

Contested Terrains: Metaphor, Cognition, and Cultural Resistance in Laila Al-Othman's *Al-'Asas* (The Coccoyx)

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Abstract:

The study analyzes the intricate interactions between metaphor, cognition, and cultural critique in Laila Al-Othman's *Al-'Asas* (The Coccoyx) using conceptual metaphor theory (CMT) as its theoretical basis. Through the metaphors "*Time is a possession that can be stolen*," "*Fear is a plow; the heart is a field*," and "*Silence devoured his face*," the study illustrates how Al-Othman transforms abstract experiences into tangible embodied experiences. The analysis yields the intellectual and cultural aspects of such metaphors, conveying the fragility of individual agency against patriarchal pressures within Kuwaiti society. Grounded in Lakoff and Johnson's (2003) embodied cognition theory and Kövecses's (2020) cultural metaphor theory, the study demonstrates how Al-Othman uses irony to subvert structural pressures on women's time, bodies, and affective work. Feminist theory, specifically Fraser's (2016) systemic critique of gender disparities, also sheds light on how the metaphors capture the tension between social expectation and personal freedom. Placed within the larger context of Arabic feminist writing, the research places Al-Othman's novel at the intersection of cognitive poetics and sociocultural critique, providing new insights into metaphors as vehicles for resistance, resilience, and reimagination. The conclusions add to the expanding body of argument concerning metaphor's role in constructing human experience, demonstrating how Al-Othman's work mediates between the political and the personal by negotiating power, embodiment, and cultural processes in complex ways.

Keywords: Conceptual metaphor theory, cognitive poetics, Laila Al-Othman, *Al-'Asas* (The Coccoyx), feminist critique, Arabic feminist literature, embodiment, agency, cultural constraints, metaphor and power dynamics.

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الأراضي المتنازع عليها:
الاستعارة، الإدراك، والمقاومة الثقافية
في رواية ليلي العثمان "العصص"

الملخص:

تُحل هذه الدراسة التفاعلات المعقدة بين الاستعارة، الإدراك، والنقد الثقافي في رواية ليلي العثمان "العصص"، باستخدام نظرية الاستعارة المفاهيمية (CMT) كأساس نظري. من خلال الاستعارات "الزمن ملكية يمكن سرقتها"، "الخوف محراث؛ والقلب حقل"، و"الصمت ابتلع وجهه"، توضح المقالة كيف تحول العثمان التجارب المجردة إلى تجارب ملموسة مجسدة. يقدم التحليل الجوانب الفكرية والثقافية لهذه الاستعارات، مُظهرًا هشاشة الفعل الشخصي في مواجهة الضغوط الأبوية في المجتمع الكويتي. بناءً على نظرية الإدراك الجسدي للوكوف وجونسون (٢٠٠٣) ونظرية الاستعارة الثقافية لكوفكسيس (٢٠٢٠)، تظهر الدراسة كيف تستخدم العثمان السخرية لتقويض الضغوط الهيكلية على وقت المرأة، وأجسادها، وعملها العاطفي. كما يُسهم النظر النسوي، وبالتحديد نقد فريزر (٢٠١٦) للتفاوتات الجنسانية النظامية، في تسليط الضوء على كيفية التقاط الاستعارات للتوتر بين التوقعات الاجتماعية والحرية الشخصية. ضمن السياق الأوسع للأدب النسوي العربي، تضع الدراسة رواية العثمان في نقطة تقاطع بين الشعرية الإدراكية والنقد الاجتماعي الثقافي، مقدمة رؤية جديدة حول الاستعارات كأدوات للمقاومة، والمرونة، وإعادة التصور. تساهم الاستنتاجات في إثراء النقاش المتزايد حول دور الاستعارة في تشكيل التجربة الإنسانية، مظهرة كيف يتوسط عمل العثمان بين السياسي والشخصي من خلال التفاوض على السلطة، والتجسيد، والعمليات الثقافية بطرق معقدة.

الكلمات المفتاحية: نظرية الاستعارة المفاهيمية، الشعرية الإدراكية، ليلي العثمان، "العصص"، النقد النسوي، الأدب النسوي العربي، التجسيد، الفعل الشخصي، القيود الثقافية، الاستعارة وديناميكيات القوة.

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1. Introduction:

Laila Al-Othman's *Al-'Asas* (The Coccoyx) interrogates complex interrelationship between social constraint and individual agency, creating a rich picture of cultural and relational factors shaping individual identity, autonomy, and affective worlds. By its metaphorical use of metaphor, the novel transforms metaphorical experiences such as fear, intimacy, and time into concrete and embodied realities, and, in inviting the reader to encounter the characters' conflicts in richly human terms, it invites its readers to confront them in richly embodied and concrete terms too. In the midst of modern Kuwaiti society's sociocultural environment, the novel condemns patriarchal orders of power and gendered conventionality and, at the same time, documents its characters' tenacity and transgression. Analyzing *Al-'Asas* through conceptual metaphor theory (CMT), its metaphors are considered cognitive and cultural tools for describing vulnerabilities and capabilities of human experience.

Metaphor is at the heart of cognitive poetics, a strong device for fixing abstractions in sensory, bodily, and cultural realities. Lakoff and Johnson's book, *Metaphors We Live By* (2003), placed metaphor at the heart of humanity, arguing its role in shaping humans' perception and negotiation of the world. According to their theory, metaphors are not language figments but deep cognitive structures for projecting familiar embodied experiences onto abstract spaces. Building on their work, this analysis reveals metaphors in *Al-'Asas* reveal motifs of individual vulnerability, social intrusion, and affective tenacity. For example, metaphors "*Fear plowed through her heart*" and "*Time is a possession that can be stolen*" reveal in detail in relation to cultural work narratives of work, mastery, and worth, cultural inscriptions mark embodied experiences for Laila's characters.

Kövecses (2020) extends Lakoff and Johnson's work, claiming that metaphorical structures have cultural specificity and that metaphorical structures depend on the sociopolitical and cultural life in which they form. For *Al-'Asas*, whose metaphors can function as a lens through which to critique systemic constraints placed on women in patriarchal cultures, such a viewpoint is well-suited. For instance, "Sleep is a possession; sleeping is theft" transforms a basic human necessity for sleep into a resource open to extraction from outside, an expression of how society's demands encroach on women's bodily and emotional lives. Similarly, "Her clusters loosened, scattering fruit of her moment" positions intimacy both as a productive and extractive practice, an expression of tension between shared relation and commodification. These metaphors, situated in embodied phenomenology of theft, work, and tending,

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reveal the ways in which social forces shape even private aspects of life, such as sleep, emotion, and intimacy.

