



## Conceptual Metaphors in Ghani Khan's Poems "Saaz" and "Rishta"

Abdul Hafeez<sup>1</sup>, Iqra Seemab<sup>2</sup>

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Conceptual Metaphors,

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### ABSTRACT

*Metaphor is not just a decorative gadget in language rather it is a theoretical apparatus for structuring, restructuring, and also for creating reality. Lakoff and Johnson (1980) observed that metaphors are found everywhere and they blend into two domains: target and source. The present study has taken Pashto poetry of famous poet Ghani Khan and has focused on his poetic language and his philosophy. Qualitative method has been used to analyse the two selected poems: "Rishta" and "Saaz". Results of the study indicates metaphor in a definite structure which can generate abstract ideas as Ghani Khan captured all conceptual metaphors in order to build conceptualization in human life. Metaphors which are sometimes universal in nature for instance wind, light, flame, and water are used for self-description. Such metaphors can exist universally in all languages and cultures whereas there are some metaphors found which are restricted to a specific culture. Moreover, the present shows that the use of metaphors has enhanced the effect of the message which has been proved by providing a detailed mapping of conceptual metaphors in the regional concept of Pashto language.*

## INTRODUCTION

"Metaphor refers to a novel or poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept" (Lakoff, 1992, p. 1). The study of metaphor has caught the attention of scholars since ancient times. In the process of studying metaphors, distinct and diverse views emerged which have resulted into schools; traditional metaphor and modern metaphor, the former which interpret metaphor in the line of rhetorics and cognition respectively (Hu and Zhang, 2009). In 'Poetics',

<sup>1</sup>BS Scholar, City University of Science and Information Technology, Peshawar, Pakistan, Email: [abdul.hafeez3791@gmail.com](mailto:abdul.hafeez3791@gmail.com)

<sup>2</sup>BS Scholar, city University of Science and Information technology, Peshawar, Pakistan, Email: [iqraseemab.528@gmail.com](mailto:iqraseemab.528@gmail.com)

Aristotle defines traditional metaphors as “metaphor is the application of a strange term either transferred from genus to species, or from species to genus, or from species to species, or on grounds of analogy” (Lan,2005, p.4). The suitable example which describes the use of analogy would be, the sword is the weapon of a warrior and a pen is the weapon of a writer’. Traditionally, the interpretation of a metaphor lies between metaphorical expression and its context in which it is used. Richards (1936), observes the correct observation related to conventional metaphor while having a source domain and target domain. However, before discussing metaphor further, it is necessary to explain the concepts related to metaphor as most of the concepts are abstracts like time, interpersonal relationships, ideas etc. Generally, abstract concepts are defined in terms of metaphorical definitions and are more concrete and structured. Coyne (1991) pointed out the Greek origins of the word metaphor (metaphora), which meant to be ‘transfer’ hence, metaphor was seen as “the transfer of one concept to another” (p. 7). Therefore, the abstract concepts can be found mostly in the structured forms of metaphors.

According to Lakoff and Johnson (1980), metaphor is pervasive in everyday life, not just in language but in thoughts and actions. However, the traditional approach of metaphor is just a linguistic phenomenon which purely combines two different entities which are compared and identified. Steen (2002) emphasized on the idea of metaphor which is to understand and experience one kind of thing in terms of another concept. Thus, conceptual system in human mind which is also called conceptualization plays an important role in defining everyday realities. According to Lakoff and Johnson (1980), people’s ordinary conceptual system in terms of which they think and act, is fundamentally metaphorical in nature.

Xiu Yu (2013) states the critical context of metaphor as the study of metaphor has taken on very new look ever since in 1980s, which is evident by the book ‘Metaphors We Live By’ collaborated by Lakoff and Johnson (1980). They extended the studies of metaphors in linguistics and interpreted it in the line of cognition. According to Lakoff and Johnson (1980), metaphors are conceived to be mental structures and conceptualization of these structures through concepts which can be expressed linguistically.

