

THE USE OF METAPHORS IN IQBAL'S URDU POETRY

An Analytical Study in the Light of
Conceptual Metaphor Theory

Dr. Sardar Fayyaz ul Hassan

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DEDICATION

I would like to dedicate this book to my beloved parents,
My wife Surriya Bano and my
Loving son Mohsin Ali.

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List of Abbreviations

BCC	Buraydah Community College
CL	Cognitive Linguistics
CCM	Cognitive Conceptual Metaphors
CM	Conceptual Metaphors
CMT	Conceptual Metaphors Theory
CMTA	Conceptual Metaphors Theory Analysis
CSs	Conceptual Sources
G	Ground
IMs	Image Metaphors
LU	Lexical Unit
MEs	Metaphorical Elements
OMs	Ontological Metaphors
ORMs	Oriental Metaphors
QU	Qassim University
SD	Source Domain
SM	Structural Metaphors
SDE	Source Domain Expressions
TD	Target Domain
TDA	Target Domain Aspects
TDE	Target Domain Expressions
TEN	Tenor
UAJK	University of Azad Jammu and Kashmir
UP	Urdu Poetry
VEH	Vehicle

ABSTRACT

This dissertation is about “The Use of Metaphors in Iqbal’s Urdu Poetry: *An Analytical Study in light of Conceptual Metaphor Theory*”. The objective of this study is to analyze the metaphorical expressions, used by Iqbal in his Urdu Poetry. Iqbal uses Conceptual Metaphors as tools to introduce his various concepts in a magnificent manner. The researcher analyzes the whole work in the light of Lakoff and Johnson’s Conceptual Metaphor Theory (CMT). The theory assumes that the statements, defined metaphorically are based on human thoughts and their experiences. It is no more a complex phenomenon, rather it is used in everyday life by people. In a similar manner, Dr. Muhammad Iqbal has expressed his views by comparing a term in context to a different one but to ensure that it has similar meaning as the literal sentence, which is true. Selected couplets from Iqbal’s Urdu Poetry (UP) have been analyzed and explained. Iqbal has expressed his thoughts about the youth, nation, government, self and so on, metaphorically that are pervasive in daily lives of people. The researcher concludes that Iqbal has conceptualized his experience of that time in his poetry with the use of metaphors to reawaken Muslim spirit. His views and thoughts were also influenced by his cultural beliefs, as it is obvious in his entire poetry. He has emphasized the importance of developing a close association with Allah to become a “perfect man” through self-realization.

Keywords: Conceptual metaphors, source domain, target domain, conceptual mapping, conceptual schema, Iqbal’s concepts (self, love, shaheen etc.)

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Chapter -I

INTRODUCTION

I would like to start this chapter with a short personal history. I joined Government Education Department just after doing my masters in English from the University of Azad Jammu and Kashmir (UAJK) (www.ajku.edu.pk) in 1995. In 2001, I joined the Department of English as a lecturer and I was lucky enough in a sense that it was the same department from where I had already accomplished my masters few years ago . I started teaching English language and literature to the masters' students there. During my stay at AJKU, I got a lot of experience and enjoyed the opportunity to teach different courses along with my teachers who guided and motivated me to do further research. Unfortunately, I could not avail such a chance and moved to Saudi Arabia in April 2003 to join the Ministry of Defense and Aviation (MODA) as an English Language Instructor. Later in 2006, I switched my job from military to the civil side and joined Qassim University (QU), KSA (<http://www.qu.edu.sa/>).

Since September 2006, I have been a faculty member of this institution and teaching different courses in Language and Linguistics to the male students at graduation level. Throughout my professional and academic journey I have kept alive the urge of research in my mind and because of this urge, on May 15th, 2011 , I got enrollment in the School of Social and Human Studies as a Doctorate Candidate in Language and Linguistics at Atlantic International University (AIU), USA. After completing ten course-work research assignments, I submitted a proposal with comprehensive but

tentative chapter wise plan for writing the thesis on “The Use of Metaphors in Iqbal’s Urdu Poetry; *An Analytical Study in Light of Conceptual Metaphor Theory*”. The proposal was accepted and I started working on the thesis. A short introduction of the dissertation will be discussed ahead.