The narrative's inquiry into body autonomy and affect vulnerability is in line with feminist criticisms of cultural and gender relations, namely Nancy Fraser's (2016) analysis of systemic overexploitation of women's work, time, and affective capacities. As argued by Fraser, patriarchal relations position women's bodies and feelings as a community asset, over which powers external to them exercise sway and undervalue their autonomy. Underlying such analysis is the analysis of metaphors in *Al-‘Asas* depicting intrusion and usurpation, such as "Silence devoured his face" and "Fear is a plow; the heart is a field." Not only do such metaphors narrate the bodily and affective cost of social oppressions, but elsewhere counter them through revealing their controlling mechanisms. In its metaphors, the novel condemns systemic disempowerment of women, situating bodies and feelings as battlegrounds in competition for agency and self-mastery.

Al-Othman's use of metaphor places *Al-‘Asas* in a larger lineage of Arabic feminist writing, in which rich imagery and metaphorical language serve to critique cultural norms and present alternative viewpoints. Scholars, including Zeidan (1995) and Malti-Douglas (2001), have emphasized metaphor's role in Arab women's writings to challenge dominant discursive routes and reappropriate freedom. Al-Othman's metaphors invoke culturally evocative imagery, such as agricultural techniques and sensual experiences, in describing the body as a site of vulnerability and source of strength. For instance, the metaphor "Doubt is a thorn; planting doubt is sowing" mirrors the intergenerational transmission of emotional vulnerability, noting how social oppressions penetrate and organize individual minds. By describing feelings and the body in terms of terrains of cultivation and mastery, Al-Othman enters a long pedigree of feminist literary conventions but with a specifically Kuwaiti observation of gender, culture, and power orientation.

Although a significant corpus of work in Arab feminist writings exists, cognitive and cultural aspects of metaphor in Al-Othman's writings have yet to be developed in any significant detail. Her writings, though well-known for thematic negotiation with gender and society, have received little analysis of metaphor's role in her writings as a cognitive and cultural tool. This work overcomes such a lack through its use of conceptual metaphor theory in studying metaphors in *Al-‘Asas*, and in revealing how metaphors shape a negotiation of individual freedom with cultural and social restraints. Not only does the work deepen one's understanding of Al-Othman's writings, but it shows metaphor's role in acting between cognitive poetics and feminist criticism, providing new avenues for an examination of language's role in shaping humanity.

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By situating *Al-'Asas* in cognitive poetics and feminist theory, this book reveals metaphor's profound value, both as a cultural and linguistic artifact. Al-Othman's metaphors reveal society's long-standing power structures and rejoice in the power of humans to resist, navigate, and occupy disputed lands. By reading metaphors through spaces of flesh, emotion, and time, this book reveals how Al-Othman's work brings together private and political, and brings out the cognitive and cultural dimensions of lived reality in the midst of systemic constraint. In conclusion, this book puts *Al-'Asas* at a critical location in cognitive poetics and feminist studies, with a rich examination of agency, power, and embodiment in Kuwaiti society today.

2. Literature Review

The study of Laila Al-Othman's *Al-'Asas* (The Coccoyx) in relation to conceptual metaphor theory (CMT) situates the novel in a rich and growing field of inter-disciplinary academic work concerned with mapping out the intersection of language, cognition, and cultural critique. Al-Othman's novel, firmly situated in Kuwaiti society's social and cultural life, echoes larger concerns of both feminist and sociopolitical critique and, as such, constitutes a strong case for an examination of metaphors in terms of articulation of individual agency, cultural restriction, and environments of affect. This review of literature takes baseline studies in conceptual metaphor theory, feminist critique of cultural and gender relations, and current work in Al-Othman's contribution to Kuwaiti fiction into consideration in an attempt to situate analysis in the study of metaphor in its use as a tool for cultural and cognitive critique.

2.1. Conceptual Metaphor Theory: Foundations and Relevance

The theoretical underpinnings for such analysis are taken from Lakoff and Johnson's (2003) breakthrough book, *Metaphors We Live By*, in which they formulated conceptual metaphor theory as an explanatory model for cognitive linguistics. In Lakoff and Johnson's view, metaphors are not an ornamentation in language but a part of thinking and perception, and enable abstraction through embodied, concrete events. Their theory is pertinent in *Al-'Asas*, in which metaphors such as "The Fear tilled Wadha's heart" and "A possession is a period of Time" exquisitely capture tension between bodily and affective spaces. These metaphors lend weight to Lakoff and Johnson's argument that embodied metaphors act as cognitive structures that organize individual realities and embody larger social forms.

Kövecses's (2020) theory extends metaphor even further through its cultural embeddedness. Kövecses's argument is that metaphor is extraordinarily attuned to

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surrounding and dominant forms of sociocultural environment, mapping onto dominant forms of power, values, and hierarchy. Kövecses's argument is particularly significant for reading metaphors in Al-Othman, whose metaphors resist patriarchy in Kuwaiti society. For instance, metaphor "The Body is a field and work is a tilling" utilizes agricultural metaphors to tease out cultural tales of fertility and mastery, in order to reveal constructions and representations of women's bodies as spaces for work and for reproduction. Kövecses's analysis of metaphors being embeded in cultures permits an analysis of complex use of metaphor in Al-Othman's work, in challenging such deep embeded social structures and customs.

2.2. Feminist Critiques of Cultural and Gender Dynamics

This study draws on feminist studies, in particular, Nancy Fraser's (2016) critique of systemic oppressions over women's autonomy and emotion work. Fraser brings to life the manner in which patriarchal cultures commodify women's bodies, time, and emotion work, commodifying them as shared assets, and thus, a systemic exploitability comes into view. This critique is utilized in an analysis of metaphors in *Al-‘Asas* that present intrusion and mastery, such as "Silence is an all-devouring force" and "Sleep is a property that can be snatched." These metaphors aptly present how external powers penetrate women's territorial and emotion spaces and reinforce Fraser's argument that patriarchal orders undervalue women's independence and agency and demand excessive emotion work.