Turner and Lakoff (1989) discussed metaphors as “far from being merely a matter of words. Metaphor is a matter of thought- all kinds of thought. It is essential not only to our imagination but also to our reason. Great poets can speak to us because they use the modes of thought we all

possess” (p. 10). According to P.B Shelley, the language of poetry is vitally metaphorical and creates new meanings and sights. By recreating through employing metaphors, the poet also restores something old, ancient and lost (Hirsch, 1999). The language of poetry can also be called the language of metaphors as metaphors are extensively used by a poet in order to portray a new idea. This means that the language of imagination, especially conceptual metaphors, is necessary in expressing aspects of people’s experiences.

Human conceptualization is based on understanding, experiencing and representing the abstract concepts. As discussed above, Lakoff and Johnson (2003) claimed that the concept of metaphor refers to understanding and experiencing one kind of a thing in terms of another. It means that a metaphor is to understand and experience a target domain in terms of source domain. In conceptual metaphor, there are two main domains, one in called target domain and another is called source domain. Kovecses (2002) discussed that the target domain is structured, performed, understood and talked about in terms of the source domain which mapped onto a target domain. The language of a source domain gives rise to metaphorical linguistic expressions which provide access to the target domain. Conceptual system in the human mind provides metaphors which can be easily conceptualized just because of the little things a person does on a daily basis. Thus, metaphors can be found in communication while looking at the language.

Turner and Lakoff (1989) claimed two important points; firstly, the poets share conceptual metaphors in poetry with readers. Secondly, metaphorical creativity is the result of four conceptual devices which are, elaboration, extension, questioning and combining. Metaphor in poetry is not a distinctly different phenomenon from metaphor in ordinary language. Rather, poetic metaphor exploits and enriches the everyday metaphors available to any competent speaker of the language. As conceptual systems are found in language, therefore, this study attempts to identify and interpret conceptual metaphors, looking at the basic concepts and domains in details. The current study focuses on the structural aspect of metaphors in the domain of linguistics which are expressed and presented in two famous poems of Ghani Khan: ‘Rishta (Relation) and Saaz (Music).

## **Aims and Objectives**

The purpose of this study is to find:

- conceptual metaphors in order to look at the basic concepts of source and target domains
- linguistic metaphors which are structured and presented in Saaz and Rishta
- the cultural themes of conceptual metaphors which are mapped in the selected poems

## **LITERATURE REVIEW**

According to Lakoff and Johnson (1980), metaphor is a figurative device which is used to understand one concept in terms of another. Moreover, it is also used for ornamental purposes by the writer to embellish their write-ups. Therefore, it is considered only the matter of words rather than the matter of contemplation. However, from the past twenty (20) years, metaphors have eventually captured the attention of Psychology and Cognitive Linguistics. Both of the disciplines have broadened up its range of usefulness (Richard, 2003). Cognitive Linguistics (CL) was substantiated in the late twentieth Century in response to Generative Linguistics. Cognitive Linguistics claim that metaphor is not just the part of the language rather it reflects intrinsic conditions and state of people's mind, for example how people conceive and think then talk and act, accordingly (Raymond, 2006). This idea was designed by Lakoff, Johnson and other scholars, who conduct their studies under the discipline of Cognitive Linguistics. The Theory of Cognition, suggested by CL, gives birth to Conceptual Metaphors (Richard, 2003).

### **Domains in Metaphors**

According to Kovecses (2017), when the definition of the conceptual metaphor is reformulated more technically, as far as the formation of metaphor is concerned then it will acquire a shape like "a conceptual metaphor is made of congruity of two domains of experience" (p. 2). Divergent perspectives on the classification of metaphors are given by different researchers and scholars, although, metaphor has two domains, source domain and the target domain (Lifen, 2016). Therefore, it can be recognized metaphors and its domains which are stratified into two domains: source domain and target domain.