Initially I showed my interest in stylistic study of Doctor Iqbal’s Urdu poetry, but later I changed my plan and decided to explore the use of metaphors in his Urdu poetry. During my coursework assignments, I also wrote a research assignment on metaphors used in the Holy Quran which further enhanced my understanding of the use of metaphors. In the meantime, I studied the use of cognitive and conceptual metaphors in the work of different writers. I also studied George Lakoff and Mark Johnson’s classical book, “Metaphors we live by” which greatly fascinated me. Truly, this book has changed the perception of different writers about metaphor. That is why, in current linguistic & literary scenario, metaphor is no more a bird that just flies over the island of literature where only poets, novelists, and playwrights haunt it, but now it lives with us and we can catch it and play with it easily. Actually, it is due to certain cognitive changes in people’s perceptions.

Lakoff (1980 [read. 2003], p. ix) ‘had discovered with linguistic evidence showing that metaphor is pervasive in everyday language and thought’. He further adds that our general conceptual system in terms of thinking and acting is metaphorical in nature (Lakoff, 1980, p. 3). Metaphors have a vital role in our everyday life and conceptual thought. These are not twisted basic thoughts, but rather fundamental scheme by which human beings conceptualize their experience. According to Lakoff & Johnson (1980), “metaphors are not merely things to be seen beyond. In fact, one can see beyond them only by using other metaphors” (p. 239). Cognitive Linguistics (CL) admits that human thought process is highly metaphorical. Hence, it can be said that metaphor establishes and builds up our thoughts. This work

sums up that a cognitive linguist believes that the meaning composition is acquired from epitomized experience which is formulated in terms of image composition or experimental configurations. The work of Lakoff & Johnson (1980) is a basic work in this field. In their work *Conceptual Metaphor Theory* (hereafter CMT), they established the arguments that metaphor is the cross-domain mapping between the source and the target domains. Actually, there is a scientific chain of metaphors that human beings use to establish their thoughts.

In the present research study, I have applied Lakoff & Johnson's CMT on Doctor Muhammad Iqbal's Urdu Poetry (hereafter UP). Since metaphors have become pervasive in everyday language, it is important to understand its use in different languages. While Lakoff and Johnson have attempted to define its applicability in English, this study sheds light on its use in Urdu poetry. For this purpose, I have chosen to examine the metaphorical language used by Dr. Allama Muhammad Iqbal, a great philosopher-poet, in his poetry. The research is mainly focused on understanding how differently Iqbal has used the metaphors of Self, Shaheen, Ishq, Husn, Mard-i-Momin/Insan-i-Kamil, Mahash, Mumlikat, Faqr, Nojawan, and Millat. There are different types of metaphors like orientational, ontological, and structural that are analysed in the study. The Urdu poetry of Iqbal has been examined in detail to determine the use of different types of metaphors for explaining his conceptual thoughts.

Chapter Two discusses the background literature. This is a short but comprehensive review of the related background literature. The chapter begins with a brief background on the use of metaphors and an example of the applicability of metaphors in the Urdu language. The view of Aristotle on the use of metaphors is presented and the current theories of metaphors are identified with their use in Iqbal's Urdu poetry. In this chapter, not only CMT has been brought into focus but I have also made an endeavor to look

at the work on Iqbal related to the present study.

Chapter Three is Concepts in Focus. It is the main chapter of this research work which introduces the complete theoretical framework. It discusses metaphors and its different aspects in detail. The chapter 'Concepts in Focus' contains eleven sections. It defines metaphor, evaluates its elements, describes differences between metaphor and non-metaphor, tells the scope of metaphor, and explains the source and target domains. Functions of metaphor, figurative language, linguistic metaphors, conceptual or cognitive metaphors are also the part of this chapter. Sections 3.10 & 3.11 are about cognitive conceptual approaches to metaphor study and conceptual metaphors we live by respectively. The concepts that have been focused upon in this chapter are the basis of my entire research study.

Chapter Four discusses the day and night of Iqbal and calculates Iqbal's calyxes. In one hand, this chapter updates the authentic record of early life to the last years of Iqbal's life, and on the other hand, it provides information about his work and concepts in short. Firstly, I selected Iqbal's UP for my research study because it is packed with all kinds of linguistic and conceptual metaphors. Secondly, it is also worth quoting as Faruqi (2009, p. 4) writes that:

"Iqbal, the philosopher-activist, political and religious thinker, active in politics though not a full-time politician, was seen by the Muslim community of south Asia and performing an ongoing, moralist role in the Muslim society of his time which was qualitatively the same role that was being discharged by Ashrif Ali Thanvi, pricing Sufi-intellectual, and religious and social reformer. That is to say, his status as poet notwithstanding, Iqbal had another niche, or many other niches, in the political life and society of the subcontinent".