In the broader context of Arabic fiction, critics such as Joseph Zeidan (1995) and Malti-Douglas (2001) have examined the feminist dimensions of Arab women's writings and concentrated on the manner in which these writings countered cultural restrictions, embodied vulnerability, and counter-discoursed bodily agency. Al-Othman's work extends in this tradition through metaphorical critique of gendered relations of power and theme-resourcing of resilience and agency. Her writings extend Hélène Cixous's (1976) theory of *écriture féminine*, in which feminine flesh and its representations become counter-discoursed tools for regaining freedom.

2.3. Existing Scholarship on Laila Al-Othman

Although critical examination of Al-Othman's *Al-‘Asas* is limited, her overall oeuvre of work has been marked by its theme of individual agency, gender, and culture. Scholars, for example, such as Mona Takieddine Amyuni (1999) and Sabry Hafez (2000), have recognized Al-Othman's metaphor and use of symbolism in representing lived experiences in Kuwaiti society for its women. Her novels often represent social contradictions between individual desire and

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social expectation, and in representing them, reveal how deep gendered structures of power inscribe personal and affective lives. *Al-‘Asas*, in its metaphorical rich language, is a case in point in its exemplary form, representing a nuanced critique of the way in which cultural and familial pressure inscribes intimate spaces. Al-Othman's metaphors, in particular, represent particularly nuanced intertwinement of vulnerability, agency, and resistant relations. For example, "Doubt is a thorn; planting doubt is sowing" is a metaphor describing intergenerational succession of uncertainty, and in describing it, describes doubt, having been sewn, growing and becoming matted in a mental sphere in a person. This reflects both specifically feminist critique of the way in which social expectation inscribes over and through women's inner lives, eroding freedom and mental security, but a general critique of society, such that its narratives inscribe and restrict individual identity.

2.4. The Gap in Scholarship

Despite the heightened concern with feminist readings of Arabic fiction, little work has considered metaphorical and cultural and cognitive dimensions in Al-Othman's work. Her works have been valued for their theme-related engagements with social critique and gender, but little consideration has been taken with metaphor in its function as a cognitive and cultural tool. By closing this gap, this research employs conceptual metaphor theory in its analysis of metaphors in *Al-‘Asas* in describing individual agency and cultural constraint, with new insights to its work and its broader implications. By siting *Al-‘Asas* in discursive spaces in conceptual metaphor theory, feminist critique, and studies in fiction in Arabic, this review establishes academic background for a consideration of metaphors in narrative form. Papers by Lakoff, Johnson, Kövecses, and Fraser make a good theoretical base, and work in books about Al-Othman and Arab feminist writings accentuates the function of metaphor in describing survival and resistance. Not only do metaphors in *Al-‘Asas* illuminate inordinately embedded relations of power in society, but celebrate, too, long-standing capabilities of individual subjects—especially female subjects—to move through, resist, and occupy and reoccupy disputed spaces. By offering an analysis of metaphorical forms, this work enriches discussion of Arab female writing through an analysis of metaphorical function in delinquent critique and reimagining of power, agency, and embodiment in Kuwaiti modern society. By offering a full analysis of these metaphors, this work accentuates the profound way in which Al-Othman's work inscribes and deciphers site of individual and political, offering a sophisticated analysis of the human condition in determination with cultural and social force.

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3. Methodology:

This study utilizes a model of conceptual metaphor analysis, blending cognitive linguistics and feminist theory, to explore the role of metaphors in Laila Al-Othman's *AL-'Asas* (THE COCCYX) as cognitive and cultural tools. Through examination of language forms used to convey bodily, affective, and temporal experiences, analysis unearths the covert metaphorical structures and their basis for such grander concerns of agency, vulnerability, and social constraint. Qualitative and interpretative in method, this work aims to prioritize complex interdependencies between language, cognition, and culture. By utilizing such a method, one can then closely explore how metaphors in the work represent individual traumas and systemic structures of power, in particular concerning gender in Kuwaiti society.

3.1. Research Design

The study employs a multi-faceted qualitative methodology, with an emphasis placed upon the text as a rich site for metaphorical meaning creation. Concept metaphors, in the view of Lakoff and Johnson (2003), are determined and analyzed as cognitive structures both shaping and characterizing embodied realities. The metaphors are located in the immediate narrative context through the work, then read for general sociocultural connotation. Underlying analysis of metaphors resisting and re-enforcing society's expectations of freedom and identity is feminist theory in the form, for example, of Fraser's (2016) challenge to systemic asymmetries in power relations. Iterative in its methodology, its overall understanding is one of many approaches metaphors work at many levels: language, cognition, and culture.

3.2. Data Collection

The primary corpus consists of carefully chosen metaphorical expression in *Al-'Asas* (THE COCCYX) AL-Othman, drawn for thematic density and contribution towards overall critique of repressed society in the work. Examples include rich, salient metaphors such as "She could hardly steal a moment of rest for herself," "Fear plowed through Wadha's heart," and "Her sadness flowing through her veins." Each expression is examined for its structures in language, mapping of conceptions, and cultural density. Secondary sources include early theory in conceptual metaphor theory (Lakoff & Johnson, 2003; Kövecses, 2020) and in feminist theory (Fraser, 2016), offering theoretical underpinnings for metaphor interpretation. Secondary sources contextualise the analysis in broader academic discourses regarding gender, power, and embodiment.

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3.3. Data Analysis

The study employs a structured, three-step process to analyze the metaphors:

- 3.3.1. Identification of Metaphors:** Through close reading, metaphors in language become discernible, with a strong focus placed on phrases that speak of affective, bodily, and temporal experiences. Examples such as "The silence invaded his whole face" and "She buries her head in her panting breast" become striking for their ability to reveal deeper cognitive structures.
- 3.3.2. Mapping Source and Target Domains:** Each metaphor is examined in terms of its source and target domains, in accordance with conceptual metaphor theory. For example, in "Fear plowed through her heart," agricultural plowing is extended to the target domain of life, explaining at a level of detail how fear is conceived of as an encroaching and altering presence.
- 3.3.3. Thematic and Cultural Interpretation:** The metaphors are then examined for both cultural and thematic connotations. This entails reading through each metaphor and its expression of society's normativity, specifically regarding gender. For example, the metaphor "Her clusters loosened" is taken to represent a critique of the dual function of the body both as a site for intimacy and a site for objectivity, an expression of society's cultural discourses about fertility and agency.

The analysis is iterative in nature, with ongoing refinement of interpretations through new connections and insights produced over time.

