CULTURAL CONCEPTUALIZATION OF INDO-PAKPARTITION IN LITERARY DISCOURSE: A STUDY OF CONCEPTUAL METAPHORS

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ISLAMABAD

SEPTEMBER, 2022

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY

In English Linguistics

To

FACULTY OF ENGLISH STUDIES

NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

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Thesis Title: Cultural Conceptualization of Indo-Pak Partition in Literary Discourse: A Study of Conceptual Metaphors

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Master of Philosophy
 Degree name in full

English Linguistics
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ABSTRACT

This study aims at exploring the cultural conceptualization in partition discourse through the use of cultural metaphors. The data for the said purpose is the text of two novels written in the partition era. The partition of the sub-continent in 1947, was event of great magnitude which received immense attention from almost every field of study including sociology, history, geography, psychology and literature. A number of studies have been carried out on the discourse of partition with various aims. The present study focuses on the use of metaphors by an Indian as well as a Pakistani author in their novels about partition. Khushwant Singh is the Indian author whose novel "Train to Pakistan" is selected for this research, whereas Mumtaz Shahnawaz is the Pakistani author whose novel "The Heart Divided" is a part of this research. The purpose behind selecting these two novels specifically was that they are the pioneer English novels written by authors of South Asia. The Conceptual Metaphor theory (CMT) by Lakoff and Johnson (1980) is the backbone of this research. According to Lakoff and Jonson (1980) metaphors are a part of our everyday life and language, we use metaphors consciously and unconsciously. For the identification of the metaphors in the texts of the selected novels, Metaphor Identification Tool by Praggel Jazz and group (2017) is used. The main aim of this to focus on the different or similar types of metaphors used by Indian and Pakistani authors to represent the culture of pre-partition Indian society and the event of partition itself. Upon comparison of the metaphors used in the two novels, it came to light that Singh used greater number of war and conflict metaphors, his focus was more on the tragedies and horrors of the partition. Whereas, Shahnawaz focused more on political metaphors, giving the reader an insight of the ongoing political events and how it affected the three religious groups involved. Singh used more religious metaphors as compared to Shahnawaz, but none of the authors sided with any one of the religious groups involved. They remained neutral in their stance, not blaming any one group particularly, but exploring what led to the greatest mass migration in history and its effect on the common people. The use of particular metaphors gave insight into the author's point of view and the kind of emotions he/she intended to invoke by those metaphors.

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ACKNOWLEDGEMENTS

First of all, I would like to thank my supervisor Dr. Muhammad Yousaf who provided me with guidance and feedback throughout my MPhil research. He has always been a great support and guided me through the difficult procedures of this research.

I cannot thank enough my mother, Dr. Zill e Zehra, who has been a constant support for me and helped me develop and polish my research and analytical skills, without her this thesis would never have been completed. I am also thankful to my husband and my brother who are responsible for helping me with technicalities of this research.

DEDICATION

This thesis is dedicated to my loving and supportive mother Dr. Zill e Zehra

CHAPTER 1

INTRODUCTION

The present study deals with the use of cultural conceptual metaphors. The texts that are selected for this study are two novels, based on the 1947 partition of the subcontinent. The novels are "Train to Pakistan" by Khushwant Singh, an Indian author and "The Heart Divided" by Mumtaz Shahnawaz, a Pakistani author. This chapter deals with metaphors and the role of language. It gives a background of the study and explains the back-bone of the thesis that is the conceptual metaphor theory by Lakoff and Johnson (1980). It also discusses the methodology, objectives and research questions for this study.

1.1. Background

Metaphors are defined as "understanding and experiencing one kind of thing in terms of another" (Lackoff, 2003, p. 5). The two concepts that are compared metaphorically are called focus and frame. Focus is the main topic that is under discussion whereas frame represents a different kind of experience and is used to elucidate the focus. Focus and frame together help the reader or hearer to acknowledge one concept through the other, however, their common experiences and shared knowledge are a requirement for a metaphor to be successful. It is this mutual cooperation that gives a metaphor its due power to have a desirable outcome on people (Burkholder & Henry, 2009).

The study of metaphor can be trailed back to Aristotle who laid the foundation of the classical view of metaphor. According to Aristotle, metaphor solely works as an ornamentation and is excluded from arguments since it causes complexity and ambiguity (Lesz, 2011). This belief is totally different from today's view, which considers metaphors to play a major role in discourse. Metaphors were limited to literature only and were considered as a tool of decoration until the 20th century, when Cognitive Metaphor Theory emerged. It gave a new direction to the study of

metaphor in the field of linguistics and proposed metaphors to be a matter of thought and action rather than just a poetic device and rhetoric technique.

Culture and metaphor are interrelated. Metaphors are regarded as an ornamental use of language, as it is used by poets and creative writers. Literature and culture are also interlinked, which automatically links metaphor to our culture. In anthropology, culture is viewed as a system of mutual understandings between a group of people, so the relationship between metaphor and culture is much more fundamental than it seems (Shore 1996, Strauss & Quinn 1997). This thought about culture and metaphor is connected to the work of Lakoff and Johnson (1980); *Metaphors we live by*, in the field of cognitive linguistics.

Cognitive metaphor theory or Conceptual Metaphor theory was presented by Lakoff and Johnson in 1980. The main concept of this theory is that a metaphor has a central role in thought and is critical to both thought and language (Deignan,2005). Metaphors are present in everyday language; they are used by people to structure the realities around them. Metaphors influence the concepts in our minds as they facilitate us in understanding the meaning of different intangible notions such as time, love, hate and other emotions, existing and newly developing ideas etc. that are defined by our experience of the world. Thus, we try to grasp these abstract concepts, which we do not understand completely, by comparing them to concepts that are clearer in our thought or experience (Lakoff & Johnson 1980). So, we can say that metaphors are a part of our everyday language and not just a poetic device used for embellishment in writing.

A metaphor that is a tool for comprehending many facets of reality, is "cultural" in two universal respects. The first of these two aspects deals with the cognitive systems and their cultural foundations. The process of picturing one thing as another thing in our imagination, which in fact is the basis of metaphor production, is actually built on culturally shaped concepts. The metaphor "scientific progress is a frankensteinian endeavor", reflects that to understand the progress of science we lean on our culture-specific concept of Frankenstein. Those metaphors that are strongly embodied are actually cultural in nature. We think of action as movement, which is a bodily experience, but it is argued that in English the concept of movement is not universal but is actually

culturally shaped. It is this culturally shaped concept which serves as the immediate basis for understanding action and not the actual movement in the world.

Another sociocultural aspect of metaphor deals with how important the context is when interpreting metaphorical expressions; they can be rejected or taken up depending upon the communicative requirements of the participants. This is termed as the "politics of metaphor" by Hellesten (2002).

1.2. Conceptual Metaphors

In Lakoff and Johnson's (1980) view, metaphors are not only limited to poetry but are indispensable in ordinary language, as most of the expressions in metaphors formulate certain patterns or groups. For example, the expression "your claims are indefensible", describes an agreement in relation of war. These types of traditional metaphorical expressions delineate that we think of arguments in relation to war as much as we talk of arguments in relation to war. Lakoff and Johnson (1980) named these systematic expressions as Conceptual metaphors, which reflect the patterns of thought. The metaphorical expression your claims are indefensible is the linguistic representation of the conceptual metaphor; argument is war. Conceptual metaphor forms set of systematic correspondences which is called mapping. The process of mapping allows us to understand one domain in relation to another domain. We comprehend one concept, that is argument in relation of another concept, that is war. This shows that we understand arguments through our knowledge about wars.

1.3. Cultural Metaphors

Similar to the concept of conceptual metaphors, are cultural metaphors, which involve a form of conceptualization across different domains. Conceptual Metaphor Theory has always had a more universal kind of connotation. Musolff (2017) claims that since its development in the 1980s CMT has taken up a more comprehensive approach as metaphorical mappings have found their way in neurophysiological structures. However, in cultural linguistics, cultural metaphors are conceptualizations which have their origins in traditions, religions and worldviews etc. the

metaphors of the next generation are more culturally aware then their predecessors. Therefore, it became very easy for cognitive linguist working in CMT to transfer to cultural linguistics.

In Chinese language the heart is seen as the center of cognition which controls all the activities of the mind. This conceptualization of the heart is expressed linguistically as "the heart is the ruler of the body" (Yu, 2007). Aboriginal English speakers talk about their land as they were the land themselves, they use expressions such as this land is me or this land is us. In Aboriginal English, the land, humans and animals are all connected to each other, this aspect is termed as interconnectedness by Malcom (2002). For speakers who are non-Aboriginal, these expressions may sound foreign and strange. The conceptualization behind these Aboriginal expressions is the belief that their ancestors returned to earth in the form of trees and stones after creation. This the reason behind the expressions the land is me and the land is us (Charlesworth, Kimber, & Wallace, 1990).

1.4. Background of the Selected Novels

This research will deal with the analysis of metaphors in the texts of the two selected novels, written in the backdrop of Partition of 1947 with the aim of finding out the cultural division in the pre-partition Indian society and the different metaphorical themes employed by them. The selected texts are "Train to Pakistan" by Khushwant Singh and "The Heart Divided" by Mumtaz Shahnawaz. Khushwant Singh was an Indian author, politician, diplomat and lawyer who served in Lahore High court as lawyer for eight years. After the partition of India, he joined the Indian Foreign service. His experience of the 1947 partition of subcontinent inspired him to write his most famous novel "Train to Pakistan". In this classic novel, Khushwant Singh unfolds the story about Sikhs and Muslims who have been living together in tranquility for years, which is disturbed by the Hindu-Muslim riots of 1947 which followed the partition of India. Singh has tried to show his readers the bitter truth of Independence of India. The novel has several sub-plots with the climax being the mental struggle of one man who has to choose between standing up against 50 armed men, who are ready to kill their own people or doing nothing and letting the massacre happen. Singh has shown love and humanity is above all religions. The most famous lines of his novel, which sum up the whole story, are:

"According to the Hindus, the Muslims were to blame.

The fact is, both sides killed. Both shot and stabbed and speared and clubbed.

Both tortured. Both raped." (pg 3)

Mumtaz Shahnawaz, born in 1912, was a Pakistani diplomat and author who had a firsthand experience of partition of India. Mumtaz Shahnawaz was very much involved in the freedom movement, first as a Congressite, then later her sympathies shifted to Muslim League. She could have been first Asian woman to preside over legislative session at the UNGA, that was held shortly after the partition of India, but sadly her plane crashed on way to New York which became the reason of her sudden demise. Her novel "The Heart Divided", which is probably the first novel on the theme of partition, was published by her family 11 years after her death. It provides a detailed account of partition and independence. Shahnawaz idealizes Hindu-Muslim unity in her novel through her characters. Later in the novel, when events related to partition are unfolded, it becomes evident that Hindu-Muslim unity is a dream that cannot be real and the partition of India is inevitable. The novel is set against the background of political turmoil in the subcontinent during 1930s. The main plot is about a high caste Hindu girl and a Muslim young man falling in love despite the Hindu-Muslim clash and rift that was present in the society. The novel is full of political content that tells about the lives of reputed and respectable Muslim family children, their coming of age and the effects of the political environment of that time on their lives. The following lines from the novel give an insight on Mumtaz's ideology of a freedom and Hindu-Muslim unity; these lines are spoken by Mohini, a Hindu girl, who is in love with Habib, a Muslim boy;

"If we are to be a free country, we must break down these walls that divide our people. [...] You are not merely you, and I'm not just I. We represent two parts of a great people. Two parts that must harmonize and pull together if we are to gain freedom." (pg 10)

1.5. Statement of the Problem

Conceptual Theory of Metaphor has mapping of metaphors as its main component. Mapping is defined as when a part of the source domain is mapped on the target domain with aim of explaining

the target domain, which is usually an abstract concept and is difficult to understand otherwise. Various studies have been conducted on the usage of metaphors in literary and political discourse but none has focused on literary discourse in the backdrop of partition of the subcontinent. The literary works in the backdrop of partition are considered only pieces of fictional work. The metaphorical richness, and the implicit themes and meanings remain hidden from the reader. The current study will deal with two literary texts, which are based on the 1947 partition of the subcontinent, to find out how metaphors used, in the selected text, shed light on the cultural and ethnic division prevailing in the society before the partition of the sub-continent. It will also focus on finding out the density of metaphors used by the two authors in their texts respectively and whether differences and similarities exist in the choice of metaphors used by the two authors.

1.6. Research Questions

1. What are the different metaphors used by the Indian and Pakistani authors to represent the cultural conceptualization of pre-partition society?
2. What is the difference in usage of metaphors in terms of frequency and function by the authors?
3. How have both the authors used metaphors for self-representation and representation of the other?

1.7. Research Objectives

1. To find out how authors of the two selected novels have used metaphors to represent the two ethnic groups and their culture.
2. To find out the frequency of metaphors used by the two authors and their function.
3. To find out how metaphors have been used by both the authors for self-representation and representation of the other.

1.8. Methodology

Conceptual metaphor theory serves as the basis for carrying out this research. The metaphor identification tool presented by Praggle-Jazz group (2007) is used for identifying metaphors in

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both the texts. This is an effective and organized method of identifying the words that are metaphorically used in the discourse. It has the following steps (Pragglejaz, 2007, p. 3):

1. The first and foremost step is to read the whole text and grasp the general meaning of the text.
2. After developing an understanding of the text, find the lexical units in the chosen text.
3. The third step deals with establishing the contextual meaning of each lexical unit, for that purpose it must be considered what comes before and after that particular lexical unit. Once the contextual meaning is established, look for the basic meaning of that lexical unit. The basic meaning is older and concrete, not abstract and difficult to imagine. It may not be the most commonly used meaning. Then look whether there is a contrast between the basic and contextual meaning, but the contextual meaning can be understood by comparing it to the basic meaning.
4. If yes, then the lexical unit can be termed as metaphorical

The identified metaphors will help us to understand how different or same metaphors are used by both authors to describe the same scenario. This identification of metaphors is then followed by organization of metaphors according to the metaphorical categories. The percentage of metaphors in each metaphorical calculated. Keeping in view the CMT, metaphors related to the culture of pre-partition Indian society are discussed in detail. The source domain and target domain of the metaphors is discussed along with the context in which they are used in the selected texts. This analysis of the source domain and target domain of the metaphors helped us in understanding what emotional and cognitive responses the authors wanted to invoke in their readers. Finally, metaphors whose target domains are Hindu-Muslim will be explained in detail.

1.9. Theoretical Framework

This research is grounded in the Conceptual Metaphor Theory by Lakoff and Johnson (1980). According to this theory metaphors and our cognition are interrelated. The way are thoughts are structured is influenced by metaphors, which lead us to the fact that if a text is studied in the light of CMT, then the concepts presented by the speaker or writer can be understood easily. The focus

of metaphor is not language, but thought, as metaphors help us understand the world around us and are often used without us being aware. They appear in our everyday language, as they are a part of our abstract thoughts. Mapping is the most important concept in the conceptual metaphor theory. A metaphor can be comprehended as a mapping from source domain, which is a concrete concept, to the target domain which is an abstract idea present in mind. Conceptual metaphors can be presented through a formula; A IS B, in which A is the target domain and B is the source domain. Usually the target (A) is an abstract concept and the source (B) is more concrete, so we can understand (A) in terms of (B). However, the relationship between target and source domain is asymmetrical. Metaphors affects our thoughts and behavior, moreover they perform the functions of legitimization and delegitimization, representation and misrepresentation.

Sharifian (2017) has explained the meaning of some cultural metaphors and their use in particular cultures. He has talked about embodied cultural metaphors, in which the body of a human occupies the place of source domain. This conceptualization of the human body is reflected in linguistic expressions such as "you broke my heart". In this research, along with the above-mentioned cultural metaphors, the emphasis will be on the cultural variables such as identities/ ethnicity, politics, religion and war (Shairfain,2017; Raposa, 1984; Tasin, 2011; Chateris-Black, 2006; Mocanu, 2015; Lakoff and Johnson, 1980; Lackoff,1991).

1.10. Delimitation of Current Study

There are a number of works on the partition of 1947. This research is delimited to only two literary texts, which are both produced in English by Indian and Pakistani authors. The research will deal with only those metaphors that are about the culture of pre-partition Indian society and Hindu-Muslim representation.

1.11. Significance of Study

This research is based on Conceptual Metaphor Theory. According to this theory metaphors influence the concepts in our minds as they facilitate us in understanding the meaning of different

abstract notions such as emotions, time, ideas, sociology, etc. In this study, the partition of Subcontinent will be seen through the usage of conceptual and cultural metaphors. The use of metaphors by the selected authors will further highlight the cultural division between the two different nations having different ideologies and religion. This work can add to the existing knowledge of metaphors usage in literary discourse and it will be the first step towards exploring and analyzing metaphorical representation of the pre-partition Indian society, its culture and Hindu-Muslim representation by the two authors.

1.12. Rationale for Selecting the Novels

The reason behind choosing these two authors is the fact that they are the pioneers from subcontinent who chose English language for their writings. There are several writings on the pre and post partitioned subcontinent, but their language is either Hindi or Urdu. The current study will deal with these two selected texts, focusing upon the detailed analysis of the metaphors used by both authors as well as the thematic analysis of these metaphors. This analysis will be carried out in the light of theory titled "Conceptual Metaphor Theory" presented by Lakoff and Johnson (1980). This theory deals with the relationship of metaphors and our daily life experiences based upon our conceptual system. It further states that metaphors play a vital role in our thought and people use them to understand or structure the realities of the world around them.

1.13. Organization of the Thesis

This research will be carried out in a systematic order and will be divided into five chapters:

Chapter 1 Introduction

In this chapter will contain a detailed introduction of the topic, metaphors and their functions. It will also give a summary of the two novels that are select for this study.

Chapter 2 Literature Review

This chapter will have brief review of the related literature and works already done.

Chapter 3 Research methodology

This chapter will deal with the research design and method of the study as well as the theoretical framework that will serve as the basis for this study.

Chapter 4 Data Analysis and Results

This chapter will deal with the analysis of the data and its discussion. The results obtained will be discussed in the light of the research questions of the study.

Chapter 5 Conclusion

This chapter will include a crux of the findings and the information related to any obstacles during this research and recommendations for the ways that future researchers must need to keep in consideration prior to designing their research.

CHAPTER 2

LITERATURE REVIEW

This chapter provides a detailed review of the related literature. It includes a discussion on the traditional view of metaphor compared with recent views of cognitive metaphors. It also includes a detailed discussion on the conceptualizations in linguistic and cultural conceptualizations of metaphor in literary discourse, political discourse and others.

