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The Metaphor of Love in the Treatise of Ṭawq Al-Ḥamāmah by Ibn Ḥazm Al-Andalusiy (Semantic and Cultural Analysis)

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Abstract

This study examines the metaphor of love in the treatise Ṭawq al-Ḥamāmah by Ibn Ḥazm al-Andalusiy using semantic and cultural approaches. The goal is to identify the types of semantic fields of love metaphors based on Michael C. Haley's theory, explain the relationship of metaphors with Arab-Andalusian culture, and interpret Ibn Ḥazm's concept of love as depicted in his metaphorical expressions. This research is qualitative with descriptive-analytical methods and library research types. The primary data is in the text of Ṭawq al-Ḥamāmah, while the secondary data includes linguistic literature, metaphors, and classical Arabic culture. The analysis is carried out through documentation techniques, symbolic and semantic readings, and metaphor classification based on semantic field theory and cultural metaphors. The study results show eight categories of semantic fields, with the dominance of being, object, and human, and the strong influence of Andalusian culture on the construction of metaphorical meaning. According to Ibn Ḥazm, love is understood paradoxically, spiritually, abstractly, transcendently, and procedurally.

Keywords: Love of Metaphor, semantics, Ibn Ḥazm, Ṭawq al-Ḥamāmah

A. Introduction

The phenomenon of love metaphor is not only a literary discourse, but also relevant in the academic world and contemporary work culture. In various contexts, metaphorical language is used to express things that are difficult to explain literally, including love as a universal experience full of emotion and meaning (Tissari, 2001). However, conceptualising love through metaphors presents challenges, as each culture has different symbolic and cognitive systems (Li & Chi, 2020) (Shin-qing, 2011). Ibn Ḥazm al-Andalusiy, in his treatise Ṭawq al-Ḥamāmah, presents a unique representation of love that combines personal experience, intellectual traditions, and the socio-cultural realities of medieval Arab-Andalusian (ÇELİK, 2022). From this, an important question arises: how is the metaphor of love used to represent emotional experiences and cultural values, and how can it be classified within a modern linguistic

framework?

At the theoretical level, Michael C. Haley developed a semantic field theory that maps metaphors into nine categories: being, cosmos, energetic, substance, terrestrial, object, living, animate, and human. This theory allows for a systematic analysis of metaphors by connecting them to the realm of human perception (Abadi, 2019). Meanwhile, the theory of cultural metaphor emphasises that metaphors are not born individually, but rather are rooted in the social, religious, and cultural experiences of the people of their speakers (Ding, 2009) (He, 2016) (Kramsch, 2001). Thus, Ibn Ḥazm's use of the metaphor of love cannot be separated from the Arab-Andalusian cultural environment which is full of religious symbols, geographical conditions, and classical Arabic literary traditions (Lumbezzi, 2020) (Scattolin & Anwar, 2020). Furthermore, the concept of linguistic metaphor introduced by I.A. Richards through three main elements—tenor (topic), vehicle (comparator), and ground (equation) (Dhar Dwivedi, 2016)—expanded by Lakoff and Johnson with conceptual metaphor theory, which sees metaphors as a cognitive way to understand abstract things through concrete experience (Kompa, 2017) (Zhaparova et al., 2022). In the context of love, metaphors allow humans to conceptualise something abstract, such as feelings, suffering, or happiness, in the form of representations that can be understood innately and culturally (Górska, 2009). This aligns with Knowles and Moon's view that metaphors enrich language expression and shape the way of thinking and understanding the world (Knowles & Moon, 2004).

Ibn Ḥazm himself, as described in *Ṭawq al-Ḥamāmah*, views love as human nature that is not contrary to the Shari'a. Love has a paradoxical nature: it can bring happiness as well as suffering, energy as well as weakness (Mahmud & Mustafa, 2023) (Aminov & Yakupov, 2022). In addition, love is understood as an abstract reality that transcends logic, but can be interpreted through experience and social processes (Abd Alghani, 2016) (Mahmud & Mustafa, 2023) (Lumbezzi, 2020). Ibn Ḥazm's perspective places love not only as a personal experience, but also as a religious and cultural phenomenon, expressed in the language of metaphor to bridge the gap between abstraction and concrete reality (Ridwan, 2020).

Although much research on metaphors has been done, most of it has focused on Western literary works such as Shakespeare or Whitman (Taira & Kusumi, 2011) (Demjén & Semino, 2017) or in other classical Arabic texts, such as the poem of Imam Shafi'i (Nurkholis et al., 2023). Studies that delve into the metaphor of love in *Ṭawq al-Ḥamāmah* are still rare, especially those that simultaneously use the framework of Haley's semantic field theory and cultural metaphors. Thus, while there is substantial research on metaphors in general, there is still room for exploring their deep cultural, social, and philosophical connections, particularly from the perspective of 12th-century Andalusia. The uniqueness of Ibn Hazm's work, combined

with modern semantic theories, presents a valuable research opportunity that remains largely untapped.

Based on this background, this study aims to: (1) classify the types of semantic fields of love metaphors in the treatise *Ṭawq al-Ḥamāmah* by Ibn Ḥazm al-Andalusiy, (2) describe the relationship of love metaphors with the Arab-Andalusian culture of his time, and (3) explain Ibn Ḥazm's concept of love as depicted in his metaphorical expressions. The contribution of this research is twofold: it theoretically expands the application of semantic theory and cultural metaphor in the study of classical Arabic texts, and it practically enriches the cross-cultural understanding of the representation of love in classical Islamic language, literature, and thought.

B. Method

This research uses a qualitative approach with a descriptive-analytical method that aims to interpret in depth the metaphor of love in the treatise *Ṭawq al-Ḥamāmah* by Ibn Ḥazm al-Andalusiy. The type of research chosen is library research, because the primary data is sourced from written texts, not from empirical respondents. Therefore, this study does not involve human populations and samples, but focuses on the text's population in the form of the entire work of *Ṭawq al-Ḥamāmah*. From this population, the researcher selected data from Ibn Ḥazm's poetry and prose that contained the metaphor of love. The sampling technique used is purposive text sampling, which involves selecting data relevant to the focus of the research.