### **Source and Target Domains**

According to George Lakoff (1992, p. 1), source domain in metaphor is used to understand another domain of experience. On the other hand, Target domain of metaphor is the domain which is considered to be understood by means of the source domain. Most of the times, the source domain carries the concrete concept while the target domain has the abstract concept (Simona, 2016). For example, education is one's weapon. In this example, education is the target domain which is considered to be understood via source domain (weapon). Therefore, the target domain, in the above example, is an abstract concept which is perceived through the concrete concept (weapon).

Ida and Daniela (2016) tried to analyse conceptual metaphors from the cultural perspective. According to Ida and Daniela (2016), conceptual metaphors reflect the knowledge as well as the way in which the world is conceived. However, the conception of the world and all the existences relies totally on how they are socially constructed. Culture plays a pivotal role in the making of a conceptual system in human beings. Thus, the cultural instincts can be clearly seen through conceptual metaphors.

According to Lakoff and Johnson (1999), human life is philosophical in nature, human being thinks, conceives, talk and perform actions in a philosophical way. Lakoff and Jonson (1980) suggests that conceptual metaphors permits mankind to grab or understand the abstract thoughts and concepts in terms of concrete concepts, furthermore, without metaphors and metaphorical language one cannot understand the abstract concepts.

Metaphors can also be considered the same way as metaphorical instincts can be found in every language and literature. Focus of the present study is Pashto literature in which selected poems of Ghani khan are taken. Therefore, the current study purports to trace conceptual metaphors in Ghani khan's poems.

According to Sergei, (2010) Pashto language belongs to the family of Iranian languages therefore; its literature has a rich history. It seems almost impossible to trace the exact dates of the beginning of Pashto literature, specifically Pashto poetry. Pashto poetry is characterized by myriad epochs the way other literatures are shaped by their different movements. In early classical Pashto poetry, the oral tradition and the unconscious use of the language are found. Then, comes the Rowshani period (1800) of Pashto poetry, in this period the writers and the poets started using Pashto language consciously to make distinct identity and to create their own

culture. This period has introduced numerous known Pashto poets, including Khushal Khan Khattak, Rehman Baba and Ghani Khan, who brought the revolutionary changes in Pashto literature and specifically, Pashto poetry.

Ghani Khan is the most influential poet of twentieth century. Ghani Khan's poetry is considered to be distinct from the rest of the poets due to the blend of knowledge of foreign and native cultures. Ghani Khan via the rich poetical language presented carnal, religious and psychological aspects of life (Taimur, 2005). Therefore, this research aims to find out the conceptual metaphors in "Rishta" and "Saaz". The basic claim of this work is two poems having the instincts of conceptual metaphors. Moreover, it is also concerned about the way these conceptual metaphors are mapped by Ghani Khan for self-description and cultural reflection.

## **METHODOLOGY**

The present study uses qualitative research by using content analysis. Qualitative research investigates the quality of relationships, activities, situation and materials frequently (Fraenkel & Wallen, 2009). As indicated by Ary and Jacobs (2010), qualitative analysts look to comprehend a marvel by concentrating on the absolute picture instead of separating it into factors. The main source of data in this study is the selected poems by Ghani Khan. The poems were arbitrarily chosen, in any case, the subject of both which were created with supernatural topics. This study uses Lakoff and Johnson's (1980) concept of conceptual metaphor as mentioned in the book "Metaphors We Live By". The present study used two stages of analysis. Firstly, the analysis of each metaphor used in both poems is conducted by identifying source and target domains and is explained from abstract and concrete perspectives used in the specific metaphor. The implicit and explicit meanings are identified in order to create the better understanding of conceptual scheme of the metaphor. Secondly, based on the analysis, the metaphorical themes are classified into two categories: universal and cultural.