This chapter does not only shed light on his political activities but also it tells us about artistic qualities of his Urdu Poetry.

Chapter Five is about research methodology and pilot project. It has seven sections which start with the statement of problems, look into the purpose of the study, sketch the scope and delimitations of the dissertation, and run on the research questions. The last section (5.7) of the study includes data collection and classification, findings, discussion, etc. The discussion is based on the verses and couplets of Iqbal's Urdu poetry in which different selected concepts have been explained metaphorically. Example for each of the conceptual metaphors is given with their sources. The verses from the poetries have been translated for better understanding. This chapter provides a discussion on the pervasiveness of metaphors in everyday communication.

Chapter Six is a summary of the whole work. This chapter identifies main conclusions that have been made from the study to determine how Iqbal has used metaphorical statements to express his thoughts in his poetry.

Chapter-II

LITERATURE REVIEW

Introduction

This chapter provides a brief review of the currently available literature; it defines the emergence of the use of metaphors by analyzing the history and current situation. The chapter highlights several theories based on the use of metaphors in everyday life. The researcher examined the use of metaphors in historical context and the way it has revived in the current scenario. A brief account of different theories is presented to provide an understanding of the way in which metaphors are used by people in their day-to-day interaction. The chapter includes the use of metaphors by the poets, which are not only limited to the English language but also it indicates the use of metaphors in other languages. Therefore, this section of the paper identifies the way in which metaphors are used in Urdu Poetry. It also gives an overview of the use of metaphors and the conceptualization of metaphors with the example of Allama Iqbal's poetry.

2.1 Understanding the Concept of Metaphors

According to P. B. Shelly, the language used in poetries is mainly metaphorical, which means that it enables to identify the earlier un-apprehended relations between things and perpetuates their apprehensions (Johnson and Lakoff, 2002). This consequently explains that metaphors help in providing new meanings and insights. Furthermore, metaphors can be considered as a tool to revitalize the language. In addition to this, with the use of metaphors, poets are able to recreate and restore something that is old, ancient

or lost (Xiu Yu, 2011; Xiu Yu, 2012). Therefore, Iqbal has used metaphors in a similar manner in his poetry.

Generally, metaphors can be understood as terms or phrases that people use to refer to an entity other than that referring to its most basic meaning (Lakoff and Johnson, 1980). Additionally, metaphors are likely to represent a figure of speech that has a word or phrase which cannot be applied to a concept that does not literally denote it (Gibbs, 1990). According to Aristotle, use of metaphor (in poetry) is the process of applying a different term, which is either transferred from the genus and applied to the species, or from the species and applied to the genus, or from one species to another to else, by analogy. A metaphor can be defined further by considering it as a literary device that facilitates in combining terms from two different areas of life (Lakoff and Turner, 1989). It eventually enables to provide a new meaning that is beyond the ordinary meaning of terms or concepts.

In other terms, the metaphor is a “set of correspondence between two conceptual domains”. With the help of conceptual metaphors and image schemas, people can develop the inferences in their use of metaphorical conception (Xiu Yu, 2011; Sweetser, 1990). For instance, falling is an action, which can be referred to as not being in control. Therefore, the perception of cognitive poets will infer that “falling in love” is entailed with being out of control or being excited, or scared (Lakoff, 1987; Johnson, 1987). Hence, it can be implied that “falling in love” is a more empathetic way of expressing as compared to being “in love”, as an individual who falls in love become out of control and very excited. This abstract way to distinguish between the two categories of love can enhance an individual's understanding to differentiate between the level of feelings and emotions in the two categories (Lakoff and Johnson, 1980). Likewise, a person's body movement has a significant importance to convey a message. It is only possible to understand a “twisted

personality” if one is aware of the body movement in terms of being twisted (Sweetser, 1990). In a similar manner, “standing straight” can be used to define moral uprightness.

