

A Corpus-Based Study of the Metaphor Silence in Lahore, I Am Coming

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Abstract

Thought and logic are the underlying foundations of language in use. One of the representations of language in use is poetry; a widely used literary genre throughout the world. The current study aims to identify instances of silence as a metaphorical expression in Akhtar's (2017) Lahore, I Am Coming. The metaphorical expressions are mapped into source domain and target domain by deciphering the underlying meaning (theme) of the keyword in context (KWIC) silence. The qualitative and interpretive research design is used with Lakoff and Johnson's (1980) Conceptual Metaphor Theory to develop the linguistic metaphor of silence at the conceptual level via thematic study. The findings of the study reveal that silence is significantly used as a metaphorical expression to express several key themes such as human relationships (love), colonialism and imperialism, and representation of females. The conceptual metaphors of silence are used to convey unified themes of loss, love, and language. Future researchers can conduct a linguistic analysis, specifically cognitive-linguistic analysis of Akhtar's (2017) Lahore, "I Am Coming" to study the creative use of the figurative use of language.

Keywords: Conceptual Metaphors, Corpus Linguistics, Lahore, I Am Coming (2017), Silence, Source domain, Target domain

1. INTRODUCTION

Poetry, one of the earliest renowned literary genres, is still prevalent in the contemporary times. It is considered as an intriguing form of art by those who are keen to decipher underlying meaning of the literary language such as literary critics, literary stylists, linguists and currently, cognitive linguists. The principle approach adopted by Pakistani researchers to analyze poetry is literary criticism and literary stylistics (Qureshi, 1969). However, cognitive linguistics, one of the fields with a growing interest in analyzing poems, is rarely used as a

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theoretical lens by Pakistani researchers to decipher the obscure themes in the contemporary poetry, especially, written by Pakistani poets (Rahman and Rahman, 2014). Cognitive linguists conduct a linguistic analysis of the language used and then they develop the underlying cognitive structures.

A recently published collection of poems in Akhtar's (2017) book *Lahore, I Am Coming* deals with the contemporary issues present in the world through the profound use of figurative language. Little research has been carried out on this book from any literary or linguistic perspective, including Cognitive Linguistics. Therefore, we intend to carry out a cognitive-linguistic study of *Lahore, I Am Coming* (2017) to investigate the metaphorical and thematic use of the positive abstract keyword *silence* in the collection of poems. Moreover, we illustrated the conceptual mapping of the metaphor *silence* in light of its thematic categorization.

Figurative language is no more a feature of literary language since recent studies carried out by cognitive linguists convincingly state that metaphors, similes, personifications are not only limited to poetry; rather, they occur frequently in everyday communication. The figurative language is not only a part of the ordinary language but also a significant part of our underlying cognitive processes (Lakoff and Johnson, 1980). Therefore, the novelty and creativity expressed through use of language in poetry is somehow constrained semantically and syntactically by the metaphorical cognitive structures (Gibbs, 1994). Owing to this, it is research worthy to study the positive abstract keyword of *silence* as a linguistic metaphor and its relation to the underlying themes of *Lahore, I Am Coming*. The present study not only suggests the relationship between the figurative linguistic expressions and the underlying themes of the book but it also forms its conceptual metaphors.

The key word in context (KWIC) *silence* is analyzed in the light of Conceptual Metaphor Theory (CMT). According to Lakoff and Johnson (1980), conceptual metaphor theory forms a conceptual relationship between the source domain and target domain. Metaphors are means to map some features of a concrete concept, source domain on the abstract notion and help to deliberate on target domain. Moreover, we interpreted the relationship between metaphorical use of *silence* and the key themes of *Lahore, I Am Coming*. Furthermore, we formed the conceptual metaphors after conducting a thematic analysis of the metaphor *silence* out of the total seventy-seven hits of *silence*.

1.1. Research Questions

1. How does the KWIC *silence* is used as a metaphor in Akhtar's (2017) book *Lahore, I Am Coming*?
2. How does the metaphor *silence* in the poems elucidate the significant themes in *Lahore, I Am Coming* (2017)?
3. What are the conceptual metaphors of *silence* in Akhtar's (2017) *Lahore, I Am Coming*?