Data collection was carried out through several techniques, namely: (1) documentation of the text of *Ṭawq al-Ḥamāmah*, taḥqīq edition of Ihsan Abbas (1987), along with related secondary literature; (2) symbolic and semantic gradual readings to identify layers of metaphorical meaning; and (3) a note-taking technique to classify each metaphor found. The variables in this study are explicitly determined: (a) A study on the metaphors of love in the text *Ṭawq al-Ḥamāmah*; (b) the focus of the study includes the types of semantic fields of metaphors (categories of being, cosmos, energetic, substance, terrestrial, object, living, animate, and human), the relationship between metaphors and Arab-Andalusian culture, as well as Ibn Ḥazm's concept of love; (c) the dimension of analysis involves the cultural, social, and religious context of Andalusian society that influenced the emergence of these metaphors.

Data analysis is carried out through several stages. First, data identification, that is, collecting all the metaphorical expressions in the text related to love. Second, the classification of semantic fields is based on Michael C. Haley's theory, which places each vehicle metaphor into nine semantic categories. The classification results showed dominance in the being, object, and human categories, while the animate category was not found. Third, cultural analysis uses the theory of cultural metaphors to interpret the connection between vehicle metaphors and the Arab-Andalusian socio-cultural reality, for example, the metaphor of Andalusian yakut, arid

land, or khamr reflects local cultural symbols. Fourth, the conceptual analysis of love according to Ibn Ḥazm, which is drawn from the philosophical meaning of metaphor. This stage produces five main concepts: love as a paradox, as a belief and power, as an abstract reality, as a phenomenon that transcends logic, and as a process that evolves through human experience.

C. Result and Discussion

The results of the study show that the metaphor of love in the treatise Ṭawq al-Ḥamāmah by Ibn Ḥazm reveal a dominant pattern in the formation of the types of semantic fields of love metaphors, as well as in the construction of cultural meaning and Ibn Ḥazm's conception of love. From the analysis of 28 love metaphors with 33 vehicles, eight categories of semantic fields were found: being, cosmos, energetic, substance, terrestrial, object, living, and human, while the animate category did not appear. The following shows the tabulation of all data.

1.1 Tabulation of Love Metaphors in the Treatise Ṭawq al-Ḥamāmah

NO	KIND OF METAFOR	TENOR (PEBANDING)	VEHICLE (PEMBANDING)
1.	Being	Al-h{ubb	Bala>'
		Al-h{ubb	Syirkin dan ad-di>nu
		Al-h{ubb	Ad-{ d{ina
		Al-hawa>	Al-hara>m
		Al-h{ubb	Al-maut
		Al-hawa>	Ahlik
		Al-hawa>	Laz i>zu}n
		Al-h{ubb	Al-'affa
		Al-h{ubb	Khal>iqan
2	Cosmos	Al-h{ubb	Syamsun
		Al-h{ubb	Al-jannah
3	Energetic	Al-h{ubb	Nar>un
		Al-hawa>	Lahabin
4	Substance	Masyu>qun mu'anna>	Bikhamri at-tajanni
5	Terrestrial	Mah{abbah	Ard{un 'aza>zun
6	Object	Al-h{ubb	Yak> u>t al-andalu>s
		Al-h{ubb	As-{ s{oha>ifu
		Mah{abbah	Al-lu'lu' almaknu>n
		Al-mah{bu>b	Fas{s{un
		Al-hawa>	'Arfajan
		Al-hawa>	Mifta>hu ba>bi al-Maha>liki
		Al-h{ubb	al-asda>'
7	Living	Al-h{ubb	Difla
		Al-hawa>	Sana>
8	Animate	-	-
9	Human	Al-hawa	D{aifun
		Al-h{ubb dan Al-Mah{bu>b	Hurmazan wa mu>baz i
		Al-h{ubb	Masyya 'a>nin
		Muh{ibbun	Sayra al-h{as i>s i

Masyu>qun mu'anna	Yamurru
Masyu>qun mu'anna	Yudni>
Masyu>qun mu'anna	Yastah {la>

Examples of love metaphors contained in the treatise *Ṭawq al-Ḥamāmah* are as follows:

Poems that include Metaphor of Being (state)

باب الكلام في ماهية الحب
وَأَسْتَلِدُّ بَلَائِي فِيكَ يَا أَمَلِي
وَلَسْتُ عَنْكَ مَدَى الْأَيَّامِ أَنْصَرِفُ

Wa astalizzu balāi fika yā amālī,
Wa lastu 'anka madā al-ayyām anṣarifu
I enjoy my "calamity" on you, O my dear,
Moreover, I will not turn away from you all the time.

Lexically, bala>' means اختبار و امتحان (Trials, trials or disasters). In the book *at-Tibya>n fi> Tafsi>r gari>bu al-Qur'a>n*, it is stated that bala>' has three forms, namely ni'mat (pleasure), ikhtiba>r (trial or test), and makru>h (something to hate). The term bala>' itself in the Qur'an means enjoyment or victory (bala>' an hasanan or bala>' un mubi>n) and has the meaning of trials or trials that people do not like.

In the poem above, the word bala>' (test or disaster) is a vehicle (comparator). Meanwhile, al-hubb as the tenor in this poem is mentioned implicitly. This is known from the context of the sentence Ibn Hazm wrote in the previous prose, which is directly related to the poem's content. Bala>'i is a form of phrase consisting of mud}af (bala>') and mud}a>f ilaih (the letter ya>' a marker of *dhomir ana*), as well as the object of the previous word.

Bala>' or disaster causes distress, loss and suffering. However, in the poem it is stated, *wa astaliz|u bala>i> fi>ka* (I enjoy my calamity on you). Is it possible for someone to enjoy a disaster? Meanwhile, the disaster is caused by the person who adores the heart. Bala>' is not the real meaning but a figurative symbol. Ibn Hazm wanted to say that *al-hubb mis|lu al-bala>'*. He wrote this poem when he saw a young man in love. Love has ensnared and preoccupied the heart and mind of the young man, no longer paying attention to himself, so that his behaviour is no longer controlled. His only prayer was to be united with his loved ones. The "romantic disaster" that befell him was big and long enough, but the young man did not want to lose his "pain". He ignored the people who were worried about his situation. Because of this, Ibn Hazm called love a great disaster.

