propositional content condition is the death that causes the sadness, its preparatory condition is death expressed in the propositional content condition, and its sincerity condition is being sad or sorry (Hanks, 2018:124).

Searle (1969:15) and Verschueren (1980:7) state that the appropriate syntactic context of expressive verbs or as Austin calls performatives requires the form of the first person - simple present- indicative- active and the addition of the adverb *hereby* is preferable (See 3.10.1 below). Also, the reflection of the propositions of the illocutionary acts requires nominalizations and mostly *gerundives* (verb + ing) but not that-clause. Quirk et al, (1985:180) call the meaning of the present tense of perfrmatives "instantaneous present'' since a performative verb "refers to a single action begun and completed approximately at the moment of speech". This means that the event expressed by the verb " has little or no duration". Here are some examples:

[1] I (hereby) condole you on *losing*/ *the loss of* your brother.

[2] I (hereby) congratulate you on *winning*/ *your win in* the race.

[3] I thank you for paying me the money.

[4] I apologize to you for being late.

Katz (1977: 212) and Bach and Harnish (1982: 51-4) state that the purpose of these performative propositions is making the hearer aware that the speaker has certain feelings about something the hearer has done or has a vital role in the doing of or is directly affected by. This awareness is achieved through genuinely or even perfunctorily expressing of how the speaker feels. There should be an appropriateness between what is linguistically expressed and the types of

occasions. This entails that the occasion should be recognized by both the speaker and the hearer so the expressed attitudes or responses will be expected by both of them. Concerning the act of condoling and as explained in [3.1] previously, condolence expressions are used to express sympathy, care, support, love, and concern to others who experience negative situations (more precisely a death of beloveds or relatives). Accordingly, this act is one of the acknowledgements (Bach and Harnish, 1979: 51)

In accordance with the speech act of congratulation explained by Mey (2010:445), a condolence act must not be performed without the presence of the following conditions:

1. The speaker/writer has the proper stance for exposing their sympathy or empathy. She/he is aware of the negative state the other is experiencing.

2. The hearer/ receiver should be able to expect the underlying intention because of what she/he perceives as a condoling condition on their own part.

3. All other contextual conditions are appropriate to confirm the event of causing the negative psychological state- a misfortune or death.

Consequently, the speech act will fulfill its *affordances conditions* which are established "into the societal discourse, rather than being found in the individual utterer" (ibid). The hearer's expectation of the speaker's response is necessarily required for succeeding the speech act. Therefore, condoling speech act "can only be executed if the conditions for uttering and reacting to the [condolence] utterance are in harmony with this discourse". Therefore, when offering condolences, what it is actually said "is of less importance as regards content …, than is the framing of

the act by which society has provided us with a ‘template’ for dealing with precisely these occasions" (ibid).

Katz (1977: 212) views conducting expressives as "compensations or cancellations of a debt" on the part of the speaker. On this view, the performative proposition of a condolence is identified in terms of achieving "the goal of adequately compensating the recipient for the debt consequently incurred". Put it simply, the condolee faces a misfortune so this creates a debt on the part of some people or condolers (a relative, friend, colleague, etc.) who have to do their duties in offering condolences on this bad occasion. This is entailed by the politeness routines and cultural conventions of a society. Responding with *Thanks or Thank you* or some such thing, it is indicated that this act of acknowledgement is sufficiently compensated. For Taavitsainen and Jucker (2008: 202), the condolence speech act (as well as greetings and farewells, and congratulations is a kind of *compliments*. Here, politeness routines and considerations play an essential role, i.e., they specify how these acts are manifested in social context (Searle, 1979:6 and Janusheva and Neshkovska, 2018:86).

3.3.1 Condoling vs. Apologizing

Katz (1977: 215) Martínez (2003:290), and Nurlianingsih and Imperiani (2020: 35) state that expressives convey either positive or negative psychological state. The acts of thanking and congratulation reflect positive emotions about something beneficial for the addressee, while the acts of apology and condoling reflect negative emotions about something non-beneficial for the addressee. The use of the expression *I am sorry* - which is used in both acts of apology and condoling -without adding some information creates a confusion in specifying the origin or reason for the sorrowful feelings. That is, the act performed cannot be

specified as apology or condoling in the absence of actual context. Therefore, Samavarchi and Allami (2012:74) and Behnam et al.(2013: 1682) call this expression used for condoling purposes as *apologetic*.

Katz (1977: 214) and Martínez (2003:278) point out that the degree of speaker's involvement in performing actions is an essential factor in determining whether the act performed is an apology or condoling. In apologizing, the speaker is involved directly or indirectly in some action which is harmful to the recipient, while in the condoling act, the speaker has no direct or indirect role in the occurrence of a misfortune or death. The following examples below explain this idea:

[5] *I am so sorry* to hear about your brother's passing away.

[6]*I am so sorry* for all the suffering I have caused you and your family.

Bach and Harnish (1982: 54) refer to another difference between these two acts; that is, condolences are accepted with *Thank you* or something similarly, while apologies may be accepted with *That is OK* or like that.

3.4 Types of Condolences

According to the degrees of explicitness of expressing condoler's feelings, Packer (1946:9), Austin (1962 : 159) and Bach and Harnish (1982: 52) classify condolences expressions into the following two types:

1. Explicit condolences are expressions which contain either condoling performative verbs (e.g.: *condole , grieve and commiserate*) (See 3.10.1.1 below)or their nominal forms (e.g.: *condolences, grievances, commiserations*), as in:

[7] I *condole/grieve/ commiserate* with you.

[8] We send our *condolences*/ *grievances*/ *commiseration* to you and your family.

2. Implicit condolence expressions are those which have no one of the above condoling verbs or their derived nouns, so the condoling meaning becomes implicit (Quick Condolence, 2013 :1 and Jadhav , 2013 : 1 cited in Muhammed,2013:4), as in :

[9] I am so sorry.

[10] You have my deepest sympathy.

[11] He will be always present in our hearts.

[12] May you find comfort in loving memories.

Elwood (2004: 61) and all other researchers investigating condolences notice that the most common and frequent condoling expression among the English people is example [9] *I am sorry*. Martínez (2003:284) views condolence sentences containing the word *sympathy* as "another way of performing *explicit* condolences" [Italicized is added]. His view may be because condoling expressions with *sympathy* are used similarly and interchangeably with those expressions containing the principal condoling item *condolences* as in example [8] above.

3.5 The Semantics of Condolences

As mentioned in [3.2 and 3.3] above, condolence expressions are types of acknowledgements which are ones of the main categories of Austin's behabitives. They express emotive/ affective meaning (Bach and Harnish, 1982: 51 and Lanigan, 1977: 64). This meaning can be clearly distinguished in these expressions since they express sympathy and emotive involvement with other persons in grief (Collins Dictionary, 2018 cited in Abdul-Majid and Salih, 2019:

545). At the same time, they have social meanings which make them vital parts of linguistic communicative practices. This meaning refers to the use of language to establish and maintain social relationships rather than to exchange information or ideas (informative function). Condolences are used to preserve, regulate and even reinforce social connection or contact between the condoler and condolee (Yahya, 2010:54).

Crystal (2003 : 346) and Makice (2009 cited in Peneva, 2020:24) identify this mixture of meanings as phatic communication which is (non)verbal communication emphasizing experiences of a social fellow and the participation in social linguistic rituals. Muihaki (2004: 133-4) states that phatic communication reflected by condolence expressions plays an essential role in "oiling the wheels of social discourse". Also, it represents acts of encouragement in the face of adversity. Condolences are used in time of grief. Generally, this grief refers to different sad or bad occasions causing negative psychological and physical consequences to people and it specifically indicates the death of people (Hornby, 2004:565). Accordingly, the "acts of condoling often show specialization for experiences of grief over the death of a close person" (Martínez, 2003:279).

Condolence expressions can be described as responses or reactions to the news of death. They are realized semantically in different semantic formulas (or strategies as most researchers prefer to call them). The first who proposes these (basic and peripheral) semantic formulas is Elwood (2004) in her comparative cross-cultural study of condolence expressions in American English and Japanese. In addition, other researchers such as Lotfollahi and Eslami-Rasekh (2011) add new semantic strategies which are religion-oriented. These formulas or strategies are explained below.

3.5.1 Elwood's (2004) Basic Semantic Formulas of Condolences

In accordance with Olshtain and Cohen's five semantic formulas for apologies (1983), Elwood (2004) classifies the condolence responses appeared in her study into five basic semantic formulas. Many researchers have adapted or adopted them in their studies such as Yahya (2010), Lotfollahi and Eslami-Rasekh (2011), Behnam et al.(2013), Murad's (2013), Kuang (2015), Abdul-Majid and Salih (2019). Elwood's (2004:253-4) basic semantic formulas of condolences are illustrated below:

3.5.1.1 Acknowledgement of Death

Elwood (ibid) states that this formula entails the use of interjections to realize condolences. The origin of the term *interjection* is the Latin word *interjicere* consisting of *inter* meaning *between* plus *jacere* meaning *to throw* (Jovanović, 2004:18). Quirk et al. (1985: 74) and Crystal (2003: 239) describe interjections as grammatically unproductive and marginal linguistic items because they have loose or no semantic connection with other items of sentences. They are finite in number and their main function is only to express emotive meaning. Some of the most frequent interjections used for expressing condolences are: *Oh*, *Ah*, *Ouch*, etc. plus a noun phrase such as *my God, man, dear* or the adverb *no*.

According to Wilkins (1992 cited in Moghaddam, 2012:105), interjections "have all features attributed to utterances including the fact that they convey complete propositions and have an illocutionary purpose". This makes mastering them and their meaning a need for a language user. Wierzbicka（1986 cited Elwood, 2004: 253) states that the condolence expression *Oh my God* exposes the meaning that the condoler *feels sad* because she/he *realizes the happening of a bad thing* which is *unexpected*. It shows also the condoler's disbelief, and shock.

All these are negative psychological states; therefore, Wakefield and Itakura (2017 cited in Nurlianingsih and Imperiani, 2020:35) call these items "interjections of negative emotion." Jovanović (2004:22-3) nominates eight categories of emotions revealed by the English interjections. In relation to condolence expressions, these categories are adopted by Moghaddam (2012:116) to investigate their prevalence in English and Persian. They are mentioned with examples in Table (3-2) below.

Table (3-2): Semantic Categories of Condoling Emotions Expressed in English Interjections

No.	Category	Example
1	Anger	*Damn!* I cannot believe this bad luck that he is dead.
2	Annoyance	*Ouch!* What a pity!
3	Impatience	*Why!* She was such a healthy woman!
4	Pain	*Ah!* I am so sorry.
5	Pity	*Alas!* I share my sorrow in this sad day.
6	Sorrow	*Eh!* God bless her soul.
7	Sympathy	*Now!* I felt profound sadness.
8	Surprise	*Oh, my God*. I am sorry to hear that.

3.5.1.2 Expression of Sympathy

Elwood (2004: 256) describes this formula as the most essential one of expressing condolences because of its very common and frequent use in different languages. Simply and mostly it is realized by the utterances *I am sorry* and *My condolences* (Moghaddam, 2012:115 and Kuang, 2015:5, 11), as in:

[13] I am *(so/ really)* sorry (*for the loss of your loved one*).

[14] My *(deepest/ heartfelt*) condolences (*to you and your family*).

Kuang (2015:5, 9) specifies the most frequently words used in expressing the condoling formula such as (sorry, condolences, demise, grief, loss, and sad). In

this respect, Abdul-Majid and Salih (2019:547) mention other very frequently used condolence expressions that realize this formula, as in:

[15] No, that/ it is very *sad/unfortunate*.

[16] Sharing your *grief*.

[17] It is really a great *loss*.

Farnia (2011) terms the condolences of this formula as *expressions of regret and grief* or *expressions of condolence*, while Samavarchi and Allami (2012) call the formula itself as *direct condolence* strategy.

3.5.1.3 Offer of Assistance

Condolence expressions of this semantic formula present a condoler's offers of assistance to relieve and mitigate the condolee's suffering. Generally, they are physical or spiritual offers for help on this difficult occasion, i.e., the death of a beloved or close relative. The condoler's assistance can be classified into the following two forms (Elwood,2004: 254):

i) General offers: Showing the condoler's readiness to do anything for the condolee's benefit:

[18] (Please) Let me know if there is anything that I can do for you.

ii) Specific offers: Presenting specified assistances which are mostly concerned with personal needs. Condolence expressions of this formula are especially used with condoler's relatives or close friends (ibid and Kuang, 2015:5):

[19] Do you need some money?

3.5.1.4 Future – Oriented Remark

Elwood (2004: 254) and Kuang (2015:5) state that this formula exposes condolences presenting encouragement, advice, or motivations to the condolee. It aims to help her/him to pass and cope with this bad occasion through doing something and not being controlled by the melancholic mood. For this reason, Abdul-Majid and Salih (2019: 548) calls this formula as the strategy of *suggestion for relief.* These condolences have practically future dimensions so they are realized mainly by imperatives (Nurlianingsih and Imperiani,2020:35):

[20] (Try to) do something for a change.

Kuang (2015:11) point out that these condolences are "expressing wishful thinking". Abdul-Majid and Salih (2019:547) and Behnam et al. (2013: 1682) suggest that verbs such as *hope* and *wish* can be used in these condolences to reflect the sense of futurity and sometimes these condolences may be in the form of praying especially in religious societies:

[21] I hope*/wish that* you and your family can get through this.

3.5.1.5 Expression of Concern

This semantic formula is concerned with the care for the well-being and personal affairs of the members of the deceased's family (Elwood,2004: 254). Simply, it takes the form of questions or directives (Kuang, 2015:9, Janusheva and Neshkovska, 2018:88; Abdul-Majid and Salih, 2019: 548; and Nurlianingsih and Imperiani, 2020:35):

[22] How are you doing?

[23] (Please) Be strong and take care of yourself and your parents.

3.5.2 Elwood's (2004) Peripheral Semantic Formulas of Condolences

Elwood (2004:262-3) sets up eight peripheral semantic formulas to cover semantically all the condoling responses gained in her study and they do not fit in her five basic formulas. All or some of these formulas (or strategies) are adapted or adopted by many researchers such as Yahya (2010), Lotfollahi and Eslami-Rasekh (2011), Pishghadam and Morady (2012), Kuang (2015), Abdul-Majid and Salih (2019). These peripheral semantic formulas are presented below (Elwood (2004:262-3):

1. Expression of Empathy

Condolences of this formula express the condoler's capability to understand the condolee's feelings and experience of grief, as in:

[24] I know how it feels to lose someone close.

2. Sharing Similar Experience

This formula indicates implicitly that death is an inevitable experience and all humans share its negative consequences. The condoler attempts to make the condolee feel that she/he is not the only one who suffers from the pains of losing beloveds, as in:

[25] There is no need to speak, we have experienced the same.

3. Statement of not Knowing

Abdul-Majid and Salih (2019: 548) calls this formula the strategy of *"not knowing* or *denial*" since it indicates that the condoler has no idea about this misfortune experienced by the condolee, as in:

[26] I hadn't known about the death.

4. Statement of Lacking Words

Condolence expressions of this formula indicate that a condoler is unable or uncertain to find appropriate words to express her/his feelings. This is the most frequent problem people suffer from especially in this sensitive and difficult context. As such, Kuang (2015:13) calls this formula as the strategy of *Expressing Uncertainty*, as in:

[27] I don't know what to say.

[28] I cannot say anything in such situation.

Sometimes silence is the best solution here and some condolees prefer it because they believe that silence may be more a sincere response than words for expressing fully the amount of sadness they feel. Accordingly, Samavarchi and Allami (2012) and Abdul-Majid and Salih (2019) prefer to call this formula as the strategy of *Silence* which is expressed by words such as *Nothing to say* or *I will keep silent* (Abdul-Majid and Salih, 2019:547).

5. Positive Statements

Mentioning something good about the deceased has a very positive impact on a condolee who will be comfortable when remembering beautiful personal virtues, deeds, and memories of their lost beloved. Farnia (2011:np) defines the condolences of this formula as "expressions of positive feelings and compliments about the deceased", as in:

[29] Your brother is one of the most honest persons that I had known.

Accordingly, this peripheral formula is called the strategy of *enumerating the virtues of the deceased* by Al-Shboul and Maros (2013:157), *appreciation of*

the dead by Murad (2013:20), *eulogy for the deceased* by Kuang (2015:12), and *praising statements* by Abdul-Majid and Salih (2019:549).

6. Expression of Surprise

Here the condoler expresses that what happened –the death of the condolee's beloved- is unexpected or unbelievable so she/he is surprised or shocked (Elwood, 2004:263), as in:

[30] Are you serious?

[31] I am deeply saddened and shocked to hear about his death.

Behnam et al. (2013: 1682) state that the negative emotional reactions conveyed by this type of condolence expressions are enforced through the use of interjections [explained in 3.5.1 point 1 above]. Al-Shboul and Maros (2013:157-8) call it the strategy of *Expressing shock and grief* .

7. Related Questions

These condolence expressions are generally personal enquiries about the deceased, the way, cause and circumstances of the death, etc. (Abdul-Majid and Salih, 2019: 548), such as :

[32] Was he ill?

[33] How did that happen?

8. Related Comments

Here a condoler makes comments concerning the condoling situation and the aim is to show interest and concern(Elwood, 2004: 263), as in:

[34] It is not easy to imagine how his mother feels now.

3.5.3 Religious Condoling Strategies

Kuang (2015:9) and Abdul-Majid and Salih (2019: 548) state that religion-oriented condolence expressions are used by people who believe in the fact that death is a matter of fate and destiny determined by the Creator and there is another life after this death which will be either in Heaven or Hell. They are also religion-specific since what is used in a certain religion may be inappropriate or less significant in the other. Lotfollahi and Eslami-Rasekh (2011) propose two main religious condoling strategies which are adapted (or adopted) mainly by researchers in Islamic countries such as Samavarchi and Allami (2012), Behnam et al.(2013), Kuang (2015), Nurlianingsih and Imperiani (2020). These strategies are illustrated below:

3.5.3.1 Seeking Absolution from God

Such condolences are mostly having the form of supplications or praying for the deceased to be mercified, absolved from the sins and to rest in peace. Farnia (2011:np) and Al-Shboul and Maros (2013:157) call it the strategy of *praying for God's mercy and forgiveness*. Accordingly, the expressions are initiated with the epistemic model *May*, or *Let* (ibid) (See 3.10.1.3 below). Examples are :

[35] May God bless/forgive him.

[36] May/Let his soul rest in peace.

3.5.3.2 Religious-oriented Sympathy

This strategy is completely determined by the condolee's religious orientation. Pishghadam and Morady (2012, np) call this strategy as *"divine comment*". Also, Al-Shboul and Maros (2013:158) adopt it and call it the strategy of *"realizing that*

death is a natural part of life". This is because its condolence expressions reflect the inevitability of death, i.e., all creatures in this life will demise:

[37] Death is a cup of which all must taste.

At the same time, these expressions explain that the true and prosperous life for good people is after death in heaven not in this worldly life. Therefore, they should not be sad of losing beloveds since all will be gathered again with their Creator there. This strategy is very frequently used among Muslims in comparison with all other formulas or strategies (Al-Shboul and Maros, 2013:157; Behnam et al., 2013: 1682 and Abdul-Majid and Salih, 2019: 548). These condolences are mainly of two categories: quoted verses from Heavenly Books or quoted line(s) from poems, proverbs and sayings reflecting these religious beliefs (See 3.6.3 below).

3.5.4 Multiple Condoling Strategies

Samavarchi and Allami (2012:74) propose that two strategies can be combined to make more long and complex condolences expressions. The first part is what they call *apologetic* strategy realized exclusively by the condolence expression *I am sorry* . This expression is the most frequent realization of Elwood's (2004: 254) basic semantic formula of *expression of sympathy* explained in (3.5.1 point 2). The second part can be any expression of the other semantic formulas or strategies. Here are examples cited from Samavarchi and Allami (2012:74):

i. Apologetic plus offer to help:

[38] I'm so sorry. If you need help, I'll be there.

ii. Apologetic plus philosophical utterance:

[39] I'm sorry, I hope it'll be the last tragedy on your life.

iii. Apologetic plus appreciation of the dead:

[40] I'm sorry, he was so kind.

iv. Apologetic plus religious [expression]:

[41] I'm sorry, may God bless him!

3.6 Categories of Condolences

On the base of the preceding sections, condolence expressions are classified into the following three categories (Smith, 2010 : 1):

3.6.1 Classical Stock Condolences

These condolences are neutral expressions which are appropriate for almost everyone and every negative or unfavorable occasion. They reflect no specific beliefs or conventions (Yahya, 2010:52 and Muhammed, 2013:2). Examples of this category are:

[42] My condolences / sympathy (to you and you parents).

[43] My thoughts are with you and your family.

[44] Sorry (for your loss).

3.6.2 Condolences Reflecting Religious Beliefs

Yahya (2010:52) emphasizes that these condolence expressions are "tailored" in accordance with a particular religion. That is, they are religion-oriented expressions mostly in a form of supplications to the Creator for a condolee to be comforted, granted patience to cope with this event, and for the deceased to be forgiven and blessed (Kuang, 2015: 3). In religious societies such as Muslims or Christians, these expressions play an important role in relieving psychologically the

deceased's family through strengthening their faith and persistence (Janusheva and Neshkovska, 2018:92-6 and Abdul-Majid and Salih, 2019: 545):

[45] May Allah forgive and bless your brother.

[46] May his soul rest in peace.

Because they are very prevalent among Muslims, Lotfallahi and Eslami-Rasekch's (2011) propose the condolences strategy of *seeking absolution from God* explained previously in [3.5.3.1].

3.6.3 Condolences as Quotes

These condolences are selected religious or literary extracts concerning death and mourning. They express highly noble and vivid solace and comfort. Their main sources are religious books, poetry, proverbs and literary works. They are recognized by their artistic, effective semantic content and aesthetic constructions. Concerning religious quotes, some societies which believe in the afterlife in Heaven and Hell quote condolences mainly from Heavenly Books including the Glorious Qur'an and the Holy Bible, Prophets' Hadiths or religious or good figures' sayings (Behnam et al., 2013: 1682 and Abdul-Majid and Salih, 2019: 548). Examples of these condoling quotes are:

[47] قال الله تعالى: (إِنَّا لِلَّـهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ).[سورة البقرة ، أية 156]

"To Allah We belong, and to Him is our return" (Sahih International Translation, My Islam, https://myislam.org/surah-baqarah/ayat-156/).

[48] "Come to Me, all who are weary and heavy laden, and I will give you rest." (Matthew 11:28- Holy Bible)

[49] "We pray you found the peace in death you couldn’t find on earth." (Lesley Woodrow Gibson in 21 Sympathy Poems for … Condolences - FTD.com**)**

[50]Death is a cup of which all must taste. (Proverb- Al-Shboul and Maros, 2013:158)

3.6.4 Condolences Reflecting the Deceased's Condition

These condolences are used to make a condoler comfortable about the deceased's condition afterlife particularly if the deceased was suffering from serious disease before death. The majority of these condolence expressions contain something referring to the end of the deceased's suffering and beginning of resting in peace (Yahya, 2010:52):

[51] I am sorry to hear of your brother's death, but I am glad to hear that his suffering has come to an end.

3.7 Condolences and Politeness

As explained previously in [3.1 and 3.3], the act of condolences expresses a psychological attitude of *sympathy* to someone who lost a beloved. This expressive act tends to be "convivial" so that it is "intrinsically polite" (Leech, 1983: 106). Here lies the connection between condoling act and politeness especially when it is known that *sympathy* is one of Leech's six maxims of politeness- which are: tact, generosity, approbation, modesty, and agreement. The sympathy maxim entails that the sympathy between self and other should be maximized(ibid: 132). This is the principal goal of condolences.

Accordingly, performing condolences is a speech act of *courtesy* on the part of the addresser. It expresses negative beliefs in relation to the addressee. Expressing sincere or fabricated feelings is required obligatorily according to the

politeness conventions (Bach and Harnish, 1982: 51-4 and Muhammed, 2013:3). Condolence expressions must be in accord with the etiquettes and routine formulas of the condolee's society and culture. Leech (2014: 106)states that the degree of politeness differs according to the information exposed in a condolence expression so the condoling reading in [52] is more polite than in [53] which expresses clearly the sense of death in *your brother died* which is "unfavourable" to the recipient (ibid).

[52] I am so sorry to know about your brother.

[53] I am so sorry to know that your brother died.

In regard to the Cost-Benefit Cognitive Model, Ruiz de Mendoza and Baicchi (2007: 111) account for the illocutionary speech act of condolences according to the following cultural convention:

> **If it is manifest to A and B that a particular state of affairs is not beneficial to B but A has no power to change it to B's benefit, A should still feel sympathy for B over the non-beneficial state of affairs and make this manifest to B (ibid).**

Here a condoler attempts to show her/his condolee clearly that she/he is aware of the misfortune and feels sorry because of the disability to assist or prevent it. Yahya (2010:48) and Kuang (2015: 2) remark that doing anything wrong such as laughing or saying inappropriate action in a condoling situation is considered impolite and socially unacceptable. The sensitive, confused, and difficult nature of the occasion makes people suffer from various embarrassments such as the lack of proper words; so, sometimes silence is the safest way to pass this problem as explained previously in [3.5.2.4]. Tannen (1986:38) proposes that deliberate silence is "to avoid causing pain by bringing it [the misfortune] up."

This indicates that learning the skill of saying or writing appropriate condolence expressions is a basic requirement in any society and culture . It is not an easy task for many persons. This skill will maintain and enforce social harmony, avoid misunderstandings, and as a result, it reflects the pragmatic success or failure of the communicators (Elwood, 2004: 257, Williams 2006:45-6, and Janusheva and Neshkovska 2018:86).

Dowlatabadi and Mashhadi (2018:2) consider condolences and sympathy as subdivisions of *morality* which is a system of personal criteria possessed by conscious people. It qualifies them "to distinguish in many cases between the right and wrong behaviors for a given course of action or particular circumstances in daily lives." In addition to the impact of social and cultural properties, the routines of condoling can be simple or sophisticate depending upon the nature of the relationship between the condolee and the deceased; the condolee and the condoler; the condoler and the deceased; and the kind of emotions the condolee experiences at the time of condoling (Moghaddam, 2012**:**109; Pishghadam and Morady, 2012:40; and Dowlatabadi and Mashhadi,2018:2).

The core of the politeness theory proposed by Brown and Levinson (1978) is *face* which is the person's negotiated public self-image. Politeness means showing awareness, esteem and consideration of another person's face. The face has two aspects: *positive face* concerning a person′s need to be involved with and esteemed by others, and *negative face* concerning a person's need to be independent and free of imposition or control of others (Scollon and Scollon 1995:35 and Yule, 2010: 135). According to the politeness theory, polite people are always making balance between these opposing needs. They involve with participants as entailed in the solidarity strategies of positive face, and maintain themselves

independent with considerable respect to others' freedom as stated in the independence strategies of negative face (Scollon and Scollon 1995:36).

Moghaddam (2012**:**109), Behnam et al. (2013: 1680) and Janusheva and Neshkovska (2018:86) assure this idea adding that in the condoling context, a condoler experiences struggle between being impolite or intrusive. This depends mainly on the social and cultural traits of a condolee. In most cultures, if the condoler does not express her/his sympathy and support when knowing the news of a misfortune, she/he will be considered impolite, whereas in other cultures she/he will be described as intrusive in doing that.

The face with its two aspects is threatened or damaged by some communicative speech acts which are intrinsically face threatening acts. Williams (2006:49-50) studies the act of condolences in regard to politeness theory and proves that *offering condolences is seen as a face threatening act*. This is because there is serious intersection between showing involvement through expressing sympathy and respecting the condolee's freedom to be mourning privately. A competent condoler is the one who can do both in the condoling context. Williams (ibid:51-5) identifies three condoling strategies of responses she personally received on the death of her cousin who committed suicide. In fact, Williams's strategies are simulations of three of Elwood's (2004) semantic formulas explained previously in [3.5.1]. These condoling strategies are the following:

1. **Acknowledgment of Sympathy**: This strategy is the same as Elwood's (2004) basic semantic formula of *Expression of sympathy* explained in [3.5.1.2] above. Williams (2006:52) proposes that condolences of this strategy achieve two things at the same time. They show solidarity and maintain the condolee's privacy since responding with *thanks* only will be a sufficient response.

Accordingly, its threat seems to be minimal to the condolee's negative face (ibid), as in:

[52] Condoler: I was so sorry to hear of your loss.
Condolee: Well, thanks. It′s been hard.

2. **Question of Concern**. This strategy is a simulation of Elwood's (2004) semantic formula of *Expression of concern* explained in [3.5.1.5] above. Williams (2006:53) states that it involves some efforts on the side of the condolee since condoler's questions which are considered intrusive to condolee's negative face require answers as a form of politeness. She considers this strategy "more positively-face oriented" than the previous one. Also, it has intermediate risk. Examples of these questions are (ibid:54):

[53] Condoler: How are your family doing in now?
Condolee: All are holding up, but so devastated.
Condoler: What can I do to help? …. etc.

3. **Inquiry for Information**. Like the previous two strategies, this strategy is an imitation of Elwood's (2004) peripheral semantic formula of *Related questions* explained previously in [3.5.2.7]. The condolences of this strategy are personal questions concerning the deceased, the circumstances of the death, and the condolee. Simply, they are direct questions requiring detailed personal answers which in turn lead to subsequent questions. Williams concludes that condolences of this strategy affirm positive face and largely threaten negative face because the condolee has no escape from answering the condoler's series of questions such as *What happened? How old is he? Was it unexpected?* (Williams, 2006: 54).

Williams (2006:56) illustrates the politeness impacts on both faces of a condolee in Table (3-3) below:

Table (3- 3) Politeness Impact of Condolence Strategies on Condolee's Faces

Strategy	Face Supported	Face Threatened	Risk involved
Acknowledgment of sympathy	Negative	Positive, moderately	Minimal
Question of concern	Positive and negative	Negative, moderately	Intermediate
Inquiry for information	Positive	Negative	High

3.8 Condolences and Cultures

Cultures involving mainly social conventions and religious beliefs have essential impact on and close connection with language. Hayajneh (2009: 6 cited in Yahya 2010:52-4) explains that the separation between language and culture cannot be maintained in certain linguistic areas and particularly the pragmatic topic of speech acts. Since the emergence of Austin's speech act theory (1962) the wave of cross-cultural studies has extended to involve all speech acts which are regularly performed in daily life such as advice, apologies, compliments and their responses, complaints, gratitude, invitations, refusals, etc. Cultural aspects of the language have been the focus of many researchers around the world. Those researchers share the aim of specifying how people perform these acts in regard to their own culture so that their performance appears to be appropriate and socially acceptable. This surely will avoid embarrassment and faults. All prove that these acts are culture-specific (Moghaddam, 2012:108).

Elwood (2004:251) thinks that investigating and analyzing the people's realization of various speech acts in different cultures is extremely beneficial for language users if they are native or non-native speakers. This is particularly for those who want "to accomplish a wide range of communicative interactions smoothly and successfully in a culture that is not their own".

The concept of condolences is universal since its use is determined by the universal and inevitable phenomenon of death and other forms of misfortunes. Condoling act is a vital member of the speech acts paradigm. Accordingly, it is -like other acts- culture-specific (Dowlatabadi and Mashhadi, 2018:2). Behnam et al. (2013: 1680) assert that the expressions and patterns used in condoling situations may differ in various contexts and different cultures. The consideration of the cultural foundation and the belief system of condolees will make condolers communicatively competent in the bereavement context. LoCastro(2012: 85), Moghaddam (2012:109), Kuang (2015: 2), among others prove that the expression *I am sorry* is a clear evidence of the culture-specific of condolences. While this expression is the most prevalent among English Western speakers, it has no condoling significance to nonnative English speakers (like Chinese and Iranians) and sometimes they are surprised when hearing it in a condoling context.

Al-Shboul and Maros (2013:154), as well as other researchers, point out that the meaning of condolences in Eastern cultures mainly reflects "collectivism", whereas in Western cultures the emphasis lies on "secularism and individualism" . Religion has a noticeable role in expressing condolences in certain cultures while in others it is peripheral or even ignored. For example, Muslim and Christian people use condolence expressions which are mainly celestial, that is, they are mostly declarations of religious beliefs and teachings concerning fate and destiny, the temporality of life and prosperity of afterlife for good persons. On the contrary, in *less* religion oriented or atheistic cultures condolences are completely terrestrial. They are religion-independence and grounded greatly in the nature of personal relationships. Social factors such as age, gender, distance, and profession. crucially influence the condoling content and formation in all cultures. Therefore, using prefabricated expressions constructed according to the politeness standards and

social conventions is so frequent among people (Janusheva and Neshkovska, 2018:86-7).

In addition to verbal condolences, there are nonverbal condolences offered in certain cultures. For example, For people belonging to Western culture, sending sympathy cards or flowers will be sufficient and appropriate condoling acts, while for those from other cultures this condoling practice is completely novel and unacceptable (Moghaddam, 2012:108). In some societies such as Eastern societies and particularly in Muslim countries, there are very different condoling routines such the donation of money, preparation meals, and taking care of the deceased's family (ناصر , 2012:75). Nonverbal condolences function as physical and moral support assisting a condolee to cope with this sensitive event. Condolences may be manipulated for sarcasm as if one considered the complaining person exaggerating her/his suffering as being so tragic while it appears to others relatively insignificant. (Yahya, 2009: 52).

3.9 Condolences in English: Syntactic Constructions

All what has been presented above is directly concerned with condolences in English, so what should be introduced here is the different syntactic constructions which realize English condolence expressions.

3.9.1 Declarative Condoling Sentences

Martínez (2003:281) mentions that declarative condoling sentences emphasize the manifestation of how a condoler feels towards the condolee. They have the following characteristics (ibid:282):

1. They mostly have the simple present - indicative –active form. In her study of syntactic condoling constructions, Martínez (2003:284-5) finds out that

modality markers have no place in condolences since these expressions are supposed to express sincere and real feelings of sadness or concern on the part of the condoler.

2. The subject is overt and *mostly* takes the form of the first person singular (the pronoun *I*). Sometimes, the first person plural pronoun (*We*) is used particularly in formal context or for more than one condoler. This subject indicates the condoler/speaker as the person who is offering condolences and this is necessary for complying with the semantics of the condoling act – the speaker is committed to express a psychological state.

The declarative condoling sentences are divided into the following syntactic constructions:

3.9.1.1 Declaratives with Performative Verbs of Condoling

As explained previously in [3.4], the construction of these condolence sentences is built on the use of the three condoling performative verbs *condole*, *commiserate*, and *grieve* (Austin, 1962 : 159 ; Bach and Harnish , 1979: 52; Grammar lesson, 2012 : 1; and Muhammed, 2013:4). Cruse (2006: 126) states that the adverb *hereby* functioning as a performative indicator is used optionally in these declarative sentences to intensify their performative sense:

[54] I (hereby) condole with you and your family.

Certainly, these verbs are the most basic, direct verbs in showing *explicitly* the illocutionary force of condoling speech act (Bach and Harnish, 1979: 41 and Vanderveken, 1990: 166). The verb *condole* is more common and explicit than the other two verbs but at the same time it is considered old-fashioned. Accordingly,

condolence expressions of this construction are less frequently used nowadays than the other constructions illustrated below (Searle and Vanderveken, 1985 : 212).

3.9.1.2 Declaratives with Nouns Derived from Performative Verbs of Condoling

The two characteristics of condoling declarative sentences mentioned above are valid in this construction which can be represented as follows:

Subject + $V_{\text{expressing /giving}}$ + my/our condolences/sympathy +/- PP.

The verbs used in these declarative sentences are of two types: verbs of expressing (e.g.: *express, extend, declare, convey, manifest, say, show, etc.)* and verbs of giving (e.g.: *give, hand, offer, pass, present*, etc.). These verbs point out a controlled action and a (moral or spiritual) benefit to the condolee/addressee (Martínez, 2003:282-3). The complement consisting of a direct object plus/minus a prepositional phrase (henceforth PP) which specifies the explicitness of the condoling meaning. The most common realization of the complement is a phrase consisting of the first person possessive pronoun (*my* or *our*) and one of the nouns (mostly in the plural form) derived from the condoling performative verbs explained above, such as *condolences, sympathy, commiserations*. The degree of explicitness of condoling meaning differs due to the noun used (See 3.4 above). (ibid, 2003:284-6 and Peneva, 2020:26-7).

Concerning the PP which consists of a preposition plus a gerund/ noun phrase, it is added to specify what is the reason behind the negative state of affair the condolee experiences. The most commonly used prepositions are *for, on* and *to*. Each one of these prepositions reflects subtle differences in meaning; for example, when *for* is used the emphasis will be on the condoler's feelings of sympathy or

comfort, while the use of *on* makes the focus on the state of affairs affecting the condolee (ibid). Here are examples of these constructions:

[55] I *express my condolences* /*sympathy* for/on losing of your brother.

Or I express … on the death of your brother.

[56] I *extend my condolences* / *sympathy* to his parents and friends.

[57] I *offer my condolences*/ *sympathy* for you in your time of grief.

Martínez (2003:283, 289) mentions that the meaning of each one of the above performative verbs reflects somewhat different condoling sense. For example, the use of the verb *express* in [55] exposes directly the purpose of performing the act of condoling, that is , the condoler highlights the idea that she/he is condoling for making her/his feelings manifest to the condolee on this sad occasion. The condoling sense realized by the verb *extend* (and the preposition *to*) in [56] is more inclusive. That is, the condoler tries to convey her/his feelings to some particular condolee(s) among others or those who are not present in the actual context of condoling. Accordingly, the semantic role of the prepositional phrase is *goal*. It is important to take into consideration the assumption that the condoler already knows the negative psychological state (sorrow or regret) the condolee experiences. Concerning the verb *offer* in [57], the condoling sense here denotes that the condoler presents his feelings to be accepted by the condolee (ibid:284, 286).

Declarative condoling sentences can be extended through adding verbs of desires (such as *wish, want, would like*). This addition implies that the condoler's desire impels performing the act of condoling not the observance of cultural conventions involving the politeness routines (ibid:283). Here are examples:

[58] I *wish/ just want* to extend my *sincere* condolences to your parents.

[59] I *would like* to express my *deepest* sympathy for the loss of your brother.

As shown in [58] and [59] above, the adjectives (*sincere* and *deepest*) or as Moghaddam (2012:115) calls *adjectival intensifiers* are added to intensify the condoling meaning and extending the condolence sentences of all types of syntactic constructions.

3.9.1.3 Declarative Condoling Sentence *I Am Sorry* (+/-PP)

Austin (1962 : 159), Elwood (2004: 61) and Martínez (2003:287, 290) state that *I am sorry* is the most frequently used condolence expression among English Western speakers. It indicates that the condoler expresses the feelings of sorrow not sympathy towards a condolee. Accordingly, its implicit condoling sense requires adding a PP. (in the absence of the actual context) to provide information about the origin or reason for the psychological state of being sorry, as in:

[60] I am sorry to hear of your brother's death.

Bach and Harnish (1982: 54) illustrate that the most common and appropriate responses for this condolence expression are *Thanks* or *Thank you*. To exemplify the formality and popularity of using this expression for condoling purposes and its responses, below is a royal condoling conversation which occurred in a funeral in Buckingham Palace. King Don Juan Carlos and Queen Doña Sofía attended to express their condolences to Queen Elisabeth. The condoling exchange is as follows (Chamizo-Domínguez, 2008: 43):

King Don Juan Carlos: "I am sorry very much, my dear cousin".
Queen Elisabeth: "Many thanks"
Queen Doña Sofía: "I am sorry very much too, dear Elisabeth".
Queen Elisabeth: " Many, many thanks, dear Sofía".

It is noted that this construction is characterized by the frequent use of intensifiers. This addition is a way of expanding condolences expressions and intensifying their semantic force in English. Concerning this construction, Moghaddam (2012:115) states that there is an explicit use of intensifiers as in "I am *so* sorry" and repeated use of intensifiers as in "I am *very very* sorry."

Gibbons and Whiteley (2018:83) assert that some confusion emerges in using *I am sorry* without some specification information since the meaning of the utterance *I am sorry* is context-dependent. They add that this expression "could have a number of different meanings depending on when it is uttered". In addition to the condoling meaning, they specify the following meanings:

i. Apologetic: This meaning which is the most common one occurs when the speaker is responsible directly or indirectly for doing something wrong or harm to the hearer.

ii. Informing: This occurs especially in TV drama when it is said by a doctor to a patient's relative telling that the patient died and nothing could be done for saving her/his life.

iii. Requesting: This occurs when it is said with rising intonation for asking the other interlocutor to repeat what has been said because the asker did not hear or understand it well.

3.9.1.4 Other Forms of Declaratives

It is important to be noted that sometimes the characteristics of declarative condoling sentences mentioned above are not observed. This indicates the syntactic flexibility in expressing condoling feelings. The subject can be any nominal like

a simple or complex noun phrase or personal pronoun and the predicates also have different syntactic constructions, as in:

[61] *You* have our deepest sympathy. (Condolence Phrases, 2013: 1)

[62] *Our thoughts and prayers* are with you. (Ropchan, 2013:1)

[63] *You* are in our prayers. (Miller,2016, https://www. alexanderfuneralhome.)

3.9.2 Imperative Condoling Sentences

Quirk et al. (1985:831) explain that imperative sentences are used for a wide range of illocutionary acts, order/command, prohibition, request (reflecting condoling meaning), plea and offer. Concerning condoling speech act, some imperative condolence expressions function as requests. Syntactically, the subject is covert and certain verbs in their base form initiate the condoling sentence. To lessen the impolite sense or imposition nature of the imperatives and add a warm tone, the adverb *please* is used before these verbs(Condolence Phrases , 2013 : 1 and Ropchan, 2013:1). For example, the verbs *accept* and *let* are used for directing other behaviors to do something so they only fit in "tentative" condoling contexts; that is, "in contexts in which the condoler is uncertain about the condolee's willingness to receive condolences (Martínez, 2003:281-8). Imperative condoling sentences can be classified into the following types:

3.9.2.1 Requests for Acceptance

In this construction, a condoler asks the condolee *directly* to accept her/his sympathetic and sorrowful feelings about the negative situation in which the latter is involved. Accordingly, the verb *accept* initiates the condoling sentences (ibid):

[64] (Please) accept *my condolences* (on losing your brother).

[65] Accept *my sympathy* (on the loss of your brother).

The use of the word *condolences* in [64] makes the condoling sense more explicit than in [65] containing the word *sympathy*. The presence of the PPs. in both examples adds specification information which increases the explicitness of the condoling meaning (Martínez, 2003:284 and Peneva, 2020:30-2).

3.9.2.2 Requests for Permission

Here a condoler asks for getting condolee's permission in order to express her/his condolences or sympathy. The use of this type of condoling imperatives presupposes that the condolee(s) will accept and appreciate these feelings (Martínez, 2003:284-8). Quirk et al. (1985: 829-30) consider this type of requests as a form of "directives with *let*" entailing the use of *the introductory particle let* followed by a subject of the first person pronoun in its objective case (*me*/ *us*) plus a verb of *expressing* or *giving* mentioned in [3.10.1.2] above , as in:

[66] Let me *express/ offer* my condolences to you and all the family.

Martínez (2003: 288-9) describes the particle *let* as "productive in the performance of expressive illocutions". In condolence expressions, *let* activates two things; firstly the condoler's want to offer her/his feelings of sympathy and solace and secondly the condolee's desire to receive and accept these feelings. Also, the presence of *let* decreases the imposition tone of directives.

3.9.2.3 Other Imperatives

These condoling imperative sentences differ from those presented above in that they are initiated with other verbs such as *be*, *remember*, *know*, and *hold*. They express support, concern, and care or offer assistance. Here are examples (Condolence Phrases, 2013 : 1 and Ropchan, 2013:1):

[67]Be sure we are always near you.(ibid)

[68] Please know our loving thoughts embrace you each and every day. (ibid)

[69] Hold tight to memories for comfort. (Miller,2016: https://www.alexander...)

3.9.3 Irregular Condoling Sentences

These condoling sentences syntactically are classified into the following two main types:

3.9.3.1 Fragmentary Sentences

These sentences suffer from the lack of obligatory elements like subject and verbs so that they are sometimes termed *'fragmentary sentences'* (Quirk et al. 1985: 883). As other types of condolence expressions, their condoling thematic involves sympathy, sorrow, care, and concern (Martínez, 2003:284- 286). Here are examples:

[70] With (my) heartfelt condolences. (Condolence Phrases, 2013:1)

[71] Thinking of you in these difficult times and sending you love. (ibid)

[72] Always in our hearts. (Miller, 2016, https://www.alexanderfuneralhome)

[73] Sorry about your brother.

3.9.3.2 May + Subject + Predicate

This type of irregular sentences is a subtype of *optative constructions.* Here, the modal auxiliary *may* precedes the subject and semantically it reflects different meaning from its common and usual uses stated by Palmer (1990:71), Quirk et al,(1985: 220) and Huddleston and Pullum (2002:173-179). That is, *may* in this subject-operator inverted construction expresses no epistemic modality of possibility nor deontic modality of permission. Quirk et al. (1985: 224) describe

this use of *may* as "rare" and functionally parallel to formulaic subjunctive. They add that sentences of this construction reflect religious beliefs involving supplications, blessings or personal wishes (ibid:839).

Huddleston and Pullum (2002:944) state that this construction mainly connects to formal style and because of "this specialized use of may" its meaning is "approximately *I hope/pray*". Here are examples (Miller, 2016, https://www.alexanderfuneralhome):

[74] May the mercy of God embrace you in these tough moments.

[75] May your strength prevail to help you through this difficult time.

To be more precise, this May construction implies both *hope* and *wish* which are lexical items expressing boulomaic modality (Perkins,1983,14-15, cited in Norgaard et al.,2010:115; Nuyts; 2005:75; Hamed, 2020:124 and others).

3.9.4 Nonsentences Condolences

Quirk et al. (1985:849-50) define nonsentences as "usually but not exclusively noun phrases, occur frequently in speech". Condolence expressions realized by only noun phrases have the force of requests (Martínez, 2003:284, 266):

[76] My Condolences.(Miller, 2016, https://www.alexanderfuneralhome)

[77] Peace, prayers and blessings.(ibid)

Martínez (2003:284,286) considers the above condolence expressions as declarative condoling constructions and states that the covert subject indicates implicitly the speaker (i.e. the condoler) and the omitting of a verb phrase highlights the purpose of performing condoling act. This means that the condoler's feelings are under focus rather than her/his intention.

3.10 Condolences in Arabic

Generally, death is considered the most difficult and severe trouble human beings face in all cultures. بدري (1945:4 cited in العموش , 2012:182) views death as an event which is on the one hand absolutely total and on the other hand it is absolutely partial; that is, all will die, but each one dies alone. So who will be still alive should be offered condolences by others. According to religious and social conventions, condolences have a noticeable role in communication since they expose very noble human feelings and values concerning exchanging feelings of sympathy, empathy, support, and regret.

In Arabic (with particular reference to Islamic culture), the noun التعزية (condolence) which is derived from the verb عزا or عَزَّى (condole) refers to *patience* on losing someone or something. Saying I condole someone means I *ask or advise* her/him to be patient (ال جبعان , 2003:41 and ناصر , 2012:7). The use of condolences in Arabic culture is confined to death rather than other misfortunes a human being experiences (العموش, 2010:588). Here lies the essential differences between Arabic and other languages (particularly English) concerning the meaning of the concept of condolences.

A condolence expression is a set of words said by a human for consoling or solacing the bereaved so she/he becomes calm, assured, patient, satisfied with the fate and destiny and thinks well of the Al-mighty Allah (ناصر, 2012:8). Shah et al.(2016:139) explain that in Islamic law (or sharia), the act of condoling can be summed up in "actually visiting the(deceased's) family…, praying for the comfort and lessen of grief, making them agree upon the belief that Allah will definitely reward those who are suffering, condoling the sufferers and praying for the blessing of the dead."

الشهاوي (2011:n.p) and ناصر (2012:7) state that condoling on death in Arabic-Islamic culture should involve the following major themes mentioned according to their priority and importance:

i. Supplicating to Allah for forgiving and having mercy upon the diseased so the deceased will rest in peace .

ii. Supplicating to Allah for compensating the condolee with great and best rewards and granting her/him a well ending.

iii. Mitigating the heavy burden of the misfortune and its severe subsequences on the part of the condolee, consoling and inviting her/him to overcome her/his sadness with patience and solace.

The above three points indicate the importance of condolences in Arabic. Despite this essential status, ال جبعان (2004:10) and العموش (2012:178), like many other researchers, admit that there are few writings in this field and they are not sufficient to cover its purpose. Condolence expressions represent a form of cooperation among people for doing good deed. That is, when a condoler does her/his religious and social duty of condoling relatives, friends, and strangers (even from other religions), she/he will be rewarded greatly by Allah as Prophet Muhammad ﷺ said in the following two hadiths:

مَنْ عَزَّى مُصَابًا فَلَهُ مِثْلُ أَجْرِهِ (سنن ابن ماجه، 2013 :511/1)

"Whoever consoles a person stricken by calamity will have a reward equal to his." (Sunan Ibn Majah, https://sunnah.com/ibnmajah:1602).

مَنْ عَزَّى ثَكْلَى كُسِيَ بُرْدًا فِي الْجَنَّةِ (جامع الترميذي، 3 /385 و المنبجي، 1927: 155)

"Whoever consoles a bereaved mother, he will be clothes with a Burd in Paradise."
(Jami` at-Tirmidhi, https://sunnah.com/ tirmidhi:1076)

Accordingly, this important religious duty and social routine can be considered as a necessity or Islamic sunnah (law) in Muslims' life (ال جبعان, 2003:10 and ناصر, 2012:17). This idea is clearly stated by Imam Ali bin Abi Talib (PBUH) in the following two poetic lines:

إنّا نُعَزّيكَ لا إنّا عَلى ثِقَةٍ مِنَ الحَياةِ وَلَكِن سُنَّةَ الدينِ
فَلا المُعَزَّى بِباقٍ بَعدَ مِيتَتِهِ وَلا المُعَزي وَلَو عاشا إلى حينِ

I do not condole you because we trust in life but it is the law [sunnah] of [Islamic] religion; no condolee is still alive after his deceased nor the condoler even if he lives to a time (Trans. the researcher).

Shah et al., (2016:140) agree with this idea adding that relatives, friends and neighbors of the deceased's family have to take part heartily in grief as well as in happy time. Also, neighbors and other people living in surroundings have prepared meals for the afflicted family. All this is attributed to the Islamic teaching that " a Muslim has rights over the other Muslims " (ibid). This is obvious in the most common and appropriate responses for condolence expressions such as *May Allah respond to your supplication and have mercy upon you and us*, استجاب الله دعاءك ورحمنا وإياك, *May Allah reward you (well/ greatly*) جزأك الله خيراً او أجرك الله (ناصر, 2012:17).

In Arabic and Islam, the use of condolences is not confined to specific expressions, but any expression that is in accord with the Islamic beliefs can be a condolence expression. It should expose the ideas that strengthen the condolee's in this difficult time (ناصر, 2012:11). Condolences are, usually and more politely,

offered in face-to-face interactions, but if the condoler cannot present personally because of some unavoidable coditions, she/he can offer condolences through phoning or writing letters, condoling cards, emails, SMS, etc. (ibid: 47 and Shah et al., 2016:140).

According to the participants involved in the condoling act, there are three forms of condolences in Arabic culture (العموش, 2010:588-9):

i) Condolences are offered directly by a speaker (condoler) to the condolee. This form is the most common one in actual use.

ii) Condolences are stated by the bereaved and directed to himself. This form is less prevalent than the first form.

iii) Condolences are produced by condoler /speaker and directed to the deceased before or after burying.

3.10.1 Condolences and Lamentation

Stetkevych (1993:163) relates the condolences of the pre-Islamic period to the genre of lamentation رثاء , Rithā' (elegy) which was made mainly in the form of poetry or classic prose. Ahmed and Mahdi (2015:289) state that the term elegy is the poetic nomination of lamentation but sometimes very subtle differences are designated between these terms. For نبوي (1988 cited in حسين , 2018:208-9), lamentation is classified into three forms: الندب (grief); التأبين (eulogy), and العزاء (condolence) or "solace".

Lamentation was used by both pre-Islamic male and female poets to reflect a particular topic with melancholy and sorrow. The topics of the lamentation are always about dead male warriors and lords. العموش (2012: 178) asserts that in the

Arabic heritage there is a close relationship between lamentation and condolences. She adds that traditionally condolences in the form of prose is the most prevalent than poetry. الشـهاوي (2011:n.p) distinguishes between these two literary genres stateing that lamentation in fact is crying over the dead and bemoaning its separation, and among its most important goals is urging for *revenge*.

Childs and Fowler (2006:67 cited in Ahmed and Mahdi, 2015:290) define an elegy (or lamentation poem) as a poem used to mourn the death of someone who may be a public figure or a close relative or friend. They add that "the language of funeral elegies provided opportunity for plaintive, melancholy[sic] generalizations on death or on the state of the world". Also, in other times elegic poems cover other sad events like wars (https://interlude.hk/sounds-sorrow-elegies-laments/).

Accordingly, lamentation is viewed as "an impassioned outpouring of grief, which may come from regret or mourning."(ibid). Ahmed and Mahdi (2015:290, 308) nominate two of the most common elegies; these are Gray's elegy in English and Al-Khansaa's elegy in Arabic. Re-examining what is explained in [3.1] on defining the concept of condolences, it is obvious that there is a considerable difference between lamentation and condolences.

3.10.2 Characteristics of Arabic Condoling Language

العموش (2010:589) and الشـهاوي (2011:np) explain the main characteristics of Arabic condolences language as follows :

1. The main themes of the condolences are patience and satisfaction with Allah’s judgment, gratefully accepting fate and destiny, declaration of good and noble features and deeds of the deceased, supplicating to Allah for granting the

deceased mercy and blessing, and lessening the burden of the trouble on the bereaved.

2. Condolences language is strong, assertive, and direct for creating a deep influence on her/his soul and mind. It is intended to attract a condolee's attention. This is because the condolee, after the loss of a beloved, may be absent minded and unconscious so there is a need to call him back to his conscious and psychological balanced state. The assertive and strong senses implied in imperatives and negatives are used mainly for this purpose.

3. Condolence expressions are various in length. They are mostly short but sometimes some are long. The long ones are used for specific persons or occasions.

4. Traditionally, in written condolences, the identity of the condoler is intentionally hidden to focus on the message rather than the sender's identity.

3.10.2 Categories of Arabic Condolences

In Arabic, condolence expressions can be classified into the following categories:

3.10.2.1 Condolences as Classic Quotes

As explained previously in [3.6.3], these condolences are quoted extracts from esteemed, reliable and aesthetic sources which may reflect religious or social beliefs. They are characterized by their most effective and deepest meaning. This category can be classified due to the sources of the condolences into the following three types:

1. Condolences from Glorious Qur'an

These are several Qur'anic verses indicating the inevitability of death to all creatures in this mortal life and the absolute existence of Allah and the return to Him afterlife where the peace and prosperity are:

[78] قال الله تعالى: (كُلُّ نَفسٍ ذائِقَةُ المَوتِ وَنَبلوكُم بِالشَّرِّ وَالخَيرِ فِتنَةً وَإِلَينا تُرجَعونَ)

[سورة الأنبياء، آية ٣٥]

"Every soul shall have a taste of death: and We test you by evil and by good by way of trial. to Us must ye return."(Yusuf Ali, 2001: 802)

2. Condolences from Prophetic Hadiths

These condolences are the sayings of the Messenger of Allah Muhammed ﷺ which express the same themes of the Qur'anic condolences above. They teach Muslims to accept Allah's will and confess that everything is given and taken by Him -The Possessor- due to an appointed time.