However, the true meaning of the statement cannot be understood until the person understands the body of movement of standing upright. Thus, it implies that meaning of a concept cannot be limited to linguistic phenomenon based on words and sentence (Lakoff and Turner, 1989). People infer something beyond words from painting, music and poetry. Individuals can develop image schemas or metaphors that can be exalted about the pure entertainment value. Many of critical theorists have argued that there is no significant difference between literary and ordinary language. Likewise, the purpose of the metaphor is to convey certain meanings, not only in serious literary, but also in an “idle talk” sense (Xiu Yu, 2012; Xiu Yu, 2011). They are simply used for transferring meanings and essential information. Nonetheless, it is important that a metaphor must entail two terms; source domain and target domain.

2.1.1 Example of Metaphor from Urdu Poetry

The use of metaphors is not only limited to the English language, but goes beyond that. Metaphorical statements are used in almost every language (Johnson and Lakoff, 2002). An example is used to define the use of metaphors in Urdu poetry that can also help in understanding the use of conceptual metaphors in Dr. Muhammad Iqbal’s poetry. Mir Taqi Mir is amongst the great Urdu poets who have used metaphors in a masterful manner; his focus has remained to define unfulfilled love. In *Qulyaat-i-Mir* (the collection of Mir’s poetry), the poet has used different body parts as metaphors to a great extent. Approximately 6746 couplets of Mir’s poetry from 13758 couplets have employed body parts for instance heart, chest, eye, brain, and head. This is almost 50% of the total couplets of the *Qulyaat*. He has used these body parts metaphorically to define the feeling of love, intellect, beauty and grief. Furthermore, Allama Iqbal has also

employed various terms to refer metaphorically to his philosophical concepts.

2.2 Retrospective Studies on Use of Conceptual Metaphors

This chapter is a critical counting of the literature concerned to the nature of conceptual mapping of metaphorical expressions. The intention is to establish a theoretical framework in terms of which the main objective of the thesis, namely *The Use of Metaphors in Iqbal's Urdu Poetry: An Analytical Study in Light of Conceptual Metaphor Theory* could be conducted. If we understand the metaphor in historical perspective, we will know that there are considerable differences between traditional and contemporary metaphors.

Beginning from Aristotle until the speech act theories, metaphors were considered as a secondary type of language that was developed on literal speech. This as a result became the nature of language. Moreover, after 1970s it was agreed by the cognitive scientists that metaphor is a central aspect of any language, instead of being merely central to thought as admitted by Aristotle (Sweetser, 1990). Furthermore, it was also believed that metaphors should not be regarded as being less important than literal language. Metaphors are processed in a similar manner like literal language and it is automatically understood. Additionally, despite being considered literally as false, cannot be labeled as untrue (Lakoff, 1993).

This evolved status of metaphors led many cognitive scientists to study the use of metaphors, and hence, several theories and models of metaphors were developed. It is important to focus on two essential models of metaphors instead of analyzing all the models and theories. The structuring model of Gentner and colleagues, and the attributive categorization model of Glucksberg and Keysar are two crucial models that can help in understanding the role of metaphors in language and their pervasiveness (Lakoff and

Turner, 1989). These models can be considered the most prominent work of the history in context of metaphors. In addition to this, they have examined two diametrically opposed ways in which metaphors can be viewed.

Originally, majority of the theories of metaphors were two-process, according to these theories, firstly metaphorical statement are processed as literal statement, but once it had been discovered that the statements do not have any meaning as literal statements, they were then, processed as metaphors (Gibbs, 1990; Sweetser, 1990). During 1980s, this opinion regarding metaphors was already developing by Glucksberg et al. with their classical experiment, which made it untenable. Through their experiments, three types of class-inclusion statements were read by the participants. These statements included literally true (“some birds are robins”), literally untrue and anomalous (that were difficult to be interpreted metaphorically such as “some birds are apples”) or metaphorical (“some lawyers are sharks”) (Lakoff, 1987).

Glucksberg et al. asked the participants to determine whether these statements were literally true, and measured the time in which they responded to it (Lakoff and Johnson, 1980). Participants did not take much time to understanding the meaning of true statement as true, and literally false and anomalous statements are false; however, they took some time to rate metaphorical statement as literally false. Hence, the researchers concluded that participants had interpreting metaphorical statements metaphorical, and they took time to literally interpret those statements. Therefore, this is the evidence that statement are interpreted literally first, before being interpreted metaphorically (Xiu Yu, 2011). As in this case, participants must have considered it as literally false in the same time that they took to identify the falsity of the anomalous statements.