2.1. Conceptualization in Linguistics

Conceptualization is generally defined in the Oxford dictionary as the process of forming a concept or idea of something. In social research, the process in which researchers point out important concepts in the research and give the audience a unified explanation of those concepts so that both that researcher and the audience are of the same mind. In linguistics one of the main issues relating to methodology is conceptualization. It is very important to be conscious of what concepts mean and how are they defined, since a great part of linguistic analysis comprises of applying concepts to data. Conceptualization and concepts are the leading matter in linguistics as they are the major tools of methodology. We are constantly developing new concepts, though old concepts are still in use.

In philosophy and psychology, concepts are generally regarded as elements of thought, with various accounts of their ontological nature (Margolis and Laurence, 1999). Concepts, according to the most common view, are organized in the mind like syntactic rules and semantics of natural languages. Schematisation and categorization are the fundamental cognitive processes that make up the cognitive process of conceptualization. The involvement of systematic selection for representing only certain aspects to represent the whole of a referent is called schematization (Talmy, 1983).Categorisation is the process of differentiating between entities in order to treat them as though they were somehow equivalent (Rosch, 1978). Thus, the cognitive processes eventually resulted in the development of schemas and categories. Therefore, we can say that

Cognition can take many forms and products of human cognition are referred to as conceptualizations. Human conceptualization is not only an individual phenomenon but a cultural process in which members of a cultural group exchange their conceptual experiences.

The cognitive linguist Maslova (2008) says that all humans have an ability to find their way around the world through thought and language, which she calls "the power of cognition" which means that the cognition of the world is linked with conceptualization. The concept of conceptualization is one that shapes how humans understand their world.Consequently, language comprehension which forms part our general cognitive system follows similar principles to those used when concepts are formed within it.

The cognitive approach is a new scientific paradigm that recognizes the importance of linguistics. One reason for this recognition lies in how language impacts our thoughts and actions, which has been evaluated differently than before due to recent findings from neurology research on cognition or brain activity during speech production. A key feature found within these theories about human behaviorism− namely Cognitive Linguistic Programming (CLP). Language offers a unique opportunity to study cognition from an unparalleled perspective, because language is not only the way we communicate but also provides access into many processes of thought and understanding which cannot be observed directly.

2.2. Cultural Conceptualisation

What we say and think is shaped by the language that we use. Our thoughts will vary depending on what words are being spoken, so it makes sense then for people from different countries or cultures to have their own ideas about the same concept. A person's mindset can change drastically just because some small things were changed in how someone speaks to them during an interaction. Since his birth, a child's language and opinions by his surroundings and whatever things he comes in contact with. Brooks (1968) argue that people are the same, no matter where they're from or what language group makes up their culture. What varies between individuals or groups has to do with how someone interacts and relates within a given society at any one time.

If a group of people live in the same geographical location and share common culture, they may have similar understandings about certain words because they are influenced by the frequency of interaction between them and the language spoken by them. Even though two groups of people may share the same culture and language, there will always be differences in their concepts, this is because every individual view the world differently. The meaning of concepts and notions may vary from individual to individual. Cultural conceptualization and language are the integral aspects of cultural cognition. The way we perceive and experience the world is shaped by our cultural conceptualizations. These mental models of reality affect what things mean for us, how they make sense or don't go together in certain situations (Sharifian, 2003). For instance, people who belong to different cultures do not conceptualize their relation with the world and with one another in the same way. There is a difference in the perception and cognitive experiences of people who belong to different linguistic and cultural groups (Palmer et al., 2003).

The concept of the "language-world view relationship," first introduced in 1996 by Palmer in his ground-breaking book, has introduced new research avenues for cognitive linguists. The goal of his research is to explore how language and culture impact one another. Cultural linguistics, as defined by Palmer, deals with most aspects that interest Bosnians, ethno-semanticists or those who study speaking patterns among different cultures but from an approach which focuses on cognitive perspectives instead. This means looking at a phenomenon in both our internal thought process, the mental realm, and external reality; what we see happening around us whether it's something words bring into existence because they're being used correctly. Linguistic meaning, then, is not something that exists in a vacuum; it is always situated within a particular world view. This means that the way we understand words is always shaped by our cultural and historical context. In other words, language is never neutral; it always reflects the values and assumptions of the culture in which it is used. Palmer's (1996) research gave a large amount of data on ethno-linguistic for cognitive analysis and he also proposed how this information should be used. He believes it can help with understanding different cultures around our globe as well as improving cross-cultural communication between them all.

The meaning of things varies across language, because our thoughts are formed by the language we speak. So, if we assume that two people who speak different languages will have the same

thoughts about the same concept then it would be illogical. Our opinions and our language are greatly affected by the world around us. It is the physical context that changes the interactions between two persons or groups, mentally everyone is the same (Brooks, 1968).

The relationship between language and culture is a complicated one. Language and culture cannot be separated without losing either the significance of what's being said or meant (Brown, 1994). Many linguists have explored the relationship between language and culture, with Nida (1998) being of the view that culture and language, are in fact two symbolic systems, everything that is said has meanings which can be sociative, connotative, designative or designative. The meaning of a word is not just in its sound or what it means, but also how we use them and where they come from the way people speak to each other can shape their meanings as well because speech has many different cultural influences that are more extensive than language itself. When people from different cultures use the same language, they may not be referring to exactly what you think. For example, an Englishman might say "lunch" but his definition of this word could include either hamburgers or pizza while a Chinese man will almost certainly mean something much less specific like steamed bread. Each culture has its own interpretation when using certain words so if someone were speaking in another country then there would likely have been some confusion because even though both parties speak English.

One of the most difficult parts about understanding others culture is that each person brings their own set of beliefs with them. This can lead to misunderstandings when individuals from different backgrounds interact due in part by how they culturally conceptualize things; which means there are many variations on what's appropriate behavior based off where you're coming from (Sharifian 2010). When two groups have differently-oriented thought processes or lifestyles, the way they communicate can result in cross cultural misunderstandings. For example: "The schema of expressing thankfulness" from one culture may lead to confusion when it's translated into another language like English because there are many different ways people express thanks in their native tongue (Mehmood & Andarabi, 2015). An interesting research explores this idea by comparing Iranian cultures' schemas such as requesting/complimenting and making requests with other expressions that involve similar concepts but don't quite translate neatly between languages.

Recent studies of human cognition have revealed that individual's knowledge and conceptualization are represented over a network which consist of many units joined together in patterns of connection (McClelland, Rumelhart, & the PDP Research Group, 1986). Representation is actually the way in which certain information is laid out in certain spaces, where human brain is used as the basis for their modelling. Individual concepts are represented in a distributed fashion across a network of units called neurons (Churchland & Sejnowski, 1992). The main point of view of the above-mentioned models is not localized representation but distributed representation . Distributed representations are generally laid out over huge network units, whereas local representations deal with single units only. Meaning in a distributed representation is not represented by only one unit of symbol, but instead it is represented by a set of units that are arranged in a network. For example, the notion of a day is represented by a network of neurons and not by a single unit (Churchland & Sejnowski, 1992).

The relative participation of individual's in each other's conceptual worlds lead to the formation of cultural groups, and not just the physical proximity of the individuals. The membership of an individual to a particular group is determined by his participation in the group's conceptualized sphere. Although conceptualizations are an individual affair, they can emerge as cultural cognitions spread across a cultural group. Cultural conceptualization is reflected in the cultural elements of rituals, language and even silence, as well as non-verbal linguistics devices such as gesture.

The role of culture in human conceptualization can be understood in terms of emotions, which have been the center of many research areas, including linguistics, anthropology and psychology (Ogarkova 2013). Language is at the nexus of cognition, on one hand (the cognitive) and culture onto another(cultural), the way that languages represent emotion is one indication of how humans conceptualize and transmit culture (Majid, 2012). As languages vary greatly even within individual speech communities it can be seen that emotional expression across languages serves as an important indication for how people conceptualize their emotions in different ways based off what they've been taught or influenced by throughout life; this shows not only linguistic representation but also conceptualization about emotion itself.

In a series of studies, Wierzbicka and colleagues (1992,1999,2007) proposed universal semantic primitives as the natural metalanguage for examining emotion word similarities across languages. They identified six basic emotions: happiness/joy; sadness - including anger or crying (with some variation among cultures); fear ; surprise , disgust . These were supported by additional research that found similar patterns in other countries' descriptions suggesting there is indeed an innate human tendency to categorize experiences into groups with shared traits.

Semin et al. (2002) studied the emotion lexicon in Dutch and Hindi and found out that there are more nouns for "emotions" among those who speak Hindi while compared to those speaking at home or native speakers of other languages such as English; this reveal's a culture where individuals feel connected rather than independent from others due their reliance on them during difficult times-a trait commonly associated with Materialist cultures.

While studying metaphorical expressions, Kovecses (2005) and Hasnawi (2007), suggest that the two aspects that should be considered are lexical implementations and mapping conditions. Hasnawi (2007) represented three schematic model. The first one is metaphor of similar mapping conditions and similar lexicalization which includes the universal ones which are shared by human experiences in the source and target language culture. The second one is the metaphors of similar mapping conditions but different lexicalization which includes those which are lexically different due to the cultural system of the source and target language. The third one is the metaphors of different conditions and different lexicalizations which include culture-bound metaphors whose lexical implementation and mapping conditions are totally different.

Language is a living and breathing entity that changes over time, space and generations. The way that people think about cultural concepts such as those related to religion and language changes over time. This can be seen in how different generations of speakers negotiate these issues with each other so they're able speak as one mind (Sharifian,2008). The idea that translation involves more than just words is a relatively new one, but it's an exciting development in the field. Kian Bakht believes this approach called "Frame Semantics Theory" helps us go beyond linguistic barriers and incorporates cultural conceptualizations into our understanding of how translations

work across cultures by considering them as frames for meaning-making processes which actors utilize when they act out their roles within social interactions or texts on screen. On both sides, translators need to understand where society currently stands so there can be any hope at all translating successfully. The reason why Kianbakht's study was so important is because it aimed to investigate certain translation problems that may occur when translating cultural elements. For this purpose, he used an analytical model created by Rojo (2002b) which focuses on frames and cultural conceptualizations activated in humorous texts; specifically, those related with Spain as well as other European countries like France or Germany - all of which have their own unique sense humoristic styles differing from each other greatly.

The book he selected was "Funny in Farsi: a Memoir of Growing up Iranian in America" by Firoozeh Dumas (2003). Kianbakht (2016) dealt with several challenges that occur during translation and labeled them in six different sub-frames: Text type frames, Institutional frames, Visual frames, Generic frames, Social frames and Situational frames. When the analysis of the text and its corresponding translation was done, seventy problem cases were found, which were then analyzed and classified according to Rojo's model (2020).

Emotions are culturally constructed. To support this hypothesis Silva (2020) compares the cultural conceptualization of PRIDE in Brazilian and European Portuguese. The concept of pride in the two national varieties, Portuguese and Brazilian can be seen as an example for cultural conceptualization. The conceptual structures have a basis on culture which are embodied by group level cognitive systems or worldviews communicated through human languages (Sharifian 2011 2015). Collective as well individual cultural influences that determine the conceptual differences of PRIDE in pluricentric Portuguese are analyzed. The study combined a qualitative analysis of 500 occurrences from blogs with the multivariate statistic modeling to find that pride is most often used for self- improvement and vanity comes about when someone wants attention or approval. This research analyzed data compiled over time as well, combining both qualitative observation (i.e., frequency) alongside more modern techniques such metrics collection methods in order create comprehensive profiles on how specific words are being employed by different groups at any given moment, for example: while analyzing Pride vs Vanity, it was found Orgulho 'pride' was typically applied toward one's personal accomplishment. Two clusters of features, self-centered and other-

directed pride, were determined after multiple correspondence analysis. The more collectivist and restrained Portuguese culture seem to explain why European Portuguese is associated with other-direction pride while Brazilian Portuguese embodies self-centeredness. Logistic Regression confirmed that exposure towards eastwardly directed city, Hanoi, was predictive of less individualist personality traits such as having high levels on scales measuring anti-social behavior or egoism compared those who lived closer. This concludes that morally good pride is primarily found in European Portuguese, whereas the prominence of negative and bad pride in Brazilian Portuguese can be due to the high-power distance.

2.3. Metaphors in Language and Thought

The word metaphor is derived from the Greek word *metapherin,* in which "meta" means over/across and "pherin" means to bear/carry. The origin of the word metaphor is reflected in its definition which according to Aristotle is "giving the thing a name which belongs to something else" (Ortany,1979). Aristotle characterized metaphors into four types, in which the transfer is either from genus to species or vice versa, or it can be from species to species or genus to genus. Out of these four types, the first three are based on word substitution. In contemporary metaphor studies, genus for genus metaphor has been the center of attention. For instance, in the metaphor "man is a wolf", Aristotle argues that "wolf", which is a noun, replaces another noun "man", which belong to the same semantic category (Freese 1926). In Aristotle's view, metaphors are forms of deviant language use, which have the primary function of ornamentation, and saving the language from being too mean or dull.

The idea that Aristotle was only concerned with creating new, creative expressions for his language and not using metaphor in everyday speech is inaccurate. In fact, he agrees with its ubiquitous nature as an accepted form of communication throughout rhetoric- "daily conversation must employ figurative phrases". Aristotle may have been focused primarily on describing how people create metaphors when writing or speaking but this does not mean they are unimportant; rather their concern lies more so within understanding where these figures come from – who creates them, why do some get fashioned into common usage while others don't.

It is important to note that the study of metaphor is not just about analyzing language, it can also tell us a great deal about how people think. Aristotle's thoughts on metaphor revolved around its creativity and ability to communicate. He saw metaphor as an essential part of everyday speech, noting that "daily conversation must employ figurative phrases." For Aristotle, understanding where metaphors come from was key to understanding how people think. By studying the origins of metaphors, we can learn a great deal about the way people see the world and communicate their thoughts and ideas. Metaphors can be a powerful tool for understanding the world and making connections in our day-to-day lives. Aristotle believed that metaphors are illuminating, as they reveal new truths about reality; this was something Mahon (1999) agreed with when he said their original intention wasn't just using them as simple replacements or synonyms but rather seeking out how different words could represent similar concepts differently through language playfulness. Aristotle also saw pedagogical value behind these metaphorical expressions—he felt it helped students learn things more easily because we see connections without ever having seen before while learning.

According to Mahon (1999), what Aristotle actually believed about metaphors was that although they are used in everyday language, the metaphors used in epic and tragedies are unique and nonordinary because they are novel expressions which have novel resemblances and it is only poets and tragedians who have this unique ability to create new metaphors. Ortony (1979) believes that it may be possible this assumption about the metaphors led to the false belief that metaphors are just nice and not required. Some scholars have moved away from the traditional definition of metaphors which focused on metaphor as matter of substitution in language and a piece of ornament. Richard (1936) gives a counter response to Aristotle's argument of "eye for resemblances", unlike Mahoon (1999) who has tried to back up Aristotle's views. He says that the eye for resemblances is not a special gift that only poets and tragedians possess, but we all speak and live through eye for resemblances. Richard (1936) argued that when we use a single word or phrase to mean more than its literal meaning it is because two different thoughts are active together with this object in mind, this is called a metaphor. He introduced two technical terms, vehicle and tenor, to differentiate between the two thoughts of a metaphor. To understand these terms, let us take the example of the metaphor "man is a wolf", in which "man" is the tenor and "wolf" is the vehicle. Tenor is usually a thing which is compared with vehicle; the co-presence of these two

results in a meaningful metaphorical expression. They both influence each other and the vehicle is not merely an ornamental thing, a new meaning is created when they come together, which is different form what they mean individually.

The theory proposed by Black (1962) suggests that there are two components in the process of producing meaningful metaphors. The first one, called vehicle or tenor has to do with what is being compared and this can be literally expressed whereas alterity or reliance on cultural knowledge will lead us into discovering new meaning for an expression which cannot simultaneously hold both perspectives at once. Therefore, it's important not just focus our attention solely onto how something looks but also explore its inner workings so we get all possible insights from these comparisons.

Four different models of metaphor creation have been proposed by various researchers. These include: the salience imbalance model, which postulates that people use certain words more than others when they create new meanings for old concepts; structure mapping where a perceived connection between two abstract ideas is used as an entry point into thinking about how those things are connected with each other in some way (Gibbs 1994); class inclusion thesis stating all members within one category can be viewed similarly even though there might not always seem like it at first glance - this includes both animals and plants since we often think nothing separates them categories-wise but then again sometimes our own preconceptions get. The concept of focus and frame was first introduced by Black in 1962. He argued that when a specific word or phrase is combined with its surrounding context, this results into something new which cannot be accounted for either by the original input alone but also without taking both together into consideration "Focus," as previously defined, refers to what we're trying to get at--in other words: literal meaning; however, "framing" seems more appropriate because it encompasses all aspects including imagery (sight).

In the interaction theory of metaphor, the metaphor "Man is wolf" brings forth a system of related terms, which may or may not be true but are readily accepted in that specific culture. The reader or listener constructs implications about a man, based on the common assumptions about wolves, these implications are not implied commonly by literally uses of the word man. Metaphors can

suppress or emphasize implications, acting as filter. Black (1962) argued that authors and poets can always create new implications, that may be away from the common cultural perceptions, for example though wolf are commonly known for their beastly nature, authors can imply them to creatures of valor and bravery. Moreover, if the wolf is used as vehicle for the tenor man, then it would have more resemblance to humans as there is relationship between tenor and vehicle in which tenor influences the way vehicle will be interpreted. However, critics have criticized the interactional view for its controversial topics such as interactionism, implicative complex and system of common places to be vague. Furthermore, there is no criteria for deciding which features of the vehicle domain fit in the topic domain, and which features of the vehicle that literally apply to the topic domain are important in terms of interpretation.

2.4. Conceptual Metaphor Theory

Black (1962) and Richards (1936) have emphasized for metaphors to be related to thought instead of just being a matter of language, but it was Lakoff and Johnsons (1980) unconventional publication *Metaphors we live by* that served as the basis for cognitive studies of metaphors.

To study metaphors from the perspective of cognitive linguistics was introduced by Lakoff and his colleagues, which turned into a theory commonly as Conceptual Metaphor Theory or Cognitive Metaphor theory. Lakoff and Johnson argued that metaphors are not limited to poetry and rhetoric but are prevalent in everyday common language, they help us understand abstract concepts that are central to our existence such as love, hate, death and birth. Conceptual metaphors were introduced by Lakoff and Johnson (1980) in cognitive studies of metaphors. The link between a physical domain and an abstract domain is called conceptual metaphor. The concrete domain which provides direction to the metaphor is called source domain while the abstract domain which is metaphorical is called the target domain. The knowledge and ideas from the source domain are mapped on to the target domain. For example, HAPPY IS UP is a conceptual metaphor, in which "happy" is the target domain and "up" is the source domain, the linguistic realization of this conceptual metaphor will be expressions such as "I am feeling up" or "that boosted my spirits".