[79] " إنْ للهِ ما أخذُ، ولُهُ ما أعطُى، وكُل شَيء عِنده بِأجلِ مُسَمى، فلِتصبرْ ولِتحتسبْ "

(صحيح البخاري :2 /79 ، رقم: 1284 وصحيح مسلم:635/2 ، رقم : 923)

"Surely, Allah takes what is His, and what He gives is His, and to all things He has appointed a time... so [she has to] have patience and be rewarded." (Sayings and Teachings. Bukhari 2/80 and Muslim 2/636… https://sunnah.com/).

3. Condolences from Poetry

These condolences represent a quoted poetic line or lines said by key religious or social figures who have supreme status among people. Also, some are extracted from remarkable poems written by well-known poets. Here are examples of this category:

[80] إنَّ افتِقَادي وَاحداً بَعد وَاحِد دَليلُ عَلى أن لا يَدومَ خَليلُ

(الإمام علي ابن أبي طالب عليه السلام ، ألمدائني،1971: 58)

And truly, my losing one (beloved) by one is evidence that no beloved is to be immortal (Al-Imam Ali bin Abi Talib (PBUH), Trans. the researcher).

[81] وَما فَقَدَ الماضونَ مِثل مُحَمد ولا مِثلهُ حَتى القِيامَة يُفقدُ

(حسان ابن ثابت، الشهاوي ، 2011)

All the former people never lost one like Muhammad, nor like him will be lost until the Doomsday (Trans. the researcher).

3.10.3.2 Condolences Considering Someone's Religious Beliefs

Islamic culture has a great effect on Muslims' beliefs and attitudes towards death and other misfortunes. Condolence expressions of this type are mostly supplications for the deceased to be forgiven and to have Allah's mercy upon her/him and for the condolee to be patient and strong during this most difficult time(Yahya, 2010: 61-3), as in:

[82]أعظم / عظّمَ الله أجرَك. (ألمدائني 1971: 25،26 و العموش ،2012: 192)

"May Allah bless you with great reward." (Shah et al., 2016:139)

[83] يجعل الله مثواه جنة ويغفر ذنوبه ويوسع وينير قبره.

"May Allah grant him Paradise and forgive his sins. May He make his grave a place of comfort and light." (Yahya, 2010: 63).

[84] البقاء والدوام لله. -Immortality is for Allah only (ibid).

[85] هذا ما قدر الله -This was decreed by Allah (ibid).

[86] رحمة الله عليه - Let the mercy of Allah be upon him (ibid).

3.10.3.3 General Thematic Condolences

These condolences have no consideration to the religious beliefs. They are general formal condolences used by everyone in every condoling context. Elwood(2004:262) and Yahya (2010: 54) notice that this type of condolences is used rarely in Arabic culture. The majority of the English condolences of the *classic stock* category explained previously in [3.6.1] can be involved in this category. Here are examples:

[87] تقبل تعازينا الحارة والقلبية في هذا الوقت العصيب

Please accept our deepest and most heartfelt condolences at this most challenging time (Yahya, 2010: 54).

[88] أقدم لكم تعازي الحارة على هذا اليوم الحزين

I offer you my deepest condolences on this dark day (ibid).

[89]لا يمكن للكلمات أن تصف أسفنا على الفقيد

Words cannot describe our sorrow on the loss of the departed. (Trans. the researcher)

3.10.3 Syntactic Constructions of Arabic Condolences

Condolence expressions mostly have one of the following syntactic constructions:

1. Imperative verbs such as أتق (*fear*), اعلم (*know*, *learn*, or *be aware*), and اصبر (be patient) (العموش , 2010:589). Condolences of this type are used for advising and/or counseling. This means that implicitly they are not obligations imposed on a condolee who is so venerable and despair. The use of imperatives strengthens the language of condolences because of its deontic modality. Its purpose is only for attracting the condolee's attention that is confused,

shocked and unstable because of the misfortune. At the same time, imperative condolence expressions threaten the condolee's negative face since her/his psychological state cannot accept any kind of orders or commands at this difficult time. Here are examples translated by the researcher:

[90] *اتق* الله واسترجع .(ibid)

Fear Allah and say we belong to Allah and to him we return.

[91]*أعلم* إن الخلق للخالق. (ibid)

Know that the creatures all belong to the Creator.

2. Negation plus imperative are used both to strengthen the condoling language (ibid). Its psychological impact is greater than the only imperative construction. Simply, they have the form of orders for stopping doing certain things which have negative effects on both a condolee and deceased.

[92] لا تجزع عليه، فقد قتل شهيداً . (Yahya, 2010: 54)

Do not grieve for him. He is a martyr (ibid).

3. Nouns derived from the imperative verbs such as تقوى (to fear/ fearing) derived from the base of the imperative verb اتقِ (fear) (العموش ,2010:589-90), as in:

[93] عليك *بتقوى* الله و الصبر.

You have to fear Allah and be patient.

4. Supplications are mostly used by religious people. Condolence expressions of this type are used for asking Allah's forgiveness and mercy for a deceased and/or reward and patience for a condolee. They have the following two syntactic constructions:

i. Supplications starting with the vocative phrase اللهم plus imperative verb.

[94] اللهم اغفر له.

O Allah forgive him.

ii. Supplication starting with past verbs:

[95] أعظم الله أجركم وألهمكم الصبر وغفر لميتكم. (الشهاوي، 2012)

May Allah multiply your reward, bestow you patience and forgive your deceased. (Trans. the researcher).

5. Conditional constructions implying negative meanings (العموش ,2010:590).

[96] أمعن بالجزع فأنت أولى الناس به إن حدث أن رد الجزع أحداً إلى أهله

Consider the grief you are the best qualified to be grieved if it has returned someone to his family. (Trans. the researcher).

3.11 Contrast between English and Arabic Condolences

According to what has been presented above, the condolence expressions in both languages share certain characteristics and differ in some other ones. Since the essential focus of this study is on applying cognitive stylistics (but not contrastive analysis) to two selected samples (one from English and another from Arabic) of condolence expressions so only the main similarities and differences are mentioned in the following sections.

3.11.1 Similarities

1. In both English and Arabic, condolences are expressive utterances that play an important communicative role in bereavement context in which people are weak and vulnerable. *Generally*, with those non religion-oriented ones, condolences in both languages express sympathy, comfort, support, concern and encouragement.

2. Syntactically, declarative sentences and imperatives are the most frequent constructions of condolences in both languages.

3. Condolences are categorized according to their sources and contents into condolences as quotes, classic stock condolences, those regarding the person's religious beliefs.

4. Most semantic formulas of condolences are used in both languages .

3.12.2 Differences

1. Thematic content in English and Arabic differs completely. In English, condolences express mainly sorrow and sympathy, while in Arabic and particularly Islamic culture a condolence is identified as patience. Therefore, the main and important themes in Arabic are accepting Allah's fate in satisfaction and looking for Allah's good rewards in Hereafter.

2. The main difference between English and Arabic is the great role of religion in providing people with condolence expressions. In Arabic and particular Muslims, the majority of condolence expressions are religion-oriented, while in English, religion has not the same or sometimes has completely no significance in the formulation of condolences.

3. Syntactically, Arabic is more explicit than English since the former has more syntactic constructions such as negatives and conditionals to form condolences.

3.12 The Art of Writing Condolence Expressions

The main purpose of spoken or written condolences is to express sympathy, care, and concern to someone who is in need for them because of experiencing a misfortune. Although spoken condolences are offered mostly, there are certain

circumstances which require using specifically written condolences. Most people are aware that writing a condolence expression is a more difficult task than speaking. This is because there are some factors which must be taken into consideration (Kuang, 2017:23). The art of writing condolences is tackled by Zunin and Zunin (1991) who are the pioneers in admitting the difficulty of writing meaningful and effective condolence messages. Accordingly, there are certain criteria for writing kind and sympathetic condolence messages. These criteria are illustrated in the following points (Kuang, 2015: 2-8, Sympathy Messages-What to Write in your Sympathy Card, https://blog.personalization...; https://www.dignityfunerals..; How to Write a Meaningful Condolence Letter, https://everdays... meaningful...; Tips on Writing a Message of Condolence https://www. fiorefuneralhomes...; Miller, 2016, https://www.Alexander/2027182/help/writing-a-condolence.php):

1. Offering sincere and heartfelt sympathy and not being overly spiritual or deep. That means that the condoler tries to be sincere in conveying what she/he feels; that is, what is said should be necessarily conformed to what is meant.

2. Presenting personal comments on the loss and direct reference to the deceased. It will be preferable to eulogize the deceased through mentioning only good qualities or deeds and favorite memories. This will comfort the condoler and make positive impact on her/his psychological state.

3. Offering assistance of different forms and providing companionship. This will be appreciated by the condolee who needs special care and support in this vulnerable situation.

4. Writing in the first person (the condoler's voice) as if you spoke directly to the condolee(s). The language and writing style should be simple and clear through a careful selection of words reflecting solace, love, care and hope.

5. Being short and thoughtfully closed with some final caring and comforting words. Any unintentional or plausible mistake, harm or offence should be avoided entirely.

6. Avoiding telling the condolee(s) that you know their feelings since it is impossible for anyone else to know really and exactly the amount of sorrow and sadness they feel even if you experienced a similar loss of a beloved previously- "your grief was yours, and this is theirs". (Miller, 2016. https://www.alexanderfuneral home..../writing-a-condolence.php).

7. Making the condolee(s) know how you are affected personally when hearing the news of the death. That is, tell her/him that you were very sad, disbelieving, shocked, and confused.

Traditionally, there have been books specialized in providing prefabricated condolence expressions used mainly by people who fail or find difficulty in making appropriate and well-formed condolence expressions or those who seek for the most effective, compassionate, and sympathetic words for expressing their feelings. Nowadays there are many websites fulfilling this function. Kuang (2015: 3) makes reference to two of the most popular websites and all emphasize that "a condolence made up of graceful words is a priceless gift to a recipient during difficult times". The difficulty a condolence writer faces is the choice of these "graceful words" (ibid).

Mey (2010:445) states that in offering written condolences, the writer is free in choosing what is the most proper among the display at books, websites, etc. If she/he cannot get what is required, composing a special one in accordance with "the societal affordances" or choosing silence is the best solution. Nowadays with the internet revolution involving a great number of websites specialized in providing different condolence expressions for various kinds of sad occasions, it is easy to select what it is proper for certain condoling context. Examples of these sites for English condolences are: Top 100 Condolence Messages, Messages of Condolence for Sympathy Card and many other websites. In all languages there are the same or may be more web-sources for these expressions.

3.13 Previous Studies

Almost always in every linguistic study concerning condolence expressions, there has been one idea repeated , that is, *the speech act of giving condolences is not investigated sufficiently in comparison with other speech acts such as apology, refusal, thanking, welcoming, etc.* The first who states this idea is Elwood (2004) whose study is regarded as the foundation of the majority of cross-cultural studies on condolences. This alleged scarcity of studies is attributed to the relation of this act to death involving all negative feelings of sorrow, grief, suffering, and psychological harm. Therefore, (non)verbal condolences representing a religious and social duty are required to show sympathy and relieve to the afflicted persons.

Surveying of a number of linguistic and sociolinguistic studies on condolences since 2004 (the date of Elwood's study) to present shows that there are some *cross-cultural* studies interested mainly in the *semantic aspects* of condolences. The majority of these studies are applications of semantic formulas or strategies to condolences in different languages. The use, frequency, and preference of these

semantic formulas are identified and compared between two or more languages. Most researchers adopt the Discourse Completion Task (DCT) for collecting condolence responses. Their shared finding is the principal impact of religion on the use and prevalence of condolences in regard to different variables such as age, sex, education, power, and distance. Examples of these studies are Yahya's (2010) and Salih's (2019) (Arabic and English).

With regard to condolences in Persian and English, there are a number of studies such as Farnia's (2011), Lotfallahi and Eslami-Rasekch's (2011), Moghaddam's (2012), Pishghadam and Morady's (2012), Samavarchi and Allami's (2012), and Behnam, et al's. (2013). Also, condolences in Macedonian language have been cross-culturally investigated with reference to Eastern and Western cultures by Janusheva and Neshkovska (2018).

Other surveyed studies are concerned with condolence expressions of one language written in different social media such as Facebook, SMS (meaning short message service) or emails. For example, Al-Shboul and Maros's (2013) focuses on investigating condolence strategies manipulated in Jordanians' comments on Facebook**.** Kuang has two studies on Malaysian condolences. Kuang's (2015) explores the constructions and semantic functions of SMS condolences and her (2017) is concerned with the investigation of the linguistic constructions of Facebook condolences. In both studies, Kuang finds out that the linguistic appropriateness of condolences plays an important role in carrying out the intended function of these emotional expressions. Concerning syntactic aspects of condolences, Peneva (2020) studies specific pragmalinguistic aspects and syntactic constructions of condolences in English and Bulgarian.

Other studies investigate diplomatic or public condolence expressions made on the death of well-known persons and/or people who died in disasters. For example, Fenton-Smith (2007) studies condolences on the death of Palestinian leader Yasser Arafat and Bernan (2008) investigates condolences on the death of Diana and the victims of Hillsborogh disaster. The latter emphasizes the important role of condolence books in providing people with proper and effective social expressions of grief. Muhammed (2013) conducts a linguistic study of condolences in English. Concerning the pragmatic aspects of condolence expressions in relation to politeness, very few studies are identified. The most noticeable one might be that of William's (2006) and it is marked as the pioneer study in this field.

Consequently, as far as the researcher's best knowledge is concerned, there is no cognitive stylistic study which is conducted on this vital linguistic and social phenomenon nationally or internationally. Therefore, the present study is concerned with exploring condolence expressions in English and Arabic according to five prominent cognitive linguistic theories: IST, CMT, MST, BCT, and TWT. All are explained in Chapter two. Finally, it is hoped that this work will make new contribution to the study of condolences.

Chapter Four
Methodology

4.1 The Selected Data

The selected data of this study represent very important and frequently used condolence expressions. Condolences are universal since they are co-related with death which is a universal and inevitable event all creatures experience. That is, all people from most (if it is not all) cultures used these expressions in times of afflictions or bereavements (Bromberg, 2000:337 and 2010:1). As mentioned in Chapter Three, condolence expressions are classified under the umbrella of the speech act of expressives whose crucial significance lies in its direct reflection of humans' feeling and emotions. They express a condoler's sympathy, support , regret, and encouragement to a condolee. These things decrease the condolee's sadness and pains of losing the beloveds (Muihaki, 2004: 3). For this great importance of the condolence expressions in human life, the present study chooses this type of language to be investigated cognitive-stylistically.

4.1.1 Criteria of Selecting the Data

In this study, the data of English and Arabic condolence expressions are selected according the following criteria:

1. The most conventionalized and frequently used condolence expressions in both languages are selected.

2. Concerning English data (particularly religious data), the selected condolence expressions are harmonious and homogeneous with the Islamic beliefs and teachings.

3. Condolence expressions should have deep and affective thematic significance and highly aesthetic representations.

4. Their condoling scope should be as possible as general and not restricted to particular or narrow situations since death is a general event.

5. The relatively equal length of the selected expressions is taken into consideration, i.e., there is a relative correspondence in the length of the selected condolence expressions in both English and Arabic.

4.1.2 Distribution of the Selected Data

For achieving the purpose of this study, the selected data are (28) condolence expressions distributed equally into (14) English condolence expressions and (14) Arabic ones. Each datum is introduced briefly before it is analyzed. Generally, in both languages the selected data expose the condoling themes of the most common everyday condolence expressions. In the other words, the majority of everyday condolence expressions are semantically and linguistically simplified or brief derivatives from these condolence expressions. In each language, the selected data are classified into the following two categories:

4.1.2.1 Quotes from Religious Texts

Religion has an influential impact and role in the life and death of people. This is absolutely true particularly with those who believe in the inevitability of death and its predestination by the Creator. They find true spiritual comfort and support in condolence expressions gained and subscribed from their own religions. Concerning Christians and Muslims, they have very fertile and influential sources of these expressions; these are the Holy Bible and the Glorious Qur'an or

Prophetic Hadiths and Islamic teachings respectively. All the selected religious data in both languages are condolences as quotes.

In English, the religious data are eight condolence expressions selected form different Biblical Books. Four data are from the Books of The Old Testament: Job, Psalm, Ecclesiastes, and Isaiah and the other four are from the Books of The New Testament: Matthew, Thessalonians, and Revelation. These verses are considered ones among the best Biblical condolences (Flannery,2019: https://holidappy...; Frazier,2000: https://dying. lovetoknow. com/Bible_Verse_Sympathy; 28 Best Bible Verses for Condolences, https://connectusfund.org/28-best-bible-verses...; Top 12 Bible Verses For Condolences | ChristianQuotes.info, https://www....tianquotes. info/top-quotes...; Top 40 Compassionate Christian Condolence Messages. https://christianstt.com/ top-40-condolence-messages/; and Top 100 Condolence Messages. https://condolencemessages.net/condolence-messages).

Concerning Arabic, religious data are eight condolence expressions distributed into four data from the Glorious Qur'an, three from Prophetic Hadiths, and one condolence expression reflecting Islamic teachings. These data represent the most common condolence expressions used by Muslims belonging to different educational, social, and cultural classes in different cultures.

4.1.2.2 Quotes from Poetry

The selected data which are quotes from poetry are 12 distributed into six English condolence expressions and six Arabic ones. These are poetic extracts from different poems written specifically for condoling the loss of the beloveds like a mother, father, son, wife, etc. English data are selected from the condolence expressions mentioned in Fresh's (2019, https:/www.ftd.comblog/give/sympaththy-

poems), whereas Arabic data are selected from the condolence expressions presented in المنبجي (1927), ألمدائني (1971),المبرد (1993), الشهاوي(2001), and العموش (2010 and 2012) and all are translated by the researcher.

4.2 The Adopted Model

To achieve the aims of the present study an eclectic model is developed of five cognitive linguistic theories which all are tackled previously in Chapter Two. These theories are: Mark Johnson's *Image Schema Theory* or IST (1987); George Lakoff and Mark Johnson's *Conceptual Metaphor Theory* or CMT (1980) developed by Lakoff and Turner,1989 and Kövecses, 2004, and 2010); Gilles Fauconnier's *Mental Spaces Theory* or MST (1994); Gilles Fauconnier and Mark Turner's *Conceptual Blending Theory* or CBT (2002); and Werth's *Text World Theory* or TWT (1999) developed by Gavins (2002 and 2006). They are the most frequently applied to the study of language and manipulated by cognitive stylisticians.

The adopted theories are compacted orderly and successively for guaranteeing a comprehensive analysis of the cognitive (top-down) and linguistic (bottom-up) processing of the selected English and Arabic condolence expressions. This means that both the meaning representation and construction are investigated and accounted for. Only the essential part(s) are tackled and coordinated to make the eclectic modal which is termed as the Compact Cognitive Stylistic Model (CCSM).

Specifically, CCSM is concerned with the identification and analysis of the cognitive stylistic items: embedded image schemas, DEATH CMs, emergent structure, and mental worlds constructing each datum of the selected English and Arabic condolence expressions. All these will explain how a condolee can interpret and comprehend condolence expressions and arrive at the appropriate

interpretations (or cognitive effects). As such. CCSM consists of four analytical levels.

4.2.1 Levels of the Compact Cognitive Stylistic Model (CCSM)

4.2.1.1 First Level : Identifying the Embedded Image Schemas

As mentioned in (2.3.1.2), there are different image schemas so the first level is concerned with the identification of the image schemas which embody the things and experiences reflected in each condolence expression in both English and Arabic. For this purpose, Mark Johnson's *IST* (1987) is basically adopted. Johnson's classification and elaboration of embodied image schemas are enriched by Evans and Green's (2006).

According to Johnson (1995:149), these schemas play a very important role in forming primary metaphors which are the foundation of generating complicated CMs. They *mutually* represent or stand for SDs which are the corner stone of CMT. This is asserted by Kövecses (2004: 43) who states that image schemas construct many of the abstract concepts (i.e., TDs) metaphorically. They are conceptual configurations shared by most humans (Dirven, 2005: 26). As such, the first level of CCSM is considered the basis of the second level.

4.2.1.2 Second Level: Identifying DEATH CMs

Based on the embodied image schemas identified in the previous level, the second level specifies DEATH CMs. Generally, metaphors preserve the image-schematic structure of the SD in a way that is consistent with the inherent image-schematic structure of the TD (Yu, 1998: 31 and Evans and Green, 2006: 178). In all the CMs, DEATH is the TD which is conceptualized by different SDs through metaphorical mapping or "metaphorical conceptualization." (Kövecses:2010: 23). According to CMT, SDs "are typically more concrete or physical and more clearly

delineated concepts" than the TDs which are abstract, diffuse and "less-delineated ones." (ibid:17). This level is concerned *particularly* with the TD plus the SD implied in the embodied image schema construct the *DEATH CMs*.

Johnson (1995:149-50) clarifies that CMs "tend to be grounded in common patterns of our bodily experience [embodied in image schemas] that have their own corporeal or spatial logic, which are the bases for most of our abstract conceptualization and inference". Thus, the investigation of the second level is based on Lakoff and Johnson′s CMT (1980). It is asserted by Lakoff and Turner's (1989) and Kövecses's (2004 and 2010) since these works present most DEATH CMs mentioned previously in Table (2-3).

After the identification of DEATH CMs, these CMs are classified according to their condoling conceptual theme into three types: positive conceptual metaphor (CM+), negative conceptual metaphor(CM¯), and neutral conceptual metaphor(CM±). This classification is with regard to each datum in each language.

4.2.1.3 Third Level: Identifying Emergent Structures

This level is concerned with identifying the emergent structure (or blend space) in each datum in the selected English and Arabic condolence expressions. This is done on the bases of the previous two analytical levels of CCSM. That is, the metaphorical mapping or projection between all the SDs and the TD (i.e., DEATH) is conceptually manipulated for generating an emergent structure which is the fourth and core mental space in Fauconnier and Turner's CBT (1996 and 2002). The other three mental spaces are $Input^1$ representing the SD, its counterpart $Input^2$ representing TD, and the generic space which is the combination of all the conceptual elements projected from the previous two spaces **(**Fauconnier, 1997:102 and Dirven, 2005:33**)**. All the projection details are

excluded and the focus of the third level of CCSM lies on the basic product, that is, the emergent structure.

The identified emergent structures will be analyzed and explained to show their condoling implications which in turn reflect the users viewpoints of death and condolences in each language. This analysis leads to an obvious view of the similarities and differences of condoling thematic implications between the condolence expressions in both languages.

Concerning Fauconnier's MST (1994), its analytical role is implicitly presented in the third level of the CCSM. The theory is considered the heart of this eclectic modal since MST correlates IST and CMT to CBT and TWT. This correlation is achieved through its 'mental space' which is the terminological and perspective substitute of the 'schema' of IST and 'domain' of CMT. For Dirven (2005:34, 250), a mental space is "a dynamic construct that derives its structure from a non-dynamic conceptual repository" of image schemas, frames, ICMs, or CMT domains – SD and TD. Consequently, all the mental spaces cooperated and projected in CBT are the resultants of MST. The emergent structure which is the cognitive stylistic item investigated in this level is the most important mental space according to CBT.

All DEATH CMs representing the meanings of the selected English and Arabic condolence expressions are novel and complex metaphors so they are perfectly tackled by CBT. Here, the analytical focus is transformed from the meaning representation investigated by CMT to the meaning construction which is the essential concern of TWT.

4.2.1.4 Fourth Level: Identifying the Mental Worlds of TWT

This level of CCSM is intended to analyze the mental constructions of the selected English and Arabic condolence expressions. Its investigation is based on Gavins's (2007) version of Werth's TWT (1999). As clarified previously in (2.2.5), TWT works on three distinct structural and communicative levels shown in Figure (2-6). The first is the discourse world which involves the text itself and participants including their background knowledge and inferences about texts. Also, it involves the actual context of the discourse act. In the present study, this world is excluded on the base that the participants of condoling discourse are always the condoler and condolee(s) and the situational context is a bereavement.

The text-world is the second level of TWT. It involves the world building elements: T, P, C, and O, and functional advancing propositions that move the text forward. All are specified by the fourth level of CCSM. The third level of TWT contains the sub-worlds involving the WSs and modal worlds including DEO, BOUL, and EPS modal worlds. The fourth level of CCSM identifies these types of mental worlds and accounts for their cognitive stylistic significance in the selected data of both languages. In addition, the politeness impact of each type of modal worlds on the condolee's positive and negative faces are explained.

The cognitive linguistic theories which are adopted in this study are diagrammed in Figure (4-1). The shadowed items represent the essential parts of these theories which are used to develop the CCSM shown in Figure (4.2). These parts representing the cognitive stylistic items understudy are compacted orderly and successively for investigating and explaining the processing and comprehension of the selected condolence expressions in English and Arabic.

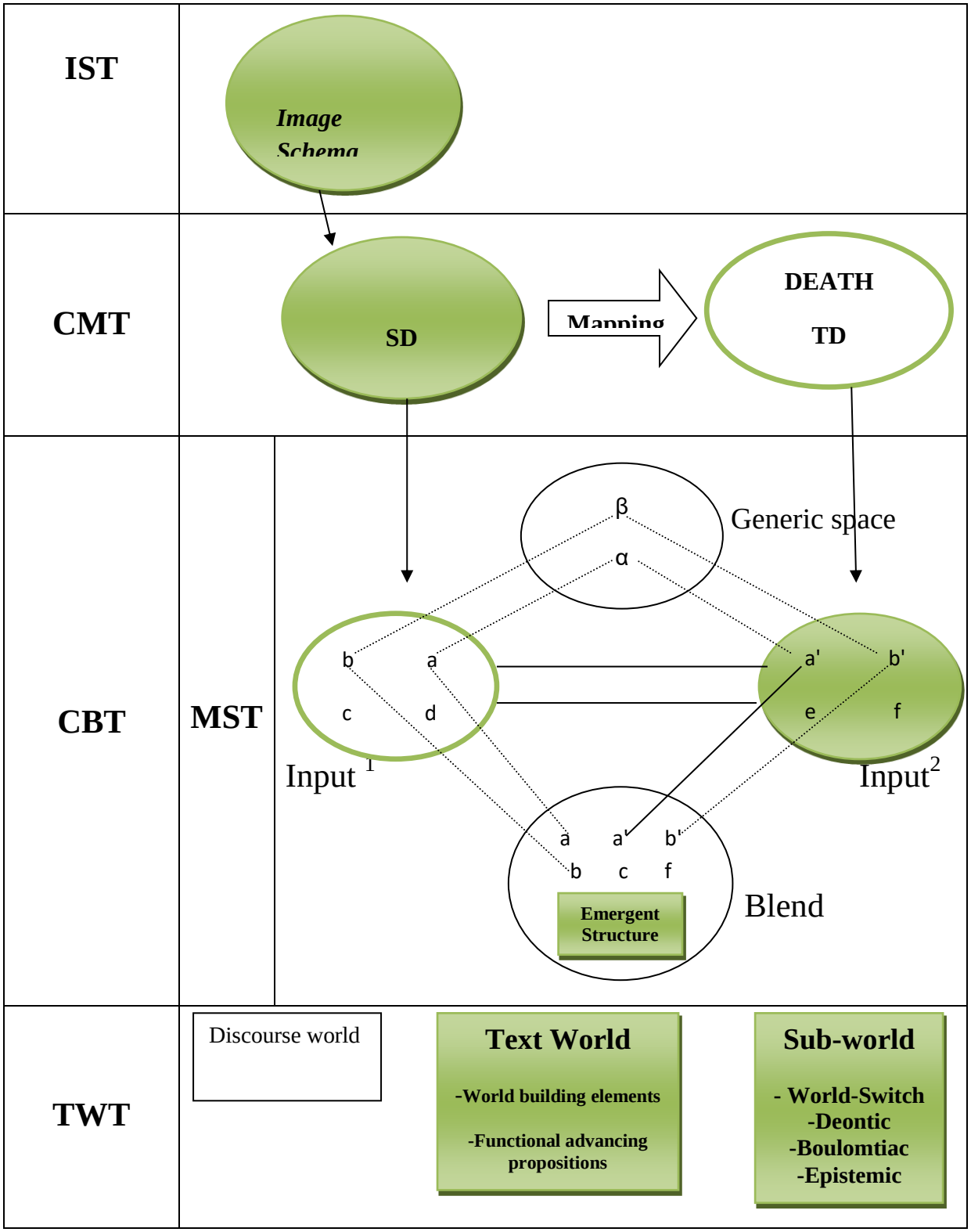

Figure (4-1): The Adopted Theories and their Essential Parts Used in CCSM

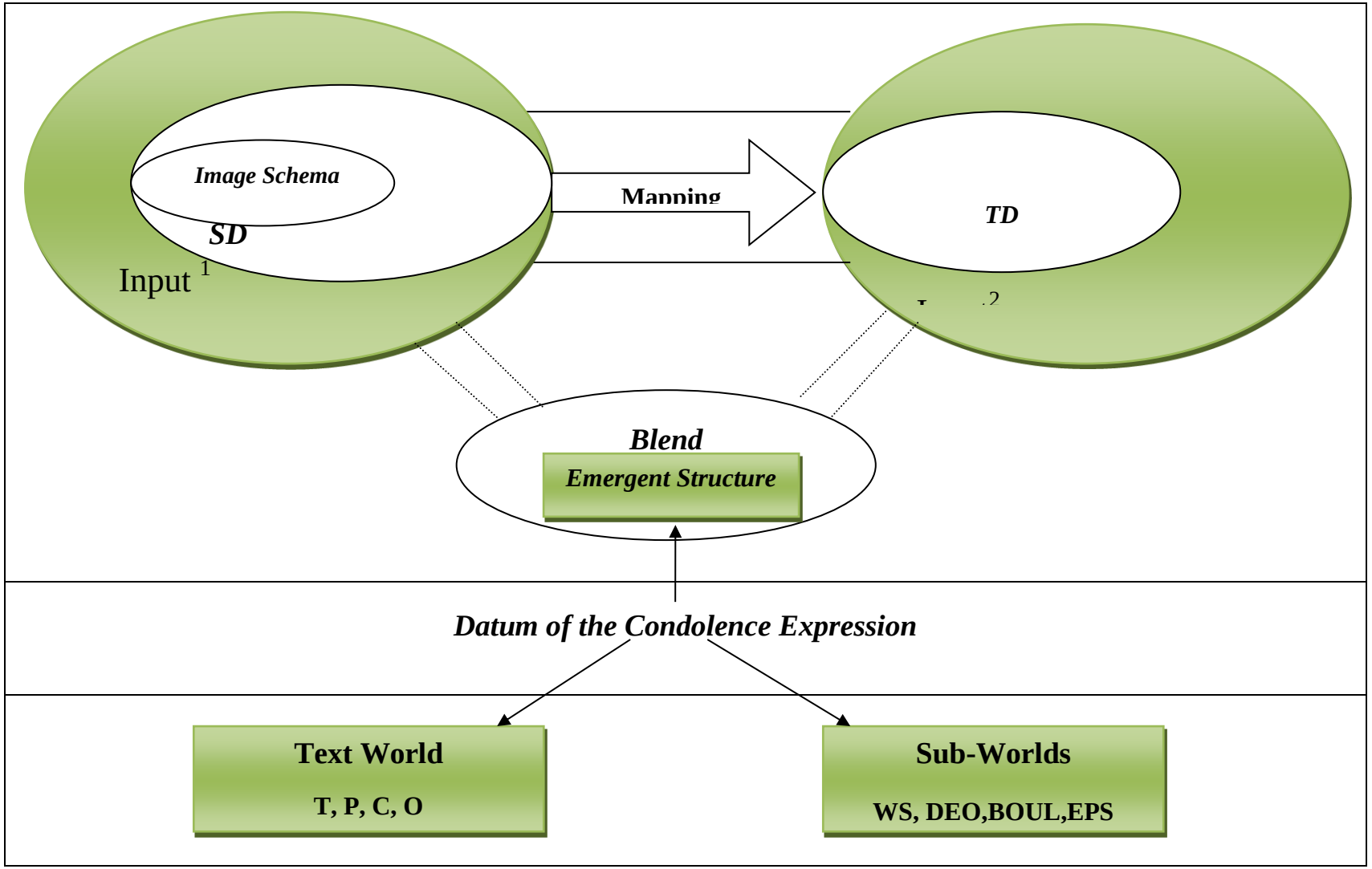

Figure (4-2): The Compact Cognitive Stylistic Model (CCSM)

Chapter Five

Analysis and Discussion of the Selected Data

5.1 Analysis and Discussion of English Data

5.1.1 Analysis and Discussion of Datum (En. 1)

"God is our refuge and strength, always ready to help in times of trouble." (Psalm 46:1)

1. The Embodied Image Schemas

This Biblical Verse is considered an affective and popular condolence expression since it indicates that in times of misfortunes and bereavements, God will provide people with security, protection, strength and help which are all the most important things for someone suffering from the loss of a beloved. Its conceptualization can be based on the following embodied image schemas:

i. CONTAINER image schema: This schema is obvious in the first clause *"God is our refuge and strength*". God compares Himself metaphorically to a *refuge* which provides security and protection for people. Accordingly, a refuge is conceptualized as a CONTAINER which is full of CONTENTs like calamity, security, peace and protection. Therefore, believing people will find all these things in this CONTAINER in the time of experiencing the death of the beloveds, when there are only sadness, weary, fear, and absence of calamity.

ii. SUPPORT image schema: This schema is provoked by the word *strength* used in the first clause. Also, it is clearly noticeable in conceptualizing the second compound clause, "*always ready to help in times of trouble*". That is, the whole datum indicates that God is the source of strength and help. He is always the Supporter and Helper in difficult or hard occasions particularly

death when people become very venerable and depressed. Here, God provides them with the abstract SUPPORT (See Datum En.6 below).

iii. PATH image schema: The idea of seeking a refuge where there is protection and peace implies that there is a physical or abstract movement from a place/state to another. In this verse, the refuge is THERE with God in Heaven. To arrive at this refuge, people have to pass a PATH that connects HERE (this life/ on earth) with THERE. Accordingly, this schema can be called as SOURCE-PATH-GOAL schema since the journey to the refuge involves movement from this life (SOURCE) through death (PATH) to God or Heaven (GOAL).

2. CMs

The identification of the above embodied image schemas can lead to designate the following CMs concerning death :

i. DEATH IS (A JOURNEY OF) DEPARTURE: The meaning of the word *refuge* is "a place, person, or thing that provides shelter or protection for sb[somebody]/sth [something]" (Hornby, 2003:1068). This entails that there is a physical and/or an abstract DEPARTURE or journey from a place/ state which is restless and unsecure to the refuge in which there are protection and rest.

ii. DEATH IS (BEING) OUT OF HERE: This life or HERE is full of troubles and misery while THERE in the refuge/ Heaven is the protection, peace and rest.

iii. DEATH IS REST: Rest means living safely and peacefully and this happens THERE after (or through) death.

iv. DEATH IS REGROUPING AND JOINING : The clause "God is our refuge …" indicates that people will be with God THERE in Heaven where all righteous believers will be rejoined again.

v. DEATH IS A BETTER LOCATION: For believers in God, a place where people are with God Who provides protection is certainly a BETTER LOCATION than any other place.

vi. DEATH IS WINTER: In winter people look for a refuge to protect them from the (severe) coldness, (heavy) rains, snow. Here, DEATH and WINTER are reasons for seeking a refuge representing protection. This CM provokes the CM: DEATH IS COLD(NESS).

vii. DEATH IS LOSS: It is known that people seek for a refuge when they lose their homes which entails the LOSS of rest, protection and peace. The phrase "in times of trouble" (i.e., death which is the concern of this study) indicates that calamity, security, and strength are lost so God is THERE to provide people with these lost things.

The implied theme of LOSS explained above can provoke the following CMs in which DEATH is conceived as an agent that causes this LOSS or disappearance of home (or beloveds, relatives, and friends) which in turn means the LOSS of protection, calamity security and peace. These CMs are: DEATH IS DESTROYER, DEATH IS A THIEF, DEATH IS A CONQUEROR, and DEATH IS AN ADVERSARY.

3. The Emergent Structure

Death is the source of God's protection and help.

4. The TWT Analysis

According to TWT, a text-world of this datum involves the world building elements: T indicates present time zone (it can be viewed as every times), L is unspecified (it can be everywhere), Cs are *God* and people who are *we* indicated by the possessive pronoun *our*, and Os are a *refuge*, *strength*, *help*, and *troubles*. The functional advancer of the stated proposition is realized

by the *relational intensive* process that links "a person or a thing with a particular attribute or quality" (Gibbons and Whiteley, 2018:126). Here, God has intensive relationships with three attributes, these are "our refuge", "[our] strength" and "ready to help …". Syntactically, the link is achieved by the stative verb *is*. Quirk et al. (1985:179) call the use of simple present tense with this stative verb *the state present*. It reflects timeless reference of eternal truths. That is, "there is no inherent limitation on the extension of the state into the past and future" (ibid). This is clearly stated by the adverb *always* used in the datum. This means that always God is the Protector and Provider of strength and help.

Lyons (1977:763) states that the absence of modality creates a categorical assertion which shows the most highest degree of confidence and assurance of the proposition. Accordingly, the datum exposes three eternal truths of which all true believers are absolutely certain. These are: God is a refuge that provides protection and calamity, God provides venerable people with strength, and He is always the source of help in times of misfortunes. The TWT analysis of this datum can be explained in Figure (5-1) below.

TEXT-WORLD

World-building elements:
T: Present time zone (or every time)
L: Unspecified (or everywhere)
C: God and (we)
O: Refuge, strength, and troubles

Function-advancing proposition
God — is our refuge
— (is our) strength
— (is) always ready to help …

Figure (5-1): The TWT Analysis of Datum En.1

5.1.2 Analysis and Discussion of Datum (En.2)

"For everything there is a season, and a time for every matter under heaven: a time to be born, and a time to die". (Ecclesiastes 3:1-2)

1. The Embodied Image Schemas

This datum is selected from Ecclesiastes Chapter (3) and consists of the First Verse and the first couplet in the Second Verse. The chapter is considered as "a favourite at funerals" since it deals with the predestination beautiful and bad facets of the Universe which people experience (Olliffi, 2021, https://sites.google.com/site/ mattoliffe/sermon...). The conceptualization of the datum can be based on the following embodied image schemas:

i. CONTAINER image schema: The use of the *there*-existential construction in this datum provoke that there is a CONTAINER *under heaven* (or on earth) which is full of different CONTENTs indicated as *everything* and *every matter* such as birth and death. These CONTENTs are predestinated temporally by God.

ii. PATH image schema: The conceptualization of "[there is] a time to be born, and [there is] a time to die" can evoke a PATH or as Johnson (1987:28) calls FROM-TO image schema. That is, FROM birth (SOURCE) TO death (GOAL), there is a PATH representing this life and people have to pass it. Along this PATH there is a series of contingent stations which people inevitably experience in their life.

iii. BLOCKAGE image schema: Death can be conceptualized as a BLOCKAGE or an obstruction that prevents the continuity of life of all creatures on earth. Death here is one of "the bad things [that] can't be escaped" (Enduring Word

Bible Commentary Ecclesiastes Chapter 3. 2021, https://enduringword.com/bible-commentary/ ecclesiastes-3/).

2. CMs

Considering the above embodied image schemas can provoke the following CMs concerning death and offering condolences:

i. DEATH IS LOSS: Birth implies the meaning of possessing life, while death means the LOSS of this life. Therefore, "[there is] a time to be born, and a time to die" means that there is a time for having life and a time for losing it.

ii. DEATH IS PAYING A DEBT: As a DEBT, life is given through birth so it is predestinated to return to its Giver/OWNER (i.e. God). Here, DEATH can be conceived as the action of PAYING this DEPT.

iii. DEATH IS (A JOURNEY OF) DEPARTURE : Death is the end of the life and then all creatures will depart HERE (i.e., *under heaven*) to THERE (representing underground/ Heaven). Accordingly, the journey of death is conceptualized as DEPARTURE (i.e., transmitting from place/state to another) as well as the ARRIVAL representing birth occur at specific times. This entails the applicability of the CM: DEATH IS (BEING) OUT OF HERE.

iv. DEATH IS DOWN: This CM is derived from the basic CM: LIFE IS UP. That is, *under the heaven* means being on earth or "under the sun" and this is LIFE, while being underground (in graves) means being DOWN where there is no sun (implying no light and no warm) and this is death (Olliffi, 2021, https://sites.google.com/site/ mattoliffe/sermon...). This provokes the CMs: DEATH IS DARK(NESS), DEATH IS NIGHT, and DEATH IS COLD(NESS).

v. DEATH IS THE END OF THE JOURMEY: This CM is identified on the base of the most common CM: LIFE IS A JOURNEY. Here, birth can be conceptualized

as the beginning of this JOURNEY, while DEATH is its END. This CM can induce the CM: DEATH IS (GOING TO) A FINAL DESTINATON.

3. The Emergent Structure

Death is temporally predestinated.

4. The TWT Analysis

The text-world of this datum involves the world building elements: T is present time zone, L is *under heaven* (or on earth), Cs are not explicitly presented so they are postulated as all creatures (or *everything*), and Os are *every matter* and *heaven*. Syntactically, the whole datum is realized by the *there*- existential construction whose main use is expressing "propositions concerning existence" (Huddleston and Pullum, 2002:1390-3). This construction has the dummy pronoun *there* functioning as the syntactic subject plus the verb *be* followed by an indefinite noun phrase which is originally the subject of the basic structure. Pragmatically, the indefiniteness of the noun phrase entails obligatorily the use of the there-existential clause. Quirk et al. (1985:1402) add that the noun phrase is postponed or displaced after the verb for adding a more focus on its thematic content so it is interpreted as "entirely new". Accordingly, it is known as "notional subject" of the clause (ibid: 1403).

Concerning the TWT analysis of this datum, there is only one basic world, that is, the text-world which includes four propositions having the same functional advancer, i.e., the intensive relational process realized by the stative verb *is*. Here, the use of the simple present tense is *the state present* which expresses eternal truths as Quirk et al. (ibid: 179) explain. For Lyons (1977:763), this construction is a categorical assertion since no modal element is used. The assertion gives the most highest degree of confidence and

assurance of the stated propositions. The TWT analysis of this datum can be explained in Figure (5-2) below.

TEXT-WORLD

World-building elements:

T: Present time zone
L:Under heaven
C: Everything (i.e., all creatures)
O: Every matter and heaven

Function-advancing proposition

There — is a season for everything
— (is) a time for every matter
— (is) a time to be born
— (is) a time to die

Figure (5-2): The TWT Analysis of Datum En.2

5.1.3 Analysis and Discussion of Datum (En.3)

"Blessed are those who mourn, for they shall be comforted." (Matthew 5:4)

1. The Embodied Image Schemas

This Biblical Verse expresses explicitly and simply an affective and a wonderful condoling theme, that is, God blesses people who suffer from the death of the beloveds. He will comfort them and remove all their pains and sadness. This datum can be conceptualized in terms of the following embodied image schemas:

i. CONTAINER image schema : People who mourn the death of the beloveds can be conceptualized as CONTAINERs which are full of negative heavy CONTENTs. These CONTENTs are the feelings of sadness, sorrow, and

depression. Then these CONTENTs will be substituted with positive ones which are blessings and feelings of comfort.

ii. REMOVAL image schema: This image is a type of CONTAINER image schema. It is indicated in the second part of this datum "for they shall be comforted." This adverbial clause of reason implies that God promises to comfort people who mourn and this entails the REMOVAL of the negative heavy CONTENTs so that the CONTAINER will be completely empty of these bad things.

2. CMs

In regard to the above embodied image schemas, the following CMs concerning death and condolences can be identified:

i. DEATH IS LOSS: This CM is provoked by the word *mourn* which means "to feel and show sadness because sb [somebody] has died" (Hornby, 2000:830). Accordingly, mourning death is mourning the LOSS of life.

ii. DEATH IS REST: Being comforted and blessed means having rest. This comfort is given to people as a compensation of mourning the death of the beloveds. This means that both God's blessing and comfort are granted because of death.

iii. DEATH IS REGROUPING AND JOINING: Compensating what is lost is a means of comfort. This Biblical verse indicates implicitly that God will regroup people with their dead beloveds THERE in Heaven and this is the resurrection of the dead.

iv. DEATH IS A BETTER LOCATION: Because of mourning death people will be comforted and blessed; this is God's promise. This can imply that wherever there is death there is God's comfort and blessing. In this regard, this CM is identified, that is, the presence of comfort and blessing will make a location

(HERE or THERE) BETTER than any other place which lacks these positive things which are related to UP orientation as Kövecses (2004: 44) states.

3. The Emergent structure

Death is the source of God's blessing and comfort.

4. The TWT Analysis

According to TWT, the main clause "Blessed are those who mourn" is the text-world whose world building elements are: T indicates present time zone, L is unspecified, Cs are *God* and *those* (people) *who mourn*, and no explicit Os are present. Both Cs are inferred; God Who is the covert agent of the passive adverbial clause of reason "they shall be comforted". He is the only One who grants blessings and this is an established knowledge for Christians as well as all true believers in God.

According to Lyons (1977:763), the use of the "unmodalized" structure or what is called "categorical assertions" in the main clause, "Blessed are those who mourn", provides the most powerful commitment of carrying out the intended action of blessing. Accordingly, God's commitment to bless those people is very highly asserted because of the absence of modal auxiliaries.

The modal auxiliary *shall* used in this datum is a marker of deontic modality expressing the meaning of promises(Palmer, 2001:72-3). This means that the clause "they shall be comforted." is a DEO modal world. This type of modal worlds is perfectly reflected by commissives. Its active structure, i.e., *God shall(will) comfort them*, indicates an internal obligation. That is, God exercises His Authority to comfort "those who mourn" so they are blessed. This indicates that God commits Himself to do these very beneficial and good things as a compensation for their sufferings.

Accordingly, this DEO modal world is a commissive or promise stated by God for blessing and comforting people who suffer from the death of the beloveds. In this religious context restrictively, *shall* shows the strongest confidence and assurance of the occurrence of the commissive or promise. The TWT analysis of Datum En.3 is explained in Figure (5-3) below.

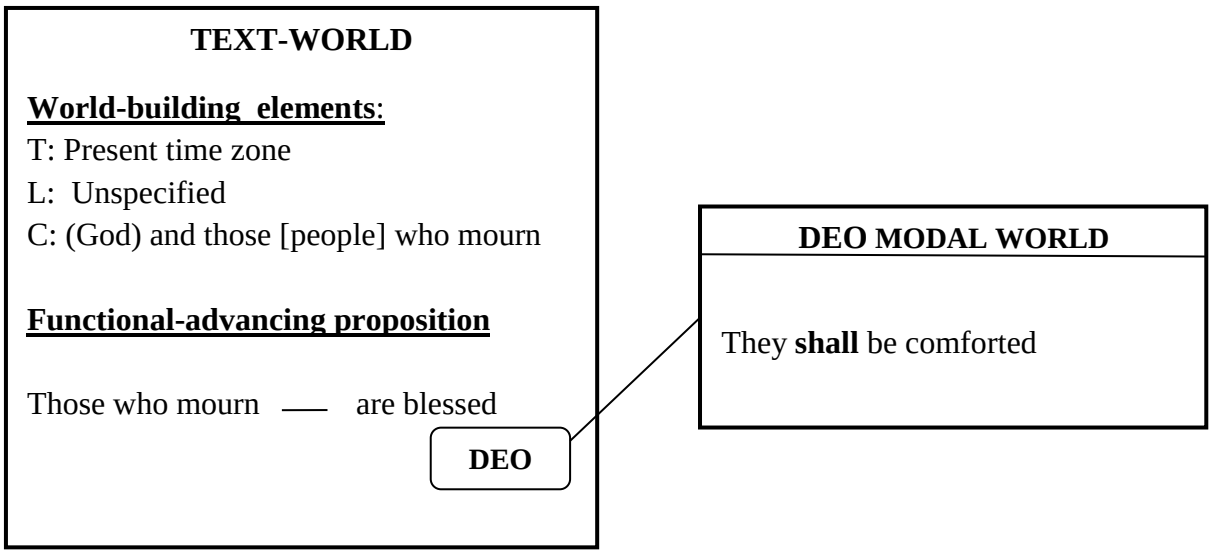

Figure (5-3): The TWT Analysis of Datum En. 3

5.1.4 Analysis and Discussion of Datum (En.4)

"Come to Me, all who are weary and heavy laden, and I will give you rest." (Matthew 11:28)

1. The Embodied Image Schemas

This datum represents a Biblical Verse which expresses an important condoling theme. That is, God will give rest to all people who are very tired and venerable. The most difficult event that causes these negative states is death and the most needed thing in this situation is rest. With regard to this study, the

conceptualization of this datum can involve the following embodied image schemas:

i. PATH image schema: This schema is depicted by the imperative clause "Come to Me". Here, God summons all people who are very tired and suffering in this life for enduing them rest. Answering this summon entails making a journey along a PATH which relates this life (HERE) to Heaven (THERE) where God is and in between there is death. According to Evans and Green (2006: 185), the term SOURCE-PATH-GOAL image schema is more applicable to describe this journey.

ii. ATTRACTION image schema: The imperative clause "Come to Me" and the anticipated answer of this summon indicate that there is an abstract ATTRACTION between God (the Creator) and people (His creatures). This schema is a type of FORCE image schema (ibid:190).

iii. LINKAGE image schema: As stated previously in (2.3.1.3), there are shared properties between ATTRACTION schema and LINKAGE schema. Therefore, the conceptualization of the former stated above evokes an abstract LINKAGE or a connection between God and those people identified in the verse. This identification of PATH image schema here proves the applicability of this LINKAGE schema in this context. Like ATTRACTON schema, this schema is a type of FORCE image schema (ibid).

iv. CENTER-PERIPHERY schema: The summon indicated by the imperative clause "Come to Me" implies a movement from a certain (physical or abstract) point in this life to the center of the Universe represented by the Creator (i.e., God). That is, answering the summon means that people moves physically and/or spiritually from HERE representing PERIPHERY to THERE representing CENTER. This schema is a type of SPACE image schema (ibid).

v. REMOVAL image schema: Giving rest means the REMOVAL of all the tiredness and suffering indicated in "weary and heavy burden".

vi. CONTAINER image schema: People "who are weary and heavy laden" can be conceptualized as CONTAINERs which are filled with negative CONTENTs such as tiredness, sorrow, suffering, pains, sins and the like. THERE with God, these CONTENTs will be gotten out of the CONTAINERs and replaced with rest.

vii. SUPPORT image schema: The endued REST can be conceptualized as an abstract SUPPORT given to people after their severe suffering from misfortunes and difficult situations.

2. CMs

On the base of the above embodied image schemas, the following CMs concerning death and the act of condoling can be identified:

i. DEATH IS A SUMMONER: The imperative clause "Come to Me" is God's summon for people to leave their place and be with Him. This meeting will happen after death.

ii. DEATH IS REGROUPING AND JOINING: This CM is provoked by the above CM, that is, answering the summon means a meeting between God and people who are called.

iii. DEATH IS (A JOURNEY OF) DEPARTURE : Coming from HERE to THERE means making a JOURNEY. As such, answering God's summon through death is a JOURNEY from this worldly life to afterlife.

iv. DEATH IS GOING TO A FINAL DESTINATON: Death is being THERE with God and this is the FINAL DESTINATON or GOAL of people's JOURNEY in this

life. Accordingly, the CM: DEATH IS THE END OF THE JOURMEY is also applicable to this context.

v. DEATH IS REST: This CM is explicitly indicated in this datum. Getting the eternal REST is the reason behind God's summon for people to come to Him THERE.

vi. DEATH IS A BETTER LOCATION: Being with God in Heaven where there is an eternal rest is certainly a BETTER LOCATION than being in this life where there are suffering, death and all its bad consequences.

3. The Emergent Structure

Death leads to rest.

4. The TWT Analysis

The test-world of this datum is built of four elements. These are: T indicates future time zone, L is Heaven where God is, Cs are *I* (referring to God) and *You* (referring to *all* tired and venerable people), and (the abstract) O is *rest* which will be given by God. The first part of this datum "Come to Me" is an imperative clause representing a command to the covert subject *you* indicated by "all who are weary and heavy burden". This is a vocative construction since it follows the imperative verb *come* and it is separated by a comma as Quirk et al (1985:829) state. The command representing a proposition of a future action is classified as one of Werth's purpose –attitudinal sub-worlds. According to Gavins (2001:106), the command does "fit quite comfortably into the deontic category of modality" so the imperative clause is a DEO modal world.

For Palmer (2001:9), this is an *external obligation* since God experiences His Authority for issuing commands. Here, a beneficial external obligation is

imposed, that is, God commands those people to come for getting rest after a difficult time of tiredness and suffering as stated in " I *will* give you rest". This declarative clause exposes another DEO modal world created by the modal auxiliary *will*. This is because- in this context- *will* has the meaning of volition and in turn it expresses intrinsic modality (Quirk et al. 1985:219). Accordingly, the clause can be viewed as an act of commissives expressing DEO modality of internal obligation, that is, God commits Himself to give rest to the people who He summons. The TWT analysis of this datum can be explained in Figure (5-4) below.

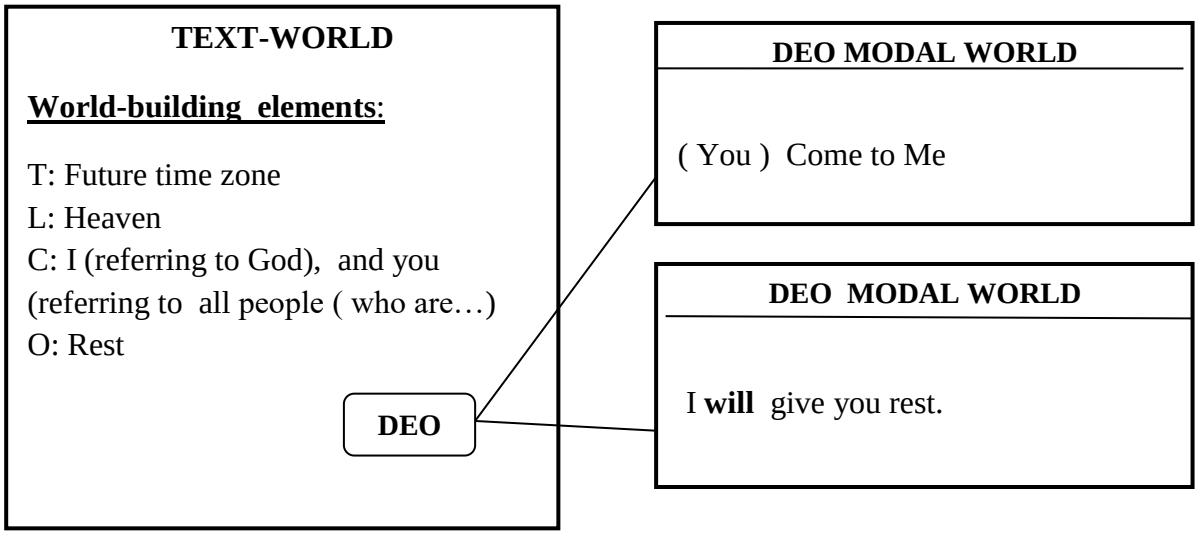

Figure (5-4): The TWT Analysis of Datum En.4

5.1.5 Analysis and Discussion of Datum (En.5)

"And God will wipe away every tear from their eyes; there shall be no more death, nor sorrow, nor crying. There shall be no more pain, for the former things have passed away." (Revelation 21:4).

