



The Role of Poetry as Creative Art Therapy: A Cognitive Semiotic Analysis of 'Her''

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<https://doi.org/10.36231/coedw.v37i2.1961>

Received: 1 March 2026; **Accepted:** 15 May 2026; **Published:** June 30, 2026

Abstract

As a therapeutic art form, this research examines poetry through a cognitive semiotic analysis of Pierre Alex Jeanty's *Her*, Volume II (2017). With the increasing number of mental health problems, such as anxiety, trauma, and depression, there is a growing need for new artistic traditions of therapy. This paper aims to analyze how lexical and syntactic choices in Pierre Alex Jeanty's *Her*, Volume II, construct denotative and connotative meanings in the selected poems, in accordance with Barthes' framework of textual meaning. It also aims to investigate how verbal and visual semiotic resources, including metaphors and imagery, interact to convey meanings related to emotional resilience, self-awareness, and therapeutic engagement, from a cognitive semiotic perspective. Using the denotation and connotation analysis by Roland Barthes (1967) and the visual metaphor analysis by Forceville (2009), this paper will analyze two verbal texts and two visual images to demonstrate how meaning is created through the combination of both verbal and visual components. This study finds that in Jeanty's poetry, metaphors are used to add a positive spin to trauma, the address form "you" is used to create intimacy, and simple words are used symbolically.

Keywords: Cognitive semiotics; connotation; denotation; poetry therapy, visual metaphor



دور الشعر بوصفه علاجاً فنياً إبداعياً: تحليل سيميائي معرفي لقصائد 'هي'

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<https://doi.org/10.36231/coedw.v37i2.1961>

تاريخ الإستلام: ٢٠٢٦/٣/١١، تاريخ القبول: ٢٠٢٦/٥/١٥، تاريخ النشر الإلكتروني: ٢٠٢٦/٦/٣٠

المستخلص:

إن هذا البحث، باعتباره بحثاً شكلياً فنياً علاجياً، يتعامل مع الشعر من خلال تحليل سيميائي معرفي لمقاطع شعرية من «هي» لببير أليكس جانتني (٢٠١٧). وفي ظل الزيادة الملاحظة في مشكلات الصحة النفسية مثل القلق، الصدمة، الاكتئاب، تبرز الحاجة لتقاليد فنية علاجية جديدة. يبحث هذا البحث عن استخدام الشعر العلاجي في الشفاء النفسي، إحياء الذات، تحديد الهوية. تهدف هذه الورقة البحثية إلى تحليل كيفية قيام الاختيارات المعجمية والنحوية في كتاب *Her, Volume II* لمؤلفه ببير أليكس جانتني ببناء المعاني الدلالية (الحرفية) والدلالات الرمزية والثقافية في القصائد المختارة، وفقاً لإطار رولان بارت لفهم المعنى النصي. كما تهدف أيضاً إلى دراسة كيفية تفاعل الموارد السيميائية اللفظية والبصرية، بما في ذلك الاستعارات والصور، لنقل المعاني المتعلقة بالمرونة العاطفية والوعي الذاتي والمشاركة العلاجية، من منظور السيميائية الإدراكية. وفي الاعتماد على تحليل الدلالة المباشرة (التعيين) والدلالة الإيحائية (التضمين) لرولان بارت (١٩٦٧)، تحليل الاستعارة البصرية لشارلز فورسفيل (٢٠٠٩)، تبحث هذه الدراسة في نصين لفظيين، صوريين بصريين لبيان كيفية تشكل الدلالة من خلال تفاعل المكونين اللفظية والبصري وتخلص الدراسة إلى أن الاستعارات في شعر جانتني تُستخدم لإضفاء بعدٍ إيجابي على الصدمة، كما يُوظف أسلوب المخاطبة "أنت" لخلق الألفة، وتُستخدم الكلمات البسيطة بوصفها رموزاً دلالية.

الكلمات المفتاحية: الاستعارة البصرية، الدلالة الإيحائية، الدلالة الحرفية، العلاج بالشعر، السيميائيات المعرفية

1. Introduction

This study seeks to investigate the potential role of poetry as an artistic form of creative art therapy through the application of cognitive semiotic analysis on some samples of verbal and visual texts from the literary work *Her*, Volume II by Pierre Alex Jeanty (2017). Although previous studies have extensively explored the psychological and therapeutic impacts of poetry therapy, little attention has been given to the linguistic, semiotic, and discourse mechanisms through which the therapeutic impacts are achieved and/or mediated. Specifically, the mechanisms through which the lexico-grammatical and multimodal sign systems contribute to the construction and achievement of the therapeutic impacts have not been sufficiently explored.