Kovecses (2002) emphasized on the experiential basis of conceptual metaphors, rather than just being built on already existing or newly made similarities, conceptual metaphors are based upon our own physical experiences and depend upon perceptual and cultural correlations. Complex and abstract target domains such life, love and time cannot be understood directly, whereas source domains are usually concrete, simple and grounded in our everyday bodily experience. Most of the metaphorical expressions are conventional and we understand them without any effort, which make us unaware of their metaphoricity. Lakoff and Turner (1989) have argued that whenever we encounter new metaphors or metaphorical utterances, they are in fact the extension of the conventional conceptual metaphors.

2.5. Mapping

In Conceptual Metaphor theory the concept of mapping is very significant. Mapping can be defined as when certain elements of a set are related to certain elements of another set, to be more specific, a component of the source domain is mapped on to a component of the target domain with aim of explaining the nature of the later. For instance, if the metaphor love is journey is considered, we can say that journey here is the source domain while love is the target domain. Conceptual metaphors are represented by the formula; A IS B, where A is the target domain and B is the source domain, which shows that A is represented as B (Goatly, 2007). The target domain is usually something that is intangible while the source domain is often something more corporeal. The ideas that are abstract and difficult to grasp are easily understood with help of mapping onto the source domain. In the metaphor love is journey, love is an abstract concept which is represented in terms of a more concrete concept that is journey. In metaphors such as *We are stuck*, or *we are at cross roads*, the notion of love is understood through the notion of journey. Another example, for understanding the concept of mapping can be the metaphor time is money, where time is an abstract target domain and money is the concrete source domain. By associating time with money, we can understand the worth of time. This shows that how the information and knowledge about one domain helps understanding the other domain.

2.6. Metaphorical Themes

Conceptual metaphor themes are the patterns and sets of concrete sources for the abstract ideas. Goatly (2007) argued that source domains are not randomly picked to be used in metaphors, instead they are present in sets have different sub categories. Lakoff (1993) furthers this point and says that the linguistic metaphors that are based on a main metaphorical theme, are not random. For example, the primary metaphorical theme love is a journey, keeps yielding further metaphors such as *at crossroads, stuck in a journey, at a dead-end street* etc.

Another important feature in mapping is diversification. It is not always the case that one source domain can be mapped on any target domain, in fact, two different source domains can be mapped on for one target domain (Lakoff, 1993). For example, in the metaphors *your love burns my heart,*

and *would you walk with me on this path of love*, there are two source domain, heat and journey, which are mapped on the target domain of LOVE (Goatly, 2007). The other concept that contrasts with diversification, is multivalency, in which one source domain is used for two target domains. This can be understood from the examples: *this is my journey of love* and *the journey of peace is tough*, in which the source domain of journey is mapped onto the target domains of love and peace. However, the process of mapping has its limits, which are introduced by Lakoff and Turner (1993) in the form of a principle called "The Invariance Principle". This principle states that the mapping of metaphors actually saves the symbolic image of the source domain, in such way that the internal structure of the target domain remains consistent. Thus, if this structure is violated the principle will be violated.

Source domain and target domain are similar to each other, it is this sameness that triggers the metaphor. Furthermore, the source domain and target domain are uni-directional, which means that the symmetry of the mapping is not uniform (Lakoff and Johnson 1980). The formula for representing metaphors is; A IS B, where A is the target domain while B is the source domain, this cannot be reversed and cannot written as B IS A. therefore there is no free mapping between the target domain and the source domain (Goatly, 2007). It should be kept in mind that source domain and target domain are similar but not same. Their similarities are mapped while their differences are ignored.

2.7. Metaphors and Our Experiences

Metaphors have been used by humans since the recorded history to express their daily life matters such as religion, spirituality, ceremonies etc. Humans conceptualize and organize their experiences by means of metaphors, they use language as way of expressing and comprehending reality (Lakoff and Johnson 1980). Conceptual metaphors are connected with the experiences of human beings, they have their roots in our everyday life experiences. Metaphors are not created randomly or at chance rather they are extracted from the happenings in the everyday life. This concept can be understood from the example anger is fire, in which there is no direct physical relation between fire and anger, but anger is compared to fire because a person who is angry feels hot like a fire or has burning rage inside of him. Metaphors also affect our behavior, how we see and perceive the

world and things around us. For example, the metaphor refugees are flood, is constantly used in newspapers and TV and it affects the way native people think about other people coming to live in their country. Floods bring chaos, death, displacement and trouble. Associating floods with immigrants create a very damaging image of them, and makes the native people hostile and unwelcoming towards the refugees.

Linguistic aspects of metaphors have been the center of metaphor studies for some time now. In the domain of literary discourse, metaphors have been studied linguistically in corpuses, novels, shorts stories etc., which include studies such as Ijaz and Yousaf (2019), Ijaz (2018) which deals with the use of conceptual metaphors in a literary text which represents the Pakistani society. Dorst (2011) and Bapichara (2018) have focused on metaphors in fiction. Deignan (1997) dealt with the corpus-based study of linguistic feature of metaphors. In general, political speeches of different leaders have been studied with reference to conceptual metaphor theory, which include studies such as Mahmood (2019) which deals with speeches at UN by India and Pakistan, Penninck (2014) which deals with the use of metaphors in political speeches of United States and United Kingdom, during the financial crises between 1929 and 2008. Gannon (2015) has studied metaphors from a cultural perspective whereas Phuong-Mai (2017) has critically analyzed cultural metaphors with an insight from cultural neuroscience.

2.8. Metaphors in Different Discourses

Metaphors are a common tool used to make sense of the world, but their use can vary depending on domain. In everyday life we find that people tend not only speak with literal language patterns-they also engage in figurative speech often enough for it not be considered uncommon at all (Semino 2008). However, this isn't always true within other academic fields such as literature or education where metareferencing has been observed more than once per se (Steen & Gibbs 2004; Charteris Black 2004). The use and interpretation of metaphor in different discourses, such as science or literature can be seen through the work that she has done on this topic. Her main focus is how conventional metaphorical patterns arise from independently using metaphors within specific contexts; for instance, when someone quotes something without citation (or attributed) they are utilizing an independent usage whereas if you were to do so correctly then your sentence

would have been coined entirely by yourself rather than borrowing another person's thoughts verbatim like a loan requesting permission first before taking them wherever needed.

Halliday's theory of linguistic functions can be related to the different ways that a metaphor is used in conversation. The textual function deals with text cohesion and organization through patterning, while ideational language handles reality construction by using representational metaphors (Koller 2003). The speaker cannot disassociate themselves from their interlocutor when disagreeing with the metaphors. This is because they are literally creating a new identity for themselves in relation to what was said before, which also creates an interpersonal function of language by connecting two people who didn't know each other previously. This process occurs through use and misuse or reusing certain words that have been associated together due either meaning-centricity, sounds imagery association.

The use of metaphor in political discourse has been a hot topic for researchers. Chateris-Black (2004) studied this extensively, looking at what they do and how often people are using them across different types or genres like speeches by politicians as well press reports about parties' manifestos - he found that there's no one way to understand exactly why certain metaphors were used at times while others weren't; however, we can identify some commonalities such namely age-old debate between appearance vs reality: "manifesto". Chateris-Black views the relationship between pragmatics, semantics and dimensions of cognition as mutually dependent. He explains how a metaphor is able to create new words while also focusing on evaluation or comprehension development - all three aspects are essential for an accurate understanding.

Kathrina Eder (2009) has worked on cultural metaphors, her study goes with the name "a cross cultural study of animal metaphors: when owls are not wise". The question that she tries to answer in her study is what metaphors have to do with culture. Metaphors and culture are related in many ways. Metaphors are regarded as closely linked to our socio-cultural domain because literature is an essential part of our culture. As Basso (1976) has explained this connection, which sums up as metaphors being the most symbolic form of expression where language and culture are united and represented as inseparable. Animal metaphors are pervasive in all languages of the world. According Kovecses (2002) we can understand some of the characteristics of human behavior

through metaphors used for animal behavior people themselves are presented as animals sometimes, in conceptual metaphor such as "people are animals".

A cross culture comparative study was carried out by Talebinjad & Datjerdi (2005) in English and Persian, which are different typologically. The metaphors that were the center of this study were animal metaphors. A great extent of research has been done on metaphor across culture but the area of animal metaphor has not been explored extensively so far. This is true especially for Persian, in which there are not many cross-linguistic researches. Talebinejad & Dastjerdi´s (2005) set the framework of Lackoff and Turner (1989) as their theoretical basis, they referred to generic of folk taxa in ethnological categorization of animals across various cultures. They attempted to explain human characteristics in terms of non-human characteristics through the " Great chain of being" metaphor. This metaphor also helps us to understand nonhuman characteristics in terms of human attributes.

Ansah (2010) studied the cultural basis for conceptual metaphors related to emotions in two languages; English and Akan. His study explores the part played by culture in the conceptualisation of two emotional concepts in the two selected languages. The conceptual metaphors that are the main focus of this research are ANGER IS A HOT FLUID IN A CONTAINER and LOVE/RELATIONSHIP IS A JOURNEY, both of which are present in Akan and English. In cognitive linguistics and social anthropology, the question that has been the center of research is that whether the conceptualizations of emotion concepts are language/culture specific or universal across cultures (Kövecses, 1995, 2005; Lakoff, 1987; Lakoff & Johnson, 1980; Lutz, 1988; Maalej, 2004). The first argument in this regard is that the conceptualisation of basic emotion is universal, which means that they are same across cultures as they are embedded in universal human cognition. The argument that is counter to the first argument is that conceptualization of emotion concepts is cultural-specific because they are constructed socio-culturally. However, in most recent reaches a third argument has risen which is the in the middle of these both arguments, it suggests that conceptulisations of emotion is universal and culturally specific at the same time. Ansah (2010) aims at contributing to the universality versus culture-specificity argument about the conceptualization of emotions across cultures. He argues in the light of cultural embodied cognition thesis with respect to the conceptualization of emotion concepts across cultures. The

rationale behind this that the analysis of the linguistic realization of the two conceptual metaphors that are under study reveal both similarities and differences in the English and Akan language-specific conceptualizations, such as the body as a container, responsibilities as burdens.

The study of emotion concepts has been a sparse topic in research for years. The idea that emotions are extras without any serious mental functions like perception or language makes them seem less important than other things, but recent work within cognitive science tells us otherwise (Kovecses 1990). Dzokoto and Okazaki's 2006 paper on the Akan language was one such example which showed how crucial this area can be when exploring what people say about their feelings using words like "scared" versus "fear."

Conceptual metaphors in literary canvas have not been studied as extensively, one such study was conducted my Ijaz and Yousaf (2019). They aimed at identifying the conceptual metaphors used specifically for women in Pakistani society and to highlight the gender conceptualization of females in Pakistan. The text selected for analysis was Mohsin Hamid's novel "Moth Smoke" as it is written in the context of Pakistani society, so it proves to be appropriate for data collection. The researchers made use of Conceptual metaphor theory as the theoretical framework and content analysis as the method of research. Conceptual metaphor theory states that metaphors are a part of our everyday conversations. Upon analysis of the text, it was found out that women in Pakistani society are expected to behave and lead their lives in certain way. The main role a woman has to play is to nurture others, put herself before other and take care of all the family members. It also proven from the analysis that any woman who fails to act as the way described above or deviates even the slightest from the social norms and duties, is considered to be a bad influence on other women as well as a stigma in the society.

The use of metaphors in political discourse has also been evident, as metaphors are considered a great tool of persuasion to legitimize self and delegitimize the other group. Lesz (2011) has worked on the analysis of metaphors in political discourse, particularly the speeches of Barak Obama after he was elected as the president of United States. The aim of Lesz's (2011) study was to analyze the language of the speeches and draw conclusion about their persuasive impact. The topics of concern in Barak Obama's speeches were terrorism and conflicts. The metaphorical expressions

in the corpus were identified and their underlying conceptual metaphors were analyzed. The identified metaphors were then analyzed to see what emotions, feelings and images they try to invoke. Then finally, it was determined what could possibly the motivation behind using the identified metaphors and their possible cognitive influence on the audience. The hypothesis that was formulated by Lesz (2011) was whether the speeches made by Barack Obama and the metaphors employed by him portray him as charismatic and strong leader with high moral authority. Another hypothesis that was a part of the study, was that Barack Obama used metaphorical expressions to invoke feelings of trust in his politics and hope for the betterment of future, instead of focusing on demeaning the enemies of United states in speeches. Lesz (2011) concluded that by the images Obama has used, what connotations the source domains of the metaphors have and what can possibly be their cultural background. Obama uses the metaphor America is a hero to describe his country as being strong and moral with high authority. By referring back to King Arthur of British legend or Greek mythology, he suggests that we need leaders who are like these heroes if Europe wants success at its next level which could mean more power for them in world affairs.

Metaphors are a powerful tool for generating new ideas and shaping perception. They're used to build complex concepts into something easier to understand, which is why they have been so successful in language throughout history and in altering people's perception of the world around them. This is the reason that makes metaphors essential in the political discourse. Umar (2019) has focused on the use of metaphorical expressions in the speeches of Pakistani political leaders. The politicians are Imran Khan, Benazir Bhutto, Nawaz Sharif, Asif Zardari, Pervez Musharraf, Altaf Hussain and Fazlur Rahman. After identification of metaphors Umar (2019) focuses on the differences and similarities between the conceptual metaphors used by the politicians.
The different types of metaphors show how politicians persuade their audiences through language and structure, revealing both personal moral imperatives as well resistant modes for understanding ethical concerns that drive them towards certain decisions at times when others might take alternate paths depending on temperament or convenience alone if not principle then certainly expediency.

2.9. Universal and Cultural Metaphors

A large number of metaphors are used by native speakers of all the languages when communicate with each other and talk about the world around them, with a variation on expressions and usage of words (Lackoff and Johnson 1980). This gives rise to the question whether there are universal metaphors at all. This question has been addressed in Kovecses (2010) research on metaphor and culture. He points out that if we focused on linguistic metaphors, we could find conceptual metaphors in every language. For example, the conceptual metaphor TIME IS SPACE has its linguistic realization in many languages such Hindi, English, Chinese and Sesotho (Hoyt Alverson,1994). This same conceptual metaphor is present in many other languages as well. Many languages like Hungarian, Chinese, Japanese, Zulu, Polish possess the same conceptual metaphor AN ANGRY PERSON IS A PRESSURIZED CONTAINER, with different linguistic realizations (Kovecses, 2000). Metaphors such as STATES ARE CONTAINERS, PURPOSES ARE DESTINATIONS, DIFFICULTIES ARE IMPEDIMENTS are present in English as well as in culturally different languages such as Chinese (Yu 1998) and Hungarian (Kovecses 2005). Similarly, the conceptual metaphor HAPPY IS UP is found in Chinese and Hungarian along with English, to which Lackoff and Johnson (1980) argued that English has this metaphor because when are happy we are active and always moving around, we tend to be physically up which are undoubtedly universal experiences associated with happiness. So, there is a high possibility that these universal experiences led to the formulation of universal metaphors.

Takada (2000), along with fellow researchers investigated Japanese metaphors that conceptualized women as plants or animals. They have focused on describing socio-cultural metaphors as well as resemblance, correlation and conceptual metaphors. The different characteristics of socio-cultural metaphors are divided into different categories, such as social cultural codes, social structures and interpretation of Women Metaphors, properties involved in mapping, women as animals or plants. Over the years the interpretations and usage of certain metaphorical expression has changed, which is proved by questionnaire survey. Socio-cultural metaphor is a kind of metaphor in which socio-cultural interpretation of source and target concepts play a crucial role in the mapping. Takada (2020) gives the example of "Achilles is a lion" metaphor which requires several steps in mapping. In the first step the target and source are linked with socially defined properties, such as bravery

which is socially associated with human beings, and lions are considered as a proto-typical category that is brave. In the next step the source concept of lion's bravery is mapped onto the target concept of human bravery. The source and the target domain share a characteristic that is socially defined, and this what is called socio-cultural metaphor model. The different Japanese metaphorical expression studied by Takada (2000) which associate women with plants and animals are: flower in the office which is used to refer to a female colleague , flower in the wall is for a woman who cannot participate in social conversations and just stands close to the wall, night butterfly is for a woman who works in nightclubs for men, and bird in a cage is for a woman who is not allowed to go outside by her free will.

Khir (2010) carried out a research which dealt cultural consolidation among the British culture and Islamic British culture, and the metaphors linked with Islamic veil. The theory of metaphor culture variation claims that conceptual metaphors can vary within the same culture, as the recent societies have the complex diversities of subcultures. Khir (2010) tested the metaphor within culture variation theory by comparing the conceptual metaphors in British culture. For which 18 articles were taken from a British newspaper, and10 interviews and 34 comments from British women were also part of the data collected. The study focused on the conceptualisations of Islamic veil, female body and cultural integration in metaphorical expressions. The analysis revealed that each of the social variety understood the selected images according to their own bodily experience. The difference in metaphors may be due to the religious, political and social factors related to the two cultures under study.

The leaners of a foreign language encounter different kinds of challenges in learning the metaphorical expressions of the foreign language. Wang (2017) examined the changes in the comprehension of learners of Chinese as foreign language of the different metaphorical expressions, specially the color metaphors, as they give us insight on the different things experienced by people belonging to the same culture and how they perceive their reality. He used the conceptual metaphor theory as a way to connect culture and language and studied how a teacher can intervene to increase student's awareness of different metaphorical expressions and their communicative use. The researcher focused on what can be the initial interpretations of certain color phrases by the students belonging to different cultural and linguistic background, and

whether there are changes in their post-test and pre-test explanations of different metaphorical expression. He also tried to find out whether students can interpret new metaphorical expressions by using the knowledge learned in class. The findings showed that the students were able appropriately interpret the unencountered color metaphors by applying their knowledge of already learnt metaphorical expressions. Instructor's intervention was found to be fruitful for raising student's awareness for better understanding the metaphorical meaning in the target language and culture. As Chinese is less commonly taught language Wang (2017) has opened the way towards a new research area that involves the understanding of Chinese color metaphors and facilitate students in understanding the cultural meanings of the texts in target language. This study also shed light on the issue of disconnection between upper and lower level language courses.