1. The Embodied Image Schemas

This Biblical Verse exposes a somehow reasonable condoling theme, that is, all suffering and misery will be removed entirely. This helps mitigate the cruelty of death and difficulty of departure. This datum can be conceptualized depending on the following embodied image schemas:

i. CONTAINER image schema: This image schema can be indicated in the following cases:

a. In the first clause "God will wipe away every tear from their eyes", the *eyes* can be conceptualized as CONTAINERs and their CONTENTs are tears which will be removed by God. Here, God commits Himself to wipe away these CONTENTs which are results of sadness, suffering, and misery.

b. In the second and third clauses, "there shall be no more death, nor sorrow, nor crying" and "There shall be no more pain", this life can be conceived as a CONTAINER which is filled with negative CONTENTs such as death and sorrow, crying, and pain. All these cause shedding tears.

ii. REMOVAL image schema: This schema is a type of EXISTENCE schema. It entails the REMOVAL of the EXISTENCE. The negation of the *There-existential* constructions in this datum indicates to a complete REMOVAL of all bad things which exist HERE in this life. These things are death and its consequences of sorrow, crying, tears and pain. They make people's life restless and miserable. Accordingly, THERE in Heaven these bad things will be no more.

iii. PATH image schema: This image schema which is known alternatively as SOURCE-PATH-GOAL can embody the conceptualization of the final adverbial clause of reason, i.e., "for the former things have passed away" and more

specifically, in the verb phrase "*have passed away*". Here, it is conceived that between this life (SOURCE) and Heaven (GOAL) there is a PATH along which there is a series of contingent negative stations represented by death and its subsequences which all people inevitably experience. When arriving at Heaven, all these will be left behind, i.e., they will be from the worldly past as stated by the adjective *former*.

2. CMs

According to the above embodied image schemas, the following CMs can be designated:

i. DEATH IS A BETTER LOCATION : After death people will leave HERE (this life) to THERE (Heaven). All bad experiences like death, sorrow, crying, tears, and pain will be left behind in this life, so THERE is certainly a BETTER LOCATION. That is, death is the end point of all misery and suffering. This elaboration can be applicable to the CM: DEATH IS (BEING) OUT OF HERE.

ii. DEATH IS REST: Since all the negative things in this life are not going to be THERE after death, so surely people will find REST, comfort and peace.

iii. DEATH IS LOSS: Crying, tears, sorrow, suffering, and pain are resultants of the LOSS (i.e., death) of the beloveds and this causes

3. The Emergent structure

Death and its bad consequences are removed.

4. The TWT Analysis

The text-world of Datum En.5 is built on the world building elements: T indicates future time zone, L is inferred as Heaven, Cs are God and people (which is inferred from the possessive pronoun *their*), and Os are every tear,

eyes, death, sorrow, crying and pain. From this text-world *three* sub-worlds and *one* world-switch (WS) emerge. The sub-worlds created by the basic modal auxiliaries *will* and *shall* are DEO modal worlds and they reflect obligations committed by God. The first DEO modal world is generated by the deontic *will* expressing volition. It expresses God's commitment to remove all sufferings and sorrow which are metaphorically represented by *every tear*.

The other two sub-worlds are DEO model worlds created by the deontic modal *shall* and negated by the adverb *no.* They imply God's promises to remove all the negative things people experience in this life. This identification of deontic modality is asserted by Gavins (2001:106) who states that promises which are a type of Werth's purpose sub-worlds "fit comfortably" to be DEO modal worlds. The modal *shall* is used in two clauses having the same negative existential *there* structure and these clauses are "there shall be no more death, nor sorrow,…" and "There shall be no more pain,…". According to Farhud (2019:42, 44), this modality is enforced by negation which generally involves modal shifts from actual boundaries of a anticipated proposition, that is normally there is death in a natural life. As for Downing (2000:226), the negations in this datum function as a modification of [implied] advancing propositions. This function involves making deductions from an established knowledge.

Finally, the adverbial clause of reason *"for the former things have passed away"* can be considered as a WS shifting backward the temporal orientation of the text-world from the future to perfectness involving past and this is realized by the present perfect aspect. The TWT analysis of this datum is explained in Figure (5-5) below.

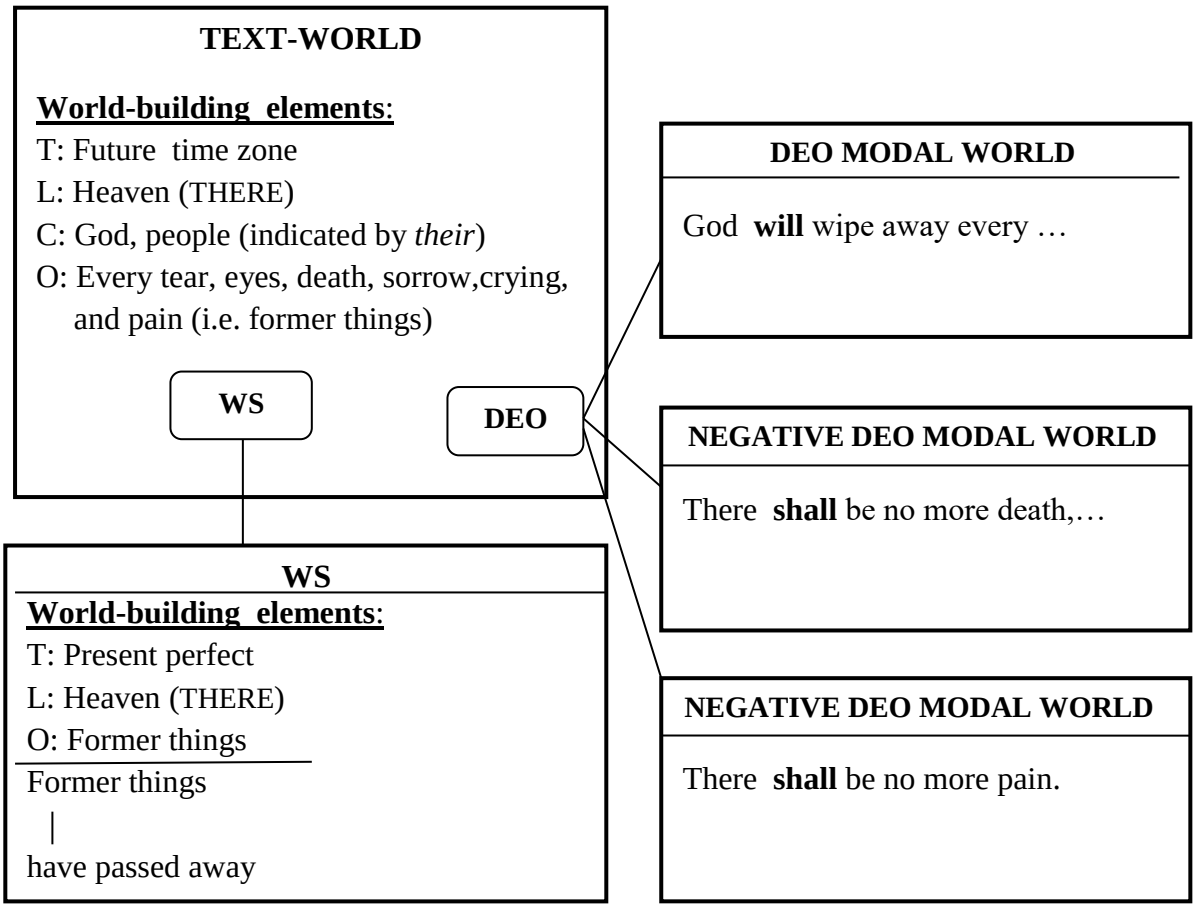

Figure (5-5): The TWT Analysis of Datum En.5

5.1.6 Analysis and Discussion of Datum (En.6)

"Don't be afraid, for I am with you. Don't be discouraged , for I am your God. I will strengthen you and help you. I will hold you up with my victorious right hand" (Isaiah 41:10).

1. The Embodied Image Schemas

This Biblical Verse exposes a very affective and aesthetic condoling theme. It shares the same theme indicated in Psalm (46:1, Datum, En.4) discussed previously in (5.1.4). To be more precise, both Verses convey the theme that people are not alone in times of difficulties since their God is with them as a Supporter and Helper**.** In difficult situations and particularly death, people can

overcome their sadness and venerability depending on God's support and help. The conceptualization of this datum can be based on the following embodied image schemas:

i. CONTAINER image schema: A person who is afraid or discouraged can be conceptualized as a CONTAINER filling with feelings of fear and frustration. God will remove these CONTENTs and substitute them with positive things such as protection, strength and help as indicated in "I will strengthen you and help you" and "I will hold you up with my victorious right hand".

ii. SUPPORT image schema: The clauses "I am with you" and "I am your God" imply that God's presence with or near people is a great (abstract) SUPPORT particularly in difficult times. This means that they will be strong and protected and consequently they will not fear anything. This schema is proved by the phrase "my victorious right hand" in which the word *hand* is used metonymically to refer to help and support. Also, the verb *hold up* reflects directly the sense of SUPPORT- ABOVEness orientation**.** That is, God's support evokes the theme of being UP (Kövecses, 2004: 44).

iii. REMOVAL image schema: This datum implies the REMOVAL of all negative feeling such as fear, frustration, and weakness and this entails the REMOVAL of their causes. This certainly is done by the Almighty God as stated in this Biblical verse.

2. CMs

The embodied image schemas identified above can provoke the following CMs concerning death and condolences:

i. DEATH IS REST: Being supported and protected in difficult times by God is the peak of rest. That is, life with no fear and weakness is the most precious and safe location people hope to have. Strength (which is being courageous)

and protection (which is being safe) are the most important requirements for restful living.

ii. DEATH IS REGROUPING AND JOINING: The clause "I am with you" indicates that in times of difficulty and misfortune God is with those people who are afraid and very vulnerable. This joining between God and people can be either spiritual HERE in this life or physical plus spiritual THERE in Heave after death.

iii. DEATH IS DARKNESS: One of the reasons for being afraid is DARKNESS which is an attribute of death. Here, death is compared to DARKNESS because DEATH implies both the physical DARKNESS of a grave and the psychological DARKNESS resulting from the feelings of grief, depression, and frustration which all people experience because of the death of the beloveds.

iv. DEATH IS DOWN: The feelings of fear and discourage are related to DOWN as Kövecses (2004: 44) states. Also, the particle *up* in "I will hold you up with my victorious right hand" implies two senses. First, God will rise up the dead from graves to be with Him THERE, and second, God will rise up people's DOWN psychological states through strengthening, supporting, and helping them in times of misfortune and troubles.

v. DEATH IS AN ADVERSARY: Being afraid and discouraged are related to the existence of an enemy or ADVERSARY. Therefore, people in this situation are in need for God's strength, support and help. This elaboration can be applicable to the following two CMs: DEATH IS A TYRANT and DEATH IS A CONQUEROR.

3. The Emergent Structure

Death is the source of God's protection and strength.

4. The TWT Analysis

The world elements building the text-world of this datum are: T indicates future time zone , L is unspecified (it can be inferred as everywhere), Cs are *God* (referred to as *I*) and *you* (the people who are addressed), and O is *God's right hand*. From this text-world, two DEO modal worlds are generated; these are "Don't be afraid" and "Don't be discouraged". These imperatives are functionally commands expressing deontic modality of external obligations. They belong to Werth's purpose-attitudinal sub-worlds (Gavins, 2001:106) so they are identified as the negative DEO modal world (1) and negative DEO modal world(2) respectively.

From each one of these deontic modal worlds a WS is generated as a justification for issuing the command. That is, God commands people not to be afraid of anything since He is with them and not to be timid or frustrated in facing troubles and misfortunes since He is their God Who is responsible for and capable of protecting and helping them. These WSs are respectively "I am with you" derived from DEO world (1) and "I am your God" derived from DEO world (2). They expose temporal shift from the futurity expressed by the two DEO modal worlds to the past-to-present time (realized by present perfect aspect). They share the same world building elements which are: T indicates every time or what Quirk et al. (1985:179) call *the state present* realized by the auxiliary (*am*), L is unspecified but can be inferred as *everywhere*, Cs are only *I* representing God and His people who are addressed.

In these WSs, this use of present simple, i.e., the state present represents "general timeless statements" reflecting "eternal truths" extending from the past to future without inherent limitation. This is proved by Lyons (1977:763) who states that the absence of modality in these WSs makes them "categorical

assertions" so they give the highest degree of certainty and confidence to the speaker's commitment or to the truth of the stated proposition.

In this datum, there are two other DEO modal worlds marked as DEO(3) and DEO (4). Both are created by the modal auxiliary *will*. They are internal obligations since God commits Himself or promises to provide strength and assistance to people in difficult times so they will not be scared or defeated by anything or any force. The TWT analysis of this datum can be shown in Figure (5- 6) below.

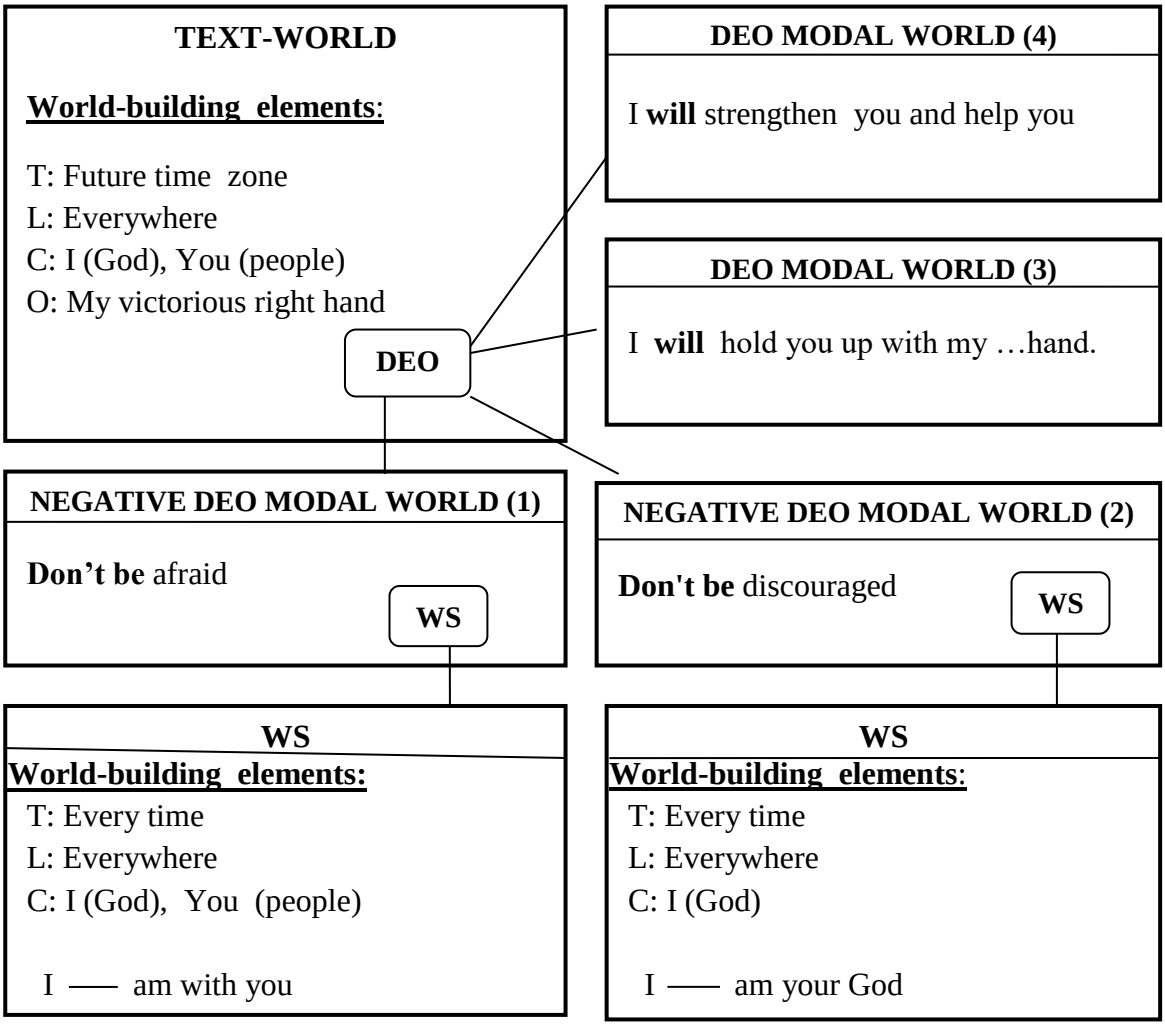

Figure (5-6): The TWT Analysis of Datum En. 6

5.1.7 Analysis and Discussion of Datum (En. 7)

"But we do not want you to be uninformed, brothers, about those who are asleep, that you may not grieve as others do who have no hope. For since we believe that Jesus … and rose again, …, God will bring with him those who have fallen asleep… Then we who are alive, who are left, will be caught up together with them in the clouds …" (Thessalonians 4:13-17).

1. The Embodied Image Schemas

This datum represents the Biblical Verses (Thessalonians 4:13-17)which are stated by St. Paul to the Thessalonian believers. Generally, they express a very influential and aesthetic condoling theme, that is, death is only a "temporal separation" rather than "a permanent loss" (https://www.bibleref.com/1-Thessalonians/4/1...). In these Verses, St. Paul urges people who lost their beloveds to know certainly that they will rejoin Jesus Christ and their dead beloveds THERE in Heaven since death is only a temporal separation; so, they have to wait hopefully this time of regrouping. On this basis, the following embodied image schemas can be identified in the conceptualization of this datum:

i. CONTAINER image schema: This schema is conceived in the following cases:

a. A person's mind which has no knowledge about something can be conceptualized as an empty CONTAINER, i.e., it has no CONTENTs. The "uninformed" people referred to in this datum are those who lack knowledge about the resurrection of the dead, that is, they have no faith in God and the resurrection (CONTENTs). Here, their minds are conceived as CONTAINERs with no CONTENTs of the faith in and knowledge about God.

b. People who grieve for the death of their beloveds can be conceptualized as CONTAINERs which are filled with the CONTENTs of grief, sorrow, frustration, and the like.

c. People who have no hope can be conceptualized as empty CONTAINERS. Here, the hope is conceived as the CONTENT which they lack.

d. The first Verse is about "those who are asleep" and this is a metaphorical reference to the dead in graves. Here, the graves can be conceptualized as CONTAINERs whose CONTENTs are the dead bodies. This comes in accordance with the conceptualization of *beds* as CONTAINERs for sleeping people (Johnson, 1987:22).

e. This life can be conceptualized as a CONTAINER whose CONTENTs are all people. The CONTENTs are divided into two types: those who died before and those "who are alive" or "who are left" in this CONTAINER till the resurrection.

f. The phrase *the clouds* (referring to Heaven) can be conceptualized as a CONTAINERs whose CONTENTs will be all people (including Jesus Christ) who will be resurrected after death.

ii. PATH image schema: Living in this life and then leaving it to Heaven passing death can be conceptualized in terms of PATH (or more specifically SOURCE-PATH-GOAL) image schema. Also the resurrection after death can be conceptualized in terms of this schema. Resurrection is a JOURNEY involving passing a PATH from graves to Heaven which is the eternal life .

iii. CYCLIC CLIMAX image schema: This schema is a type of CYCLE image schema as explained previously in (2.3.1.3). The datum indicates that God will bring together Christ, the dead, and those who still alive till the resurrection time THERE in Heaven. This implies a movement from HERE (on

earth)-to death (underground) -to THERE (in Heaven) and this movement represents the CYCLIC CLIMAX schema as explained in Figure (5-7a) below.

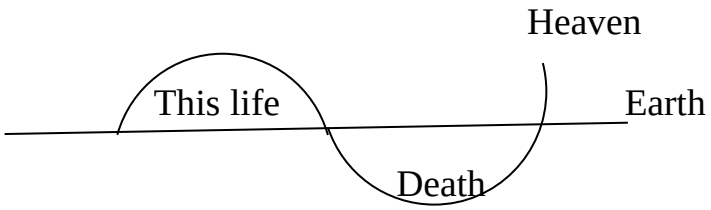

Figure (5- 7a): The CYCLIC CLIMAX Image Schema in Datum En. 7

2. CMs

The identification of the above embodied image schemas can help to specify the following CMs concerning death and condolences:

i. DEATH IS SLEEP: In this datum, the state of being death is described as sleeping which implies the meaning of rest and calamity. This description mitigates the cruelty of death. That is, people "who are asleep" are the dead who rest peacefully in graves for a temporal time and then they will wake up again. This is what all believers in God are absolutely certain of. Therefore, "believers will not grieve the deaths of fellow believers in the same way as unbelievers [who have no hope in the eternal life after death] grieve the loss of their friends and loved ones" (https://www.bibleref.com/1-Thessalonians/4/1-Thessalonians-4-3.html).

ii. DEATH IS LOSS: This schema is provoked by the word *grieve* which means "to feel very sad especially because sb [somebody] has died" (Hornby,2000: 565). This negative psychological state is caused when people experience the LOSS of beloveds or precious things.

iii. DEATH IS REGROUPING AND JOINING: The Verses indicate explicitly that THERE in Heaven God will bring together Jesus Christ, the dead and people who are alive till the time of resurrection.

iv. DEATH IS REST : In death people get REST and peace after a time of suffering and misery. This is compared to the state when tired people who sleep to get rest.

v. DEATH IS (A JOURNEY OF) DEPARTURE: Death means that people (more specifically their souls) leave HERE (this life) to THERE (Heaven). This can be conceptualized as one way DEPARTURE from a location to another. This CM is provoked by the idea that God will regroup all people "*in the clouds*" as the datum states.

3. The Emergent Structure

Death is a temporal separation.

4. The TWT Analysis

The text-world of this datum includes the following world building elements: T indicates present time zone, L is this life (HERE), O is only *clouds* referring to Heaven, and Cs are the following according to their occurrences: *We*$_1$ referring to St. Paul, *You* referring to the Thessalonian believers, *Those* referring to the dead, *Others* referring to the unbelievers, *Jesus Christ*, *God*, and *We*$_2$ referring to the speaker (St. Paul) plus the addressees (the Thessalonians).

The first part of this datum, "we do not want you to be uninformed" is a negative BOUL modal world created by the use of the boulomaic verb *want*. Both this verb and its To-infinitive complement add a sense of futurity to the stated proposition. Here, the speaker (St. Paul) expresses his want/desire for "*brothers*" (i.e., the Thessalonian believers) not to be ignorant like the

unbelievers about the actual state of the dead believers. That is, those dead "are asleep" for a certain period and then they will wake up at the resurrection. The pronoun "we$_1$" refers to St. Paul himself as a single individual. It is known as *editorial we* which is used very commonly in formal writing (Quirk et al. 1985:350). He avoids using *I* which is "somewhat egotistical" and this does not fit with his status as a religious-spiritual figure.

From this BOUL modal world a WS (1) appears, that is, "those … are asleep" referring to the dead. This WS(1) shows three shifts: temporal shift (from the futurity of the verb want and its To-infinitive to present which is called the state present), spatial shift (from on earth to in graves), and state shift (from being alive to being dead). The last two shifts are based on what is explained above, that is, death is metaphorically referred to as sleep.

The datum has a negative DEO modal world, that is, "you may not grieve". This world is created by the modal auxiliary *may* which expresses permission. According to Quirk et al. (1985:223-4) and Palmer (1990:71), this deontic *may* is more formal than *can* in expressing permission and its use fits completely the formality of this religious text. The DEO world indicates generally that it is not permitted for (Thessalonian) believers to grieve and be sorry of the death of their beloveds. From this world, a WS (2), that is, "those who *have* no hope" emerges which shifts the time zone of the text to simple present. Semantically, this WS provides a justification for what is stated in the DEO modal world, that is, only the unbelievers, who have no faith in God and no hope in resurrection, grieve for their dead. That is, they do not believe that they will be regrouped with the dead THERE in Heaven.

Also, this datum has a main EPS modal world, that is, "we believe that …". This world is generated by the presence of the epistemic verb *believe* and its Subj.- like the BOUL world- is *we$_1$*. It is the source of other three

worlds; these are: WS(3) "Jesus … and rose again" and two EPS modal worlds marked as EPS (1) "God will bring with him … " and EPS (2) "we …, will be caught up together with them in the clouds". Here, St. Paul expresses his certain beliefs in the WS, EPS(1), and EPS(2). These beliefs are concerned with the certainty of resurrection and eternal life in Heaven. The WS(3) shifts the temporal orientation from the present to the past.

Concerning EPS(1) and EPS(2), both are created by the basic modal auxiliary *will* expressing futurity. These modal worlds express absolutely certain beliefs of the occurrence of resurrection and the afterlife. The use of *will* in EPS(1) exposes the absolute certainty of resurrecting Jesus Christ and the dead, i.e., "those who have fallen asleep", so all will be regrouped again THERE in Heaven. The relative clause can be identified as WS (4) because there is a shift of the future time zone of EPS(1) to the present perfect "have fallen" to include all the dead people extending from the past time to the present moment. It does not appear in Figure (5-7b) because it is somewhat a stimulation of the WS(1) created from the BOUL modal world of this datum.

In the EPS (2), St. Paul states that he himself and those people who will be still alive till the resurrection will die and then rejoin Jesus Christ and the dead THERE in Heaven. There is a collective sense of agency stated by the pronoun *we*$_2$ which represents the Cs of the world –syntactically the subject of the clause realizing the EPS(2). This sense involves both the speaker (i.e., St. Paul) and his addressees (i.e., the Thessalonians). Quirk et al. (1985:350) call this we$_2$ the "inclusive authorial we" which is used mainly in formal writing.

The epistemic classification of the above modal worlds is asserted by Nuyts (2005:75) who states that the verb *believe* and the modal *will* are ones of the basic introducers of epistemic modality. Also, the absolutely highest degree of likelihood of occurrence of the resurrection (for those who truly believe in God)

mentioned *implicitly* by the adjective *certain*, the adverb *certainly* or the structure *it is certain* can prove that these worlds are EPS modal worlds. For example, the clause realizing EPS (1) can be rephrased as *Certainly* /*It is certain that* "God will bring with him … ". According to Palmer (2001:24-5), these EPS modal worlds are assumptive judgments, that is, they are reasonable inferences from what true believers in God generally know about their religion. The TWT analysis of this datum is explained in Figure (5.7) below.

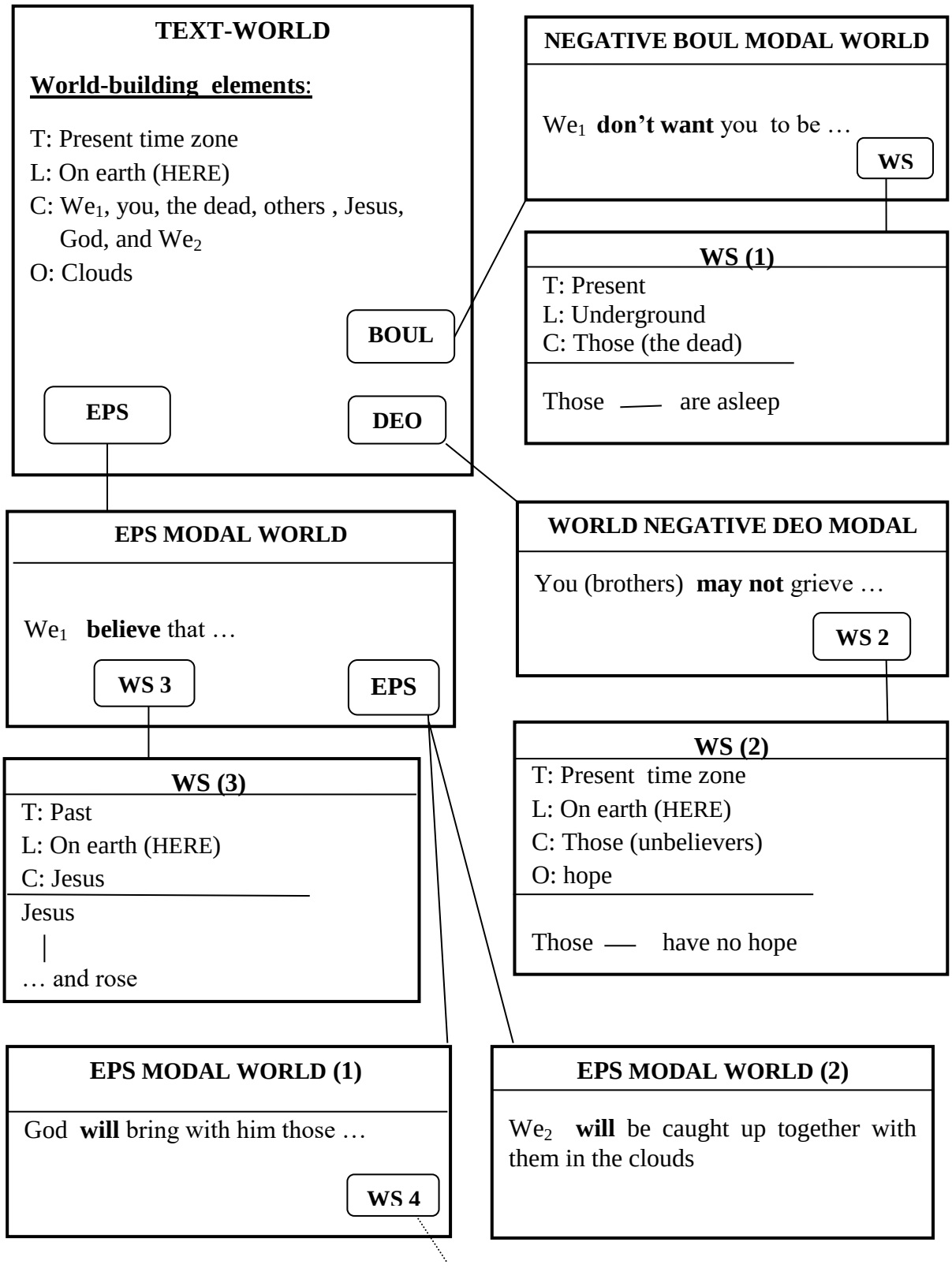

Figure (5-7): The TWT Analysis of Datum En.7

5.1.8 Analysis and Discussion of Datum (En.8)

"For I know that my Redeemer lives, and at the last he will stand upon the earth. And after my skin has been thus destroyed, yet in my flesh I shall see God, whom I shall see for myself, and my eyes shall behold, and not another." (Job 19:25-6)

1. The Embodied Image Schemas

This datum expresses important eternal religious beliefs about God, life, death and resurrection. Concerning condolences, it exposes the absolute faith in God and rejoining Him in Heaven. This indicates that after death there will be another life. The conceptualization of this datum can be based on the following embodied image schemas:

i. CONTAINER image schema: This schema can be realized in two cases:

a. A human body can be conceptualized as a CONTAINER and its CONTENT is *the skin* which here refers metonymically to all the parts of the human body including flesh, blood, bones (Job 19:25 Commentaries. https:/biblehub.com/commentaries/job/19-25.htm). The clause "after my skin has been thus destroyed" indicates that after death this CONTENT will be consumed by worms and ruined in graves.

b. The word *destroyed* in the previous clause can implicitly refer to a grave which can be conceptualized as a CONTAINER and its CONTENT is the dead body. It is destroyed because of the natural process of decomposition of human bodies underground. At resurrection, the body will be out of the CONTAINER and risen up to Heaven.

ii. PATH image schema: In this datum, PATH schema can be realized in the following:

a. The resurrection of human bodies means being alive again after death, i.e., coming back from death to life THERE in Heaven. This can be conceptualized in terms of PATH image schema, that is, the dead pass a PATH which is one direction from graves to Heaven where they meet God.

b. The use of present perfect in "my skin has been thus destroyed" indicates that the process of destruction of the dead body passes through a PATH involving a series of contingent stages extending from burying the corpus in the soil and continuing to the final decomposition.

2. CMs

The following CMs can be stated on the base of the above identified embodied image schemas:

i. DEATH IS REGROUPING AND JOINING. In these Biblical verses there are obvious indications in the sense that after death people will meet God. Here, Job himself admits confidently that he in his flesh and by his eyes (which will be destroyed after death) "shall see God [Himself] not another". Also, the idea of regrouping can appear in that the destroyed parts of a dead body (represented in flesh and eyes) will be restored and regrouped again in their original shape of the body. Therefore, the visual sense will work again by which Job as well as other people will see God. This thing which Job knows certainly is "much more comfortable and considerable" for Job and makes him very happy (Job 19:26 Commentaries. https:/biblehub.com/ commentaries/job/19-26.htm).

ii. DEATH IS LIFE: Resurrection of the dead involves restoring the life of the parts of human body which are destroyed in graves. As explained above , the body will have all its parts including flesh, bones and its senses. Therefore, the visual sense of eyes will work so it can see again. This is indicated by Job

who states that "in my flesh I shall see God, whom…, and my eyes shall behold, …" .

iii. DEATH IS LOSS: The destruction of a dead body indicates that death is the agent that is responsible for the LOSS of the parts of a human body.

iv. DEATH IS A DESTORYER : Death is conceptualized as an agent (DESTROYER) that destroys human's body.

v. DEATH IS A DEVOURER: Death entails putting the dead body in graves where there are worms devouring and consuming the corpus. Accordingly, death symbolized by graves is viewed as a DEVOURER of the dead bodies. In the same context, the CM: DEATH IS A GLUTTON can be applicable here. That is, death is a greedy GLUTTON which eats excessively all the dead bodies.

vi. DEATH IS AN ADVERSARY: Destruction of everything is the aim of any ADVERSARY and since a dead body is destroyed because of death so death can be viewed as this ADVERSARY.

vii. DEATH IS DOWN : Normally and naturally, a dead body is buried and destroyed in the grave, that is, DOWN not on earth.

3. The Emergent Structure

Death is being with God**.**

4. The TWT Analysis

The text world of this datum involves the building elements of : T is present time zone, L is *"upon earth*", Cs are *I* (referring to Job) and *the Redeemer*/ *he* (i.e., God), and Os are *earth*, *my skin*, *my flesh*, and *my eyes*. The datum starts with " For I know that…" which is an EPS modal world created by

the epistemic verb *know*. This verb reflects the purpose of epistemic modal worlds or "worlds of knowledge" as Van der Bom (2015:37) calls. That is , "they represent a speaker's confidence or lack of confidence in the truth of a proposition expressed or situation described." The state of knowing indicated by Job involves two items of knowledge which are "my Redeemer lives" and "he will stand upon the earth". Both are inferences set up from Job's certain belief in God that is shared by all true believers. According to Palmer(2001:24-5), they are known as assumptive judgments.

Concerning the first item of the EPS modal world, the speaker (i.e., Job) is absolutely certain and confident of the knowledge that His "Redeemer [i.e., God] lives". The certainty is asserted by the use of the unmodalized structure or what Lyons (1977:763) calls as an *categorical assertion*. Here, there is an *implicit* sense of certainty which adds more force to the epistemic modality reflected by the verb *know*. Consequently, the clause can be rephrased as: *It is certain that* "my Redeemer lives". The use of the modal auxiliary *will* in the second item of Job's knowledge expresses "common future" as Quirk et al. (1985:228) term. According to Nuyts (2005:75), both the [implicit sense of] certainty and *will* are epistemic markers indicating "the degree of likelihood of a state of affairs".

From the text-world, the WS realized in the adverbial clause "... after my skin has been thus destroyed" shifts the temporal orientation of the text-world to present perfect aspect involving some sense of the past. The time zone here extends from burying a dead body to the last moment of its destruction. From this WS, three modal worlds are generated and all convey a repeated semantic content. This semantic repetition adds an enforcement to the purpose of the intended actions. They are classified as DEO modal worlds because of the use of the modal auxiliary *shall* which expresses volition plus obligation (Quirk et al. 1985:219 and Palmer, 2001:9). That is, the speaker presents a form of an

assurance that the intended events will inevitably happen. Accordingly, the DEO modal world (1) is "in my flesh I shall see God", DEO modal world (2) is "whom I shall see for myself", and DEO modal world (3) is "my eyes shall behold…". The TWT analysis of this datum is explained in Figure (5-8) below.

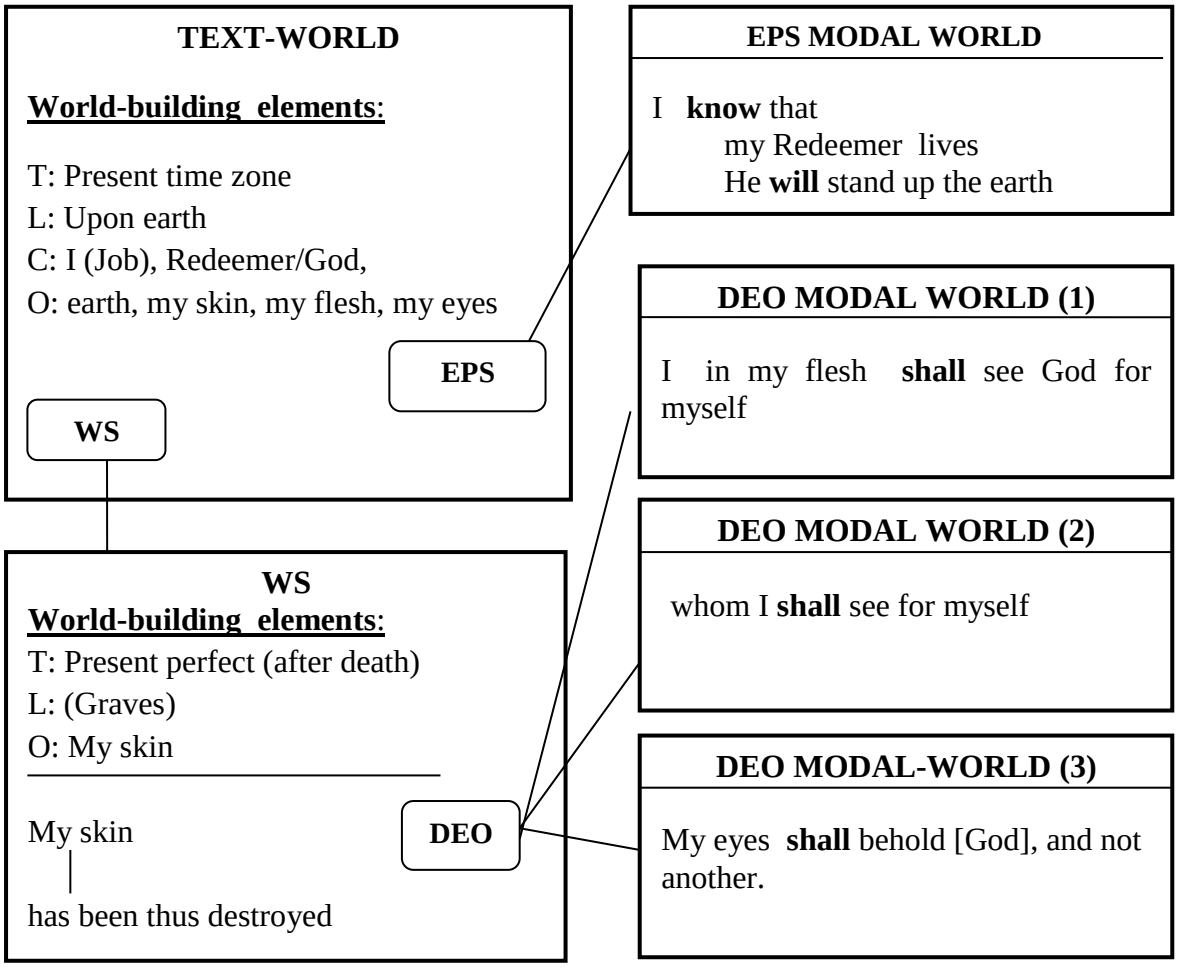

Figure (5-8): The TWT Analysis of Datum En. 8

5.1.9 Analysis and Discussion of Datum (En. 9)

Remembering Mom

Our hearts are filled with memories, our eyes are full of tears. [1]
Our lives are filled with missing you, each day throughout the years.[2]
We pray you found the peace in death you couldn't find on earth.[3]
We hope we became the people you prayed for our birth. [4]

Lesley Woodrow Gibson
(Fresh, 2019. https:/www.ftd.comblog/give/sympaththy-poems)

1. Embodied Image Schemas

This datum consists of four lines selected from Gibson's poem entitled *Remembering Mom***.** As the title proposes, this poem expresses sympathy for losing a mother. The conceptualization of these selected lines involves the following embodied image schemas:

i. CONTAINER image schema: This image can be identified in the following five situations:

a. *"Our hearts"* can be viewed as CONTAINERS and their CONTENTs are old memories.

b. *"Our eyes"* can be viewed as CONTAINERS and their CONTENTs are tears.

c. *"Our lives"* can be viewed as CONTAINERS and their CONTENTs are the feelings of missing the lost mother.

d. Death (representing the afterlife) can be conceptualized as a CONTAINER in which there is peace.

e. This life represented in "on earth" can be conceived as a CONTAINER which has no peace.

ii. PATH image schema: The conceptualization of the third line "We pray you found the peace in death you couldn't find on earth." provokes a PATH schema and more precisely FROM-TO image schema as Johnson (1987:28) terms. That is, making a journey FROM this life TO death for finding peace THERE. This implies that there is a PATH must be passed during the life-death journey.

2. CMs

The identification of the above two embodied image schemas can lead to designate the following CMs concerning death and condolences:

i. DEATH IS (A JOURNEY OF) DEPARTURE: As explained above, moving to Heaven for finding peace entails departing this life. Accordingly, DEATH can be conceived as (A JOURNEY OF) DEPARTURE from this life to the final destination (i.e., Heaven).

ii. DEATH IS (BEING) OUT OF HERE: In this life (HERE) there is no peace while THERE "in death" is peace.

iii. DEATH IS REST: Being in peace implies living safely and restfully. That is, where is peace there is rest.

iv. DEATH IS A BETTER LOCATION: The absence of peace makes this life a place of troubles while Heaven (death) is the place of peace and rest.

v. DEATH IS LOSS: The line" Our lives are filled with missing you" provokes this CM. The feeling of missing others is a result of being far from them and this farness consequently can be attributed to the loss.

3. The Emergent Structure:

Death is peace.

4. The TWT Analysis

The text-world of this datum involves as world building elements: T is unspecified or can be proposed as every times , L is unspecified , Cs are *we* (the poet) and *you* (the dead mother), and Os are *hearts*, *memories*, *eyes*, *tears*, *our lives*, and *peace*. This text world includes three worlds realized in the three clauses, "Our hearts are filled with memories", "our eyes are full of tears." and "Our lives are filled with missing you".

Concerning the sub-worlds, there are four modal worlds derived from this text-world. The third line, "We pray you found the peace in death you couldn't find on earth.", represents two modal worlds. The first is a BOUL modal world, that is, "We pray you found the peace in death". It is generated by the verb *pray* which means "to hope very much that sth [something] will happen" (Hornby, 2000:991), qualifies it to be a boulomaic expression. The second is a negative EPS modal world "you couldn't find on earth" derived from the previous BOUL modal world. This EPS modal world is generated by the modal auxiliary *could* expressing extrinsic-epistemic modality of possibility.

The fourth line "We hope we became the people you prayed for our birth" involves two BOUL modal worlds expressing hopes. The first is generated by the boulomaic verb *hope* and the second is a derivative of the first and generated by the verb *prayed* whose boulomaic meaning is explained above. The TWT analysis of this datum is explained in Figure (5-9) below.

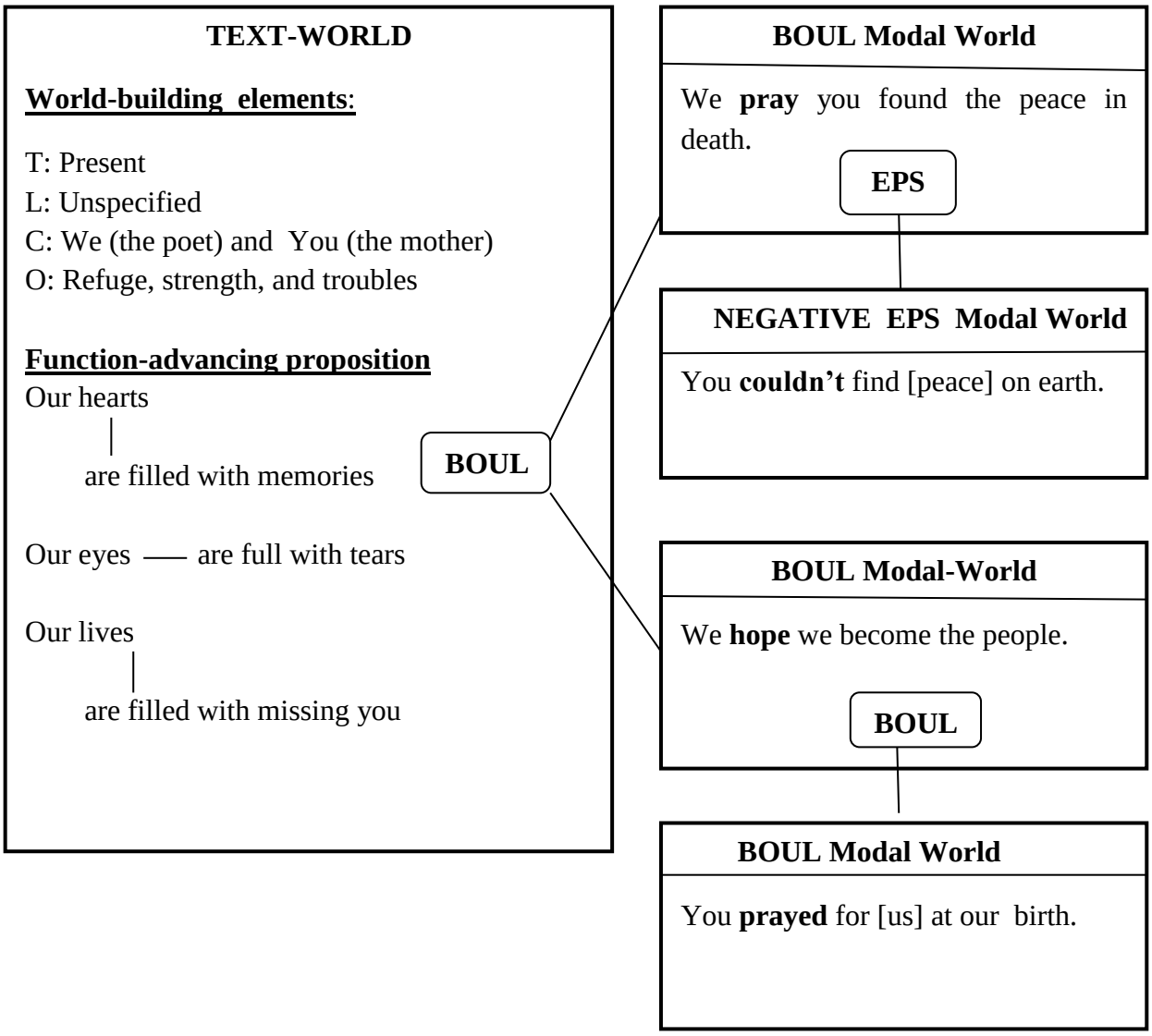

Figure (5-9): The TWT Analysis of Datum En.9

5.1.10 Analysis and Discussion of Datum (En.10)

I Awake Each Morning to Start a New Day

I awake each morning to start a new day 1
But the pain of losing you never goes away. 2

The day that you left I just didn't know 11
That you were going where I couldn't go. 12

Someday I know all will be well 17
And I'll see you again with stories to tell 18

Claudia Lee
(Fresh, 2019. https:/www.ftd.comblog/give/sympaththy-poems)

1. The Embodied Image Schemas

This datum consists of six lines selected from Lee's poem which expresses sympathy for losing a mother. The selected lines are numerated by subscripts according to their original occurrences in the whole poem. The conceptualization of the datum can be based on the following embodied image schemas:

i. CYCLE image schema: The line "I awake each morning to start a new day" is conceptualized in terms CYCLE image schema which embodies the recurrent cycle of waking and sleeping.

ii. CONTAINER image schema: This image can be conceived in the following two cases:

a. In the second line, "the pain of losing…" can be viewed as a CONTENT in a CONTAINER which represents a human body.

b. In " with stories to tell.", stories can be viewed as CONTENTs into a CONTAINER exemplifying a head of the person who tells them. When they are told, these stories will be out of their CONTAINER.

iii. PATH image schema: This image which is known by alternatively as FROM-TO image schema can embody the conceptualization of the following:

a. The verb phrase *goes away* in "the pain of losing you never goes away" can provoke a PATH image schema. That is, the pain can be conceived as an object passing a PATH starting FROM a human body and going TO outside this body.

b. The verb phrases *left* in " The day that you left" , *were going* and *go* in "That you were going where I couldn’t go" depict the agent (you) as passing a PATH extending from this life to the afterlife.

vi. BLOCKAGE image schema: This image can be embedded in the conceptualization of "… where I couldn’t go". To be specific, the impossibility realized by *couldn't* implies that there is a BLOCKAGE or an obstruction that prevents the poet from going to where the addressee is.

v. REMOVAL OF RESTRAINT : This image is crucially built on the BLOCKAGE schema designated above in (iii). The clause "I'll see you again" indicates to the REMOVAL OF RESTRAINT which disallows the speaker to be with or see the mother.

2. CMs

The above embodied image schemas can identify the following CMs concerning death and the act of offering condolences:

i. DEATH IS LOSS: In the phrase "the pain of losing you", the word *losing* indicates explicitly that someone is lost and this is the actual meaning of

death. Put it differently, having life is birth while losing it is death which causes pains and missing.

ii. DEATH IS (A JOURNEY OF) DEPARTURE: Both clauses "you left" and "you were going" depict death as a DEPARTURE from this life (HERE) to afterlife (THERE). That is, the journey of death is a transmission from a location/ state to another. In this context, this CM provokes the CM: DEATH IS (BEING) OUT OF HERE.

iii. DEATH IS REST: This CM is evoked by the clause "all will be well". This means that THERE all people will be in well conditions, i.e., they will have rest which is lost in this life. This CM provokes the CM: DEATH IS A BETTER LOCATION.

iv. DEATH IS REGROUPING AND JOINING: This CM is provoked in the conceptualization of "I'll see you again with stories to tell". This indicates that there will be an actual meeting in which conversations are exchanges.

3. The Emergent Structure

Death is a temporal separation.

4. The TWT Analysis

The text-world of this datum involves the world building elements: T is present time zone, L is unspecified, Cs are I (the poet), you (the dead mother), all (people including *I* and *you*), and O is only stories. The first line represents this text-world which is the source of six mental worlds. Concerning the second line, "… the pain of losing you never goes away", the adverb *never* creates an EPS modal world since it adds an emphasis to the negative statement instead of using *not* (Hornby, 2000:855). That is, its presence in a statement *implicitly* involves the adverb *surely* which is an expression of epistemic modality. Farhud

(2019:42) mentions that negation itself "includes the modal shifts from boundaries of text-world". As such, this line can be rephrased as *the pain of losing you surely does not go away*.

The third selected line involves a WS, "The day that you left ", which shifts the time from present to past and the second is its derivative which is a negative EPS modal world, "I just didn't know". The epistemic modality is generated by *know* which is a verb of knowledge and cognition. This world exposes a shortage of knowledge about what is stated in the fourth selected line, i.e., "That you were going where I couldn't go". This line includes a WS plus another negative EPS generated by the modal *could* which reflects an extrinsic modality of impossibility.

Finally, the last two lines of this datum involve three modal worlds. The line "Someday I know all will be well " is an EPS modal world created by the verb *know* to show certain awareness of "all will be well" and " I'll see you again". Both clauses are EPS modal worlds created by the modal auxiliary *will*. For Huddleston and Pullum (2002:187-8), this modal is semantically strong in "entailing the factuality" of these future situations. Accordingly, these two lines express that the poet is fairly confident that all will be well and she will meet and see her mother there in Heaven. Figure (5-10) below explains the TWT analysis of this datum.

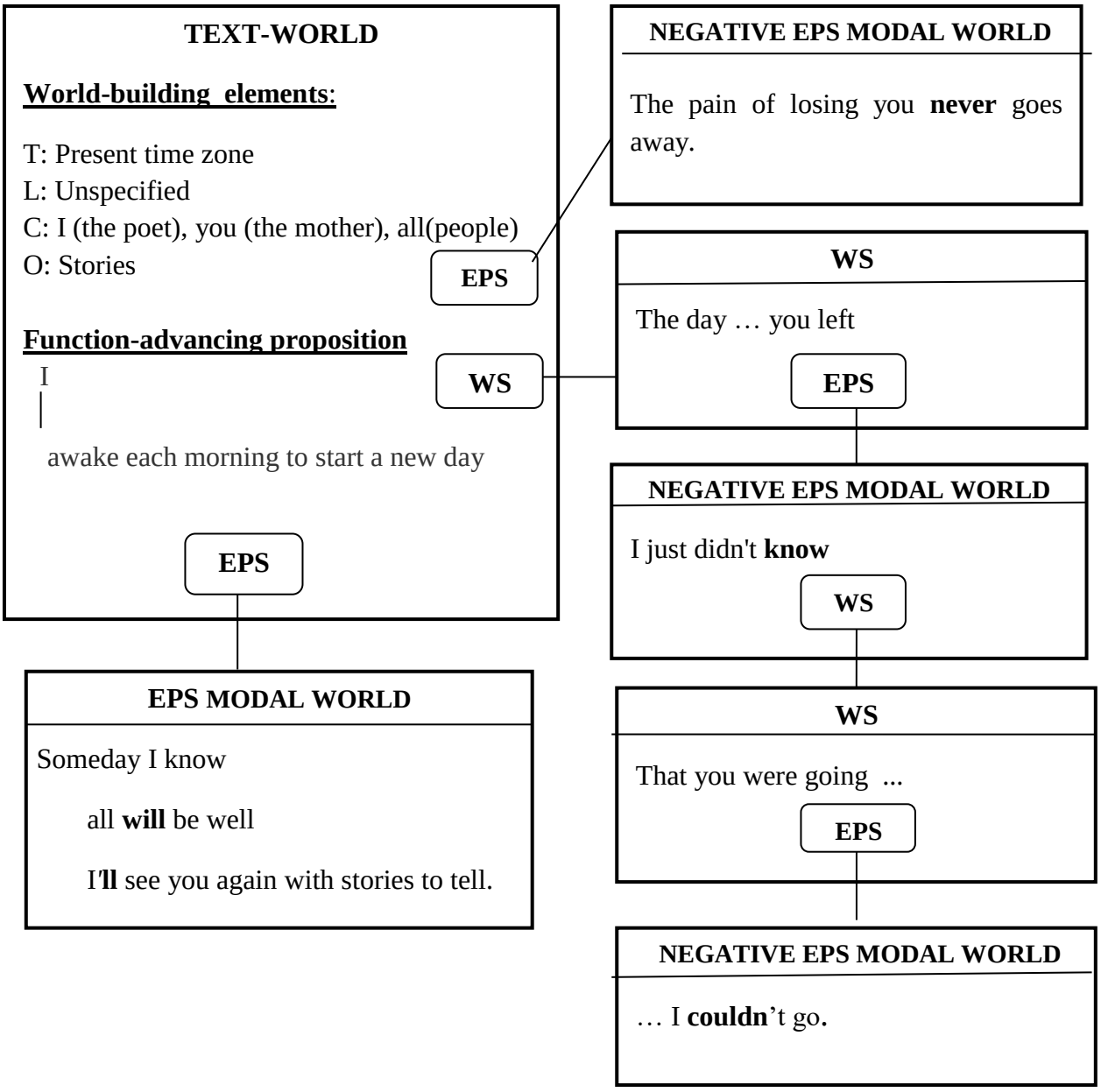

Figure (5-10): The TWT Analysis of Datum En.10

5.1.11 Analysis and Discussion of Datum (En.11)

Death is Nothing at All

Death is nothing at all. It does not count. $_{1}$
I have only slipped away into the next room. $_{2}$
Why should I be out of mind because I am out of sight? $_{14}$
One brief moment and all will be as it was before. $_{17}$
How we shall laugh at the trouble of parting when we meet again! $_{18}$

Henry Scott Holland
(Fresh, 2019. https:/www.ftd.comblog/give/sympaththy-poems)

1. The Embodied Image schemas

This datum is composed of five lines selected from Holland's poem *Death is Nothing at All*. It is a sympathy poem concerning the loss of a father. This selection is intended to maintain thematic and structural diversity. The selected lines are numerated in subscripts according to their original order in the poem. The condoling significance is realized in bringing comfort and support to those who grieve over the loss of their fathers (https://poemanalysis.com/henry-scott Holland/...). The conceptualization of this datum can be based on the following embedded image schemas:

i. CONTAINER image schema: This image can be embodied in the conceptualization of the following:

a. In the first line, the two clauses, "Death is nothing at all." and "It does not count.", evoke an image of a CONTAINER whose CONTENT is nothing. Here, death is compared to this nothing CONTENT.

b. The two uses of the compound preposition *out of* in the third selected line, "Why should I be out of mind because I am out of sight?" provoke a

CONTAINER image schema. Both *mind* and *sight* can be conceived as CONTAINERs and metaphorically they have the same CONTENT, that is, the speaker's memory (referred to by the pronoun *I*). But this CONTENT is OUT OF the CONTAINERs. In this context, it is more convenient to rename this schema as IN-OUT image schema. This term is introduced by Johnson (1987:23, 32) and Evans and Green (2006:180).

c. In the second line, the phrase *the next room* is conceived as a CONTAINER and its CONTENT is the speaker. The use of the compound preposition *into*, which is a marker of CONTAINER image schema, enforces the adoption of this schema (ibid).

ii. PATH image schema: This image embodies the conceptualization of the second line explained in (i. c) above. Here, transmitting from life to death is figuratively viewed as going from a room to its next one quietly and quickly. This is implied in the meaning of the verb *slip* plus *away* (Hornby, 2002: 1212).

