

**Manifestations of Conceptual Metaphor in Algerian Folk Proverbs:
Selected models from Proverbs in Morocco and Algeria by Ibn Abi Shanab.**

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Abstract:

This study aimed to illustrate the manifestations of conceptual metaphors in folk proverbs, as well as their role in revealing collective thought patterns and the cognitive structures underlying them. The study used the book Proverbs in Morocco and Algeria by Ibn Abi Shanab as its model. Several conclusions were reached, the most notable being the significant presence of conceptual metaphors in various forms (ontological, orientational and structural) within the selected folk proverbs. This indicates the human mind's tendency to stabilise the abstract within established cognitive models for collective use. These metaphors played a crucial structural role in constructing meanings derived from the depiction of social systems and relationships. They were also linked to semantic systems that carry deep-rooted cultural representations within the community. Due to their expressive precision, semantic richness, and ability to encapsulate experiences and lessons in figurative forms, proverbs proved to be effective carriers of conceptual metaphors, making them vital tools for transmitting shared perceptions across generations.

Keywords: conceptual metaphor, cognition, Algerian folk proverbs, book of proverbs.

Introduction:

Metaphor is a fundamental tool that helps people organise their experiences and understand the world around them. It is not confined to formal language, but extends to various forms of daily communication, both formal and colloquial. Studies in cognitive linguistics, particularly within the conceptual metaphor theory framework proposed by George Lakoff and Mark

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Johnson, have demonstrated that metaphors are not merely rhetorical devices used to embellish speech, as was traditionally believed. Instead, they are systematic projections from one cognitive domain (the source) to another (the target), facilitating thinking and understanding. This perspective allows us to explore the abundance of conceptual metaphors in colloquial language, reflecting individuals' thought processes and perceptions of themselves and the world around them. Studying these metaphors reveals underlying cognitive structures and contributes to the understanding of the cognitive and cultural frameworks shared by a linguistic community.

Folk proverbs are one of the most prominent forms through which these frameworks are revealed. They encapsulate life experiences in concise, rhetorical forms that reshape these experiences within conceptual moulds. This involves transitioning from tangible cognitive domains to more abstract ones through precise metaphorical projections. Therefore, analysing folk proverbs in the context of conceptual metaphor is crucial for understanding the cognitive and cultural systems that organise collective thinking and shape symbolic expression within a community.

In this article, we focus on the proverbs of Muhammad Ibn Abi Shanab, as presented in his book *Proverbs in Morocco and Algeria*. Our aim is to address several questions, the most significant of which are:

How is conceptual metaphor manifested in the folk proverbs of Ibn Abi Shanab? How does it reveal popular thinking patterns and individuals' representations of reality?

Were the folk proverbs effective carriers of conceptual metaphors? And to what extent was the author aware of their metaphorical and cognitive dimensions?

1. Metaphor: From Rhetoric to Cognition

In classical Arabic linguistics, a metaphor is defined as referring to something by the name of another thing, borrowing its meaning from elsewhere. Rhetoricians consider it to be a form of metaphorical language usage, defined as 'using a word in a context other than its intended meaning due to a relationship of similarity between the conveyed and applied meanings, along with a contextual clue that diverts from the original meaning' (Mohammad al-Tunji, 2003, p. 37)².

Al-Qayrawani deemed it "the best form of metaphor and the first of the rhetorical devices, (Abu Ali al-Hasan ibn Rashiq al-Qayrawani, 1907, p. 252)³" while Al-Jurjani considered it "a type of simile and a form of representation" (- Abd al-Qahir al-Jurjani,

2001, p. 31)⁴ aimed at transferring a word from its conventional usage to a new context that is not inherently necessary but is temporarily required by the situation. He states: “Know that metaphor in general consists of a word having an original known meaning, as evidenced by instances that indicate its specificity, and then it is used by a poet or non-poet in a different context, transferring it without necessity, thus creating a borrowed expression (- Abd al-Qahir al-Jurjani, 2001, p. 333).⁵” Al-Sakkaki elaborated on this by considering the two sides of the simile, stating that “one side of the simile is mentioned while intending the other, claiming the inclusion of the resembling element in the category of the resembling (Abu Ya'qub Youcef ibn Mohammad ibn Ali al-Sakkaki, n.d., p. 156).⁶”

For modern scholars, the metaphor remains at the heart of rhetoric. However, some have attempted to refine the concept beyond the traditional framework, seeking to ‘cleanse it of the impurities that have accompanied it, such as excessive branching and classification, which have led to ambiguity and complexity’ (Hamid Qabaiyli, May 2016, p. 144)⁷. They have focused on highlighting its utility, clarifying its rhetorical nature and illustrating its vivid representation. Others have sought to expand the discussion of metaphor along various dimensions. For example, Faiz Al-Daya highlighted the semantic dimension, stating that ‘metaphor emerges in the meaning of a word within a context foreign to it, resulting in a clash and interaction between the old connotation of this word — what it represented before its transition — and the new situation that necessitated its use’ (Fayez al-Daya, 1996, p. 119)⁸. Similarly, Jaber Al-Asfour linked it to the metaphorical context, which relates to the context of the literary work. He asserted that, in every metaphor, ‘we are not dealing with a literal meaning and a figurative meaning that translates the former; rather, we are facing a new meaning that arises from the interaction of the old contexts of both sides of the metaphor within the new context in which it is placed’ (Jaber al-Asfour, 1992, p. 272)⁹.