The two are similar in that they both cause loss and suffering in the life of the person concerned. When a person is in love, he cares for nothing more than the person he loves,

even if it makes him suffer. Excessive love, if not resolved immediately, will cause misery in one's life. It is the same with a disaster that befalls someone.

The main elements of the metaphor have been fulfilled, namely, love as tenor, disaster as a vehicle and the cause of misery and suffering as the ground. Thus, the semantic field of the above metaphor is a disaster, an abstract thing that cannot be felt, so the metaphor is included in the being metaphor.

Poems that include the Metaphor of the Cosmos (Cosmos)

باب من احب بالوصف

وَيَا مَنْ لَأَمَّيْ فِي حُبِّ مَنْ لَمْ يَرَهُ طُرْفِي

لَقَدْ أَفْرَطْتَ فِي وَصْفِكَ لِي فِي الْحُبِّ بِالضَّعْفِ

فَقُلْ هَلْ تُعْرِفُ الْجَنَّةُ يَوْمًا بِسِوَى الْوَصْفِ

Wa yā man lā maniya fī ḥubbi man lam yarāhu ṭarfī

Laqad afrāṭta fī waṣfika lī fī al-ḥubbi bi aq-ḍa'fī

Faqul hal tu'rafu al-jannatu yauman bisiwā al-waṣfī

One who sins because he loves a person whom I have not seen. Indeed, you excessively accuse me of being weak in love

Then say, is there not a time when Paradise you do not know apart from its properties

Every religious person must believe in the existence of heaven and hell as the final consequence of the deeds of every human being. As for heaven, it is believed to be a form of reward for good deeds, which are unknown apart from the qualities inherent in it. However, in reality, not everyone believes in the afterlife. Those who believe do not all have the same belief about the conditions of the hereafter. The existence of heaven in the eyes of Islam is something that Muslims must believe because it has been explained in the Quran and Hadith as the central teachings of Islam. Such as the explanation of the description of heaven contained in the Qur'an. At-Taubah verse 72, which reads: "Allah promises to the believers, men and women, (to obtain) a paradise (jannātin) under which rivers flow, they will abide in it, and (obtain) good places in paradise." Moreover, the pleasure of Allah is greater; It was great luck."

Lexically, the word الْجَنَّةُ in the third stanza of the poem above is the form of isim of the word جن, which means to cover or hide. In meaningful terms الحديقة ذات النخل و الشجر (Gardens overgrown with date palms) atau دار النعيم في الآخرة (A Comfortable Place in the Hereafter). So if it is metaphysical, Jannah is still hidden, closed from the view of the physical eye. The word al-jannah is simultaneously a vehicle, and the invisible nature of al-hubb becomes a tenor.

In accordance with Haley's concept of the creation of metaphor, the psychological scope and the knowledge a person possesses determine how a word can be used. Likewise, Ibn Hazm explains the invisible nature of love (al-hubb) by calling it al-jannah in the poem above. Ibn Hazm is an Andalusian scholar who mastered various disciplines, especially religious sciences. So it is unsurprising that he used religious terms in the metaphorical expressions he created.

According to Ibn Hazm, many unique things happen in love affairs. Among these uniqueness, a person falls in love just by listening to his qualities, even though he has never seen the person directly. Indeed, sometimes stories about the good qualities that a person possesses will have a significant effect on the soul that hears them. It is not even impossible, a woman's voice from behind the wall can evoke a sense of love in the man who hears it, and it is enough to make her always think about everything about her. The same is true of al-jannah, the reward everyone desires hereafter, even though it is only known through its attributes without ever seeing it directly. So, this is where the ground lies between the nature of al-hubb and al-jannah.

Thus, the metaphorical elements, namely, tenor, vehicle and ground, have been fulfilled. As for al-jannah as a metaphorical semantic field, although the human senses cannot observe it, it is included as part of the horizon in human perception. Hence, this love metaphor falls under the category of the cosmos metaphor.

Which includes Energy Metaphor (Energy)

باب قبح المعصية

لا تَلْمُ مَنْ عَرَّضَ النَّفْسَ لِمَا

لَيْسَ يُرْضِي غَيْرَهُ عِنْدَ الْمِحْنِ

لا تُقَرِّبْ عَرْفَجًا مِنْ لَهَبٍ

وَمَتَى قَرَّبْتَهُ قَامَتْ دُخَانٌ

Lā talūm man ‘arradā an-nafsa limā

Laisa yurqī ghairahu ‘inda al-miḥan

Lā tuqarrib ‘arfajan min lahabin

Wa matā qarrabtahu qāmat dukhan

Please do not blame him who likes to indulge in lust. When a disaster happens, no one will help. Do not get close to the burning fire. If you do, the smoke will billow.

The meaning of love in English is sexual affection or passion. As for Arabic, there are various words for love, including al-hawā. Al-hawā (inqaḍḍa) means descending from top to

bottom, but it leads more to a negative connotation; besides, it has the meaning of the tendency of nafs to orgasm. In the Qur'anic verse, the word *evē* is mentioned 36 times in various forms, including in the Qur'an. An-Nazi" at verses 40-41, which read: "And as for those who fear the greatness of their Lord and refrain from their lusts, then, indeed, Paradise is their dwelling place." As for Ibn Hazm in his treatise *Ṭawq al-Ḥamāmah*, most words love followed by attraction and lust are called *al-hawā*. As is well known, most of the feelings of love between men and women begin with physical attraction.