In an attempt to bridge the mentioned research gap, the current study has an explicitly linguistic and semiotic focus, which aims to reveal the construction of denotative and connotative meanings in the micro- and macro-levels of the study. In particular, the study will draw on Barthes' (1967) model of textual meaning, which will be employed to examine the construction of meanings in the text, from literal meanings (denotation) to culturally and emotionally loaded meanings (connotation). Moreover, the study will draw on Forceville's (2009) theory of visual metaphor, which will be employed to examine the interaction of the verbal and the visual, considering the text as multimodal discourse in which meaning is derived from the interplay of the linguistic and the non-linguistic.

In the linguistic domain, the features analyzed in the study include: in the domain of lexical semantics, metaphor, symbolism, and evaluation; in the domain of syntax, parallelism, fragmentation, and deviation, which can be interpreted as foregrounding and emotional emphasis; in the domain of pragmatics/discourse, stance, identity, and interpersonal features. These aspects will be considered in relation to how they contribute to the construction of themes of emotional resilience, self-awareness, and identity, which can be seen as part of the therapeutic dimension of this text. Methodologically, this study is based on a qualitative approach and can be considered part of an interdisciplinary approach based on Cognitive Semiotics, an approach that tries to combine insights from Linguistics, Semiotics, and Cognitive Science. Cognitive Semiotics makes it possible to carry out an analysis of how meaning is not only encoded at the textual and visual levels but also how it is cognitively processed and interpreted by the reader/viewer.

In this sense, this study can be seen as going beyond traditional approaches to literary analysis, since it seeks to explore the cognitive mechanisms underlying meaning construction.

That therapeutic meaning in Her, Volume II, is not inherent in the text, but rather results from the dynamic interaction between language, imagery, and cognition. The use of verbal metaphors and imagery together creates a semiotic network, which enables readers to express and re-create personal experiences therapeutically. The importance of this research is that it contributes to both linguistic and interdisciplinary research. The results show that the cognitive semiotic perspective offers a more comprehensive model of analysis than the literary perspective, since the cognitive perspective takes into account the interplay between form, meaning, and cognition. The focus on the significance of the role of linguistic and semiotic forms offers new insights into the therapeutic potential of poetry as an aesthetic and cognitive form.

2. Theoretical Framework

The knowledge and understanding of this current research are based on the multi-disciplinary approach of knowledge and understanding as discussed in the theory of Cognitive Semiotics, which is a combination of the theories of semiotics, linguistics, and cognitive science. Cognitive semiotics is concerned with the dynamic interaction of signs and cognitive processes, particularly in terms of making meaning through interaction with linguistic and non-linguistic resources. It is a branch of semiotics that is closely related to cognitive linguistics. As a discipline, cognitive semiotics, as Jordan Zlatev (2012) describes, is "concerned with the investigation of how interactions in signs lead to interpretation and understanding. In this framework, poetic language and images are viewed as cognitive semiotic resources that allow individuals to organize their experiences and symbolically express their emotional conditions. For the analysis of verbal texts, this research will rely on Roland Barthes' (1967) theory of denotation and connotation. According to Barthes, the literal meaning of the sign, or first level of meaning, is called denotation; connotation, on the other hand, is the mediated meaning of the sign, socially and emotionally constructed in an act of interpretation. This theory will assist this research to explore the impact of poetic language on two levels: on a literal level and on an emotional level, linked to issues of resilience.

In addition, the study is also grounded on the theory of visual metaphor as conceptualized by Charles Forceville (2009). Visual metaphors are defined as the mapping between the source and the target domains, where the visual elements represent the concepts. From the cognitive semiotic viewpoint, the mapping is used to represent the psychological state, identity, as well as the process of healing from emotions. The visual meaning is also simultaneous and multidimensional, where multiple layers of meaning can exist. As discussed by Michael Brandl (2023), the meanings can also be the result of

the overlapping process, where the interpretations are non-linear. The multidimensional nature also illustrates the semiotic synergy between the visual and the linguistic, especially in the context of poetry. In compliance with the research focus, the discussion on art therapy is only related to its relevance in the context, with the primary focus on the cognitive semiotics and the visual metaphor as the primary tools for the analysis.