Contemporary Western perspectives have played an important role in shaping the concept of metaphor, often in a way that differs from its treatment in Arabic studies. This is evident among proponents of interactive approaches, such as Ivor A. Richards

and the researchers influenced by him: Max Black, Paul Ricoeur, George Lakoff, Mark Johnson and Umberto Eco, for example. They shifted their focus from a nominal definition of metaphor to a semantic one, seeking to explain how metaphorical meaning is produced and received simultaneously. Consequently, discussions about metaphorical speech have centred on the interaction between the metaphorical focus and the surrounding context. Max Black explains this interaction, stating that ‘when we use a metaphor, we are dealing with two ideas about different and dynamic things that both rely on a single word or phrase, such that their meanings result from their interconnection’ (Salah Fadl, 1992, p. 139)¹⁰. These two ideas relate to the tenor and vehicle, or, according to Richards’ terminology, the carrier and the carried, which represent the implicit idea or main content indicated by the carrier. (Lakoff & Johnson, 2009, p. 8)¹¹,

2. Conceptual Metaphor According to George Lakoff and Mark Johnson:

The concept of metaphor in their works took a different direction, moving away from the traditional linguistic understanding towards a modern cognitive perspective (Suleiman.Ahmad, 2014, p. 59)¹². In this view, metaphor is not merely a linguistic phenomenon resulting from the shift from literal to figurative meaning, but rather a cognitive process inherent in the mind that establishes conceptual systems and governs daily experience (Lakoff & Johnson, 2009, p. 12)¹³. In their book *Metaphors We Live By*, the researchers state that ‘a significant part of our experiences, behaviours, and emotions is metaphorical in nature. If this is the case, then our conceptual system is partially constructed by metaphor¹⁴. Consequently, metaphor is not merely expressions derived from original facts, but represents facts regarding human thought and the conceptual framework of individuals.

Consequently, the role of metaphor is not confined to language, but is also found in the processes of human thought, whereby ‘one mental domain is understood in terms of another (al-Saghir, June 2020, p. 40)’¹⁵. More precisely, metaphor is a construction

within the human cognitive apparatus, which is inherently inclined to think metaphorically (al-Zannad, 2009, p. 158)¹⁶.

According to this perspective, conceptual metaphor frameworks are defined and shaped by an understanding of one conceptual domain (the target domain) through another (the source domain). The target domain often consists of 'abstract concepts or entities that we seek to understand and construct', which are achieved through the use of elements and existing conceptual frameworks in the mind from another conceptual domain. These elements are then compared, defined and linked to intentions in order to build a neighbouring reality that reveals meaning and facilitates understanding within a cognitive conceptual process. Thus, metaphor is built on projections, correspondences and similarities that connect the two domains and are subject to the principle of stability. Depending on the target and source, it can take one of two forms: 'a conceptual projection occurring between two concepts' and 'a figurative projection occurring between two images'. The projection is not arbitrary; it is rooted in the body, knowledge and experience.

The researchers identified the types of conceptual metaphor as follows:

A. Directional metaphor

A directional metaphor is a type of metaphor that organises related conceptual systems. It is called 'directional' because most of its instances are linked to spatial direction, arising from the position and functioning of the human body in the physical environment (e.g. inward, outward, above, below, higher, lower, central, marginal). These metaphors are not arbitrary or devoid of meaning and content; rather, they are rooted in our physical and cultural experiences (Lakoff & Johnson, 2009, p. 33)¹⁷.

B. Ontological Metaphor

Ontological metaphors are based on transferring a conceptual structure derived from a familiar and absolute cognitive experience in order to represent another abstract concept that has not yet been perceived, even though it is part of our known reality. More precisely, it is 'a mental process in which the unseen is understood through the seen; we borrow the seen (what we observe in nature) to comprehend what we have not seen before... The unseen becomes entities with material existence, and we interact with them

as if they were physical materials; that is, we understand and deal with the abstract as if it were material (Suleiman.Ahmad, 2014, p. 45).¹⁸ Ontological metaphor itself divides into:

- Metaphors of Entity and Matter: These present events, activities, sensations, thoughts and more as entities and materials. They are so prevalent in our lives that we consider them obvious truths and direct descriptions of mental phenomena.
- Container metaphors: These reflect the interaction between our existence in the physical world and our perception of our surroundings. They encompass geographical regions, fields of vision, events, activities, actions and states, regardless of type.

Personification metaphors: grant human traits or behaviours to non-human concepts or objects. Personification is a selective process, constructed to create a unique perception of an idea or subject.

C. Structural Metaphor

Like ontological and directional metaphors, structural metaphors are based on the systemic interconnections within our experiences. Essentially, they involve 'the construction of perceptions characterised by less clarity and understood partially based on clearer perceptions' (Lakoff & Johnson, 2009, p. 121)¹⁹.