2. CMs

In accordance to the above embodied image schemas, the following CMs concerning death can be identified:

i. DEATH IS NONVALUEABLE: This CM is indicated in the first line of this datum, "Death is nothing at all. It does not count". Here, death itself is mitigated to the extent that when people meet again in Heaven they "shall laugh at the trouble of parting" as stated in the last selected line. It appears as something trivial so there is no need to feel sorrow about it.

ii. DEATH IS REGROUPING AND JOINING: In the last line, the dependent clause "when we meet again" indicates explicitly that all people will meet after death. Here, death is described as only "one brief moment", i.e., a so very

short period. Then "all will be as it was before"; that is, people will live together as they were before this very short separation.

iii. DEATH IS LIFE: After death people will be joined again and they re-experience their life in the same way they did before death as stated in "all will be as it was before".

iv. DEATH IS A BETTER LOCATION: Any place where people are comfortable will certainly be a BETTER place.

v. DEATH IS (BEING) OUT OF HERE: This CM is identified in both clauses, "I have only slipped away into the next room" and "I am out of sight". The first clause indicates that there is a special change from a room to the next room whose wells cover the scene, so the speaker will be "out of sight".

3. The Emergent Structure

Death is a very short interval (between two lives).

4. The TWT Analysis

The text-world of this datum is built of the elements: T is present time zone, L is somewhere near, Cs are *I* (referring to the speaker- departed person), *all* (people and things), and *we* (*I* and his beloveds). The basic statement of the text-world is the first clause in the first line and the title itself, *"Death is nothing at all*". The second clause is semantically a repetition of the first. From this text-world a number of worlds are emitted. The first world is a WS realized in the second line, "I have only slipped away into the next room". It makes a temporal and special shift from the text-world, that is, it expresses a departure to another location. To indicate the nearness of this location which is " *the next room*" symbolizing death.

The third selected line, "Why should I be out of mind because I am out of sight?", represents two other worlds; one DEO modal world and its derivative

WS. The DEO world realized in "Why should I be out of mind" is created by the modal auxiliary *should* which expresses obligation and necessity. This enquiry can be rephrased as why I am imposed to be forgotten. Its justification "I am out of sight?" is a WS reflecting a temporal shift to present. Here, death is compared to an absence. As stated in the fourth selected line, this absence is "One brief moment". This line includes one EPS modal world, "all will be as it was before", introduced by the modal auxiliary *will*. Within this EPS, there is a temporal shift to past.

The last selected line is an exclamation realized by a complex sentence. In the matrix clause "How we shall laugh at the trouble of parting", the modal auxiliary *shall* creates an EPS modal world expressing futurity (Huddleston and Pullum, 2002: 195). According to Quirk et al. (1985: 219), this EPS world is an extrinsic modality of predication in which the speaker makes "judgment of events occurrences". Through the use of the verb *laugh*, this world emphasizes the triviality of death (metaphorically described as "the trouble of parting") stated in the first line. It makes ridicule of the state of death. Finally, this simple present of the dependent adverbial clause "when we meet again!" is a *futurate* as Huddleston and Pullum (2002: 131) refer to. It is supported by the futurity of *shall* indicated above. Accordingly, this clause cannot be identified as WS because there is not any temporal or special shifts. The TWT analysis of this datum is explained in Figure (5-11) below.

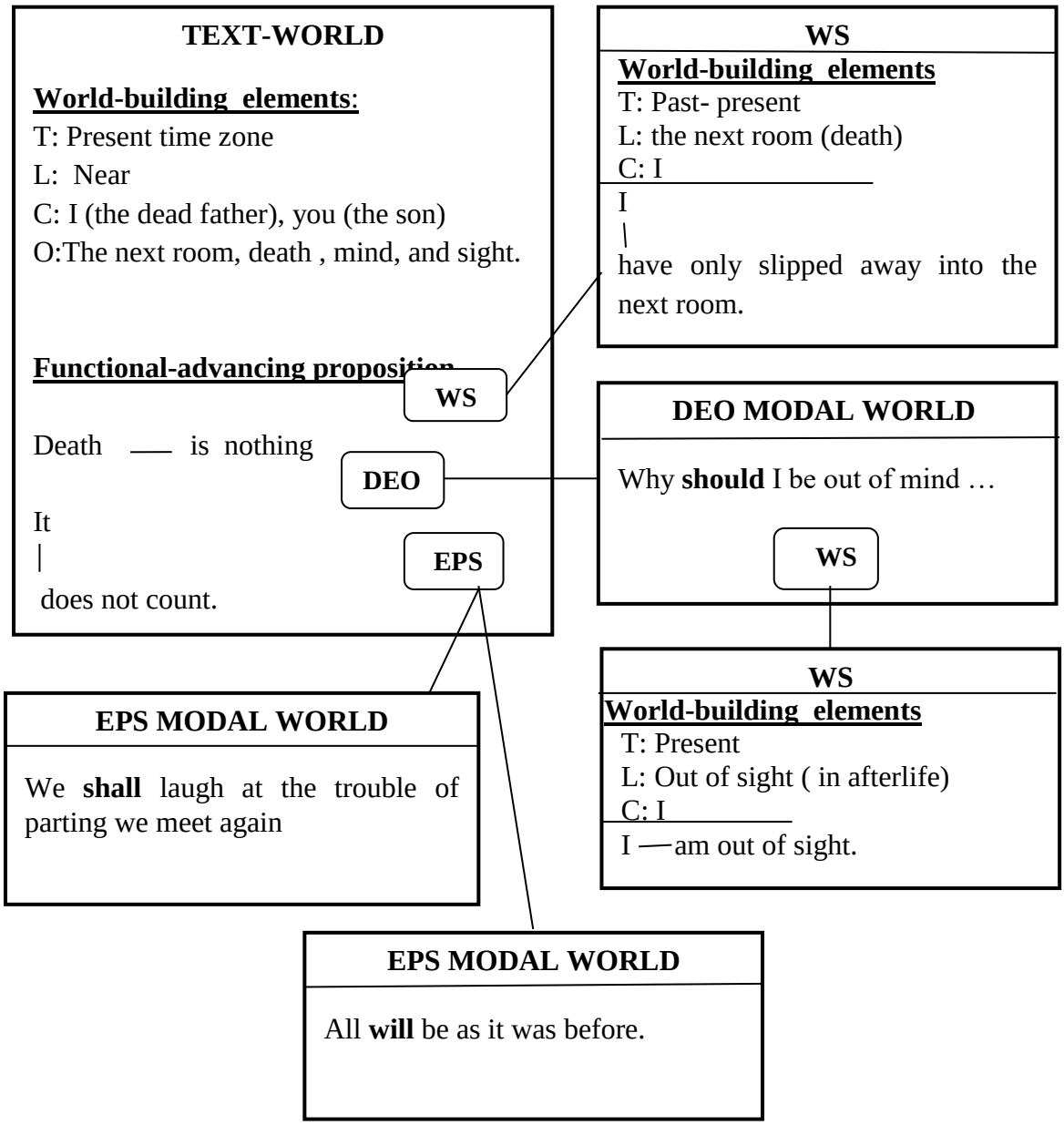

Figure (5-11): The TWT Analysis of Datum En. 11

5.1.12 Analysis and Discussion of Datum (En.12)

May the Road Rise Up to Meet You

May the road rise up to meet you. $_1$
May the wind be always at your back.$_2$
May the sun shine warm upon your face;$_3$
the rains fall soft upon your fields.$_4$
And until we meet again,$_5$
May God hold you in the palm of His hand.$_6$

Traditional Irish Blessing
(Fresh, 2019. https:/www.ftd.comblog/give/sympaththy-poems)

1. The Embodied Image Schemas

This datum is selected from a traditional Irish blessing entitled *May the Road Rise Up to Meet You*. It is a prayer which "is a heartfelt way of wishing someone a good journey, with no obstacles in their path" (Poleon, 2020:np). In regard to comparing death to a journey and a dead person to departed one, this prayer is used as a condolence expression. That is, its condoling theme lies in wishing/hoping the dead a peaceful journey of departure to the afterlife. It is particularly intended for the death of a friend (https:/www.ftd.comblog/give/ sympathy-poems 2019). The conceptualization of the datum can involve the following embodied image schemas:

i. PATH image schema: The word *road* in the first line "May the road rise up" explicitly depicts this schema. Here, it is hoped that the road (i.e., PATH) is risen so it connects HERE representing this life with THERE representing Heaven so it is possible to meet the dead beloveds who are THERE.

ii. SUPPORT image schema: The blessing indicates that God takes "us in the palm of his hand and guiding us on our journey through life." This represents the

God's SUPPORT provided through three elements of nature. These are the wind symbolizing "the spirit of God", the sun symbolizing "the mercy of God", and the rains symbolizing "God's sustenance"(ibid). All these provide people with rest and peace.

iii. CONTAINER image schema: This schema embodies the conceptualization of clause "the rains fall soft upon your fields". Here, the fields are conceived as CONTAINERS which are filled with rains (i.e., CONTENTs) which figuratively refer to the sustenance provided by God.

2. CMs

Manipulating conceptually the above embodied image schemas can lead to identify the following CMs concerning death and the act of condoling:

i. DEATH IS (A JOURNEY OF) DEPARTURE: The risen road represents the PATH people pass through to depart this life to Heaven where the departed beloveds are.

ii. DEATH IS REGROUPING AND JOINING: This CM is referred to explicitly in "May the road rise up to meet you." and "until we meet again". Here, being UP in Heaven will allow people regroup again with their lost beloved.

iii. DEATH IS REST: God's support and protection provoke both REST and peace which are good things representing positive emotions which are metaphorically related to UP and WARM (Kövecses, 2004: 44). They will free people from fearing and worrying about troubles and obstacles since they are in "the palm of" God's hand and supported by His mercy and sustenance.

iv. DEATH IS A BETTER LOCATION: The place where people live in peace and rest is certainly considered a BETTER LOCATION than any other locations lack these two positive things.

3. The Emergent Structure

Death is a temporal separation.

4. The TWT Analysis

The test-world of this datum involves the world building elements: T indicates future time zone, L is unspecified, Cs are –according to their occurrence- *you* (the departed) and *God*, and Os are *the road*, *wind*, *sun*, *your face*, *the rains*, and *your fields*. As it is mentioned above, the datum is a blessing (or supplication) which is syntactically an optative construction realized by May+ subject+ Predicate explained in (3.10.3.2). Quirk et al. (1985: 224) state that this construction is used to express blessing and personal *wishes*. Here, the rare and specialized use of *may* provokes a boulomaic modality because this modal auxiliary means "approximately I hope/pray " (Huddleston and Pullum, 2002:944).

The TWT analysis of this datum includes five BOUL modal worlds derived from the text-world and all are generated by *may*. The worlds express a speaker's good hopes (or wishes) for the deceased. In the adverbial clause "until we meet again", the simple present indicates the *futurate* which maintains the actual time zone of the text-world. Therefore, it is connected with the fifth BOUL modal world. The TWT analysis of this datum is explained in Figure (5-12) below.

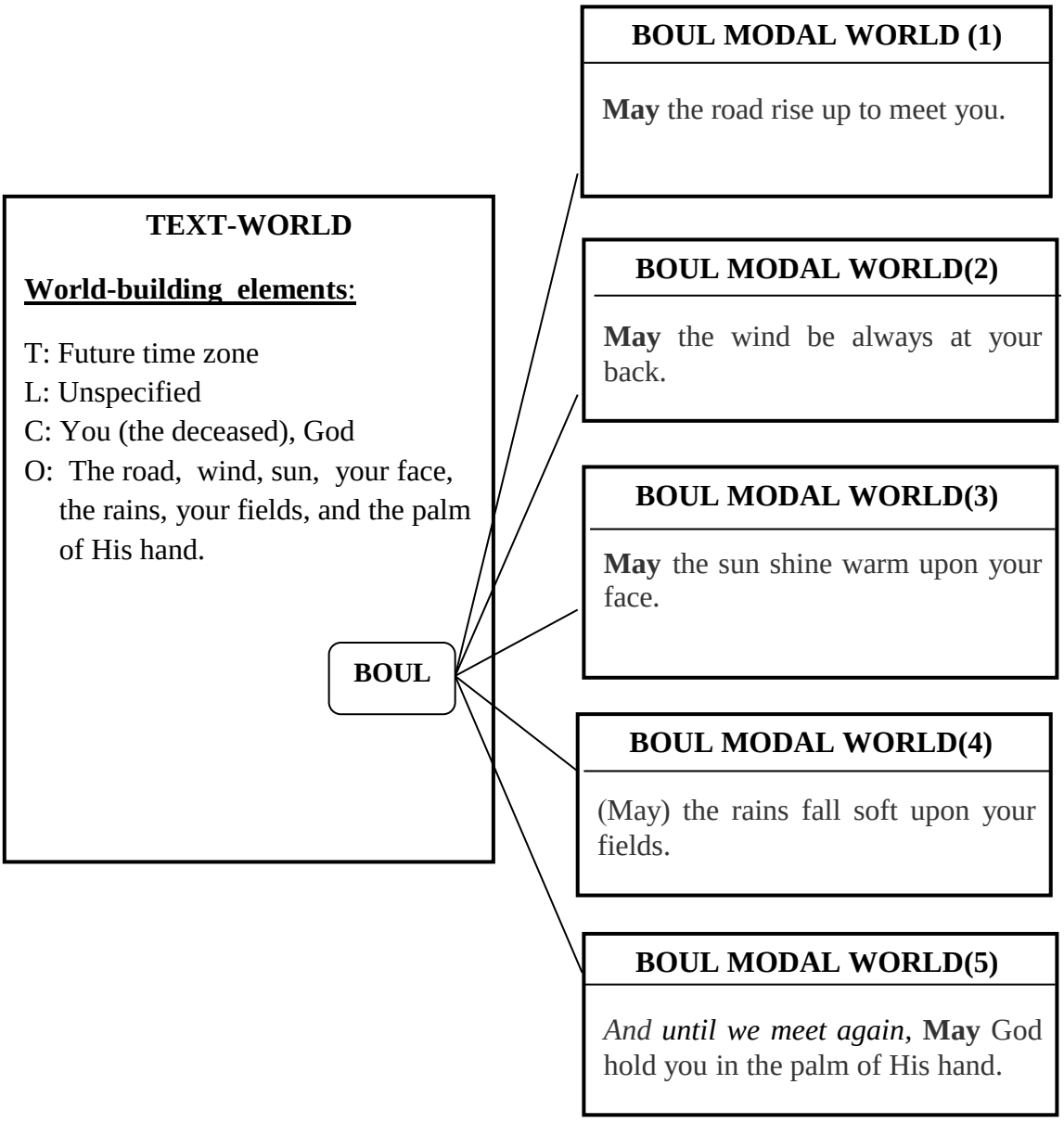

Figure (5-12): The TWT Analysis of Datum En.12

5.1.13 Analysis and Discussion of Datum (En.13)

The Parting Glass

Of all the comrades that e'er I had[13]
They're sorry for my going away [14]
And all the sweethearts that e'er I had[15]
They'd wish me one more day to stay[16]
But since it fell unto my lot[17]
That I should rise and you should not [18]

Traditional Irish Blessing
(Fresh, 2019. https:/www.ftd.comblog/give/sympaththy-poems)

1. The Embodied Image Schemas:

Like Datum (En.12), this datum is a traditional Irish blessing which is commonly read at funerals (The Parting Glass- … Irish Urns. https:irishurns.comthe-parting-glass/). The second line includes the most common condoling expression used in Western culture, that is, *I'm sorry* which is explained previously in (3.10.1.3). It is presented in the second line, "They're sorry for my going away". The conceptualization of this datum can be based on the following embodied image schemas:

i. CONTAINER image schema: This image can be pointed out in "They're sorry". A person can be conceptualized as a CONTAINER whose CONTENT is the feelings of sorrow. The reason behind this negative CONTENT is provided by the information specification "for my going away". In the condoling context, this phrase metaphorically means *for my death*.

ii. PATH image schema: The phrase "my going away" explained above shows death as a departure across a vertical PATH extending from HERE (or

SOURCE) representing this life to death representing Heaven (or THE FINAL DESTINATION).

iii. SPACE (UP-DOWN or more precisely DOWN-UP) image schema: The sixth selected line "I should rise and you should not" depicts death as a rising journey, that is, it reflects a verticality of DOWN-UP orientation. The departed (or the dead person) is the one who is risen from DOWN (on earth) to UP (Heaven). The UP-DOWN (or its reverse) is a form of SPACE schema (Evans and Green, 2006:190). Consequently, DEATH is related to UP orientation and this is in contrast with the common conception of death.

iv. FORCE (or more precisely COMPULSION) image schema: This schema embodies the conceptualization of the last two lines of this datum, "But since it fell unto my lot", and "That I should rise and you should not". Metaphorically, this means that it is predestinated that the speaker- not others- is ordered and obliged to rise up (meaning *should die*) so she/he should comply to this obligation which entails leaving beloveds and friends.

2. CMs

According to the above embodied image schemas, the following CMs are designated in regard to death and a condoling context:

i. DEATH IS (A JOURNEY OF) DEPARTUER: This CM is expressed in the phrase "my going away" and "I should rise". Here, death is depicted as a (vertical) travel from DOWN representing this life to UP representing death/Heaven. Also, this elaboration can be applicable to provoke the CM: DEATH IS (BEING) OUT OF HERE.

ii. DEATH IS A BETTER LOCATION : All positive states and emotions are related to UP orientation (Kövecses**,** 2004: 44). Thus, rising up to a loction implies living in a BETTER state and/or location than being DOWN.

iii. DEATH IS REST: Here, death entails rising up to Heaven and this means finding REST, comfort, and peace as indicated in data En.3, En.4, En. 9, and others.

iv. DEATH IS LOSS: The dependent clause and its past tense, "that e'er I had" (which is repeated twice in the first and third selected lines)- imply that death representing departing a location to another and this entails losing former friends and beloveds who are in the first location. In the condoling context, this means that "all the comrades (or sweethearts)" stay on earth while the speaker departs alone to THERE as stated in the last selected line, "I should rise and you should not".

3. The Emergent Structure

Death is predestinated and inevitable.

4. The TWT Analysis

The world building elements constructing the text-world of this datum are: T indicates present time zone, L is unspecified, Cs are *I* and the *comrades/sweethearts*/ *they*, and O is *it* which metaphorically refers to death. Here, the clause in the second line, "They 're sorry for my going away" represents the text-world. As explained above, this clause is the most common condolence expression used in Western culture. With regard to the condoling context, it indicates that all the former comrades/ sweethearts feel sorry for the speaker's departure or death.

From this text-world, five worlds emerge: these are two WSs and three modal worlds. The first selected line includes the first WS which is "all the comrades … e'er I had". This WS makes a temporal shift, that is, the present time zone is shifted to past before the speaker's departure. The third line

represents another WS having the same building elements of the previous WS but the noun *comrades* is substituted with *sweethearts*. This WS is related to the BOUL modal world indicated in the fourth line, i.e., "They 'd wish me one more day to stay". This BOUL world is generated by the boulomaic verb *wish*. For avoiding repetition and saving space the WS appears in Figure (5-13) as one world related to both the text world and the BOUL modal world.

In the fifth line, the clause "it fell unto my lot" represents a WS shifting the temporal orientation to past. It means that only the speaker is predestined and forced to die while others are not yet. This meaning is supported by the sixth line , "That I should rise and you should not". The use of the modal auxiliary *should* for two times generates two DEO modal worlds. The first DEO world is "I should rise (die)" and the second which is negative is "you should not". Both modal worlds express obligations entailed by its falling unto the lot. The TWT analysis of this datum is explained in Figure (5-13) below.

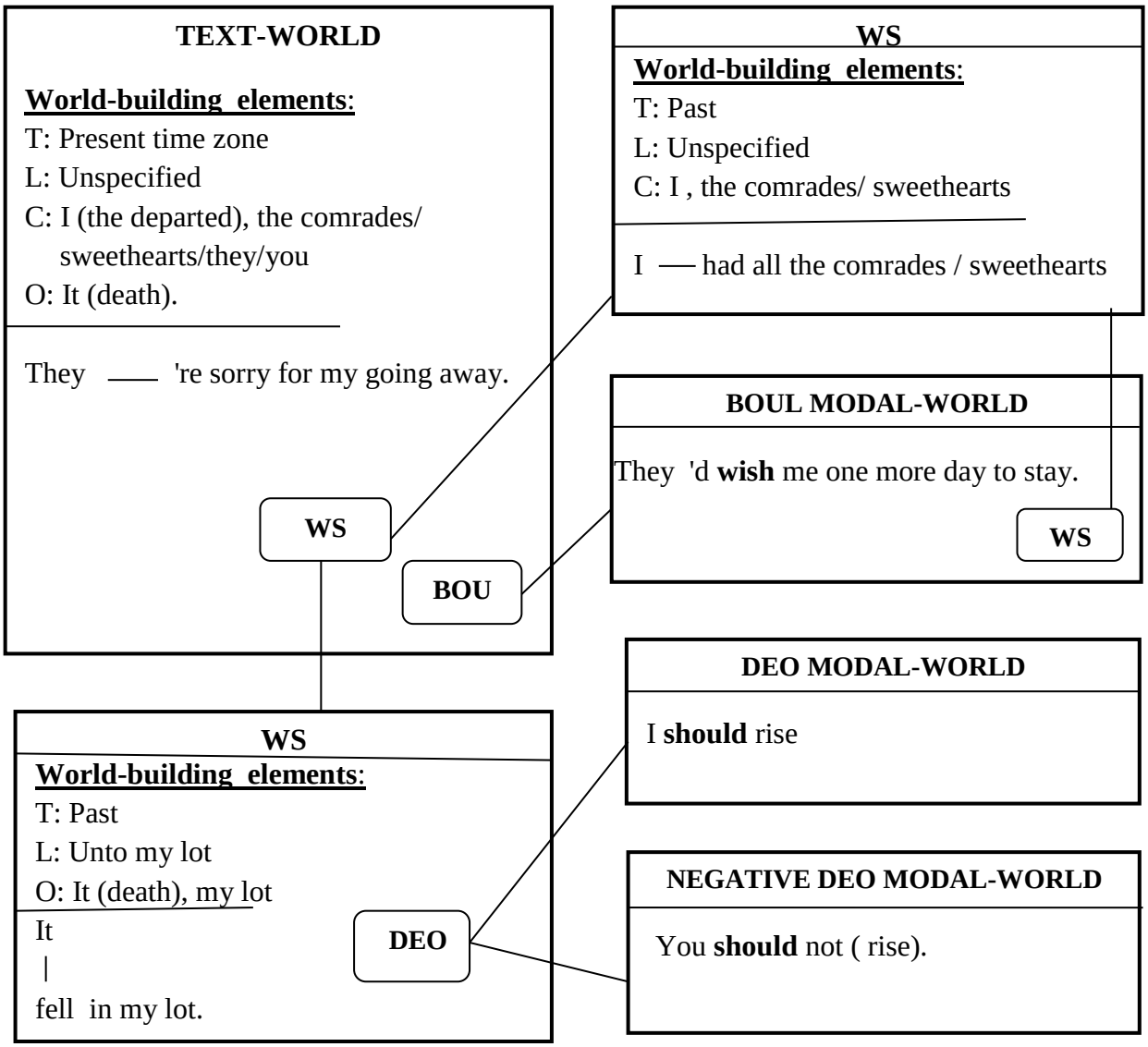

Figure (5-13): The TWT Analysis of Datum En.13

5.1.14 Analysis and Discussion of Datum (En.14)

Fallen Limb

A limb has fallen from the family tree. 1
I keep hearing a voice that says, "Grieve not for me". 2
*Remember the best times, the laughter, the song.*3
Keep smiling and surely the sun will shine through. 6
My mind is at ease, my soul is at rest. 7
Go on with your life, don't worry about falls 10
*Until the day comes we're together again.*12

Author unknown
(Fresh, 2019. https:/www.ftd.comblog/give/sympaththy-poems)

1. The Embodied Image Schemas

The datum consists of seven lines selected from a poem entitled *Fallen Limb*. This poem whose author is unknown implies a very common condolence expression generally used by "families who have experienced the loss of a special family member" (" A Fallen Limb", https:/bitsofpositivity.com/a-fallen-limb…). Particularly, it is perfect for losing a child (Fresh, 2019,https:/www.ftd… sympathy-poems). In a condoling context, the conceptualization of this datum can be based on the following image schemas:

i. ATTRACTION image schema (a form of FORCE schema stated in Evans and Green, 2006:189): The first line , "A limb has fallen from the family tree", provokes physically the ATTRACTION schema explained previously in (2.3.1. 3). It "derives from experiences in which one entity is drawn towards another entity due to the force exerted upon it" (ibid). Here, the clause *a limb has fallen* metaphorically means *a child died* and is buried in a grave. Conceptually, this depicts the falling of an object to the ground due to the force of gravity. Also, this image can be provoked by the word *falls* in the

sixth selected line. This elaboration can be applied to the points (ii and iii) below.

ii. CENTRE-PERIPHERY image schema : The same clause discussed above evokes this image schema. Falling from "the family tree" indicates that what is fallen down (i.e., the dead child) departs the CENTRE representing the family to the PERIPHERY representing the ground. That is, it becomes physically far from its family. This schema is a form of FORCE schema mentioned by Evans and Green (2006:189).

iii. SPACE image schema: In this datum, the action *falling from* depicts UP-DOWN image schema and FROM-TO image schema (metaphorically from the tree –UP- to ground -DOWN) . Both are forms of the SPACE schema (ibid).

iv. PATH image schema: This schema is embedded in conceptualizing the action of *coming* in last line, "Until the day comes we're together again.". Here, the day is conceived as an agent which passes a liner PATH extending from future to present. Also, the situation of being "together again" evokes conceptually a PATH (or PATHes) people pass after death to regroup again THERE in Heaven.

v. CONTAINER image schema: The conceptualization of the second line can provoke two images of this schema. First, in the clause "I keep hearing a voice…", an image of a CONTAINER representing the speaker's head and the voice is its content. Second, the imperative clauses, "Grieve not for me" in the second line and "don't worry about the falls" in the sixth selected line, depict conceptually the speaker as a CONTAINER which must not be filled with grief and worry because of the loss of the child. Here are two orders or requests entailing that these negative emotions (contents) should be out of the CONTAINER (a human being) in times of losing beloveds.

2. CMs

The identification of the above embodied image schemas can specify the following CMs concerning death:

i. DEATH IS DOWN: This CM is implied in the verb phrase "has fallen from…" which indicates that falling involves transmitting from UP to Down. Put it simply, after death a human body is relocated from on earth into underground (i.e., in a grave). This is in accordance with Kövecses **(**2004: 44) who connects metaphorically death to DOWN. This CM leads to consider the following two CMs in this context:

ii. DEATH IS DARK(NESS): Being in graves entails the absence of the sun which is the source of light and warmness. That is, the sun is the source of life.

iii. DEATH IS COLD(NESS): The absence of sun shines entails coldness on or under earth.

iv. DEATH IS LOSS: The action of falling something from another refers to the loss of objects, i.e., the decrease of quantity or numbers. Also, the feelings of grief and worry are resultants of losing beloveds.

v. DEATH IS REGROUPING AND JOINING: This CM is indicated in the clause "Until the day comes we're together again."

vi. DEATH IS REST : This is clearly stated in the fifth selected line, "My mind is at ease, my soul is at rest". This implies that after death there are no worry nor suffering and misery and here lies the rest.

vii. DEATH IS LIFE: In the fourth selected line there is a strong evidence for this CM. That is "surely the sun will shine". It is a common belief that the sun symbolizes life and its shines represent the source of life. Similarly, the

clause "we 're together again" in the last line exposes clearly that there is a life after death and all will be together again.

viii. DEATH IS NONVALUABLE : The NONVALUABLE state of death is indicated by the imperatives: "Grieve not for me", "Keep smiling" , and " don't worry". These express that death does not deserve any negative feelings.

3. The Emergent Structure

Death is a temporal separation.

4. The TWT Analysis

The text-world of this datum is represented by the first line, "A limb has fallen from the family tree." As such, its world building elements are: T is past-present time zone, L is unspecified, C includes only *a limb* (which refers to a dead child), and O which is the family tree. Semantically, this text world indicates that a family has lost its child. From this text world, a WS emerges and shifts the time to present. This WS is realized by the first clause of the second line, "I keep hearing a voice". The voice which belongs to the lost child presents a number of imperatives and statements that represent different mental worlds.

The datum includes five imperatives which are commands (or requests) said by the lost child. According to TWT, four of these commands are DEO modal worlds generated directly from the WS. These worlds are: negative DEO (1) "Grieve not for me", DEO (2) "Keep smiling", DEO (3) "Go on with your life ", and negative DEO (4) "don't worry about falls". The command expressed in the third line "Remember the best times … " is identified as EPS+DEO modal world since it expresses simultaneously both epistemic modality plus deontic modality. This is because the use of the verb *remember* which is an

epistemic verb related to cognition and knowledge (EPS identification) and in this context it is used as an imperative verb representing a command (DEO identification).

From DEO (2) world, an EPS modal world, " surely the sun will shine through", is created by both the adverb *surely* and the modal auxiliary *will*. The adverb supported the highest degree of the action actualization expressed by the epistemic modal *will* (Nuyts, 2005:75). This EPS world is the source of two WSs representing a temporal shift from future to present. These are: WS (1) " My mind is at ease" and WS(2) "my soul is at rest". The last line represents another WS which is generated from DEO modal world (5). This WS is realized by the complex sentence "Until the day comes we're together again". Syntactically, in this WS, the time shifts from future to present but semantically this cannot be considered a temporal shift since the present simple used in this world indicates futurate. The TWT analysis of this datum is presented in Figure En.14 below.

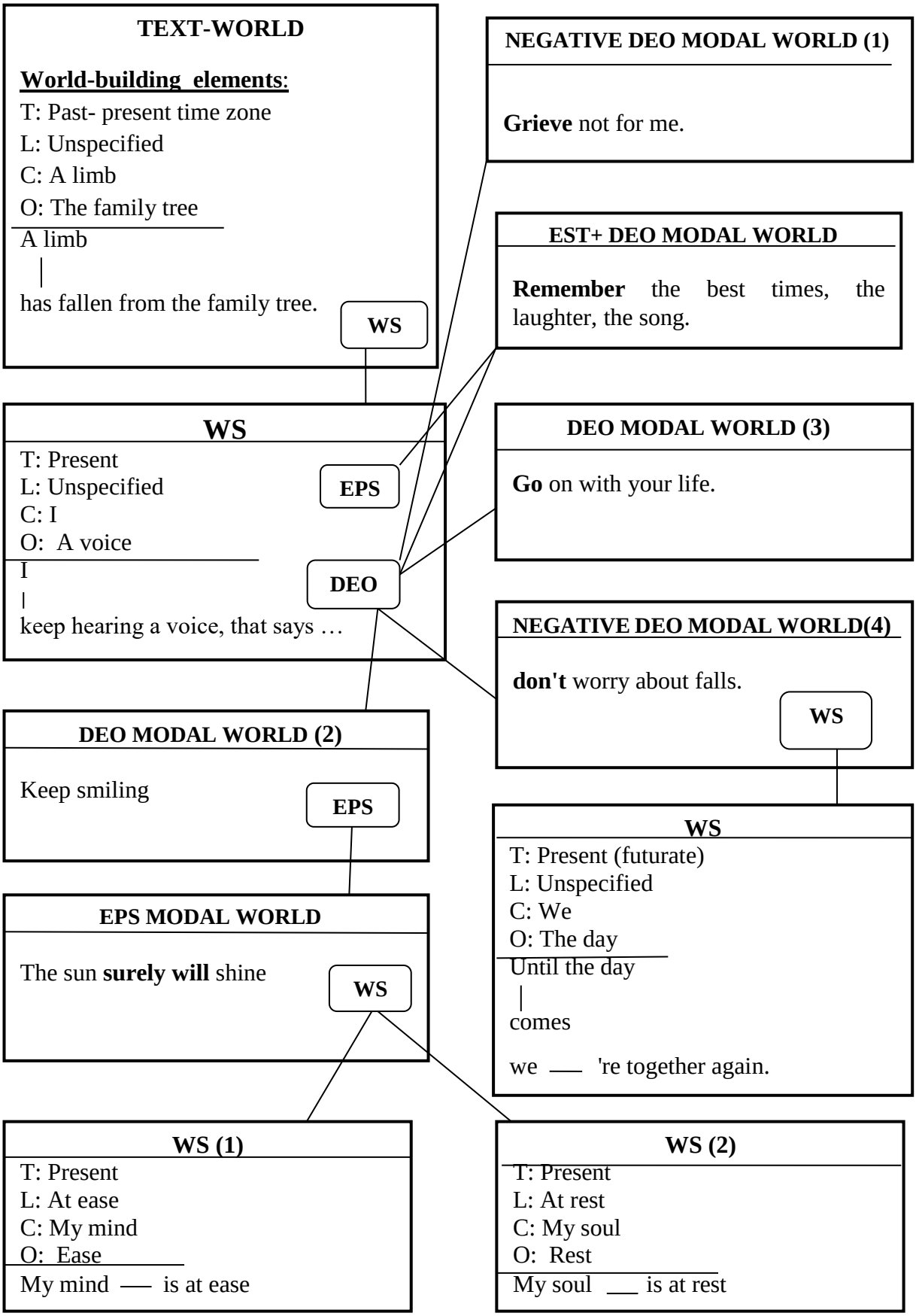

Figure (5-14): The TWT Analysis of Datum En.14

5.2 Analysis and Discussion of Arabic Data

5.2.1 Analysis and Discussion of Datum (Ar. 1)

قال الله تعالى: (إِنَّا لِلَّـهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ).[سورة البقرة ، آية ١٥٦]

"Indeed we belong to Allah, and indeed to Him we will return" (Sahih International Translation, My Islam, https://myislam.org/surah-baqarah/ayat-156/).

1. The Embodied Image Schemas

Verse (156) in Surah Al-Baqarah (The Cow) is the most popular, brief, and effective condolence expression in Islamic culture. Prophet Muhammad ﷺ calls it the expression of استرجاع *istirjā* and recommends people to say it when they experience afflictions or calamity. It indicates explicitly that all people are Allahs' belongings and their souls are only trusts and must be rendered back sooner or later to Their Owner. Consequently, people should accept patiently the loss of their beloveds since the final destination will be with Allah (God) in Hereafter and here lies the condoling theme of this datum. That is, death is an inevitable fate of all human beings and the inevitable return is to Allah, The Owner and Originator (إبن كثير , 2010: 1 /188).

The conceptualization of this Qur'anic text can be based on the following embodied image schemas:

i. CYCLE image schema: The embodiment of this schema is basically provoked by the noun راجعون " *return*" which implies coming back to the starting point. A human's soul is originated by Allah and then it is destined to return to the Originator after death. Also, this can be proved by considering some of Allah's Names or Attributes such as The King/Owner of all Sovereignty, The

Producer/Finder and Restrainer, The Initiator and Restorer and the Giver of Life and The Bringer of Death.

ii. LINKAGE image schema: The theme of this datum can be summed up as from Allah to Him. This implies that there is an abstract LINKAGE between the Originator/ Creator and His creatures and between the Lord/ Master and His slaves.

iii. ATTRACTION image schema: This schema is closely related to the LINKAGE schema presented above. It exposes the abstract ATTRACTION between Allah (the Owner) and His creatures (the slaves).

iv. PATH (or more precisely SOURCE-PATH-GOAL) image schema: This image schema is known alternatively as FROM-TO schema (Johnson,1987:28). Here, this datum implies that the SOURCE of people is Allah who is the Originator- they come FROM Him- and then they will be back TO Him where the GOAL is. This represents the journey of life.

v. CONTAINER image schema: The inevitable return to Allah implies that all people will leave this life . Accordingly, the life can be conceptualized as a CONTAINER whose CONTENTs are people. The CONTENTs will be OUT of their CONTAINER; people are destined to die and this means leaving this life.

2. CMs

On the base of the above embodied image schemas, the following CMs are concerning death and condolences identified:

i. DEATH IS REGROUPING AND JOINING : Returning to Allah implies that people will be with Allah, i.e., they regroup with or join their Lord and their beloveds who died before.

ii. DEATH IS (A JOURNEY OF) DEPARTURE: After death people depart this life to THERE in Hereafter to be with the Almighty Allah. This is a JOURNEY starting from the time the deceased is buried in a grave to the time of resurrection. This provokes the CM: DEATH IS (BEING) OUT OF HERE.

iii. DEATH IS THE END OF THE JOURMEY. This CM is derived from the most basic common CM: LIFE IS A JOURNEY. Death represents the end of this journey. This CM provokes the CM: DEATH IS (GOING TO) A FINAL DESTINATON. These two CMs are proved by the use of the preposition إلـى (to) which means the end of the destination (السامرائي,2003:3/14).

iv. DEATH IS A BETTER LOCATION: For all believers THERE with Allah is certainly a BETTER place than being HERE in this life. This provokes the CM: DEATH IS REST.

3. The Emergent Structure

Death is being with Allah.

4. The TWT Analysis

Its text-world involves only three building elements which are: T is present time zone (or every times), L is unspecified (or everywhere), and Cs are Allah and *we* (referring to people). No O is identified and this absence enforces two themes: the intensive linkage between The Owner/Creator and His slaves/ creatures and the triviality of all other materialistic things in this life.

This datum is composed of two nominal clauses إِنَّـا لِلَّـهِ , "Indeed we belong to Allah" and إِنَّـا إِلَيْـهِ رَاجِعُونَ , "indeed to Him we will return". Both express an absolute confirmation and assertion of Allah's possession of human beings' souls and lives and the inevitable death they must experience and then to Him all will return. Here, the datum shows the highest degree of speakers' confidence and certainty of the two propositions. As such, the two clauses can

be identified as EPS modal worlds (1) and (2) and both are generated from the text-world.

In this datum, the epistemic modality of certainty is created by four syntactic means. Firstly, nominal clauses are used instead of verbal ones. This unmarked use adds a noticeable assertion since using verbal clauses is marked (i.e., more conventional) in Arabic. Secondly, the assertive particle إنّ (*indeed*) which is used to remove any doubt about the addresser's mistaking or the addressee's misunderstanding or non-concentrating on what it is said (السامرائي, 2003: 1/ 261-2). Thirdly, the created assertion is enforced by the verbal assertion (التوكيد اللفظي), i.e., the repetition of إنَّـا, "indeed, we", in both clauses. الحمد و الزعبي (1993:87) remark that the origin of this إنَّا is "إنّنـا" constructed of the assertive particle إنّ (*indeed*) plus the plural first person pronoun إنَا (*we*).

Finally, the epistemic modality of certainty is also created by using أسم الفاعل (gerund) which is the masculine plural noun راجعون (returners) translated as "we return" instead of using the verb. حسن (1960: 3/238) points out that the meaning of this type of nouns involves both the temporal future action and its doer(s). In this datum, the noun راجعون exposes the inevitable actualization of the future act الرجوع (return) and its doers. Consequently, it gives more assertion to the proposition and in turn strengthens its language. The TWT analysis of Datum Ar.1 is explained in Figure (5-15) below.

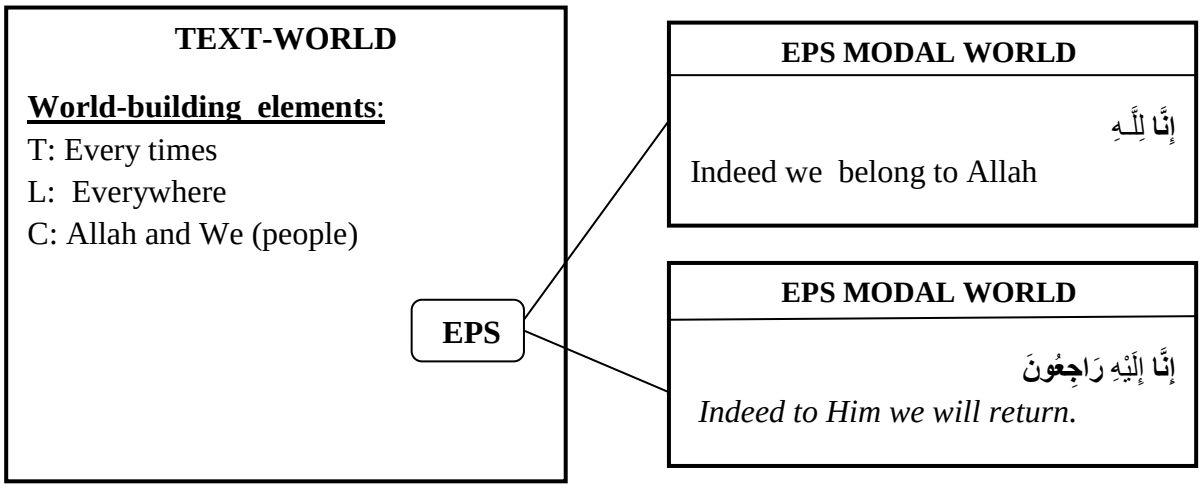

Figure (5-15): The TWT Analysis of Datum (Ar. 1)

5.2.2 Analysis and Discussion of Datum (Ar. 2)

قال الله تعالى: (وَمَا كَانَ لِنَفْسٍ أَنْ تَمُوتَ إِلَّا بِإِذْنِ اللَّهِ كِتَابًا مُؤَجَّلًا وَمَنْ يُرِدْ ثَوَابَ الدُّنْيَا نُؤْتِهِ مِنْهَا وَمَنْ يُرِدْ ثَوَابَ الْآخِرَةِ نُؤْتِهِ مِنْهَا وَسَنَجْزِي الشَّاكِرِينَ)

[سورة آل عمران،آية ١٤٥]

"Nor can a soul die except by Allah's leave, the term being fixed as by writing. If any do desire a reward in this life, We shall give it to him; and if any do desire a reward in the Hereafter, We shall give it to him. And swiftly shall We reward those that (serve us with) gratitude." (Yusuf Ali, 2001:164).

1. The Embodied Image Schemas

In Surah Al-Imran (The Family Of Imran) Verse (145), Allah declares and assures that death and its appointment is fated by Him. He determines a human's lifespan at an appointed term. Accordingly, people must accept gratefully this fate (إبن كثير , 2010: 1/382-383). This datum can be conceptualized depending on the following embodied schemas:

i. PATH image schema: This datum depicts death as a journey and a human's soul cannot go in this journey without Allah's permission which is indicated by the noun إِذْن (leave). That is, no soul can pass the PATH of death randomly, but there is a predetermined time for departing this life and Allah makes this predetermination.

ii. CONTAINER image schema: This image can be applicable to the following two cases:

a. A human's body can be conceptualized as a CONTAINER and its CONTENT is the soul; so, at death the CONTENT will be OUT of the CONTAINER. That is, the soul leaves its body.

b. A human can be viewed as having a CONTAINER which will be filled with a CONTENT. Allah's reward is this CONTENT and its type is various in regard to the location where it is given. It is either a temporal reward given HERE in this life or a permanent reward given THERE "in the Hereafter".

iii. BLOCKAGE: The predestinated time of death can be conceptualized as a BLOCKAGE or an obstacle standing in the way of death or resisting the force of death. No one can die unless overcoming this obstacle, i.e., this time comes.

iv. REMOVAL OF RESTRAINT: إِذْن الله "Allah's leave" is the REMOVAL of the RESTRAINT (which is the above BLOCKAGE) that prevents a soul to die or release to its final destination.

2. CMs

The identification of the above embodied image schemas can be the base for designating the following CMs concerning death:

i. DEATH IS LOSS: Being alive requires the presence of a soul into its body. Its LOSS means losing life which is the most precious thing a human has. Here, it is possible to consider this CM: DEATH IS LOSS OF FLUID if the soul is conceptualized as FLUID which provides the body with energy representing the life.

ii. DEATH IS (A JOURNEY OF) DEPARTURE: Being dead entails that a soul departs its body in this life and makes a journey to THERE in the Hereafter. This elaboration can be applicable to the following CMs: DEATH IS THE END OF THE JOURNEY and DEATH IS (GOING TO) A FINAL DESTINATON.

3. The Emergent Structure :

Death is temporally predestinated.

4. The TWT Analysis

The text-world of this datum involves four building elements. These are: T indicates immediate or far future time zone, L is here in this life, Cs are *each soul* (Allah/We), مَنْ *referring to any* (people), and *those* (people), and Os are إِذْن الله *"Allah's leave*", ثَوَابَ الدنيا (worldly reward) and ثَوَابَ الْآخِرَةِ *(heavenly reward*). From this text-world, some modal worlds are derived.

The first one is realized by the clause مَا كَانَ لِنَفْسٍ أَنْ تَمُوتَ إِلَّا بِإِذْنِ اللَّهِ "Nor can a soul die except by Allah's leave". Here, the particle مَا "nor" is used for negating the clause which is identified as a negative DEO modal world expressing permission. The deontic modality is created by the noun إِذْن "leave" meaning the permission for doing something (معجم المعاني الجامع :1). The world indicates that a human is not allowed to die unless Allah wills that as stated in إِلَّا بِإِذْنِ اللَّهِ "*except by Allah's leave"*. The exclusive particle إِلَّا "except" precisely delimits the actualization of the event (i.e., death) which is expressed by المصدر المؤول (to-infinitive), أَنْ تَمُوتَ "to die".

The datum contains two direct conditions introduced by the personal conditional particle مَنْ "if". These conditional sentences are composed of the dependent clauses وَمَنْ يُرِدْ ثَوَابَ الدُّنْيَا "If any do desire a reward in this life" and وَمَنْ يُرِدْ ثَوَابَ الْآخِرَةِ "if any do desire a reward in the Hereafter" plus their independent clauses نُؤْتِهِ مِنْهَا "We shall give it to him" which is repeated to be the second part (جواب الشرط, the independent clause) for each conditional clause.

Both conditional clauses have the verb يُرِدْ (want). This verb which is one of the verbs referring to boulomaic modality qualifies these two conditionals (i.e., independent clauses) to be BOUL modal worlds. The worlds express humans' desires to have worldly or hereafter reward. السامرائي (2003, Part 4:47) states that in conditional constructions the verb يُرِدْ (want or desire) like other verbs of willing and requesting indicates futurity.

From each BOUL modal world, a DEO modal world is derived which is realized by جواب الشرط (the independent clause) نُؤْتِهِ مِنْهَا "We shall give it to him". In this clause, the verb phrase denotes deontic –intrinsic modality of volition. Consequently, two DEO modal worlds are identified and both are internal obligations indicating that الله (Allah) (realized by the pronoun We) commits Himself (or promises) to actualize people's desires expressed in the BOUL modal worlds. DEO modal world (1) is generated from BOUL modal world (1) concerning the desire to get worldly reward and DEO modal world (2) is derivative from BOUL modal world (2) concerning the desire of getting Hereafter reward.

Here, the situations of the two DEO modal worlds (i.e., independent clauses) concerning the type of the reward which is desired is directly and highly contingent on that of the conditional clauses. This means that the truth of the propositions in them are consequences of the fulfillment of the desires expressed in the BOUL modal worlds (i.e., the conditional clauses).

The last part of this datum وَسَنَجْزِي الشَّاكِرِينَ "And swiftly shall We reward those …" can be identified as EPS+DEO modal world. The epistemic modality of certainty is created by the particle سين (shall). السامرائي (2003: 4/22-3) states that this particle indicates near futurity and adds more assertion to the real actualization of the action. This means that the action of rewarding is certainly going to be actualized. As such, the clause is an EPS modal world, i.e., it expresses an epistemic modality of certainty. Also, the assertion leads to consider the action as a promise conducted by Allah. So, a deontic modality of volition is marked. Consequently, the clause is a DEO modal world reflecting an internal obligation. In other words, Allah makes a certain promise or commits Himself to reward "swiftly" those people who serve Him with gratitude.

Stylistically, this datum is rich with important linguistic devices that add strong assertion to the propositions. The use of negation plus conditionals evokes a sense of comprehensive and generalization. In addition, the parallelism of the conditional construction plays an important role in strengthening the thematic contents of this datum. All these generate a coherent diversity of the modal worlds in the TWT analysis of the datum. This analysis is explained in Figure (5-16) below:

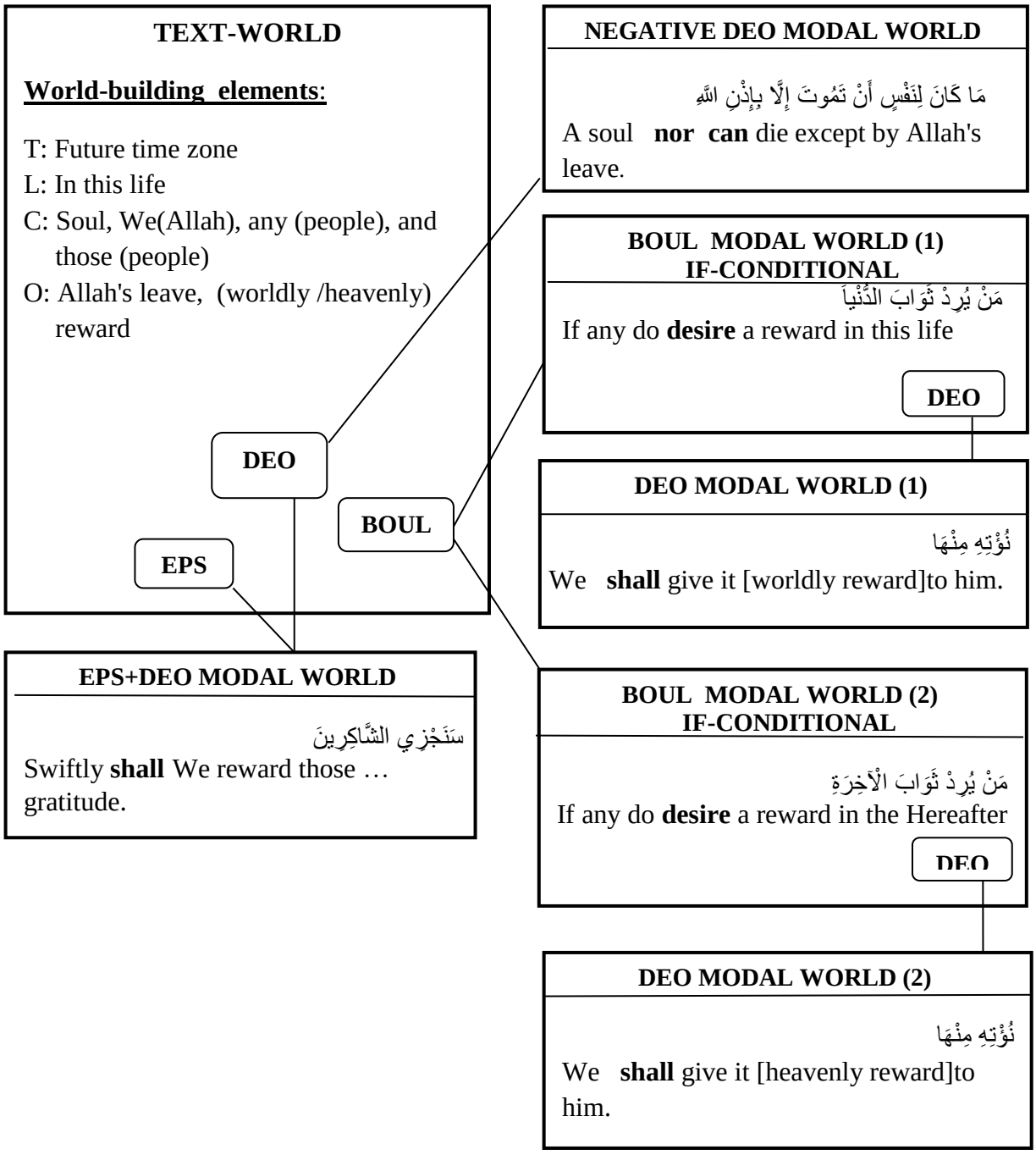

Figure (5-16): The TWT Analysis of Datum Ar. 2

5.2.3 Analysis and Discussion of Datum (Ar. 3)

قال الله تعالى: (كُلُّ نَفسٍ ذائِقَةُ المَوتِ وَنَبلوكُم بِالشَّرّ وَالخَيرِ فِتنَةً وَإِلَينا تُرجَعونَ)
[سورة الأنبياء، آية ٣٥]

"Every soul shall have a taste of death: and We test you by evil and by good by way of trial. to Us must ye return." (Yusuf Ali, 2001: 802)

1. The Embodied image schemas

In Surah Al-Anbiya (The Prophets) Verse (35), Allah assures two commitments: death is inevitable event experienced by every soul, and all must return to The Originator (Allah) after this life. Also, the Verse implies that life is only a period of testing with adversity and prosperity. People are tested in order to determine those who are righteous and those who are wrong and all will inevitably leave here to the Hereafter (إبـن كثيـر , 2010:3/172). The conceptualization of the these themes can be based on the following embodied image schemas:

i. CONTAINER image schema: This image can be identified in the following three cases:

a. In Eastern culture , death is compared to a drink contained in a cup and every human has to taste it. Accordingly, death can be conceptualized as a CONTENT and its cup as a CONTAINER. In Arabic culture, this conceptualization is metaphorically and metonymically known as the cup of death as stated in the following two poetic lines written by Al-Imam Ali bin Abi Talib (PBUH):

الموت كاس وكل الناس شاربه والقبر باب وكل الناس داخله

Death is a cup (of drink) and all people should drink it. And the grave is a door (of an abode) from which all people should enter.

b. Tasting death (drink) entails that the CONTENT of the cup of the death poured into the human body. Accordingly, this body can be conceptualized as a CONTAINER whose CONTENT is death.

c. Life can be conceptualized as CONTAINER whose CONTENTs are both evil and good. Both involve different experiences, events, and things.

ii. BLOCKAGE image schema: Generally, a test is conceptualized as a BLOCKAGE or an obstacle facing a human. In this datum, the clause "We test you by evil and by good by way of trial" indicates that Allah tests people with adversity and prosperity. Each test is an obstruction which a human may (not) pass. So, this life is a home of testing. This idea is assured in Surah Al Mulk (The Dominion)- Verse (2) stated below:

قال الله تعالى: (الَّذِي خَلَقَ الْمَوْتَ وَالْحَيَاةَ لِيَبْلُوَكُمْ أَيُّكُمْ أَحْسَنُ عَمَلًا وَهُوَ الْعَزِيزُ الْغَفُورُ)

[سورة الملك ، آية ٢]

"He Who created Death and Life, that He may try [test] which of you is best in deed, and He is the Exalted in Might, Oft-forgiving" (Yusuf Ali, 2001: 1497).

iii. PATH image schema : This image can embody the conceptualization of the following:

a. This life can be viewed as a PATH people have to pass. Along this PATH there are BLOCKAGES (i.e., tests) as stated above in (ii).

b. After death people are destined to return to their Creator(Allah) and this implies making a journey along a PATH. The starting point of this PATH is a grave and its end point is THERE in Hereafter.

iv. CYCLE image schema: The verb تُرجَعونَ (you return) in إلَينا تُرجَعونَ "to Us must ye return" provokes this image schema which represents the course of life. That is, people must come back to the same point from which they are originated. The life CYCLE is one direction, i.e., the backtracking is not allowed. This means that after death there is no return to this life and after resurrection there is no death.