2.1 Creative Art and Poetry Therapy

Creative or expressive arts therapy is a type of psychotherapy that utilizes various artistic modalities such as writing, music, drama, movement, and visual arts to facilitate healing, expression, and growth (Malchiodi, 2012). Unlike other types of single-modality therapies, expressive arts therapy utilizes a combination of various creative modalities to facilitate both verbal and non-verbal communication. This ancient healing art has evolved and been influenced by modern psychotherapy, and has evolved into a new profession.

Poetry and expressive arts therapy utilize symbols, metaphors, visual images, and processes to facilitate physical and psychological healing. The history of poetry and expressive arts therapy began before the modern art era and the development of psychotherapy. In preliterate societies, visual symbols and images were used in religious rituals for healing, spiritual expression, and social interaction. The healing properties of poetry, music, and art were developed in Greek and Roman society, and later evolved into moral therapy and hospitals. The evolution of poetry therapy as a new profession occurred in the 20th century, and professional organizations such as the National Association for Poetry Therapy were formed.

2.2 Poetry as a Tool for Transformation and Self-Healing

Symbolic language in art includes the use of play, drawing, and poetry, which express experience in terms of patterns, problems, and moods (Simon, 2005). Visually, it creates an aesthetic experience, which is pleasant and self-enhancing, as the author declared. Art is not simply an aesthetic pleasure but also an innate psychological tool for rebuilding the self after trauma, translating raw pain into symbols that can be understood and managed, which in turn helps in the healing process. Catharsis has evolved to mean healing, purification, and aesthetic experience over the years. The healing dimension of poetry assists individuals in overcoming self-destructive behaviors and shame using its therapeutic potential. The healing aspect of poetry helps people overcome self-destructive tendencies and shame through its therapeutic abilities. Poetry provides a platform for people to express themselves without any fear of judgment.

Although it is no cure-all, poetry offers a step-by-step approach to achieving

happiness through stress and emotional control. It helps with acceptance, resilience, and self-awareness (Hovey, 2018). Poetry therapists apply systematic and symbolic procedures to induce psychological change, developing self-regulation and self-awareness (Williamson & Wright, 2018). Unlike art, poetry uses common language to express deep communication. It is, in fact, a healthy approach to dealing with grief, trauma, and emotional issues through universal and positive expression. Creative art, such as poems, helps to heal from trauma because it reactivates myth and primitive memories (Simon, 2005). Images from the unconscious mind erupt, releasing pain, but also guide the way to healing using the power of imagination, as he maintained. This is related to natural, universal instincts for self-healing, as he claimed.

2.3 Linguistic Aspects of Visual and Verbal Representation in Art Therapy

For Freud, as Simon (2005) clarifies, visual thinking is an unconscious process, and art is a means of expressing and overcoming trauma by reconnecting with inner feelings symbolically. West (2021) explains that the act of creating mental imagery, stories, paintings, drawings, diagrams, maps, films, myths, and metaphors is an essential aspect of therapy, acting as a vital resource. He explains that poet therapy is the attempt to heal trauma through the use of powerful imagery that speaks to the audience. Simon (2005:54) describes art as “a mirror of the world”. Indeed, in many societies, music, dance, and poetry are considered to be important for expressing culture and helping individuals cope with the challenges of life.

In bibliotherapy, people communicate through the arts, making it a very personal and significant experience. Richardson (2016) states that bibliotherapy is a raw, vulnerable, engaging, and playful experience for the reader or viewer. It is the use of literary works to offer psychological support, as Williamson and Wright (2018) state. Though the emphasis is on the relationship between the reader and the text, assistance can be sought to identify appropriate writings (Williamson & Wright, 2018).