## ANALYSIS

In the first verse, the comparison to the rootless tree is clearly shown. It has been found that the tree in Ghani Khan's *Rishta* is '*Be-Jarru Wuna*' (the rootless tree). The existence of a tree is impossible without roots. The rootless tree is a metaphor which symbolizes faith thus conceptualizing the idea that Ghani Khan wishes to be the man of no faith as faith induces expectations. For instance, a person having faith in one's religion start expecting from his Lord. '*Be-Jarru Wuna*' (rootless tree) is a source domain which is used as a conceptual metaphor to understand Ghani Khan as a person therefore; 'I' is the target domain.

'*Be-Paru Marghe*' (the wingless bird) is the source domain and 'freedom' is the target domain. Bird is perceived as the sign of freedom, hope, success and future. A bird cannot fly without wings which means the bird is bound to have wings for the flight. Khan wants to be a wingless bird which means he wants to be free from any kind of compulsion. He does not want any hurdle in his flight of freedom.

Khan used the metaphor '*stury*' (star) as a source domain. Star symbolizes the future, aspiration, inspiration, imagination, dream, magic and divine Guidance. Khan wants to be the star which is visible to the half of the sky '*Neem Asmaan*' so that he can be known to limited but affective and intellectual people.

He has also compared himself to the '*Manzuba*' "mid of the river". Khan whims to be a river which synergizes energy to other beings. Mid of the river is never known but is always stagnant. This metaphor demonstrates that Khan likes to have no goals in life for the reason as he expects nothing from it.

Khan also introduces the conceptual metaphor of '*Shabnam Qatra*' (dew drop). Dew drop signifies purity, reality and soul freshness. Dew drop remains the part of the rose until the rose is plucked therefore; it ensures the rose being untouched and pure. Since Khan has used the metaphor '*Shabnam Qatra*' to describe his personality therefore, this metaphor evinces Khan's wish to be pure and divine. It shows his inner desire of being a soul which has not experience

worldly impurities.

Khan has also compared this world with the paradise using the word '*Jannat*'. Paradise symbolizes eternity, peace and satisfaction. Paradise, in fact, is an abstract thought which is not experienced by anyone but is an utmost desire of everybody. It is also a symbol of honour, and glory. Keeping all these symbols in consideration, Khan tries to portray the imaginative picture of the world. He views this world to be a paradise without the existence of worldly relations. As discussed above, issues related relations are discussed such as expectations and considerations that restrict people to think, act and live freely. Relations also induce fear in people of losing worldly relations and statuses. However, it is believed that people will be free from all worldly associations. Therefore, this idea supports Khan's point in the first two verses of the stanza the world will be paradise without relations.

Ghani Khan discusses the true love and claims that no one on this land loves truly. There is no true love in the world and people's claim of true love is baseless. Their love is materialistic and not based on purity even the spiritual love. Therefore, Khan in *Saaz* addresses God and satirizes people's love for God by pointing out himself and declares that he would be a true lover of God only when he was not told about God's grace.

In Khan's view, everyone defines love according to their level of interest. Khan hints at two kinds of love: physical love and spiritual love. According to the *Saaz*, in the absence of physicality one could achieve the level of divinity as people fall in love with physical appearances rather than souls. Khan considers love as 'Buzurgi' (divinity) and divinity refers to the love for soul which the knowledge of truth and soul's worship. *Buzurgi* as a conceptual metaphor gives preference to the affection of soul over physical affections. As *Buzurgi* is pure, mature, free from expectations and free from worldly interests, therefore, love for physical appearances is seen full of expectations with worldly interests. Hence, to Khan, the true form of love is spirituality and divinity. '*Buzurgi*' is the conceptual metaphor and a source domain and Love is the target domain. However, it can be seen that '*Buzurgi*' and love both are abstract thoughts.

Ghani Khan in '*Rishta*' projects the idea of relation. Throughout the poem, Khan neglects the idea to be in any relation like father, friend or enemy as he valued the soul relations over physical relations. However, it is claimed that it is not the obligatory condition for target domain to be an abstract thought or for source domain to be a concrete experience that is proved by the analysis of the poem. For instance, the way Ghani tries to describe himself through the use of metaphor, '*Shabnam Qatra*' here, can be seen that I and Dew drop, both are concrete.