In 1970s, the perception of regarding metaphor statements as being equal to literal statements began to surface. After which all the researchers have formed the study

of Max Black as the basis of their study. Several cognitive theories of metaphors have been developed by Black, substitution, simile and interactive theories are amongst some of the prominent work Black (Xiu Yu, 2012). Based on the substitution theory of metaphor, a property of the vehicle was substituted for the vehicle as per the cognitive processing of metaphor. Therefore, for example, “my surgeon is a butcher” becomes “my surgeon is sloppy” or likewise, “my lawyer is a shark” becomes “my lawyer is aggressive” (Xiu Yu, 2012). The simile theory of metaphor is also similar to the substitution theory that involves viewing metaphor as a tool to highlight the features of the vehicle, which are attributed to the topic. Moreover, in this theory similes are essential used to substitute with the metaphors (shades of Aristotle) (Sweetser, 1990). For instance, “my surgeon is a butcher” will be written as “my surgeon is like a butcher” through this comparison the relevant common attributes of both are highlighted. Lastly, the interactive theory of metaphor also compares the vehicle and the topic; however, in this theory the properties identified through comparison are determined when the topic and vehicle interact (Johnson and Lakoff, 2002).

Generally, Black's interactive theory of metaphor is the considered to be the most influential one, which is also eventually accepted by him. Nonetheless, there are certain criticisms for this theory, as it is extremely abstract. It is difficult to determine the way in which the concept and vehicle interact (Thibodeau & Boroditsky, 2013). Additionally, it is also a complex task to select the relevant properties. Therefore, it is imperative to understand these factors before considering the interactive account of a metaphor to be sufficient as a cognitive theory (Zanotto, Cameron & Cavalcanti, 2008). As a result to overcome this, other theories were developed in the past few decades that were based on the interactive theory. First was the “salience imbalance theory”, which intended to resolve the issue of

feature selection (Mendoza & Hernandez, 2011).

Based on the theory, it is assumed that in a metaphor, the topic and vehicles are compared, which are exhibited in an imbalance in the saliency of the properties that an individual highlights in the metaphor. For example, sharks can be used as an example to show aggression in a more salient manner than lawyers do. Therefore, by comparing “my lawyer is a shark (Johnson and Lakoff, 2002)” the salience of aggression attribute in shark is highlighted, which is a feature of the lawyer. The asymmetry highlighted through metaphorical comparison is the basic motivation for this theory. The statement “my lawyer is a shark” is considered more powerful and acceptable as compared to “the shark is a lawyer” (Nayak & Gibbs, 1990). Therefore, theory along with other subsequent theories is motivated from a desire to define this asymmetry that is inherent in all the metaphors.

Although, the salience imbalance theory was developed as an improvement of the interactive theory, yet there are certain criticisms for it. Appropriate description is provided on the way in which the comparison is done, and the ways in which properties have been identified is abstract (Thibodeau & Boroditsky, 2013). Therefore, after approach of salience imbalance, metaphor theories were divided into three types, all were based on the work of Black, but provided different solution to the problems highlighted in the theories of Black and Ortony (Zanotto, Cameron & Cavalcanti, 2008). In the first type, metaphors are treated as an instance of analogy, or more specifically uses the same processes as used in analogy. This view is called the structure mapping, under which metaphors are mapped between the concept and vehicle (Zanotto, Cameron & Cavalcanti, 2008). Therefore, it can be considered as a comparison view of analogy; however, in this, a relatively better comparison process is used than interactive or salience imbalance theories do.

The second types of theories deal with the metaphors, by treating them as categorization statements. Particularly,

metaphors are treated as class-inclusion statements under the attributive categorization theory. Under this type, the topic is placed into a category, which is then defined through a feature or the features are then expressed using the vehicle (Mendoza & Hernandez, 2011). For instance, in the metaphor “my lawyer is a shark”, “my lawyer” is categorized as “aggressive things” of which “shark” is a salient feature. The third and final type of cognitive theory of metaphor has developed from cognitive linguistics. This type is either blended or is referred on the basis of Lakoff's conceptual metaphor theory.