1.2. Research Objectives

1. To figure out the instances where the word *silence* is used as a metaphor in Akhtar's (2017) book *Lahore, I Am Coming*
2. To decipher the thematic underpinning of the word *silence* in the selected book
3. To form the conceptual metaphor of word *silence*

2. LITERATURE REVIEW

In literature, a metaphor is a figure of speech that implicitly illustrates the comparison of two unrelated things that share some similar traits (Kovecses, 2010). However, metaphor is not only considered a part of the literary world but it is also very commonly used in ordinary discourse. Several theories have been presented to connote metaphor as a rhetorical technique, creativity, and a means to create a cognitive model (Black, 1979, as cited in Black 1993). Moreover, a metaphor is also considered as the foundation of our thought processes (Torgny, 1997).

The earliest known theory about metaphors is propounded by Aristotle who connoted metaphor as a rhetorical figure that uses a word (or a concept) to connote another word (idea). This concept proposed by Aristotle is known as substitution theory since it a word used as a substitute of another word to convey its meaning (Shutova, 2017). Metaphor is studied by Searle (1993) through the framework of "Speech Act Theory". It includes two types of meaning: literal and intended meanings. The latter depends on the speaker's choice of conveying a message either through an explicit or implicit (metaphorical) manner. Searle's (1993) notion of speaker's utterance is prone to criticism by the cognitive linguists over numerous points. Lakoff (1993) criticizes Searle's (1993) concept that a metaphor is limited to the speaker's implied meaning of the utterance. Contrarily, Lakoff (1993) believes that the interpretation of a metaphor is based on the shared knowledge and conceptual mapping of the participants in a certain community. Therefore, Lakoff (1993) argues that speakers' utterance is not only based on Pragmatics but also on

Cognitive Linguistics. Black (1993) propounded “The Interaction Theory of Metaphor” as a result of Richard, Gipe, and Duffy’s (1992) view of comprehending metaphors by deciphering the interaction between mental structures of the participants. Black (1993) took the meaning of metaphor at the sentential level instead of the word level. Therefore, a metaphor is understood by analyzing it in relation to co-text (or frame). The distinct viewpoint of Black (1993) from the prior conventional approaches to metaphor is that he assigns metaphors an active cognitive function, instead of an entirely rhetoric function. Lakoff and Johnson (1980) present an entirely novel viewpoint about metaphor that it gives foremost secondary significance to thought and cognition and a primary importance to linguistic expressions. Their theory, termed as “Conceptual Metaphor Theory”, is considered as one of the pre-eminent foundations of Cognitive Linguistics.

Cognitive Linguistics studies the relationship between thought (mind) and language. It intends to elucidate the underlying cognitive structures and processes that underlie acquisition, storage, production and speech, and writing comprehension. Langacker (1987) proposed “Cognitive Grammar” in opposition to Chomsky’s (2009) generative grammar. He presented the following key principles i.e., grammar is not autonomous; instead, it is a symbolic medium of semantic structure and since semantic structure is language-bound, therefore, it is not universal. Most of the cognitive linguists agree on the importance of language as a meaning-making source. The linguistic structures involved in illustrating the meaning and developing a connection between the lexical words belonging to two different spheres and mapping them as cognitive structures (Kemmer, 1992). As a result, we can propose that generative grammar only focused the syntactic structures (its rules) whereas Cognitive Linguistics focuses grammar as well the lexicon.

One of the theories of metaphors, based on Cognitive Linguistics is CMT. CMT was primarily proposed by Lakoff and Johnson (1980), further elaborated by Lakoff (1993) and Kövecses (2010). CMT considers metaphor as a part of language of thought and owing to it, metaphors are no more considered only as a literary device used to illustrate novelty. Lakoff and Johnson (1980) stated that metaphor has a pervasive role in our everyday communication and our cognitive structures. Lakoff and Johnson (1980) define metaphors as comprehending one entity in terms of another entity belonging to a different sphere. They term these two domains as A is B, where A is the target domain and B is the source domain and the idea behind this connection in thought is called mapping (Lakoff and Johnson, 1999). Much research has been carried out throughout the world on metaphors by considering CMT as the theoretical underpinning such as Li (2015) carried out a corpus-based study of high

frequency nouns ‘time’ and ‘thing’ using CMT as the theoretical framework in order to form the conceptual metaphors. The emotions i.e., anger, fear, and sadness are contextually analyzed through a CMT perspective (Esenova, 2011). The role of the conceptual metaphor LIFE IS A JOURNEY is studied in the English hymns of the 17th and 18th centuries and the semantic progress of this conceptual metaphor is measured (Shaver, 2011). The cultural patterns of thought processes carry out the mapping of fear in English and Lithuanian context. Furthermore, the linguistic expressions conveying fear emotions in the already made corpus were identified in order to find cultural differences in mapping the emotion of fear (Sirvydė, 2006).