2. CMs

According to the above embodied image schemas the following CMs concerning death and condolences can be identified:

i. DEATH IS A DESTROYER: Physically, drinking or tasting the cup of death leads to destroy all active and living organs in a human body. Also, death is described as the destroyer of the worldly pleasures as stated in the following Prophetic Hadith:

قَالَ رَسُولُ اللَّهِ ـ صلى الله عليه واله وسلم ـ : " أَكْثِرُوا ذِكْرَ هَاذِمِ اللَّذَّاتِ " . يَعْنِي الْمَوْتَ.
(ابن ماجه ، 4258 و الترمذي : 2307 والبخاري 6347)

The Messenger of Allah ﷺ said: *"Frequently remember the destroyer of pleasures, meaning death."* (Sunan Ibn Majah 4258; Book 37, Hadith 159; … https://sunnah.com/.)

ii. DEATH IS A CONQUEROR: Death attacks and overcomes all creatures with no exception so it takes away their lives and their beloveds' and causes sadness

and misery. This elaboration provokes the applicability of the CM: DEATH IS AN ADVERSARY to this context.

iii. DEATH IS REAPER: Death is the reason behind the cease and disappearance of human's life just like what the REAPER does when it cuts plants.

iv. DEATH IS SURRENDER AND SUBMISSION: All creatures are subject to death since it is inevitable.

v. DEATH IS (A JOURNEY OF) DEPARTURE: Death implies departing this life (HERE) and going to the Hereafter where Allah is. This implication can be applied to the CMs: DEATH IS (BEING) OUT OF HERE , DEATH IS THE END OF THE JOURNEY, and DEATH IS (GOING TO) A FINAL DESTINATON.

vi . DEATH IS REGROUPING AND JOINING : Returning to Allah after death means meeting Allah and regrouping with all the lost beloveds THERE in Hereafter.

vii. DEATH IS A BETTER LOCATION: The Hereafter is the place where people will meet Allah and their beloveds who died before. There all the suffering and misery are removed. Consequently, THERE becomes a BETTER LOCATION providing people with the absolute degree of REST so the CM: DEATH IS REST is applicable to this context.

3. The Emergent Structure

Death is inevitable.

4. The TWT Analysis

The text-world of this datum involves the four building elements: T is future time zone, L is in this life, Cs are كل نفس "*every soul*", *We* referring to the Almighty Allah, "*ye*" referring to people, and the Os are *death*, *evil*, and *good*. Concerning the TWT analysis of Datum (Ar.3), three modal worlds are derived

from its text-world. The first is an EPS modal world realized by the clause كُلُّ نَفسٍ ذائِقَةُ المَوتِ "Every soul shall have a taste of death". It expresses epistemic modality of certainty created by the word كل (*every* which is a determiner being "often equivalent to all" as Quirk et al.(1985:377) illustrate. السامرائي (2003, Part 4: 118) defines the word كل (every) as one of the assertive items used to generate semantic assertion (توكيد معنوي). It comes with an indefinite noun phrase to indicate the absolute generalization, i.e., all the individuals of a category or group are involved or delimited in its semantic scope. According to حسن (1993: 3/ 509), it is the strongest and the most original assertive word indicating collectivity and it removes completely any likelihoods.

In this datum, the word كل (every) asserts semantically that all the members of mankind have to experience death. This assertion is enforced by the syntactic form of the word ذائِقَةُ translated as "shall have a taste" by Yusuf Ali (2001:802). The form is اسم الفاعل (gerund); a noun which is derived from a verb. This noun indicates past, but with the presence of the word الموت (death), its meaning shifts to expose futurity. The noun ذائِقَةُ implies references to both the temporal action and its agent(s). This means that it is semantically stronger than the verb تذوق (tastes) as expressed-for example- in كل نفس تذوق الموت (every soul will taste death).

The second clause, نَبلوكُم بِالشَّرِّ وَالخَيرِ فِتنَةً "We test you by evil and by good by way of trial" can be identified as a DEO modal world expressing internal and external obligations. Concerning the internal obligation, Allah- The Speaker- commits Himself for actualizing the task of testing humans "by evil and by good" in this life, whereas the external obligation lies on imposing humans to be tested, that is, they have no escape from experiencing these tests. The presence of the clause distinguishes this verse from verse (57) in Surah Al-Ankabut (The Spider) which is also one of the most common condolence expressions used by Muslims.

قال الله تعالى: (كُلُّ نَفْسٍ ذَائِقَةُ الْمَوْتِ ثُمَّ إِلَيْنَا تُرْجَعُونَ).[سورة العنكبوت ,آية ٥٧]

"*Every soul shall have a taste of death in the end to Us shall ye be brought back.*" (Yusuf Ali, 2001:1002)

The last clause of this Verse, إِلَينا تُرجَعونَ "to Us must ye return" reflects another modal world which can be identified as EPS+DEO modal world. Syntactically, the prepositional phrase إِلَينا (to Us) which functions as an adverbial of place is preposed in front of the verb تُرجَعونَ (you must return). This means that the default construction of the clause is تُرجَعونَ إِلَينا (you must return to Us). The phrase is constructed of the preposition الى (to) indicating the final destination and the connected pronoun نا (Us) –the objective form of the first plural person نحن (We) referring to the Almighty Allah. The use of this pronoun shows Allah's Almightiness, Supremacy, and Absolute Authority and Power.

السامرائي (2003:1/140-1) states that the purpose of this kind of preposing is to add more specification and delimitation. In this datum, the meaning of the preposed phrase becomes under an intensive focus and this creates a kind of assertion to the whole proposition. To be specific, the assertion lies on the predestinated return to Allah Who is the final destination and –implicitly- on the inevitable death indicating the temporality of life. The return is intended to receive the reward or punishment for humans' deeds concerning the evil and good tests.

In this EPS modal world, the present verb تُرجَعونَ (you must return) indicates future time and implies a sense of an obligation. Here, Almighty Allah (The Speaker) with His highest authoritative status and absolute capacity imposes an obligation (or a necessity) on people to return to Him through death; and, this can be viewed as a threat particularly for those people who deny death and afterlife. As such, the clause can be identified as a DEO modal world. The

identification is enforced by the preposing of إلَينا (to Us) or more precisely نـاْ (Us)- the Supreme Self. Consequently, the world is identified as EPS+DEO modal world as explained in Figure (5- 17) which presents the TWT analysis of Datum Ar.3 below.

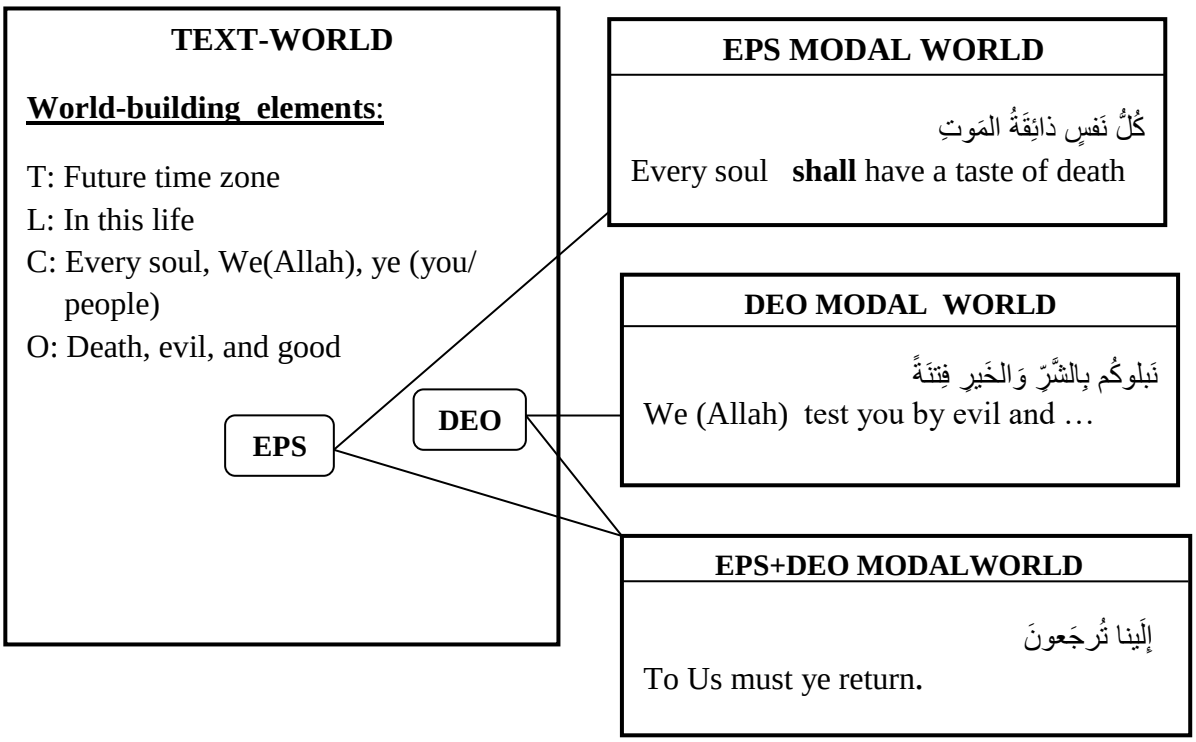

Figure (5-17): The TWT Analysis of Datum Ar.3

5.2.4 Analysis and Discussion of Datum (Ar. 4)

قال الله تعالى: " كُلُّ مَنۡ عَلَيۡهَا فَانٖ (٢٦) وَيَبۡقَىٰ وَجۡهُ رَبِّكَ ذُو ٱلۡجَلَٰلِ وَٱلۡإِكۡرَامِ (٢٧). [سورة الرحمن]

"All that is on earth will perish. But will abide (for ever) the Face of thy Lord,- full of Majesty, Bounty and Honour." (Yusuf Ali, 2001:1400).

1. The Embodied Image Schemas

These two Verses of Surah Al-Rahman (The Beneficent) depict precisely and comprehensively the whole situation of this mortal life through exposing an explicit declaration of Allah's eternal existence in comparison with the inevitable death of all His creatures (إبـن كثيـر , 2010: 4/ 253). The conceptualization of this datum can be embodied by the following image schemas:

i. SUPPORT image schema: It is provoked by the preposition علـى (*on*) in the clause كلُّ مَنۡ عَلَيۡهَا "All that is on earth". This indicates that earth provides physical SUPPORT for all creatures and when the earth shakes or collapsed all things will be destroyed and disappeared, as stated in Surah Al-Mulk, Verse (16) below:

قال الله تعالى " أَمِنْتُمْ مَنْ فِي السَّمَاءِ أَنْ يَخْسِفَ بِكُمُ الْأَرْضَ فَإِذَا هِيَ تَمُورُ."

[سورة الملك، آية ١٦]

"Do ye feel secure that He Who is in Heaven will not cause you to be swallowed up by the earth when it shakes (as in an earthquake)?" (Yusuf Ali, 2001:1501).

ii. REMOVAL image schema: This schema is a derivative from the EXISTENCE image schema presented by Evans and Green (2006:190). Here, the REMOVAL of everything on earth is indicated by the noun فَانْ (translated as *will perish* [i.e., will die]). That is, the existence of all creatures on earth will disappear except the existence of the Almighty Allah.

2. CMs

In the light of the above embodied image schemas, the following CMs concerning death and condolences are identified:

i. DEATH IS LOSS: The death of a creature means the LOSS of its existence on earth, that is, they all will perish and disappear.

ii. DEATH IS A DESTROYER: Death is viewed as an agent which destroys everything on earth.

iii. DEATH IS A CONQUEROR: Death is conceived as an agent that conquers and has control over all creatures in this mortal life.

iv. DEATH IS AN ADVERSARY: Death is conceptualized as an enemy that all people fear. It attacks and ruins them mercilessly.

v. DEATH IS SURRENDER AND SUBMISSION: The above CMs provoke that all creatures are subject to the cruelty and control of death.

vi. DEATH IS REAPER : Death is compared to a REAPER that ends the existences of all creatures. It makes an absolute disappearance of all things on this earth. This CM is based on the CMs: PEOPLE ARE PLANTS and HUMAN DEATH IS THE DEATH OF A PLANT.

vii. DEATH IS THE END OF THE JOURNEY. This CM is provoked by the basic CM: LIFE IS A JOURNEY since birth is the starting point of the life and death is its end. To this context, the CM: DEATH IS (GOING TO) A FINAL DESTINATON is also applicable.

3. The Emergent Structure

Death is inevitable.

4. The TWT Analysis

The world building elements constructing the text-world of this datum are: T indicates future time zone, L is *"on earth"*, and Cs are Allah Who metonymically referred to by *"the Face"* and "*all*" referring to all entities

(including Os) created by the Almighty Allah. The datum is composed of two EPS modal worlds realized by the two clauses: كلُّ مَنۡ عَلَيۡهَا فَانٍ "All that is on earth will perish" and وَيَبۡقَىٰ وَجۡهُ رَبِّكَ ذُو ٱلۡجَلَٰلِ وَٱلۡإِكۡرَامِ "But will abide (for ever) the Face of thy Lord…". Both are identified as EPS modal worlds (1) and (2).

EPS modal world (1) is generated by the use of the word كل (all) which is the strongest and most original producer of semantic assertion. It creates an epistemic modality of collective certainty. This means that surely all creatures are mortal and this in turn is a reference to the inevitability of death.

Concerning EPS modal world (2), the epistemic modality is created by the verb يَبۡقَىٰ "will abide (for ever)" indicating both present and future times. Here, this verb adds confirmed information. The informative confirmation is the source of the epistemic certainty of the proposition which all true believers certainly know about their Lord Allah. The TWT analysis of this datum is presented in Figure (5-18) below.

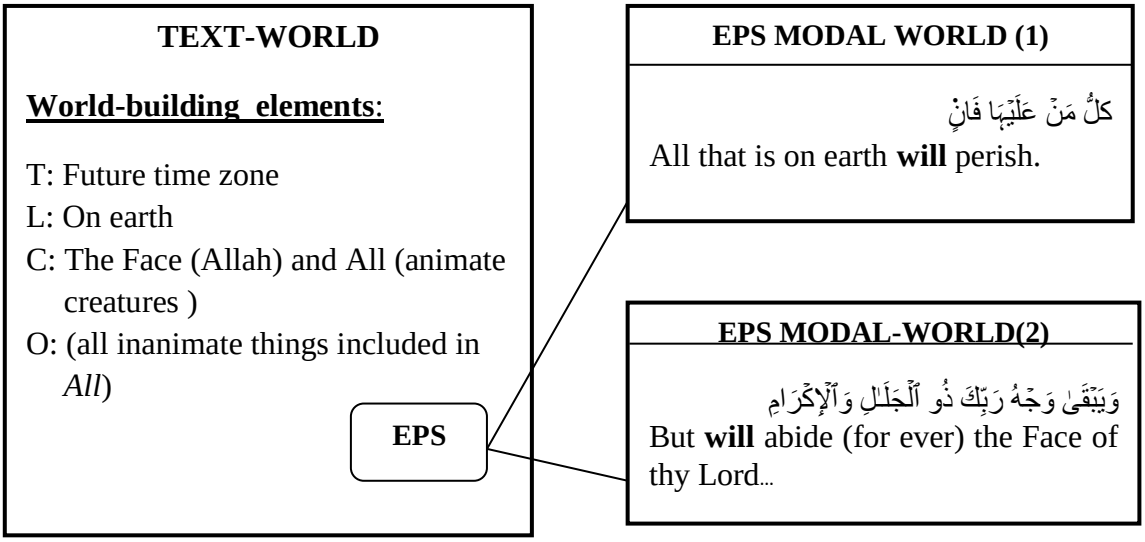

Figure (5-18): The TWT Analysis of Datum (Ar. 4)

5.2.5 Analysis and Discussion of Datum (Ar. 5)

قال رسول الله ﷺ :

" إنْ للهِ ما أخذُ، ولُهُ ما أعطُى، وكُل شَيء عِنده بِأجلِ مُسَمى، فلِتصبرْ ولِتحتسبْ " (صحيح البخاري :2 /79 ، رقم: 1284 وصحيح مسلم:635/2 ، رقم : 923)

The Messenger of Allah ﷺ said:

"Surely, Allah takes what is His, and what He gives is His, and to all things He has appointed a time... so [she has to] have patience and be rewarded." (Al-Sayings and Teachings. Bukhari 2/80 and Muslim 2/636… https://sunnah.com/).

1. The Embodied Image Schemas

This Prophetic Hadith is one of the most common condolence expressions used by Muslims. It reflects the same thematic content of Datum Ar.1 explained in (5.2.1). The Messenger of Allah Muhammad ﷺ recommended his oldest daughter Zainab (may Allah be pleased with her) to say these words when her son died (صحيح البخاري : 2/79). Then it is commonly adopted by the believers in all condoling contexts. This datum can be conceptualized depending on the following embodied image schemas:

i. CONTAINER image schema: In this datum, this schema can be conceptually obvious in the following two cases:

a. In the first two clauses, إن لله ما أخذ "Surely Allah takes what is His" and وله ما أعطى "what He gives is His", both the verbs أخذ (*take*) and أعطى *(give*) provoke that all things in this world are taken and given by their Owner Who is Allah. Accordingly, these things can be conceptualized as CONTENTs and this life is their CONTAINER. The Almighty Allah is absolutely free to take away or give whatever He wills from His possession.

b. Concerning the compound imperative constructions لتصبر ولتحتسب "have patience and be rewarded", the patience and reward can be conceptualized as highly precious CONTENTs and their CONTAINER is a human. Allah is asked to give these CONTENTs to people who lose their beloveds. Therefore, they can be considered as compensation for their suffering and gratefully acceptance of Allah's fate.

ii. PATH image schema: The third clause كل شيء عنده بأجل مسمى "to all things He has appointed a time" can provoke the idea that the time of everything (such as birth and death) is predestinated by Allah. Here, a human's life or age is embodied as a PATH whose starting point is birth and its end is death. The length of the PATH is exactly a human's predetermined lifespan, i.e., the PATH/ journey every human has to pass in this life.

2. CMs

On the base of the above embodied image schemas, the following CMs concerning death and condolences can be identified:

i. DEATH IS PAYING A DEBT: Through the use of the verbs أخَذ (take) and أعطى (give), life representing human's soul and body can be viewed as a DEBT (or trust) lent by Allah to people for an appointed time. When this time comes this DEBT must be paid to its Owner or Debtor Who is Allah.

ii. DEATH IS LOSS: This datum indicates that people and their lives belong to Allah. He gives life (or more precisely a soul) and takes it whenever He wills. This CM is provoked by the verb أخذ (take) since taking (away) something from someone implies the LOSS or disappearence of that thing. Considering the CM: LIFE IS A PRECIOUS POSSESSION, death is the LOSS of life.

iii. DEATH IS A THIEF: Death is conceived as an agent which causes the loss of life which is the most PRECIOUS POSSESSION a human has. Accordingly, death can be compared to a THIEF who causes this LOSS through stealing precious things. This elaboration can be applicable to consider the CMs: DEATH IS A DESTROYER, DEATH IS A GLUTTON, DEATH IS A DEVOURER and DEATH IS A ADVERSARY.

vi. DEATH IS (BEING) OUT OF HERE: Taking something away means transmitting it from a location to another. Death is the transmission of a human's soul from HERE (or earth) to THERE (or heaven) and their body from on earth to underground.

v. DEATH IS (THE END OF) A JOURNEY: This CM is derived from the specific CM: LIFE IS A JOURNEY. Death is the end point of this journey which represents a human's age extending from birth to death. This elaboration evokes the CMs: DEATH IS (A JOURNET OF) DEPARTURE and DEATH IS (GOING TO) A FINAL DESTINATON.

vi. DEATH IS REST: The consequence of death particularly for those who accept the loss of the beloveds with patience and gratitude is Allah's reward which is a very precious thing and reason for eternal REST.

3. The Emergent Structure:

Death is beneficial.

4. The TWT Analysis

In this datum, the text-world is constructed of the four building elements: T is present time zone, L is everywhere on earth, Cs are *Allah* / *He* and the implied reference to *she*- the Prophet's daughter (may Allah be pleased with her), and Os are all things given and taken by Allah. The datum is initiated by the assertive particle إنّ (*surely*) . As mentioned in (5.2.1), this particle is used

to assert what follows it through removing any doubt about the possibility that an addresser may make a mistake or the addressee may not pay attention or understand what is said (السامرائي, 2003: 1/ 261-2).

Here, the particle إنّ (*surely*) adds an intensive assertion to the propositions indicated by the first two clauses, لله ما أخذ "Allah takes what is His" and لـه ما أعطى "what He gives is His". The assertion qualifies these two clauses to express epistemic modality of certainty; it shows the most absolute degree of certainty of the factuality of these propositions. Consequently, they are identified as EPS modal world (1) and EPS modal world (2).

The epistemic modality expressed by these EPS modal worlds is highly enforced by the preposing of the (possessive) prepositional phrases لله (meaning Allah's belongings) and لـه (meaning His belongings). Both function as the subjects (مبتدأن) whose predicates are ما أخذ (what he took) and ما أعطى (what he gave) respectively. This preposing is a means of information packaging aiming at shedding intensive focus on the eternal fact of Allah's possession of all creatures. Also, the verbal assertion (توكيد الفظي) realized by the repetition of the meaning of the prepositional phrases لله and لـه adds more assertion to the epistemic modality of these worlds.

The third clause كل شيء عنده بأجل مسمى "*to all things He has appointed a time...*" is identified as EPS modal world (3) because of the use of the word كل (all). As mentioned in (5.2.3) and (5.2.5), this word is the most common and original word for producing semantic assertion (توكيد معنوي). Here, it occurs with the indefinite noun شيء (thing) to indicate the absolute generalization and collectivity. That is, it is asserted that "all things" are involved in the matter of having a certain time appointed by Allah. This assertion is the source for expressing the epistemic modality of certainty reflected by this modal world.

The rest of this datum لتصبرْ ولتحتسبْ "have patience and be rewarded" represents two coordinated imperative clauses functioning as commands. They are issued by the Messenger of Allah Muhammad ﷺ particularly to his daughter and generally to all Muslims who lose the beloveds). The commands are: to be patient about the death of the beloveds and anticipate Allah's reward for accepting gratefully Allah's will.

السامرائي (2003:4/26) states that an imperative verb having a present form is used for producing orders to a second person addressee, while adding لام الأمر (the imperative Laam) is necessarily used for making orders to a third person addressee. And, both imperative forms have present and future references. Accordingly, the imperative meaning of these clauses is generated by the use of the imperative letter لام الأمر (the imperative Laam) which comes with present verbs, as in لتصبرْ (meaning *she has to be patient*) and لتحتسبْ (meaning *she has to anticipate to be rewarded*). Here, they are future commands for the third person addressee- the Messenger's daughter and other Muslims.

With regard to TWT, the coordinated commands belong to Werth's purpose worlds so they fit perfectly to be DEO modal worlds (1) and (2). They reflect external obligations imposed by the Messenger of Allah ﷺ so they come in accordance with the true Islamic teachings. Another assertion is made by the repetition of this لام الأمر (the imperative Laam) enforcing strongly the deontic modality. The TWT analysis of this datum can be illustrated in Figure (5-19) below.

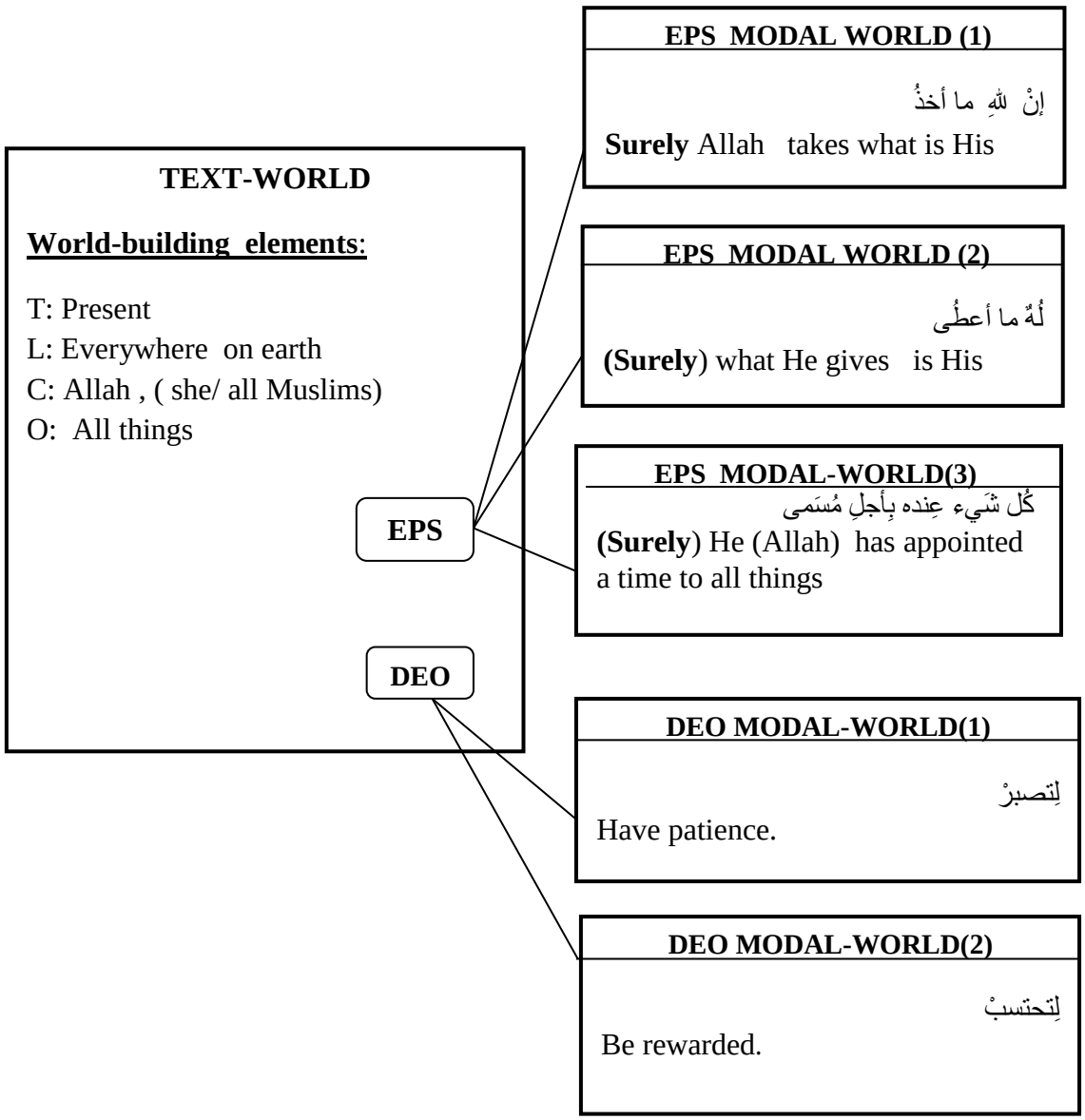

Figure (5-20): The TWT Analysis of Datum Ar. 5

5.2.6 Analysis and Discussion of Datum (Ar. 6)

قال رسول الله ﷺ :

اللَّهمَّ اغفِرْ له وارحَمْه و عَافه و اعفُ عنه وأكرِم نزلَهُ وَوَسع مُدخَلَه واغسِله بالماءِ والثَّلجِ والبَردِ ونقِّه مِن الخطايا كما نَقيتَ الثوبُ الأبيضُ مِن الدّنسِ وأبدِلْه دَارًا خيرًا مِن دارِه وأهلًا خيرًا مِن أهلِه وزوجاً خيرًا مِن زَوجهِ وأدخِلْه الجنَّةَ وأعِذْه مِن عَذابِ القَبرِ أَو مِنْ عَذابِ النّارِ " (صحيح مسلم :622/2 ، رقم : 963، و النووي, 939 : 310 وأبن حجر العسقلاني 162/1).

The Messenger of Allah ﷺ said:

" O Allah! forgive him, have mercy upon him, give him peace and absolve him. Receive him with honour and make his grave spacious; wash him with water, snow and hail. Cleanse him from faults as Thou wouldst cleanse a white garment from impurity. Requite him with an abode more excellent than his abode, with a family better than his family, and with a mate better than his mate. Admit him to the Garden, and protect him from the torment of the grave and the torment of the Fire." (Sahih Muslim 963, cited in Sayings and Teachings … https://sunnah.com/)

1. The Embodied Image Schemas

This datum is a funeral supplication said by the Messenger of Allah ﷺ and then adopted and memorized by Muslims. It includes a group of highly positive hopes and desires for a deceased. The conceptualization of this datum can be embodied by the following image schemas:

i. CONTAINER image schema: In this datum, this image schema can be identified in the following three cases:

a. A deceased realized by the connected objective pronoun الهاء derived from هو (*him*) can be conceptualized as a CONTAINER whose CONTENTs are "faults" and sins. Here, Allah is asked to "forgive him" اغفِرْ لـه [اللَّهمَ] , "absolve him" اعفُ عنـه [اللَّهمَ] , and *"Cleanse him from faults"* نقِّه مِن الخطايا [اللَّهمَ]. This means emptying the CONTAINER of its bad CONTENTs. In this supplication, Allah's forgiveness is metaphorically compared to the process of washing the deceased "with water, snow and hail" for removing all dirt.

b. In the clause نَقيتَ الثوبُ الأبيضُ مِن الدّنسِ "Thou wouldst cleanse a white garment from impurity", الثوب الأبيض " a white garment" to which the deceased is

metaphorically compared can be conceptualized as a CONTAINER filled with impurity or dirt. Through cleansing, this negative CONTENT will be removed completely.

c. After emptying the CONTAINER (i.e., the deceased) of these negative CONTENTs, Allah is asked to fill it with other CONTENTs representing mercy and peace as stated in [اللَّهمَ] ارحَمْه و عَافه "*have* mercy upon him, *give* him peace".

d. In the part [اللَّهمَ] أبدِلْه دَارًا خيرًا مِن داره وأهلًا خيرًا مِن أهلِه وزوجاً خيرًا مِن زَوجهِ "Requite him with an abode …, with a family …, and with a mate ... better than …", life can be conceptualized as a CONTAINER filled with CONTENTs like an abode, a family, and a mate which are lost because of death. In Hereafter, these are replaced with better ones. Consequently, the Hereafter is depicted as a CONTAINER whose CONTENTs are those better substitutes.

e. Here or in Hereafter, the word دَار "abode" is conceptualized as a CONTAINER whose CONTENTs are a person and her/his family.

f. The word الجنَّةَ "the Garden" can be conceptualized as a CONTAINER in which Allah asked to place the deceased. That is, she/he is hoped to be a CONTENT in this CONTAINER.

g. The coordinated phrases عَذابِ القَبرِ أَو مِنْ عَذابِ النّارِ "the torment of the grave and … of the Fire." provoke the images of two CONTAINERs: the grave and the Fire (i.e., Hell). Their CONTENTs are the torment and the deceased. Here, the clause أعِذْه means that Allah is asked to protect the deceased from the bad circumstances (i.e., torment) found in these CONTAINERS. This image of the grave as a CONTAINER is repeated in the clause وَسع مُدخَلَه "make his grave spacious". Here, Allah is asked to widen the deceased's grave (i.e., his CONTAINER).

ii. PATH image schema: The phrase أكرِم نزلَهُ "*Receive* him with honour" can be conceptualized in terms of the PATH image schema since the action of receiving (welcoming) entails that someone comes to some place through passing a certain PATH. The inevitable return to Allah after death is an undeniable belief for true believers. Consequently, this PATH is that people pass to return to their Lord. Its starting point is birth and its end point is Hereafter. In this supplication, Allah is asked to receive the deceased - who is considered according to Islamic beliefs Allah's guest- with a great welcome and honor and this exposes the speaker's hope.

iii. REMOVAL image schema: Allah's forgiveness means the complete REMOVAL of the deceased's sins and faults as stated in اللَّهمَّ اغفِرْ لـه "forgive him" and [اللَّهمَ] نقِّه مِن الخطايا كما نَقيتَ الثوبُ الأبيضُ مِن الدّنسِ "Cleanse him from faults as Thou wouldst cleanse a white garment from impurity".

iv. REMOVAL OF RESTRAINT image schema : This image schema is based on and connected with the previous one (iii). Here, sins and faults can be viewed as RESTRAINTs that prevent a deceased to rest in peace in grave and then in Hereafter. Consequently, a BLOCKAGE can be designated for representing these faults and sins.

2. CMs

The identification of the above embodied image schemas can lead to identify the following CMs concerning death and condolences:

i. DEATH IS A BETTER LOCATION: A place in which there are better things is certainly A BETTER LOCATION. In this life, people make faults and sins which are heavy burdens. They live in houses with families and spouses that all or some may cause troubles. Allah's actualization of this supplication will

free a diseased of these burdens and substitute what is lost (i.e., a house, family, and spouse) with better ones.

ii. DEATH IS REST: The most crucial reasons for being rest and comfortable are being free of and/or far from all bad things, and living in a better house with a better family and spouse. For believers in Allah, having Allah's mercy and peace is the ultimate rest and success.

iii. DEATH IS (BEING) OUT OF HERE: All the better things hoped for the deceased are actualized THERE in the Hereafter not HERE in this life.

iv. DEATH IS LOSS: Recompensing the deceased with better house, family, and spouse indicates that the deceased had lost these things when she/he left this life. Accordingly, Allah will substitute their LOSSes with better ones.

v. DEATH IS REGROUPING AND JOINING: Allah's actualization of this supplication means that the deceased will be grouped with a better family and spouse in a better house THERE in the Hereafter. Also, her/his good family and spouse in this life will join her/him THERE as Allah states in Surah Al-Tur, Verse (21) presented below:

قال الله تعالى : " وَالَّذِينَ آمَنُوا وَاتَّبَعَتْهُمْ ذُرِّيَّتُهُمْ بِإِيمَانٍ أَلْحَقْنَا بِهِمْ ذُرِّيَّتَهُمْ وَمَا أَلَتْنَاهُمْ مِنْ عَمَلِهِمْ مِنْ شَيْءٍ كُلُّ امْرِئٍ بِمَا كَسَبَ رَهِينٌ ." [سورة الطور ،آية ٢١]

"And those who believe and whose families follow them in Faith-to them shall we join their families: nor shall We deprive them (of the fruit) of aught of their works: (yet) is each individual in pledge for his deeds." (Yusuf Ali, 2001: 1370).

vi. DEATH IS LIFE: Living peacefully and safely with a family and spouse in a house indicates that there is another prosperous life after death.

vii. DEATH IS DOWN: The two references to a grave in this supplication evoke this CM. After death a deceased is put in a grave which is underground (DOWN) and stays there until resurrection. This elaboration evokes the CMs: DEATH IS DARKNESS and DEATH IS NIGHT.

viii. DEATH IS THE END OF THE JOURMEY : As explained above, the clause أكرِم نزلَـهُ "*Receive* him with honour" implies a PATH image schema and in turn the theme of making journey. This activates such CM as well as all the following CMs concerning the conceptualization of death as a journey, DEATH IS (A JOURNEY OF) DEPARTURE and DEATH IS (GOING TO) A FINAL DESTINATON.

ix. DEATH IS COLD(NESS): The CM is implied in اغسِله بالماءِ والثَّلجِ والبَردِ "wash him with water, snow and hail". Here, the CM reflects positive condoling theme since washing with snow and hail is a sign of blessing and mercy for the deceased since it contrasts with the hot condition in the Fire ,i.e., the place of torment and punishment.

3. The Emergent Structure

Death is beneficial.

4. The TWT Analysis

For applying TWT analysis to this datum, it is necessary to investigate its grammatical construction. Syntactically, the datum consists of eleven imperative clauses which imply the force of asking or plea and all are introduced by the vocative phrase اللَّهمَ "O Allah". According to الشريف (2012:60), in Arabic, a verbal clause which starts with an imperative verb following this vocative phrase is semantically a supplication not a request or a command. This idea is stated firstly by the traditional famous grammarian Al- Khalil (سيبويه, 1984:196, cited in الشريف, 2012:60).

Supplications refer to the act of asking Allah for help or fulfilling some need(s) or want(s) in immediate or far future. Imperatives introduced with اللَّهمَ "O Allah" are the most common syntactic constructions used by Prophet Muhammad ﷺ in supplications (الشريف, 2012:74-5).

Semantically, supplications are different from other types of imperatives such as requests or commands in the degree of status and power of the addressee to whom the need(s) will be directed. Supplications are issued from a low-status and powerless speaker to Allah Who is the most supreme status and has the most absolute power (الشريف, 2012:74). Generally, they share some semantic attributes of the prototypical requests stated by Pérez (2001: 115–130, cited in Martínez, 2013: 115). These attributes are:

> **''[T]he speaker presents a future action; the addressee is the expected agent of the future action; the future action involves a benefit to the speaker or to a third party; the addressee has freedom to decide on the realization of the future action; [and] there is mitigation''.**

There are two main characteristic features of requests. These are optionality on the part of the addressee and politeness on the part of the speaker (Martínez, 2013:116). Both features characterize crucially supplications and prayers.

According to Werth (1999: 216), supplications can be related generally to attitudinal sub-worlds. To be more specific, they belong to desires sub-worlds since *implicitly* supplications are hopes supplicated by someone to Allah. The purpose of the supplicating act is the fulfillment or realization of these hopes for the benefits of the supplicant or other parties. In the condoling context, those parties are the deceased and condolees. As such, supplications reflect boulomaic modality. This can be proved when an imperative clause realizing a

supplication is rephrased in terms of a statement with a boulomaic expression such as *hope*, *desire*, *wish* or *want* as shown below:

اللَّهمَّ اغفِرْ له ⇐ يأمل المتكلم (الداعي) من الله إنَّ يغفر لِلميتِ

O Allah, forgive him. ⇨ The speaker (or supplicant) hopes that Allah forgives the deceased.

Concerning the TWT analysis of this datum, its text-world involves world building elements: T is (immediate or far) future time zone, L is unspecified, Cs are basically Allah Who is the Addressee as identified in the vocative phrase "O Allah", the deceased referred to by the pronoun him and the other individuals identified by the noun phrases: a family , his family , a mate and his mate, and Os involving mercy, peace, honor, grave, water, snow, hail, faults, white garment, abode, the Gardens, and the Fire .

As mentioned above, this datum is composed of eleven imperative clauses. They all share the same covert subject, that is, Allah Who is lexically overt in the vocative phrase اللهم (O Allah). The clauses have the illocutionary force of asking or plea. Accordingly, the datum is analyzed into eleven BOUL modal worlds and each one reflects implicitly a hope which a speaker asks the Almighty Allah to realize it for the deceased. The TWT analysis of this datum is presented in Figure (5-20) below.

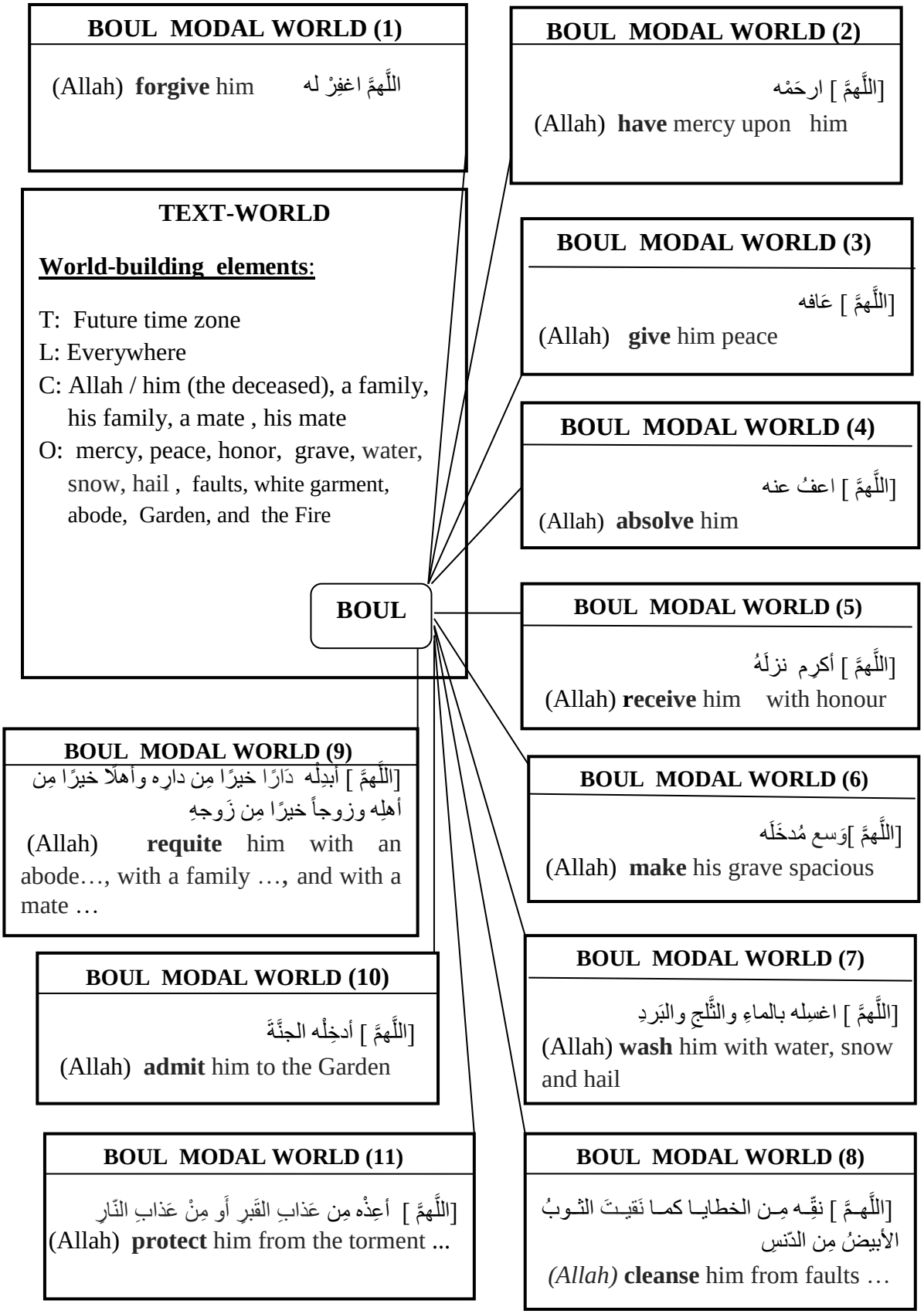

Figure (5-20): The TWT Analysis of Datum Ar.6

5.2.7 Analysis and Discussion of Datum (Ar.7)

أوصى رسول الله محمد ﷺ أم سلمة (رضي الله عنها) عند وفاة زوجها(رضي الله عنه) إن تقول:

"إنَّا للهِ وإنَّا إليه راجعونَ، اللَّهُمَّ عندك احتَسَبْتُ مُصيبَتي فأجرني فيها وأبدِلْني خَيرًا منها" (صحيح مسلم 632/2 ، رقم : 918 ، وسنن الترمذي , : 533/5، رقم : 3511)

The Messenger of Allah ﷺ recommended Umm Salamah (may Allah be pleased with her) when her husband Abu Salamah died, (may Allah be pleased with him) to say:

"Indeed, to Allah we belong and to Him we shall return. O Allah, I seek reward with You for my affliction, so reward me for it, and replace it for me with something better." (Jami` at-Tirmidhi 3511, cited in Sayings and Teachings … https://sunnah.com/)

1. The Embodied Image Schemas

This Prophetic Hadith is a supplication recommended particularly to Umm Salamah (may Allah be pleased with her) and then it is adopted by most Muslims who suffer from a calamity of losing the beloveds. Analytically, this Hadith is composed of two parts. The first part, "Indeed, to Allah we belong and to Him we shall return.", is excluded because it is the Qur'anic text representing Datum Ar.1 analyzed and discussed previously in (5.2.1). As such, Datum Ar.7 is "اللَّهُمَّ عندك احتَسَبْتُ مُصيبَتي فأجرني فيها وأبدِلْني خَيرًا منها" "O Allah, I seek reward with You for my affliction, so reward me for it, and replace it for me with something better." In is analyzed and discussed in this section.

Concerning the conceptualization of this datum, the following embodied image schemas can be identified:

i. CONTAINER image schema: The embodiment of this image schema is indicated in the following two points:

a. Life can be conceptualized as a CONTAINER and afflictions (including death) are its CONTENTs. Accordingly, Allah is asked to substitute these negative CONTENTs with positive CONTENTs, i.e., "something better".

b. A human who lost a beloved can be conceptualized as having a CONTAINER and Allah is asked to fill it with reward as a compensation for being patient about the death of the beloveds.

ii. BLOCKAGE image schema: An affliction of losing the beloveds can be conceptualized as a BLOCKAGE or an obstruction which prevents people to live peacefully and comfortably. This elaboration evokes the following image schema.

iii. REMOVAL OF RESTRAINT: Asking Allah for replacing an affliction implies the want or desire to remove this RESTRAINT (i.e., affliction) which troubles people and make them suffer.

2. CMs

The above embodied image schemas provoke the following CMs concerning death and condolences.

i. DEATH IS LOSS: This datum implies asking Allah to compensate the condolee with reward for suffering from the LOSS of the beloveds and replacing what is lost with something better.

ii. DEATH IS A THIEF/ DESTORYER / ADVERSARY/ GLUTTON/ DEVOURER: The loss of something implies that some agent does the action of losing. Here, death can be conceptualized as something cruel which steals or damages or takes away a precious thing (i.e., the life of beloveds) and Allah is asked to

substitute what is stolen, damaged, or taken away. This elaboration is based on the CM: LIFE IS A PRECIOUS POSSESSION.

iii. DEATH IS REST: Reward and better things are compensations of the death of the beloveds. Here, death is viewed as a reason for getting these things which are in turn reasons for living in rest and peace.

iv. DEATH IS SURRENDER AND SUBMISSION: All creatures are subject to death and nothing can be done against it. Therefore, a human has to be patient and anticipate Allah's reward and compensation.

3. The Emergent Structure

Death is beneficial.

4. The TWT Analysis

As stated previously, Datum Ar.7 is the second part of this Prophetic Hadith. Like Datum Ar.6 , it is a supplication composed of the vocative phrase اللَّهُمَّ "O Allah" followed by past verbs. As usual, the supplication indicates futurity; that is, future hopes or desires are asked to be actualized. Here, Allah is supplicated to actualize the hopes of rewarding the afflicted (or condolee) for her/his suffering and compensating what is lost with what is better. The text-world of this datum involves the world building elements: T indicates future time zone, L is unspecified , Cs are the speaker (I) and the Addressee Allah (You), and Os are *reward*, *affliction*, and *something better*.

Syntactically, the supplication is composed of three clauses having the illocutionary force of asking or plea which involves a boulomaic modality. So, all clauses are identified as BOUL modal worlds (1, 2, and 3) generated from the text-world. The BOUL modal world (1) is realized by the (informative) statement اللَّهُمَّ عندك احتَسَبْتُ مُصيبَتي "I seek reward with You for my affliction". As stated in (5.2.6), it starts with the past verb اِحتَسَب which means anticipating

and saving the reward of being patient about the death of a beloved with Allah (معجم المعاني الجامع). In other words, the clause is a humble declaration expressing the hope for compensating the patience with Allah's reward. The preposing of the prepositional phrase عندك "with You" adds a high emphasis on the reference of the Almighty Allah and the speaker's certain confidence in Him. Such preposing is an important way of information packaging used to shed light on a particular syntactic element.

The other BOUL modal worlds (2) and (3) are imperatives in form and supplications in meaning; these worlds are : [اللَّهُمَّ] أجرني فيها "[O Allah,] reward me for it" and [اللَّهُمَّ] أبدِلْني خَيرًا منها "[O Allah,] replace it for me with something better". They express two future hopes. In these imperative clauses, the covert subjects represent the addressee الله (Allah) and are implied in the vocative phrase "O Allah". The worlds reflect boulomaic modality which can be recovered through rephrasing –for example- the first one into statements (i.e., declaratives) having the boulomaic expression *hope* as explained below:

اللَّهُمَّ أجرني في مصيبتي ⇦ اللَّهُمَّ أني أملُ أجرَكَ في مَصيبَتي

أو اللَّهُمَّ أملُ أن تأجرني في مَصيبَتي

O Allah, "reward me for it" ⇨ O Allah, I hope Your reward for it.

Or : O Allah, I hope You reward me for.

Accordingly, the TWT analysis of this datum can be demonstrated in Figure (5- 21) below.

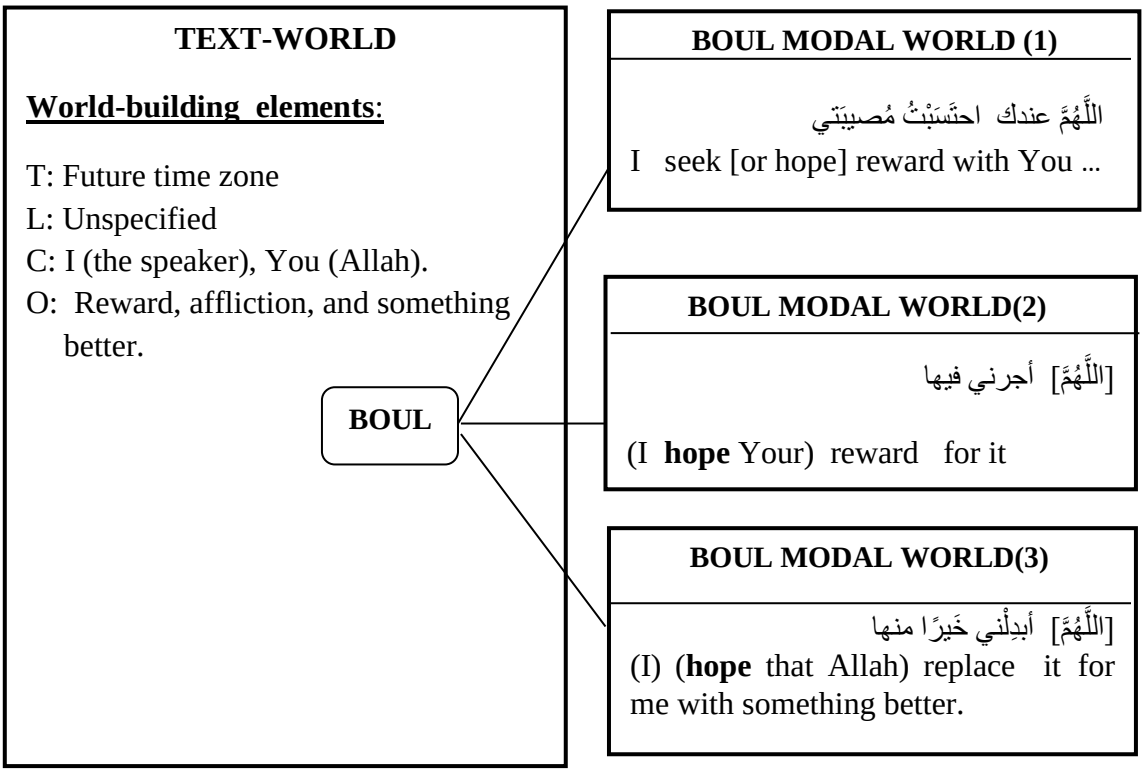

Figure (5-21): The TWT Analysis of Datum Ar.7

5.2.8 Analysis and Discussion of Datum (Ar.8)

عظّمَ الله أجرَك ، وأحسنَ عَزاءك، وغَفَرَ لِميتك

(Sayings and Teachings… Bulugh al-Maram, https://sunnah.com/bulugh al-maram)

"May Allah magnify your reward, and make perfect your bereavement, and forgive your departed." (ibid).

1. The Embodied Image Schemas

This datum includes three clauses and the first one, that is, عظّم الله أجرك (May Allah multiply your reward) is the most common, brief and effective condolence expression presented by ألمدائني (1971:25,63) and العموش (2010:589) and (2012:192). This clause is a supplication which is built on the religious identity (particularly) of Muslims. Be specific, it is derived from noble

Prophetic Hadiths (العموش , 2010:589). This means that the datum involves three supplications reflecting three hopes intended for both the condolee(s) and the deceased (or the departed). For the condolee(s), the supplicated hopes are getting reward and having patience, while for the deceased, it is a supplication for Allah forgiveness. With regard to the present study, the datum can be conceptualized on the base of the following embodied image schemas:

i. CONTAINER image schema: This image schema can be identified in the following two cases:

a. A bereaved (or a condolee) can be viewed as having a CONTAINER. The supplication is intended for filling the CONTAINER with CONTENTs of more reward and good bereavement (or patience) as stated in the coordinated clauses عظّم الله أجرَك ، وأحسن عَزاءك "May Allah magnify your reward, and make perfect your bereavement". These CONTENTs can be viewed as compensations for the loss of the beloveds.

b. In the clause غُفَرَ لِميتك "forgive your departed", the departed which metaphorically refers to the dead person can be conceptualized as a CONTAINER whose CONTENTS are sins and faults. Allah is supplicated to empty the CONTAINER from all these bad CONTENTs and this represents the act of forgiveness.

ii. REMOVAL image schema: Forgiving the departed means the REMOVAL of all her/his sins and faults, that is, their EXISTENCE is cancelled. Here, it is also possible to consider these sins and faults in terms of a BLOCKAGE image schema and this in turn evokes the REMOVAL OF RESTRAINT image schema since these bad things can be regarded as RESTRAINTS which prevent the departed to rest in peace and enter the Gardens.

iii. SUPPORT image schema: The supplicated hopes (i.e., multiplying reward and perfecting the bereavement) can be considered as (non)physical SUPPORT in times of mourning and Hereafter.

2. CMs

On the base of the above embodied image schemas, the following CMs concerning death and condolences can be identified:

i. DEATH IS REST: This CM is applicable to both the bereaved and the deceased. Both will get rest through Allah's answering and actualizing the supplication. As a result death will be beneficial for both of them. The bereaved will rest since her/his reward will be multiplied and her/his bereavement will be made perfect. Also, the deceased will rest (in peace) when she/he is purified and freed of sins and faults which are heavy burdens restraining eternal pleasures.

ii. DEATH IS A BETTER LOCATION: This CM is derived from the generic CM: STATES ARE LOCATIONS. That is, being in a better state is being in A BETTER LOCATION and verse versa. As mentioned in (i) above, Allah's forgiveness is a reason for making the deceased rest in peace in graves or in Hereafter.

3. The Emergent Structure

Death is beneficial.

4. The TWT Analysis

As mentioned above, Datum Ar.8 is a supplication consisting of three clauses. The supplicating identification is based on the verbs used in these clauses which are past in form and future in meaning. According to السامرائي (2003:3/271-2), past verbs implying future meaning are used for supplication. Here, the verbs عظّمَ (magnified) , أحسنَ (perfected) and غَفَرَ (forgave) indicate futurity. Consequently, the condolence expression realized in this datum

includes three supplications. That is, Allah is supplicated for actualizing three *hopes* intended for the condolee(s) and the deceased.

Concerning the TWT analysis of this datum, the text-world involves the world building elements: T indicates future time zone, L is unspecified (to be more precise, it is everywhere), Cs are the Almighty Allah, the addressee (i.e., a bereaved/condolee) , and the deceased, and Os are reward and bereavement. On the base of the above linguistic explanation, the datum is composed of three BOUL modal worlds (1), (2), and (3) derived from the text-world and all are generated by the use of verbs having past form and future meaning. BOUL modal worlds (1) and (2) express the condoler's (or supplicant's) hopes for the bereaved (or condolee), while BOUL modal worlds (1) expresses the condoler's hope for the deceased. The TWT analysis of this datum is illustrated in Figure (5- 22) below.