The universality of metaphors cannot be denied as they are recognized in different discourses, from everyday life language to political discourses, from specialized scientific discourse to economic discourse etc. Metaphors are regarded as an integral feature of particular discourses. The emphasis on human cognition, communication and culture in metaphor research has been increased over the years (Gibbs, 2008). This leads to the fact that metaphor studies are inevitably interdisciplinary in nature, authors of business articles frequently refer to linguists and phycologists in their studies and vice versa. The influence of metaphors on thought and action and their characteristics of making the abstract and complex phenomena more comprehensible and tangible, are the focus of interest for researchers in cognitive linguistics. Bratoz (2013) has worked on the how metaphor research can provide an insight into how management practice is conceptualized, with the focus on conceptual metaphors in modern managerial discourse from the perspective of culture. The assumption made by the researcher is that metaphors can provide valuable insights into how economic processes and the people involved in them are conceptualized and how they reflect their culture. Bratoz (2013) focuses on two countries, Slovenia and Turkey, with the aim of identifying their cultural differences by applying the Hofstede model of cultural dimensions and the role of metaphors in managerial discourse used in these two countries. Servey method was used on students of management and business studies in the two countries, with the focus on comparing the metaphorical conceptualizations of the concepts such as employees, company and manager. The difference of culture between these two countries was also taken into consideration. The findings of the research show that there are significant differences among

Turkish And Slovene students in their view of the concepts of company, manager and employees leading to important cultural implications. The Turkish students used the source domains of brain and family for the metaphors related to company which gives an important place in the fabric of society. The Slovene students used source domains such as military commander and lion for manager, which describes the power associated with managers in Slovenia. Whereas the Turkish students were more into terms like football coach for managers. The results show how culture differences impact the use of metaphors by the people.

Language, culture and meaning are connected in a number of ways, with meaning being the main issue in the study of language and culture. According to Geetz (1973) "Man is an animal suspended in webs of significance he himself has spun". By this definition we can approach culture and language as webs of significance that are created and understood by people. Culture is when a group of people living in a physical, social and historical environment have experiences that are shared in a unified manner. They understand certain situations, identify different objects, comprehend what other people say, find certain behaviors appropriate and inappropriate in similar ways (Kovecses 2010). Meaning making is not only about producing and understanding the contents of language but it also deals with finding behavior acceptable or unacceptable, correctly identifying things and being able to follow a conversation. It occurs in different context and involves varying degrees of success. People are said to be belonging to the same culture if they successfully participate in this kind of meaning making, although unsuccessful attempt in participation can occur to people belonging to the same culture. This meaning-based approach to culture is found in Lackoff's work on the politics of America (Lackoff 1996), Kovecsses's study of the metaphorical aspects in culture (Kovecsses 2015) and Palmer's work on anthropological linguistics (1996).

The relationship between metaphor and culture is a complex one, which has a number of issues that are to be dealt with. Kovecsses (2010) conducted a study with the aim of describing the relationship between metaphor and culture. The focus of his study are conceptual metaphors, which can have different linguistic manifestations (Lakoff and Johnson,1980). Conceptual metaphors are like maps that show how one thing can be replaced with another in order to make sense. Mappings between source and target domains allow for the understanding of particular

metaphorical expressions, depending on these correspondences. Kovecses (2010) has discussed six issues related to metaphor-culture interface. The first question that he tries to answer is that whether there are at all universal conceptual metaphors that are independent of culture, and if there are then how do we account for their universality. The third issue is related to the major culture dimensions that can be found in the variations of metaphors. The fourth issue is whether general cultural dimensions are enough to measure all metaphor variations, or metaphor variation does depend on other contextual factors. The fifth issue deals with the question that is if every day talk and poetic language can be understood in the light of fine-grained theory of metaphor variation. The sixth and the last issue is about the role of metaphor in the understanding and creation of discourse.

2.10.   Metaphors in Partition Discourse

On August 14th, 1947 when the British finally left India after nearly two centuries of rule they divided it into two separate countries – Hindu-majority India and Muslim-majority Pakistan. The partition caused one of the biggest human displacement in history, billions of Muslims who were a minority in India, migrated towards Pakistan. Millions of Hindus and Sikhs who were a minority in what became Pakistan, migrated towards India. Thousands of them did not make it to either of the sides. The people of sub-continent had coexisted for almost a millennium, but they were suddenly faced with unprecedented violence. Communities that had lived side by side became enemies and began attacking each other without warning in an outbreak known as 'the Partition'. This tragedy had lasting effects on every community involved; the Hindus, Sikhs and Muslims, with Muslims being on one side and Hindus and Sikhs on the other side. The provinces of Punjab and Bengal, who had their borders with west and east Pakistan respectively, saw the most intense version of the cranage, with mass abduction and killings, arson, savage sexual violence, looting and forced conversions. The violence against women was unprecedent, thousands of them were brutally raped, dismembered and disfigured.

It is a complex and fascinating question how India's deeply intermixed culture managed to unravel so quickly. A vast literature has arisen from the analysis of this phenomenon in recent years, with researchers arguing to support their respective perspectives of the partition and its consequences.

Hindus and Muslims had been living together for centuries before a brief period in which they were polarized into opposing groups. This change occurred during just two decades, but by 1950 it seemed like there was no way to reconciliation between these two religions due their deep-seated resentment from years ago that still lingered on today. In recent times, a series of new studies have challenged the seventy years of nationalist ideology making, and vigorous attempts are being made to record the memoires of partition from those who experienced it firsthand.

Since the 1947 partition of the sub-continent, into India and Pakistan, a number of studies have been carried out from different perspectives to represent this historical event in fictional and non-fictional discourse. For some time, there was a long silence among the authors, as they were unable to pen down the great tragedy they witnessed with their eyes. But when they did start writing, all they could write was about the violence that has been the most distinctive feature of the partition. The earliest work was written in Urdu and Hindi, focused too much on the brutal scenes of massacres and carnage and left the readers with a feeling of disgust and further fueled the hatred between Muslims and Hindus. The bias of the auhors was reflected in their works. Although with time the authors began to opt for neutral ground and started focusing on other aspects of partition. One such example is the famous Saadat Hassan Manto who wrote above the biases of religion, culture and cast and focused on people as human beings only. The theme of partition is very evident in Indian and Pakistani literature, which is true even of the novels written in English. The first Indian novel in English was published over 160 years ago, but it wasn't until the 1930s that this became an established category of literature, though the production in English continued throughout the nineteenth century. In 1864, Bankim Chandra Chatterjee wrote the first English novel. According to Meenakshi (2002) the novels in English by South-Asian authors took a gradual pace in establishing themselves in 1920s.

The partition of sub-continent affected millions of lives and the regions hit by it still live under its shadow. Jajja (2012) worked on a comparative study of two partition novels written in English; Candy man by Bapsi Sidhwa and Train to Pakistan by Khushwant Singh. He aimed at investigating the portrayal of partition and the respective perspective of the two authors. The two texts were analyzed exhaustively in the light of post-colonial theory. The result of the analysis shows that Singh has an Indian perspective about the partition while Sidhwa has a point of view of her own.

Jajja (2012) has also defended Sidhwa's view of Partition against the criticism raised on her views by Indian and Bangladeshi critics.

Roy (2010) has worked on south Asian partition fiction in English. For his study he chose six partition novels written in English. The first novel that he chooses is Train to Pakistan by Khushwant Singh, which is the first novel on partition to be published in English. In the novel Singh shows, with a cold and gripping narrative, how peacefully co-existing Sikhs and Muslims embark on unprecedented violence and terror against each other upon partition. The second novel that Roy (2010) has selected is by a Maharashtrian author, Manohar Malgonkar, A Bend in the Ganges. Though this novel has similarities with Train to Pakistan, it focuses more on the question whether Muslims and Hindus could really ever live in unity. Babpsi Sidhwa's Ice candy man, Anita Desai's Clear light of day, Rushdie's Mid-night's children, and Amitav Ghosh's The Shadow Lines are the other four novels that were made part of the study by Roy (2010). By the analyses of these selected novels, Roy (2020) attempts to indicate how each novelist's treatment of the same event is different or similar. It also serves at tracing the evolution of the partition theme Indian-English fiction over the time period of three decades.

Salman Rushdie's novel "mid-night children" has been the center of research related to partition. His family had experienced the partition first hand and had migrated to Pakistan after partition. His novel portrays the partition of India and is considered to be a piece of post-colonial and magical realist literature. Baicoianu (2018) worked on the use of metonyms and metaphors in mid-night's children. The partition of 1947 got various forms of literary representation such as novels, nonfiction books, research articles as well as films. Mehta (2019) in her book: the Indian partition in literature and films: history, politics and aesthetics, presents an account of fictional representations in books and films, of the 1947 partition that led to emergence of two independent states- India and Pakistan. The Partition of India is one the most sensitive topics in history. It has been represented through words and images for decades, but only a few decades back literary critics have begun to analyze its significance with film scholarship emerging as an academic field dedicated exclusively just this event. The emerging critical scholarship on the Partition and its aftermath provides deep insights into how historical trauma, collective memory as well cultural processes are related to one another. This book offers insightful readings for those interested in

reading about these topics from both Indian literary texts or cinematic representations that were created during this time period where there was so much pain caused not only among Hindus but also Muslims who lost their homes when East Bengal became Pakistan while Punjab remained India's domain despite being divided. This book also brings together studies on Anglophone writings with those that have rarely if ever found their way into discussions, which are largely unexplored vernacular works. The "human dimension" of Partition histories is often lacking in the telling, but this book looks at how literature has tried to fill that gap.

Themes, symbols and metaphors in partition literature have been the domain of research for quite some time now. Dahiya (2020) in her research article studies the symbols and metaphors in the epic novel about the riots of 1947; Tamas. The focus of her research is the nature and human need for partition, and how this need makes mankind savage. The first thing the she discusses in her paper is what actually is partition and what did it mean for people at that time. Dahiya (2020) also ponders upon the questions of what is the cultural significance of partition in Tamas and the symbolic relevance of partition in Tamas. She also tries to find out whether partition is an excuse of bloodshed and savagery. Another similar research focusing on the metaphors and myths is partition literature was done by Mukherjee (2008). She argues that in 1980s the silence around partition finally broke and different kinds of recollections and narratives of the 1947 partition began to emerge. Mukherjee (2008) in her research paper, discusses three different texts related to partition to shed light upon the different narratives about the same event and its related aspects. Her selected texts include a short story "The dressing table" (1947) by Salil Choudhry, that brings back the memories of the communal riots of 1946 and its aftermath; "Growing up Refugee" by Manas Ray which is a memoir that tells the tales of the survivors of partition and the post-partition violence many had to face. The third text that is selected by Mukherjee (2008) is a play by a French author, Helene Cixous titled "L'lindiade: ou l'inde de leurs reves" (1987). The play's English is the India of their dreams, in which Cixous (1987) reflects upon the political crisis made by partition and the paradoxes of fidelity.

The partition of states is not a recent phenomenon. In fact, it has been going on for centuries now and will likely continue to do so in the future because what happens between countries can't just happen overnight; there are always multiple factors at work which lead up until this sort-of

separation or break down into rival groups with conflicting interests. The relevance of partition to facilitate conversations across cultures has been a hot topic for many years. The essay written by Ben-Ari and Jassal (2006) analyzes how it can be used as an effective tool in today's society and what consequences there may potentially arise from its application or lack thereof on different levels within human communities worldwide. The essay focuses on the comparative insights and approaches, moving beyond contexts and cultural specificities. The shared experience of partition, according to the authors, can provide the incentive for research on the diverse settings of India-Pakistan, Palestine and Germany. It also lists the analytical challenges faced by social anthropology and sociology regarding the topic of partition.

The partition of 1947 is a pivotal event in India's history that still defines their relationship with Pakistan and Muslims across South Asia. A research article written by Dandekar (2021) investigates the use of the term 'India's daughters' by Indian Prime Minister Narendra Modi which has brought to light a painful memory for many women in this country. Originally the label, referred only to Hindu and Sikh females who were forced into marriages with Muslim males after being reciprocated out of states during partition from Pakistan in 1947. The article offers an example of how partition metaphors are used to describe the emotional power and memories associated with this historical event. It also shows that there have been efforts by BJP, in order for them not just be seen as another political party but rather insert themselves into history by changing its meanings through transformation. The Indian government's exhortation to retrieved women's families was met with a novel metaphor that redefines abducted-retrieved females as sexually innocent, referring them instead as "daughter of India." This term then became an umbrella category under which different forms of the phrase were used for different purposes, its original meaning underwent subtle shifts to show the increasing attempts made by the BJP to harness partition semantics, Dandekar (2021) has illustrated the case of Uzma Ahmed's retrieval from Pakistan.

Another study on the use of metaphors in partition literature was done by Jaggi (2005). His study focused on Bapsi Sidhwa's novel "Cracking India", with the aim of highlighting how the author has dealt with the sensitive theme of partition and the figurative meaning of the title. "Cracking India" is not just a clever title for this suspenseful novel, it also represents the protagonist Lenny's

struggle to comprehend what happened during Partition and how it has impacted her life since then, with each chapter told through an incident in which she experiences some form of emotional trauma. As the narrative progresses, Jaggi (2005) explores how the subjectivity of the protagonist is mediated by a community under crisis. The partition of India is dubbed as the cracking of India, throughout the novel there are images of breaking, cracking and tearing which bring forth the friction between the figurative and literal aspects of language and the nature of its representation.

Kabir (2019) carried out a study on woman's novel on partition of India. The authors that were made part of the study are Bapsi Sidhwa, from Pakistan and Krishna Sobti, from India. Sidhwa is a Parsi who left Pakistan and went to America after partition whereas Sobti is a Punjabi Hindu who left Pakistan and went to India after partition. Both these authors have seen the partition but have different experience as Sidhwa was just a child at the moment of partition while Sobti was 27-year-old young woman. Both these authors represent different generations of partition survivors. Despite their differences, there is much that they share. The narrative of both these authors is partition, focusing on events leading to partition and its aftermath. Their perspective is of upper-middle class and both wrote about women who were deeply affected by partition, and the traumatic events of partition. Sidhwa referred to partition as the images that haunted her from childhood, whereas Sobti wrote about how she wants to forget and lie gain the moments of partition at the same time. Kabir (2019) has focused upon the need to consider partition as a collective trauma and highlight the different ways in which this momentous event is remembered, and how it allows solidarities between different groups involved. The reason the researcher gives behind choosing female authors is to excavate the gendered dimension of partition, with the focus on the sociocultural positions of the authors, the relationship between narrator and author and realist narrative technique. Upon analysis, Kabir (2019) found out that these novels function very much as testimonial narratives do for survivors of the Holocaust, providing a means to integrate traumatic memory. They open up possibilities in terms or mourning and reconciliation.

The Partition of India in 1947 led to the creation of two separate and nearly homogeneous national identities that exist today: Indian or Pakistani. Soukai (2018) has studied the hybridity of partition novels in English. The two novels taken into consideration in the study are Amitav Ghosh's The Shadow Lines and Kamila Shamsie's Burnt Shadows. By mixing traditional Indian literatures with

their own, Amitav Ghosh and Kamila Shamsie give the genre a hybrid texture that shapes an understanding of national identity. Soukai (2018) points out that the Anglo-Indian novel's development is tied to the history of the subcontinent. Despite being published two decades apart, both the novels; the shadow lines and the burnt shadows have the same take on the idea of nation. These novels are a biting and timely criticism of the colonial power that has lasted for many decades. The transformed narrative of these two novels, subverts any sense one might have about this region by giving it new life through creative writing, which also represents an elegy to what was lost in Partition. In his comparative analysis Soukai (2018) argues that Shamsie and Ghosh have remodeled the cartography traced at partition by questioning the underlying ideologies of geographical constructs. He studied the literary techniques both novelists borrowed from South Asian culture and literature, to create memory maps that are transcultural. Ghosh's and Shamsie's novels are both revisions of the Bildungsroman, but they differ in their approach. The former draws inspiration from Bengali literature while utilizing Persian lyricism to revisit older sources that have been lost over time for other authors who use this style.

Pandey (2001) specializes in subaltern studies and has authored books on the Colonialism and partition of India. His book "Remembering Partition: Violence, Nationalism and history in India", he analyses questions of history memory. How populations deal with their past, how are they nationalized, do they forget their violent histories or do they remember it, if so then how? These are some the questions that Pandey (2001) has tried to cover up in his book. He emphasizes on the enormity of the violence of 1947 and its changing meanings and contours. His book provides a valuable critique of the procedures of writing history and creating the nationalist myth. It also focuses on the construction and reconstruction of the society by events of violence and the different kinds of political communities that still may exist in the wake of partition and similar events.

When people live in close proximity to one another for generations, they develop a common sense of culture and society, which is called cultural memory, a shared heritage passed down from generation to next through oral tradition or written texts that are accessible only within these groups' borders. Liaquat and Mukhtar (2022) have worked on Kamila Shamsie's novel Kartography (2002) arguing it to be a literary rendition that is although a fiction but it provides a new perspective on settling the sectarian, political and ethnic issues in the post-colonial community. Upon the textual analysis of the novel, it is revealed that this novel is a mythistorical

text that mythologises the history of Pakistan. In the novel the city of Karachi has been represented as a literary chronotope , the characters have been personified into ethno-racial stereotypes and used as metaphors to look at the political mistakes of the past. This is not just a novel about Pakistan's cultural memory but also a proclamation of the cultural change that is required for a peaceful and cohesive South Asia.

Over the years, a great many researches have been done on the 1947 partition of the sub-continent. Historians and social scientist have worked on finding the answers of why and what led to the partition and its social and political impacts. Novelist and playwrights have tried to memorialize this horrific incident of human history, into words and images. Scholars from the around the world have worked on partition literature, focusing on the themes, symbols, metaphors and images employed by the authors to represent the event of partition. This research will deal with two novels; train to Pakistan and the heart divided, focusing on the cultural conceptual metaphors used by the authors to represent pre-partition society, culture of Indian people, the different ethnic groups and the events leading to partition. This research will be a first in its kind as not much work has been done in Pakistan relating to use of conceptual metaphors in partition discourse.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter deals with the Conceptual Metaphor theory and how it serves as basis for this research. After a detailed explanation of the theory, the methodology along with the data selected for the analysis is discussed.

3.1. Theoretical Framework

This research is based upon Lakoff and Johnson's (1980) theory; Conceptual Metaphor Theory, presented in their book *Metaphors We Live by* (1980; 2003). From the era of Aristotle, the general view about metaphors was that they are only used in literature to fulfill ornamental purposes, whereas language is used to show reality objectively. Moreover, metaphors are not believed to convey the truth as they violate the linguistic rules. So, it was ruled that metaphors are a deviance and secondary to literal language (Leezenberg, 2001; Holme, 2004; Deignan, 2005).