Visual and verbal language are different but part of a larger system. Every semiotic model is cognitive in nature. Text can be referred to as visual communication, and vice versa. While analyzing poetry, whether it is textual or visual, in-depth analysis is possible, and it provides a deeper insight. According to Amare and Manning (2007), visuals are part of a semiotic system that includes textual language, which encompasses images, diagrams, ornaments, and indicators (p. 85). Poems are capable of evoking emotions through the use of evocative language (including figurative language), images, and assist in processing complex thoughts (Williams, 2012). According to Waad and Al-Bahrani (2020), verbal and non-verbal languages are viewed separately, but they are used together as

complementary tools of meaning.

2.4 Related Works

In recent times, several research studies have examined the therapeutic and cognitive benefits of poetry, shedding much light on its importance. For instance, the study carried out by Efleih and Jaafar (2025) on cognitive stylistic features such as metaphor, modality, and evaluation, and how they are employed in online horoscopes, does not relate to poetry and therapy. It is, however, relevant to cognitive stylistics, which is a form of cognitive linguistics. The current study, on the other hand, uses cognitive semiotics to analyze poetry and its use as an introspective and creative form of therapy. The use of poetry is different from the use of horoscopes, as horoscopes are a form of persuasion, while poetry is a form of therapy and self-expression. This is an extension of cognitive linguistics to include art therapy and semiotics.

In a study that was published and presented by Mariani et al. (2025) entitled "Symbol, Space, and Time: A Triadic Framework for Language Formation in Poetry Therapy," the researchers presented a theoretical model that would explain the role and function of poetic language use in a therapeutic setting. The researchers, through the qualitative and conceptual method, attempted to investigate the use and role of symbolic representation, spatial imagination, and time in the formation and construction of meaning through poetry therapy. The results indicated that the role of poetry is significant in the transformation and formation of the internal emotions into the linguistic form through the symbolic representation, while the representation of the spatial and temporal aspects is significant in the formation and construction of the personal and therapeutic narratives. The study is relevant to the present research because it is consistent with the cognitive semiotic approach to understanding poetry as a system of signs that is used for meaning construction, although the study differs from the present research in that it is purely theoretical and does not include a multimodal analysis of a particular poetic text, such as Her.

Paniagua Guzman et al. (2025) carried out a study on "Poetry Interventions in Alzheimer's and Dementia Care: A Scoping Review," which focused on the contribution of poetry interventions to the improvement of communication and social interaction among patients. The study used the scoping review method to evaluate the findings of several intervention-based studies. The study found that poetry interventions improve memory recall, emotional expression, and social interaction. This study is relevant to the therapeutic dimension of poetry, but it does not focus on the linguistic and semiotic construction of poetry, which is the focus of this study

In their research, Naz et al. (2024) examined The Effectiveness of Poetry Therapy on Clients with Post-Traumatic Stress Disorder. The research,

which utilized a quasi-experimental method, proved that poetry therapy has a positive effect in reducing post-traumatic stress disorder symptoms and increasing emotional expression. The research results confirm that poetry, in fact, is one type of expressive art therapy, which heals the human psyche. Though very relevant, the research under analysis did not offer a linguistic/semiotic perspective, which this research aims to offer.

A study done by Inguscio et al. in 2023 on “Poetry in Pandemic: A Multimodal Neuroaesthetic Study on the Emotional Reaction to the Divina Commedia Poem” sought to understand the emotional and cognitive response to poetry. The study used neuroaesthetic techniques to analyze the emotional response to poetry. The study found that poetry is associated with brain regions that are linked to emotion, memory, and language. This study is very relevant to the current study, especially with regard to the cognitive semiotic perspective on poetry. However, the study does not directly touch on poetry as a therapeutic discourse.

2.5 The Theory/Model Adopted in Data Analysis

In the research, the author has followed the theoretical approach of Cognitive Semiotics. Cognitive Semiotics is a theoretical approach that relies on the theories of Semiotics, Linguistics, and Cognitive Science (Zlatev, 2012). Cognitive Semiotics can be defined as a theoretical approach that attempts to understand the interrelationship between the concepts of signs and cognition, especially with a focus on the construction of meaning through the usage of the linguistic and visual systems. By following the methodology of Cognitive Semiotics, the current research attempts to explore the significance of the interplay between the linguistic and visual components of the collection of poems, i.e., *Her, Volume II* (2017), written by Pierre Alex Jeanty, in the therapeutic procedure, especially concerning the therapeutic aspects of emotional healing.