Shen and Cohen (1998) elucidated the conceptual mapping of the abstract term *silence*. They took *silence* as synaesthesia where they deciphered how *silence* is used with *sweet* since both connote different senses. Similarly, they explicated other such metaphorical expressions of *silence* in detail within a poetic corpus. However, *silence* has been explored infrequently in the writings of Pakistani poets. Likewise, Cognitive Linguistics, one of the pertinent fields for the analysis of poetry, is rarely used for theoretical underpinning by the Pakistani researchers. Akhtar’s (2017) book *Lahore, I Am Coming* is a recently published collection of poems that deals with the contemporary issues present in the world and specifically familiarizing with the relatively less explored area of research including literary geography of Pakistan through profound use of figurative language. There is little research carried on this book from any literary or linguistic perspectives, including Cognitive Linguistics. Therefore, we intend to carry out a Cognitive-Linguistic study of *Lahore, I Am Coming* to investigate the relation between the most frequently used abstract word *silence* and the underlying themes of the aforementioned collection of poems. Moreover, the conceptual mapping of *silence* is also taken into account. The corpus-based analysis of *silence* in Akhtar’s (2017) *Lahore, I Am Coming*, is explicated through the lens of CMT.

3. RESEARCH METHODOLOGY

This study is both quantitative and qualitative in nature. We selected Lakoff and Johnson’s (1980) “Conceptual Metaphor Theory” as the theoretical underpinning for this study since it serves as the foundation of Cognitive Linguistics in which metaphors are considered a part of thought rather than a part of language. One of the basic principles of Cognitive Linguistics is that the organization and structure of language mirrors the cognitive structuring. As we aim to form conceptual metaphors of the metaphorical expressions containing the KWIC *silence* in Akhtar’s (2017) *Lahore, I Am Coming*, we choose Lakoff

and Johnson's (1980) "Conceptual Metaphor Theory" (CMT) as the theoretical framework that focuses on metaphorical expressions as an outcome of cognitive structures. CMT can be aptly explained by following seminal works, *Metaphors We Live by* (Lakoff and Johnson, 1980) and *The Contemporary Theory of Metaphor* (Lakoff, 1993).

CMT highlights the relationship between linguistic metaphors and cognitive structures. CMT presents three arguments as its premises i.e., conventionality, conceptual structure, and the embodiment argument. Conventionality argument presents metaphors as a part of everyday discourse instead of just a medium of creativity in poetry. The conceptual structure argument defines linguistic metaphors as a reflection of conceptual organization. It connotes that there is not just description but also understanding of one concept in terms of another by mapping out knowledge (aspects) of one concept (i.e., Source domain) on another concept (i.e., Target domain). CMT marks language as secondary and the conceptual mapping as primary. Metaphor, in CMT, implies cross-domain (or cross-conceptual) mapping whereas the metaphorical expressions are the linguistic metaphors that act as a surface realization of cross-domain mapping at the cognitive level. The mapping is a highly structured process where the aspect of the source domain is mapped on the target domain. The conceptual metaphors formed as A is B (TARGET DOMAIN IS SOURCE DOMAIN) is written in capital (uppercase) letters. A mapping (either A is B or A as B) is a medium of conceptual correspondence between entities of different groups. It is not necessary in case of a novel metaphor for a target domain to have the same conventional sense as the lexical item in a source domain while mapping a conceptual metaphor. The conceptual metaphors are made at the superordinate level instead of a basic level. It produces a rich knowledge structure of the source domain to be mapped on the target domain. Furthermore, the embodiment argument in CMT states the source domain in the conceptual metaphor as experientially related to concrete 'bodily basis' (Johnson, 1987); contrarily, target concepts are usually abstract that cannot be directly experienced but only understood through inference. Finally, CMT also states five types of evidence that can be used to validate the presence of the system of conventional conceptual metaphors. Out of these five types, I will use two related to our research study i.e., generalizations governing polysemy and inference-based generalizations. The former deals with words possessing multiple meanings while the latter deals with inferring meaning of the target domain through the knowledge structure of source domain.