3.3.4. Theoretical Framework

The study draws on three interrelated theoretical perspectives to frame the analysis:

- 3.3.5. Embodied Cognition:** Building on the theory of Lakoff and Johnson (2003), the work brings out the embodied source of metaphors, such as bodily sensations and experiences with the environment. In explaining metaphors such as "Fear is a plow" and "Emotions are liquids" projecting abstract onto concrete, and onto sensory entities, this view proves significant.
- 3.3.6. Cultural Embedding of Metaphors:** Kövecses's (2020) argument that metaphors reveal cultural and social relations of power guides the study's inquiry into how metaphors of Al-Othman counter patriarchy's conventions. For instance, "Time is a possession that can be stolen"

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metaphor is analyzed in relation to an expression of cultural constraints over independence in females.

3.3.7. Feminist Critique: Fraser's (2016) insights about systemic burdens experienced by women's bodies and emotion work inform analysis in this study of metaphors for revealing and undermining gendered oppression. For example, intrusion metaphors, including "Plowing through her chest," highlight the part played by powers external to oneself in undermining one's agency.

3.4. Rationale for Methodology

This methodology is specifically apt for the objectives of this study, offering a multi-faceted analysis of metaphors in the book both as language and social critique. Conceptual metaphor theory transcends individual and society and opens a path for an investigation of metaphors in terms of representing lived experiences and grappling with general sociopolitical realities in Al-Othman's book. By combining cognitive linguistic theory and critical feminist practice, the methodology opens a path for a rich analysis of multi-stranded meaning in the book, unearthing metaphors in use as a tool for resistivity, reflection, and reimagining under Kuwaiti social constraint.

3.5. Ethical Considerations

Given the sensitive topics discussed—namely, gendered oppression, sexuality, and vulnerability—the analysis is conducted with an eye towards respectful and thoughtful reading. As a consideration of the cultural and individuality of the work, the study aims to give its narrative density its proper consideration at the same time as it engages with its larger implications. Engaging with this robust and multi-disciplinary approach, the study seeks to cast new information about the complex way in which the metaphors of Al-Othman speak about and for contestatory experiences of agency, emotion, and identity, and towards a deeper understanding of its cognitive and cultural dimensions.

4. DISCUSSION:

In Laila Al-Othman's testimony, "*She could hardly steal a moment of rest for herself*" forms a metaphorical idea **TIME IS A POSSESSION THAT CAN BE STOLEN**, with time metaphorically understood as a finite, precious property that can be invaded and stolen. In such an image, in which "rest" is "stolen," not merely taken unproblematically, an undercurrent of vulnerability of individual agency is omnipresent, one that mirrors deeper criticism in the book of

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cultural and gendered constraint in Kuwaiti society. By intensifying in its way a woman's enactments of care for care and leisure for her individual self, a "stolen" good, the metaphor harmonizes with Kövecses's (2020) argument that a high proportion of metaphors drawn from bodied experience map structures of social power resistant to transformation, embodying the moral contradictions involved in female exercise of agency. It also appears to resonate an echo of Lakoff and Johnson's (2003) argument that conceptual metaphors act as cognate structures shaping and mapping bodied realities, with "the metaphor of stealing time" having a function of constricting pressure onto work and affective assets of women and constricting them as inescapable and even predictable. In addition, its imperative of resting in cover of guilt or depravity brings tension in its way to tension in the manner in which systemic requirements manage women's claim to temporality and affect, proving a larger tension between individual freedom and social norm in patriarchal cultures (Fraser 2016). Locating individual body, feelings, and private time in a position of contention, the book invites a reading in which such metaphors of "stealing" or "theft of time" reveal frail fulcrum balancing private desire and public necessity, with resting and care for oneself reduced to valued assets conferred disproportionately onto overcommitments to culture.

In the passages that follow in her work, for instance, "*It steals pleasure of sleep out of eyes at night*" ties down the conceptual metaphor **SLEEP IS A POSSESSION; LOSS OF SLEEP IS THEFT**, situating sleep in an individualized resource under threat of coercive taking by powers outwards. This construction identifies vulnerability of even such most intimate and seeming holy part of life, sleep, and implicates its thievery (non-consent-wise) in larger discourse of transgression and loss of mastery. This metaphor identifies fleshiness of such intrusion and is consonant with Lakoff and Johnson's (2003) argument that such conceptual metaphors serve as frameworks for cognition through which humans organize such experience, including thinking about sleep in terms of scarcity. This argument is consonant with Kövecses's (2020) argument that culture and society-specific metaphors reveal a kind of relation of power, depicting, in illustrations, how social powers—most particularly, powers working against women—can invade into sleep, commodify it and make it one that can be taken out and "stolen." Sleep being represented in terms of a category of possession not only identifies individual necessity for restoration but evokes a sense of loss when factors outwards—familial duty through compulsory social activity—intrude into this preserved site of individual well-being. With its mapping out of metaphorical theme of thievery out of temporality and into space of material resting, the work deepens its critique of cultural and gendered terms

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of possibility for practice of self-care as accomplished act, even as it invokes at-risk character of agency in terms of an encounter in which transgression is ever in view.

In her work, "*Fear plowed through Wadha's heart*" conveys the metaphorical idea **FEAR IS A PLOW; THE HEART IS A FIELD**, with its metaphorical expression depicting how fear enters and reconditions the field of emotion in a manner similar to a farmer tills soil for planting. Referencing Lakoff and Johnson's (2003) observation that metaphors map embodied sensations onto cognitive structures, tilling heightens fear's insistent intrusion, slicing through Wadha's emotional heartland and opening a view in its wake of naked vulnerability. In reimagining the heart, the work echoes Kövecses's (2020) argument that metaphors consistently represent the efficacy of powerful external forces imposing transformation over inner state, projecting the innermost feelings of the character as malleable ground. In addition, the agricultural metaphor of such an image finds a parallel in a larger critique of a manner in which cultural or social restrictions break in over a woman's psychological and emotional life, foreshadowing Fraser's (2016) arguments regarding systemic pressures for transformation of individual freedom. In depicting fear in its form of a relentless tractor driving over the field of Wadha's heart, work heightens full impact of forced agonies over individual identity, utilizing long-abiding tilling process as a lens through which one can view powerful cultural forces planting both upheaval and transformation.