3. Conceptual Metaphor in Folk Proverbs

Folk proverbs are defined as phrases that have been extracted from their original context and are characterised by acceptance and circulation. They transfer from what they originally convey to all that can be intended by them without any change in wording from what the surface suggests to similar meanings (al-Marzuqi, 1967, p. 787)²⁰. Thus, they are cited even if the reasons for their origin are unknown. Proverbs are also renowned for their wisdom thanks to their concise expression, eloquence, precise meaning and quality of metaphor, as well as the widespread agreement surrounding them — since, as is well known, people do not agree on something flawed or trivial. Additionally, the rhythmic movement of proverbs is significant: While the rhythm and metre in poetry facilitate the presentation of contrasting linguistic images in continuous movement, the rhythm and metre in proverbs create a closed linguistic form. Once the

phrase has reached completion in rhythm and metre, the proverb ends (Ibrahim, 1980, p. 112)²¹.

A conceptual metaphor is a broad form with a unique ability to depict, evoke feelings and suggest meanings. It is realised through the projection of a tangible cognitive domain (the source domain) onto an abstract domain (the target domain). Its association with proverbs enables it to play a cognitive role in the reconstruction of reality in memorable symbolic forms, while utilising a linguistic inventory amenable to representation and conceptualisation. Thus, conceptual metaphor does not merely embellish the proverb, but also empowers it to fulfil its persuasive and guiding function within society. This provides individual experiences with a distinctive formulation in a collective language that is subject to circulation, repetition and consolidation, and is passed down through the generations.

4. Ibn Abi Shanab's Collection

Muhammad bin Al-Arabi bin Muhammad bin Abi Shanab is one of the most prominent figures in modern-day Algeria. Born on 20th Rajab 1286 AH (26 October 1896), he hailed from the Takbou area of the M'sila province. He was raised in a prestigious, Turkish-origin household and received an excellent education, learning to read and write and memorising the Quran from a young age. In addition to his native Arabic, he mastered several languages, including European languages such as French, German, Italian, Spanish and Latin, as well as Eastern languages such as Persian, Turkish and Hebrew.

Not only was he the first student to apply for the Baccalaureate, he also became the first Algerian doctor in the Arab world and a member of the Arabic Language Academy in Damascus. Through his serious and diverse works tackling various topics, he established himself in the field of scientific research at a time when Arab thinkers, particularly Algerians, had few opportunities to engage in academic or cultural work. He wrote over 50 books on a variety of subjects that were circulated among Arabs and Westerners, breathing new life into some works through publication.

Notable among his works is the collection Proverbs from Algeria and the Maghreb, through which he demonstrated the cultural unity of the Maghreb countries and the distinctiveness of Algerian national identity. He affirmed his status as an intellectual and

academic by pioneering the creation of distinguished dictionaries that reinforce his Arab and Islamic cultural identity. This collection includes over 3,121 proverbs divided into three volumes. The first volume, containing 1,000 proverbs, was published in 1905, while the remaining proverbs were published in the second and third volumes in 1906 and 1907 respectively.

In addition to his own personal collection, this compilation includes ‘common proverbs and sayings found in the works of Machuel (on the study of colloquial Arabic), Daumas (on Arab life and Muslim society) and Marion (on the new method of teaching the Arabic language), among others’ (Shanab, 2013)²². However, his goal was not merely to collect proverbs scattered across various works, but also to classify them alphabetically for easier access, translate them with explanations to clarify their usage and seek equivalents, particularly in French. He also aimed to record where the proverbs were heard and indicate equivalents in Egypt, Syria, Byzantium and Arabia. This would show what was borrowed directly or indirectly from the Quran and authentic Hadith, as well as from famous literary collections of proverbs (Shanab, 2013)²³.

5. Conceptual Metaphor in Ibn Abi Shanab’s Proverbs

Folk proverbs encapsulate the experiences of individuals in specific situations and reflect the popular mentality of society, presented in a concise and distinctive literary form. They offer guiding principles for moral development, behavioural improvement, and guidance towards the right path. Many of these proverbs have a profound impact on the psyche due to the noble meanings they convey. Adorned with metaphorical beauty and depth, they transform the tangible into the imaginary, presenting it anew. Rather than adding new words, existing ones are revived, breathing new life into them and constantly renewing their metaphorical essence (al-Boustani, 1976, p. 99)²⁴.

The proverbs of Ibn Abi Shanab are rich in conceptual, metaphorical imagery. For example:

Proverb 1: If not The Tear, The Ribs Would Burn (Shanab, 2013, p. 543)²⁵.