Ghani Khan has used various conceptual metaphors for self-description. To understand Ghani, it is required to deeply investigate the conceptual metaphors used by Ghani's poetry. In the first verse of this stanza, Ghani Khan has compared himself to the concept of madness. Madness represents the idea of spirituality, endless happiness and the blessing. As in madness one loses self-consciousness, break links to the worldly affairs, becomes natural and free from the worldly considerations. Moreover, Ghani combines the concept of madness with the term "Mast" which is the Pashto word that refers to the state of extremity or the state of perfect happiness. Rapture is the term which can be used as a substitute for "Mast" as it represents the same idea. Rapt (mast) is a person that always keeps his interests and happiness at the center and strives for it to be achieved at any cost. Therefore, Ghani has inter-related the terms, Mast and the concept of madness for the reason that Ghani being rapt (mast) finds happiness in madness. On the other hand, the deliberate deviation from the norm can be seen that Ghani has used the term madness instead of mad, for the self-description. As mad is the state of being insane whereas madness is the state of insanity. The reason of this deliberate deviation is that getting mad is not in the hands of the person or the person does not go insane, willingly however, madness is the state that Ghani chooses, willingly. Hence, the conceptual metaphor, "*Mast shan liwantob*" suggests an idea that Ghani has no interest in this world and its affairs thus, Ghani entered into the world that is called world of spirituality which made him free from all the worldly considerations. Therefore, Ghani has used the concept of madness for the comparison that is the cradle of pleasure for him. In the first verse of the stanza, the target domain is "I" while the source domain is Madness "*liwantob*".

The metaphor "*Da hawa pa A'as*" (Airy Steed), refers to the feelings and imaginations of Ghani. Steed, in different cultures represents different ideas as in some of the cultures; it symbolizes the

idea of power, while in other, it suggests the freedom or access to Heaven as it is considered to be the ride of Heaven Therefore, Ghani finds pleasure in madness as it fulfils the requirements of Ghani's soul. Color reflects the idea of life, happiness, youth and ideas whereas eyes keep the world inside and enables the person to see the world in one or more directions. Ghani is of view that God has created him with the single thought of creating a life however, after taking birth Ghani is viewing life in many dimensions or conceptualizing his life from various perspectives.

Ghani is sometimes in a gloomy mood and other time finds him to be intoned with the music of life. Thus, Ghani is conceptualizing his identity through the analysis of the moods that Ghani possesses. Then, Ghani precedes the stanza with the thought that being unknown of the reasons and purposes of his creation, he is flowing with the rhythm of life and is continuously playing the tune of life. The above verses also suggest that he knows the ultimate destination of every existence that is death therefore; Ghani khan tries to seek the reason of his coming to the world which is unknown to Ghani. However, despite the fact of death as reality, the poet enjoys life and contributes to it via giving his words and voice to the world. The poet in the poem "*Saaz*", uses the metaphor "*Awaz*" for self-description. The idea of Ghani Khan's usage of words in poetry like *Awaz* (voice) symbolizes the direction, reality and expression. It can also be viewed as a sign of immortality. For instance, it has been years since Ghani khan has passed away however, is still alive due to his words. Hence, in the second stanza the metaphor *Awaz* (voice) is used for self-description thus, is treated as a source domain. However, it contradicts the view point that is discussed above since the voice cannot be seen therefore, is not something concrete.

Ghani employs the metaphor "*Noor*" to describe himself. Noor is the spiritual light that only glitters when one induces in the true love of God. Noor is considered anti-matter which means it cannot be seen but can be felt. Therefore, the metaphor "*Noor*" suggests that Ghani can only be felt through his poetry. Noor is conceptual metaphor that is treated as source domain.