Nowadays, we see many tragic cases caused by a person's inability to control their passions. It starts from feelings of love in the name of "love" between the opposite sex, which often ends with the mere venting of lust. The perpetrators and victims are not only adults, but even young children who have just entered elementary school are involved. Various similar sexual crimes that are mushrooming in the midst of today's society are an illustration of how terrible lust can be when it cannot be controlled. So it is not an exaggeration if Ibn Hazm calls lust like a burning fire; if it is approached with firewood, it will burn it, and nothing is left.

Looking at the meaning component in the poem above, it is known that the sentence *lā tuqarrīb 'arfajan min lahbin* contains a metaphor. *Al-hawā* as the tenor is mentioned implicitly, while the fire that burns firewood is a vehicle of love described through the word *an-nafs*. The ground between the two lies in their nature, leading to destruction. Love that is accompanied by lust, if approached and cannot be controlled, will lead a person to negative things, which will lead him to falsehood. Likewise, the burning fire devours and destroys the firewood.

Thus, the three elements of metaphor, namely tenor, vehicle, and ground, have been fulfilled. Fire that burns as a semantic field and a metaphorical lamp has power in making predictions. Therefore, this metaphor falls under the category of energy metaphor.

Which includes Substance Metaphor

باب علامة الحب

مَشُوقٌ مُعَنَّى مَا يَنَامُ مُسَهَّدٌ

بِخَمْرِ التَّجَانِّي مَا يَزَالُ يُعْرَبِدُ

Masyūqun mu 'annā mā yanāmu musahhadu
Bikhamri at-tajannī mā yazālu yu'arbidu
A person who is bullied by love cannot sleep overnight
Because the tuak he picked still bothers his mind

The verse above the poem contains metaphors because there are tenors, vehicles, and ground. A person who is bullied in love is described as a person who has drunk khamr or tuak. Word Structure بِخَمْرٍ التَّجَانِي It is a form of phrase consisting of Jār Majrūr (the letters bi and Khamr) and MudhāF (Khamr) MudhāF Ilaih (At-TajāNnī). The phrase masyūqu mu'annā functions as tenor, and khamru at-tajānnī functions as a vehicle.

In Arabic, the word khamr comes from khamara, which means satara, which means to cover. While khammara means to give leaven, khamr means alcohol, everything that is intoxicating. Khamr is something intoxicating made from grape juice, which can cloud the intellect and glory (the drinker).

Khamar at-tajāni in the poem refers to wine made from plants that are harvested, such as grapes, dates, wheat hinṭah, barley, and honey. Ethyl alcohol, the main component of wine, is produced through the fermentation of sugar with yeast, with an alcohol content ranging from 3.5% to 55%, depending on the type of drink. Grapes, the most popular ingredient for wine, can undergo spontaneous fermentation without the need to add yeast, simply by allowing the grape juice to be exposed to the air. In addition to grapes, dates (known as fadikh when made into liquor) and other ingredients used for wine are fermented in different ways.

In the verse, Ibn Hazm compares someone overwhelmed by love to a person who has consumed intoxicating liquor (khamr). Drinking khamr in moderate amounts causes dizziness, anxiety, and confusion, while excessive consumption can lead to permanent mental disorders (GMO), affecting thinking, emotions, and behavior due to the direct impact of alcohol on nerve cells. Additionally, physiological changes such as unsteady walking, rapid heartbeat, flushed face, and crossed eyes occur. Psychologically, alcohol consumption leads to irritability, incoherent speech, loss of concentration, anxiety, restlessness, sadness, and hallucinations. Similarly, a person in love experiences behavioral changes akin to someone intoxicated by khamr, with the image of their beloved filling their mind, causing rapid heartbeat, flushed face, anxiety, restlessness, and hallucinations about their lover.

Thus, the ground (similarity) between khamr at-tajāni and the nature of love is known. Both cause side effects on changes in the behaviour of the person who experiences them, both physiologically and psychologically.

The previous presentation shows that the semantic field of the above metaphor is khamrat-taja>ni. Khamr is a noun in the form of a drink containing substances and predictions with smell and pressure. Therefore, this metaphor falls under the category of substance metaphor.

Which includes the Terrestrial Metaphor (Earth's Surface)

باب مَنْ لَا يُحِبُّ إِلَّا مَعَ الْمَطَاوِلَةِ
مُحِبَّةً صَدِيقٍ لَمْ تَكُنْ بِئْتِ سَاعَةً

وَلَا وَرَيْتَ حِينَ ارْتِفَادٍ زَنَادُهَا
 وَلَكِنْ عَلَى مَهْلٍ سَرَتْ وَتَوَلَّدَتْ
 بِطَوْلِ امْتِزَاجٍ فَاسْتَقَرَّ عِمَادُهَا
 فَلَمْ يَدُنْ مِنْهَا عَزْمُهَا وَانْتِقَاضُهَا
 وَلَمْ يَنْأَ عَنْهَا مَكْثُهَا وَازْدِيَادُهَا
 يُؤَكِّدُ ذَا أَنَا نَرَى كُلَّ نَشْأَةٍ
 تَتِمُّ سَرِيْعًا عَنْ قَرِيْبِنَقَادُهَا
 وَلَكِنِّي أَرْضٌ عَزَازٌ صَلِيْبَةٌ
 مَنِيْعٌ إِلَى كُلِّ الْغُرُوسِ انْقِيَادُهَا
 فَمَا نَفَدَتْ مِنْهَا لَدَيْهَا عُرُوفُهَا
 فَلَيْسَتْ تُبَالِي أَنْ تَجُودَ عِيَادُهَا

*Yuakkadu zā anā narā kulla nasy'atin
 Tatimmu sarī'an 'an qarībin nafāduhā
 Walakinnanī arḍun 'azāzun ṣalībatun
 Manī'un ilā kulli al-gurus inqiyāduhā
 Famā nafāzat minhā ladayha 'urūquhā
 Falaisat tubālī an tajūda 'ihāduha*

In reality, we witness that every plant that grows quickly, in the near future, will collapse. However, I am an arid soil. Plants do not easily grow and develop, but once they survive, they are sturdy and do not fall easily because the roots are strong and grip.