The phrase "*He instilled planting of sprouts of fear in his son*" expresses the metaphorical mapping of **FEAR IS A PLANT; INSTILLING FEAR IS PLANTING PLANTS**, representing the intentional and unintentional planting of fear in terms of planting sprouts that grow and root in one's inner life. The metaphor brings out the outer source of fear, positioning it as a work of intentional and accidental planting, not one that arises naturally. Drawing on Lakoff and Johnson's (2003) argument that metaphors not only organize language but cognition, the "planting" of fear picture identifies with slow, developmental work of shaping emotion, in which the fear is developed and spurred into growth over a span of time. Sowing, an activity that invites care and intention, problematizes the narrative, representing how actions of the father—perhaps protective, disciplinary—set up the basis for inner storms in his son's life. Kövecses (2020) argues that conceptual metaphors capture shared conceptions of emotion in terms of interpersonal processes, and that such a metaphor best describes intergenerational transmission of fear, situating it in terms of an artifact of external causality, not inner compulsion. The use of agricultural metaphor, in coordination with cultural conceptions of development

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and care, contrasts with strong contrast with insidious and destabilising character of instilled fear, enhancing the irony in metaphor. By representing a thriving in terms of a crop growing in fertile ground of a malleable mind, a child's, the text disapproves of paternity's role in shaping affective environments, and is in solidarity with feminist and psychological readings that narrate social pressures shaping individual identity at an early age (Fraser, 2016). The metaphor continues to draw out the form in which outer powers, represented in this case through actions of the father, can impact individual freedom, supporting larger theme of intrusion in inner and psychological spaces in the narrative. In representing planting of fear, the narrative situates individual and relational processes in a larger cultural frame, revealing how deep-rooted social structures maintain cycles of vulnerability and control, and permit planting and development of root and sprouts of fear in a form that constrains future agency.

The expression "*Her daughter's question sowed the thorn of doubt in her mind*" actualizes the metaphorical idea **DOUBT IS A THORN; INTRODUCING DOUBT IS SOWING**, vividly describing how an external stimulus can cause a creeping and painful mental activity. Sowing and thorn metaphors stage the act of introducing doubt in terms of intent and aftermath, emphasized in contrast, its lingering and painful presence, captured in embodied feelings of irritation generated through sharp objects in contact with one's skin. As Lakoff and Johnson (2003) insist, metaphors don't merely report experience but structure it and make it meaningful, and in this instance, metaphors of sowing and thorns highlight how the mother's mind is a site of contest, overrun by the unanticipated but painful blow of her daughter's question. Linguistic metaphor reflects Kövecses's (2020) assertions that emotion states have a propensity to be metaphorical conceptions sketched in terms of growth and intrusion, and in characterizing doubt, not a fleeting thought but a persistent and unfolding annoyance, one with the capacity to redefine her cognitive and affective space. The thorn metaphor, in particular, generates a general sense of long-term mental vexation, in which doubt both constitutes and instigates annoyance, in consonance with cultural and psychological conceptions of the perturbing effect of uncertainty. Consistent with such a stance, it aligns with feminist explanations of cognitive intrusion, such as Fraser's (2016) analysis of the way in which external sources—societal expectation, family, and intergenerational tension—intrude into women's mental lives, and in doing so, threaten to disrupt independence and mental equilibrium. To sow, in metaphor, entails a growing, a planting, in which doubt, having inserted itself, takes root and intermingles with surrounding thinking, such that a matted web of cause and effect between exterior stimulation and interior tension is generated. In likening doubt to a thorn,

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therefore, the narrative brings to the fore the double nature of such an affective state: both an intrusion into one's mental life and an artifact of relational processes, and one in particular marked by the intimate and tension-charged dynamics between mother and daughter. In its characterization, therefore, such a narrative throws its larger concern with how feelings and mental states become constructed through exterior sources into relief, and inscribes increasingly firmly the intimate and social into critique of constricted female agency and persistent vulnerability of self to exterior encroachment.

In her expression "*But what plows through his chest is larger than his capacity*" expresses metaphorical idea **EMOTIONAL SUFFERING IS PLOWING; THE CHEST IS A FIELD**, describing exactly encroaching and smothering in character of agony taking over innermost part of one's being. That a field can be plowed, with its overtones of strong breakage and re-turning of earth, in its wake brings an guturistic concretion of suffering, intensity in its capability to break in and break through and re-make chest, metaphorical of heart and seat of feelings, an opening and un-guarded entity. That figurative expression is in harmony with Lakoff and Johnson's (2003) argument that metaphors elicited out of bodily experiences act as tools for cognition, providing for abstraction such as agony to be chalked out through concrete, bodily processes. That the metaphor describes plowing, an unrelenting act, brings out its character in describing the individual's incapability of safeguarding himself through any barrier, describing kind of state of passivity in deep suffering. This conceptualization is sympathetic with Kövecses's (2020) examination of metaphors for revealing relations of power and portraying painful emotion as a force for reordering inner spaces, such as a plow reorders earth. By characterizing the chest in terms of an outer field, subjected to exterior powers, the metaphor is declaring that agony, as intimate, necessarily begins or is fueled through exterior pressures, whether social, relational, or circumstantial. The agricultural metaphor emphasizes both encroaching and changing character of agony, portraying such experiences carve lasting impressions in the individual's inner landscape, such as crevices in a tilled field. That characterization is in harmony with feminist and social critique, such as Fraser's (2016) claim that systemic and relational powers regularly restructure individual autonomy, positioning the body and feelings in a field of contestation over labor and impact. By using the metaphor of plowing, the narrative reconciles individual and society, characterizing painful emotion as an encroaching and violent act that deranges an individual's inner equilibrium. By characterizing the chest in terms of a location of disturbance, the metaphor positions agony in a larger politics of how exterior powers—be they cultural mandates, familial relations, or

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ontological compacts—repeatedly encroach and restructure individual agency, leaving the individual both naked and irreformably altered. That characterization emphasizes the narrative's ongoing concern with tenuous tension between inner determination and exterior encroachment, portraying to what extreme extent cultural and emotion powers interweave in shaping individual lives.