Ghani khan gives the metaphor "*delight*" for description. Delight is feelings of satisfaction as discussed above. Satisfaction can be gained through the access of the ultimate goal and via the fulfilment of the soul requirements. It is believed that through struggles one can access the desired goals and the goal of Ghani is to achieve God. Therefore, Ghani considers him a delight

as Ghani is burning himself to acquire the state of spirituality and for him that is the source of satisfaction. Delight is source domain while it is an abstract concept.

Ghani khan used the abstract thoughts or concepts for comparison and self-description for the reason that the abstract thought could well describe Ghani's complex nature. Therefore, Ghani khan, in this stanza, tries to describe himself through abstract thoughts and concepts like wind. wind is considered as delight peace, a message from God, an indicator of divinity that cannot be seen however can be felt. Ghani khan prefers to be wind that having a material existence. Ghani khan wanted to be felt through his verses.

Moreover, air and wind are essentials of human existence therefore, Ghani khan tries to convey the idea through his metaphor used that spirituality is the requirement of soul that has no physical existence. However, it can just be felt through spirit. "*Baad*" (wind) is conceptual metaphor used to describe his nature and approach, moreover, wind is treated as a source domain despite of being an abstract concept.

Ghani khan describes himself as a wind and it is believed that a blowing wind is always the sign of the good weather and people get influence of surroundings therefore, if the outside or stimulus is pleasant that will make you feel pleasant from inside as well. Ghani khan talks about the various kind of sentiment employed in poetry that people will find sometimes the instincts of joy whereas sometimes gloomy sentiments will capture their attentions for the reason that all such sentiments are the part of human existence. As people feel sadness or happiness through the inner and outer condition so the comparison of such feelings is shown in Ghani's poetry.

Ghani khan has used "*Khyal dhuka*" and "*Khaish*" as two source domains which means "Imaginative illusion" and "eternal beauty". As we know that illusion is if something misleads or deceive you, it is illusive. Ghani khan describes himself a vision which is not being existed. He calls himself an imaginative illusion because Ghani khan want to think more frequently and deliberately as per as his vision is concern. Ghani khan has very wide vision and can see the unseen as well. This is the power of his imaginative construction he built for his beloved. Moreover, Ghani khan is trying to describe or call himself the un folding grace that means smoothness that spreads out from folded positions. It means grace represents smoothness and

elegance of movement. Ghani khan described himself with un folding grace which means he thinks he is independent and has no out force to cover him or fold him on one position but he can jump, go, say, and feel anything he wants. Even though Ghani khan is calling himself an herb, flower or other plant by means of spreading his smoothness in his love for beloved.

Ghani khan describes himself a holy spirit of glory and greatness in order to communicate with his beloved. He calls himself a galloping horse which actually meant to say that he is a purified and glorified spirit that is rushing through reflections or serious thought or consideration.

Ghani khan is humbly asking God whether he is a piece of prayers, made up of rhymes and rhythms, granted which was long asked by someone from God to grant him for his wish to see humans in the world. Prayer is many things it seems like to pray is to ask God for something or to pray is to commune with the Almighty. It is to stand before God and struggle to open one's self to him.

Ghani Khan described prayer with "*taal*" and "*shrang*" and prayer has been described as a stand before God and struggle to open himself to his beloved. At the end Khan, in very delight and decorate way, actually trying to say that he is standing before God as a tired and a tune or voice that confesses himself to stand in the palace of his beloved and asking about the intense of his emotions and feelings towards his Lord ( Janan).

The title of the poem is "*Saaz*" and refers to the sound that follows proper pattern or sequence to be played. Rhythm or Saaz suggests the idea of peace, delight and art. Khan describes himself, his nature, and his approach towards life. The metaphors also indicate that Ghani gives the precedence to human emotions and feelings rather than their outer appearances. The induction of God's love that makes people free from outer world can make people lives in their inner world. Inner world is away from worldly materialism due to which one becomes natural, purified and near to God. At last, the title of the poem contains a message that a man can feel different and can name himself differently when he is in deep in love with his beloved.