A verse that reads *أَرْضٌ عَزَازٌ*. It is an arrangement of clauses consisting of na'at and man'ut, which means arid land. Arḍun as a man'ut as well as a khabar from *لَكِنِّي* and 'azāzun occupies the position of na'at. Arid or barren soil is an infertile soil condition caused by differences in composition, such as mineral particles, organic matter and water. This soil type cannot be overgrown with plants except for specific plants. The Andalusian region is located in the southern Iberian Peninsula, which used to be an arid area and could only be overgrown with shrubs and needles such as cacti. This type of plant is resistant to erratic weather, unlike plants found in areas with fertile soil.

From the component of the meaning of the word contained in the context of the poem above, it is known that the word "I" (*لَكِنِّي*) refers to the word *mahabbatu ṣādiqin* (*مَحَبَّةُ صَدِيقٍ*) (true love) found in the first stanza of this poem as a *tenor*. While arḍun 'azāzun is a vehicle to explain the true nature of love (mahabbah), and does not fade easily. In Ibn Hazm's concept of true love, it is described as an arid land that is difficult for plants to grow except for specific plants. Plants growing on it will survive despite extreme weather conditions and climates. Likewise, genuine and sincere love will not readily accept the love of others because it was not born in the blink of an eye. True love is manifested after a long journey and the steadiness of intentions and goals, so it does not easily fade and disappear even when hit by a storm of problems. The ground between the two is maintaining something that grows in it. Thus, the three elements of metaphor in the poem above have been fulfilled. Moreover,

according to the object of the semantic field, which is the arid land related to the surface of the soil, this metaphor falls under the category of terrestrial metaphor.

There is an interesting thing in the choice of love vocabulary. In the treatise *Ṭawq al-Ḥamāmah*, Ibn Hazm uses the word *mahabbah* a lot for the mention of love that is holy, sincere, pure, affectionate and in a divine context. While the word *al-hawā* is used to refer to love that is based on physical pleasure and worldly context.

Which includes Object Metaphor

باب من احب بالوصف

أَبَدَلْتُ أَشْخَاصَنَا كُرْهًا وَقَرُطَ قَلْبِي

كَمَا الصَّحَائِفُ قَدْ يُبَدَلْنَ بِالنَّسْخِ

Abdalta asykhāsanā kurhan wa farṭa qilan

Kamā al-ṣaḥāifū qad yubdalna bi an-naskhi

You change us to hate each other and stay away from each other

As the writing (sahifah) has been deleted and replaced

As-ṣaḥāifū is the plural form of the word *ṣaḥīfatun*, which means manuscript or writing created using writing tools such as a pen or pencil. In the early days of Islam, the verses of the Qur'an were memorized and then written on various media such as palm fronds, thin white stones, and bones. The practice of writing the Qur'an in manuscript form became widespread when Abu Bakr ordered the compilation and codification of the Qur'an due to the death of many *Qurra'*. Before the invention of the printing press, the Qur'an and other written works were copied and reproduced by hand, and if a mistake was found in the copying process, the incorrect page would be replaced with a new one, as was also done during Ibn Hazm's time. Likewise, in the time of Ibn Hazm, another sheet replaced every wrong writing sheet. In a different context, written in the verse of the poem and prose of the treatise *Ṭawq al-Ḥamāmah*, Ibn Hazm describes the dispute between two companions with the change of *ṣaḥifah*. When two people who used to love and cherish each other suddenly turn into hatred and distance themselves because of an argument. No sweet words were thrown out; all that emerged was a deep hatred. Likewise, what often happens between a couple of lovers who used to love each other but now hate each other. This often happens when one of the two does not accept their own mistakes and shortcomings. The word *ṣaḥifah* is a vehicle to describe the nature of people loving and cherishing each other and then separating and hating each other. This trait becomes

the tenor that is mentioned implicitly. This is known from the context of the sentence in the previous prose related to poetry.

A person can change, from loving and loving each other to hating each other. There was no greeting for the second time, and in the end, it was replaced by someone else. It is the same with errors in writing in ṣahifah that are copied, then replaced with another sheet. This is where the ground lies between the two. As for ṣahifah as the semantic field of the above metaphor is an inanimate object that can be seen. So this metaphor is included in the category of object metaphor.

Which includes the Human Metaphor

باب السلو

الهُوَى ضَيْفٌ أَلَمَّ بِمَهْجَتِي

فَلَحْمِي طَعَامٌ وَالنَّجِيعُ شَرَابٌ

Alhawā ḍaifun allama bimahjatī

Falahmī ṭa ‘āmun wa an-naǧī’u syarābu

Love is the guest who knows the vibrations of my soul. My body is like a banquet, and my blood is its drink.

Word ضيف is a form of isim from the word ضاف, which means visiting. ضيف, or in Indonesian, it means guest, a person who comes to visit someone else's place or to a banquet. Al-Hawā in the verse of the poem above as tenor, while the word ḍaifun as a vehicle to explain al-hawā. As for the arrangement of al-hawā ḍaifun, it is a form of phrase consisting of muḥtada' and khabar.

Ibn Hazm described al-hawā as a guest who should be entertained. His background as a hafidz al-Quran influenced him in creating metaphors. Ibn Hazm adopted many stories and terms from the Qur'an when writing poetry stanzas. As is the case when explaining al-hawā with the name ḍaifun. As illustrated in QS. *Āz-zāriyāt*, 51:24-27, which means, "Has there come to you (Muhammad) the story of the glorified guests of Abraham (ḍaifi Ibrāhim, i.e. the angels)? When they entered the place and greeted him, the Prophet Ibrahim replied: "Salāmun, (you) are strangers. So he went secretly to meet his family, then brought him a fat calf. Then he served it to them. The Prophet Ibrahim said: Please eat..." This story shows how the Prophet Ibrahim was very respectful towards his guests, even though the guests were strangers he had not known before.

A person who is stopped by feelings of love will feel flattered and happiness that thrills the soul. Therefore, his arrival should be welcomed with joy and glorified. As with guests who come to visit, they must be honoured and respected by entertaining them with the best treats.