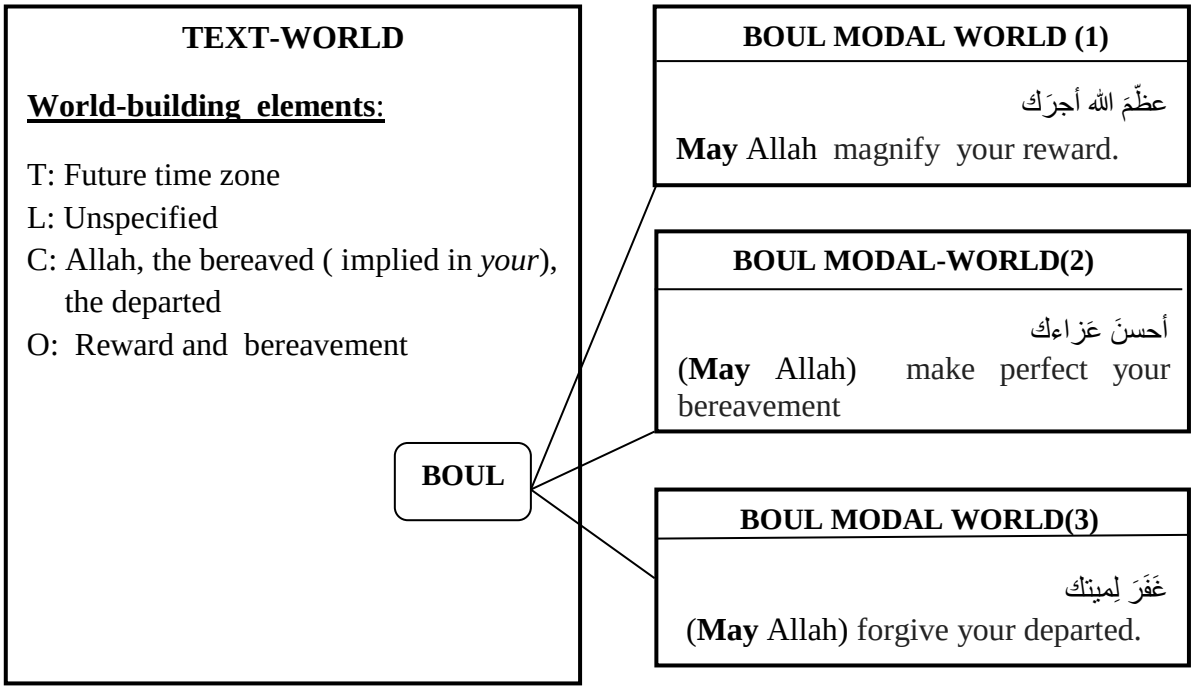

Figure (5-22): The TWT Analysis of Datum Ar.8

5.2.9 Analysis and Discussion of Datum (Ar. 9)

قالت السيدة فاطمة الزهراء (عليها السلام) عند وفاة أبيها رسول الله محمد ﷺ :

" يا أبتاه جَنَةُ الفِردَوسِ مَأواه يا أبَتاه أجَابَ رَباً دَعاه" (الشهاوي،2001)

At the death of her Father, the Messenger of Allah Muhammad ﷺ, Lady Fatima Al-Zahra (PBUH) said:

O My Father, Garden of Al- Firdaws [i.e., the highest Paradise] is His haven. O My Father, He answered His Lord Who summoned Him.(Trans. the researcher)

1. The Embodied Image Schemas

The conceptualization of this datum can be embodied by the following image schemas:

i. CONTAINER image schema: Generally, the word مَأواه "His haven" is conceived as a CONTAINER in which people find rest, peace, and protection. Here, this haven is جَنَةُ الفِردَوسِ "Garden of Al- Firdaws" referring to the highest Paradise; the place in which righteous people find the ultimate and exceptional delight.

ii. PATH image schema: Responding to Allah's summon of death entails passing a PATH extending FROM this life (HERE) TO Hereafter (THERE) where the Garden of Al-Firdaws is and in between is death. This journey can be conceived more specifically in terms of SOURCE-PATH- GOAL schema or FROM-TO schema.

iii. ATTRACTION: The act of responding to (or answering) a summon entails an abstract ATTRACTION between the Caller who is the Almighty Allah and the respondent who is His Messenger ﷺ .

iv. LINKAGE image schema: As explained in (2.3.1.3, point 5), this schema is related closely to the ATTRACTION image schema. This indicates that there is a LINKAGE between the two parties of the summoning act and this certainly facilitates and succeeds the task of responding.

2. CMs

The above embodied image schemas can provoke the following CMs concerning death and condolences:

i. DEATH IS (BEING) OUT OF HERE: Garden of Al- Fardaws which is the highest Paradise is THERE in heaven. After death, it will be the haven of all righteous people who lived previously HERE on earth.

ii. DEATH IS A BETTER LOCATION: The Paradise with all its eternal bliss and delight is certainly a BETTER LOCATION than any luxurious place in this life. This is because in this life always there is death which is the reason of sorrow and suffering. This CM evokes the CM: DEATH IS REST.

iii. DEATH IS A SUMMONER: In this datum death is referred to as Allah's summon, that is, when Allah summons someone to be near Him means the coming of her/his death time so it is inevitable to leave life to THERE. This elaboration provokes the CMs: DEATH IS REGROUPING AND JOINING and DEATH IS (A JOURNEY OF) DEPARTURE.

v. DEATH IS THE END OF THE JOURMEY: It is commonly known that human's life is a journey starting with birth and ending with death. This CM is derived from the most common CM: LIFE IS A JOURNEY. This elaboration can be applicable to the CM: DEATH IS (GOING TO) A FINAL DESTINATON

3. The Emergent Structure

Death is being with Allah.

4. The TWT Analysis

In this datum, the text-world involves the world building elements: T indicates present time zone extending to future, L is Garden of Al-Firdaws , C is the Messenger of Allah ﷺ Who is the speaker's Father as indicated in the vocative phrase أبتاه (O My Father). The datum belongs to the art of السجع (assonance) which consists of two parts representing three mental worlds. The first world, يا أبتاه يا جَنَّةُ الفِردَوسِ مَأواه (O My Father, Garden of Al- Firdaws is His haven), can be identified as an EPS modal world exposing an assertive knowledge for all true Muslims.

This world expresses an epistemic modality of certainty which is generated by using various linguistic devices: Firstly, the use of vocative in يا أبتاه (O My Father). حسن (1960:4/1) states that vocative can be used for intensifying and asserting the proposition. Here, this vocative is called النَدْبة (bewailing) which is a vocative directed to the dead person (ibid:89). Secondly, this vocative phrase is repeated in the second part of this datum and this achieves توكيد لفظي (verbal assertion). Thirdly, the use of a definite nominal clause جَنَّةُ الفِردَوسِ مَأواه (Garden of Al- Firdaws is His haven) rather than a verbal clause adds more assertion to the epistemic certainty of this world.

Concerning the second part of this datum(with the exclusion of the vocative phrase), it includes two WSs. The first WS is أجَابَ رَباً *(He answered His Lord.)*, while the second WS is دَعاه (He summoned Him)- He refers to His Lord Allah. Both WSs shift the time of the text-world to the past and the second shows a situational shift. Semantically, the two WSs indicate that answering the Lord's summon (meaning death) makes Prophet Muhammad ﷺ meet His Lord Allah there in the highest Paradise. The TWT analysis of this datum is presented in Figure (5-23) below.

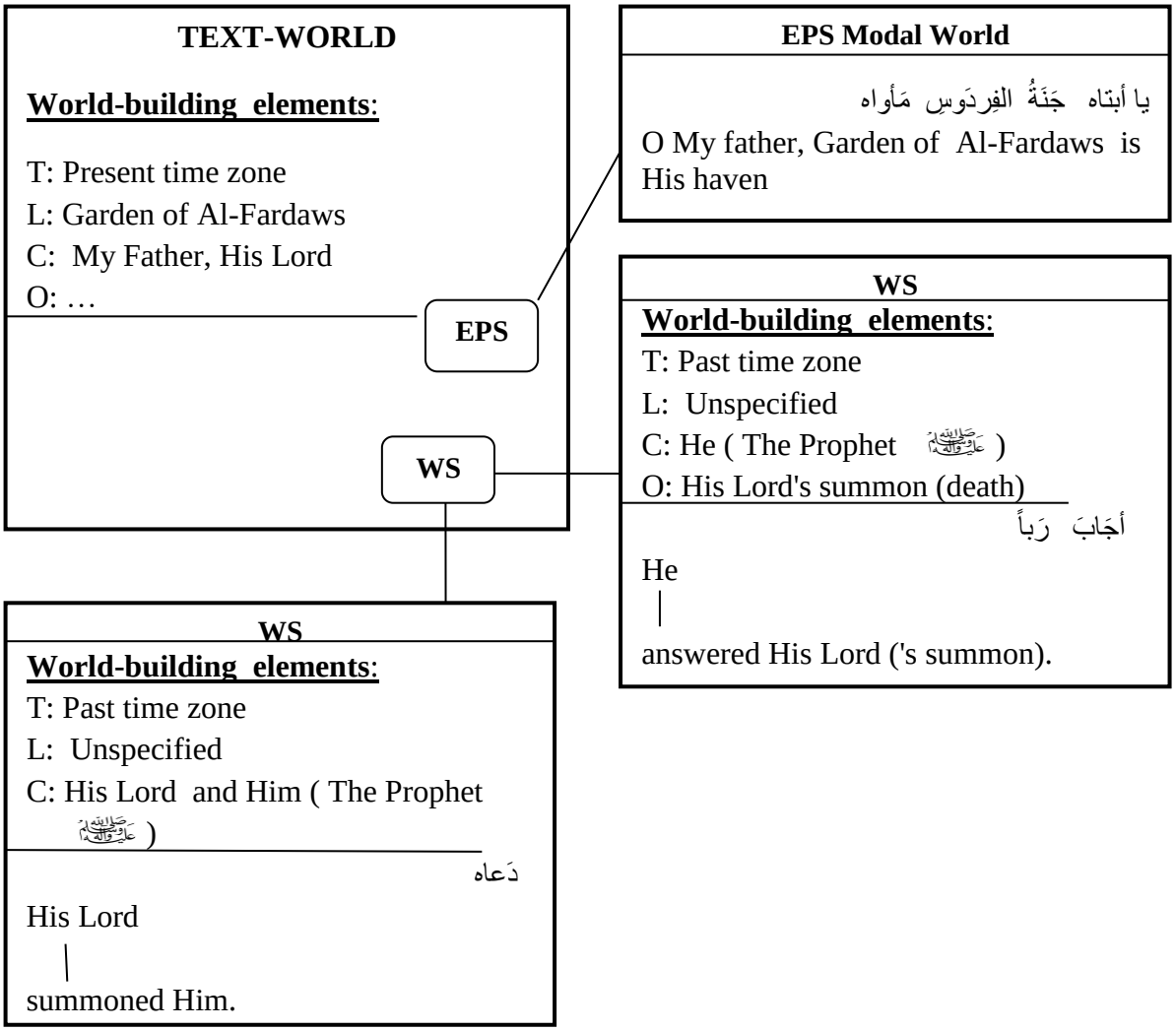

Figure (5-23): The TWT Analysis of Datum Ar.9

5.2.10 Analysis and Discussion of Datum (Ar. 10)

قال الإمام علي ابن أبي طالب (عليه السلام) :

إنَّ افتِقَادي وَاحداً بَعد وَاحِد دَليلُ عَلى أن لا يَدومَ خَليلُ

(ألمدائني،1971: 58)

Al-Imam Ali bin Abi Talib (PBUH) said:

And truly, my losing one (beloved) by one is evidence that no beloved is to be immortal. (Trans. the researcher)

1. The Embodied Image Schemas

This wonderful poetic line is said by Al-Imam Ali bin Abi Talib (PBUH). At her grave, he condoled the death of his wife, Sayyida (Lady) Fatima Al-Zahra (PBUH) (العموش, 2010: 589). Its condoling theme lies in declaring the mortality of all human beings. The following image schemas can be identified as embodying the conceptualization of this datum:

i. CONTAINER image schema: This schema is evoked by the phrase افتِقَادي "*my losing*". Here, life is conceived as a CONTAINER whose CONTENTs are generally people and particularly the beloveds. Death is the gradual loss of people as indicated by وَاحداً بَعد وَاحِد (one beloved by one) and this decreases the CONTENTs. Therefore, at the end of this life, the CONTAINER will be empty as indicated previously in Datum Ar.4, section (5.2.4).

ii. PATH image schema: This schema is more implicit than the previous one. Here, the loss symbolizing death occurs through three forms of departure. Firstly, a soul abstractly departs its body to its Creator Allah in the heaven. Secondly, the dead body departs physically on earth to the underground (or grave), and thirdly, at resurrection both the body and soul will be regrouped either in the Paradise or in Fair. In each one of these departures, there is a PATH which must be passed.

iii. REMOVAL image schema: This schema embodies the conceptualization of the mortality of all people generally and beloveds particularly. That is, death is the reason of the gradual REMOVAL of the entire EXISTENCE of all creatures at the end of time.

2. CMs

The above embodied image schemas can provoke the following CMs concerning death and condolences:

i. DEATH IS LOSS: This CM is explicitly indicated in the phrase افتقادي (my losing). Here, death is the LOSS or disappearance of the beloveds one by one.

ii. DEATH IS A THIEF: Death is conceived as an agent causing the LOSS of precious things, i.e., beloveds' lives. Here, death is conceived as a THIEF who steals the beloveds. To this context, the following CMs can be applicable: DEATH IS REAPER, DEATH IS A DESTROYER, DEATH IS A DEVOURER, and DEATH IS A GLUTTON.

ii. DEATH IS (A JOURNEY OF) DEPARTURE: The clause لا يَدوم خَليلُ "no beloved will be immortal" generally means that all people have to depart this worldly life (HERE) to the Hereafter (THERE). This elaboration can provoke the CM: DEATH IS (BEING) OUT OF HERE.

iii. DEATH IS SURRENDER AND SUBMISSION: The above clause implies that death defeats all creatures in this life so all with no exception are subject to its cruel power.

3. The Emergent Structure

Death is inevitable.

4. The TWT Analysis

According to TWT, the text-world of this datum consists of the world building elements: T indicates present time zone, L is unspecified, C are the speaker expressed by ياء المتكلم (The speaker's Ea) connected to the noun افتقاد (losing), *one (beloved)* and another one (beloved), and O is only evidence. From this text-world, two EPS modal worlds are generated and this modality is created by assertion and negation used in this datum. The worlds express epistemic modality of certainty so they are identified as EPS modal world (1) and negative EPS modal world (2) respectively.

Concerning EPS modal world (1) which is realized by إنَّ افتقاديَ واحداً بعد واحد دليلُ (truly, my losing one (beloved) by one is evidence), the assertion is created by the assertive particle إنَّ (*truly*) which adds intensive emphasis to the reliability of the proposition of the gradual loss of the beloveds. Also, the use of the nominal clause instead of the verbal ones enforces the assertion created by إنَّ (*truly*).

In EPS modal world (2) realized in خليلُ أن لا يدوم (no beloved is to be immortal), the use of negation achieved by the negation particle لا (no) plus المصدر المؤول (to-infinitive) expresses the speaker's absolute confidence and certainty of what is stated. The particle لا (no) provides a general negation which highlights the epistemic modality of certainty expressed by the first part. For العموش (2010:589-90), assertion and negation are two of the basic syntactic means used principally for strengthening the discourse of condolence expressions. This strength aims to attract the condolee's attention and in turn return her/him to their psychological balance and religious certainty which are shaken because of the misfortune. The TWT analysis of this datum is explained in Figure (5-24) below.

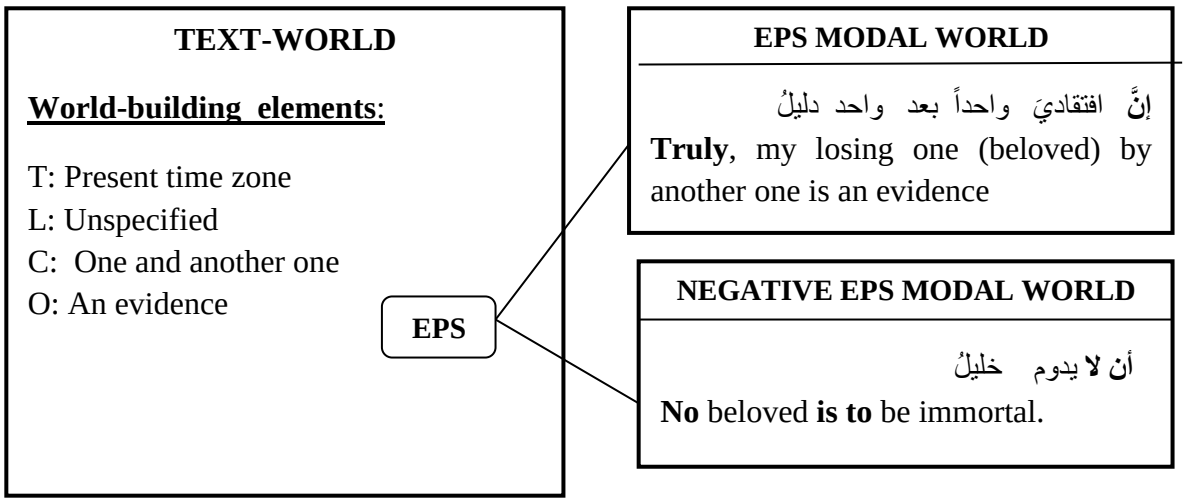

Figure (5-24): The TWT Analysis of Datum Ar. 10

5.2.11 Analysis and Discussion of Datum (Ar. 11)

قال شاعر الرسول حسان ابن ثابت:

وَما فَقَدَ الماضونَ مِثل مُحَمد ولا مِثلهُ حَتى الِقيامَة يُفقدُ

(الشهاوي ،2001)

The Messenger's poet, Hassan bin Thabit said:

All the former people never lost one like Muhammad, nor like him will be lost until The Doomsday. (Trans. the researcher).

1. The Embodied Image Schemas

Datum Ar.11 is a beautiful poetic line representing a very well-known condolence expression. It belongs to a lamenting poem entitled طَيبَة *Teba* written by the Messenger's poet, Hassan bin Thabit. He laments the death of Allah's Messenger Muhammad ﷺ. The condoling theme expressed in this line lies in mitigating the death of all people along all times in comparison with the death of the Messenger ﷺ. This implies that death is an inevitable event which all human beings have to experience and even the greatest Messenger Who is the Prophet of mercy and justice was included.

With regard to the present study, the following image schemas can be identified as embodying the conceptualization of this datum:

i. CONTAINER image schema: Like Datum Ar.10 , here the idea of the loss indicated in the verb فَقَد (lost) provokes this schema. The CONTAINER is this life and its CONTENTs are people. The death of each one decreases the amount of the CONTENTs as the birth increases it.

ii. REMOVAL image schema: The loss (referring to death) of people entails the gradual REMOVAL of their EXISTENCE on earth.

iii. PATH image schema: Here, the temporal extension from the past indicated in الماضونَ (the former people) to the future represented in القيامَة (the doomsday) implies spatial extension. It draws an image of a PATH which people have passed and this PATH represents humans' journey since the initiation till resurrection.

2. CMs

The semantic similarity between this datum and Datum Ar.10 illustrated above entails sharing the same CMs concerning death and condolence. To avoid repetition, the first two CMs of Datum Ar.10 are adopted and mentioned briefly below:

i. DEATH IS LOSS: This datum includes two explicit indications of this CM. These are فَقدَ (*lost*) and يُفقدُ (will be lost). In addition, all the CMs that depict death as an agent causing the loss or disappearance of life (or existence) are applicable to this context. These CMs are DEATH IS A THIEF; DEATH IS REAPER ; DEATH IS A DESTROYER ; DEATH IS A DEVOURER; and DEATH IS A GLUTTON.

ii. DEATH IS (A JOURNEY OF) DEPARTURE: This CM is indicated in that the former people departed this life and all the other people will do the same.

3. The Emergent Structure

Death is inevitable.

4. The TWT Analysis

The text-world of this datum is constructed of the world building elements: T is past time zone, L is here in this life, C are all the former people, one, and the Messenger Muhammad ﷺ, and O is *The Doomsday*. Generally, the most prominent linguistic devices used in this datum are negation and assertion. Both

play a noticeable role in creating epistemic modality. Accordingly, two EPS modal worlds are generated from the text-world.

The first world which is identified as a negative EPS modal world is realized in ما فَقَدَ الماضونَ مِثلَ مُحَمد (All the former people never lost one like Muhammad). Here, the use of ما النافية (never) plus the past verb فَقَدَ (lost) exposes a high degree of the factuality of the speakers' proposition. This is proved by the comprehensive-collective sense of the definite plural noun المَاضون (the former people). This sense can be considered as an implicit assertion which can be overtly interpreted as المَاضون كلهم (*all* the former people). The postulated word كلهم (all) is an assertive word reflecting what is called a moral assertion (توكيد معنوي). This intensifies the extrinsic-epistemic modality of certainty expressed by the clause.

Concerning the second world realized in ولا مِثلهُ حَتى القِيامَةِ يُفقدُ (nor like him will be lost till The Doomsday), it is another negative EPS modal world. Like the previous world, negation by the negative particle لا (nor) exposes general and comprehensive scope. In addition to the present time, the epistemic modality of this world extends to the future as indicted by the prepositional phrase حَتى القِيامَةِ (till The Doomsday). This means that the truth of the proposition which is very confidently stated is contingent with this phrase. Here, the poet as well as any true Muslim are all absolutely confident of this truth.

Generally, the epistemic modality is strongly asserted by two cases of verbal assertion (التوكيد اللفظي). The first case is the repetition of the negation expressed by ما (never) in the first part and لا (nor) in the second part; the latter asserts the negation of the former. According to الموسوعة القرآنية (nd:384), ما (never) which is commonly used is a response to a saying while لا (nor) is used to inform a questioner about something unknown. The second case is the assertion created by the repetition of the stems of words. This is presented in (a)

the use of the verb phrases فَقدَ (lost) referring to the finality of the past and يَفقدُ (will be lost) referring to the dynamism of future. Both verbs are derived from the stem فَقد (lose). And, (b) the repetition of the stem مِثل (like or similar) the words مِثلَ (one like) and مِثلهُ (like him). السامرائي (2003:1/149) states that this word is used for making comparison based on the status and attributes.

Consequently, the TWT analysis of this datum is demonstrated in Figure (5-25) below.

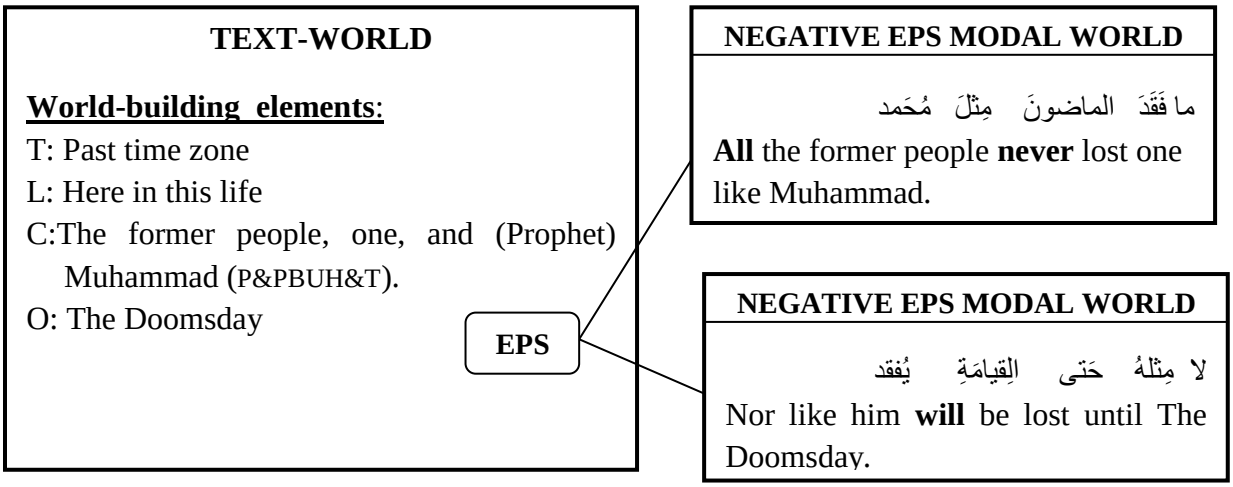

Figure (5-25): The TWT Analysis of Datum Ar.11

5.2.12 Analysis and Discussion of Datum (Ar.12)

قال الشاعر ابو العتاهية (المنبجي،15:1927) :

اِصبِر لِكُلِ مَصِيبة وتَجلّد واعلم بأن المرء غَير مُخلّد
أو مَا تَرى إنَّ المَصِائبَ جمةً وَتَرى المنية لِلعباد بمرصَدِ
مَن لَم يُصَب مِمن تَرى بمصيبةِ هَذا سبيلُ لست عنهِ بأوحدِ
وإذا ذَكَرت مصيبةً تَسلو بِها فَاجعل مَصابك بالنبيِ مُحَمدِ

The poet, Abū al-Atāhiyah (أبو العتاهية) said:

Be patient and strong in every misfortune; and surely know that no person is immortalized.

Could you nor see that misfortunes are enormous, and (could) you (not) see that death is a place of ambush for servants (people).
Who of those you see never experienced a misfortune; on this way you are not alone.
If you remember a misfortune for comforting yourself, make your affliction in [the death of] the Prophet Muhammad.

(Trans. the researcher)

1. Embodied Image Schemas

This datum represents one of the most wonderful and affective condolence expressions in Arabic. The poet أبو العتاهية (Abū al-Atāhiyah) expresses a comprehensive condoling theme concerning the necessity of being patient and strong in facing the misfortune of death since it is inevitable event experienced by all mankind with no exception. Also, the poet explains that all misfortunes are less difficult than the death of the Prophet Muhammad ﷺ .

Particularly and mostly, the first line of the datum is very commonly presented in most writings concerning condolences such as Islamic Condolences site. For their various aesthetic semantic and syntactic constructions, these four lines are stylistic-cognitively analyzed. As such, the following image schemas can be designated as embodying the conceptualization of this datum:

i. CONTAINER image schema: This schema is depicted in the following cases:

a. A human can be conceived as a CONTAINER which is recommended to be filled with the two CONTENTs: patience and strength in times of misfortune as stated in first line, اِصبِر لِكُلِ مَصِيبة وتَجلّد (Be patient and strong in every misfortune).

b. Human's mind can be conceived as a CONTAINER and it must be full of the knowledge about the inevitable mortality of all people. This is implied in the

first line, that is, the conceptualization of اعلم بأن المرء غَير مُخلّد (know that no person is immortal).

c. Death is compared to مَرصَد (a place of ambush) for all people. Here, death can be conceived as a CONTAINER whose CONTENTs will be all people (or servants) one by one.

ii. REMOVAL image schema: The mortality of all creatures means the REMOVAL of mankind's existence on earth. This is indicated in the first line المرء غَير مُخلّد "… no person is immortalized".

iii. BLOCKAGE image schema: Death is conceptualized as a BLOCKAGE or an obstacle that stands in the way of all people with no exception as indicated in the second and third lines.

iv. PATH image schema: In the second part of the third line, هَذا سبيلُ لست عنهِ بأوحد "on this way you are not alone." is an explicit indication of this schema. Death is conceived as a PATH which every person inevitably passes to arrive at the Hereafter.

2. CMs

In the ground of the above embodied image schemas the following CMs concerning death and condolences are identified:

i. DEATH IS AN ADVERSARY: In this life, death is conceived as an enemy that all the time is observable for overwhelming human beings. Here, death is the cruel agent that ceases the existence of people. This elaboration provokes the applicability of the following CMs to this context: DEATH IS A GLUTTON, DEATH IS A DESTROYER; DEATH IS A DEVOURER; DEATH IS A CONQUEROR; and DEATH IS A TYRANT.

ii. DEATH IS A REAPER: This CM is derived from the basic CM: HUMAN DEATH IS THE DEATH OF A PLANT. Here, death is conceived as a REAPER that causes a complete disappearance of the life on earth.

iii. DEATH IS SURRENDER AND SUBMISSION: This CM is identified on the base of all the above CMs. That is, all creatures with no exception are subject to the cruelty of death.

iv. DEATH IS (A JOURNEY OF) DEPARTURE: This CM is explicit in the third line, هَذا سبيلُ لست عنهِ بأوحدِ (on this way you are not alone). This indicates that all people have to on the way of death for departing this life to the Hereafter.

3. The Emergent Structure

Death is inevitable.

4. The TWT Analysis

The world building elements that construct the text-world of this datum are: T indicates future time zone, L is unspecified clearly but it can refer to HERE (in this life), Cs are you (the addressee), servants (people), and the Prophet Muhammad ﷺ, and Os are misfortune(s) and death. From this text-world nine different mental worlds are derived.

In the first line, there are three imperative verbs, اِصبِر (be patient), تَجلّد (be strong) and أعلَم (know). Each one represents a command expressing deontic modality of obligation and necessity. As such, the line consists of three DEO modal worlds (1), (2), and (3) reflecting the above three commands. They are external obligations imposed by the poet on a person who suffers from the death of the beloveds. With no consideration to the strong discourse made by the poet, these imperative can be used for advice and guidance.

Here, the verb أعَلَمَ (know) derived from the base عَلِمَ is one of the verbs called ألأفعال القلبية (verbs of heart) which are related to cognition and knowledge (حسن , 1960:2/59-60 and السامرائي, 2003:2/11-3). Consequently, it creates an epistemic modality which qualifies DEO modal world (3) realized in أعَلَم بأن المرء غَير مُخلّد (surely know that no person is immortal) to be re-identified as EPS+DEO modal world. That is, it expresses –plus the deontic modality- an epistemic modality asserted by the use of the assertive particle أن (surely).

The second line includes two EPS modal worlds and both are generated mainly by the verb تَرى (*see*) which expresses epistemic modality. Like عَلِمَ (know), تَرى (see or think, i.e., it refers to mental seeing) is a verb of heart (or cognition). The worlds are: EPS modal world (1), أو مَا تَرى إنَّ المَصِائبَ جمةً (Could you not see that misfortunes are enormous) and EPS modal world (2), تَرى المنية لِلعباد بمرصَدِ ([could] you [not] see that death is a place of ambush for servants (people)). Syntactically, both interrogation and negation are used in constructing the two worlds. The worlds are formed as استفهام إنكاري (denying interrogative). Generally, this interrogative implies a sense of negation, that is , the interrogative particle ألهمزة (*could*) negates what follows it (حسن, 1960:2/316). For الحمد و الزعبي (1993:39), this type of interrogative is a figurative form of interrogative since it is directed to someone who denies (not *ignores*) a particular knowledge and no answer is required. They explain that using the interrogative particle ألهمزة with negation adds assertion and confirmation to the propositions (ibid:16). As such, these assertion and confirmation reinforce the epistemic modality expressed by the verb تَرى (*see*).

The third line consists of two modal worlds; these are EPS modal world (3) مَن لَم يُصَب مِمن تَرى بمصيبةِ (Who of those you see never experienced a misfortune) and EPS modal world (4) هَذا سبيلُ لست عنهِ بأوحدِ (*on this way you are not alone*). Concerning EPS modal world (3), its epistemic modality of certainty is created by, firstly, the verb تَرى (see referring to visual seeing related

to cognition), and secondly, combination of the interrogative realized by مَن (who) and negation indicated by لَم (never). As stated above, this combination provides more confirmation and assertion and in turn both intensify their epistemic modality.

In this datum, the fourth and last line is composed of two mental worlds. The first is identified as EPS modal world (5) realized by إذا ذَكَّرت مصيبةً تَسلو بِها (If you remember a misfortune for comforting yourself). It is called جملة فعل الشرط (conditional clause; it is the dependent if-clause in English). Its epistemic modality is created by the verb ذَكَرَ (*remember*) which is an epistemic expression of cognition and knowledge. The second world identified as DEO modal world (3) is derived from EPS modal world (5). This DEO modal world is realized by the imperative clause اجعل مَصابك بالنبيِ مُحَمدِ (make your affliction in [the death of] the Prophet Muhammad). In Arabic, the clause is known as جملة جواب الشرط (independent conditional clause). Here, the deontic modality is created by the imperative verb اجعل (make) which expresses an external obligation(or command) which can be viewed as advice or a guidance. Semantically, it means that comparing the greatest affliction of the Prophet's death with yours will comfort you. The TWT analysis of this datum is presented in Figure (5-25) below.

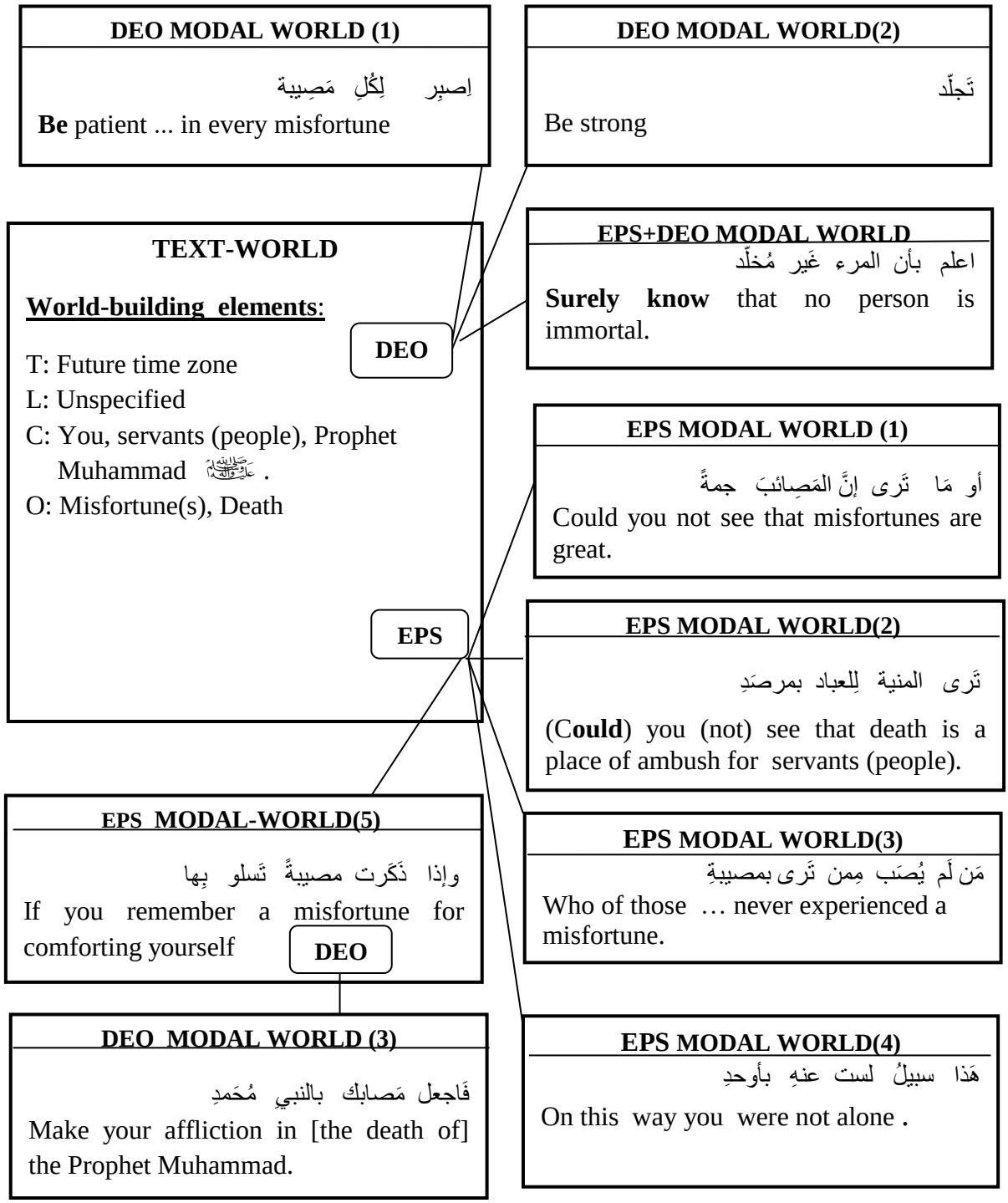

Figure (5-26): The TWT Analysis of Datum Ar.12

5.2.12 Analysis and Discussion of Datum (Ar.13)

قال الشاعر أبو تمام:

هلِ أبنكَ إلا مِن سلالةِ ادمٍ لكلٍ عَلى حَوضِ المَنيةِ مَوْرِدُ

(ألمدائني،1971 :22 و المبرد ، 1993 :78)

The poet, Abu Tamam, said:

Is your son but from Adam's quintessence. To everyone there must be a place for drinking on the fount of death. (Trans. the researcher)

1. The Embodied Image Schemas

This datum is written particularly for the loss of a son (ألمدائني , 1971:22 and المبرد, 1993:78). Its condoling theme indicates that death is an inevitable shared experience. In other words, all the mankind die sooner or later so this fact must be consolation for those who lost their beloveds. The following image schemas can be identified as embodying the conceptualization this datum:

i. LINKAGE image schema: This image is depicted in هلِ أبنكَ إلا مِن سلالةِ ادمٍ "Is your son but from Adam's quintessence". It shows the LINKAGE between a human and her/his parents, siblings, and ancestors representing mankind, i.e., Adam's quintessence (Johnson,1987:117 and Hedblom, 2020:60). The use of exclusion expressed by إلا (but) indicates that the dead son does exclusively belong to this quintessence so his death is inevitable and expected. As such, السامرائي (2003:2/212) calls this type of exclusion الاستثناء المتصل (connected exclusion).

ii. CONTAINER image schema: The phrase حَوض المَنية (the fount of death) is conceptualized as a CONTAINER representing حَوض (*fount*) whose CONTENT

is the drink of death. On this fount there is a place for each member of the mankind to drink death.

2. CMs

Based on the above embodied image schemas, the following CMs concerning death and condolences are identified:

i. DEATH IS SURRENDER AND SUBMISSION: This CM is implied in the second clause لكلٍّ عَلى حَوضِ المَنيةِ مَوْرِدُ (*To everyone there must be a place for drinking on the fount of death*). This means that all people will die since all must drink from this fount. That is, all are subject to the cruelty of death. This elaboration evokes the CM: DEATH IS A TYRANT. This TYRANT imposes its unlimited control and power over all people with no exception.

ii. DEATH IS REAPER : Death is conceived as a REAPER that causes an absolute disappearance of plants symbolizing people. Here, the CMs: DEATH IS A GLUTTON and DEATH IS A DEVOURER can be applicable to this context.

3. The Emergent Structure

Death is inevitable.

4. The TWT analysis

This text-world of this datum involves the world building elements: T is present time zone, L is *unspecified* but implicitly it refers to this life, Cs are your son and everyone, and O is the fount of death. The datum consists of two clauses representing two mental worlds. The first realized in هَل إبنكَ إلا مِن سلالةِ ادمٍ (Is your son but from Adam's quintessence) is a figurative interrogative clause instantiated by the interrogative particle هَل (is). Here, no answer is required since but it is intended for confirming and asserting a certain

proposition. This interrogative is called الاستفهام الإنكاري (denying interrogative) directed to an addressee who denies (not ignores) a specific idea.

As such, the world can be identified as EPS modal world (1). The use of أسلوب الاستثناء (the exception style) indicated by the exception particle إلا (but) plus the interrogative enforces strongly the epistemic modality of certainty expressed by this world. That is, the poet shows his absolute confidence of the truth of his proposition so there is no need for giving an answer.

The second sentence of this datum, لكلٍ عَلى حَوضِ المَنيةِ مَوْرِدُ "To everyone there must be a place of drinking on the fount of death", is identified as EPS modal world (2) which is derived from the text-world. Its epistemic modality is created and enforced by three syntactic ways. First, the use of the assertive word كل (all) which indicates the assertive collectivity and involvement. Secondly, the use of the nominal clause composed of المبتدأ (topic), مَوْرِد (a place of drinking) and الخبر (comment), لكلٍ (for all). In Arabic, using nominal clauses is unmarked and this adds more assertion to the proposition. Finally, the preposing of the predicate لكلٍ (for all) in front of the subject مَوْرِد (a place of drinking). This is a way of information packaging producing an emphasis. The TWT analysis of this datum is explained in Figure (5-27) below.

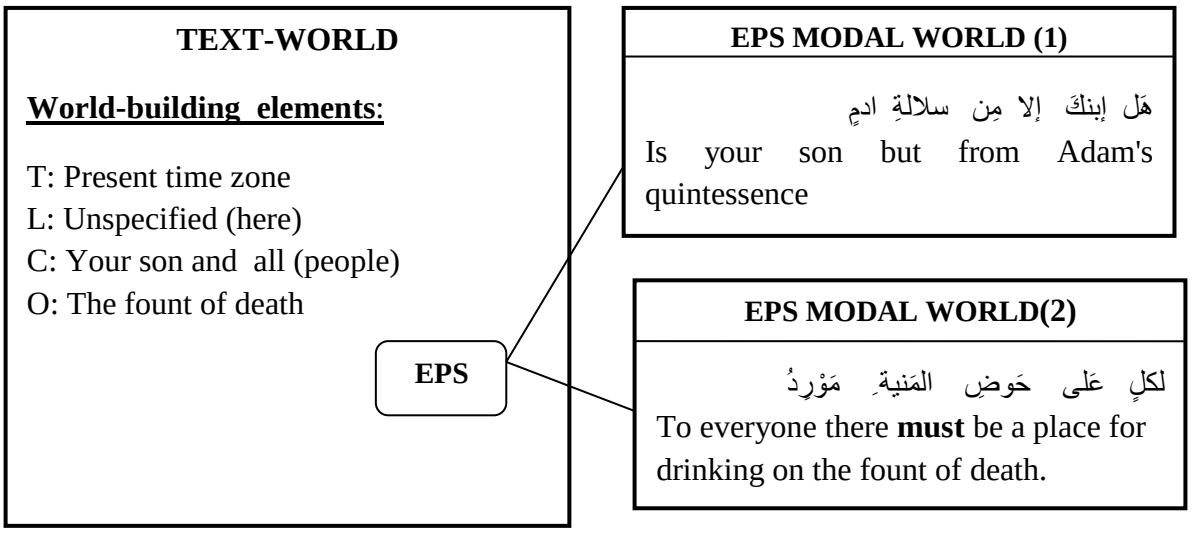

Figure (5-27): The TWT Analysis of Datum Ar. 13

5.2.14 Analysis and Discussion of Datum (Ar.14)

قال الشاعر:

لَعَمري لَئن اتُبعتَ عَينَيكَ مَامَضَى به الدَهرِ أو سَاقَ الحِمَامُ الى القَبرِ
لَتستنفِذنْ ماءَ الشُؤون بأسرِهِ وَانْ كُنتَ تَمريهِنَّ من ثَبجَ البَحرِ

(ألمدائني ،1971: 25 و المبرد ، 1993 : 41)

The poet said:

By my life, if your eyes followed (or cried for) what passed away with time or what death drove into the grave,
You would run off the entire tears of your eyes streams even if you supplied them from the middle-deep area of the sea.

(Trans. the researcher)

1. The Embodied Image Schemas

Datum Ar.14 consists of two poetic lines expressing aesthetically the uselessness of sorrow and crying with what is taken by death. This is because death is inevitable fate and what departs with death to hereafter will not return again to this life (ألمدائني , 1971:25). The following image schemas are identified as embodying the conceptualization of this datum:

i. PATH image schema: The image is depicted by two words in the first line. These are the verb phrases مَضَى *(passed)* and سَاقَ (drove). Both indicates that many people have gone along the PATH which connects the two worlds: this life and the Hereafter. The PATH represents death which is a shared inevitable experience. In this context, This schema can be referred to alternatively as FROM-TO or SOURCE-PATH-GOAL image schema.

ii. CONTAINER image schema: This image embodies the conceptualization of the second line. That is, the streams of tears are conceived as CONTAINERS filled with tears (i.e., CONTENTs). Crying for the death of the beloveds will consume entirely the CONTENTs even if these streams are supplied from the deepest and most superabundant area of the sea. The datum explains that sorrow and crying do nothing with the inevitability of death.

2. CMs

Based on the above embodied image schemas, the following CMs concerning death and condolences are identified:

i. DEATH IS (A JOURNEY OF) DEPARTURE: Death means departing or passing away from this life (HERE) to underground and then to the Hereafter (THERE) which is the final destination of the human's journey. This elaboration can be applicable to the CMs: DEATH IS (BEING) OUT OF HERE, DEATH IS THE END OF THE JOURNEY, and DEATH IS (GOING TO) A FINAL DESTINATON

ii. DEATH IS LOSS OF FLUID: The CM is depicted by the image of running off or consuming tears. Here, tears can be metaphorically referred to death. As a result, a human's soul is viewed as FLUID which is lost by death. This CM entails the applicability of the CM: DEATH IS LOSS to the conceptualization of this datum.

DEATH IS DOWN: It is evoked by the reference of a grave in this datum. After death a deceased is driven to a grave which is underground (DOWN) and is still there until the resurrection. This elaboration evokes the CMs: DEATH IS DARKNESS and DEATH IS NIGHT.

3. The Emergent Structure

Death is inevitable.

4. The TWT analysis

The text-world of this datum is constructed of the world building elements: T indicates present time zone, L is unspecified (or in this life), C is you (the addressee), and Os are: my life, your eyes, time, death, the grave, tears streams, and the sea. The datum provides knowledge about the uselessness of regretting or crying for the death of beloveds since nothing has to do with this inevitable event. This knowledge is perfectly expressed by various syntactic constructions, i.e., oath, conditional, and assertion. All strengthen the language of this condolence expression and in turn intensify and emphasize its condoling message.

With regard to TWT, five mental worlds are identified in the analysis of this datum. Three of them are EPS modal worlds which are created by the use of أسلوب القَسم (oath style) plus the conditional construction. This combination is intensified by assertion. And, all these add a noticeable confirmation to the propositions stated in this datum. Concerning the oath, حسن (1960:4/482) states that using oath expressions asserts the meaning of the statement. In this datum, the oath word لَعَمري (by my life) initiates EPS modal world (1) function as the conditional clause indicating future time. This oath word adds more assertion to the proposition. Its meaning is intensified by لام توكيد القسم (Laam of asserting the oath) connected to the conditional particle إن (if) which introduces a hypothetical situation which is realized by the past form and indicates future time.

From EPS modal world (1), two WSs are derived. Both refer to the past and expose temporal and situational shifts from their source. They are: WS (1) realized in مَامَضَى بـه الـدَهرِ (what passed away with time) and WS(2) presented in سَاقَ الحِمَامُ الى القَبرِ (what death drove into the grave).

The assertion is achieved by using نـون التوكيد الخفيفة (the light noon of assertion) connected to the present verb تستنفِذ. Here, the assertive verb لَتستنفِذنْ (you would run off) indicates futurity and introduces EPS modal world (2) functioning as جملـة جـواب الشـرط (the independent clause). The datum includes another conditional clause which is وإن كُنتَ تَمريهِنَّ من ثَبجَ البَحرِ (even if you supplied them from the middle-deep area of the sea). The clause can be identified as EPS modal world (3). The result clause of this conditional is deleted because it is referred to previously by EPS modal world (2). Finally, the TWT analysis of this datum is shown in Figure (5-28) below.

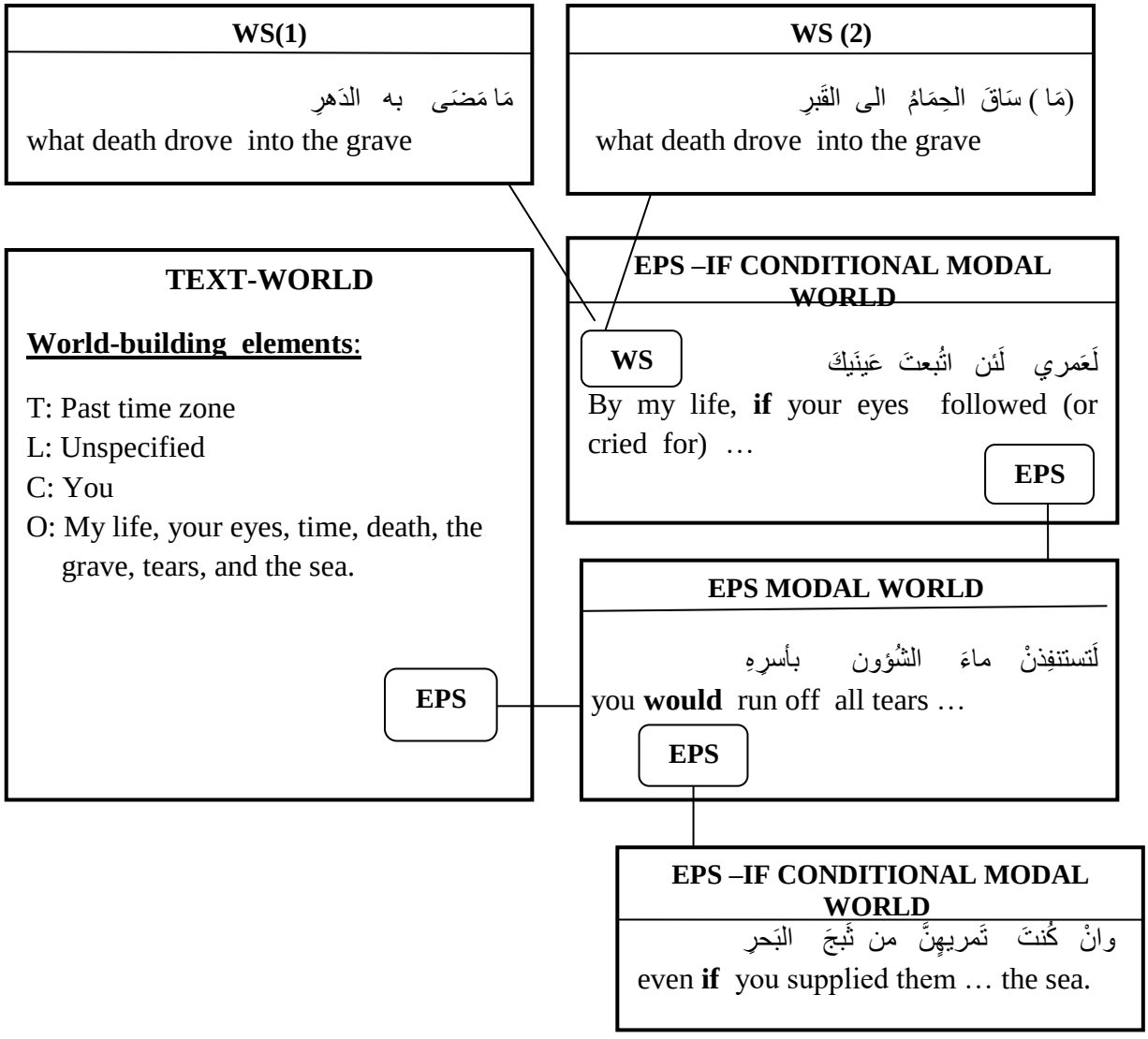

Figure (5-28): The TWT Analysis of Datum Ar. 14

Chapter Six

Quantitative and Qualitative Analysis and Discussion of Results

6.1 Analysis Discussion of the Results of the First Level: Embodied Image Schemas

Identifying the embodied image schemas is the concern of the first level of the CCSM adopted in this study. This section represents the statistic results of the (non)occurrences of the identified embodied image schemas in both languages. The results are analyzed and discussed qualitatively and they are contrasted to show the cognitive stylistic similarities and differences between the English and Arabic condolence expressions.

6.1.1 Discussion of the Statistic Results of English Data

The analysis identifies fourteen image schemas embodying the experiences and things embedded in English condolence expressions. Their occurrences are noticeably various as shown in two tables. Table (6-1) presents the (non)occurrences of the identified schemas in statistics involving the frequency, percentage, Chi-Square, *P*-value, and rank. Table (6-2) represents the occurrences of each image schema in relation to each datum by using the asterisk*. They are explained quantitatively and qualitatively in the following points:

1. CONTAINER image schema occurs in all English data so it appears 14 times (100.0%) taking the first rank among the occurrences of the other schemas. Its main thematic contents are delimited in the following points:

i. Embodying Heaven where people will be with God as a CONTAINER whose CONTENTs are His security, protection, peace, comfort and rest as depicted in En.1 and En.9.

ii. Embodying life as a CONTAINER whose CONTENTs are every things and every matters. These things include negative ones like death, discomfort, and discourage as presented in data English data 2, 3, 4, 5, 10, and 13. All these are causes of sorrow and suffering. Also, this CONTAINER lacks peace as indicated in En.9.

iii. Embodying a human being as a CONTAINER whose CONTENTs are the negative feelings of sorrow, sadness, frustration, fear and pain as indicated English data 2, 3, 4, 5, and 6.

iv. Embodying human eyes as CONTAINERs whose CONTENTs are tears as indicated in En.9.

v. Embodying human's mind (or heart) as a CONTAINER which contains old memories as indicated in En.9 and En.10. Also, the CONTAINER representing unbelievers lacks CONTENTs of knowledge of resurrection and hope as indicated in En.7.

vi. Embodying a grave as a CONTAINER whose CONTENT is a dead body as indicated in En.7 and En.8.

2. PATH image schema comes secondly and its occurrence is 12 (85.7%). It is higher than its nonoccurrence value with a statistically significant difference (*P*= 0.008). The main theme embodied in this schema is human's journey starting with birth and ending with death. Death represents the arrival at graves and then at Heaven where God is.

3. SUPPORT and REMOVAL image schemas which have equal occurrences appear only four times (28.6%) so they have the third rank among the occurrences of other schemas. This means that their nonoccurrence is 10 (71.4 %) which is higher than its occurrence value with a statistically insignificant difference (*P*= 0.109). Concerning SUPPORT image schema, the embodied themes are God's help, strength, and rest as stated in English data 1, 4, 6, and 12. These things are explicitly stated and briefly implied in "I [God] am with you", "I [God] am your God" (Isaiah 41:10) and in the metaphorical reference to God's hand. With regard to REMOVAL image schema, the theme is concerned with the removal of all negative things including death as indicated in English data 3, 4, 5, and 6. These two schemas represent the positive effect of condolence expressions.

4. BLOCKAGE, ATTRACTION, and CENTER-PERIPHARY image schemas have the same occurrence. Each one occurs two times only (14.3%), and this exposes a statistically significant difference in relation to the same schema. That is, the difference between the nonoccurrence of a schema and its occurrence is significant (*P*=0.008). Here, death is conceived as a BLOCKAGE as stated in data En.2 and En.10. Concerning ATTRACTION and CENTER-PERIPHARY image schemas, both indicate the attraction and nearness to God The Creator as stated in datum En.4. This represents an important condoling theme for believers who lose their beloveds.

5. REMOVAL OF RESTRAINT, LINKAGE , CYCLE, CYCLE-CLIMAX, UP-DOWN, DOWN-UP, and COMPULSION come in the final rank. Each occurs one time (7.1%) showing a statistically significant difference (*P*=0.001)between the nonoccurrence of this schema and its occurrence.