3.1. Sample

We selected the contemporary Pakistani poetry book *Lahore, I Am Coming* (Akhtar, 2017) to meet the objectives of the study. With the help of corpus of Akhtar’s (2017) book, we identified the positive abstract keyword *silence* with 77 hits in 75 text files (poems) as a linguistic metaphor to form conceptual metaphors in the light of thematic categorization. Therefore, the sample of our study are the verses of various distinct poems of Akhtar (2017) in which *silence* is used as a linguistic metaphor, identified through its left and right collocates.

3.2. Data Analysis Procedure

A corpus of 185 poems comprising 32,027 words is created and cleaned. Cleaned files are saved in .txt format in a folder to be used in wordsmith Tool 5.0 to generate the wordlist. Wordlists help in identifying different themes (Zahra and Abbas, 2020) and determining the main focus of the corpus (Baker, 2006). In the list, we witnessed that silence is the positive abstract keyword with highest frequency. The total number of hits of *silence* are 77 in 75 difference text files (poems).

Figure 1. Total Numbers of Hits of Silence

N	Word	Freq	%	Texts	%
1	A	950	3.78	184	99.46
2	THE	890	3.55	166	89.73
3	OF	847	3.37	175	94.59
4	IN	608	2.42	173	93.51
5	AND	604	2.41	161	87.03
6	TO	364	1.45	141	76.22
7	ON	335	1.33	147	79.46
8	I	294	1.17	93	50.27
9	WITH	261	1.04	129	69.73
10	LIKE	226	0.90	120	64.86
11	IS	221	0.88	106	57.30
12	FOR	182	0.73	98	52.97
13	YOU	166	0.66	62	33.51
14	FROM	158	0.63	104	56.22
15	MY	151	0.60	58	31.35
16	AN	144	0.57	94	50.81
17	ARE	116	0.46	76	41.08
18	THEIR	114	0.45	69	37.30
19	HER	112	0.45	33	17.84
20	OVER	105	0.42	80	43.24
21	IT	103	0.41	60	32.43
22	BUT	101	0.40	76	41.08
23	NOT	101	0.40	70	37.84
24	ME	91	0.36	46	24.86
25	YOUR	87	0.35	48	25.95
26	BY	84	0.33	61	32.97
27	WORDS	83	0.33	71	38.38
28	THEY	81	0.32	59	31.89
29	SILENCE	77	0.31	75	40.54
30	HIS	76	0.30	45	24.32

Subsequently, the concordance list of the KWIC *silence* is generated with five words on its right and left sides.

Figure 2. Concordance list of KWIC Silence

N	Concordance	Set	Tag	Word #	Sen	Para	Para
1	The 'silence' in Our Project I am deeply			2	0 4%	0 1%	
2	Writing Your Absence Because 'silence' is uninvited so I thought of			5	0 4%	0 4%	
3	like a footnote swallowed by history, 'silence' is a pen in fingers to leaf			18	050%	021%	
4	a squirrel electrocuted without fuss 'silence' cracked trackless stars			65	070%	059%	
5	hot afternoons of Lahore, a sacred 'silence' strews Bonnie's French			255	378%	032%	
6	Project I am deeply interested in your 'silence' how you bear it bit by bit a			12	026%	0 4%	
7	me like an island I am now a wave of 'silence' riding you up to safer shores.			305	537%	032%	
8	like ancient gods still and stubborn, 'silence' adapts faces wedded by fate or			95	251%	074%	
9	weasels and rats infest the remaining 'silence' of night.			81	038%	036%	
10	absorbs stares and a whole (bit) of 'silence' the sky goes back in angel's			41	059%	058%	

Later, the verse in which the selected word is written is copied and pasted on CLAWS POS Tagger to reassure the part-of speech of KWIC *silence* as noun. The KWIC *silence* is then deciphered as linguistic metaphor using MIP, created by Praguejazz research group (Steen et al., 2010). MIP performs close text reading of the sample and involves differentiating the basic meaning from the contemporary meaning of the lexical item. In case of a difference, the lexical unit is marked as metaphorical. The same procedure is followed to explore the difference in the literal and the contextual meanings of the KWIC *silence* in *Lahore, I Am Coming*. Moreover, *Macmillan English Dictionary for Advanced Learners* (Rundell, 2002) is used as a reference dictionary to see the basic (literal) meaning of *silence*. This dictionary is selected as a reference because it is a corpus-based contemporary dictionary. It gives three basic meanings of the KWIC *silence* i.e., “complete quiet”, “a refusal to talk” and “complete lack of communication”. Owing to the literal meaning in the dictionary, KWIC *silence* is distinguished as a literal word and a figurative word. We explored metaphorical uses of *silence* in the text that were further categorized thematically and mapped at the cognitive level as conceptual metaphors possessing source and target domains.