In her book, in "[Her husband's penis], *like a hoe, plows the soil*" the metaphorical use of "**SEXUAL INTIMACY IS PLOWING; THE BODY IS SOIL**" creates a rich and tactile metaphorical relation between farm work in tilling and tending and sexual union and creation. In contrasting the husband's body with a tool and that of the wife with fertile ground, the metaphor both affirms sexual union and creation and its generating and transforming powers and describes its profoundly relational and embodied nature at one and the same time. For Lakoff and Johnson (2003), metaphors drawn from embodied life make it possible for abstract and intimate such things as intimacy and creation to be understood through concrete, embodied actions. In so doing, in this metaphor, recourse is taken to the cultural and historical conflation between farm work and fertility and growth and sexual union is understood in terms of planting and tending life, but work involved in such an act of plowing introduces a conflation of force and intrusion and a tension between shared creation and a potential for objectification and mastery, in that, in relation to its "plowability," the body is "worked on." Kövecses (2020) points out in terms of metaphors that they reveal underlying relations of power, and in such an instance, characterizing the wife's body as a field to be plowed brings in the limelight the gendered and cultural dimensions of intimacy in patriarchal regimes, in which the female form tends to be seen as a site for fertility, not a site in its own right. In such an instance, such a characterization aligns with feminist analysis, such as Fraser's (2016) analysis of how systemic structures encode gendered meanings, positioning the body as a site for work, reproduction, and exteriority of control. That metaphor intensifies connotation of bodily use and necessity, bringing out how the act of intimacy is inscribed in larger cultural narratives of duty, reproduction, and submission, particularly in traditional cultures in which marriage relations are motivated most profoundly through conceptions of property and utility. In characterizing intimacy in terms of plowing, the text not only brings in the limelight its life-supportive capacity but at the same time, it rebuts its characterization as an act of cultivation conducted onto the body. That doubleness continues to picture the constant thematization of creation and constraint, bringing out how intimately the intimate is inscribed in cultural narratives of fertility, power, and agency. In such a metaphor, the narrative postures the body in terms of a site of contest over

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which intimacy, reproduction, and social expectation collide, offering a rich analysis of sexual union's emotion and cultural dimensions.

Also, She contended that the phrase "*The silence has consumed his whole face*" captures the metaphorical meaning **SILENCE IS A CONSUMING FORCE**, representing silence metaphorically as a dominating presence powerful enough to overrun and destroy expression at an individual level. "Consuming" with its primitive overtones of hunger and erasure expresses the smothering effect of silence, suggesting that it is not an absence but a positive presence erasing one's expression, one's capacity for expression, for emotion. As metaphor, it is in tune with Lakoff and Johnson's (2003) view that metaphors derived from bodily experiences present profound insights into abstract state, for in representing silence consuming a face, it taps into embodied sensations of suffocation, erasure. Invoking a face, a location of identity, expression, and presence, intensifies the metaphorical force, suggesting not only that one's voice is muffled but having one's presence, one's being seen, erased. This depiction is consonant with Kövecses's (2020) discussion of metaphors as mirrors of cultural processes, in which silence, specifically in unbalanced power environments, tends to function as an instrument of suppression and manipulation. The metaphor portrays an invasion, not an omission, of silence, describing the way in which cultural or social demandings to be voiceless invade and disfigure individual will. Feminist and sociocultural critique, such as Fraser's (2016) discussion of society's systemic processes of silencing, continues to explore how, for marginalized subjects, silence is an erasure that aids in disempowerment. In describing an act of "devouring," it is insinuated that such a silence is not a preference but an imposition, consuming his face—the height of his individuality and will towards resistance—until nothing can be seen or communicated. In describing consumption, the narrative condemns silence as a social force that eradicates individual presence, with the narrative's overall concern with external encroachment over individual presence. Devouring silence is a metaphor for cultural restraints that demand compliance and submission, converting the individual into an unidentifiable vacuum. This view of consumption is consonant with the overall narrative in the book about how external pressures reframe and diminish individual identity, proving the powerful role of society's demandings in molding the body and feelings, particularly in communities in which freedom and expression are curtailed. In portraying a consumption of silence, the text concretizes an abstraction, effectively describing the burden of forced quietism for the psyche and its will for acting.

In another, she describes "*As he penetrates the door of her rebellious paradise*" employs the metaphorical concept **INTIMACY IS ENTRY; DESIRE**

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IS PARADISE, defining intimacy in terms of entering a room and desire in terms of a rich, seductive country interrupted both with beauty and with rebellion. Imagery of a "door" emphasizes remoteness and union boundary, and connotes both the physical and sensual vulnerability involved in intimate acts, and "rebellious paradise" with connotes that desire is not a passive, submissive zone but one full of complexity, with resistant, and with agency. Adopting a nod to Lakoff and Johnson's (2003) position that metaphors have a grounding in bodily and spatial experiences, penetrating a doorway reflects the embodied act of boundary crossing, that in this instance, sums up overcoming obstruction in a search for union or fulfillment. The metaphor of a paradise of desire intensifies depiction of the body both an object of seduction and a site of contest, and invites an interpretation that is one of emphasis of vulnerability of bodily freedom under claims of the exterior. This depiction echoes Kövecses's (2020) contention that metaphors not only structure thinking but reveal underlying relational and cultural dynamics, in which terms of intimacy are understood in terms of entering into a physical and emotional universe. In representing desire in terms of a paradise, the metaphor idealizes both the body and its intimate offerings, but through its use of "rebellion," idealization is nuanced, and the self is regarded to have a level of resistance or defiance in being completely possessed. Feminist insights, such as Fraser's (2016) analysis of tension between relationality and independence, resonate with such a metaphor, for it portrays intimacy as a nuanced interplay in which the body is one of both union and contention over power. The act of penetration, replete with both force and intention, raises questions of consent, agency, and how much and in what manner, borders are negotiated and not imposed, and, in doing so, situates the metaphor in relation to larger concerns with bodily and emotional independence. Through such complexed imagery, both individual and social, then, the narrative extends both, portraying intimacy as an act translating borders into a field of contact and challenging meanwhile the vulnerabilities involved in such a move. That rebellion and paradise can occupy such a position discloses a doubleness to desire, in which beauty and fulfillment coexist with rebellion and resistance, and is consonant with larger discussion in the book of the theme of the body as a site of tension between independence and encroachment from the outside. In portraying intimacy in terms of an access for rich, contested space, the metaphor dramatizes effectively the complex interplay in contact, power, and agency in acts of desire and in its larger cultural implications.