Table (6- 1) The Statistics of Embodied Image Schemas (Non)Occurrences in English Data

No.	*Image Schema*	Occurrence		Nonoccurrence		Chi-Square	*P*-value	Rank
		FRQ	%	FRQ	%			
1	CONTAINER	14	100.0	0	0	0	0	First
2	*PATH*	12	85.7	2	14.3	7.143[a]	.008	Second
3	SUPPORT	4	28.6	10	71.4	2.571[a]	.109	Third
4	REMOVAL	4	28.6	10	71.4	2.571[a]	.109	
5	BLOCKAGE	2	14.3	12	85.7	7.143[a]	.008	Fourth
6	ATTRACTION	2	14.3	12	85.7	7.143[a]	.008	
7	CENTER-PERIPHARY	2	14.3	12	85.7	7.143[a]	.008	
8	REMOVAL OF RESTRAINT	1	7.1	13	92.9	10.286[a]	.001	Last
9	LINKAGE	1	7.1	13	92.9	10.286[a]	.001	
10	CYCLE	1	7.1	13	92.9	10.286[a]	.001	
11	CYCLE-CLIMAX	1	7.1	13	92.9	10.286[a]	.001	
12	UP-DOWN	1	7.1	13	92.9	10.286[a]	.001	
13	DOWN-UP	1	7.1	13	92.9	10.286[a]	.001	
14	COMPULSION	1	7.1	13	92.9	10.286[a]	.001	
Total		**47**						

Table(6-2): The (Non)Occurrence of Embodied Image Schemas in English Data

No	***Image Schema***	**En.1**	**En.2**	**En.3**	**En.4**	**En.5**	**En.6**	**En.7**	**En.8**	**En.9**	**En.10**	**En.11**	**En.12**	**En.13**	**En.14**
1	CONTAINER	*	*	*	*	*	*	*	*	*	*	*	*	*	*
2	*PATH*	*	*		*	*		*	*	*	*	*	*	*	*
3	SUPPORT	*			*		*						*		
4	REMOVAL			*	*	*	*								
5	BLOCKAGE		*								*				
6	ATTRACTION				*										*
7	CENTER-PERIPHARY				*										*
9	REMOVAL OF RESTRAINT										*				
9	LINKAGE				*										
10	CYCLE										*				
11	CYCLE-CLIMAX							*							
12	UP-DOWN														*
13	DOWN-UP													*	
14	COMPULSION													*	

The asterisk * indicates the occurrence of the image schema

6.1.2 Discussion of the Statistic Results of Arabic Data

The statistic results of analyzing the Arabic data concerning the (non)occurrences of embodied image schemas show the identification of only nine image schemas. Their occurrences are noticeably various as shown in Table (6-3) presenting the frequency, percentage, Chi-Square, *P*-value of these (non)occurrences and Table (6-4) which represents the occurrence of each schema with an asterisk (*) in relation to each datum. Here are a brief quantitative and qualitative explanation of the results:

1. CONTAINER image schema occurs 13 times (92.9%) having the first rank among the occurrences of the other schemas. Only Ar.4 lacks this schema. This exposes a very statistically significant difference (*P*= 0.001) between its occurrence and nonoccurrence. In Arabic data, the main thematic contents of CONTAINER image schema can be explained in the following points:

   i. Embodying الجنة the Garden as a CONTAINER whose CONTENTs are righteous people headed by Prophet Muhammad ﷺ as indicated in Ar.6 and Ar.9.

   ii. Embodying life as a CONTAINER whose CONTENTs are all evil and good things and people. Death is one of the evil things found in this life. These are depicted in Arabic data 3, 5, 7, 8, 10, and 11.

   iii. Embodying a human being as a CONTAINER whose CONTENTs are the soul, patience, reward, mercy, faults and sins, as indicated in Arabic data 2, 5, 7, and 8.

   iv. Embodying human eyes as CONTAINERs whose CONTENTs are tears which are shed because of the death of the beloveds as depicted in Ar.14.

v. Embodying death as a CONTENT in a CONTAINER which embodies a cup or a human body when tasting the drink of death, as indicated in Ar. 3.

vi. Embodying a grave as a CONTAINER whose CONTENTs are a dead body and torment as depicted in Ar.6.

2. PATH image schema has the second rank and its occurrence is 10 (71.4%). These results show statistically no significant difference (*P*= 0.109). The main themes embodied in this schema are human's return to Allah after death as indicated in Arabic data 1 , 3, 9, and 10. Also, human's life starting with birth and ending with death is embodied in this schema, as indicated in Ar.5 and Ar.12.

3. REMOVAL and BLOCKAGE image schemas have the third rank. Each schema occurs six times (42.9%) so there is no statistically significant difference (P=0.593). These two schemas often co-occur specifically when the BLOCKAGE embodies human's faults and sins which are removed by Allah's forgiveness, as depicted in Ar.6 and Ar.8. Here, both schemas represent positive condoling themes since they have positive impact on a condolee. In Ar. 4, the REMOVAL image schema embodies the mortality and disappearance of all creatures on earth and this also reflects a positive condoling theme through considering death a shared experience all creatures must have. BLOCKAGE image schema embodies all good and evil tests humans have in this life as indicated in Ar.3. In Ar.12, death and other misfortunes representing evil tests also are embodied by this schema.

4. REMOVAL OF RESTRAINT image schema appears only four times (28.6%) so it has the fourth rank among the occurrences of other schemas. This indicates that there is a statistically insignificant difference (*P*= 0.109). In Ar.2, the schema is designated when the predestinated time of death is viewed as a RESTRAINT and its removal is the moment of death. Also, it is proper when

human's faults and sins conceived as RESTRAINTS (or BLOCKAGES) are removed as stated in Arabic data 6, 7, and 8. Here, the schema has a positive condoling theme.

5. LINKAGE image schema comes in the fifth rank since it occurs for only three times (21.4%). These results show a statistically significant difference (P=0.033) between its nonoccurrence and occurrence in the data. The schema mostly co-occurs with the ATTRACTION image schema and both show the connection between Allah (or The Creator) and humans headed by Prophet Muhammad ﷺ, as depicted in Ar.2 and Ar.9. Here, this schema has a positive condoling them for righteous people. In Ar.13, it embodies the kinship relation between a person and her/his strain.

6. SUPPORT, CYCLE, and ATTRACTION image schemas have the last rank. Each one occurs only for two times (14.3%) and this exposes a statistically significant difference (P=0.008) between the nonoccurrence and occurrence in relation to the same schema. In Ar.4, SUPPORT image schema depicts how earth carries all creatures, i.e., it is the supporter of all what are on it. The positive condoling theme of this schema is indicated in Ar.8 depicting Allah's support for those who are afflicted. Concerning CYCLE image schema indicted in Ar.1 and Ar.3, it embodies the return to Allah representing the inevitable death. It is to be noticed that the ATTRACTION image schema occurrence is explained in point 5 above.

Table (6- 3) The Statistics of Embodied Image Schemas (Non)Occurrences in Arabic Data

No.	*Image Schema*	Occurrence		Nonoccurrence		Chi-Square	*P*-value	Rank
		FRQ	%	FRQ	%			
1	CONTAINER	13	92.9	1	7.1	10.286[a]	.001	First
2	*PATH*	10	71.4	4	28.6	2.571[a]	.109	Second
3	REMOVAL	6	42.9	8	57.1	.286[a]	.593	Third
4	BLOCKAGE	6	42.9	8	57.1	.286[a]	.593	
5	REMOVAL OF RESTRAINT	4	28.6	10	71.4	2.571[a]	.109	Fourth
6	LINKAGE	3	21.4	11	78.6	4.571[a]	.033	Fifth
7	ATTRACTION	2	14.3	12	85.7	7.143[a]	.008	Last
8	SUPPORT	2	14.3	12	85.7	7.143[a]	.008	
9	CYCLE	2	14.3	12	85.7	7.143[a]	.008	
Total		**48**						

Table(6-4): The Occurrences of Embodied Image Schemas in Arabic Data

No	***Image Schema***	**Ar.1**	**Ar.2**	**Ar.*3***	**Ar.4**	**Ar.5**	**Ar.6**	**Ar.7**	**Ar.8**	**Ar.9**	**Ar.10**	**Ar.11**	**Ar.12**	**Ar.13**	**Ar.14**
1	CONTAINER	*	*	*		*	*	*	*	*	*	*	*	*	*
2	*PATH*	*	*	*		*	*			*	*	*	*		*
3	REMOVAL				*		*		*		*	*	*		
4	BLOCKAGE		*	*			*	*	*				*		
5	REMOVAL OF RESTRAINT		*				*	*	*						
6	LINKAGE	*								*				*	
7	ATTRACTION	*								*					
8	SUPPORT				*				*						
9	CYCLE	*		*											

The asterisk * indicates the occurrence of the image schema.

6.1.3 Contrast

1. In English, 14 embodied image schemas are identified, while in the Arabic only nine are identified. This indicates that conceptually English condolence expressions are more explicit than Arabic ones.

2. CONTAINER image schema has the first rank in both languages. In both languages, it mostly embodies the same experience and things such as Heaven (the Garden) life, a human being, and graves.

3. PATH image schema has the second rank in the occurrences order in both languages. In English, the results show a statistically significant difference, while in Arabic, no statistically significant difference is marked. Mostly, in both it embodies human's life journey from birth to death and human's death journey from graves to Heaven (the Garden).

4. REMOVAL image schema comes in the third rank in English and Arabic data. In English, this schema embodies the removal of all negative things which are heavy burdens such as death, sorrow, and pains, while in Arabic, it embodies mostly Allah's forgiveness of human's sins and faults and the disappearance of the universe existence. In both languages, the statistic results of this schema show no statistically significant differences in both languages.

5. SUPPORT image schema has different ranks in both languages. In English, it comes in the third rank showing no a statistically significant difference and it embodies God's favors like comfort, rest, and peace, whereas in Arabic, the schema comes in the last rank showing a statistically significant difference. It embodies Allah's support to afflicted humans and earth's physical support of all creatures on its surface.

6. CYCLE image schema comes in the same last rank so the results show statistically significant differences in both languages. In English, it embodies the recurrent cycle of waking and sleeping, while in Arabic it embodies the inevitable return to Allah (God).

7. BLOCKAGE image schema embodies obstructions. In English, it occurs in the fourth rank showing a statistically significant difference. It meanly embodies death. In Arabic, it has the third rank so the results show a statistically insignificant difference. Here, this schema mostly embodies human's sins and faults that are obstacles in the way of entering the Garden. Also, it embodies the predestinated time of death and worldly tests involving misfortunes.

8. ATTRACTION image schema has the same frequency in both languages. It embodies God's (Allah's) close relationship with (or nearness to) humans. Also, in Arabic, it embodies the human's relationship to their mankind strain. Accordingly, the results show statically significant differences in both languages. In English, it has the fourth rank, while in Arabic, it comes finally.

9. REMOVAL OF RESTRAINT image schema has the last rank of the occurrences order. Therefore, the results show no statistically significant difference. It embodies only the predestinated time of death. In Arabic, this schema comes in the fourth rank and the results expose statistically no significant difference. It embodies mostly Allah's forgiveness of sins and faults and the removal of restraints like the afflictions and troubles.

10. LINKAGE image schema is closely related to ATTRACTION image schema explained above. In English, it comes in the last rank showing a statistically high significant difference. It embodies the close connection between God (Allah) and the righteous people. In Arabic, the schema has the fifth rank and the results expose a statistically significant difference. In addition to

embodying Allah's (God's) close relationship with righteous people, it embodies the kinship of a human to Adam's strain.

11. CENTER-PERIPHARY image schema has the fourth rank in the occurrences order of the embodied image schemas in English. The results show a statistically significant difference. It embodies the nearness or connection between God and humans and a human and other humans. In Arabic. this schema is absent completely.

12. CYCLE-CLIMAX, UP-DOWN, DOWN-UP, and COMPULSION image schemas have the last rank. For all, the results show the same statistically significant differences. Each one embodies a different matter. These images are absent in Arabic.

6.2 Discussion of Statistic Results of the Second Level: DEATH CMs

The section is concerned with the application of the second level of the CCSM. In both languages, 25 DEATH CMs are identified and they are classified due to their condoling themes as positive (CM+), negative (CM¯) , and neutral (CM±). The results of their occurrences are analyzed and discussed quantitatively and qualitatively below.

6.2.1 Discussion of the Statistic Results of English Data

The statistic results of analyzing English data concerning the (non)occurrences of the CMs of DEATH show the identification of 25 CMs of those CMs identified in (2.3.2.6). In the fourteen data, the identified CMs occur 100 times distributed into CM+(53) , CM¯(34) , and CM±(13) as presented in Table (6-5). In Table (6-6), the occurrence of each CM in relation to each datum

is shown by using an asterisk*. Here are the quantitative and qualitative explanations of the results which are ordered successively:

1. The CM+: DEATH IS REST takes the first rank in the occurrences order of the CMs in the English data. It occurs 11 times (78.6%) so the results show a statistically significant difference (*P*= 0.033) between its occurrence and nonoccurrence. It expresses one of the most important condoling themes, that is, death is a source of rest and comfort endowed by God to both a deceased and a condolee. The former will be in a better place there in Heaven and get rid of all the suffering and misery of this life and the latter will get rid of sorrow and sadness caused by death. Accordingly, this CM is classified as CM+ because of its encouraging , comforting, and supporting theme.

2. The CM: DEATH IS LOSS and DEATH IS REGROUPING AND JOINING come secondly and each one appears 10 times (71.4%) in English data understudy. The results show that there is a statistically insignificant difference (*P*=0.109) between the occurrence and nonoccurrence of each CM. The equality of occurrences of these CMs is thematically significant in the condoling context. It indicates that both CMs are complementary, that is, the departed who left (the condolee who lost) her/his beloveds because of death she/he will join God, Jesus Christ, and those beloveds THERE in Heaven. Accordingly, there is no need to grieve or suffer since there will be another meeting with them in Heaven. As such, the CM: DEATH IS REGROUPING AND JOINING is classified as CM+, while the CM: DEATH IS LOSS is a CM¯ and this proves their complementary in the condoling context.

3. The CM: DEATH IS A BETTER LOCATION comes in the third rank and occurs nine times (64.3 %). This is described as a CM+ because of its comforting and encouraging condoling theme. The results show that there is a statistically insignificant difference (*P*=0.285) between the occurrence and nonoccurrence

of this CM. This CM+ co-occurs mostly with the CM+: DEATH IS REST and this is simply justified since rest is always found in better locations.

4. The CM: DEATH IS (A JOURNEY OF) DEPARTURE has the fourth rank and it appears eight times (57.1%). The CM represents human's journey from birth to death and then Heaven. Death means that all humans have to depart this life (HERE) and go to THERE. The result shows that there is no statistically significant difference (*P*=0.593) between the occurrence and nonoccurrence of this CM. It is described as CM±.

5. The CM: DEATH IS (BEING) OUT OF HERE occurs seven times (50.0%) representing the fifth rank. The results indicate that there is no difference between its occurrence and nonoccurrence. It comes immediately after the CM±: DEATH IS (A JOURNEY OF) DEPARTURE explained above because a departure means the transmission from HERE (this life on earth) to out of here a grave (underground) and then to THERE (Heaven). Concerning condoling act, it is classified as CM+ because death is the transmission from this life where are negative things like death, sorrow, and pains to Heaven where are comfort, rest, and peace.

6. The CM-: DEATH IS DOWN occurs for only four times (24.6%) which makes it have the sixth rank. It exposes no statistically significant difference(*P*=0.109) between its nonoccurrence and occurrence. It is a CM¯ because it is conceptually related to negative emotions such as sadness and depression and negative things such as darkness and graves. As such, the statistic results prove the impropriety of this CM for a condoling context.

7. Each one of the CMs: DEATH IS LIFE, DEATH IS AN ADVERSARY, DEATH IS DARK(NESS), and DEATH IS COLD(NESS) occurs three times (21.4%) so all show the same statistically significant difference (*P*=0.033) for the benefit of

nonoccurrence. DEATH IS LIFE is a CM+ because it provides a condolee with a good hope and support. This is proved particularly by its frequent co-occurrence with both or one of the positive CMs: DEATH IS REST and DEATH IS A BETTER LOCATION. DEATH IS AN ADVERSARY is a CM^{-} because it always co-occurs with the most negative CM: DEATH IS LOSS. The other last CMs are described as negative because they are mostly connected to the CM^{-}: DEATH IS DOWN which has a pessimistic impact on a condolee.

8. All the CMs: DEATH IS NONVALUABLE, DEATH IS THE END OF THE JOURMEY, DEATH IS (GOING TO) A FINAL DESTINATON, DEATH IS A DEASTROYER, and DEATH IS A CONQUEROR have the eighth rank since each one appears only two times (14.3%). Consequently, they show the same statistically significant difference (P=0.033) for the benefit of their nonoccurrence. The condoling theme of the first CM: DEATH IS NONVALUABLE is described as positive because it mitigates the bad impact of the death or loss and exposes its triviality so that it is a CM+. Specifically, this is justified because this CM+ co-occurs with the most positive CMs like DEATH IS REST and DEATH IS REGROUPING AND JOINING. The CMs: DEATH IS THE END OF THE JOURMEY and DEATH IS (GOING TO) A FINAL DESTINATON are CM ± because they are related to the CM±: DEATH IS (A JOURNEY OF) DEPARTURE. Finally, the CMs: DEATH IS A DEASTROYER, and DEATH IS A CONQUEROR are CMs^{-} because they are closely related with CM^{-}: DEATH IS LOSS.

9. The CMs: DEATH IS A SUMMONER, DEATH IS SLEEP, DEATH IS A THIEF, DEATH IS A DEVOURER, DEATH IS A GLUTTON, DEATH IS A TYRANT, DEATH IS PAYING A DEBT, DEATH IS NIGHT, and DEATH IS WINTER have the last rank. Each one occurs only one time (7.1%). The results show a very high statistically significant difference (P=0.001) for the benefit of the nonoccurrence. The CM: DEATH IS A SUMMONER is a CM+ for its reference

to the nearness to God, while the CM: DEATH IS SLEEP is a CM± because it can be interpreted positively or negatively. That is, sleep can be a reference to rest or to inactiveness. All the other CMs are classified as CMs- because their close connection with CMs⁻ like DEATH IS LOSS, DEATH IS DOWN, DEATH IS COLD(NESS).

Table (6-5): The Statistics of DEARH CMs (Non)Occurrences in English Data

No.	*CM of DEATH*	Occurrence		Nonoccurrence		Chi-Square	*P*-value	Rank
		FRQ	%	FRQ	%			
1	DEATH IS REST +	11	78.6	3	21.4	4.571[a]	.033	First
2	DEATH IS REGROUPING AND JOINING +	10	71.4	4	28.6	2.571[a]	.109	Second
3	DEATH IS LOSS -	10	71.4	4	28.6	2.571[a]	.109	
4	DEATH IS A BETTER LOCATION +	9	64.3	5	35.7	1.143[a]	.285	Third
5	DEATH IS (A JOURNEY OF) DEPARTURE ±	8	57.1	6	42.9	.286[a]	.593	Fourth
6	DEATH IS (BEING) OUT OF HERE +	7	50.0	7	50.0	.000[a]	1.000	Fifth
7	DEATH IS DOWN -	4	28.6	10	71.4	2.571[a]	.109	Sixth
8	DEATH IS COLD(NESS) -	3	21.4	11	78.6	4.571[a]	.033	Seventh
9	DEATH IS DARK(NESS) -	3	21.4	11	78.6	4.571[a]	.033	
10	DEATH IS LIFE +	3	21.4	11	78.6	4.571[a]	.033	
11	DEATH IS AN ADVERSARY -	3	21.4	11	78.6	4.571[a]	.033	
12	DEATH IS NONVALUABLE +	2	14.3	12	85.7	7.143[a]	.008	Eighth
13	DEATH IS (GOING TO) A FINAL DESTINATON ±	2	14.3	12	85.7	7.143[a]	.008	
14	DEATH IS THE END OF THE JOURMEY ±	2	14.3	12	85.7	7.143[a]	.008	
15	DEATH IS A DESTROYER -	2	14.3	12	85.7	7.143[a]	.008	
16	DEATH IS A CONQUEROR -	2	14.3	12	85.7	7.143[a]	.008	
17	DEATH IS A DEVOURER -	1	7.1	13	92.9	10.286[a]	.001	Last
18	DEATH IS A GLUTTON -	1	7.1	13	92.9	10.286[a]	.001	
19	DEATH IS A TYRANT -	1	7.1	13	92.9	10.286[a]	.001	
20	DEATH IS PAYING A DEBT -	1	7.1	13	92.9	10.286[a]	.001	
21	DEATH IS A SUMMONER +	1	7.1	13	92.9	10.286[a]	.001	
22	DEATH IS A THIEF -	1	7.1	13	92.9	10.286[a]	.001	
23	DEATH IS SLEEP ±	1	7.1	13	92.9	10.286[a]	.001	
24	DEATH IS NIGHT -	1	7.1	13	92.9	10.286[a]	.001	
25	DEATH IS WINTER -	1	7.1	13	92.9	10.286[a]	.001	
Total of FRQ		**100**	CM+(53)		CM-(34)		CM±(13)	

Table(6-6) The (Non)Occurrences of DEATH CMs in English Data

No.	*CM of DEATH*	**En.1**	**En.2**	**En.*3***	**En.4**	**En.5**	**En.6**	**En.7**	**En.8**	**En.9**	**En.10**	**En.11**	**En.12**	**En.13**	**En.14**
1	DEATH IS (A JOURNEY OF) DEPARTURE	*	*		*			*		*	*		*	*	
2	DEATH IS THE END OF THE JOURMEY		*		*										
3	DEATH IS (GOING TO) A FINAL DESTINATON		*		*										
4	DEATH IS (BEING) OUT OF HERE	*	*			*				*	*	*		*	
5	DEATH IS LOSS	*	*	*		*		*	*	*	*			*	*
6	DEATH IS A THIEF	*													
7	DEATH IS A DESTROYER	*							*						
8	DEATH IS AN ADVERSARY	*						*	*						
9	DEATH IS A DEVOURER								*						
10	DEATH IS A GLUTTON								*						
11	DEATH IS A CONQUEROR	*						*							
12	DEATH IS A TYRANT							*							
13	DEATH IS PAYING A DEBT		*												
14	DEATH IS A SUMMONER				*										
15	DEATH IS REGROUPING AND JOINING	*		*	*		*	*	*		*	*	*		*
16	DEATH IS LIFE								*			*			*
17	DEATH IS REST	*		*	*	*	*	*		*	*		*	*	*
18	DEATH IS A BETTER LOCATION	*		*	*	*				*	*	*	*	*	
19	DEATH IS SLEEP							*							
20	DEATH IS DOWN		*				*		*						*
21	DEATH IS DARK(NESS)		*				*								*
22	DEATH IS NIGHT		*												
23	DEATH IS WINTER	*													
24	DEATH IS COLD(NESS)	*	*												*
25	DEATH IS NONVALUABLE											*			*

The asterisk * indicates the occurrence of the CM.

6.2.2 Discussion of the Statistic Results of Arabic Data

The section represents the second level of the CCSM adopted in the present study. The statistic results of the (non)occurrences of DEATH CMs are analyzed and explained. The analysis identifies 25 CMs of the total CMs presented in (2.3.2.6) and their total occurrences are 113 distributed into CM+ (28), CM¯ (58), and CM± (26) as presented in Table (6-7) which shows these CMs and their occurrences in terms of frequencies, percentages, Chi-Squares, *P*-values, and the ranks. In Table (6-8), the occurrence of each CM in relation to each datum is presented via an asterisk* . The results are shown successively and discussed quantitatively and qualitatively in the following points.

1. The CM±: DEATH IS (A JOURNEY OF) DEPARTURE takes the first rank in the occurrence order of the CMs in Arabic data. It appears 10 times (71.4%). This indicates that there is no statistically significant difference (*P*=0.109) between the occurrence and nonoccurrence of this CM. It represents human's journey from birth to death and then to Allah, i.e., the inevitable return as stated in Arabic data 1, 2, 3, etc. The condoling theme reflected in this CM is a factual statement which implicitly exposes the inevitability of death predestinated by the Almighty Allah. Therefore, it addresses directly a condolee's mind for submitting to Allah's fate and accepting it gratefully. Accordingly, the condoling meaning of this CM is described as neutral.

2. The CMs±: DEATH IS THE END OF THE JOURMEY and DEATH IS (GOING TO) A FINAL DESTINATON have the second rank and each one appears eight times (57.1%). The means that there is no statistically significant difference (*P*=0.593) between their occurrence and nonoccurrence. Observing Table (6-8), both CMs co-occur always with the CM±: DEATH IS (A JOURNEY OF) DEPARTURE explained above since they address a condolee's mind logically stating that for each departure there is an end which in Islam represents the

return to Allah after death. As such, this CM is described as neutral± particularly because the end or final destination is not specified explicitly if it is good or bad.

3. The CMs: DEATH IS REST, DEATH IS A BETTER LOCATION, DEATH IS (BEING) OUT OF HERE, DEATH IS LOSS, and DEATH IS A DESTROYER have the third rank. Each occurs seven times (50.0%) only. The CMs: DEATH IS REST, DEATH IS A BETTER LOCATION are described as CMs+ since they express the most important and encouraging condoling themes. For both the deceased and the condolee, death is a source of rest. This CM is enforced by the CM: DEATH IS A BETTER LOCATION which is also described as positive CM. This is because rest lies in the better location which is not in this life but there with Allah.

   The occurrence of CM+: DEATH IS (BEING) OUT OF HERE explicitly confirms the idea that rest (for true believers) is THERE with Allah. As such, it is described as a positive CM+. Also, the meaning of THERE refers to the underground (or graves). The CMs¯: DEATH IS LOSS and DEATH IS A DEASTROYER are strongly correlated since destruction is a reason for a loss. The equal co-occurrence of these five CMs indicates that they are complementary to a condoling context. That is, destruction causes a loss that represents death that is rest which is there with Allah out of this life.

4. The CMs¯: DEATH IS SURRENDER AND SUBMISSION, DEATH IS A DEVOURER, DEATH IS A GLUTTON, and DEATH IS REAPER have the fourth rank. Each appears six times (42.9%) showing no statistically significant difference (P=0.593). All are described as negative CMs because they reflect the meaning of loss and disappearance. This justifies their co-occurrence with the most frequent negative CM: DEATH IS LOSS as presented in Table (5-7) below.

5. The CM¯: DEATH IS AN ADVERSARY occurs five (35.7%) and this shows no statistically significant difference. As such, it comes in the fifth rank. It is described as negative because it has a pessimistic impact on the condolee's soul and it often co-occurs with the most negative CMs¯: DEATH IS LOSS and DEATH IS A DESTROYER.

6. The CMs: DEATH IS REGROUPING AND JOINING and DEATH IS A THIEF come in the fifth rank. Every CM occurs four times (24.6%) showing statistically insignificant difference(P=0.109) between its nonoccurrence and occurrence. Semantically, the CM+: DEATH IS REGROUPING AND JOINING expresses a positive encouraging and comforting condoling meaning. That is, there will be another meeting THERE with the beloveds who died before. The CM¯: DEATH IS A THIEF implies a negative meaning; it exposes the idea of the loss and separation. As such, both are complementary with regard to the condoling context and this is asserted via the equality of their occurrence.

7. The CMs¯: DEATH IS A TYRANT, DEATH IS A CONQUEROR, DEATH IS DOWN, DEATH IS NIGHT, and DEATH IS DARKNESS have the sixth rank since each one appears for only two times (14.3%). Consequently, the results show a statistically significant difference (*P*=0.033) between the nonoccurrence and occurrence. The negativity of these CMs is because they are related to bad things and imply negative emotions such as the loss of beloveds, graves, and depression. This qualifies their inappropriateness to a condoling context.

8. The CMs: DEATH IS LIFE, DEATH IS COLD(NESS), DEATH IS A SUMMONER, DEATH IS PAYING A DEBT, and DEATH IS LOSS OF FLUID have the final rank. The results show a very high statistically significant difference (*P*=0.001). All have the same frequency of occurrences, that is, only one (7.1%). Accordingly, there is a high statistically significant difference (*P*=0.001). The first three are described as CMs+ because of their positive

condoling themes. The CM+: DEATH IS LIFE creates a hope for a new meeting with the lost beloveds, the CM+: DEATH IS COLD(NESS) reflects a very comforting theme because in Islamic religion coldness is a sign of a deceased's good condition, and the CM+: DEATH IS A SUMMONER indicates the nearness to the Almighty Allah and this is the true believers' desire. The others are negative because they imply and are related to the most negative CM: DEATH IS LOSS.

Table (6-7) The (Non)Occurrence of DEATH CMs in Arabic Data

No.	*CM of DEATH*	Occurrence		Nonoccurrence		Chi-Square	*P*-value	Rank
		FRQ	%	FRQ	%			
1	DEATH IS (A JOURNEY OF) DEPARTURE ±	10	71.4	4	28.6	2.571[a]	.109	First
2	DEATH IS THE END OF THE JOURMEY ±	8	57.1	6	42.9	.286[a]	.593	Second
3	DEATH IS (GOING TO) A FINAL DESTINATON ±	8	57.1	6	42.9	.286[a]	.593	
4	DEATH IS REST +	7	50.0	7	50.0	.000[a]	1.000	Third
5	DEATH IS A BETTER LOCATION +	7	50.0	7	50.0	.000[a]	1.000	
6	DEATH IS (BEING) OUT OF HERE +	7	50.0	7	50.0	.000[a]	1.000	
7	DEATH IS LOSS -	7	50.0	7	50.0	.000[a]	1.000	
8	DEATH IS A DESTROYER -	7	50.0	7	50.0	.000[a]	1.000	
9	DEATH IS A DEVOURER -	6	42.9	8	57.1	.286[a]	.593	Fourth
10	DEATH IS A GLUTTON -	6	42.9	8	57.1	.286[a]	.593	
11	DEATH IS SURRENDER AND SUBMISSION -	6	42.9	8	57.1	.286[a]	.593	
12	DEATH IS REAPER -	6	42.9	8	57.1	.286[a]	.593	
13	DEATH IS AN ADVERSARY -	5	35.7	9	64.3	1.143[a]	.285	Fifth
14	DEATH IS REGROUPING AND JOINING +	4	28.6	10	71.4	2.571[a]	.109	Sixth
15	DEATH IS A THIEF -	4	28.6	10	71.4	2.571[a]	.109	
16	DEATH IS A CONQUEROR -	2	14.3	12	85.7	7.143[a]	.008	Seventh
17	DEATH IS A TYRANT -	2	14.3	12	85.7	7.143[a]	.008	
18	DEATH IS DOWN -	2	14.3	12	85.7	7.143[a]	.008	
19	DEATH IS DARK(NESS) -	2	14.3	12	85.7	7.143[a]	.008	
20	DEATH IS NIGHT-	2	14.3	12	85.7	7.143[a]	.008	
21	DEATH IS LIFE +	1	7.1	13	92.9	10.286[a]	.001	Last
22	DEATH IS COLD(NESS) +	1	7.1	13	92.9	10.286[a]	.001	
23	DEATH IS A SUMMONER +	1	7.1	13	92.9	10.286[a]	.001	
24	DEATH IS LOSS OF FLUID -	1	7.1	13	92.9	10.286[a]	.001	
25	DEATH IS PAYING A DEBT -	1	7.1	13	92.9	10.286[a]	.001	
Total		**113**	CM+ (28)		CM-(59)		CM± (26)	

Table(6-8) The (Non)Occurrences of the DEATH CMs in Arabic Data

No	***CM of DEATH***	**Ar.1**	**Ar.2**	**Ar.3**	**Ar.4**	**Ar.5**	**Ar.6**	**Ar.7**	**Ar.8**	**Ar.9**	**Ar.10**	**Ar.11**	**Ar.12**	**Ar.13**	**Ar.14**
1	DEATH IS (A JOURNEY OF) DEPARTURE	*	*	*		*	*			*	*	*	*		*
2	DEATH IS THE END OF THE JOURMEY	*	*	*	*	*	*			*					*
3	DEATH IS (GOING TO) A FINAL DESTINATON	*	*	*	*	*	*			*					*
4	DEATH IS (BEING) OUT OF HERE	*		*		*	*			*	*				*
5	DEATH IS LOSS				*	*	*	*			*	*			*
6	DEATH IS LOSS OF FLUID														*
7	DEATH IS A THIEF					*		*			*	*			
8	DEATH IS A DESTROYER			*	*	*		*			*	*	*		
9	DEATH IS AN ADVERSARY			*	*	*		*					*		
10	DEATH IS A DEVOURER					*		*			*	*	*	*	
11	DEATH IS A GLUTTON					*		*			*	*	*	*	
12	DEATH IS A CONQUEROR			*									*		
13	DEATH IS A TYRANT												*	*	
14	DEATH IS REAPER			*	*						*	*	*	*	
15	DEATH IS PAYING A DEBT					*									
16	DEATH IS A SUMMONER									*					
17	DEATH IS SURRENDER AND SUBMISSION			*	*			*			*		*	*	
18	DEATH IS REGROUPING AND JOINING	*		*			*			*					
19	DEATH IS LIFE						*								
20	DEATH IS REST	*	*	*			*	*	*	*					
21	DEATH IS A BETTER LOCATION	*	*	*		*	*		*	*					
22	DEATH IS COLD(NESS)						*								
23	DEATH IS DOWN						*								*
24	DEATH IS DARKNESS						*								*
25	DEATH IS NIGHT						*								*

The asterisk * indicates the occurrence of the CM.

6.2.3 Contrast

Concerning the second level analysis of CCSM, the contrast between English and Arabic is explained in the following points:

1. Although an equal number of DEATH CMs (25 CMs for each language) is identified in English and Arabic, their occurrences are clearly different. In English, the identified 25 CMs appear 100 times, while in Arabic they occur for 113 times. This indicates that English is literally more explicit than Arabic which is in turn figuratively richer than English.

2. In English and Arabic, the statistic results show that the occurrences of English CMs+ are more than Arabic ones (they are 53 and 28 respectively), whereas the occurrences of English CM**s**¯ and CMs± are less than Arabic ones (CM**s**¯ are 34 and 59 respectively and CMs± are 13 and 26 respectively). Generally, these results indicate that in comparisons with CM**s**¯ , CMs+ are more frequently used in English and less frequently used in Arabic. The approximately equal frequencies of English CM**s**¯ and Arabic CMs+ can be considered as a remarkable religious and social distinction between these languages. This will be more explained later in the analysis and discussion of the third level of CCSM.

3. The CM+: DEATH IS REST takes the first rank among the occurrences order of the CMs in English data and the results show a statistically significant difference. In Arabic, this CM+ has the third and completely no difference is marked between its occurrence and nonoccurrence. Despite its same encouraging, comforting, and supporting theme, the results indicate a significant distinction between these languages.

4. The CM¯: DEATH IS LOSS comes secondly in English and there is a statistically insignificant difference, while in Arabic it has the third rank and

there is no difference to be identified between its occurrence and nonoccurrence. In both languages, this CM mostly co-occurs and shares the same ranks with CMs+. In English, its counterpart is CM+: DEATH IS REGROUPING AND JOINING and in Arabic its counterparts are CMs+: DEATH IS REST, DEATH IS A BETTER LOCATION, DEATH IS (BEING) OUT OF HERE. This negative –positive occurrence implies a significant condoling theme, that is, with loss there are good compensations.

As for the CM+: DEATH IS REGROUPING AND JOINING, as stated above, it shares the second rank with the CM⁻: DEATH IS LOSS, while in Arabic it comes late in the sixth rank. These occurrences indicate a very noticeable difference exposing the social, religious, and cultural characterizations of these languages.

5. The CM+: DEATH IS A BETTER LOCATION comes in the third rank in both languages. This indicates its similar condoling significance in these languages which is reflected in their encouraging, comforting and supporting condoling theme .

6. The CM±: DEATH IS (A JOURNEY OF) DEPARTURE has the fourth rank in English, but it has the first rank in Arabic. This noticeable difference significantly exposes religious, social, and cultural distinctions between the two languages and this will be explained in the analysis and discussion of the next two levels of CCSM.

7. The CM+: DEATH IS (BEING) OUT OF HERE occurs in the fifth rank in English, while in Arabic it has the third rank. Its positivity is attributed to its essential implication of the idea that death is the means for being out of this life where death, misery, pains and all negative things are. Depending on the equal

statistic results of this CM+ in both language, it can be stated that it has similar religious, social, and cultural significance in both languages.

8. The CM¯: DEATH IS DOWN occurs double times in English than in Arabic. This can be considered as an obvious indication to the social, religious, and cultural differences between the two languages. That is, its reference is reduced in Arabic condolence expressions because of its impropriety for a condoling context. In Arabic, it co-occurs with and shares the same rank of the CMs: DEATH IS DARKNESS, DEATH IS DOWN, and DEATH IS NIGHT.

9. The CM: DEATH IS COLD(NESS), regardless of the statistic results, has very important religious, social, and cultural distinctions in these languages. It is classified as CM¯ in English because of its negative condoling theme that is related to CM¯: DEATH IS DARKNESS and DEATH IS WINTER, while in Arabic it is described as a CM+ reflecting an opposite implication of the Fire (Hell) which in turn refers to the bliss of the Garden (Heaven). Generally, it co-occurs with DEATH IS DARK(NESS) and DEATH IS NIGHT.

10. The CM¯: DEATH IS DARK(NESS) shares the same rank in both English and Arabic so there is no significant distinction marked. It co-occurs with the CM¯: DEATH IS NIGHT which also has the last two ranks in both languages showing somewhat no noticeable difference.

11. The CM+: DEATH IS LIFE has the seventh rank in English, whereas in Arabic it comes in the last rank. This shows a clear difference exposing social, religious, and cultural distinctions between the two languages. These distinctions will be clarified later in the analysis and discussion of the next two levels of CCSM.

12. The CMs¯: DEATH IS AN ADVERSARY, DEATH IS A DEASTROYER, DEATH IS A CONQUEROR, DEATH IS A DEVOURER, DEATH IS A GLUTTON, DEATH IS A

TYRANT, and DEATH IS A THIEF have the final three ranks in both languages. They express the cruelty of death and all are related mostly to the most CM¯: DEATH IS LOSS. Accordingly, there are no obvious religious, social, and/or cultural distinctions marked concerning their uses between English and Arabic.

13. The CMs±: DEATH IS THE END OF THE JOURMEY and DEATH IS (GOING TO) A FINAL DESTINATON have the eighth rank in English, while in Arabic they have the second rank. This shows very noticeable social, religious, and cultural differences between the two languages. In both languages, these CMs± express epistemic semantic content concerning human's life-death-afterlife journey. The analysis of the third level of CCSM will account for these distinctions.

14. The CM+: DEATH IS A SUMMONER and CM¯: DEATH IS PAYING A DEBT have the same statistic results and last rank in both English and Arabic. With regard to the condoling act, this indicates their similar significance in these languages.

15. The CMs: DEATH IS NONVALUABLE**,** DEATH IS WINTER, and DEATH IS SLEEP are present in English having final ranks, whereas in Arabic they are completely absent. On the contrary, the CM¯: DEATH IS REAPER and DEATH IS A LOSS OF FLUID are absent in English, while in Arabic they are present and have the fifth and last ranks respectively.

6.3 Discussion of the Statistic Results of Third Level: Emergent Structures

This section represents the third level of the CCM adopted in this study. It deals with the analysis of English and Arabic data concerning the specification of the emergent structures. These structures represent the core of CBT explained

in (2.3.4). They are the products of projecting and integration of various mental spaces represented in ST and CMT. For each datum, an emergent structure is identified and considered as its thematic condoling implication. They all carry different messages to a condolee and the purposes are supposed to lessen the hard impact of death. All the statistic results are presented below in Table (6- 9) concerning the English data and Table (6-10) concerning the Arabic data.

6.3.1 Discussion of the Statistic Results of English Data

In English data, fourteen emergent structures are identified. They are explained in terms of the following four main thematic condoling implications :

1. Death is beneficial: This is the most frequent emergent structure in English data so it comes in the first rank. It occurs six times (42.9%) and the results show no statistically significant difference(*P*=0.593). Death is depicted as having useful and helpful consequences in English data 1, 3, 5, 4, 6, and 9. It is the source of God's protection, help, blessing, comfort, strength, support, rest, and peace. Datum En.5 asserts this meaning through indicating that death and its negative consequences are certainly removed and this is also for the condolee's benefits. The emergent structure reflects the users' profiteering attitudes.

2. Death is a temporal separation: This emergent structure has the second rank it occurs for five times (35.7%). The results show no statistically significant difference (*P*=0.285). It is a very positive and influential condoling meaning since it comforts a condolee through indicating implicitly a near regrouping with the departed beloveds. That is, the separation of the dead beloveds who are family members, relatives, and close friends in this life is only for a certain (short) period and then all will meet again. The data exposing this emergent structures are English data 7, 10, 12, 11 and 14. In En.11, this

separation is so very short. The emergent structure reflects the users' worldly interest.

3. Death is temporally predestined. This has the third rank and occurs for only two times (14.3%). The results show a statistically significant difference (*P*=0.008) between its nonoccurrence and occurrence. It reflects an eternal factual statement implying that human's age is predetermined and death is an inevitable shared experience so its occurrence must be anticipated. This condoling theme is indicated in En.2 and En.13.

4. Death is being with God. This emergent structure has the last rank since it occurs for only one time (7.1%). A noticeable statistic significant difference (*P*=0.001) is shown. It reflects the righteous people's desire to be with their God. Here, death is considered as the way for achieving this desire. The emergent structure indicated in En.8 reflects the users' celestial interest.

Table (6-9) The Emergent Structures (Non)Occurrences in English Data

No.	Emergent Structures	Occurrence		Nonoccurrence		Chi-Square	*P*-value	Rank
		FRQ	%	FRQ	%			
1	Death is beneficial	6	42.9	8	57.1	.286[a]	.593	First
2	Death is a temporal separation	5	35.7	9	64.3	1.143[a]	.285	Second
3	Death is temporally predestinated	2	12.3	12	85.7	7.143[a]	.008	Third
4	Death is being with Allah	1	7.1	13	92.9	10.286[a]	.001	Last
Total		**14**						

6.3.2 Discussion of the Statistic Results of Arabic Data

The present section deals with discussing the statistic results of the identified emergent structures in Arabic data. Fourteen emergent structures are grouped into the following four thematic condoling implications:

1. Death is inevitable. This emergent structure occurs seven times (50%) so it comes in the first rank among. As such, it is the most frequent condoling theme indicated explicitly in Arabic data 3, 4, 10, 11, 12, 13, and 14. Here, there is an celestial- epistemic purpose of these condolence expressions; they are intended to inform a condolee or reinforce her/his pervious cognition about the factual statement which is: death is Allah's inevitable fate for all human beings with no exception and nothing can prevent or stop its occurrence. In Ar.4, an important fact is added, that is, Allah Who predestinates death is Immortal. Logically, the condolee has to accept this shared experience and this in turn means accepting Allah's will and fate. Accordingly, there is no need to feel sorrow or suffer since all will depart this life one by one.

2. Death is beneficial. This emergent structure has the second rank and occurs four times (28.6%). No statistic significant difference (P=0.109) is shown by the results. In the data Arabic 5, 6, 7, and 8, death is depicted as having useful and helpful consequences. It is the source of Allah's reward, forgiveness, mercy, and peace for both a deceased and a condolee. Allah endows all better things for those who accept His fate gratefully. This comforting and encouraging implication has a very positive impact on the condolee's psychological state.

3. Death is being with Allah. This emergent structure comes in the third rank and occurs only two times (14.3%). The results show a statistically significant difference (P=0.008). For true believers, this condoling theme is very comforting and supporting. It makes a condolee restful about the deceased's final destiny, that is, the deceased is certainly in a better location since she/he is with their Merciful Lord Allah. Also, it implies that the condolee will certainly meet again the lost beloveds there in the Garden and all will be with

the Almighty Allah. Generally, this condoling theme implies the rest resulting from the nearness to Allah and it is exposed in Ar.1 and Ar.9.

4. Death is temporally predestinated. This emergent structure occurs once only (7.1%) so it has the last rank. The results show a statistical significant difference (*P*=0.001). This condoling theme stated in Ar.2 can be related closely to the first condoling theme explained above. It exposes an epistemic content indicating that the death of someone inevitably occurs at a specific time which is predetermined by Allah. This urges the condolee to stop grieving the death of the beloveds since it is out of the human's control. So, she/he has to accept this fated misfortune.

Table (6-10) The Emergent Structures (Non)Occurrences in Arabic Data

No.	Emergent Structures	Occurrence		Nonoccurrence		Chi-Square	*P*-value	Rank
		FRQ	%	FRQ	%			
1	Death is inevitable	7	50.0	7	50.0	.000[a]	1.000	First
2	Death is beneficial	4	28.6	10	71.4	2.571[a]	.109	Second
3	Death is being with Allah	2	12.3	12	85.7	7.143[a]	.008	Third
4	Death is temporally predestinated	1	7.1	13	92.9	10.286[a]	.001	Last
Total		**14**						

6.3.3 Contrast

The third level analysis of CCSM shows 28 emergent structures distributed equally between English and Arabic data. The contrast between the two languages is illustrated in the following points:

1. Although all condolence expressions are used for achieving the same purpose, i.e., condoling the condolee, four different emergent structures are identified in each language.

2. Both languages share the same three emergent structures; these are: *death is beneficial*, *death is being with Allah*, and *death is temporally predestinated*. They represent different linguistic and contextual constructions. This thematic correspondence indicates that there are some religious, social, and cultural correspondences between English and Arabic in this area.

3. The emergent structure (death is a temporal separation) is present in English data only, while the emergent structure (death is inevitable) occurs in the Arabic data only. This reveals the strong cultural-specificity of each language.

4. The emergent structure *death is beneficial* has the first rank in English, while it comes in the second rank in Arabic. This denotes that English users are more worldly, materialistic, and opportunistic than Arab users.

5. The emergent structure *death is inevitable* has the first rank in Arabic data, while in English data it is completely absent. This indicates that Arabic condolence expressions are more celestial and epistemic than English ones.

6. The emergent structure *death is a temporal separation* has the second rank in English, whereas in Arabic it is entirely absent. This indicates the less celestiality and more materiality of English users. That is, they are more interested in their existence on earth and the ontological relationships among them.

7. The emergent structure *death is temporally predestinated* comes in the third rank in English, while it has the last rank in Arabic. This difference can be explained in relation to the other emergent structure, i.e., *death is being with Allah* which comes in the last rank in English and the third rank in Arabic. Both emergent structures are epistemic but their reversed ranks in the two

languages indicate that English condolence expressions are less celestial than Arabic and this corresponds the points 4,5, and 6 mentioned above.

Finally, the above diversities of the ranks of the emergent structures expose remarkable religious, social, and cultural distinctions between the two languages understudy. In brief, English condolence expressions are mostly worldly, materialistic, and opportunistic, on the contrary, Arabic ones are mostly celestial, epistemic, and somewhat non- profiteering.

6.4 Discussion of the Results of the Fourth Level: TWT's Mental Worlds

This section represents the fourth level of CCSM adopted in this study. It is concerned with the quantitative and qualitative analysis and discussion of the results concerning the (non)occurrences of the types of mental worlds (classified due to TWT) in both English and Arabic condolence expressions.

6.4.1 Discussion of the Statistic Results of English Data

The results of the analysis show that English data include 60 mental worlds which are distributed into two main categories: modal worlds (45, 75%) and WSs (15, 25%). The frequency of these mental worlds in each datum and the frequency and percentage of each type of these worlds are presented in Table (6-11) below.

Table (6-11) Mental Worlds Occurrences in English Data According to the TWT Analysis

Datum No.	Modality				WS	Total
	DEO Modal World	EPS Modal World	BOUL Modal World	EPS+DEO Modal World		
En.1	0	0	0	0	0	0
En.2	0	0	0	0	0	0
En.3	1	0	0	0	0	1
En.4	2	0	0	0	0	2
En.5	3	0	0	0	0	3
En.6	4	0	0	0	0	4
En.7	1	3	1	0	4	9
En.8	3	1	0	0	1	5
En.9	0	1	3	0	0	4
En.10	0	4	0	0	2	6
En.11	1	3	0	0	2	6
En.12	0	0	5	0	0	5
En.13	2	0	1	0	2	5
En.14	4	1	0	1	4	10
Total	21(35%)	13(21.7%)	10(16.66%)	1(1.7%)	15(25%)	60(100%)
Rank	First	Second	Third	Fourth		

According to the statistics shown in the above table, it is observed that all data except En.1 and En.2 have one or more mental worlds which are created by certain syntactic or lexical markers. In these two data, no explicit marker is designated so they are constructed of only their text-worlds. The WSs make temporal or situational shifts from their text-worlds. The purpose of these shifts is mainly for adding related themes which enforce or clarify the propositions expressed in these data.

Concerning the modal worlds, they are the main concern of the fourth level of CCSM because of their three modalities –deontic, boulomaic, and epistemic- which are means for achieving the purposes of the condolence expressions. Here,

the identified 45 modal worlds are classified into the following four types which are presented successively according to their occurrence ranks:

1. DEO Modal World : The English data involve 21 (35%) DEO modal worlds which are divided into the following two types according to their syntactic constructions as explained in the following points and presented in Table (6-12) below.

   i. DEO modal worlds created by modal auxiliaries are 14 (66.7%) generated by using the modal auxiliaries *shall*, *will*, *should*, and *may*. DEO worlds with the first three auxiliaries express obligations and volition which are mostly promises or commissives as in En.3 and En.4, while the only DEO world with *may* indicated in En.7 reflects an intrinsic modality of permission.

   ii. DEO modal worlds having imperative forms occur only 7 (33.3%). All are commands for doing or not doing certain actions, such as in data En.4 "Come to me" and En.14 "Grieve not for me". This type of modal worlds hurts a condolee's negative face since she/he is obliged to do or not to do things in a difficult time and situation (i.e., the death of the beloveds). Although the imposed things are beneficial for her/him, a condolee's freedom is restricted by these obligations.

2. EPS modal world are 13(21.7%) and they are created by using epistemic expressions such as the auxiliary *could*, *shall* and *will*, the verbs *believe* and *know*, and the adverb *surely* as shown in English data 7, 8, and 11. Also, negation is specified as a marker of epistemic modality as in En.10. With regard to politeness theory, this type of modal words has no threat on a condolee's face.

3. BOUL modal worlds are 10 (16.66%) and all are created either by using boulomaic verbs such as *want*, *hope*, and *wish* as in En.7 or making blessings through the use of the verb *pray* and May +Subject+ Predicate construction as in En.12. These modal worlds maintain a condolee's positive face and have no bad impact on her/his negative face.

4. EPS+DEO Modal World occurs for only one time (1.7 %) which is composed of an epistemic verb having an imperative form. This world which is realized in "Remember the best times,…" appears in En.14. Here, the deontic modality of the obligation expressed by the world hurts the condolee's negative face.

Table (6-12): The Constructional Occurrences of DEO Modal Worlds in English Data

The DEO Constructions	FRQ	%	Auxiliary	FRQ	Meaning
Having modal auxiliaries	14	66.7	Shall	6	Obligation: Promises/ Commisives
			Will	4	
			Should	3	
			May	1	Permission
Having imperatives	7	33.3	Commands		
Total	**21**	**100%**			

6.4.2 Discussion of Statistic Results of Arabic Data

This section discusses the results of the TWT analysis which expose that the Arabic data include 58 mental world presented in Table (6-13) below. This table shows the frequency the mental worlds each datum has and the frequency and percentage of each type of these worlds. It is observed that all data have mental worlds which are created by certain syntactic or lexical markers. The identified mental worlds are distributed into two main categories: modal worlds are 54 (93%) and WSs are only four (7%).

The four WSs make temporal shifts of the time orientation of the original text-worlds as in Ar.9 and Ar.14. Concerning the modal worlds, they are classified into the following four types which are presented successively according to their occurrence ranks:

1. EPS modal worlds are 23(39.7%) and they are created by using various linguistic constructions or devices. These are assertion, interrogative, negation, conditionals, preposing, oath expressions, and epistemic verbs like أعلم (know), رأى (see meaning *realize* mentally and *visualize* actually). Also, there is a diversity within the same construction. For example, assertion is mostly achieved by the assertive particle أن (indeed/surely) as in Ar.1, the semantic assertive particle كل (every) as in Ar.3 and Ar.4, and the lexical assertion as in Ar.1 and Ar.9. The use of EPS modal worlds comes in the first rank. This indicates that these condolence expressions are intended for addressing a condolee's mind and this is the most supreme and considerable means of addressing. It maintains a condolee's positive and negative face through giving her/him a chance for reflection and respecting their difficult psychological and physical situation.

2. BOUL modal worlds consitute 19 (32.8%) so they have the second rank. They are created either by using the boulomaic verb يُرد (translated as *desire*) as in Ar.2 or making supplication through the use of imperative verbs preceded by اللهم (O Allah) as in Ar.6 and En.7 and the use of past verbs as in Ar.8. This type of worlds are positively classified since mostly they are realized as supplications expressing positive hopes or desires for the deceased and the condolee. Accordingly, they keep and support the condolee's positive face.

3. DEO modal worlds are only nine (15.5%) in the Arabic data so they come in the third rank. Mostly, they are imperatives (i.e., commands)

directed to a condolee for advising or guiding him to do what is religiously proper in facing the death of a beloved as in Ar.5 and Ar.12. Also, in datum Ar.3, the DEO modal world can be regarded as a threat (or even a promise) for testing people. Condolence expressions realized in this type of modal worlds hurt the condolee's negative face since they impose her/him to do certain things even if these things are beneficial religiously and socially.

4. EPS+DEO modal worlds form only three (5.1 %) so they have the last rank among the occurrences of other modal worlds. Each world reflects both deontic and epistemic modalities through including at least one marker for each modality. As explained previously, in Ar.2 the EPS+DEO modal world involves a marker of certainty used for asserting a promise and in Ar.12 this compound world is generated by an epistemic verb plus an expression of certainty. This type of modal worlds is viewed as neutral with regard to both condolee's negative and positive face.

Table (6-13) Mental Worlds Occurrences in Arabic Data According to the TWT Analysis

Datum No.	Modality				WS	Total
	EPS Modal World	BOUL Modal World	DEO Modal World	EPS+DEO Modal World		
Ar.1	2	0	0	0	0	2
Ar.2	0	2	3	1	0	6
Ar.3	1	0	1	1	0	3
Ar.4	2	0	0	0	0	2
Ar.5	3	0	2	0	0	5
Ar.6	0	11	0	0	0	11
Ar.7	0	3	0	0	0	3
Ar.8	0	3	0	0	0	3
Ar.9	1	0	0	0	2	3
Ar.10	2	0	0	0	0	2
Ar.11	2	0	0	0	0	2
Ar.12	5	0	3	1	0	9
Ar.13	2	0	0	0	0	2
Ar.14	3	0	0	0	2	5
Total	**23(39.7%)**	**19(32.8%)**	**9(15.5%)**	**3(5.1%)**	**4(6.9%)**	**58(100%)**
Rank	First	Second	Third	Last		

6.4.3 Contrast

Observing the quantitative and qualitative analyses and discussions of both English and Arabic data, the following points present the contrast between these languages concerning the TWT analysis conducted in the fourth level of CCSM:

1. Both languages expose noticeable diversities in the occurrences of all the types of mental worlds specified in TWT. They share the same types of mental worlds but with different occurrences. This indicates that the two selected data are applicable to TWT analysis. Generally, the mental worlds in the English data (60 worlds) are a bit slightly more than their Arabic counterparts (58 worlds) and the difference is very few.

2. In both languages, the number of the modal worlds is so higher than the WSs and the difference between them is very large. In English, modal worlds are 45 (75%) and WSs are 15 (25%) and in Arabic, the modal worlds are 54 (95.9%) and the WSs are only 4 (5.9%).

3. Modal worlds in English data are less than those in Arabic data and the difference is large. This indicates the high excess of modality in Arabic condolence expressions in comparison with English ones.

4. The WSs in English data are more than in those Arabic data and this denotes that the former contains more temporal and situational shifts than the latter. Consequently, English condolence expressions are more explicit and detailed than Arabic ones in this area.

5. DEO modal worlds are the most frequent type of modal worlds having the first rank in English (21, 35%), while in Arabic they have the third rank (9, 15.5%). This indicates the excess prevalence of obligations represented mainly by commands and promises in English and these threaten the condolee's negative face. Accordingly, a noticeable distinction between English and Arabic is shown and the English condolence expressions are more face threatening than Arabic ones.

6. EPS modal worlds have the second rank in English (13, 21.%). However, in Arabic they have the first rank (23, 39.75%). This shows a clear distinction between English and Arabic data. EPS modal worlds are related to cognition and knowledge. They address a condolee's mind by providing factual and eternal knowledge without threatening others' face. Always, the knowledge mainly is about the inevitability of death, i.e., death is a shared inevitable experience.

7. BOUL modal worlds have the third rank in English (10, 16.6%). Anyhow, in Arabic they have the second rank (19, 32.8%). Mostly, these worlds provide comfort and show support to a condolee and this in turn highly respects her/his positive face. They express positive desires for both a deceased and condolee. As such, there is a noticeable distinction between English and Arabic in this area.