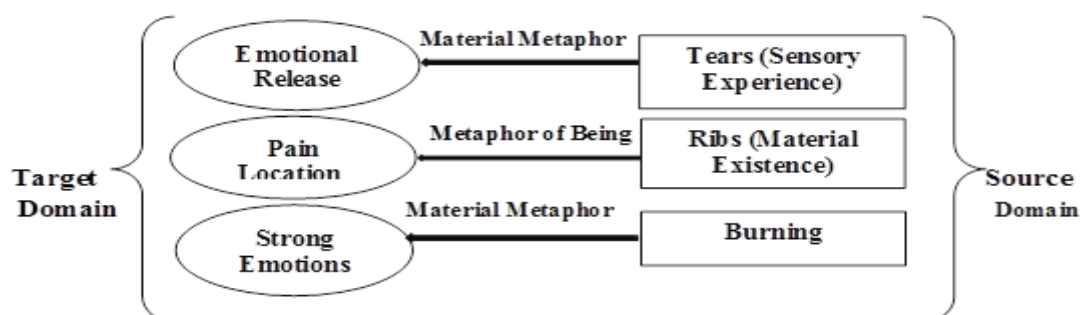
This phrase consists of two sentences connected by a conditional statement: ‘Lau ma d-d’mou’ (if it were not for the tears), a non-determinative conditional clause indicating

contingency, followed by انحرقت الضلوع (the ribs would have burned), the result of the condition. This metaphor emphasises the value of tears, which God has made a means for humans to express their emotions and alleviate the bitterness of pain and oppression, just as water extinguishes fire.

It is primarily an embodied conceptual metaphor that transforms the emotional states of sadness and oppression into the tangible bodily experience of burning ribs. It makes human emotions comprehensible through physical sensation based on human experience. The source domain is represented by tangible elements such as fire, tears and burning ribs, while the target domain is represented by the abstract emotions of deep sadness and repression.

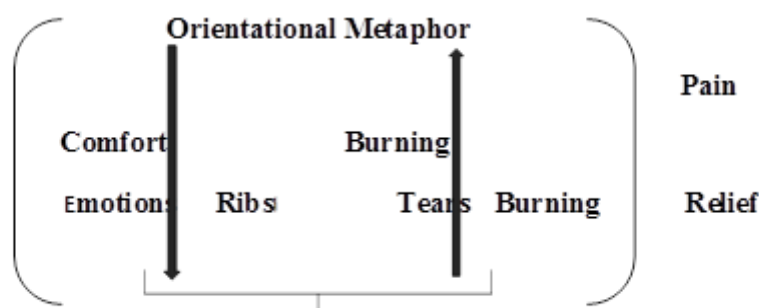
In essence, this metaphor exemplifies two types: ontological and directional. These allow the individual's painful emotional experience to be framed within a conceptual structure that renders abstract feelings perceptible. The ontological metaphor highlights the role of the ribs as a container for emotions and feelings, while tears serve as a physical mechanism for releasing these emotions to prevent their accumulation and subsequent burning sensation.

Figure 1: An illustrative diagram of the ontological metaphor in the proverb 'If it were not for the tears, the ribs would have burned'.



The directional metaphor can be inferred implicitly in the phrase 'انحرقت' (would have burned), which implies an increase in temperature from within the ribs to the outside, expressing the peak of pain. This pain is then alleviated through tears, which travel from the inside of the eye to the outside.

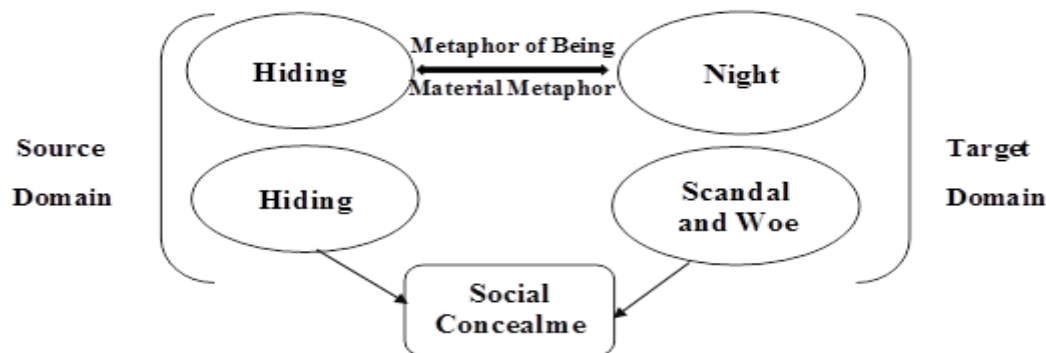
Figure 2: An illustrative diagram of the directional metaphor in the proverb ‘If it were not for the tears, the ribs would have burned’.



Proverb 2: ‘The night covers every shame. (Shanab, 2013, p. 545)²⁶’ And the night covers every scandal (Shanab, 2013, p. 545).²⁷