For the analysis of the verbal poetry, the model of denotation and connotation proposed by Barthes (1967) has been adapted and used. Denotation helps to identify the literal meaning of words and sentences, whereas connotation helps to identify the symbolic and metaphorical meaning of words and sentences, which are beyond the literal meaning. For the analysis of the visual elements, the study uses the theory of visual metaphors proposed by Forceville (2009). According to this theory, the source and target of the visual metaphors are identified to understand the symbolic meaning of the images. Visual metaphors are considered to be the deliberate choice of the artist to create the desired effect on the viewer's mind and to create the desired association with the viewer's emotions and culture. With the application of the models from the cognitive semiotic perspective, the research demonstrates the way the verbal and visual signs

interact to achieve the therapeutic goal. Both metaphors, the verbal and the visual, form an integral part of the model as cognitive aids to transform the traumatic experience into a symbolic form that can be easily managed. Empowerment, self-discovery, and emotional healing form part of the exploration of the work by Jeanty to develop an aesthetically pleasing system of signs.

3. The Analytical Part

3.1 Methodology of the Study

The research design employed in this present study is qualitative. The qualitative research design places more emphasis on exploring the data than on quantifying it. It is most applicable in the analysis of texts and images, as it can offer a detailed and comprehensive understanding of semiotics, linguistics, and cognition. Under this design, the researcher used purposive sampling to determine the most relevant and informative data for the objectives of the study. The poems and images used in this study were two poems and two images from Pierre Alex Jeanty's book, *Her*, Volume II, published in 2017. The selection of these texts and images was based on specific criteria: they had to exemplify the poet's use of figurative language, symbolic representation, and cognitive-emotional engagement, and they had to illustrate the use and interaction of visual and verbal semiotic modes. The texts and images were excluded based on the following criteria: lack of complexity, failure to provide cognitive semiotic analysis, and lack of engagement with the themes of identity, emotion, and personal meaning. This type of purposive sampling will allow for a thorough investigation of the role and function of poetic language and imagery as a tool for cognitive and emotional expression. By using texts and images with high levels of semiotic and linguistic markers, this research will ensure a rigorous and relevant investigation of the mechanisms through which poetry can be used as a creative art therapy.

The research is also very specific in terms of both concept and theme since it is based on a very specific set of poems and images, which are derived from a very specific source material titled "*Her*, Volume II" and published in 2017 by Pierre Alex Jeanty. The research is based on a very specific exploration of healing, self-esteem, and resilience themes. The verbal texts were analyzed in terms of Roland Barthes' (1967) distinction of denotation and connotation, which offers a clear framework for a systematic analysis of both literal and figurative meanings in poetry. The images were analyzed in accordance with Forceville's (2009) theory of visual metaphor, which offers a clear framework for a systematic analysis of metaphorical meanings in images. To gain a holistic understanding of the relationship between text and image, a cognitive semiotic analysis will be carried out, which combines

insights from linguistics, semiotics, and cognitive science, showing how both verbal and visual semiotic resources work together in constructing meanings, in particular concerning their therapeutic and emotionally healing potential. By making this interconnection, this research demonstrates how poetry, as a multimodal form of expression, can engage cognitive and emotional processes, which are otherwise healing and growth-enhancing in nature.

3.2 Data Analysis

3.2.1 Poem 1



Beauty
is in the eye
of the beholder.
Behold
what you see in that mirror.

Image-Text 1. Her, Volume

Text 1

Denotative Meaning: The denotative meaning is that beauty is not inherent in beauty and depends on the observations made by the viewers.

Connotative Meaning: The word 'beauty' not only attracts the senses but also carries with it values and symbols of the ideals, aspirations, and desires of people. The word "eye" is not only associated with the denotative meaning of "sight" but also with "perception," "awareness," and "point of view" of people with regard to "things" in the world. The word "beholder" is the symbol of the individual or the viewer, which represents the individual point of view and personal prejudices that are incorporated into the viewing of beauty. The verb "see" is used literally to emphasize the viewing, but it also has a figurative meaning of understanding or interpreting through personal experiences rather than seeing.

Grammatically, it is composed of an indicative sentence and an imperative sentence, so that there is a sense of personal involvement with beauty. The declarative statement of the phrase, "Beauty is in the eye of the beholder," is a simple sentence that uses the copula verb "is" to link the word "beauty"

with the prepositional phrase "in the eye of the beholder." The phrase "Behold what you see" has a commanding tone that emphasizes self-awareness by emphasizing the connection between seeing and understanding, i.e., the connection between perception and meaning. Despite the simplicity of this grammatical form, it carries complex ideas, which are based on philosophy.