8. EPS+DEO modal worlds have the same last rank in both languages. This indicates the scarcity of their usage and significance in these languages because they are more complex than the other types of modality. Accordingly, there is no distinction between English and Arabic concerning this area.

Finally, the diversities in the occurrences of the types of mental worlds show a very noticeable role of cultural-specificity in the use of the mental worlds in English and Arabic condolence expressions.

Chapter Seven

Conclusions, Recommendations, and Suggestions

7.1 Conclusions

On the base of the findings of the present study, the following conclusions are arrived at:

1. The quantitative results of applying CCSM show that there are similarities and differences in the occurrences of the identified schemas, DEATH CMs, thematic implications of emergent structures and the types of mental worlds within the same language as well as between the two languages. This entails different statistically (in)significant differences. This achieves the first aim and validates the first hypothesis which reads: *There are certain similarities and statistically (in)significant differences in the occurrences of embodied image schemas, DEATH CMs, emergent structures and types of mental worlds within a language and between the two languages*.

2. The schemas CONTAINER, PATH, SUPPORT, REMOVAL, REMOVAL OF RESTRAINT, BLOCKAGE, CYCLE, ATTRACTION, and LINKAGE occur in both languages. Concerning DEATH CMs, most DEATH CMs are present in both languages with the same classification, such as the CM+: DEATH IS REST, CM^{-}: DEATH IS LOSS, and CMs±: DEATH IS (A JOURNEY OF) DEPARTURE. Also, both English and Arabic data share mostly the same emergent structures (or condoling thematic implications) which are: death is beneficial, death is being with Allah, and death is temporally predestinated. Finally, all the types of mental worlds occur in both languages. All these results fulfill the second aim and validate the

second hypothesis which: *There are highly cognitive stylistic correspondences between English and Arabic condolence expressions of sharing the same schemas, DEATH CMs, emergent structures, and types of mental worlds since they share the same purpose, that is, condoling the condolee*.

3. Both CONTAINER and PATH image schemas have the first two ranks among the occurrences of other schemas in both languages. Also, modal worlds come in the advanced ranks in comparison with WSs. These carry out the third aim and verify the third hypothesis which reads: *CONTAINER and PATH schemas concerning the first level and modal worlds concerning the fourth level have the advanced ranks in both languages.*

4. The image schemas identified in English and Arabic data embody approximately the same things and experiences. However, English data have a narrower embodiment scope than Arabic data. For example, in Arabic, a CONTAINER image schema embodies mostly two or more experiences and things in the same condolence expression, while in English it embodies mostly one or two. This carries out the fourth aim and validates the fourth hypothesis which reads: *All identified image schemas embody approximately the same experiences and things but their embodiment scope varies in both languages*.

5. English condolence expressions are metaphorically more positive than the Arabic ones. This is because of the exceed use of DEATH CMs+ in comparison with CMs^{-} and CMs± in English and the DEATH CMs+ in Arabic. In addition, both English and Arabic condolence expressions are rich metaphorically but Arabic condolence expressions are richer than English ones. These achieve the fifth aim and validate the fifth hypothesis which states: *To mitigate the hard and*

pessimistic impact of death, condolence expressions have positive and rich metaphorical constructions.

6. Both English and Arabic data have the same number of condoling themes exposed by their emergent structures. The most common condoling themes are *death is beneficial* in English and *death is inevitable* in Arabic. This fulfills the sixth aim and validates the sixth hypothesis which reads: *The most common condoling themes reflected by the emergent structures are related to the inevitability and beneficial consequences of death*.

7. In both English and Arabic data, the occurrences of the modal worlds (including DEO, EPS, BOUL) exceed greatly the occurrence of WSs representing temporal and situational shifts. This is attributed to the expressive nature of these condolences which depends mainly on modality. This fulfills the seventh aim and validates the seventh hypothesis which reads: *Modality has a remarkable prevalence in English and Arabic condolence expressions*.

8. In English data, DEO modal worlds are the most frequent type of modal worlds followed by EPS, BOUL, and EPS+DEO modal worlds respectively. This indicates the excess prevalence of obligations represented mainly by commands. As such, they threaten the condolee's negative face and this carries out the eighth aim and invalidates the eighth hypothesis which reads: *In English and Arabic, condolence expressions represented by the modal worlds are very politely constructed*.

9. In Arabic data, EPS modal worlds come firstly followed by BOUL, DEO, and EPS+DEO modal worlds respectively. This exceed prevalence of epistemic modality expresses mainly and mostly celestial beliefs exposed with high degrees of certainty. They address directly a condolee's mind and cognition and

their basic epistemic concern is about death as an inevitable shared experience. Accordingly, they basically show no threat to both condolee's positive and negative faces. Like the previous point, this achieves the eighth aim but validates the eighth hypothesis stated above.

10. In relation to the previous point, the prevalence of BOUL modal worlds in Arabic condolence expressions indicates that these expressions are more positively and beneficially constructed. They express positive desires and wishes for both a deceased and condolee so they completely support a condolee's positive face and have entirely no threat to her/his negative face. These BOUL modal worlds are mostly realized in the form of supplications which have an essential role in Arabic Islamic culture. This asserts the validation of the eighth hypothesis which reads: *In English and Arabic, condolence expressions represented by the modal worlds are very politely constructed*.

11. Some CMs such as DEATH IS (A JOURNEY OF) DEPARTURE, DEATH IS THE END OF THE JOURMEY and DEATH IS REGROUPING AND JOINING show very remarkable religious, social, and cultural distinctions between the two languages, whereas other CMs like DEATH IS NIGHT, DEATH IS AN ADVERSARY and DEATH IS A DEASTROYER denote approximately unnoticeable distinctions and CMs such DEATH IS (BEING) OUT OF HERE and DEATH IS A SUMMONER expose completely no distinctions. This achieves the ninth aim and verifies the ninth hypothesis which is: *Language and culture-specificities play different roles in determining the (non)prevalence, classifications, characterizations and constructions of condolence expressions*.

12. The emergent structure *death is a temporal separation* is present with a considerable occurrence in English data only, while the emergent structure

death is inevitable occurs in Arabic data only and has the first rank. This is concerned with the ninth aim and comes in accordance with the ninth hypotheses illustrated above.

13. The ranking diversities of the identified emergent structures in English and Arabic data expose remarkable religious, social, and cultural distinctions between these languages. That is, they are recognizable indications of crucial characterizations of these condolence expressions and their users in both languages. Accordingly, English condolence expressions (and in turn their users) are mostly worldly, materialistic, and opportunistic, while Arabic ones are mostly celestial, epistemic, and somewhat non-profiteering. This is related to the ninth aim and validates the ninth hypothesis mentioned in point 10 above.

14. The occurrence of WSs in English is noticeably larger than in Arabic and this indicates that English condolence expressions are more explicitly detailed than Arabic ones. Also, the total occurrences of modal worlds in English condolence expressions are less than in Arabic data. As such, Arabic condolence expressions are highly and richly modalized so they are more effective and efficient in expressing the condoling act of speech than English. This is related to the first and ninth aims and validates the ninth hypothesis which is: *Language and culture-specificities play different roles in determining the (non)prevalence, classifications, characterizations and constructions of condolence expressions*.

15. The image schemas CYCLE-CLIMAX, UP-DOWN, DOWN-UP, and COMPULSION are present in English and absent in Arabic. Also, the CMs CM+: DEATH IS NONVALUABLE and CMs±: DEATH IS SLEEP are present in English only and the CMs⁻: DEATH IS REAPER and A LOSS OF FLUID are present in Arabic only. This

is concerned with the ninth aim and verifies the ninth hypothesis mentioned above.

16. Only one case is identified in which the classification of the condoling theme of the CM: DEATH IS COLD(NESS) is different in English and Arabic. That is, the CM is a CM^{-} in English and a CM+ in Arabic. This carries out the ninth aim and validates the ninth hypothesis which mentioned in point 14 above.

17. Mental worlds with compound modalities, i.e., EPS+DEO modal worlds, are present and share the last ranks in both languages. Their scarcity indicates their peripherality. There is no distinction concerning this area between English condolence expressions and Arabic ones. No hypothesis is set up concerning this type of modal worlds since it is identified in the present study and has no reference in Werth's TWT (1999) or Gavins's works as far as the researcher knows.

18. Based on all the points mentioned above, CCSM represented in its four levels is applicable to English and Arabic condolence expressions and workable in both languages. It investigates and explains efficiently and effectively the cognitive and linguistic processing of these expressions. Consequently, it can help a listener or reader interpret appropriately these expressions and arrive at the intended cognitive effects.

7.2 Recommendations

With regard to the findings of this study, the following recommendations are set up:

1. Incorporating CS which is one of the most recent trends in linguistic and literary studies in M.A. and Ph.D programs in linguistics and literature for achieving

adequate explanation and description of reading processing of non(literary) texts. This will lead to accommodate candidates in these programs with this important scientific field and break their fearing barrier of practicing cognitive linguistic studies.

2. Encouraging researchers to combine or merge two or more cognitive linguistic theories into one model for guaranteeing an efficient exploration of the cognitive and linguistic dimensions. This will extend the scope of the investigation, provide more comprehensive views and findings, and make those researchers more knowledgeable in CS specifically and cognitive linguistics generally.

3. Urging and training researchers to adopt CCSM in the investigations of other areas concerning expressive speech acts or other types of speech acts in one or more than one language and testing its applicability to these linguistic areas.

4. Informing and training critics and translators to be familiar with CCSM and use it in their works for gaining semantically and pragmatically deeper and more accurate and effective reflections in their criticisms or translations of (non)literary tests.

5. Introducing and applying other recent trends of stylistics as such film stylistics and multimodal stylistics. This is for following the Z-generation scientific renewal in linguistic and literary studies generally and stylistic ones particularly.

7.3 Suggestions for Further Studies

For following up the cognitive stylistic research conducted by this study, the certain themes are suggested for further research in terms of CCSM or any other

cognitive stylistic models. They could be tackled in English only or Arabic only or in both languages. These themes are presented in the following points:

1. A cognitive stylistic study of other types of expressions such as the following ones:

   a. Congratulations b. Thanking and Appreciating c. Liking (or Disliking)

   d. Apologizing e. Greeting f. Welcoming g. Praising h. Rebuking.

2. A cognitive stylistic study of romantic song lyrics.

3. A cognitive stylistic study of one type of the following texts:

   a. Lamenting texts b. Eulogistic texts c. Satirical texts

References

The Holy Bible

Abdul-Majid, M. S. and Salih, A. M. (2019). A Cross-Cultural Study Speech Act of Condolence in English and Arabic. *Journal of Al-Frahedis Arts*, *11*(03), II, 544 -568 http://www.jaa.tu.edu.iq.

Ahmed, M. S. and Mahdi, I. R.(2015). A Socio-Pragmatic Analysis of Lamentation in Selected Elegies of Gray and AL-Khansaa'. *Journal of the College of Languages*, *(32)*, 289-313.

Al-Shboul, Y. and Maros, M. (2013). Condolences Strategies by Jordanians to an Obituary Status Update on Facebook. *Journal of Language Studies*, *13*(3), 151-162.

Antonopoulou, E. and Nikiforidou, K. (2009). Deconstructing Verbal Humour with Construction Grammar . In G. Brône and J. Vandaele (Eds.), *Cognitive Poetics: Goals, Gains and Gaps*. New York: Mouton de Gruyter. 289-314.

Austin, J. L. (1962). How To Do Things with Words. London: Oxford University Press.

Bach , K and Harnish, R. M .(1982). Linguistic Communication and Speech Acts. London: MIT Press. (Original work published in 1979).

Bahareh, L. and Eslami-Rasekh, A. (2011). Speech Act of Condolence in Persian and English: A Cross-Cultural Study. *Studies in Literature and Language*, *3*(3), 139-145.

Behnam, B., Hamed, A. A. L., and Asli, F. G. (2013). An Investigation of Giving Condolences in English and Persian via Short Messages. *Procedia - Social and Behavioral Sciences*, *70*, 1679 – 1685.

Bernan, M. (2008). Condolence Books: Language and Meaning in the Mourning for Hillsborogh and Diana . *Death Studies*, *32*, 326-351.

Bierwisch, M. 1970. Poetics and Linguistics. In D.C. Freeman (Ed.), *Linguistics and Literary Style* (pp. 97–115). New York: Holt, Rinehart & Winston.

Boase-Beier, J. (2014). Stylistics and Translation. In M. Burke (Ed.), *The Routledge Handbook of Stylistics* (pp. 393-407). London; New York: Routledge.Bromberg, M . (2000). 110 Words You Need to Know. New York: Barron's Educational Series, Inc.

Bradford, R . 1997. *Stylistics*. New York: Routledge.

Brown, K. (ed.). (2006). *Encyclopedia of Language and Linguistics* (2nd ed.). Amsterdam: Elsevier Science.

Brown, P. and Levinson, S. C. (1978). Politeness: Some Universals in Language Usage. Cambridge: Cambridge University Press.

Brône, G. and Vandaele, J. (Eds.). (2009). *Cognitive Poetics: Goals, Gains and Gaps*. Berlin: Mouton de Gruyter.

Burke, M. (2006). Cognitive Stylistics. In K. Brown (ed.), *Encyclopedia of Language and Linguistics*. Amsterdam: Elsevier Science. 218–221.

_____. (Ed.). (2014). *The Routledge Handbook of Stylistics*. New York: Routledge.

Canning, P. (2017).Text World Theory and Real World Rreaders: From Literature to Life in a Belfast Prison. *Language and Literature*, *26*(2), 172 –187.

Cánovas, C.P and Antović, M . (Eds.).(2016). *Oral Poetics and Cognitive Science*. Berlin/Boston : Walter de Gruyter.

Carrell, P. and Eisterhold, J. (1983). *Schema Theory and ESL reading Pedagogy*. *TESOL Quarterly*, *17*, 553-569.

Carter, R. (2010). Methodologies for Stylistic Analysis: Practices and Pedagogies. In D. McIntyre and B. Busse (Eds.), *Language and style*. London: Palgrave. 55–68.

Carter, R. and Nash, W. (1990). *Seeing Through Language*. Oxford: Blackwell.

Carter, R. and Simpson, P. (1989). *Language, Discourse and Literature: An Introduction to Discourse Stylistics*. London: Unwin Hyman.

Carter, R. and Stockwell, P. (2008). Stylistics: Retrospect and Prospect. In R. Carter. and P. Stockwell (Eds.), *Language and Literature Reader*. New York: Routledge. 291–302.

Chamizo-Domínguez, P. J. (2008). Semantics and Pragmatics of False Friends. New York : Routledge Taylor & Francis Group

Cook, G. (1994). *Discourse and Literature: The Interplay of Form and Mind*. Oxford. Oxford University Press.

Coulson, S. (2006). Metaphors and Conceptual Blending. In K. Brown (Ed.), *Encyclopedia of Language and Linguistics* (pp. 614-622). Amsterdam: Elsevier Science.

Cruse, A . (2006) . *A Glossary of Semantics and Pragmatics*. Edinburgh: Edinburgh University Press Ltd.

Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics* (6th ed.). New York: Blackwell Publishing Ltd.

_____. (2018). *The Cambridge Encyclopedia of the English Language* (3rd ed.). Cambridge : Cambridge University Press.

Crystal, D. and Davy, D. (1969). *Investigating English Style*. London: Longmans.

Csábi, S. (2014). Metaphor and Stylistics. In Burke, M. (Ed.) *The Routledge Handbook of Stylistics* (pp. 206-221). New York: Routledge.

Culpeper. J. (2002). A Cognitive Stylistic Approach to Characterisation'. In E. Semino & J. Culpeper (Eds.), *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins. 251–278.

_____. (2009). Reflections on a Cognitive Stylistic Approach to Characterization. In G. Brône, and J. Vandaele(Eds.), *Cognitive Poetics: Goals, Gains and Gaps*. New York: Mouton de Gruyter.

Cushing, I. & Giovanelli, M. (2019). Integrating Language and Literature: A Text World Approach. *Journal of Literary Education*, (2), 199-222. doi:10.72o3/JLE.2.13842

Dirven, R . (2005). Major Strands in Cognitive Linguistics. In F. J. Ruiz de Mendoza Ibañez and M. Sandra Peña Cervel (Eds.), *Cognitive Linguistics: Internal Dynamics and Interdisciplinary Interaction*. New York: Mouton de Gruyter. 17-98.

Dowlatabadi, H. and Mashhadi, J. (2018). *A Comparative Study of Sympathy and Condolences Used by Iranian and English Native Speakers in Ceremonies: (A Conversation Analysis Study).* 5th National Conference on Management & Humanistic Science Research in Iran. ISC.

Downing, A. and Locke, Philip. (2006). English Grammar: A University Course. Taylor &Francis.

Downing, H. (2000). Negation in Discourse: A Text World Approach To Joseph Heller's Catch-22. *Language and Literature*. *9(3)*:215-239.

Dunlop, C. E. M. and Fetzer, J. H. (1993). *Glossary of Cognitive Science*. New York: Paragon House.

Ellis, N.C. and Robinson, P. (2020). An Introduction to Cognitive Linguistics, Second Language Acquisition, and Language Instruction. In P. Robinson, P. and N. C. Ellis (Eds.), *Handbook of Cognitive Linguistics and Second Language Acquisition*. New York: Routledge Taylor & Francis. 3-24.

Emmott, C. (2002).‘ “Split Selves” in Fiction and in Medical “Life Series”: Cognitive Linguistic Theory and Narrative Practice’. In E. Semino and J. Culpeper (Eds.), *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins.153–182.

Enkvist, N. E. (1973). *Linguistic Stylistics*. Paris : Mouton.

Evans, A. and Green, M. (2006). *Cognitive Linguistics: An Introduction*. New Jersey: Lawrence Erlbaum Associates.

Elwood, K. (2004). "I'*m* So Sorry": *A Cross-Cultural Analysis of Expressions of Condolence*. 251-276. http:dspace.wul.waseda.ac.ip.

Farhud, S.M. (2019). Textual World Theory In English and Arabic Dramatic Texts. University of Diyala. Unpublished M.A. Thesis.

Farnia, M. (2011). 'May God Forgive His Sins': Iranian Strategies in Response to an Obituary Note. *Komunikacija I Kultura Online*, *2*(2), 315-323.

Fauconnier, G. (1994). *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge: Cambridge University Press.

_____ (1997). *Mappings in Thought and Language*. Cambridge : Cambridge University Press.

Fauconnier, G. and Turner, M. (1996). Blending as a Central Process of Grammar. In A. Goldberg (Ed.). *Conceptual Structure, Discourse, and Language* (pp. 113-130). Stanford: Center for the Study of Language and Information**.**

_____. (1998). Conceptual Integration Networks. *Cognitive Science*, *22*(2), 133–187.

_____. (2002). *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books.

_____. (2006). Mental Spaces: Conceptual Integration Networks. In D. Geeraerts (Ed.). *Cognitive Linguistics: Basic Readings*. Berlin: De Gruyter Mouton. 303- 371.

Fenton-Smith. B. (2007). Diplomatic Condolences: Ideological Positioning in the Death of Yasser Arafat. *Discourse & Society*, *18*(6), 697-718.

Freeman, D. C. (ed.).(1981). *Essays in Modern Stylistics*. London: Methuen & Co. Ltd.

Freeman, M. H. (2002a). The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text. In E. Semino and J. Culpeper (Eds.), *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins. 1-22.

_____. (2002b). Afterword. In E. Semino and J. Culpeper (Eds.), *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins. 319-324.

_____ . (2014). Cognitive Poetics. In M. Burke (Ed.), *The Routledge Handbook of Stylistics*. New York: Routledge. 313-328**.**

Galal, M. M. (2014). Death Euphemism in English and Arabic: A Conceptual Metaphorization Approach. *International Journal of Linguistics*, *6* (1), 153-170.

Gavins, J. (2000). Absurd Tricks with Bicycle Frames in the Text World of The Third Policeman. *Nottingham Linguistic Circular*, *15*, 17-33.

_____ . (2001). Text world theory: A Critical exposition and development in relation to absurd prose fiction. Egypt: Sheffield Hallam University Research Archive (SHURA). http://shura.shu.ac.uk/19681

_____ . (2003). Too much Blague? An Exploration of the Text Worlds of Donald Barthelme's Snow White. In P. Stockwell (Ed.), *Cognitive Poetics in Practice* . London: Routledge. 129-44.

_____ . (2005). Text World Theory in Literary Practice . In M. P. Better and H. Veivo (Eds.), *Cognition in Literary Interpretation and Practice*. Helsinki: University of Helsinki Press.89-102.

_____. (2006). Text World Theory. In K. Brown (Ed.). *Encyclopedia of Language and Linguistics* (2nd ed.) . London: Elsevier Ltd. 10910-14

_____. (2007): *Text World Theory: An Introduction*. Edinburgh: Edinburgh University Press.

Gavins, J and Steen, G (Eds.).(2003). *Cognitive Poetics in Practice*. London: Routledge.

Geeraerts, D. (Ed.). (2006). *Cognitive Linguistics: Basic Readings*. Berlin: De Gruyter Mouton.

Gibbons, A. and Whiteley, S. (2018). *Contemporary Stylistics: Language, Cognition, Interpretation*. Edinburgh: Edinburgh University Press Ltd.

Glebkin, V. (2013). A Critical View on Conceptual Blending Theory. In M. Knauff, M. Pauen, N. Sebanz , and I. Wachsmuth (Eds.), *Proceedings of the 35th annual conference of the cognitive Science Society*. Austin, TX: Cognitive Science Society. 2404-9.

Grady, J. E. (1999). A Typology of Motivation for Conceptual Metaphor: Correlation vs. Resemblance. In R. W. Gibbs, Jr. and G. J. Steen (Eds.), *Metaphor in Cognitive Linguistics*. Amsterdam: John Benjamins Publishing Company. 79-100.

_____ .(2007) . Metaphor. In D. Geeraertes and H. Cukchens (Eds.), *The Oxford Handbook of Cognitive Linguistics*. Oxford: Oxford University Press. 187-213.

Grady, J., Oakley, T. and Coulson, S. (1999). Blending and Metaphor. In R. Gibbs, Jr. and G.J. Steen (Eds.), *Metaphor in Cognitive Linguistics*. Amsterdam: John Benjamins. 101-124.

Gugin, D. L. (2007). From Syntax to Schema: Teaching Flannery O'Connor in the Persian Gulf . In G. Watson and S. Zyngier (Eds.), *Literature and Stylistics for Language Learners: Theory and Practice*. New York: Palgrave Macmilian. 129-39.

Hamed, D. M. (2020). Text-World Theory in Nicole Disney's "eneath the Cracks" A Stylistic/Cognitive Analysis. *Journal of Scientific Research in Arts 1*, 115-146.

Hamilton, C. (2002). Conceptual Integration in Christine de Pizan's City of Ladies. In E. Semino and J. Culpeper (Eds.), *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins. 1-22.

Hanks, P. (2018).Types of Speech Acts. In *Work on Speech Acts*. Fogal, D. , Harris, D.W., and New, M. M. (Eds). (2018). Oxford: Oxford University Press.123-143.

Harbus, A. (2012). *Cognitive Approaches to Old English Poetry*. Cambridge: D. S. Brewer.

Hedblom, M. M. (2020). *Image Schemas and Concept : Invention: Cognitive, Logical, and Linguistic Investigations*. Switzerland: Springer.

Hedblom, M. M., Kutz, O., and Neuhaus, F.(2015). Choosing Schema Theory as a Foundation for Concept Invention. *Journal of Artificial General Intelligence*, 6(1),21-54. DOI:10.1515/jagi-2015-0003

Hornby, A. S. (2004). Oxford Advanced Learner's Dictionary of Current English. . 6th Ed. Oxford: Oxford University Press.

Hough, G. (1969). *Style and Stylistics*. London: Routledge & Kegan Paul.

Huddleston, R. and Pullum, G. K. (2002). The Cambridge Grammar of English Language. Cambridge: Cambridge University Press.

Ingarden, R., 1973. *The Cognition of the Literary Work of Art*. R. A. Crowley and K. R. Olson (Trans.). Evanston, IL: Northwestern University Press.

Jaén, I. and Simon, J. (Eds.). (2012). *Cognitive Literary Studies: Current Themes and New Directions*. Austin: University of Texas Press.

Jakobson, R. (1960). Closing Statement: Linguistics and Poetics. In T. A. Sebeok (Ed.), *Style in Language*. Cambridge: The MIT Press. 350-377

Janusheva, V. and Neshkovska, S. (2018). Semantic Formulas for Expressing Condolences in the Macedonian Language: An Intercultural Study. *European Journal of Literature, Language and Linguistics Studies*, *2* (2), 85-103.

Johnson, M. (1981). Metaphor in the Philosophical Tradition . In M. Johnson (Ed.), *Philosophical Perspective on Metaphor*. Minneapolis : University of Minnesota Press. 3-47.

_____. (1987). *The Body in the Mind*: *The Bodily Basis of Meaning, Imagination and Reason*. Chicago: University of Chicago Press.

_____. (1995) Introduction: Why metaphor matters to philosophy. *Metaphor and Symbolic Activity*, 10: 157-162.

Jovanović, V. Ž. (2004). The Form, Position and Meaning of Interjections in English. *Linguistics and Literature*, *3*(1), 17-28.

Katz, J. J. (1977). Propositional Structure and Illocutionary Force: A Study of the Contribution of Sentence Meaning to Speech Acts. London : The Harvester Press Limited

Kövecses, Z. (2004). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge. Cambridge University Press.

_____ . (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford: Oxford University Press.

Kuang, C. H. (2015). Functions of Malaysian Condolences Written in Text Messages. *Pertanika Journal Social Sciences & Humanities*, *23* (2), 479-493.

_____.(2017). Features of Language in Facebook Condolence Messages. *International Journal of English Research*, *3*(5), 22-30. www.englishjournals.com. ISSN: 2455-2186.

Lakoff, G. (1987). *Women, Fire and Dangerous Things: What Categories Reveal About the Mind*. Chicago: University of Chicago Press.

Lakoff, G. and Johnson, M. (1999). *Philosophy in the Flesh*. Chicago: University of Chicago Press.

_____. (2003). *Metaphors We Live By* (2nd ed.). Chicago: University of Chicago Press.(Original work published in 1980).

Lakoff, G. and Turner, M. (1989). *More than Cool Reason: A Field Guide to Poetic Metaphors* . Chicago: University of Chicago Press.

Langacker, R. W. (1991). *Foundations of Cognitive Grammar*. Vol. II . Stanford: Stanford University Press.

Lanigan, R. L. (1977). Speech Act Phenomenology. Netherlands: Martinus Nijhoff, The Hague.

Lecercle, J. J. (1993). The Current State of Stylistics. *The European English Messenger* 2 (*1*), 14–18.

Lee, D. (2001). *Cognitive Linguistics*. Oxford: Oxford University Press.

Leech, G. (2008). *Language in Literature: Style and Foregrounding*. London: Longman.

_____. (2014). *Principles of Pragmatics*. London: Routledge -Taylor & Francis. (Original work published in 1983).

Leech, G.N. and Short, M.H. (2007). *Style in Fiction* (2nd ed.). London: Longman.

LoCastro, V. (2012). Pragmatics for Language Educators. New York : Routledge.

Lotfollahi, B. and Eslami-Rasekh, A. (2011). Speech Act of Condolence in Persian and English: A Cross-Cultural Study. *Journal of Studies in Literature and Language, 3* (3), 139-145. doi: 10.3968/j.sll.1923156 320110303.091

Louwerse, M. and Van Peer, W. (2009). How Cognitive is Cognitive poetics? Adding a Symbolic Approach to the Embodied One ' . In G. Brône and J. Vandaele (Eds.), *Cognitive Poetics: Goals, Gains and Gaps*. New York: Mouton de Gruyter. 423- 44.

Lyons, J. (1977). Semantics. Cambridge: Cambridge University Press.VOL I & II.

MacMahon, A. (2006). Pragmastylistics. In K. Brown (Ed.). *Encyclopedia of Language and Linguistics* (2nd ed.) . London: Elsevier Ltd.

Mahlberg, M. (2014). Corpus Stylistics. In M. Burke (Ed.), *The Routledge Handbook of Stylistics*. London: Routledge. 378-392**.**

Malmkjar, A. (2006). Translational Stylistics. In K. Brown (Ed.). *Encyclopedia of Language and Linguistics* (2nd ed.) . London: Elsevier Ltd.

Margolin, U. (2009). Comments on Culpeper. In G. Brône and J. Vandaele (Eds.), *Cognitive Poetics: Goals, Gains and Gaps*. New York: Mouton de Gruyter. 161- 165.

Martínez, N. C. (2003). Illocutionary Constructions in English: Cognitive Motivation and Linguistic Realization. Bern : Peter Lang.

Mey, J. L. (2010). Societal Pragmatics. In *The Pragmatics Encyclopedia*, L. Cummings (Ed.). New York: Routledge Taylor & Francis. 444-6.

Mills, S. (1995). *Feminist Stylistics*. London: Routledge.

_____. (1998). Post-Feminist Stylistics. *Language and Literature*. *7*(3), 235-253.

Moghaddam, M. M.(2012). Discourse Structures of Condolence Speech Act. *Journal of English Language Teaching and Learning*, *10*, 105-124.

Moreno, C. F. (1999). Time, Life, and Death Metaphors in Shakespeare's Sonnets: The Lakoffian Approach to Poetic Metaphors. *RESLA*, (*13*), 287-304. https://www.researchgate.net/publicatio/28106195.

Muhammed, S. E. (2013). Condolences in English . *Journal of Kerbala University* , *11(4)*, 1-10

Muihaki, A. (2004) . Meaning as Use : A Functional View of Semantics and Pragmatics. *Swahili Forum*, *11*, 127-139. http://www.qucosa.de/fileadmin/data/qucosa/documents/102/11_10_Mwihaki.pdf.

Murad, T. M.(2013). "May Allah Not Let You Experience another Sorrow": Condolence Strategies Used by Lecturers Who are Native Speakers of Arabic L1 toward their Colleague Who is Native Speaker of Hebrew in Hebrew L2. *Theory and Practice in Language Studies*, *3*, (1), 17-22.

Nørgaard, N., Montoro, R, and Busse, B. (2010). *Key Terms in Stylistics*. London: Continuum International Publishing Group.

Nurlianingsih, D. and Imperiani, E. (2020). An Analysis of Condolences Speech Act by Indonesian Adolescents. *Advances in Social Science, Education and Humanities Research*. (*430*), 34-8. http://creativecommons.org/licenses/by-nc/4.0/.

Nuyts, J. (2005). Brothers in Arms? On the Relations between Cognitive and Functional Linguistics. In F. J. Ruiz de Mendoza Ibáñez and M.S. Cervel

(Eds.). *Cognitive Linguistics: Internal Dynamics and Interdisciplinary Interaction*. New York: Walter de Gruyter. 69- 98

Oatley, K., Kelter, D. and Jenkins, J. M. (2006). *Understanding Emotions*. Malden, MA and Oxford: Blackwell Publishing.

Olshtain, E. and Cohen, A. (1983). Apology : A Speech Act Set. In N. Wolfson and E. Judd (Eds.). Sociolinguistics and Language Acquisition, Cambridge: Newbury House Publishers. 15-35.

Palmer, F. R. (2001). *Mood and Modality*. Cambridge: Cambridge University Press.

Popova, Y. (2002). The Figure in the Carpet: Discovery or Re-cognition. In E. Semino and J. Culpeper (Eds.), *Cognitive stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins. 49-72.

Packer , F. (1946) . Linguistics for Non – Linguists : A Primer with Exercises. Chicago: Chicago University Press.

Peneva, D. (2020). The Communicative Acts of Sympathy and Conoloence in English and Bulgarian- Pragmalinguistic Aspects. Studies in Linguistics, Culture and FLT, *8*(3): 23-34

Pishghadam, R and Morady, M. M. (2012). Investigating Condolence Responses in English and Persian. *International Journal of Research Studies in Language Learning*, *2*(1), 39-47. doi: 10.5861/ijrsll.2012.102

Quirk, R., Greenbaum, S. Leech, G. & Svartvik, J. (1985). *A Comprehensive Grammar of the English Language.* London: Longman.

Reiss, N. (1985). Speech Act Taxonomy as a Tool for Ethnographic Description: An Analysis Based on Video tapes of Continuous Behavior in Two New York Households. Amsterdam : John Benjamins Publishing Company.

Richards, I. A. (1971). *The Philosophy of Rhetoric* (3rd ed).Oxford: Oxford University Press. (Original work published in 1936).

Ritchie, L. D. (2004). Lost in "Conceptual Space": Metaphors of Conceptual Integration". Metaphor and Symbol. , 19(1), 31-50, DOI: 10.1207/S15327868MS1901_2.

Ruiz de Mendoza, F. J. and Baicchi, A. (2007). "Illocutionary Constructions: Cognitive Motivation and Linguistic Realization". In *Explorations in Pragmatics: Linguistic, Cognitive, and Intercultural Aspects*. Kecskes, I. and Horn, L (Eds.). Berlin/New York: Mouton de Gruyter. 95–128.

Ruiz de Mendoza Ibáñez, F. J. and Hernández, L. P. (2011). The Contemporary Theory of Metaphor: Myths, Developments and Challenges. *Metaphor and Symbol*, *26*(3), 161-185.

Ruiz de Mendoza, F. J. and Peña, M. S. (2005). Conceptual Interaction, Cognitive Operations and Projection Spaces. In *Cognitive Linguistics: Internal Dynamics and Inter-disciplinary Interaction.* Ruiz de Mendoza, F.J. and Peña, M. S. (Eds.). Berlin/New York: Mouton de Gruyter. 249–282.

Rumelhart, D. E. and Ortony, A. (1977). The Representation of Knowledge in Memory'. In R. C. Anderson, R. J. Spiro and W. E. Montague (Eds.), *Schooling and the Acquisition of Knowledge*. Hillsdale, NJ: Lawrence Erlbaum Associates. 99-135.

Russell, S. J. and Norvig, P. (2021). *Artificial Intelligence: A Modern Approach* (4th ed.). New York: Pearson Education Inc.

Saeed, J. (2009). *Semantics* (3rd ed.). New York. Wiley- Blackwell Publishing.

Samavarchi, L. and Allami, H. (2012). Giving Condolences by Persian EFL Learners: A Contrastive Sociopragmatic Study. *International Journal of English Linguistics, 2*(1), 71-78.

Schank, R. C. and Abelson, R. P. (1977). *Scripts, Plans, Goals and Understanding*. Hillsdale, NJ: Lawrence Erlbaum Associates.

Scollon, R. & Scollon, S. W. (1995). Intercultural communication: A Discourse Approach. Oxford: Blackwell Publishers.

Searle, J. (1979). Speech Act. Cambridge: Cambridge University Press.

Searle , J. R. and Vanderveken , D.(1985) . Foundations of Illocutionary Logic. Cambridge : Cambridge University Press.

Semino, E. (1997). *Language and World Creation in Poems and Other Texts*. London: Longman.

_____. (2002). A Cognitive Stylistic Approach to Mind Style in Narrative Fiction. In E. Semino and J. Culpeper (Eds.), *Cognitive Stylistics: Language and Cognition in Text Analysis* (pp. 95-122). Amsterdam: John Benjamins.

_____. (2003). Possible Worlds and Mental Spaces in Hemingway's "A Very Short Story". In J. Gavins and G. Steen (Eds.), *Cognitive Poetics in Practice*. London: Routledge. 83-98.

Semino, E. and Culpeper, J. (Eds.). (2002). *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins.

Shah, M., Al-Azhari, M. R., Karim Khan, K., Ali Khan, S, Ullah, S., and Jan, M. N. (2016). Status of Condolence in Islamic Thought. *Journal of Applied Environmental and Biological Sciences*, *6*(9), 139-142.

Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. London: Longman.

Simpson, P. (1992). Teaching Stylistics: Analysing Cohesion and Narrative Structure. *Language and Literature*, *1*(1),47–67.

_____. (1993). Language, Ideology and Point of View. London: Routledge.

_____. (2004). *Stylistics: A Resource Book for Students*. London: Routledge.

Steen, G. (2002). Metaphor in Bob Dylan's ''Hurricane'': Genre, Language, and Style.' In Semino, E. & Culpeper, J. (Eds.), *Cognitive Stylistics: Language and Cognition in Text Analysis* (pp. 183–209). Amsterdam: John Benjamins.

Steen, G. and Gavins, J. (2003). Contextualising Cognitive Poetics. In J. Gavins and G. Steen (Eds.), *Cognitive Poetics in Practice*. New York: Routledge.1-12.

Stetkevych, S. P. (1993). The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual. Ithaca: Cornell University Press.

Stockwell, P. (2002). *Cognitive Poetics: An Introduction*. London: Routledge.

_____. (2019). Poetics. In E. Dąbrowska and D. Divjak (Eds.). *Cognitive Linguistics: A Survey of Linguistic Subfields*(pp. 208-230) . Berlin: Mouton de Gruyter. 208-30.

Stockwell, P. and Whiteley, S. (Eds.).(2014) . The Cambridge Handbook of Stylistics. Cambridge: Cambridge University Press.

Taavitsainen, I and Jucker, A. H. (2008). "Methinks You Seem more Beautiful than Ever" Compliments and Gender in the History of English . In *Speech Acts in the History of English*. Jucker, A. H. and Taavitsainen, I. (Eds.). Amsterdam: John Benjamins Publishing Company.195- 222.

Tannen, D. (1986). That′s not what I Meant! How Conversational Style Makes or Breaks Relationships. New York: Morrow Co.

Taylor, J.R. (2002). *Cognitive Grammar*. Oxford: Oxford University Press.

Tsur, R. (2002). Aspects of Cognitive Poetics . In E. Semino and J. Culpeper (Eds.), *Cognitive stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins. 279-313.

_____. (2008). *Toward a Theory of Cognitive Poetics* (2nd ed.). London: Brighton.

Turner, M. (1991). *Reading Minds: The Study of English in the Age of Cognitive Science.* Princeton: Princeton University Press.

_____. (1996). *The Literary Mind*. New York: Oxford University Press.

Valenzuela, H. (2020). *Linguistics for TESOL: Theory and Practice*. Switzerland: Palgrave Macmillan.

Van der Bom, I. (2015). *Text World Theory and Stories of Self: A Cognitive Discursive Approach to Identity*. Sheffield Hallam University. Published Ph.D. Thesis.

Vandaele, J. and Brône, G. (2009). Cognitive Poetics. A Critical Introduction. In G. Brône and J. Vandaele (Eds.), *Cognitive Poetics: Goals, Gains and Gaps*. Berlin: Mouton de Gruyter. 1-29.

Vanderveken, D. (1990). Meaning and Speech Acts. Cambridge : Cambridge University Press. Vol. I.

Verdonk, P. (2002). *Stylistics*. Oxford: Oxford University Press.

_____. (2013). *The Stylistics of Poetry: Context, Cognition, Discourse, History*. London: Bloomsbury Academic.

Verschureren, J. (1980). On Speech Act Verbs. Amsterdam: John Benjamins.

Vinay, J and Darbelnet, J. (1995). *Comparative Stylistics of French and English: A Methodology for Translation*. Amsterdam: John Benjamins Publishing Company.

Wales, K. (2006). Stylistics. In Brown, K. (ed.). *Encyclopedia of Language and Linguistics* (2nd ed.). Amsterdam: Elsevier Science. 214-18.

_____. (2011). *A Dictionary of Stylistics* (3rd ed.). London: Longman.

_____. (2014). The Stylistic Tool-Kit: Methods and Subdisciplines. In P. Stockwell and S. Whiteley (Eds.), *The Cambridge Handbook of Stylistics*. Cambridge: Cambridge University Press. 32-45.

Werth, P.N. (1994). Extended Metaphor: A Text World Account. *Language and Literature*, *3*, 79–103.

_____ .(1995). How to Build a World (in A Lot Less Than Six Days, and Using Only What's in Your Head). In K. Green (Ed.), *New Essays on Deixis*: *Discourse, Narrative, Literature*. Amsterdam: Rodopi, 49-80.

_____ .(1999). *Text Worlds: Representing Textual Space in Discourse*. London: Longman.

Wierzbicka, A. (1986). Metaphors Linguists Live By . *Papers in Linguistics*, *19*(2), 287-313.

Williams, T. R. (2006). Linguistic Politeness in Expressing Condolences: A Case Study. *International Journal of Languages and Linguistics*, *23*, 45-62.

Winter, S. L. (1995). A Clearing in the Forest. *Metaphor and Symbolic Activity*.10, 223─245.

Wood, M. (2015). Aristotle and the Question of Metaphor. PhD Dissertation, University of Ottawa. Ottawa, Canada. https://ruor.uottawa.ca/bitstream/10393/32476/1/Wood_Matthew_2015_thesis.pdf.

Wynne, A. (2006). Corpus Stylistics. In K. Brown (Ed.). *Encyclopedia of Language and Linguistics* (2nd ed.) . Amsterdam: Elsevier Science, 218–21.

Yahya, E. M. (2010). A Study of Condolences in Iraqi Arabic with Reference to English . *Adab Al-Rafidayan*, *57*, 47-69. https://www.iasj.net/iasj?func=fulltext&aId=30054

Yasser, A., S., Maros, M. (2013). Condolences Strategies by Jordanians to an Obituary Status Update on Face book. *Gema Online, Journal of Language Studies*, *13* (3), 151-162.

Yu, N. (1998). *The Contemporary Theory of Metaphor: A Perspective from Chinese*. Amsterdam: John Benjamins Publishing Co.

Yule, G. (1998). Explaining English Grammar. Oxford: Oxford University Press.

_____.(2010). The Study of Language. Cambridge: Cambridge University Press.

Yusuf Ali, Abdullah.(2001). *The Meaning of The Holy Qur'an* .10th Ed. New York: Amana Publications.

Zunin, L., M., Zunin, H., S. (2007). *The Art of Condolences.* New York, NY: Harper Collins Publishers. (Original work published in 1991)

Website Sources

"A Fallen Limb" Free Printable Poem {Memorial Poem} - Bits of Positivity https://bitsof positivity.com/a-fallen-limb-free-printable-poem-memorial-poem/. Accessed 2nd October , 2021.

Bulugh al-Maram 565In-book reference : Book 3, Hadith 33English translation : Book 3, Hadith 589.. (Bulugh al-Maram 565, https://sunnah.com/bulugh al-maram). Accessed 2nd March , 2021.

Commentary on 1 **Thessalonians 4:13-18** - Working Preacher from Luther Seminary. https://www.workingpreacher.org/commentaries/revised-common-lectionary/ ordinary-32/commentary-on-1-thessalonians-413-18-5. Accessed 17th March, 2022.

Condolence. (2017). Merriam Webster Dictionary. https://www.merriam-webster.com/dictionary/condolence. Accessed 2nd November , 2021.

Condolence Phrases. (2013) . URL http: //www.lifestyle.iloveindia. com/lounge/ condolence-phrases-935. Accessed 7th October , 2021.

Death is Nothing at All by Henry Scott Holland-Poem Analysis. https://poemanalysis.com/henry-scott Holland/death-is-nothing-at-all/. Accessed 8th January , 2021.

Enduring Word Bible Commentary Ecclesiastes Chapter 3. https://enduringword.com/bible-commentary/ecclesiastes-3/. Accessed 20th March, 2022.

Flannery, B. (2019). Bible Verses to Use as Condolences and Sympathy Messages**.** https://holidappy.com/greeting-cards/Condolences-Bible-Verses-Sympathy-Messages. 20th October , 2021.

Frazier, K. (2000).Sympathy Bible Verses for Funerals and Condolences. https://dying. lovetoknow. com/Bible_Verse_Sympathy. 7th October , 2021.

Fresh, F. (2019). 21 Sympathy Poems for Comfort and Condolences- FTD.com. https:/www.ftd.comblog/give/sympaththy-poems. 11th October , 2021.

Gestalt psychology | Definition, Founder, Principles, & Examples. https://www.britannica.com/science/Gestalt-psychology. Accessed 5th March, 2022.

Grammar Lesson mk.docx. (2012) .On line available at: URL http: //www.docs9.chomikuj.pl/1541084909,PL,0,0,grammar-lesson. Accessed 1st May, 2021.

How to Write a Meaningful Condolence Letter (2021Edition). https://everdays.com/blog/how-to-write-a-meaningful-condolence-30 Condolence Messages-How to Write a Sympathy Note. letter/,https://trustandwill.com/learn/condolence-messages. Accessed 3rd May, 2021.

How to Write a letter of Condolence and Sympathy. https://www.dignityfunerals.co.uk/advice/writing-a-letter-of-condolence-and-sympathy/ . Accessed 4th July, 2021.

Jami` at-Tirmidhi 1076. Book 10, Hadith 112. English translation : Vol. 2, Book 5, Hadith 1076. https://sunnah.com/ jami`at-tirmidhi:1076. Accessed 2nd May, 2021.

Job19:25 Commentaries: "As for me, I know that my Redeemer lives, And at the last He will take His stand on the earth. https://biblehub.com/commentaries/job/19-25.htm. Accessed 3rd June, 2021.

Job19:26 Commentaries:" Even after my skin is destroyed, yet from my flesh li shall see God; https://biblehub.com/commentaries/job/19-26.htm. Accessed 3rd June, 2021.

Lesz, B. (2011). To Share the World for the Better: An Analysis of Metaphors in the Speeches Of Barack Obama , M. A. Thesis . University of Tromso. Norway. Available at : 0https://munin.uit.no/bitstream/handle/10037/3540/thesis. Accessed 21st October, 2020.

May the road rise up to meet you: the MEANING behind the BLESSING https://www.irelandbeforeyoudie.com/may-the-road-rise-up-to-meet-you-the-meaning-behind-the-blessing/. Accessed 3rd June, 2021.

Messages of Condolence for Sympathy Card https://www.adobe.com/express/discover/messages/card/sympathy. Accessed 4th June, 2021.

Miller, W. (2016). Writing A Condolence - Wilson, Oklahoma | Alexander Gray Funeral Home Wilson Location. https://www.alexanderfuneralhome.org/book-of-memories/2430181/miller-wilma/help/writing-a-condolence. Accessed 3rd June, 2021.

Olliffi, M.(2021) Ecclesiastes3:1-22: A Time for Everything Under The Sun. https://sites.google.com/site/mattoliffe/sermon-script-index/ecclesiastes-ens-talks-1/ecclesiastes-31-22-a-time-for-everything-under-the-sun. Accessed 17th March, 2022.

Psalm 46:1 "God is our refuge and strength" - The Washington Post. https://www.washingtonpost.com/blogs/therootdc/post/psalm-461-god-is-our-refuge-and-strength/2011/09/12/gIQAFsa0MK_blog.html Accessed 3rd July, 2021.

Poleon, J. (2020). May the Road Rise Up to Meet You: The Meaning behind the Traditional Irish Blessing. https://www.irelandbeforeyoudie.com/may-the-road-rise-up-to-meet-you-the-meaning-behind-the-blessing/ Accessed 9th June, 2021.

Ropchan , J. (2013). "Condolence Phrases to Express your Sympathy". http : // www . resources.yourtribute.com/ condolences/ condole. Accessed 3rd February, 2021.

Quick Condolence. (2013) . RL/ http:// www.quickcondolence .com/. at: URL// http : // www . resources.yourtribute.com/condolences/condole. Accessed 3rd February, 2021.

Sahih Muslim 963a, 963b. Book 11, Hadith 109USC-MSA web (English) reference : Book 4, Hadith 2104. https://sunnah.com/muslim:2104. Accessed 8th January, 2022.

Smith, S. E. (2010) "What Are Some Condolence Phrases ? http : // www.wisegeek.org/what-are-some-condolence-phrases. Accessed 3rd June, 2021.

Sounds of Sorrow: Elegies and Laments I : Interlude. https://interlude.hk/ sounds-sorrow-elegies-laments/. Accessed 5th May, 2021.

Sunan Ibn Majah 1602. Book 6, Hadith 170. English translation : Vol. 1, Book 6, Hadith 1602. Grade: Da'if (Darussalam) https://sunnah.com/ibnmajah:1602. Accessed 3rd February, 2022.

Sunan Ibn Majah 4258. Book 37, Hadith 159; English translation : Vol. 5, Book 37, Hadith 4258. Grade: Hasan (Darussalam). https://sunnah.com/. Accessed 2nd February, 2022.

Sunnah.com - Sayings and Teachings of Prophet Muhammad Hadiths of the Prophet Muhammad (saws) in English and Arabic. https://sunnah.com/. Accessed 22st February, 2022.

Sunnah.com - Sayings and Teachings of Prophet Muhammad (PBUH). Hadith of the Prophet Muhammad (saws) in English and Arabic. https://sunnah.com. Accessed 23rd January, 2022.

Surah Al-Baqarah Ayat 156(2:156 Quran) With Tafsir-My Islam. https://myislam.org/surah-baqarah/ayat-156/. Accessed 8th February, 2022.

Sympathy Messages: What to Write in a Sympathy Card | Hallmark Ideas & Inspiration. https://ideas.hallmark.com/articles/sympathy-ideas/what-to-write -in-a-sympathy-card/#condolences. Accessed 3rd February, 2021.

Sympathy Messages-What to Write in your Sympathy Card. https://blog.personalizationmall.com/inspiration/sympathy-card-messages. html. Accessed 3rd May, 2022.

Sympathy Messages and Condolence Quotes. https://www.hearttoheart sympathygifts. com/sympathy-messages-quotes.html. Accessed 23rd February, 2022.

Teilanyo, D. I. & Efe-Obuke, P. O. (2017). Types of Stylistics. https://kupdf. net/download/types-of-stylistics_5962b938dc0d609e502_be327_pdf# Accessed 13th February, 2021.

Thagard, P. (2008). Cognitive science. The Standford Encyclopedia of philosophy (Fall 2008 Edition), Edward N. Zalta (ed.). URL = <http://plato.stanford.edu/archives/sum2010/entries/cognitive-science/. Accessed 3rd July, 2021.

The Parting Glass- funeral Song and Music. Irish Urns. https://irishurns.com/the-parting-glass/. Accessed 3rd May, 2021.

Tips on Writing a Message of Condolence. https://www.fiorefuneralhomes.com/memorials/Cosentino-Alexander/2027182/help/writing-a-condolence.php. Accessed 3rd April, 2021.

Top 12 Bible Verses For Condolences | ChristianQuotes.info. Accessed 23rd February, 2021.

Top 40 Compassionate Christian Condolence Messages. https://christianstt.com/top-40-condolence-messages/. Accessed 9th December, 2021.

Top 100 Condolence Messages. https://condolencemessages.net/condolence-messages. Accessed 23rd December, 2021.

28 Best Bible Verses for Condolences. ConnectUS – A Christian Blog for Your Walk of Faith (connectusfund.org). Accessed 1st July, 2021.

What does 1 Thessalonians 4:13 mean?BibleRef.com https://www.bibleref.com/1-Thessalonians/4/1-Thessalonians-4-13.html. Accessed 6th March, 2022.

المصادر العربية

القرآن الكريم

ال جبعان، ظافر بن حسن بن علي، التعزية وإحكامها في ضوء الكتاب والسنة، (1425 هـ، 2004 م)، مكة المكرمة: دار طيبة الخضراء.

أبن حجر ، أبو فضل أحمد بن علي بن محمد بن أحمد العسقلاني (ت: 852 هـ). (1424 هـ).بلوغ المرام من أدلة الأحكام. تحقيق وتخريج وتعليق سمير بن أمين الزهري. ط:7 . الرياض: دار الفلق.

أبن كثير، أبي الفداء عماد الدين إسماعيل بن عمر الدمشقي (ت 774 هـ) . (2010 م).تفسير القران العظيم (تفسير ابن كثير). تحقيق محمود عبد الكريم الدمشقي.بيروت: دار المختار العربي.

ابن ماجه، ابي عبدالله محمد بن يزيد القزويني (ت 275). (2013 م). سنن ابن ماجه. تحقيق: محمود محمد محمود حسن نصار. لبنان: دار الكتب العلمية

البخاري ، محمد بن إسماعيل أبو عبدالله الجعفي.(ت 256 هـ). (1422هـ -2012 م). صحيح البخاري ، تحقيق : محمد زهير بن ناصر الناصر . بيروت. دار طوق النجاة . ط 1.

الترمذي ، محمد بن عيسى بن سَوْرة بن موسى بن الضحاك، ، أبو عيسى (المتوفى: 279هـ).(1395 هـ - 1975 م).سنن الترمذي. تحقيق وتعليق: إبراهيم عطوة عوض ، شركة مكتبة ومطبعة مصطفى البابي الحلبي – مصر ، ط 2.

حسن، عباس. (1960م). النحو الوافي. (1-4).ط 15 . مصر: دار المعارف.

الحمد، علي توفيق و الزعبي، يوسف جميل.(1993م). المعجم الوافي في أدوات النحو العربي. اربد: دار الامل. ط1.

حسين، جنان خليفة عباس. (2018 م). ألآخر في شعر صدر الإسلام. أطروحة دكتوراه غير منشورة. العراق: جامعة ديالى.كلية التربية للعلوم الإنسانية.

نبوي، عبد العزيز.(1988م). دراسات في الأدب الإسلامي. القاهرة: منشورات مطبعة حسّان.

السامرائي، فاضل صالح. (2003م). معاني النحو. القاهرة:شركة العاتك لصناعة الكتب. الأجزاء (1-4).

السامرائي، فاضل صالح و النعيمي، حسام و الكبيسي ، احمد. (2001 م). لمسات بيانية لسور القرآن الكريم. جمع وتنسيق سمر و يسارا الارناؤوط. (1-13). https://ketabonline.com/ar/books/100269/read?part=1&page=2&index=53479.55

الشريف، صباح احمد سالم. (2012 م). الدعاء في الحديث النبوي الشريف: أساليبه ودلالاته. جامعة الشرق الأوسط. رسالة ماجستير في اللغة العربية.

الشهاوي، صلاح عب الستار محمد. (2011 م). العزاء في التراث العربي والإسلامي. طنطا :دار العلوم ديوبندز - مجلة الداعي.العدد (11-12)، السنة: 35.
http://www.darululoom-deoband.com/arabic/articles/tmp/1556083545%2013-Dirasat_11-12_1432_6.htm.

العموش ، خلود إبراهيم . (2010 م). التعازي في التراث العربي : دراسة البنية والدلالة. *مجلة الدراسات الإنسانية والاجتماعية* . المجلد 37. العدد 3.

العموش ، خلود إبراهيم .جدلية اللغوية في خطاب التعازي في التراث العربي. (2012 م). *مجلة جامعة دمشق* . المجلد 28. العدد 2.

ناصر، انتصار سعيد احمد. (2012 م). إحكام التعزية في الفقه الإسلامي. جامعة النجاح الوطنية. نابلس. أطروحة ماجستير في الفقه والتشريع. كلية الدراسات العليا.

المبرد، أبو العباس محمد بن يزيد(ت 286 هـ). (1996م). التعازي :والمراثي والمواعظ والوصايا ،تقديم و تحقيق إبراهيم محمد حسن الجمل. بيروت. دار الكتب العلمية. ط1

ألمدائني، أبو الحسن علي بن محمد (ت 288 هـ). (1971م).كتاب التعازي. تحقيق: أبتسام الصفار و بدري محمد فهد. النجف الاشرف. ط1.

مسلم ، أبو الحسن بن الحجاج القشيري النيسابوري (المتوفى: 261هـ). صحيح مسلم. تحقيق: محمد فؤاد عبد الباقي ، دار إحياء التراث العربي – بيروت

المنبجي، أبي عبد الله محمد بن محمد. (1347 هـ -1929م). تسلية أهل المصائب. مصر، دار السعادة. ط1.

النووي، أبي زكريا محيى الدين يحيى بن شرف (ت 676 هـ).(2003 م). رياض الصالحين. بغداد: انوار دجلة.

_____. (1392 هـ). المنهاج شرح صحيح مسلم بن الحجاج. بيروت: دار إحياء التراث العربي ، ط 2 .

معجم المعاني الجامع. https://www.almaany.com/ar/dict/ar-ar/%D8%A5%D8%