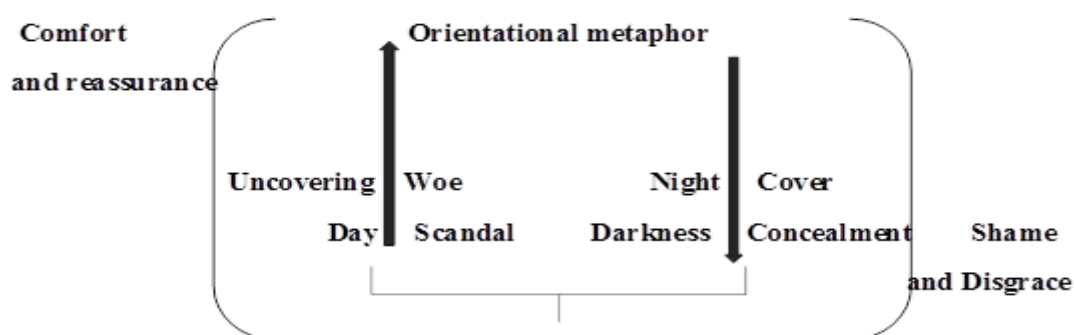
This proverb is used to advise someone who wishes to commit an act without it being known. They are advised to do so at night, as this conceals their secret, particularly in the case of wrongdoing or scandal. This proverb is similar to the advice that Abdullah bin Tahir gave to his son when he learned of his inclination towards frivolity: “Seek knowledge by day, And endure the heat of separation from your beloved, Until the night approaches, And the watchful eyes will be hidden from you. So pursue your desires at night. For the night is the day of the clever.” This proverb suggests that shame or sin is a material that can appear and be revealed, while night serves as its cover, associated with concealment as day is with visibility and exposure. Thus, all social phenomena related to scandal and pain can be understood within this metaphorical framework. The proverb contains three types of metaphor: ontological, structural and directional. The ontological metaphor expresses the collective perception that darkness protects the individual from exposure, condemnation and shame. This is indicated by representing abstract concepts such as shame and scandal as material entities that can be concealed, and by embodying time (the night) as an active entity that hides and covers things. The structural metaphor reflects the construction of the concept of ‘covering’, where ‘scandal’ becomes a tangible entity that the night (as an active entity) can cover. This conceptual structure enables moral relationships to be transformed into entities that can be conceived in material terms, thus facilitating their understanding and representation.

Figure 3: An illustrative diagram of the ontological and structural metaphors in the proverb ‘The night covers...’



The directional metaphor is revealed through the meaning of ‘covering’, which signifies a transition from visibility and exposure to concealment and absence due to darkness. This metaphorical movement illustrates how the human mind transforms what is obscured into what is intended to be hidden. Concealment is typically associated with darkness, gloom and blackness (a downward movement), while visibility is linked to light and brightness (an upward movement)..

Figure 4: An illustrative diagram of the directional metaphor in the proverb ‘If the Giver gives, even the mountains bow’.



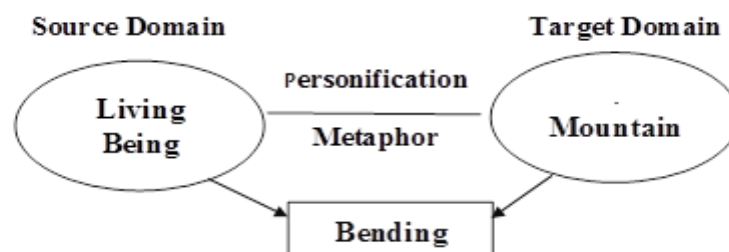
Proverbs 3: “If the Giver gives, even the mountains bow (Shanab, 2013, p. 30).²⁸”

This proverb illustrates that, in His management of creation, God can make things happen for a person, even if they seem impossible to achieve. The metaphor connects the act of giving with the divine giver, highlighting the power inherent in this

connection. As expressed in the proverb, the giver has the ability to subdue all creations, including lofty, steadfast mountains, causing them to bow to the needs of the blessed servant. The mountains are used as a metaphor to signify greatness, strength and steadfastness, despite changing circumstances and times.

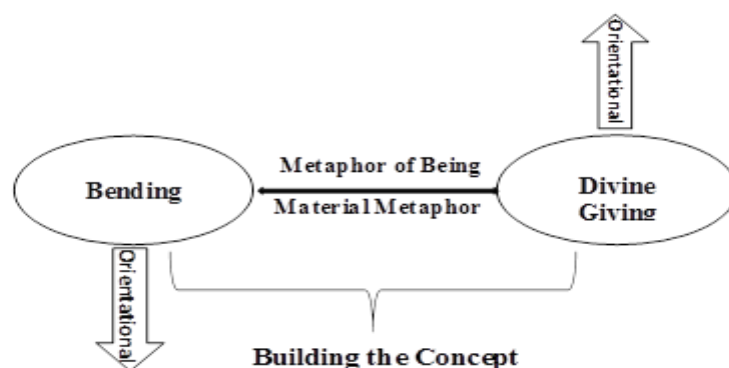
This proverb embodies a complex metaphorical system intertwining three types of metaphor, revealing profound meanings in popular religious discourse and illustrating human sensory and material experiences. The ontological metaphor personifies the mountains (symbols of stability, resilience and strength) as conscious entities that feel awe and submission to the will of God. Here, the author does not merely employ metaphor for rhetorical embellishment; he reveals a conceptual understanding of the relationship between God and the universe by granting elements of nature an ontological character, which aids comprehension of abstractions through sensory mediators

Figure 5: An illustrative diagram of the personification metaphor in the proverb ‘If the giver gives...’.



On a parallel note, the ontological metaphor depicts divine giving as a tangible entity that possesses power and has a palpable effect. It serves as a substance that is poured into all of existence, manifesting observable behaviour represented by bowing. The structural metaphor is evident in the clear structure that presents the relationship between divine giving and bowing, reflecting the law of a higher authority that subjects that which does not submit. Meanwhile, the directional metaphor is manifested in the concepts of submission and lowering (from above to below) as a sign of response and appreciation for a greater power.