4. DISCUSSION AND FINDINGS

The thematic investigation of the metaphorical use of *silence* in *Lahore, I Am Coming* is carried out and then the conceptual metaphors are formed in this section of the study. The book deals with a range of diverse themes since Akhtar (2017) attempted to capture the entire canvas of East and West, specifically Pakistan, with intricacy. *Lahore, I Am Coming* deals with the East and West as two binaries that differ in culture, landscape, history, and moreover, political and social motives. It also signifies the human relationships, emotions, and the effects of colonialism on the subcontinent. The poems in the aforementioned book, possessing the KWIC *silence* as a linguistic metaphor, connote following significant themes that can be then be mapped out as cognitive metaphors.

4.1. Human Relationships (Love)

One of the significant themes that underlie the subject matter of Akhtar's (2017) *Lahore, I Am Coming* is the inevitably unstable human relationships. He has portrayed this theme through a creative intermingling of the notion of loss, language, and love with only one-word; *silence*. The word *silence* in several poems conveys ways in which the unrequited and lost love makes a person inarticulate. The aforementioned idea can be deciphered from Akhtar's (2017) innovative use of the word *silence* in several of his poems in his collection *Lahore, I Am Coming*.

One such significant example is the poem *Way Out*. He has evidently used silence as a linguistic metaphor in the poem i.e., "lexical silence hibernating". The left collocates of the word *silence* in the poem is lexical which forms an oxymoron "lexical silence", that conveys the futile struggle of the lover to express his feelings to the beloved. It implies that the lover is involved in a monologue where he expresses his feelings to himself and in front of the lover, he is silent. The right collocates of the KWIC *silence* signifies an optimism on the part of lover since he is hopeful that the inexpressibility of his love is temporary as the hibernating period is transitory. The linguistic metaphor can be mapped out on the cognitive level. The conceptual metaphor for the linguistic metaphor "lexical silence hibernating" can be LOVE IS PATIENCE. Patience is the source domain whose one aspect *silence* identifies the target domain, for instance, love. Silence is a trait that requires patience to bear the hurricane of inexpressible lexical words to confess love in front of the beloved. The inarticulate lover requires relentless patience to persistently keep trying to be articulate in front of the beloved since may be sooner or later he

will be able to find a way out of silence to confess his feelings wholeheartedly and openly. The linguistic metaphor is mapped out as the cognitive structure representing the interconnected theme of loss, love, and language since the lover lost the language to express this love (i.e., lexical silence); however, he has not lost patience since he is still optimistic (silence hibernating) about a way out, as the name of poem also suggests.

Akhtar (2017) has also used the word silence to express a familial love through the strong connection between the notion of loss, language, and love for the child. In the poem *for Rayan*, he used silence as a linguistic metaphor i.e., “silence rocks”. It can be mapped out as a conceptual metaphor LOVE IS HAVEN. Haven is the source domain that identifies silence as a refuge. Love is the target domain signifying the akin aspect of source domain i.e., silence as refuge, since love of a child is indeed an inexpressible phenomenon that harbours an individual into a peaceful place where one can seek peace and refuge. Therefore, the author conveys the notion that holding a child in one’s arms is similar to a harbour where the intensity of love cannot be expressed explicitly.

Moreover, the human relationship elicited by Akhtar (2017) in *Lahore, I Am Coming* conveys the notion of lost love (death) through the metaphorical use of *silence*. He has written several poems in the memory of late Tammara Claire e.g. *I Recall You Through Death, Love Sign in, All About That Picture, Ending* and *Writing Your Absence*. In these poems, he has used the word *silence* to convey the haunting memory of late Tammara Claire. For example, in the poem *Writing Your Absence*, *silence* is used as a linguistic metaphor i.e., “silence is uninvited”. This linguistic metaphor conveys the idea of how memories of loved ones, even after they leave, never go away. The conceptual metaphor of the abovementioned linguistic metaphor can be MEMORY IS AN INTRUDER. Intruder is the source domain who is an uninvited guest like silence that brings with it heart-piercing memories of the late beloved kin. However, memory is the target domain which also is an unwelcomed recollection of the times spent with the late close relatives. The memory is an uninvited trespasser that makes a person indulge in the recollection of good old days passed with the lost kin. Therefore, the memory of the lost kin makes a person silent as an uninvited intruder.