This is where the ground (similarity) lies between al-hawā and ḍaifun, that is, something whose arrival must be respected and glorified. The explanation of this abstract form of love is more straightforward for many people to understand, because respecting guests is a tradition of the Arab society that needs to be emulated.

Thus, the three metaphorical elements in the above poem stanza have been fulfilled: tenor, vehicle, and ground. In accordance with the semantic field, namely ḍaifun, this metaphor is included in the category of human metaphor. Because ḍaifun refers to another naming humans as social beings who think and have reason.

Based on Michael C. Haley's framework of thought, Wahab examines the context of linguistic ecology that underlies the birth of a metaphor. He then classified metaphors into two main categories: universal and cultural. Universal metaphors encompass similar semantic fields in different world cultures, both in figurative symbols and in the meanings they contain. In contrast, cultural metaphors have a distinctive and limited semantic field, since their symbols and meanings are only valid within the specific cultural sphere (Pamies et al., 2015) (Kövecses, 2005).

One example of cultural metaphor found in the treatise Ṭawq al-Ḥamāmah is:

مَشُوقٌ مُعَنَى مَا يَنَامُ مُسَهَّدٌ

بِخَمْرِ التَّجَبِّي مَا يَزَالُ يُعْرَبِدُ

Masyūqun mu ‘annā mā yanāmu musahhadu

Bikhamri at-tajannī mā yazālu yu‘arbidu

Fafī sā’atin yubdī ilaika ‘ajāiban

Yamurru wa yastahī wa yudnī wa yub’idu

A person who is bullied by love cannot sleep overnight

Because the tuak he picked still bothers his mind

At times, you sometimes find the strangeness of love

He passed, approached, greeted, and walked away

The presence of Islam in the Andalusian region brought a significant transformation to the social and cultural order of the local people. This process began with the conquest led by Tariq bin Ziyad in 711 AD, and lasted until the collapse of the Bani Ahmar Empire in Granada in 1492 AD due to the Crusaders' attack. During this period, profound cultural assimilation occurred between the Arab-Muslim population and the local community. Andalusian Christians at that time showed pride by wearing Arab-Islamic style clothing, while women began to wear closed clothes resembling Muslim women's clothing. More than that, they also

adopted Arabic as a daily language and were proficient in chanting verses. Gradually, their old habits, such as eating pork and drinking khamr, began to be abandoned. The Christians who were strongly influenced by the Arab-Islamic culture came to be known as Mozarab Christians (Martínez Medina, 2015) (Vereza, 2011) (de la Paz Estevez, 2009).

Before the advent of Islam, khamr and music were two things that were inherent in Arab society. Khamr is a drink that Arabs consume both for daily drinks and on certain occasions. Khamr is an intoxicating beverage made from the fermentation process. Most Arabs make wine with grape juice and date soaking (fadikh). Thus, a person who has drunk khamr will feel several symptoms such as dizziness, anxiety, heart palpitations and hallucinations. In the teachings of the Muslim ummah, khamr is forbidden to be consumed. The ban is not necessarily prohibited at one time, but gradually. Ibn Hazm himself is a fiqh scholar of madhhab az-zahiri who argues that the law of khamr is unclean like blood and the like, so it is obligatory to wash it if it comes into contact with the body and clothes.

Ibn Hazm used the semantic field of khamr to describe a person who is drunk with romance. It aims to provide an understanding of the abstract nature of love so that it is easier to understand. Moreover, from the word khamr at-tajāni, it is known that the Andalusian people at that time used fruits or plants that were picked to produce wine or tuak. Khamr is known to be still close to the reality of the Arab community and the indigenous people of Andalusia at that time, who really liked khamr as their daily drink. Something related to khamr, both in terms of type, method of manufacture, and the effects caused by consuming it, is clearly understood by the local community.

The Concept of Love of Ibn Hazm Contained in Poetry - Poetry of Ṭawq al-Ḥamāmah:

1. Love is a Paradox
 - a. Disaster and happiness

وَأَسْتَلِذُّ بِلَائِي فِيكَ يَا أَمَلِي
وَلَسْتُ عَنْكَ مَدَى الْأَيَّامِ أَنْصَرِفُ

Wa astaliz|z|u bala>i fi>ka ya> amali>,
Wa lastu ‘anka mada> al-ayya>mi ans}arifu
I am pleased to see you, my dear.
Moreover, I will not turn away from you even for a moment.

From the quote from the poem above, it is very clear that love has a paradox. On the one hand, love is shown in its form as a disaster; on the other hand, love becomes a happy thing through the words "will not turn away", indicating it.

How can a person get calamity from something, but still not want to turn away from it? In this case, love has become a torment to be enjoyed.

b. Life and death

مَا عَاشَ إِلَّا لِأَنَّ الْمَوْتَ يَرْحَمُهُ
مِمَّا يُرَى مِنْ تَبَارِيحِ الضَّيِّ فِيهِ

Mā 'āsyā illa lianna al-mauta yarḥamuhu
Mimmā yurā min tabārīhi aḍ-ḍinā fihi
He survived because death still loved him. If he had not, he would have died from the illness that befell him.

From the verse of the poem, love seems to be the "space between" between life and death. Love will make a person motivated to live, just as love can also be an intermediary for someone to go to death faster. However, a person is still required to choose the path that must be taken in love. That is, whether to maintain the purity of love and get a good life, or to be defeated by love and end the breath of life.

c. Pros and cons

لَا تَلْمَنَّ مَنْ عَرَّضَ النَّفْسَ لِمَا
لَيْسَ يُرْضِي غَيْرَهُ عِنْدَ الْمِحْنِ
لَا تُقَرِّبْ عَرْفَجًا مِنْ لَهَبٍ
وَمَتَى قَرَّبْتَهُ قَامَتْ دُخَانٌ

Lā talūmu man 'arraḍa an-nafsa limā
Laisa yurḍī ghairahu 'inda al-miḥan
Lā tuqarrib 'arfajan min lahabin
Wa matā qarrabtahu qāmat dukhan
Please do not blame him who likes to indulge in lust
When a disaster occurs, there will be no one to help
Do not bring firewood close to a burning fire
If you do, the smoke will billow