The conventional view of metaphors is opposed by Richards (1936), who argues that the explanation of metaphors is actually an interaction between thoughts as it creates and encourages similarities. The study of Lakoff and Johnson (1980) was the first of its kind in the sphere of cognitive linguistics. Conceptual Metaphor Theory regards the relation between metaphor and cognition as highly important as our thoughts are expressed through language. Language is very metaphorical in itself as meanings are construed through metaphors and expressed using language. For Deignan (2005) language that humans use frequently consists of metaphors, for example the word time is often considered as an entity and usually expressed by terms such as lose, waste and save etc. Lakoff and Johnson (1980) have the view that words are basically originated from our mind or thoughts so in their Conceptual Metaphor theory they are termed as conceptual metaphors. According to CMT, there is a source domain and a target domain. The source domain which is termed as Y it used to understand the target domain which termed as X. This theory uses capital letters to indicate a metaphor such as LOVE IS A JOURNEY. Similarly, there exist linguistic

metaphors which are derived from main conceptual metaphors like "our relationship is a dead-end street" (Kövecses, 2002, pp. 4-5).

If we go through the speeches delivered by politicians we notice that these speeches contain a great number of metaphors and are proved as more influential (Mio, 2005). Whereas cognitive linguists argue that metaphors have a practical function and are used as a convincing strategy in politics (Charteris-Black, 2004; Goatly, 1997). In their theory Lakoff and Johnson (1980) are of the view that metaphors focus on some aspects of the source domain and others are often not stressed upon. These stressed aspects are then considered as the target domain and our perception about that target domain can be affected by this choice, which results in the formation of biased views due to the selection of source domain intentionally (Deignan, 2005). Fairclough (1995) has same arguments as he says that metaphors have a real power and are a great tool of domination. (Kabdtsgeer, 2009).

3.2. Operationalization of the theoretical framework

As per conceptual metaphor theory by Lackoff and Johnson (1980), target domain is an abstract concept which is compared to the source domain, which is a more concrete concept and is easily understood. To carry out this research a list of metaphorical categories was made with the help of metaphorical categories given by Lesz (2011) and cultural elements presented by Shairfain (2017), Raposa (1984), Tasin (2011), Chateris-Black (2006), Mocanu (2015), Lakoff and Johnson (1980). Keeping in mind the definition of target and source domain given by Lackoff and Johnson (1980), metaphors were selected from both the texts. Their source and target domains have been discussed in detail in chapter 4.

3.3. Data

The research had a clearly defined data for the analysis. Since this was a qualitative research, the novels were purposely selected on the basis of context. To understand and compare how both the authors have used metaphors to represent the same even that is the 1947 partition of sub-continent and the culture of the pre-partition Indian society. The text of the two selected novels, that contained the cultural metaphors was used as the data for this research.

3.4. Metaphors Identification Procedure

For the identification of metaphors in the selected texts, Metaphor Identification Procedure (Pragglejaz,2007). This method was developed by Pragglejaz Group for identifying metaphors in discourse. This is reliable and tested method, as proved by statistical tests (Steen & Dorst, 2010). The method has the following systematic steps for identifying metaphors in discourse (Pragglejaz, 2007, p. 3):

1. First of all read the whole text and try to grasp the general meaning of the text.

2. After developing an understanding of the text, find the lexical units in the chosen text.

3. The third step deals with establishing the contextual meaning of each lexical unit, for that purpose it must be considered what comes before and after that particular lexical unit. Once the contextual meaning is established, look for the basic meaning of that lexical unit. The basic meaning is older and concrete, not abstract and difficult to imagine. It may not be the most commonly used meaning. Then look whether there is a contrast between the basic and contextual meaning, but the contextual meaning can be understood by comparing it to the basic meaning.

4. If yes, then the lexical unit can be termed as metaphorical.

The data was gathered by strictly following this method. The whole text was read many times to make sure no metaphorical expression was left. There were many omissions and cutting upon reading the test several times. A final draft was prepared after all the editing and reconsiderations.

3.5. Method of Analysis

After making a draft of all the selected metaphors, the metaphors were placed into categories made with the help of cultural elements presented by Shairfain (2017), Raposa (1984), Tasin (2011), Chateris-Black (2006), Mocanu (2015), Lakoff and Johnson (1980), Lackoff (1991);. After placing the metaphors in their respective categories, all the categories were explained in detail along with examples from the text. The metaphors in each category were then counted and their percentage in the novel was determined. On the basis of the percentage of each metaphorical category, the point of view and perspective of the authors was determined. The metaphorical percentage in both

the novels was compared to find out the differences and similarities in the use of metaphors by both the authors.

The cultural metaphors were then explained in detail along with their source and target domains and the possible feelings the authors tried to invoke in the minds of the readers. The third section of the analysis dealt with those metaphors that were specifically used either for Hindus or for Muslims. Their source and target domains were discussed to find out how the Pakistani author has represented the Hindus and how the Indian author has represented the Muslims.

CHAPTER 4

DATA ANALYSIS AND DISCUSSION

The first section of this chapter involves the placing of metaphors in different categories and their percentage in the texts of the two novels selected. The second section deals with analysis of those metaphors that represent the Hindu-Muslim culture and the difference or similarities in the metaphors being used. The third section involves the in-depth discussion of the metaphors whose target domains are Hindus and Muslims and how they have been represented by the two authors.

4.1. Metaphorical Categories

According to the list made by Lesz (2011) and the cultural elements presented by Shairfain (2017), Raposa (1984), Tasin (2011), Chateris-Black (2006), Mocanu (2015), Lakoff and Johnson (1980) a list of metaphor categories has been made. The metaphors were identified using the Praggel Jazz group method. After identifying the metaphors, they were arranged in the respective categories. Table 1 shows the categories of metaphors.

Religious Metaphor	Cognitive theory of metaphor has given some exceptional means for revealing the logic and establishing the significance of particular types of religious utterances. Religious discourse is so full of metaphors that it will not be unjust to say that it draws its life and blood from metaphors (Raposa ,1984).
Ethnicity/Identity Metaphor	Identity and ethnicity are actually parts of cultural metaphors that enforce ideas about customs, values, ideologies, behaviors and attitudes. Ethnicity and identity include issues such as gender, group dynamics, class, belonging and cultural values (Tasin, 2011).

Political Metaphor	The political metaphor is a specific form of interference which has indirect effects and forthcoming values. It is used to hide or mystify the realities of politics. If seen etymologically the political metaphor becomes vulgar and laborious and loses the virtues of poetical metaphor. It is extensively used in political discourse (Mocanu, 2015).
War Metaphor	War can be viewed in many different ways, but it is most commonly used to refer to conflicts between military forces from two or more countries. The figurative meaning of this word refers actively hostile situation where there's competition among living things and/or opponents who have conflicting principles at play here too. (Lesz, 2011, pg. 52). Example: The fairy tale of the just war metaphor is used by G.W Bush to defend his stance on the Gulf war and later on after 9/11 attack.
Human as Objects	The most obvious ontological metaphors are those which specify a physical object as though it were human, making the experience more comprehendible to us. These include objects such as rocks and trees that we interact with on an everyday basis in our day-to-day lives; however, there is also another type of creature - for example buildings or rivers can be compared instead of humans because they do not have recognizable features like eyesight etc., so people understand what these things feel through their similarities between themselves. (Lakoff & Johnson, 1980, pg33)
State as a Person Metaphor	A state or a nation is given the qualities of a person. The image of the state as a person has been around for centuries. The conceptualization regards the state as person who engages in the world as a human being engages in social relations. It has enemies, friends and neighbors. It can behave like humans and be aggressive or peaceful, dutiful or lazy (Lackoff,1991).

Humans as Animals Metaphor	Humans are given the attributes of animals or compared directly to animals (Lakoff and Johnson,1980).

1. Cultural Metaphors

A cultural metaphor can be defined as an institution or a phenomenon which is the symbol of identification for a group of people and they identify with it emotionally or cognitively (Gannon, 2002). The underlying values of a culture are represented through metaphors. Often, people belonging to different cultures have difficulty in understanding or relating to certain metaphorical phrases due the underlying cultural values they possess. It is through culture that we are able to fill in the blanks in our understanding.

Example

Some examples of cultural metaphor from the text of "The heart divided":

I remember the days when you graced the ranks of the Shuttlecocks!

In this cultural metaphor, a Muslim girl who wears a burqa is being compared to a shuttlecock. A Muslim girl is the target domain and shuttlecock are the source domain. By mapping the physical attributes of a shuttlecock, on to the target domain of a Muslim girl, the author has drawn a picture in the minds of readers, in which a Muslim girl with a burqa can be imagined as a shuttlecock. The piece of clothing, called burqa, that Muslim women in the pre-partition era used to cover themselves gave them the appearance of a shuttlecock. A shuttlecock is a high drag projectile used in badminton. Most Muslim women used to wear this kind of burqa, and were mocked by their fellow Muslim women who came out of "purdah" and other Hindu women. This metaphor helps reader understand that in the pre-partition Indian society, Muslim women were divided into two groups, those who used to cover themselves due to religious obligations and those who had shunned the Islamic way of life and came out in public without covering themselves. Within the

same Muslim culture of the sub-continent, there was difference in the way people carried out their daily lives.

1.1 Religious Metaphor:

Comparing one thing to another makes it easier to understand vague and abstract concepts. Religious language such that of the bible, is full of figurative language, so the comparison to simpler things makes it easier to understand. Religion uses metaphors to express truths that cannot be expressed literally.

Example

Religion is a great force in India my child and a great barrier. Pg. 131, p 4, l 1.

In this metaphor religion is the target domain, that is compared to the source domain of a force and a barrier. Force is something that cannot be seen but its intensity can be felt. It's an influence that can change the motion of an object. The word force can used in negative and positive connotations both. It makes people do things, they would otherwise not do if given a choice, or push people towards doing something positive for the society. Religion held a very important place in the pre-partition Indian society. Hindus, Muslims, and Sikhs though living together in peace for centuries, kept themselves strongly adhered to their respective religions. They had their own rituals and festivals, they lived together but never inter-married. The author has compared religion to a force. Like force pushes people to do things, religion acts as the same way, it forces people to act and behave according to certain set of rules and obligations. Religion is a great force in India, invokes the feeling in the minds of reader that religion held a very powerful place in Indian society and was something to be fearful of.

The other source domain that the target domain of religion is being compared to is barrier. A barrier is physical entity used to block movement or access. By mapping the attributes of a barrier on religion, the author wants to convey to the reader that in pre-partition Indian society religion acted as a blockade between the Hindus, Muslims and Sikhs and prevented them from inter-mixing and

inter-marrying. Just as a barrier is used to keep things in a desired place, or stops the movement or inter-mingling of things, the same way religion keeps people in their right places. So, the attributes of force and barrier are mapped onto the target domain of religion.

1.2 Ethnicity Metaphors

The term ethnicity can be a little difficult to understand at first, but it refers to the identification of one's own group based on their perceived cultural distinctiveness. This is expressed in language and music among other things that make up culture which helps them feel like they are a part of this particular society with its customs and ideologies. Ethnicity and identity metaphor fall under the category of cultural metaphors that help to enforce ideas about traditional customs, ideologies, behaviors, values and attitudes

Example

Educated people like you Babu sahib, will get the jobs the English had. Will we get more lands or more buffaloes? Pg. 51, p5, l 30.

In the above written metaphor, the source domain of an English man is compared to the target domain of an educated Indian man. The comparison in this metaphor is subtle, the source domain is not explicitly mentioned. Since the occupation of sub-continent by the British government, the people of India have always felt inferior to the English people, as the latter made them look uncivilized and uneducated. The word Babu Sahib was very commonly used in the Indian society, when it was under British rule. It referred to those Indian men who learned to speak and write in English. They were more educated than the rest of the people, they dressed in pants and shirts like English people and adopted their style and way of living. They tried to imitate the Britishers in their behavior. The common less educated or illiterate people were in awe of them and called them Babu sahib as a way of showing respect and admitting their superiority over themselves. Even after the partition people still used this term to refer to the ones who knew how to speak and write in English. The author, through this metaphor has depicted the frame of mind of Indian people at

the time of partition and the ethnic confusion between the less educated and English-speaking Indian people.

1.3 War Metaphors

War is an inevitable part of life. It can be found in almost every aspect and domain, from the language we use to describe it (i..e., "fight") all way down into everyday conversations where terms like besiege or attack might come up without realizing their true meaning behind them being applied so freely among others things outside war's grasp but also employed metaphorically for struggles between people who are not fighting directly with physical force alone; even love has its own set of metaphors"to take somebody away" oftentimes sounds more violence than just pulling someone close enough towards you while holding onto what matters most.

Example

Look at Punjab, the sword arm is hardly awake. Pg. 25, p 7, l 31.

In this war metaphor, the province of Punjab is the target domain and sword arm is the source domain. The years before the partition of sub-continent were filled with political turmoil and agitation. Muslim league and congress were in a rift over election mandates and power sharing after the British would leave the country. Within the Muslim community there were fragments of politically influential people who were against partition of the country. The Muslim league did not join or support the congress in civil disobedience or other pressure building tactics against the British government, as knew that congress is only looking out for Hindus and wants Hindu domination after the British left the country. The province of Punjab had the largest Muslim representation, which did not participate in the so-called freedom fight of congress. In this metaphor, the author has compared the province to a sword arm. The right arm is usually called the sword arm as it does not only hold the sword in a fight but also carries out all the main action a human body performs. So, through this mapping of sword arm qualities on the province of Punjab we can understand the important role the province had to play in the partition and its significance in the whole pre-partition political scenario.

We are not trying to crush the Hindus anywhere. Pg. 304, p 2, l 5.

The source domain in this metaphor is an object that can be crushed and Hindus are the target domain. To crush refers to squeezing or compressing something forcefully to break or damage. The political situation in the country aggravated as partition approached. The Hindus and Muslims became strongly against each other. Their political differences grew wider and wider. The Muslims adhered to their demand of a separate homeland where they could live freely according to Islam and practice their religion without the fear of being killed. The Hindus behaved stubbornly and refused every legitimate demand the Muslims made to safeguard their rights. This resulted in strong clashes between the two ethnic groups.

This metaphor has two meanings. one is explicitly stated in which Hindus are compared to an object that can be crushed using force. By mapping the domain of crush on to the target Hindus, the author not only portrays the Hindus as some sort of object that can be squeezed or damaged using force, he also gives away about the political situation of the country. The other meaning that is not explicit is how the author has managed to convey the image that it's not the Muslims who are trying to harm or destroy the Hindus, but vice versa. By clearing the Muslims free of any violence, the author has implied that it is the Hindus who are violent and want "crush" the Muslim.

1.4 Political Metaphors

The political metaphor is a powerful and influential tool in our contemporary world. It can either valorize or devalue what it describes, overestimate the power of people or underrate the achievements of others. It is extensively used in political discourse. It can hide or mystify political realities.

Example

The British government is obstinate as a mule and refuses to see things that are under its nose. P 19, p3, l 30

This political metaphor depicts the British government as a mule. The British government is the target domain and mule is the source domain. A mule is a hybrid between a horse and a donkey. In most cultures around the world mule is considered as a very stubborn animal. To compare someone with a mule means that the person is extremely reluctant or unwilling to change his opinion or behavior.

In the midst of the political tension and turmoil in the country, the British government turned deaf and blind towards the needs and pleas of the Indian people. It refused to accept the demands made by the Congress and the Muslim league. It kept on proposing plans and missions that were neither acceptable to the congress nor the Muslim league. The British government blatantly ignored the atrocities made by congress ministries on the Muslim population. The Muslims ha the fear of being crushed by congress, once the British left the country. The British disregarded the fears of Muslims and were strongly adamant on not giving full autonomy to the people of India. It was very reluctant to part with power. By comparing the British government with a mule, the author wanted the reader to understand the behavior the British government had towards the people of India and the political situation of the sub-continent

1.5 State as a person Metaphor

The metaphors that involves that source domain of a person mapped upon the target domain of a state. These kinds of metaphors show the attributes or qualities of a person mapped upon a country or state. These are also called personification metaphors.

Example

Congressmen were up in arms against the proposed vivisection of mother India. Pg. 412, p2, l1.

In the above written metaphor India is the target domain that is compared to the source domain of a person. Every person is very patriotic and protective of his country. The Indian people are usually considered very emotional and dramatic. For them their country holds the same place a mother has in her child's life. They love and respect their country the same wat they love and respect their

mother. In fact, in Hindu culture they call their goddess mother, and even the cows are called holy mothers and worshipped. This reveals that in Hindu culture the things that are of great importance are treated with the same respect and love a mother is treated.

The Muslims saw the division of India into two different nations, the only solution to their problems and their survival. They considered themselves as a nation totally different and separate form Hindus, religiously and culturally. For them, Pakistan was the place they could call homeland, a place where they would be in majority, a place where they would have to sing the Hindu national anthem or chant slogans of "Jay Ram". For Muslims the united India did not hold the place of a homeland anymore, it was a place where they were treated as a minority an denied their political rights. For them partition was the only solution. This angered the congress and Hindus, who revered India as their mother. So, by comparing the Indian sub-continent to a mother, the author has shown its importance for the Indian people, especially the Hindus.

1.6 Human as objects and animals

The metaphors that deals with such words in which a human being is compared to an animal or an object. The target domain is human being and the source domain is an object or an animal.

Example

The rats are beginning to desert the sinking ship…. those who have always collaborated with foreigners are ready to welcome another foreigner. Pg. 441, p 3, l

Humans as objects or animals are the most common type of metaphors. In this metaphor rats are the source domain and humans are the target domain. Before the partition of sub-continent, the world was engaged in world war two. Britain faced a lot of casualties and lost the support of Indian people. Japan was on the winning front and it was rumored that it would take up the British colonies. Within the Indian community and government there were people who allied with British when the east India company took over the sub-continent. These people saw benefit in supporting the foreign invaders and instead of being loyal to their country they became loyal to the British

crown. When things started to get worse for the Great Britain, in world war two, these same people were ready to accept the invasion of Japan in India.

In this metaphor these traitors are termed as rats, and the Great Britain is the sinking ship which as losing the power it once enjoyed. Rats, in some cultures, are associated with greed and thievery due to their hoarding nature. People who behave like traitors or deserters and act only in their best interest are termed as rats. When they smell danger, instead of being a helping hand they run away. So, the same people who were once welcoming and loyal to the British crown were ready to welcome another foreign invader, the Japanese.