One of the significant themes dealt in *Lahore, I Am Coming* (2017) is fidelity where the relationship dies owing to accusations. Akhtar (2017) in his poem *I Cannot Prove Love* uses the KWIC *silence* as the linguistic metaphor “wave of silence” to connote the theme of distance in the marital relationship due to false allegations. The conceptual mapping of this linguistic metaphor can be LOVE IS EPHEMERAL. Ephemeral is the source domain which signifies

that the marital relationship has broken down to a limit where it is no more than a momentary silence, hence speculating the end of relationship due to false accusations. Moreover, love is the target domain suggesting that a broken trust in a relationship makes it as transient as are waves in the sea the sea. Therefore, suspicion in love is nothing more than a momentary silence since language expressing fidelity does not help where the seeds of mistrust are sown in a relationship. Therefore, the poet implies the end of marital relationship through the use of the aforementioned linguistic metaphor.

4.2. Colonialism and Immigration

Colonialism has engraved profound marks on the colonized lands among which one is the subcontinent. Akhtar (2017) has highlighted gruesome consequences of colonization and immigration on Pakistan e.g. loss of language, identity loss, and double marginalization of women in his collection of poetry *Lahore, I Am Coming*.

Language loss is the absence of one's identity. Akhtar (2017) highlights this theme as a consequence of immigration and colonialism through the figurative use of language. One of the positive abstract keywords used in his poems is *silence*, primarily used as a linguistic metaphor. For instance, in the poem *Haunting*, Akhtar (2017) uses *silence* as a metaphor "I kept chasing silence". Its conceptual metaphor can be mapped out as LOVE IS HAUNTING. Haunting is the source domain that pursues a person who has a blind love for the Western culture. Love is the target domain that also chases a person who blindly follows the Western culture and language that loses one's own identity and language. Silence is the language of the astray individuals (diaspora) who are unable to fit neither in their own country nor in the foreign land. Akhtar (2017), being a Postcolonial writer, accuses colonizers of taking away the essence of their language (i.e., Urdu) due to which the colonized people are deprived of the medium of expression. It connotes that silence is the language of the oppressed class. Akhtar's (2017) another poem, *Trees*, implies the impending death of Urdu language. He uses *silence* as the linguistic metaphor i.e., "mental munch of silence". Akhtar (2017) connotes the alienation of Urdu language; no one appreciates speaking or hearing it anymore. Resultantly, Urdu language is nothing more than a monologue. Its conceptual metaphor can be mapped out as LANGUAGE IS A MONOLOGUE. Monologue is the source domain that connotes silence since it is the language which is only heard by oneself. Language is the target domain implying Urdu as aloof language whose users are lessening due to the modernization and westernization. A similar theme is portrayed by another poem, *A Lonely Language* (2017).

Akhtar's (2017) poem *Lahore, I Am Coming* also conveys the theme of language loss due to cross-cultural stress and immigration. He has portrayed this theme of identity crisis and language loss owing to the immigration through the creative use of *silence* as a linguistic metaphor i.e., "a new language emerges from my silence". The conceptual metaphor can be mapped out as LANGUAGE IS IDENTITY. Identity is the source domain that emerges with the presence of homeland and language is the target domain directly associated with one's identity. However, due to the immigration to an Occident land one is silenced (suppressed). Therefore, Akhtar (2017) implies that coming to the homeland has enabled him to utter a new language (Urdu) other than silence, language of the suppressed class. Due to years of alienation from the homeland, the only language the author knew was silence but now stepping on the homeland has made him use a novel language, the language of his existence. Moreover, Akhtar's (2017) poem *Inside American Embassy Islamabad*, he uses *silence* as linguistic metaphor "spanked into silence". It can be mapped out as the following conceptual metaphor SILENCE IS OPPRESSION. Oppression is the source domain that connotes the forceful silencing of the applicants for immigration.