## DISCUSSION

Results of the present study shows that most of the concepts or ideas are abstract in Ghani Khan's both poems just as "rootless tree", "mid of the river", "relation", "love", "divine", "madness", "airy steed", "flame", "jingling Joy", "intoxication", "imaginative illusion", "galloping horse", "beat", "jingle", and "prayer". As Khan captured all conceptual metaphors in order to build conceptualization in human life; According to Lakoff and Johnson (1980), people's ordinary conceptual system in terms or which they think and act is totally metaphorical. The result also signified the idea of Turner and Lakoff (1989) that "far from being merely a matter of words, metaphor is a matter of thought- all kinds of thought. It is essential not only to our imagination but also to our reason. Great poets can speak to us because they use the modes of thought we all possess" (p. 10). Same is the case with Khan's selected poems in which Khan has used the modes of thought and expressed not only imagination but also the reason. However, the target domains are structured, performed, understood and talked about in terms or source domains which mapped onto target domains. Furthermore, Khan's selected poems are vitally metaphorical and create new meanings and sights although the language of Khan's poems is full of metaphors which created new meanings to the reader. Khan shared conceptual metaphors with everyday people he used in poetry and also made metaphorical creativity in the result of questioning God "Almighty Allah" about himself which means Khan shared his personal affiliations to get answers of all the questions he raised in the selected poems. Khan has used different conceptual metaphors in both of the selected poems through target and source domains and signified the value of Khan by the use of metaphorical language in his both poems and also targeted the regional language by the use of metaphors.

Harraka (2013) is of the view that human's cognition is formed by the concepts that structures its thinking about everything which is the part of human experience in the world. These experiences are gained by two means, via concrete concepts and abstract concepts which are constructed on the basis of concrete concepts. Same is the case with Ghani Khan's poems that are totally constructed with the human cognition and the concepts that are structured in human experience in the world. As in "Rishta" poem Ghani Khan signified the way of life he wants to live according to his well. Ghani Khan has used metaphors as "rootless tree", "wingless bird", "mid

of the river”, and “relation” in order to express his intensity of life and relation with God. Moreover, Ghani Khan has also used magical language to maintain his madness and level of perception which led him towards his destination. Conceptual and concrete domains are used to possess the hidden meaning throughout in his poems.

As Ghani Khan life is full of philosophy, rebellious and deep thinking so throughout the poems Ghani Khan has used rebellious structure of mentioning himself with different abstract and concrete things which identify the real sense of Ghani Khan. Ghani Khan via the rich poetical language presented carnal, religious and psychological aspects of life and because of the blind knowledge of foreign and native cultures, Ghani Khan considered himself very distinct from rest of the poets.

### **CONCLUSION**

This study concludes that metaphors are made up of the congruity of two domains, source domain and target domain. The source domain is the one that is to be understood through the target domain. Therefore, the source domain must be slotted by the concrete concepts while the abstract concepts are needed to be structured. The conclusion has been taken out from the analysis that some metaphors are universal in nature such as wind, light, flame, water and stars which are used by Ghani Khan for self-description. Such metaphors are universal in nature which exists in every language and culture while some are culture specific. For instance, “*Buzorgi*”, “*Khumaar*”, and “*Noor*” which are not found in other languages although they contain specific meanings in specific culture. Since, “*buzurgi*” is the term which contains specific meaning in culture. Moreover, “*Noor*” also has specific meaning in specific cultures. Furthermore, this research concludes that metaphor is not restricted to its defined structure in terms of abstract and concrete concepts as explained by Lakoff and Johnson (1980). Metaphors can be formed by mapping abstract with the abstract concept and concrete with the concrete concept. Ghani Khan’s usage of metaphors is mostly universal and are mapped by using different concepts of abstract and concrete.

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