4.2. Cultural Metaphors in The Train to Pakistan

After placing the metaphors in their respective categories, the number of metaphors in each category was counted and their percentage was found out in each novel. Table no 2 shows the number and percentage in each category, in the novel written by Indian author; "Train to Pakistan" and table no 3 shows the number and percentage of metaphors in each category written by Pakistani author; "The heart divided". Table no 4 shows the comparison between the two novels.

Table no 2: Percentage of metaphors in "The Train to Pakistan"

s.no	Metaphor categories	Number of metaphors	Percentage	For Hindus	For Muslims	Neutral
1.	War	11	37.93%	1		
2.	Identity	0	0			
3.	Humans as objects	5	17.84%	1		
4.	Humans as animals	3	10%		2	
5.	Religion	4	14.28%			
6.	Ethnicity	4	14.28%			
7.	State as person	1	3.57%			
8.	Political	1	3.57%			

Train to Pakistan, published in 1956, is Khushwant Singh's most famous work. In the novel Singh draws upon his own experiences of the events before and after the 1947 partition of India. He did not focus on the political events only, which were happening at the time of partition, instead he highlighted the human dimensions of the event of partition and brought front the horror, reality and believability of the partition.

The highest metaphoric content lies in the topics such as war, destruction and humans as objects and animals. The use of cultural metaphor is relatively low, and the lowest metaphoric content lies in the topics related to state and politics. The percentage of war metaphors is 37.93%, humans as objects 17.84%, humans as animals 10%, religion 14.28%, ethnicity 10%. State as person 3.44%, political 3.44%. Singh focused on the human perspective of the events of partition and the horrors of it, which is the reason that the metaphors related to war, humans as objects and animals are higher than the other metaphoric categories. Singh's view of the 1947 partition is evident from the kinds of metaphors he used focusing on the riots, damages and human aspects of partition, instead of the political tensions and events that surrounded and led to partition.

Metaphors are a great tool of persuasion and sometimes used for concealing the true meanings of things. Lakoff (2003) argues that the same strategy was used by George W. Bush Jr. in the discourse after 9/11 attacks. He continually depicted the terrorist as animals or viruses. Steuter and Wills (2002) examined the Canadian news media's coverage of the wars in Iraq and Afghanistan. The data analysis revealed that the metaphors used for terrorist description were dehumanizing and human actions and behaviors were reduced or equates to animal imagery. In their research paper Steuter and Wills (2002) argues that the repeated use of animal metaphors by monopoly media institutions constitute motivated representations that have ideological importance, which can lead to racism backlash and genocide. By focusing specifically on war metaphors and metaphors that represented humans as objects or animals, Singh wanted to portray the dehumanizing and violent picture of the partition of the sub-continent.

The metaphors which are specifically either for Muslims or for Hindus are also taken into consideration. The total number of such metaphors is 4, out of which two are for Hindus and two for Muslims. The ones for Muslims fall under the category of humans as animal metaphor and the

ones for Hindus fall under the category of war and humans as objects metaphors. He did not try to build to build a positive image of Hindus or a negative image of Muslims. He talked about the atrocities and violence that both Hindus and Muslims caused to each other. These metaphors, along with their source and target domains will be discussed in the third section of this chapter.

In 1021, the capture of Lahore marked the first Islamic conquest of India. Delhi was seized in 1192 by Persianized Turks from its Hindu rulers, and soon in the coming years they had established a sultanate in most parts of the sub-continent. As a result of spread of Islam almost one fifth of inhabitants of South Asia identify themselves as Muslims. The school of Sufi mysticism was motivated by Hindu divine books. Some of them got influenced by the practices of yogis as bathing with ashes and hanging upside down for praying. In villages it was difficult to distinguish between these yogi practices and a Sufi praying. So, both, Hindus and Muslims visited each other's shrines and Holy places. Number of Sufis in Bengal and Punjab was greater, and later in centuries worst scenes of violence were witnessed in these regions and great conversions took place specially on villages. India in 19th century was still a region where language, traditions and culture go beyond the religious identities and people were not defined by their religious belief or faith. For example, a Bengali weaver who is a Sunni Muslim had more similarities in his outlook, traditions, and likeness for fish, with his Hindu countrymen than a Shia Muslim residing in Karachi.

4.3. Religious Metaphors in Train to Pakistan

Religious and literary texts are often full abstract religious concepts that are conceptualized through cognitive strategies such as metaphors and metonymy. Our relationship with God and our view of God, after life and eternity are all necessarily metaphorical because we do not have a sensual experience of them. Religious language refers to written and spoken language typically used by religious believers when they talk about their religious beliefs and their religious experiences (Harrison, 2007). The following metaphor is taken as an example of religious metaphor form the text of the novel Trian to Pakistan:

India is constipated with a lot of humbug. Take religion. For the Hindu, it means little besides caste and cow-protection. For the Muslim, circumcision and kosher meat. For the Sikh, long hair and hatred of the Muslim. For the Christian, Hinduism with a sola topee. Pg. 180, P1, l3

The literal meaning of the word humbug is hypocrisy. In this metaphor, hypocrisy is the source domain and religion is the target domain. Religion is a binding force, but when different religions co-exist in the same place, it creates as barrier between different communities as each one of them strongly adheres to its own religion. The pre-partition India was a place were different religions co-existed. By comparing religion to humbug; hypocrisy, the author represents religion in the India society, was nothing more than a farce. People used religion to identify themselves differently. Instead of focusing on the spiritual aspects of religion, people focused more on the things that separated them from others. Instead of preaching the brotherhood, peace and good values religion promotes, people preached hatred towards other religions. For Hindus it meant caste and cow protection, these are two of the main things that separates them from Muslims, because Islam abhors and rejects caste system and obligates the sacrificing of cows, goats, buffaloes on the occasion of Eid. On the other hand, the most essential religious obligation for Muslims is halal meat and circumcision, again the two things that mark them different from Hindus and Sikhs. For Sikhs the religion is in their long hair and hatred for Muslims. So, none of the three religious communities hold any value or believes sacred, that preach unity, peace or brotherhood among them. Religions was only used for political gains and creating a divide between people. From this metaphor, it is evident that Singh did not side with any of the three religions presented in the text, rather he highlighted the hypocrisy of people towards religion.

Morality, Meet Singhji, is a matter of money. Poor people cannot afford to have morals. So, they have religion. Our first problem is to get people more food, clothing, comfort. That can only be done by stopping exploitation by the rich, and abolishing landlords. And that can only be done by changing the government.' Pg. 39, p 7, l 21.

In the above-mentioned metaphor religion and moral values are the target domain compared to the source of an object or commodity. The literal meanings of the word 'afford' are 'pay for' or 'meet the expense of'. Here, morality is being referred to as something expensive that poor people can't

buy. On the other hand, religion is something inexpensive that can be afforded by the poor. Religion has always been used as tool by the politicians and religious leaders to exploit common people. Injustice and exploitation were rampant in the pre-partition Indian society, religion was used by everyone to justify their doings. Morals and high values were something that the poor people could not "afford" so they sought refuge in religion. To have high morals meant doing things that are just and right and the poor people sometimes had to do things that were not morally correct to feed their stomachs. They did not care about supporting the right cause for partition, all they cared for was money and more buffaloes and land. Religion on the other hand is compared to something that is cheap that can be "afforded "by the poor people.

This is a three-foot slab of sandstone that stands upright under a keekar tree beside the pond. It is the local deity, the deo to which all the villagers—Hindu, Sikh, Muslim or pseudo-Christian—repair secretly whenever they are in a special need of blessing. Pg. 2, 3, P 2,1. L 31, 1.

In conceptual metaphors, the source or target domain are not always explicitly mentioned in the metaphor. The reader has to look for the concept that is being mapped on to certain target or source domain. This metaphor form Khushwant Singh's novel; Train to Pakistan, contains the slab stone as the concrete target domain and the unity between the Hindu, Muslims and Sikhs as the source domain. The novel talks of an imaginary village Mano Majra, in which Hindus, Muslims and Sikhs lived together peacefully. These people were unaware and unaffected by the political happenings in the rest of the country, until partition actually happened and two trains full of corpses entered the village. Until then these three communities were co-existing peacefully, unaware of the riots and violence that gripped the whole country. This village is although, imaginary but it correctly depicts the Indian society. The slab stone that the three communities go to for relieving their troubles, represents the unity between these three ethnic groups. It is ironical that the religion which is the main reason of divide between these groups is represented as a source of unity among them. But this unity is until the two train full corpses came to the village. These trains marked the start of the divide between these groups. However, just as the slab stone deity is just a stone that holds no actual powers or ability to fulfil people's wishes, the Hindu-Muslim unity is not real. This unity was very fragile and unreal. All it needed was a few slogans that led to riots and violence.

Golzadeh and Pourebrahim (2013) carried out a research that dealt with the use metaphors in Quran and Nahjul-Balāgha, the main Islamic Texts. When we think of death, it's hard not to apply human traits and emotions. The linguistic analysis of both these texts show that death is realized both metonymically and metaphorically in these two texts. There are structural, orientational and ontological metaphors in which death is the target domain of conceptualization, of which personification is more influential and specific than others. In all recognized metaphors, the death target is understood through different, but homogeneous, source concepts.

4.4. Metaphors for Women in Train to Pakistan

The way women are represented in literary and non-literary discourse, has always been area of interest for researchers. The pages of teenage and women's magazines are full of metaphors presenting women in the disguise of edible substances (honey, pie, tart, peach), animals (chick, vixen, kitten) members of the aristocracy (queen, princess) and supernatural creatures (angel,goddess,siren). Rodroguez (2007) worked on the metaphorical representation of women in women and teenage girls' magazine. Although at first sight these metaphors may be taken as compliments, an analysis of the assumptions that inform the use of such linguistic products reveals that, more often than not, these metaphors convey sexist beliefs about the role of women. The below mentioned metaphor is an example of such representation taken from the novel Train to Pakistan:

The memsahibs are like houris from paradise…white and soft like silk. All we have here are black buffaloes.

This metaphor from the novel Train to Pakistan shows the cultural representation of women in the pre-partition society of India. In this metaphor Indian women are the target domain compared to the source domain of buffaloes, British women are the target domain compared to the source domain of silk. This metaphor gives an insight into the mentality of Indian men and how they treated women. Fair complexion is worshipped in India, though the natural color of Indian skin is brown or dark brown. Men prefer women with fairer skin, while women engage themselves in every possible kind of remedy for fairer skin. Women who have a slightly fairer skin colors are

preferred over women who are darker. That's the psychology of Indian men, they compare their women with black buffaloes. For women in India, the culture of going to gym or maintaining their weight or looking after themselves is not very popular. Once a girl is married, the sole purpose of her life becomes to look after her in laws, cook for her new family, have kids and look after them for the rest of her life. So, once she enters this world of responsibilities, she loses her beauty and youth very soon. This makes them less attractive for their husbands over the years. So, by comparing the Indian women with black buffaloes, the author shows how unworthy Indian men think of their women. On the other hand, British women are compared to white soft silk. As British women have fair skin and golden-brown hair, so they are more appealing for Indian men. Generally, things that a man cannot get, are more appealing for them. British women, especially those that came to India with their husbands, were rich, kept themselves always maintained and well dressed. This made them look like a fantasy for Indian men who are displeased of their own women. Silk is considered one of the finest clothes, its qualities of being soft and smooth are mapped onto British women. The way silk was considered a precious cloth in India, the fair skinned British women were admired and desired for their beauty and complexion. This metaphor shows the deeply rooted culture of wanting a fair skin in Indian society and how women are treated as mere objects or animals.

4.5. Ethnicity Metaphors in Train to Pakistan

Ethnicity, food, identity are all markers of culture. Exploring metaphors of ethnicity helps understanding the culture of that particular group or society. Metaphors help to create identities and identities often feed on metaphors. Various studies have been carried out on the use of metaphors for cultural and cross-cultural representation. Fitzgerald (1991) explored what role media has played in the changing of metaphors for identity and ethnicity, as there is a strong link between media and culture. In literary domain Rozga (2005) deals with the metaphors employed in the discussion of diversity and multiculturalism present in multiethnic literature. The two metaphors that she focuses upon are the Melting Pot and Mosaic, which dominated the discussions on multiculturalism in the history of US. US is represented as a melting pot where people from diverse origins fused together to make new communities, whereas Canada is mosaic where different ethnic groups have maintained their distinctiveness while functioning as part of the

whole. The metaphor mentioned below is an example of ethnic representation in the novel Train to Pakistan by Khushwant Singh:

Imam Baksh was a weaver, and weavers are traditionally the butts of jokes in the Punjab. They are considered effeminate and cowardly—a race of cuckolds whose women are always having liaisons with other. Pg. 83, P 2, l 13

In this metaphor weavers are compared to someone effeminate, cowardly and cuckold. In the pre-partition Indian Punjab weavers were the center of jokes and mockery. Here they are compared to someone who is effeminate; which literally means someone who has attributes of a women or someone who is unmanly. This provides an insight in to culture of Punjab, where someone is insulted by comparing them to a woman. Cuckold, in biology is a male who unwittingly invests parental effort in juveniles who are not genetically his offspring. By comparing weavers with cuckolds, the author shows how they are shamed and treated by the society. The word cuckold derives from the cuckoo bird, alluding to its habit of laying its eggs in other birds' nests. The association is common in medieval folklore, literature, and iconography. The word cuckold refers to a man whose wife is adulterous. Such was the culture in Punjab, to insult someone by insulting their woman or by calling them unmanly.

4.6. Cultural Metaphors in the Novel The Heart Divided

The table below shows the number and percentage of each metaphorical category in the novel The Heart Divided.

Table no 3: Percentage of metaphors in "The heart divided"

S.no	Metaphor categories	Number of metaphors	Percentage	Hindu	Muslim	Neutral
1.	War	6	15%	1	1	
2.	Identity	9	23.6%		1	
3.	Humans as objects	2	5.26%		1	
4.	Humans as animals	3	7.89%			
5.	Religion	1	2.6%			
6.	Ethnicity	3	7.89%			
7.	State as person	2	5.26%			
8.	Political	9	23.6%		1	

The heart divided is Mumtaz Shahnawaz's first and only novel. Shah Nawaz was a political activists and strong believer of Hindu-Muslim unity. However, as the political situation took turns in sub-continent she became a supporter of Muslim league and two nation theory. In the novel she mirrors the peaceful socio-cultural co-existence among the Hindus and Muslims, before the violence and conflicts of partition began. Unlike Singh, she strongly draws on the political situation of the country before partition. Though her characters are not directly involved in the process of partition, but she gives details of all the political happenings that led to the partition of sub-continent.

Shahnawaz's major focus was on the culture and political situation of the sub-continent at that time. The highest number of metaphors were found in the passages related to culture and politics. Lowest number of metaphorical contents was found in the topics related to war and humans. The percentage of war metaphors is 15%, identity metaphors 23.6%, human as object 5.26%, humans

as animals 7.89%, religion 2.6%, ethnicity 7.89%, state as person 5.26%, political 23.6%. This makes it easier for the reader to understand Shahnawaz's perspective in the novel.

The number of metaphors used by Shahnawaz for Hindu/Muslim representation is five, in which has not used any negative words for Hindus directly. Shahnawaz's main focus was on the political happenings and the every day to day life of the people of the sub-continent. She focused on how different Hindus and Muslims were politically.

The highest number of metaphors are in the categories of politics and identity. Many researchers have argued that metaphors develop our understanding of social, economic and political issues. For instance, the metaphor "POLITICS IS WAR'' structures the way we think about politics as a battle (Wei, 2001). Other most frequent source domains for politics are business and war.

By using political metaphors leaders and politicians, try to legitimize themselves and delegitimize the opposite party, but the Shahnawaz remains neutral in her approach, she neither sides with the Hindu nor the Muslims, instead she tries to bring out the wrong in both the ethnic groups.

4.6.1. Religious Metaphors in The Heart Divided

Metaphors are a great tool of persuasion, moreover they also help in the understanding of abstract concepts such as religion, that are part of our everyday life. Cruz (2019) deals with the religious metaphors for Christian life in the bible. He argues that it is by way of religious metaphor of priesthood that God gives to His people a new identity. They are now a people chosen to accomplish the plans of God. This new nation will represent the inevitable reality of a restored world that serves the purposes of the Creator. In his article he gives examples of religious metaphors present in the New Testament, he claims that through the Apostle Paul, God also gives us the religious metaphors of offerings and sacrifices to describe the ways in which believers find their identity in their relationship to God and describes his life and service as "a drink offering upon the sacrificial offering of your faith (Cruz, 2019). The analysis of the religious metaphors in the novel The Heart Divided represents the importance and significance

of religion in the pre-partition Indian society. The following is a religious metaphor taken from the novel The Heart Divided:

Religion is a great force in India my child and a great barrier. Pg. 131, p 4, l 1.

In this metaphor there are two source domains and one target domain. Religion is the target domain compared to the source domain of force and barrier. Religion has always been the reason of divide between people. Be it different religions or sects within the same religion, people have always used religion to justice violence and mal practices.

Force is something that cannot be seen but its intensity can be felt. It's an influence that can change the motion of an object. The word force can used in negative and positive connotations both. It makes people do things, they would otherwise not do if given a choice, or push people towards doing something positive for the society. Religion held a very important place in the pre-partition Indian society. Hindus, Muslims, and Sikhs though living together in peace for centuries, kept themselves strongly adhered to their respective religions. They had their own rituals and festivals, they lived together but never inter-married. The author has compared religion to a force. Like force pushes people to do things, religion acts as the same way, it forces people to act and behave according to certain set of rules and obligations. Religion is a great force in India, invokes the feeling in the minds of reader that religion held a very powerful place in Indian society and was something to be fearful of.

The other source domain that the target domain of religion is being compared to is barrier. A barrier is physical entity used to block movement or access. By mapping the attributes of a barrier on religion, the author wants to convey to the reader that in pre-partition Indian society religion acted as a blockade between the Hindus, Muslims and Sikhs and prevented them from inter-mixing and inter-marrying. Just as a barrier is used to keep things in a desired place, or stops the movement or inter-mingling of things, the same way religion keeps people in their right places. So, the attributes of force and barrier are mapped onto the target domain of religion.

4.6.2. Ethnicity Metaphors in The Heart Divided

People belonging to different ethnic groups, living in the same community try to retain their distinctiveness, although they do adopt some aspects of each other's culture. Tasin (2011) focuses in her research on the use of food, identity and ethnic metaphors by first, second and third generation of Bengalis women who have migrated and settled in Canada. The participants of her research involve both Hindu and Muslim Bengali women. She found out the themes of gender, mother-daughter relationship, food, body image, tradition and religion, recurring in her research. The ethnic metaphors employed by Mumtaz Shahnawaz deal with the caste system, customs and traditions prevalent in the pre-partition Indian society.