One of the most significant functions of metaphor is related to the connotative meaning of the given phrase. The fact that "in the eye of the beholder" itself functions as a metaphor of subjectivity, emphasizing that the very idea of beauty is related to a certain perception, not to an objective criterion of beauty, is of great importance. The "eye" functions as a metaphor of perception and consciousness, and the "beholder" functions as a metaphor of individual consciousness, which is formed according to cultural, emotional, and individual factors. This metaphor, in fact, underlines the subjectivity of the very concept of beauty, emphasizing that beauty is linked to individual perspectives rather than to any objective criteria of beauty. The very fact that "behold what you see" is a command, in which the importance of perception and consciousness is stressed, is of great significance. It also helps in developing self-awareness.

To recapitulate, the phrase "beauty is in the eye of the beholder" basically conveys the connotative message of the concept of beauty. Through the words chosen to convey the message and the grammatical structures employed to convey the message, the phrase helps the individual to introspect on the role of perception and cognitive experience while assessing the concept of beauty. It does not promote the concept of universal beauty and emphasizes the importance of considering the concept of individual perceptions and self-awareness while appreciating the concept of beauty. The connotative message of the phrase adds depth to the phrase and makes it a powerful reflection on the concept of perception and experience.

Image 1

Source: clouds are shown while the sun is rising, and its rays penetrate these clouds

Target: metaphorically, the image of a sun represents an individual whose light, power, and shine transcend the dark reality. Most people have experience drawing the sun from a young age and associate it with basic drawing. This can lead to a feeling of comfort and ease, allowing the person to feel at ease. The purpose of this visual is to help the reader express their emotions and ideas across different times and spaces, connect with others, and document their life experiences. This representation has lines that are both vertical and diagonal. Vertical lines can mean stability and even be used

to divide things, such as walls (Serafini, 2014:56). He continues that diagonal lines are more dynamic, guiding the viewer's eye and implying energy and movement. Shapes are defined areas created by straight, angular, or curved lines. In this image, a closed shape gives the impression of a boundary that contains certain elements while excluding others (Serafini, 2014:57). People think visually, and they utilize symbols and metaphors to express both abstract ideas and tangible concepts.

The poem highlights various art therapy techniques that have been successfully applied, combined with essential therapeutic qualities such as genuine understanding, warmth, trust, and a strong connection. The sun inspires individuals to express themselves, boosts self-esteem, and fosters the growth of social and emotional resilience. abilities (Gussak and Rosal, 2016). The image invites the reader to contemplate and hold onto good views while excluding negative ones. The shape of the sun, i.e., in a circular shape, represents relief, protection, and endlessness. The clouds are the largest and most dominant over the sun and are usually noticed and considered first. This implies that life, with all its circumstances, can be beyond individuals, yet the sun is more powerful. Since the sun is placed in the top half of the clouds, it seems to have more power over the clouds below it. Based on the analysis, the results have revealed that the nonverbal data add additional support to the verbal ones. Both verbal and nonverbal therapeutic language were used differently. The verbal language implies the healing words. To illustrate, readers can contemplate rediscovering their power, self, and life. Therapeutic poems work on inner power and can more adequately prepare readers to work with trauma survivors.

3.2.2 Poem 2



You're the sun sweetheart,
even on the cloudy days,
you are made to shine.

Image-Text 2. Her, Volume II

Text 2

Denotative Meaning: The denotative meaning suggests that the reader is a kind and loving person, referred to as "sweetheart. A woman is compared to the sun among the clouds in the sky.

Connotative Meaning: Apart from its literal meaning, this phrase has an underlying emotional and motivational significance. The word "sweetheart," when used to address an individual, often generates feelings of love, tenderness, and care, suggesting that the person is loved and cared for. The phrase "even in the cloudy days" represents periods of difficulty or adversity in life, suggesting that love and value exist even during such periods. The words "You are made to shine" have a deeper motivational meaning that symbolizes the power of an individual to be strong in the face of adversity and to bring hope and positivity into life despite the challenges that exist.