The evocative terms "*Her clusters unloosened. She scattered the fresh fruit of her moment. There was the sweet smell of the blossoming in the air at the moment of quiet*" utilize the metaphorical theme **INTIMACY IS**

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HARVESTING; CULMINATION IS BLOSSOMING, positioning the height of intimacy in terms of abundance, release, and rebirth. The metaphorical terms fruit clusters unloosing and scattering accentuate abundance and fulfillment in intimacy, with representations of the body as a source of fruitfulness and life, and the odor of the blossom metaphorical for lingering beauty and transformatory power of the encounter. This metaphor accesses embodied connotations of flowering, fruitfulness, and growth, in agreement with Lakoff and Johnson (2003) that metaphors drawn from bodily processes enable a conative state such as intimacy to be represented with rich concreteness. But language of harvesting—frequently exploitative or transactional—problematic this idyllic picture, suggesting in what ways, in intimate spaces, in part particularly, the body can become a source of reaping or consumption. Kövecses's (2020) use of metaphor as a lens in a cultural sense confirms this doubleness, for the harvesting metaphor both celebrates the productive dimensions of closeness and condemns its possibility to extract and make an individual a source of fulfillment for another. The metaphorical language of clusters scattering and the odor of the blossom creates a double connotation of both intimate surrender and externalized taking of value, and accords with feminist interpretations, such as Fraser's (2016) reading of how the body is idealized but commodified in patriarchy. The double symbolism expresses a deeper tension between a two-way connectivity and asymmetrical relations, such that this activity of "harvesting" can blur the boundary between relational closeness and use of flesh and emotion, even in vulnerability. By positioning intimacy as consummation with such imagery of fruit ripening and flowers blooming, beauty, fulfillment, and rebirth become woven in with its depiction of the flesh as a site of both freedom and relational dependence. That the odor of the blossom stays in the atmosphere acknowledges the lasting impact of such encounters, but its fragility arises out of the transience of such fulfillment, and ties the metaphor even further into the larger critique of such a tenuous balancing act between individual desire and social or relational encroachment. In such a rich, double depiction of intimacy both as a natural consummation and a possible act of extraction, the flesh is positioned as disputed ground, in which creation and consumption mix with larger cultural discourses about power, vulnerability, and desire. In such rich metaphor, the work identifies with intensity the deep complexity of intimacy as a site in which beauty and fulfillment sit in tension with quiet tension about agency and possession.

The line "*She did not disdain his odor and taste*" employs the conceptual metaphor **AFFECTION IS SENSORY ACCEPTANCE**, translating emotion and bodily closeness in terms of welcoming one's being through intimate sensation of odor and taste. Corporeal sensations, situated in embodied

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familiarity and proximity, generate an extreme willingness to allow one in, both physically and mentally, in which "not disdaining" forms a reflective welcoming of him into presence. Lakoff and Johnson's (2003) theory of metaphor describes through which odor and taste, sensations inescapably tied with memory and emotion, become markers of closeness, highlighting the intimate and bodily nature of acceptance. By highlighting her act of acceptance and not rejection of these bodily markers of him, the metaphor subtly addresses relational processes of borders and access, in which closeness forms both a giving and an overcoming of potential aversion or opposition. This framing accords with Kövecses's (2020) social and cultural construction view of metaphors, in which sensory acceptance in an environment of affect is a site for tension between vulnerability and agency. Her acceptance of him is not only a sign of affective closeness but of sensitive negotiation of borders such a relation involves, suggesting a balancing act between trust and submission. But with a spotlight drawn to her willful acceptance of him in terms of odor and taste, tension lurks in the background, in accordance with such feminist critique as Fraser's (2016) analysis of how cultural normatively situates women in relation to gatekeeping affect, managing access to one's bodily and affective spaces. In such a depiction, concerns arise about such acceptance's voluntariness, particularly in such environments in which relational and social pressures subtly shape her willingness to allow one's presence in her life. In metaphrasing acceptance in terms of sensation, the narrative makes explicit the embodied nature of intimacy, in which physical nearness is a site for affective contact, and senses serve as portals for deeper relational ties. But in defining affection in terms of acceptance, such a narrative insinuates the conditional nature of intimacy, in which contact is contingent upon transgression of borders protecting one's freedom. In terms of sensual experience, in positioning the body both as a bridge for contact and site of competition in which individual and relational processes become inescapable, the text introduces tension between sensual registries of the physical and affective and between individuated and relational processes, negotiation and freedom, in terms of its larger concerns with vulnerability, with power, and with tentative tension in opening oneself to others.

The phrase "*Her sadness circulating through her veins*" utilizes the conceptual metaphor **EMOTIONS ARE LIQUIDS; THE BODY IS A CHANNEL**, richly evoking sadness as an omnipresent and insistent presence circulating through her body. By utilizing flow, it accesses embodied simulation of liquids circulating through channels, such as blood circulating through veins, to convey the inescapable and systemic presence of her emotion. Under Lakoff and Johnson's (2003) theory, metaphors derived from bodily experiences allow

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for abstract feelings to become characterised in concrete terms, describing not a transient feeling but a deep, circulating presence in her body. By situating sadness in her veins, a metaphorical inference is drawn that her emotion forms an integral part of her emotional and physical life, circulating in a constant flow and impacting her at a fundamental level. This depiction mirrors Kövecses's (2020) observations that metaphors reproduce cultural understandings of emotion as a force that can penetrate and overwhelm the self. Inserting sadness into a fluid moving through the body mirrors the conflation that emotion, despite being deeply private, cannot be understood as exclusively self-regarded but is shaped and attuned to outer realities. This reading is tied to grander criticisms, including Fraser's (2016) examination of how outer forces and social demands shape lives, particularly for females, and shape emotionality in them. The metaphor of flow expresses lack of mastery, reinforcing that her sadness, much like a moving fluid, is moved about by forces over which she can have little immediate control. This mirrors the book's overall theme, in which the flesh is a site for vulnerability, in which feelings move not alone but in relation to outer stimuli puncturing and moving through the self. The metaphor reinforces the narrative's discussion of emotion and fleshed-out interrelatedness, in which the flesh is not a passive receptacle, but an active conduit through and in which feelings penetrate, become changed, and become experienced. The systemic, systemic nature of flow reinforces that sadness, much like blood, keeps parts of her living, even burdening and defining her state of existence. In its multi-planar characterization, this mirrors the book's grander criticism of how inescapable outer realities impact the individual, moving the flesh into a channel in and through which emotion not only becomes experienced but lived through and through. In its thick metaphor, the narrative characterizes sadness as a suffocating force reinforcing a conflation between flesh and emotion, a conflation between inner and outer realities, and reinforces a deep, inescapable interrelationship between inner experiences and outer realities.