The following metaphor is taken from the novel The Herat Divided as an example of ethnic metaphor:

The caste system divided us up into compartments and it's so monstrously unjust to the lower castes. Pg. 132, p 3, l 13

There are two source and two target domains in this metaphor. The first source domain is objects and its target domain are the people of India. The other source domain is monster and the target domain is caste system. Hinduism was a major religion in the pre-partition Indian society. India's caste system is among the world's oldest forms of surviving social stratification.

In general, a cast is an endogamous hereditary group of families bearing the same name who claim descent from some common ancestor. They are often divided into smaller circles by profession or custom and follow largely similar customs - especially concerning purity in meals/ marriages among others things. In India this divides Hindus into rigid hierarchical groups based on their profession and religious beliefs. This caste system is generally accepted to be more than 3,000 years old. In the most authoritative book of Hindu law, Manusmriti, the caste system is acknowledged and justified as the basis of order and regularity of society. The Hindus are divided into a rigid caste system, that consists of four main castes: Brahmins, Kshatriyas, Vaishyas and the Shudras. The origin of this cast system is thought to be the god of creation, Brahma. The highest caste is of Brahmas who are thought to be originated from the head of Brahma. The second number

in this hierarchy is of Kshatriyas who came from Brahma's arm. The Vaishyas are the third ones, originating from Brahma's thighs. The fourth and the last ones are the Dalits or untouchables who are thought to be born out of his feet.

Caste has been an integral part of Hindu religion for centuries, dictating every aspect of life, with each group occupying a specific place in this complex hierarchy. The communities were tightly arranged on the basis of this cate system. Inter-marriage was forbidden among lower and higher castes, they did not even drink water from each other's well. They always lived in separate colonies. The caste system lived up to its reputation for being unjust and regressive. It trapped people in fixed social orders from which it was impossible escape, with the privileged group enjoying many perks while sanctioning oppression against lower castes by this same group Hard boundaries were set by British colonial rulers who made caste India's defining social feature when they used censuses to simplify the system, primarily to create a single society with a common law that could be easily governed.

The first part of this metaphor comprises of object as a source domain and people of India as target domain. The word "compartment" reveals this metaphorical mapping, Indian people are just like objects that can be divided into compartments. Just as objects are placed the way we want them to place, the caste system makes people look like and feel like mere objects that have no say or will of their own and are placed in place chosen by the caste system. The other source domain in this metaphor is a monster and caste system is the target domain. The way a monster is scary and eats up people alive, the caste system does same with people who have to follow it like a religious obligation. The people who belong to the lower caste system in Indian society have been bearing its brunt since decades. Both the source domains of object and monster help us understand the social injustice prevalent in the Indian culture.

There are things that are bigger than our individual selves, there are customs and ties that have grown up with the centuries until our lives are rooted in them, you cannot up root them in a day, try and the very tree of society will wither die. Pg. 190 p 2, l 9.

The above-mentioned metaphor is another example of cultural metaphor employed by Shahnawaz in the novel The Heart Divided. In this metaphor human life, culture and customs are the target domain, compared to the source domain of a plant. The word root and rooted suggest the use of this metaphorical mapping. The pre-partition Indian society was an amalgam of religions and cultures. Each religion had its own customs and norms, and code of conduct for social life. The customs and norms were century old, they were like the roots of an old plant that are deeply entrenched in the soil. If you want to move a plant you have to cut its root, that probably will kill the plant. In the same way if a person tries to go against the customs and code of conduct set by the society, he will create a chaos and disharmony in the society. People are so bound by the customs of their culture that they cannot break away from them, at least not in a single day. Such changes are very huge and drastic in nature, they require decades of slow, little by little efforts. The Muslims, Hindus and Sikhs, though living together for decades in pre-partition India, adhered strongly to their respective norms, traditions and customs. Those who tried to erase these lines of division by inter-marriage, met the wrath of relatives and society. Inter-marriage was out of question for Muslims, Hindus and Sikhs. Each of these ethnic group was strongly linked to its own cultural roots. In the novel, the heart divide, a boy from a notable Muslim family falls in love with girl from a high caste Hindu family. The boy and the girl, through their love and marriage, wished to unite the Hindus and Muslims and break all the barriers of disunity and hatred. Their dream of union was met with the wrath of both their families and society. Their love story met a tragic end with the death of the girl due to stress and tuberculosis. They tried to break the customs and traditions of their cultures and faced nothing but strong opposition and dire consequences. By mapping the attributes of a plant and its roots on the target domain of human culture and customs, the author has emphasized their importance and their place in the lives of that people that have to adhere to them at all cost.

4.6.3. Metaphors for Women in The Heart Divided

Representation of women in the literary canvas has always been a keen interest for researchers. Ijaz and Yousaf (2019) in their research article, explored the metaphors used for representing women in the novel Moth Smoke by Mohsin Hamid. They investigated the conceptual metaphors used for female gender in Pakistani society. The main aim of their study is to explore the

conceptualization of women in Pakistani culture and bring to light the construction of female gender within our society as the Conceptual Metaphors used for women reflect the thoughts and beliefs of a particular society about the roles of women in that culture and region. The novel Moth Smoke is set in late 90s of Lahore when Indo-Pak nuclear tests were in progress. Moth Smoke is a critique on our society and highlights the lawlessness, corruption and lack of faith prevailing throughout the region. Their research findings show that women have been represented as monsters, slaves, mermaids and animals throughout the novel.

These Western ways! As if women were not perfectly happy and contended in their homes, serving their husbands and bringing up their children, sheltered and protected from the rough winds of the outside world.

The above-mentioned metaphor is taken from the novel The Heart Divided. It represents the standards society has set for women. In this metaphor the rough winds are the source domain and the outside world is the target domain. In eastern cultures, especially in south-Asia a woman is expected to stay at home and look after the children and husband. In the pre-partition Indian society, the women, especially Muslim women were expected to play certain role. Their role was that of a home maker. They had to stay at home and deal only with the matters related to home life. They were not supposed to go outside or work or take part in politics. Most of the women were uneducated and those who were educated, received home schooling. This norm was so deeply in rooted the culture that even women themselves did not protest against it. Instead the women accepted this norm and preferred to stay home. Those women who tried to break free from this cycle were termed as evil and "westernized". The outside world was considered something harsh and brutal from which the women must be sheltered and protected. The world outside the home was meant only for men. The fragile and sensitive women must not be affected or damaged by the rough winds of the world outside home. This metaphor also projects women as weak, both physically and mentally. They need the shelter of their home to protect them, as if the outside world would eat them up alive. This norm was also followed in Hindu households, they were also very conservative when it came to their women. The Hindu women were also expected to stay at home and look after their kids and husband and spend their lives in the kitchen cooking and cleaning for everyone. This metaphor also represents women as ornamental pieces, the way

decoration pieces are supposed to be handled with care and kept in the four walls of the house, the same way women were to be kept in the house or else they could be damaged by the outside world.

I shall be happy in my own home for a Muslim woman's kingdom is her home.

This cultural metaphor is another example of the representation of women in the novel the heart divided. There are two source domains and two target domains in the metaphor. The first target domain is the Muslim women who is compared to the source domain of a ruler. The second target domain is the home which is compared to a kingdom. In south- Asian culture a woman is considered a home maker. She is the one responsible for cooking meals, cleaning and managing every aspect related to household. By comparing a Muslim woman to the ruler of the house, the author gives an insight into the daily lives of the people in pre-partition Indian society. A woman was to be happy in her home, contentedly managing all the household affair. Her world and her rule were limited to her home. The girls were brought up in such a way that they accepted this as their fate and considered their sacred duty to live their lives for their husband, home and children. The home is compared to a kingdom, where the Muslim women is the ruler. This metaphor portrays a clear picture of the role a woman played in the pre-partition society. Whether she wanted or not, she liked it or not, she had to accept this role given to her by the society. Women had no choice but to accept it, and to make themselves and their daughters happy with this role, they considered their homes as kingdoms and themselves as rulers. These are just mere words to hide the reality that women were not considered capable of doing something other than cooking and managing household affairs. Calling the house, a kingdom and woman its ruler, is just an attempt to make them feel better about the conservative role given to them by the society. This metaphor also reflects how the author has represented Muslims in her novel.

This section focused on the cultural metaphors in both the novels. The use of metaphors by both the authors does not has sharp difference. This is due to the reason that the culture of pre-partition Indian society was not very much different except those aspects that originated from religion. There are many things that the two ethnic groups, Hindu-Muslim, took from each other and incorporated in their culture. Though Shahnawaz's focus is much on the day to day life of the

Indian people, which gives us an insight into their culture, Singh's focus lies in the casualties and destruction caused by partition.

4.7. Comparison of Metaphorical Percentage in Both Novels

Table 4: Comparison of metaphors in both novels

S. no	Metaphorical categories	Train to Pakistan	The Heart divided
1.	War	37.93%	15%
2.	Identity	0%	23.6%
3.	Humans as objects	17.84%	5.26%
4.	Humans as animals	10%	7.89%
5.	Religion	14.28%	2.6%
6.	Ethnicity	14.28%	7.89%
7.	State as person	3.57%	5.26%
8.	Political	3.57%	23.6%

Table 4 shows the comparison of the percentage of metaphors in the two novels. The difference in the percentage of metaphors in the two novels suggest what point of view and perspective both the authors had about the same event i.e. partition of sub-continent. The rationale behind choosing one Pakistani author and one Indian author, who wrote about the 1947 partition of the sub-continent, was to analyze the differences or similarities they shared in their works. The percentage of war related metaphors in train to Pakistan is 17.24% while in the heart divided it just 2.6%, and that of destruction metaphors is 20.68% and 15% respectively. This noticeable difference in the use of war and destruction metaphors proves that Singh focused on the physical ramifications of the partition while Shahnawaz's focus was not the human losses of partition. The percentage of cultural metaphors in train to Pakistanis just 10% while in the heart divided it is 36%, this stark difference in the use of cultural metaphors indicates that Shahnawaz was very concerned with the cultural life of Hindus and Muslims, she used many metaphors which showed their cultural differences and similarities, these metaphors will be discussed in detail in the second section of this chapter. Another stark difference is in the use of political metaphors. Shahnawaz focused

heavily on the political aspects of the partition, all the political happenings and events that led to the partition of the sub-continent which resulted in 23.6% political metaphors. On the other hand, Singh did not focus on the actual political happenings in the country, his focus was how the common people felt about partition and how they dealt with it. His focus was more on the violence caused by partition rather than the political events that led to partition. The percentage of religious metaphors in both novels is not very high, but still there is a difference in percentage in both novels. Singh used 10% religious metaphor while Shahnawaz only used 2.6%. This shows that while Singh was interested in the religious differences between Hindus and Muslims, Shahnawaz did not give much attention to religion, she rather focused on the culture of the two ethnic groups.

4.8. Representation of Muslims/Hindus in the novel The Train to Pakistan

A vast amount of literature exists on the 1947 partition of sub-continent. The significance of Partition literature lies in the fact that it moves beyond the sole political implications of Partition and focuses on its metaphoric, symbolic and mnemonic relevance. Authors belonging to both India and Pakistan have narrated their version of the partition, which resulted in researchers from around the world, carrying out their researches on these pieces of literature. Comparative studies have been carried in the light of post -colonial theories, with the aim of comparing the perspectives of different authors about the same event, that is the partition of sub-continent (Jajja,2012). Six partition novels were apart of study conducted by Roy (2020) which served at tracing the evolution of the partition theme Indian-English fiction over the time period of three decades. There is no such comparative study that deals with the comparison of the culture of Muslims and Hindus in the pre-partition Indian society through the use of conceptual metaphors.

The two novels selected for this research are Train to Pakistan which is written by an Indian author and The Heart Divided which is written by a Pakistani author. The rationale behind selecting these novels is that they were one of the first novels written in English by sub-continent authors. Khushwant Singh, the author of Train to Pakistan, has written the novel with a perspective focusing on the human loss and destruction caused by partition. While Mumtaz Shahnawaz, wrote The Heart Divided with a focus on the political events that led to the partition of India. Though both the authors wrote with a different perspective, this section focuses on whether the authors used

any metaphors to represent Hindus or Muslims, if so, then what kind of metaphors. The following is a metaphor taken from the novel Train to Pakistan:

'Harey Ram, Harey Ram,' rejoined Hukum Chand with a deep sigh. 'I know it all. Our Hindu women are like that: so pure that they would rather commit suicide than let a stranger touch them. We Hindus never raise our hands to strike women, but these Muslims have no respect for the weaker sex. Pg. 22, p 5, l 30.

The above-mentioned metaphor from the novel Train to Pakistan, has Hindu women as the target domain and object as the source domain. The Hindu women are compared to something that is pure and something that can be broken. If something is pure it means that it can be contaminated. At the time of partition, there was killing and violence from both sides, i.e. Hindus and Muslims. The women and children were subjected to worst kind of violence. The women were raped, their bellies cut open, their breast teared away from their chest. Any women who wished to escape from this brutal fate had to take her on life by jumping in to a well or by drinking poison. Many were killed by their own family members to avoid rape. This tyrannical situation was same for Hindu, Muslims and Sikh women. Nobody wanted to get raped. By specifically mentioning Hindu women only the author implies that only Hindu women were subjected to torture and rape, the Muslim women were safe. The Hindu women are portrayed as some sort of object that can be broken or made impure. Their purity lies in their being not touched by Muslim or Sikh man. By only mentioning the plight of Hindu women the reader gets the feeling that only the Hindu women had to go through this horrendous ordeal.

'Yes,' added another policeman, 'it was the Muslim police taking sides which made the difference in the riots. Hindu boys of Lahore would have given the Muslims hell if it had not been for their police. They did a lot of zulum. Pg. 71, p 2, l 6.

In this metaphor the Hindu boys are compared to something divine that is capable of unleashing hell, so Hindus are again the target domain in this metaphor. The partition of sub-continent was a violent affair. The ethnic groups that lived together for hundreds of years, became thirsty for each other's blood. Nobody knows exactly how the riots and violent erupted. The end of World War II

and British withdrawal from India had opened up a space for different ideas about nationhood. Ideas like Muslim-majority Pakistan or Sikh Khalistan or Hindu India, gained momentum during this time period, as they each sought to establish their own identity in what was left behind by Britain's departure. The post WWII era saw many political groups arise with different agendas. These ideas entered local politics. Isolated shootings, stabbings, and massacres based on religion began making the news, spreading fear, distrust, and anger. The culprits of those initial events were almost always fanatical individuals or groups aligned with right-wing religious ideologies. The violence occurred due to top-down political rhetoric and material incentives. The violence went out of control with tit-for-tat crimes largely because members of the armed forces had also become radicalized. A Hindu police man face the dilemma of protecting a Muslim family or protecting he Hindu attackers. The same dilemma and anxiety were faced by the Muslim police men. In the above-mentioned metaphor Hindu boys are compared to some sort of divine force or power, who is able to unleash hell if it were not for the Muslim police men. Police men from both sides supported the ethnic group they belonged to and blamed each other for conceding to violence. Creating hell and heaven is in the hands of some kind of divine authority, by comparing Hindu boys to someone who could have given hell to Muslim boys, the author has portrayed the Hindu boys as some kind of divine power and the Muslims as some sort of bad people who deserved hell for their actions.

Our problem is: what are we to do with all these pigs we have with us? They have been eating our salt for generations and see what they have done! We have treated them like our own brothers. They have behaved like snakes.' Pg. 130, p 6, l 25.

In this metaphor Muslims are the target domain compared to the source domain of pigs and snakes. Pigs are forbidden and disgusted in Muslim religion. Muslims are not allowed to eat pig meat they consider it impure and a dirty animal. Pigs are highly intelligent and social animals who are capable of displaying maternal and affiliative behavior. In Islam, it is forbidden to eat the meat of pig because its meat is unhealthy and harmful for humans due to the fats, toxins and bacteria it contains and the way it spends its life rolling around in mud and its own excrements. Moreover, in Quran it is mentioned that God punished a nation and converted them into pigs. Therefore, calling a Muslim a pig is an extreme insult. Calling the Muslims pigs means that Muslims have behaved

like pigs with their fellow Hindus and Sikhs at the time of partition. The other source domain the Muslims are compared to is a snake. A snake is venomous or non-venomous reptile, but it symbolizes different things in different cultures. In Christian tradition since the transgression of Eve in the garden of Eden, snakes have been associated with lies, evil and temptation. In the pre-partition Indian culture, snakes were linked with deceive and lies. Calling someone a snake, meant the person is deceitful, he has the ability to betray his friends or even his brother. That person would pretend to be your friend and would betray you when you will be needing him the most. Before the violence of partition began, the three ethnic groups, Hindu, Sikhs and Muslims lived together in harmony. The village that Sikh has mentioned in his novel, is although imaginary but it rightfully depicts how Sikhs, Muslims and Hindus lived together and treated each other as brothers. When the situation between the main political parties started to get worse, it also affected the common masses. The news of killings and lootings, created a sense of fear and distrust among the three ethnic groups. The same Hindu, Muslim and Sikhs who regarded each other as brothers, started viewing each other as enemies. Singh has not mentioned the Muslim perspective or point of view of these riots and violence. Through this metaphor he only talks about how Hindus and Sikhs felt about their fellow villagers who were once their dearest friends and brothers. The source domain of animals has been used to represent the target domain of Muslims. The animals used as source domain are the those which are associated with lies, deceit, dirtiness and loathsomeness. Especially the word pig is a grave insult for Muslims, as the animal is forbidden in Islam. Mapping the attributes of snakes and pigs on Muslims gives an insight into the author's perspective of the partition and the role of Muslims in it.

Why, have they joined up with Pakistan?' 'We do not know whether they have joined up on the other side—they kept protesting that they did not want to go at all. On the day of Independence, the Superintendent sahib disarmed all Muslim policemen and they fled. Their intentions were evil. Muslims are like that. You can never trust them. Pg. 71, p 1, l 1.

The source domain in this metaphor is bird which is evident from the word fled and the target domain are the Muslim policemen. When the news of partition finally broke, the people who were living together for centuries were reluctant to decide whether they should leave or stay behind in the land they have lived and served for centuries. It was equally hard for the Hindus, Muslims and

Sikhs to leave their homes and migrate to India or Pakistan. The Muslim policemen had served along their Hindu and Sikh policemen for years. For them defending and maintaining law and order in the region was as important and sacred as it was for a Hindu or Sikh policeman. Before the armed forces got radicalized by the political parties, there was no difference of treatment for a Hindu, Muslim or Sikh violator of law. As soon as the rift and divide created by the political parties started to sweep in the police forces, they also began to differentiate between Hindus, Muslims and Sikhs. A policeman had to choose between defending his ethnic brother and the land he has been serving for years. It was a time of great confusion and anxiety. People were not ready to leave their homes and belongings.