Metaphors may be defined as being a distinctively modern development. Philosophers and rhetoricians in the past, perceived metaphors as being a temporary self-explanatory change in the use of a term -noun or noun phrase (Nayak & Gibbs, 1990). When a statement is explained metaphorically, a term used in everyday is used to define a different thing, which is made to explain another concept. Therefore, this change in a “term” to explain a different thing without warning or any explanation is considered as defining statement metaphorically (Zanotto, Cameron & Cavalcanti, 2008). As a result, a term or concept in consideration is transferred to an unaccustomed place for to express certain temporary purposes. In the fourth century BCE, Aristotle regarded the use of a term figuratively as a metaphor, irrespective of the way, in which term is usually referred and its special temporary referent are related (Mendoza & Hernandez, 2011).

However, after Quintilian and Cicero's time metaphors were considered as distinct figures of speech. Conversely, “a self-explanatory transfer of terminology” was considered as a metaphor statement, if there was an analogy between the regular referent and the special temporary referent. Aristotle had identified four different types of metaphors, but considered the analogy-based type the most influential one and had discussed it in detail (Xiu Yu, 2012). People often

depend on the use of metaphors, as no specific term has been established to explain the concept they want to talk about. Therefore, it is believed that there is no use of developing a new term to define the concept (Mendoza & Hernandez, 2011). Furthermore, often metaphors are used with the intention to let the audience determine the meaning of the statement defined metaphorically.

Aristotle, viewed metaphorical statements as a tool to adopt a persona while addressing the audience and analyze the way audience apprehends it (Lakoff and Johnson, 1980). Furthermore, Cicero explained that things for which people are available with different terms to describe it the still prefer usage of more delightful words drawn from somewhere else, to provide a discrimination by explaining them with the use of metaphors (Nayak & Gibbs, 1990). This can be as a result, of the ability to leap over something that lies before the person's feet and use something brought from afar. Additionally, people also define concepts metaphorically to lead the listener somewhere else through his/ her thoughts without going astray (Nayak & Gibbs, 1990). Cicero also defined that all metaphors, specifically the ones that are selected with discrimination, are significantly appealing to the senses directly, specially to the sense of seeing.

According to Aristotle, a simple metaphor can be understood as a stimulating exercise in analogical equation solving. For instance, Empedocles a great philosopher, used the term "old age" to define situation in which he attempted to define the entire world are a "course of a single day" (Thibodeau & Boroditsky, 2013). However, old age does not explain the concept of a single day; therefore, it can be said that in certain occasions old age can have certain immediate bearing to understand the course of a single day. Old age can be referred to understand a different subject such as the course of a single human life (Mendoza & Hernandez, 2011). Hence, as old age defines the final stage of an individual's life, similarly evening defines the final stage of a day, which is

evening. Thus, it can be inferred that old age can be employed to refer to evening, for example, old age is to a life as evening is to a day (Thibodeau & Boroditsky, 2013). This facilitates in understanding a complex analogy that occurs between the way in which an individual's physical and intellectual powers are combined (Xiu Yu, 2011).

The effort of identifying metaphorical meaning (evening) from the term old age requires to develop complex intellectual efforts. Although the statement may infer a simple meaning that could also be explained without use of a metaphor, but this effort enables to have a cognitive value that transcends that meaning (Xiu Yu, 2011). As poets began to be tempted with the use of metaphors for defining meaning or communicating, or suggesting something that is inherently complex, the resistant to use literal statements became even stronger with time. In a similar manner, Iqbal defined his thoughts metaphorically in his poetry and resisted to the use of literal statements. Aristotle referred in Eubanks (1999) says that metaphor is a two part expression. Something is something else. Aristotle upholds that a metaphor has two main prolix locations. One is the place where it has originated from and second is another place to which it has been relocated. He believes that metaphor is made of two parts, which can be easily derived or withdrawn because all metaphors can be declared as similes, and all similes as metaphors. Aristotle observes that two parts of metaphor work on each other by sharing their obvious features. However, Max Black (1962) offers a different view of metaphor.