Words such as "sweetheart" carry an emotional value because they are warm and endearing. The words such as "cloudy days" metaphorically represent hard times, whereas the word "shine" represents brightness, success, and vitality. The words used are from the semantic field of love, light, and hardiness, which carry the theme of self-worth and hope, and each word is chosen with the intention of inspiring and uplifting the reader or listener. The sentence structure is simple, affirmative, and encouraging. This establishes the tone for the encouragement that follows. The words "You're the sweetheart even in the cloudy days" use the comparative form, which emphasizes the concept of consistency and unwavering affection. The second sentence is "You are made to shine," which is an empowering message that focuses on the concept of purpose and ability

The simplicity of the syntax is what makes it clear, and this ensures that the message is direct and impactful, creating a sense of reassurance and confidence within the reader. The metaphor plays an important part in conveying the message. The metaphor of "sweetheart" and "shining" is an important expression of being full of love and light. "Cloudy days" are the metaphorical representation of the tough times in one's life, the times of hopelessness, fear, and sadness, whereas "shine" is the metaphorical representation of hope, strength, and the inherent quality of a person to shine and be positive. The metaphor is trying to convey that just as the sun shines through the clouds, the actual shine of the person is also present and will shine through.

Image 2

Source: Sun rays penetrating clouds.

Target: The sun, as a metaphor, represents an individual who has the

capacity to shine from top to bottom in a darkened situation. Many people remember making the sun as a child, perhaps as a drawing, which brings comfort in its simplicity. This symbol enables an individual to convey their feelings and ideas at different times and locations, thus creating an opportunity to connect with others and document their lives. The symbol has vertical lines and diagonal lines. Vertical lines are stable lines that separate objects, such as walls, while diagonal lines are more expressive lines that attract the attention of the observer and convey energy and movement. The shapes are areas enclosed by straight lines, angular lines, or curved lines. The closed shape represents an enclosed boundary that contains certain objects while excluding others.

The visuality of human beings fits well with the pictorial turn in terms of symbols and metaphors. The human mind is wired to think in images, and humans express themselves through symbols and visual metaphors, which is in line with this shift in thinking that puts images at the heart of the meaning-making process. Symbols and metaphors, even when they are used in language, are visual because they are connected with mental images that add meaning and help us understand things more through imagination. The image shows how art therapy techniques can promote real understanding, warmth, trust, and close relationships.

4. Conclusion

4.1 How do lexical and syntactic choices in Pierre Alex Jeanty's *Her*, Volume II, construct denotative and connotative meanings in the selected poems, in accordance with Barthes' framework of textual meaning?

From the analysis, it is evident that the lexical and syntactic features of Jeanty's poems are well-chosen to express denotative and connotative meanings. Simple words like "beauty," "shine," and "sweetheart" convey denotative meaning and, at the same time, connotative meaning that expresses ideas of perception, self-worth, and emotional depth. The grammatical structures, like declarative and imperative sentences, are well-chosen to express denotative and connotative meaning and to engage the reader to think and become aware of the subject matter. Metaphorical words, like other words, are part of everyday language and are well chosen to express the idea of connecting individual experience with other cultural and emotional contexts, thereby explaining textual meaning and the denotative and connotative approaches, as discussed by Barthes.

4.2 How do verbal and visual semiotic resources, including metaphors and imagery, interact to convey meanings related to emotional resilience, self-awareness, and therapeutic engagement, from a cognitive semiotic perspective?

The results demonstrate that the verbal and visual semiotic resources in the text function together to create a meaning that is conducive to emotional resilience, self-awareness, and therapeutic engagement. For example, the metaphors present in the text, such as "cloudy days" and "shine," along with the visual imagery of the open eye with the small girl inside or the sun peeking out from behind the clouds, form a semiotic field. This is an example of how the verbal and visual semiotic resources function together to create meaning that is conducive to hope, empowerment, and self-awareness. From a cognitive semiotic theory point of view, the interplay between the visual and verbal semiotic resources allows the reader to understand the meaning in different dimensions and thus is conducive to both emotional and cognitive understanding. This is an example of how the visual and verbal semiotic resources function together to create meaning conducive to hope and self-awareness, thus emphasizing the therapeutic value of Jeanty's poetry as a medium of self-expression and emotional healing.

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