Figure 6: An illustrative diagram of the conceptual metaphor in the proverb ‘The lion in his den lets the dogs bark’.



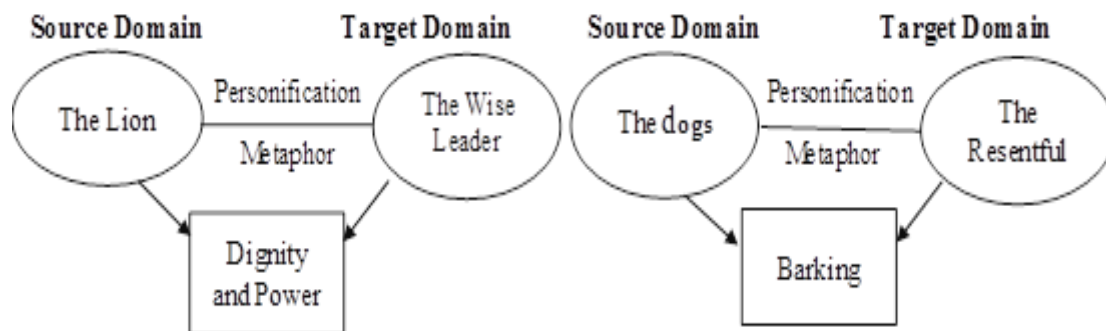
Proverb 4: ‘The lion in his den lets the dogs bark. (Shanab, 2013, p. 309)²⁹

The lion symbolises strength, courage, confidence and leadership — characteristics largely absent in dogs, which are often criticised in proverbs for their incessant, purposeful barking. When the lion is present in its domain, the dogs’ barking is elevated, as it would not be in its presence. This proverb illustrates the behaviour of weak-minded and envious individuals who engage in gossip when a strong, confident and determined person of high social status is absent. When this person is present, their mere presence silences the gossips. This reflects the lion’s behaviour as a steadfast, silent figure. The poet captures this sentiment in the lines:

“If every barking dog were given a stone,
The price of stone would rise as high as a dinar.’

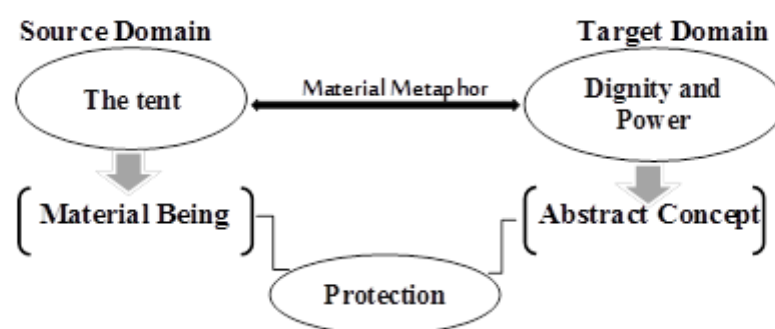
This proverb is rich in rhetoric, filled with conceptual metaphors that manifest as two opposing personifications serving the moral construction of the saying. The first personifies the trivial and envious chatter of dogs, while the second personifies the strength, dignity and silence of a wise leader.

Figure 7: An illustrative diagram of the personification metaphor in the proverb ‘The lion in his den lets the dogs bark’.



In addition to the aforementioned, there is an ontological metaphor where dignity, strength and honour are ascribed to a physical place — the den — granting the lion prestige and superiority while in its stronghold. The structural metaphor is evident in the use of the animal model to construct a mental experience of dealing with adversaries and envious individuals, framing the structure of ‘sovereignty versus triviality’ in the context of conflict between unequal ranks (lion versus dog) or a leader facing a weak enemy.

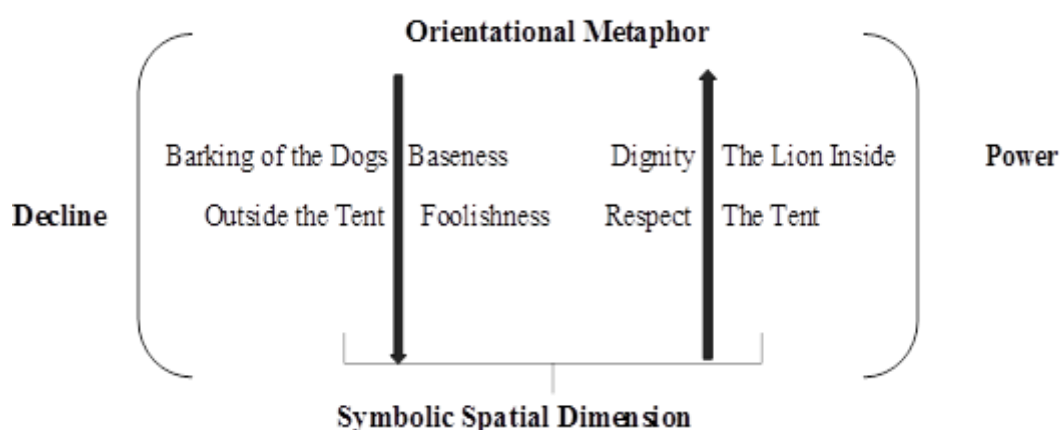
Figure 8: An illustrative diagram of the ontological metaphor in the proverb ‘The lion in his den lets the dogs bark’.