Akhtar (2017) also wrote another poem *Lahore: A Pictorial Triptych* in which he used *silence* as a linguistic metaphor "silence adapts faces" to express the materialistic decline of Lahore. It can be mapped out as conceptual metaphor SILENCE IS A MASK. It implies that steady decline of the Lahore city where people are so busy in the hustle and bustle of life that they do not communicate anymore. Mask is the source domain that adapts a face according to the circumstances either as a choice or a fortune. On the other hand, *silence* is the target domain that has become an eternal mask on the faces of people who are either silent because of their stillness (fate) or due to their stubbornness (egocentricity). Akhtar (2017) has drawn a pictorial triptych of modern-day Lahore, a crowded city that has lost its serenity due to modernization. The inhabitants of Lahore are aloof and robotic, working like machines.

Akhtar (2017) has also depicted the notion of how the postcolonial writers are writing back to the colonizers now and how they are raising their voice against the cruelties and atrocities caused by them during their rule. In the poem *After You Left*, he used silence as a linguistic metaphor "gardener has broken silence" to convey the aforementioned theme. It can be mapped out as conceptual metaphor LANGUAGE IS ARGUMENT. Argument is the source domain where people argue due to which the silence is broken, since there is active discourse. On the other hand, language is the target domain also connotes the discourse where there is no silence. Therefore, the gardener as the

left collocates of the KWIC *silence* can be symbolized as the postcolonial writers who have aimed to be non-conformists.

Akhtar (2017) has also highlighted the religious oppression of the colonizers on the people of subcontinent, especially Muslims, since they were the minority religious group. The poem *I Have a Faith Too* depicts the religious oppression. He used the word *silence* as a linguistic metaphor “shrine’s silence buried”. It can be mapped out as a conceptual metaphor SILENCE IS SPIRITUAL. Spiritual is the source domain that connotes the religious peace one attains in strong connection with one’s God. On the other hand, silence is the target domain that connotes peace. However, the right collocates of *silence* is “buried” signifying that the spiritual connection of the inhabitants of the colonial land has been confiscated by turning their spiritual silence (peace) of colonized people into their own religious places. It is a place where the colonized suppressed class is punished severely for rejecting the practice of religion of the foreign invaders.

4.3. Representation of Females

Akhtar (2017) has represented females in the colonial and patriarchal context in several poems. A few of them are *Trilogy*, *The Only Woman*, *The Poet Meets an Adulteress*, *She Loves His Words* and *She was a Language*. In the poem *The Only Woman*, *silence* is used as a metaphorical expression “fluently using silence against crusaders”. This metaphorical expression can be mapped as SILENCE IS A WEAPON. Weapon is the source domain; one of the tools used by crusaders. On the other hand, *silence* is the target domain that can be used as a tool or a tactic to avoid argument. Therefore, we can infer *silence* as a weapon that can be used against the colonizers and patriarchal men who demean women by using language as an arrow (weapon) that causes wounds. The conceptual metaphor connotes the theme of female objectification and suppression by the chauvinist men. It connotes that the women are so oppressed that they can defend themselves through silence.

After the formation of conceptual metaphors of *silence* as a metaphorical expression, we deciphered that it is used to convey a more general interconnected theme of loss, love, and language.

5. CONCLUSION

Several themes are identified in Akhtar’s (2017) *Lahore, I Am Coming* by categorizing instances where KWIC *silence* is figured out as a metaphorical expression. However, owing to time constraint and assigned word limit, the research was not able to form conceptual metaphors of all the instances of

silence. Major themes i.e., human relationship, colonialism and immigration, and representation of females is analyzed in detail. Furthermore, conceptual metaphors are formed after identifying *silence* as a metaphorical expression. By using a CMT perspective to carry out a metaphorical study of KWIC *silence* in Akhtar's (2017) *Lahore, I Am Coming*, we were able to identify themes of the poems. Moreover, this study exemplifies the thought process of a Pakistani writer while using figurative language in writing poetry.

Akhtar's (2017) *Lahore, I Am Coming* is an intricately written example of poetry. It possesses several underlying themes through the use of a dense figurative language. Therefore, this book provides ample opportunities for researchers to carry out cognitive-linguistic and stylistic studies by deciphering creative use of figurative language. Researchers can carry out a stylistic analysis of Akhtar's (2017) *Lahore, I Am Coming* to interpret his unique style of writing poetry. Postcolonial and eco-critical lens can also be used to decipher the underlying ideologies in Akhtar's (2017) *Lahore, I Am Coming*.

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