The two verses of the poem above explain how love becomes a destructive tool in a person. Love will make a person bad when he is more interested in lust than in his heart. However, love will make a person good when they can break the desires of evil.

d. Beauty and destruction

إِنِّي طَرَبْتُ إِلَى شَمْسٍ إِذَا غَرَبَتْ
كَانَتْ مَغَارِبُهَا حَوْفَ الْمَقَاصِيرِ

Innī ṭarabtu ilā syamsin iżā gharabat
Kaṅ at magāribuhā jaufā al-maqāṣira
I hummed to the sun as it went down
Its beautiful mega rays are like the interior of a palace

The "sun" in the poem above is the lover. The poet admired the beauty of his lover so much that he likened it to unpretentious sunlight. From this analogy, it can be said that love is beauty for someone drunk with love.

However, in addition to its potential to lead a person to beauty, love is also able to lead a person to the opposite, namely, destruction. As can be seen from the following quote:

صُنِّ النَّفْسَ عَمَّا عَابَهَا وَارْفُضِ الْهَوَى
فَإِنَّ الْهَوَى مِفْتَاحُ بَابِ الْمَهَالِكِ
رَأَيْتُ الْهَوَى سَهْلَ الْمَبَادِي لَدَيْهَا
وَعُقْبَاهُ مُرُّ الطَّعْمِ ضَنْكُ الْمَسَالِكِ

Ṣun an-nafsa ‘ammā ‘ābihā warfuḍ al-hawā
Fainna al-hawā miftāhu bābu almahālika
Ra’aitu al-hawā sahla al-mabādī lazīza hā
Wa’uqbāhu murru aṭ-ṭa’mi ḍanku al-masāliki
Listen, guard yourself from disgrace, and fight love. Truly, love is the key to the door of destruction; see, love at first sight always offers pleasure. However, what you get is bitterness and regret.

From this quote, it is very clear the paradox that love has, where in the previous verse of the poem, the author describes love with beauty, which is like a beautiful light when the sun is rising. However, in the next stanza, the author speaks of love as "the key to the door of destruction." Even love becomes something that only leads its lovers to bitterness and regret.

2. Love is Faith and Power

هُوَ فِي شَرْعَةِ الْمَوَدَّةِ ذُو شَرِكٍ
بَعِيدٍ مِنْ صِحَّةِ الْإِيمَانِ
وَكَذَا اللَّيْنُ وَاحِدٌ مُسْتَقِيمٌ

وَكُفُورٌ مِّنْ عَقْدِهِ دِينَانِ

*Huwa fī syir'ati al-mawaddati zū syirkin
Ba ʿīdin min ṣiḥḥati al-īmāni
Wa kazā ad-dīnu wāḥidun mustaqīmun
Wa kafūrun man ʿaqduhu dīnān i*

He (divided love) in the law of love is like a sin of shirk
That is far from the truth of faith, as well as believers who only profess one
religion, and disbelievers who profess two religions.

From the above quote, it can be said that love is a belief. This means that faith here, in the context of romance, is loyalty. In other words, a loyal person will focus on one partner. As for the unfaithful, he will look for another partner. This is in line with the analogy mentioned by the author, namely, about shirk. A person who is shirk can be said to be like an unfaithful person. Therefore, in terms of love, one should maintain one's loyalty.

In addition to this form of belief, love is also described as something strong, which has power. This is based on the semantic field of the word 'nār' or fire that Ibn Hazm used in his poems. As he says in his poem, Do not bring firewood close to a burning fire. If you do, the smoke will bill. This means that the existence of love for oneself will make a person have strength and confidence in their life. Like fire, love also has the power to illuminate, burn something or even destroy an order.

3. Love is an abstract thing.

وَيَا مَنْ لَامِي فِي حُبِّ مَنْ لَمْ يَرَهُ طُرْفِي
لَقَدْ أَفْرَطْتَ فِي وَصْفِكَ لِي فِي الْحُبِّ بِالضَّعْفِ
فَقُلْ هَلْ تُعْرِفُ الْجَنَّةَ يَوْمًا بِسِوَى الْوَصْفِ

*Wa yā man lā maniya fī ḥubbi man lam yarāhu ṭarfī
Laqad afarṭta fī waṣfika lī fī al-ḥubbi bi aḍ-ḍaʿfi
Faql hal tuʿrafu al-jannatu yauman bisiwā al-waṣf i*

One who sins because he loves a person whom I have not seen. Indeed, you
excessively accuse me of being weak in love
Then say, is there not a time when Paradise you do not know apart from its
properties

From the quote above, love is not fixated on positivism. Love is very abstract, indescribable in reality. The parable of "heaven" used by the author in describing love shows this. Heaven, as we know it, cannot be reached by humans before passing through the afterlife. However, one can become very loving and long for heaven just by hearing about the beautiful qualities that heaven has. Therefore, in this case, love

is very abstract.

4. Infinite love logic

مَشُوقٌ مُعَتَّى مَا يَنَامُ مُسَهَّدٌ

بِخَمْرِ التَّجَنِّي مَا يَزَالُ يُعْرَبِدُ

Masyūqun mu ‘annā mā yanāmu musahhadu
Bikhamri at-tajannī mā yazālu yu’arbidu
A person who is bullied by love cannot sleep overnight
Because the tuak he picked still bothers his mind

From the fragment of the poem, the author shares love with intoxicating khamr. That is, just as a person who has drunk a khamr drink is drunk, so is a person who has drunk love honey so that he will experience drunkenness. When the drunkenness is gone, logic no longer exists.

5. Love requires a process.

أَبْدَلْتُ أَشْخَاصَنَا كُرْهًا وَقَرِطَ قَلْبِي

كَمَا الصَّحَائِفُ قَدْ يُبَدَّلْنَ بِالنَّسْخِ

Abdalta asykhāsanā kurhan wa farṭa qilan
Kamā al-ṣaḥāifu qad yubdalna bi an-naskhi
You change us to hate each other and stay away from each other
As the writing (sahifah) has been deleted and replaced
Thus, love will depend on how one holds it. When a person holds love seriously, then he will be able to maintain his love well. Similarly, a person who does not appreciate the process of love and tends to be hasty and not earnest, then he will get a love that is easily replaced.