In parallel, the directional metaphor is manifested in a figurative structure based on the semantic contrast between strength (inside/high) and weakness (outside/low). The lion,

the leader, is embodied in a high spatial position (inside the den), symbolising sovereignty and dignity, while the envious barking is depicted in a lower spatial position (outside the den), signifying baseness and degradation. This metaphor reflects the collective perception of silence and dignity as attributes of sovereignty, contrasting with the triviality of chatter associated with folly. Rather than presenting this meaning directly, the author constructs it within a conceptual space based on the principle of spatial hierarchy.

Figure 9: An illustrative diagram of the directional metaphor in the proverb ‘When the free bird speaks, no rooster remains to crow’.



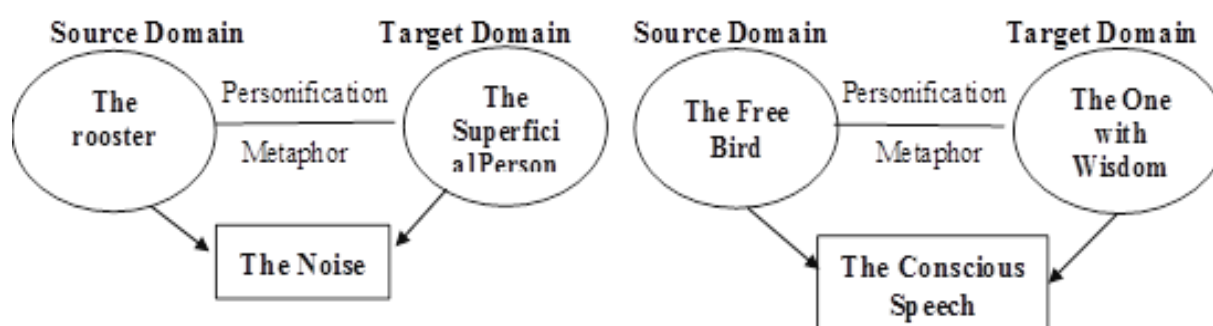
Proverb 5: “When the free bird speaks, no rooster remains to crow.” (Shanab, 2013, p. 50)³⁰

The ‘free bird’ refers to the falcon, serving as a metaphor for a strong character and remarkable leader who only speaks to fulfil a purpose. When the free bird speaks, it silences the roosters’ redundant crowing, as its words carry wisdom that directs people, enlightens minds, adjusts opinions and corrects deviations. This character embodies the qualities of the free bird and will overshadow the aimless, repetitive cawing of the roosters.

The proverb also implies that, when a scholar, intellectual or distinguished individual is present, there should be no ignorant or ill-mannered people around. This is similar to the saying: ‘When the noble bird speaks, no other bird can sing.’

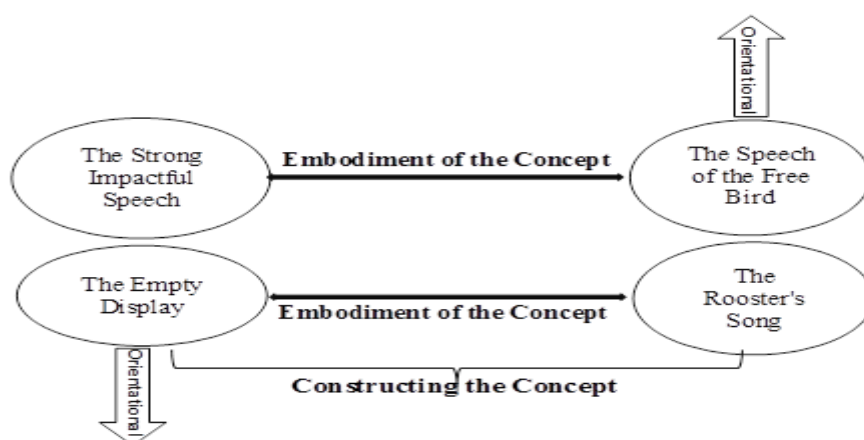
This proverb belongs to a category of phrases that use metaphor to present life experiences within a tangible framework. At its core, it is a structure that combines ontological, structural and directional metaphors, using the symbolic representation of animals to express abstract concepts such as freedom, courage, dignity and foolishness. This is first manifested through personification, whereby animals (the “free bird” and the “rooster”) are granted human attributes (such as speaking and singing) to express wisdom and linguistic skill, and to display and enforce their presence through noise. The principled individual is represented by the ‘free bird’, while the superficial person is represented by the ‘rooster’, thereby highlighting the moral values of individuals through the personification of animals.

Figure 10: An Illustrative Diagram of the Personification Metaphor in the Proverb "When the Free Bird Speaks..."



In addition to the aforementioned, the proverb constructs a mental image of individual lives through the world of birds via a structural metaphor that reveals the struggle between silence and excessive talking, conscious speech and noise. There is an implicit contrast in the positioning of the conflicting parties (directional metaphor), where the free bird symbolizes a person of high status and its voice represents authoritative words, while the rooster symbolizes a superficial individual of low status, and its crowing represents empty noise.