In her statement "*She buries her head in her panting chest*" employs the metaphorical expression **SEEKING SOLACE IS BURYING; THE BODY IS A PLACE OF REFUGE**, accurately portraying an act of comfort and retreat into the physical form of oneself. "Burying" carries a connotation of hiding in and immersing oneself in a safe, concealed environment, a primal retreat into the body in order to protect oneself from outer forces or extreme emotion. Her "panting chest" then continues the metaphor through its blending of a heightened state of emotion or physical activity, and one can interpret that she is drawn inward through vulnerability and exhaustion. This accords with Lakoff and Johnson's (2003) theory that metaphors stemming from embodied experiences

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make possible the understanding of such abstractions such as seeking solace or freedom through concrete, bodily actions. In re-configuring her body as a refuge, the metaphor portrays her retreat to re-create a private space in a period of outer disorder, but one filled with tension in that it is part of a larger environment of relational and social requirements. Kövecses's (2020) approach to metaphor as a use of a cultural lens opens new layers, in which burying one's head can mean both surrender and taking care of oneself at once. This doubleness is one with feminist criticisms, such as Fraser's (2016) critique of feminine bodies being placed in a position of being a site of emotion work and confinement, a site of having to take in and metabolize pain and yet have external roles to maintain. Her repeat use of metaphor with "burying" in her own chest repeats noting even solace must include a physical and emotion inwardness, reiterated for a narrative with a theme about threatened state of the body not simply a site of encroachment, but inward-turned, a site of fortified enclosure, too. Seeking refuge in oneself describes both body and narrative about body both as a haven and battleground, a reflection of tenuous equilibrium between encroachment and inward demand for safeguarding oneself. In such a metaphor, the narrative brings out both vulnerability and agency in an intertwined and complex state, in which inward-seeking refuge is a retreat both from encroachment and re-appropriation of freedom of will. Yet, "panting chest" brings out that even such a haven is filled with agony at bearing loads, an observation about boundary of unmediated comfort of one's flesh, a boundary not to be transgressed. By depicting solace as richly embodied activity, the text situates individual refuge in a larger critique of an external compression bearing down on an inner life, yet a feedback loop in a larger narrative of critique of external and inner lives and contest over both, and for a larger narrative theme of both surrender and resistance in a state in a contest over a state of being.

5. CONCLUSION:

The metaphors constructed in Laila Al-Othman's work present a profound concern with tension between individual agency and encroaching external powers, and present the body, emotion, and temporality as contestatory spaces subject to cultural, social, and relational pressures. The ubiquitous metaphor of **TIME IS A POSSESSION THAT CAN BE STOLEN**, for instance, encapsulates the pressure placed upon women to subordinate care for oneself to familial and communal needs, and perceive sleep and individual time in terms of a finite, stealable asset. This accords with Kövecses's (2020) contention that metaphors characteristically represent institutionalized forms of social power, yet with the contention of Lakoff and Johnson (2003) that metaphors structure and

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represent embodied realities. Presenting sleep and individual time in terms of a stealable, deprived property betrays the systemic inequalities at the heart of patriarchal society, in which care for oneself is a luxury, bounded by one's role of duty and deference (Fraser, 2016). The narrative extends this critique to the intimate sphere of feelings and the body, metaphors that include such examples as **FEAR IS A PLOW; THE HEART IS A FIELD** and **SLEEP IS A POSSESSION; LOSING SLEEP IS THEFT** of explaining in detail how profoundly exterior powers inscribe themselves in individual life. The planting and plowing agricultural metaphors produce the insidious and reformatory force of fear and pain, explaining inner and psychological self in terms of malleable ground subjected to exterior pressure. So, explaining sleep in terms of a possession mirrors the bodily expense placed on individual life by society, in which even fundamental human needs, such as sleep, stand under coercion and subtraction. In concert, these metaphors trace over the body a site of sacrifice, work, and tillage, one that corresponds with feminist analysis of gendered division of emotion and body capital (Fraser, 2016). Metaphors of an intimate sort, such as **SEXUAL INTIMACY IS PLOWING; THE BODY IS SOIL** and **INTIMACY IS ENTRY; DESIRE IS PARADISE**, deepen this inquiry yet further, both a site of union and a site of contestation over power. Suggesting tension between the potential for creation and commodification or objectification of the individual in intimacy, these metaphors resonate with broader cultural tales of possession, fertility, and submission. Portraying the body as a doorway or a field of soil raises its vulnerability to claims over it, situating intimacy in a broader discourse about consent, agency, and cultural expectation. Even in these prostituerings of vulnerability, such metaphors preserve a presence of resistance, with the undercurrent that the self deflects full imposition or submission, and with it, a presence of agency between imposition. Emotion is portrayed in a similar vein as a kind of force both molded and resistant to external influences, with metaphors including **DOUBT IS A THORN; INTRODUCING DOUBT IS SOWING** and **EMOTIONS ARE LIQUIDS; THE BODY IS A CHANNEL** portraying the ubiquitous and systemic nature of state of feeling. Doubt, defined in terms of a thorn lodged in the mind, portrays lasting impact of external provocations in terms of inner solidity, and the metaphor of feelings flooding through blood vessels portrays feelings in terms of an integral but delicate response to external stimuli. These metaphors map out tenuous tension between inner and outer, in which the self takes in, processes, and responds to cultural, relational, and social pressures, at cost to freedom and integrity. Finally, the act of withdrawing inward, captured in **SEEKING SOLACE IS BURYING; THE BODY IS A PLACE OF REFUGE**, articulates both vulnerability and

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fortitude of the self in relation to exterior requisites. In situating both the body as refuge and battleground, the narrative depicts in nuanced terms the tension between self-preservation, in which comfort is found inward even as the burden of emotional and bodily work persists. That metaphor, and metaphors such as it in the work, reiterates the prevalent theme of contentious agency, portraying the body both as site of surrender and site of resistance.

The metaphors in Al-Othman's work offer a rich and complex discussion of external powers shaping, inserting, and reinterpreting individual agency, particularly in patriarchy's domains. Rich, embodied language and evocative imagery in the work draw out a deep intertwining between cultural mandates, individual freedom, and bodily and affective life, a nuanced discussion of humanity's life in terms of both vulnerability and survival. Not merely do these metaphors unveil the inbuilt powers in society, but they also hail long-standing capability of the self in its negotiations, resistances, and re-appropriation of its contested spaces.

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