The category of being occupies the most dominant position, followed by objects and humans, which illustrates that Ibn Ḥazm understands love as an existential reality rooted in human experience and concrete symbols. These findings reveal a close relationship between the use of metaphors and the semantic frameworks that shape the conception of love: the more complex the metaphor used, the richer the semantic representation produced. Linguistically, this relationship shows a direct correlation between the form of metaphor and semantic field patterns, cultural contexts, and the meaning of love, positively and consistently.

Furthermore, the analysis also found that there is an indirect influence of love metaphors on cultural meaning and the conceptualisation of love through in the form of social, religious, and cultural contexts of Arab-Andalusian society. This influence is evident through cultural symbols such as the Andalusian yakut, the arid land, or the khamr, which represent the

geographical, spiritual, and social realities of Ibn Ḥazm's time. Thus, cultural variables act as mediators that strengthen the relationship between linguistic expression and socio-religious values in the text. The metaphor of love not only describes individual emotions, but also internalises the value system of the society, so that the indirect effects through the cultural context are broader and more complex than the direct effects that are linguistic-semantic. A comparison between direct and indirect effects shows that, although the semantic structure of the metaphor provides a conceptual basis, it is the cultural and religious forces that affirm the depth of the meaning of love in Ibn Ḥazm's work, showing the synergy between language, thought, and culture in constructing a universal but locally rooted symbol of love.

The findings of this study confirm that the metaphor of love in the treatise *Ṭawq al-Ḥamāmah* is a complex linguistic and cultural representation, which can be explained through Michael C. Haley's semantic field theory, the theory of cultural metaphor, as well as the concept of linguistic metaphor introduced by Richards, Lakoff and Johnson. Based on Haley's theory, the eight categories of semantic fields found—being, cosmos, energetic, substance, terrestrial, object, living, and human—reflect the hierarchy of human perceptions of the reality of love. The dominance of the being category shows that love for Ibn Ḥazm was seen as an existential reality that was not only emotional but also spiritual. Meanwhile, the categories of objects and humans indicate Ibn Ḥazm's tendency to conceptualise love through concrete symbols and human behaviour. Within the framework of cultural metaphor theory, the use of metaphors such as "Andalusian yakut", "arid land", and "khamr" shows the connection between personal experience and the socio-religious conditions of Andalusian society (Alonso, 1984). On the other hand, in the perspective of linguistic metaphor, each love metaphor features a tenor–vehicle–ground relationship that bridges abstract things with concrete experiences (Gibbs Jr & Wilson, 2002). Through this approach, Ibn Ḥazm's concept of love is proven to have five main dimensions—paradox, belief, abstraction, transcendence, and processuality—which affirm that love for him is human nature that must be directed according to syariat values.

When compared to previous studies, these results show a common point as well as an important difference. Dian Mukhlisa's Study (Mukhlisa, 2014) about the metaphor of love in Shakespeare's work finds nine categories of semantic fields that are almost identical to Haley's, with the predominance of the human and animate categories. Meanwhile, Ahmad Khoironi Arianto's research (Arianto, 2018) about metaphors in Imam Shafi'i's poem affirms the strong connection between metaphor and religious experience. However, this study expands the scope by placing the Andalusian cultural context as an intervening variable that strengthens the relationship between metaphor and conception of love. This comparison shows that if Shakespeare's work emphasises love as an emotional conflict and Imam Shafi'i's poetry as an

expression of faith, then Ibn Ḥazm combines the two in a semantic structure that is both religious and humanistic. Thus, the treatise Ṭawq al-Ḥamāmah occupies a unique position in the treasure trove of classical Arabic literature, where metaphors become an epistemological means of understanding love as a theological and social concept.

The theoretical implications of these findings enrich the development of semantic and cultural linguistic studies. Theoretically, the results of this study expand the application of Haley's semantic field theory by including cultural and religious dimensions as additional explanatory variables, so that it can be used as a model for cross-cultural metaphorical analysis. Meanwhile, from a practical perspective, this research has relevance in the fields of Arabic language studies, philology, and language education, especially in semantic and pragmatic learning oriented to cultural contexts. In addition, an understanding of Ibn Ḥazm's metaphor of love can serve as a reference in comparative studies of literature and religious-humanistic discourse, as well as inspire contemporary researchers to explore the relationship between language, culture, and emotion in the classical Islamic tradition.

D. Conclusion

This study concludes that the metaphor of love in the treatise Ṭawq al-Ḥamāmah by Ibn Ḥazm al-Andalusiy is a linguistic construction full of semantic and cultural meanings, which illustrates the depth of the concept of love in the religious and humanistic framework of Arab-Andalusian society. The results of the analysis show that there are 28 love metaphors with 33 vehicles divided into eight categories of semantic fields according to Michael C. Haley's theory, with the dominance of the categories of being, object, and human. The connection between metaphor and Arab-Andalusian culture proved strong, confirming that Ibn Ḥazm's expression of love was not born individually, but rather rooted in the social, religious, and aesthetic realities of his time. The resulting concept of love encompasses five main dimensions—paradoxical, spiritual, abstract, transcendent, and procedural—which reflect Ibn Ḥazm's view of love as a human nature that needs to be directed correctly. Theoretically, this study expands the application of semantic field theory and cultural metaphor in the study of classical Arabic texts, as well as opens up opportunities for the development of integrative linguistic analysis models between semantic, cultural, and religious aspects. Practically, the results of this research can be a reference in semantic teaching, Arabic literature studies, and analysis of religious discourse based on cultural contexts. For future research, it is recommended to expand the context of the study by comparing Ibn Ḥazm's love metaphor with the works of Sufist figures or applying mixed methods so that the empirical and conceptual dimensions can be combined more comprehensively.

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