Figure 11: An illustrative diagram of the structural and directional metaphors in the proverb ‘They said to the rooster, “Crow,” he said, “Everything in its time is good.”’

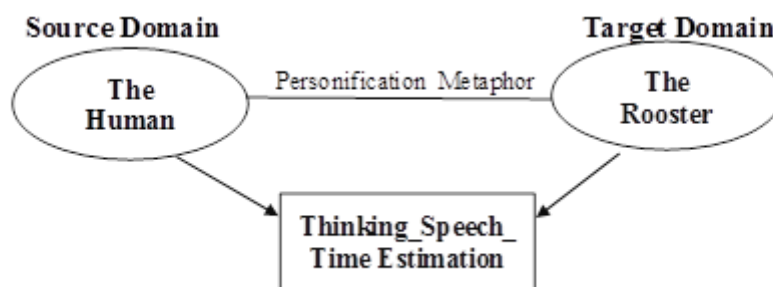


Proverb 6: “*They said to the rooster, ‘Crow,’ and he replied, ‘Everything in its time is good’* (Shanab, 2013, p. 449).³¹”

This proverb reflects an experiential understanding within a commonly used framework, presenting ethical concepts such as wisdom, patience and respecting the appropriate timing for every action or statement through familiar behavioural patterns that have a significant impact. Here, the rooster is used as a symbol of announcement linked to a specific time (possibly dawn in Arab tradition) and human behaviour is projected onto it. This transforms the rooster into a wise, speaking entity that conveys the value of deliberation, as every action or statement has its appropriate time.

This popular model encompasses a conceptual metaphor that can be extracted by deconstructing its metaphorical structure and conceptual domains (human–rooster). This is represented by the personification metaphor, in which the rooster is endowed with human characteristics such as thinking, speaking and assessing time.

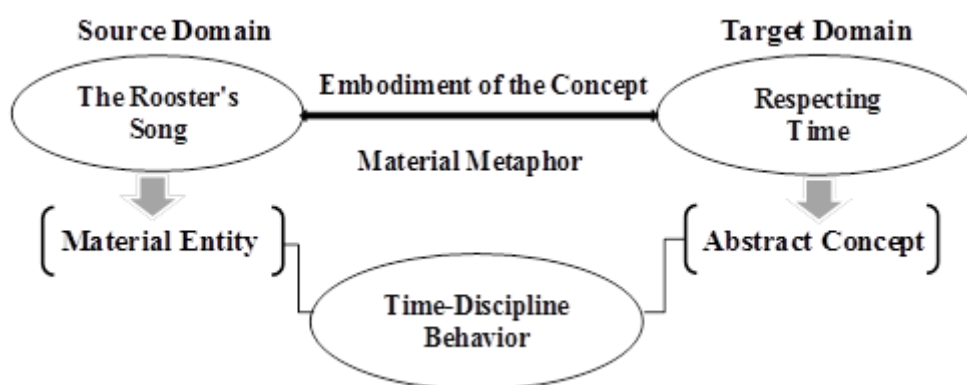
Figure 12: An illustrative diagram of the personification metaphor in the proverb ‘They said to the rooster, “Crow..’



We can see that the experience of regulating behaviour at the right time (an abstract concept) is based on the rooster crowing at a specific time (a concrete concept), which is the essence of the metaphorical structure. Although the proverb does not present a clear directional form, the phrase ‘in its time’ conveys the idea of a stable point in time within the framework of:

- appropriate timing (the correct time to perform the behaviour).
- Hasty performance (deviation from the desired state).

Figure 13: An illustrative diagram of the structural metaphor in the proverb ‘They said to the rooster, “Crow..”



6. Conclusion:

Conceptual metaphor is one of the most significant areas of research and study to have emerged in modern times. Our exploration of its manifestations in the proverbs found in Abu Shanab’s compilation and its effectiveness as a cognitive medium in society has led to a number of notable conclusions:

1. Cultural expression: Popular proverbs are ideal carriers of conceptual metaphors that express the culture and thought patterns of a community. They effectively convey reality, experiences, values and more through deeply meaningful and easily transferable mental images.
2. Collective experience: The proverbs examined here reflect accumulated human experience and stable collective models within a conceptual cognitive framework. They take the form of metaphors that enable speakers to convey meaning succinctly and profoundly. Their representative nature makes them ideal for simplifying complex concepts for audiences. The tendency to repeat specific metaphors reflects a collective inclination to adopt recurring models for understanding the world.
3. Ontological Metaphor: Ontological metaphors, especially personification, have emerged in popular proverbs as powerful tools for conveying and understanding reality. In this context, abstract entities and concepts are treated as material elements. This prominence also indicates a clear human need to embody abstractions and delineate mental boundaries.
4. Structural metaphors reflect conceptual models of social relationships, giving proverbs a logical form that can be utilised and applied in various contexts and situations.
5. Directional metaphor: Directional metaphors in proverbs reveal value representations in popular culture, linking directions to semantic systems laden with concepts and values.

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