Birds have the characteristic of flying, especially when the situation is dangerous. The policemen who have been loyal to their country for years, are compared to mere birds who flew away when the situation was not in their favor. The depiction of Muslim policemen by the author, shows them as some sort of weak animals who flew away at the first change they got. When the word fled is used for humans, it usually has bad connotation. The one that flies away is the one that has committed some kind of crime or is coward enough to face the situation at hand. The Muslim policemen are represented as cowards and criminals who flew away as soon as they got the chance to. The mapping of an animal on the target of Muslim policemen gives an insight into the author's perspective of the event of partition. He does not talk about the treatment of Hindu policemen with their fellow Muslims policemen nor he talks about the Hindu policemen who had to leave Pakistan and migrate to India. The portrayal of Muslim policeman as birds who flew away represents them as disloyal and cowards.

4.9. Representation of Hindu/Muslims in The Heart Divided

Themes, symbols and metaphors in partition literature have been the domain of research for quite some time now. The study of the use symbols and metaphors for representing the events related to partition and the horrors of partition has been a occupied the interests of different researchers (Dahiya, 2020; Mukherji 2008). But the use of conceptual metaphors to talk about the culture of the different ethnic groups in the pre-partition Indian society has not been the focus of many researchers.

The following is a metaphor taken form the novel The Heart Divided:

Oh, uncle why don't the Muslims join whole-heartedly? Do they not want freedom?... Surely, they are not cowards, they are not toadies? Pg. 26, p 3, l 10.

The target domain in this metaphor are the Muslims and the source domain is puppet. In 1916 a pact was signed between Indian National Congress and the Muslim League, called the Lucknow pact. This pact was seen as a beacon of hope to Hindu–Muslim unity. A joint demand for political reform was made by the Hindus and Muslims for the first time. The belief that self-government was possible in India, grew stronger and stronger. The Congress along the Hindus also supported the Muslims in the Khilafat movement, a movement led by Indian Muslims to urge the British government to not end the Khilafat of Ottoman Empire. In 1920, Gandhi started the non-cooperation movement to pressurize the British government and to challenge the colonial economic and power structure, and to force British authorities to take notice of the demands of the independence movement. This movement again was strengthened by the Hindu Muslim unity. However ever later on Gandhi was arrested and the popular Muslim leaders withdrew their support from Congress. In 1930 when Gandhi started the civil disobedience and broke the salt laws, the Muslim league did not support it. By then the Hindu Muslim unity had turned into Hindu-Muslim rivalry. The Muslim league blamed congress for working only for Hindu interest and wanting Hindu domination in India after the British left.

Shahnawaz wrote about all this political turmoil in her novel The Heart divided, in which she also described her wish for Hindu Muslim unity. In the metaphor mentioned above Muslims are compared to toadies, which means puppets. The Muslims did not join the civil disobedience and did not boycott from the round table conferences arranged by the British government to handle the political turmoil in the sub-continent. For this reason, the author has compared the Muslims to puppets of British government, who cannot think won their own an are ready to do what the British government wishes them to do. Mapping the attributes of a puppet on to the Muslims, the author has created an image of the Muslims which shows them as a flatterer of British government.

You don't understand the difficulties my son. We are Muslims and our community is very conservative. Pg. 69, p 2, l 7.

In this metaphor, the Muslim community is the target domain and something old fashioned and averse to change is the source domain. The Muslim culture has never been the one prone to change, moreover the religious obligations made things more difficult. When the British came to India they brought with themselves their culture, food, clothes language, education and way of living. The Hindus were the first ones among the different ethnic groups already living in India, to adopt the British style of living, learn their language and acquire western education. The Muslims disregarded the western style of living and accused western education of being un-Islamic and refused to learn English. Though later on Muslims changed their attitude towards western education and English they still remained attached to their religious and cultural values. No matter how much the Indian society progressed in terms of education and politics, inter-faith marriage was always a taboo and remained a taboo. It did not matter how cordial and warm were the relations between Hindu and Muslim families, they never inter married. Those who wanted inter-marriage suffered a great deal and were shunned by their communities. Both the communities, Hindus and Muslims, did adopt things from each other's culture but remained very strict about intermarriage and religious matters. The background behind this metaphor is the story of a noble Muslim family boy wanting to marry a girl from high caste Hindu family, their love was forbidden as forbidden was their union. By comparing the Muslim community to something old-fashioned and averse to change the author has portrayed the Muslim community negatively as the word conservative itself has a negative connotation.

Today the Muslim league is playing the British game. Pg. 136, p 1, l 3. Political metaphor

The word playing suggests that there is metaphorical mapping, in this metaphor Muslim league is the target domain and actor/player is the source domain. Muhammad Ali Jinnah was hailed as the ambassador of Hindu-Muslim unity. In 1920, Gandhi passed a resolution which permitted the use of unconstitutional means and decided to resort to non-violent non-co-operation for the attainment of self-government. This new policy and programme was all about boycotting the British government, withdrawing of students from schools and colleges, boycotting the courts of law.

Jinnah was in strong opposition of this resolution. Jinnah was constitutionalist, he was not opposed to putting stronger pressure on the British government but he distrusted the destructive methods which did not take account of human nature, and which might slip out of control at any time. He was a practical man who was convince that the right way is the constitutional way. This made him leave the congress entirely. After Jinnah's rupture with congress the ideal of Hindu Muslim unity began to fade. The congress boycotted the round table conferences, rejected the 14 points presented by Jinnah to safe guard he constitutional and political rights of Muslims. It rejected every mission sent by the British government to handle the political turmoil in the sub-continent. When the Muslim league demanded to separate electorate and equal Muslim representation in the government the congress accused it of dividing the country. The metaphor employed the author represents the relationship between the two main political parties in the sub-continent and how their rivalry changed the fate of India. The Congress accused the Muslim League of siding with the British government as it opposed every movement launched by the Congress.

Congress is trying to crush the Muslims. Pg. 303, p 5, l 34.
We are not trying to crush the Hindus anywhere. Pg. 304, p 2, l 5.

In this metaphor, Muslims are the target domain compared to the source domain of an object that can be crushed. After the fall out of Jinnah and Gandhi, the overall relationship between congress and Muslim league started to deteriorate. In spite of rejection and protest from both the parties, Congress and Muslim league, the Government of India act 1935 was implemented in the winter of 1937. Under this law elections on provincial level were to be held in 1937. The congress refused to accept Muslim league as the sole representative party for Muslims, and instead insisted on being an all India party and representing all religions and factions of society. The Muslim League contested for the Muslim seats. The Muslim league focused only on the Muslims because it claimed to be the sole representative of the Muslims. There was a tough competition from the other Muslim organizations in different provinces which were also claiming to be the representatives of the Muslims. Congress got majorities in five provinces and emerged as the largest party in Bombay and won 704 out 1585 seats. As a result of which congress ministries were formed which proved to be fatal blow for Muslims, as these ministries rained havoc on the Muslims. The congress refused to accept the fact that Muslims need their own representation and instead focused on

implementing its plan of Hindu dominion once the British left India. the congress literally tried to crush the Muslim voice on every platform.

Shahnawaz herself was a staunch believer of Hindu Muslim unity. Her views of a united India are reflected throughout her novel. But as the novel progresses we see that through the eyes of her character Shahnawaz's ideal of Hindu Muslim unity is shattered. By using a destructive word such as "crush" she manages to create an image in the mind of the readers that how was the attitude of congress towards Muslim league and how it wanted complete Hindu dominion in India after the British left the country. A positive and vulnerable image of Muslims is created, while the congress is represented as someone cruel or monstrous who is ready to crush humans (Muslims). Nowhere in the novel we can see that the Muslims are trying to crush the Hindus politically or have autonomy over them. Tough Shahnawaz is neutral in her presentation of the event of partition, we can see that through the use such metaphors she has created a positive image of Muslim league and negative image of Congress.

The Muslims began to feel that their language and culture and religion would be swamped. Pg. 421, p 4, l 1.

In the metaphor mentioned above Muslim language, culture and religion is the target domain compared to the source domain of a boat that can be swamped away flood. When the Congress refused to accept the Muslim league as the sole representative of Muslims of India, the Muslims became worried for their political and constitutional rights. The fears of Muslims came to reality when Congress formed ministries in the major provinces. The Congress won clear majority in the five provinces but it was the largest group in one more province. In July 1937, Congress therefore formed governments in 6 provinces. The Congress negotiated with British government and made sure its demand of no interference by the provincial government in the ministries' affair was accepted. The British government accepted this demand and Congress sort of got a free hand in the provinces it formed its ministries. In Bengal a coalition govt was formed, Muslim league was part of it but it was a kind of minor party in the coalition. So, it was a non-Muslim League govt although supported it. The congress ministries launched an anti-Muslimism drive in all the provinces to exclude Muslim league and other Muslim organization from the process of making

and government. The congress leaders knew that the Muslim league had support of the masses and the Muslims of India had sentimental attachment to the league, so it started the Muslim mass contact movement to defame the Muslim league. Under its cultural policies it started to project Hindu culture and religion on Muslims in the name of Indian culture and history. Congress wanted to enforce Hindi as the official language which further perturbed the Muslims. Its educational policies were worse. They introduced a lot of policies to promote Indian culture and symbols. One example is when they had an Anthem called Banda-Mataram which has anti Muslim connotations because it was referring back to Bande Mataram -a poem from Kashmir where there's been conflict between Hindus/ Muslims since 14th century until today. Another thing these leaders did was project Gandhi's philosophy despite his being opposed by most Muslims due its inclusion within courses taught mainly only towards non-English speaking student.

Wardha Educational Scheme was introduced by the Congress which was to convert Muslims into Hindus through primary educational literature. Again, under the cover of new education policies they were projecting certain ideas which were in conflict with the notion of Muslim identity, projection of Hindu heroes like Gandhi and distortion of Muslim history became their moral creed which obviously means distortion of the Muslim history.

In addition to these cultural issues and issues of interpretation of history there were couple of other issues that alienated the Muslims. They followed the policy of discrimination in services or new recruitment for jobs. A large number of Muslim civil servants complained about discrimination, in the form of promotion or in the form of up in the cadre and different kinds of appointments.

All these injustices and discriminatory attitude of the congress ministries, made the Muslims further alienated and their demand of a separate homeland grew stronger and stronger. This metaphor is again a negative representation of Hindus and positive representation of Muslims.

The metaphors used by Khushwant Singh and Mumtaz Shahnawaz to represent or talk about Hindu/Muslims specifically are not large in number. Singh has used total four such metaphors, whereas Mumtaz has used five such metaphors. out of the four metaphors that Singh has used, two metaphors are for Muslims depicting them as animals, one is for Hindu women comparing them

to an object and one is for Hindu boys comparing them to some divine power. On the other hand, Shahnawaz has used two such metaphors that compare Muslims to an object that the Hindus want to crush, and two such metaphors that compare Muslims to puppets and players. By comparing Muslims to animals, Singh portrayed the treatment Muslims were receiving by Hindus and Sikhs at the time of partition. On the other hand, the use of metaphors by Mumtaz depicts Muslims as puppets and actors but later in the novel as her ideal of Hindu- Muslim shatters, she compares the congress to a force that is ready to crush the Muslims. None of the authors used harsh terms for each other or represented the ethnic group they belonged to, positively and the other negatively. So, it is concluded that both the authors opted for neutral perspective rather than blaming the other party.

CHAPTER 5

MAJOR FINDINGS AND CONCLUSION

In the light of the data analysis and discussion in Chapter 4, following conclusion and recommendation can be drawn:

5.1 Major Findings

This research dealt with the use cultural metaphors by Pakistani and Indian authors to represent the pre-partition Indian society and the partition of the sub-continent. Conceptual Metaphor Theory by Lakoff and Johnson (1980) served as the backbone of this research, and for the identification of metaphors the Praggel Jazz group method was used. The main aim of this research was to find out the kinds of metaphors used by two different authors, who belonged to different ethnic groups, to represent the culture and partition of the sub-continent.

Upon analysis it was found out That the highest number of metaphorical categories used by both the authors was different in each novel. Both the authors wrote from a different perspective. Khushwant Singh used most metaphors in the category of war and human as objects metaphor with a percentage of 37.93% and 17.84% respectively. The metaphorical percentage for other categories in the novel Train to Pakistan are:

- Humans as Animals Metaphor -10%
- Religious Metaphors -14.28%
- Ethnicity Metaphors-14.28%
- Political Metaphors -3.57%
- State as Person Metaphors -3.57%

Mumtaz Shahnawaz on the other hand focused more on political events leading to partition which led to the highest percentage of political metaphors in her novel, that is 23.6%. The metaphorical percentage for other categories in the novel The Heart Divided are:

- Humans as Animals Metaphors- 7.89%
- Religious Metaphors – 2.6%
- Ethnicity Metaphors- 7.89%
- Identity Metaphors – 23.6%
- State as Person Metaphors- 5.26%
- War Metaphors- 15%

5.2. Conclusion

The first question of this research was about the kind of metaphors used by the Indian and Pakistani authors to represent the partition of sub-continent. For this purpose, a table was made explaining different metaphor categories. The categories of metaphors were made with the help of cultural elements given by Sharifian (2017), Lesz (2011), Raposa (1984), Tasin (2011) Charteris-Black (2006), Mocanu (2015) Lakoff and Johnson (1980), Lackoff (1991). The eight categories of metaphors were made which are religious metaphors, ethnicity metaphors, identity metaphors, political metaphors, humans as objects metaphors, humans as animal metaphors, war metaphors and state as person metaphors. These categories were then explained in detail along with examples from the text of both novels.

The second question dealt with frequency and function of metaphors used. To find out the frequency of each metaphorical category in both the novels, their percentage was calculated in both the novels. Tables were made which represented the metaphorical percentage of each category in each novel. From the metaphorical percentage in each novel it is deduced that both the authors, Indian and Pakistani wrote from different perspectives about the same event, that is the 1947 partition of sub-continent. Khushwant Singh's novel "The Train to Pakistan", has the highest metaphorical percentage in the category of war, destruction and human as objects metaphor. The lowest metaphorical percentage was in the categories of culture and political metaphors. This

difference in the use of metaphors indicates that Singh's focus was not the political happenings that led to the partition of the sub-continent. Though in his novel he has depicted an imaginary village in which Hindus, Muslims and Sikhs were living peacefully until partition, he does not talk much about their cultural differences or similarities. His center of focus is the violence that engulfed these three ethnic groups. How partition effected the common people and their relation with each other is his foremost concern. He describes, with the use of metaphors, the horrors of partition, how these three ethnic groups were engaged in attack and retaliation. He talks about how the violence effected the minds of the Hindus, Muslims and Sikhs living in the village. What caused the sudden change in their attitudes towards each other. The highest metaphoric percentage is of destruction metaphors, which leads to the conclusion that Singh's major concern was the human loss and destruction caused by partition. By using destruction and war metaphors more frequently than other categories of metaphors, Singh has drawn an image in the mind of readers, that contains all the horrible and violence filled details about partition. By comparing the floating human dead bodies to floating wood logs, he tries to tell the reader how worthless human life had become during the partition. Killing each other like savages was not a big deal for Hindus, Sikhs and Muslims alike. Singh has first portrayed the harmonious brotherly relation between these ethnic groups, and then shows the sudden change in their behaviors and how they became blood thirsty monsters.

Mumtaz Shahnawaz on the other hand wrote from a different perspective. She herself was a political activist and very much vested in the partition process. She was a staunch believer in the unity of Hindus and Muslims, which is evident through her characters in the novel. Her novel is mostly autobiographical, focusing on the political events leading to partition. The highest metaphorical percentage in her novel is of political and cultural metaphors. in her novel she describes the everyday life of Hindus and Muslim households and their relationship with each other. She talks about the monstrous caste system and how forbidden were inter-marriages of Hindus and Muslims. Her novel is full of the political turmoil that had engulfed the country before the partition. Through the eyes of her characters and use of metaphors she draws a picture in the mind of the readers of how was the culture of sub-continent at the time of partition and how cordial were the relations between Hindus and Muslims. In the novel is evident how her ideal of Hindu Muslim unity is just an ideal, and how deep were the political differences were between them. Her

political metaphors help the reader understand what role Hindus, Muslims and the British government played in the partition of India. her extensive use of cultural metaphors gives an insight in to culture and traditions of Hindus and Muslims. She does not talk about the Hindu or Muslim separately, instead she talks about the overall culture of the sub-continent. The difference in the use of metaphors by both the authors indicates that different aspects of partition were important to them, while Singh focused on the human aspects and destruction caused by partition, Shahnawaz focused more the political turmoil that engulfed the country before partition.

The third research question dealt with those metaphors that both the authors used to talk about the Hindus or Muslims. These metaphors were focus of the study as one author was Indian and the other was Pakistani, so it was essential to look at how they have used metaphors for self-representation and representation of the other. For Hindus the other is Muslims, and for Muslims the other is Hindus. In Train to Pakistan, Khushwant Singh has used for such metaphors which specifically focus on Hindus and Muslims. Out of the four metaphors, two metaphors were about Hindus and two about Muslims. The metaphors about Hindus had Hindu women as the target domain and object as the source domain, Hindu boys as the target domain and divine power as the source domain. While the metaphors that dealt with Muslims had Muslims as the target domain and pigs, snakes and bird as the source domain. Though Singh has used the source domain of animals for Muslims, we cannot imply that he has represented the Muslims negatively because the use of such metaphors is only two.

Shahnawaz on the other hand, has used five such metaphors that deal with Hindu/Muslim representation. Out of these five metaphors three metaphors have Muslims as their target domain. In these three metaphors, she has compared Muslims to puppets, old-fashioned and gamers. In the other two metaphors she has compared Muslims to objects that are being crushed by the Hindus, and Muslim culture and language to boat that is being swamped away by the Hindus. In the metaphor in which she has compared Muslims to puppets, she has used a Hindu character to do so, and in only one metaphor she directly points at Hindus for crushing the Muslims. So, it will be an injustice to say that she has portrayed the Hindus negatively. The answer to the third research question is that both the authors have not opined a strong negative stance against Hindus or Muslims. They have remained neutral in their approach towards the two ethnic groups.

Recommendations

As the scope of this research was limited to cultural metaphors only, future researchers can work on the use of different kinds of conceptual metaphors in both the novels. The research can also be given a new perspective by comparing these novels with the contemporary novels about the partition of sub-continent.

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