2.3 Current Studies on Use of Conceptual Metaphors

2.3.1 Lakoff and Johnson's Metaphorical Concepts

The above-mentioned scholars (Lakoff & Johnson; 1980) give us a cognitive assumption, which further involves into the existence of a set of metaphorical concepts. In the light of these concepts, we conceptualize the world around us. They claim that metaphor deals not only with language

but also our daily life revolves round the metaphor. According to them it is now no more a tool of poets and literary scholars but it is such an ordinary tool that we use unconsciously and freely in our every day communication. Metaphor is too valuable or special tool that enables us to evaluate and understand ourselves. Lakoff & Johnson (1980, p.6) inform, “The human conceptual system is metaphorically structured and defined.” By this way, some aspects of life are conceptualized metaphorically but under the umbrella of a system. They introduce a wide variety of metaphors that cover basic aspects of life by forming metaphorically one aspect in term of another.

However, it is astonishing in addition, for us that lakoff and Johnson do not include the metaphorical concept “life is journey” in list of their fundamental metaphors that conceptualize our everyday experiences. Nevertheless, the arguments they present for the metaphor “love is journey”, with relation to the kinds of journeys made in a love relationship, can simply be applied to the metaphor “life is a journey”. Conversely, this is point to be noted that Lakoff &Turner (1989, p. 3) later gave a conceptualization of this metaphor. We need to make distinction between metaphorical concepts, which are remade on metaphorical basis, and expressions of metaphor, derived from these concepts. “Life is journey” is an example of metaphorical concept. Lakoff &Johnson (1980) made a distinction between traditional and imaginative metaphors. One group is categorized into living and dead metaphors but the second into living and novel category.

Living typical metaphors are the used part of a metaphorical notion. For example, ‘Life is a journey’ is an example of Living typical metaphor. Nevertheless, dead traditional metaphors are such expressions which lost their metaphorical significance and look like common expressions as “time flies”. Secondly, novel imaginative metaphors represent a new way of thinking as Lakoff & Johnson (1980)

write that it is a metaphor not used to frame part of our ordinary conceptual system but as a new way of thinking about something. Philosophers have not been able to understand the importance of use of metaphors and thus, have ignored it; by regarding them as a subsidiary problem in the language philosophy (Nayak & Gibbs, 1990). Metaphors can be treated best as the result of certain operation that is performed upon the literal meaning of a statement.

People have tend to ignore the phenomenon of “conceptual metaphor”, despite that much of our everyday conventional language is structured and primarily understood in metaphorical terms (Thibodeau & Boroditsky, 2013). It is important to note that conventional metaphors have become pervasive in our daily way to thinking, acting and speaking (Johnson and Lakoff, 2002). Therefore, studies have conducted in the past to understand the conventional metaphors and examine the ways in which metaphors structure our ordinary conceptual system. As a result, it provided an improvised “experientialist” perspective about the classical philosophical problems including the nature of meaning, truth, rationality, logic and knowledge (Johnson and Lakoff, 2002). In a similar manner, Iqbal as philosopher-poet has used these metaphors in a similar context to express his philosophical views in his poetry.

2.3.2 Metaphors We Live By

Many people considered metaphors as merely a tool used by poets to describe their poetic imagination rhetorical flourish, being a device in extraordinary language, instead of a part of everyday language (Zanotto, Cameron & Cavalcanti, 2008). However, metaphor can be defined as a characteristic of any language, a matter or words rather than a concept to define thought or actions. Hence, people earlier believed that it is possible to get along well without the use of metaphors. As oppose to this, Lakoff and Johnson (1980) found that metaphors are pervasive in everyday life and not only in language, but in thought and action of individuals. They

believed that an individual's ordinary conceptual system, the way he/ she thinks and acts, is particularly metaphorical in nature.

The concepts that influence our way of thinking are not only related to the intellect, but our everyday functioning including the most ordinary details of our lives. Individual's structure and their concepts, based on their perceptions, the way they get around in the world, and how they interact with others (Johnson and Lakoff, 2002). Therefore, the conceptual system of a person is crucial for determining his/ her everyday realities. By believing that our conceptual system is metaphorical to a great extent, then it can be assumed the way we think, our experiences and daily life is largely based on metaphors. Based on the linguistic evidence, primarily Lakoff and Johnson highlighted that most of an individual's ordinary conceptual system can be regarded as metaphorical in nature. Furthermore, they analyzed in detail and defined what metaphors are through which an individual structures his/ her way of perceiving things, his way of thinking and what he does (Johnson and Lakoff, 2002).

In order to provide a brief idea about the way a concept can be understood metaphorically, the way these concepts structure an individual's everyday activity Lakoff and Johnson used the example of an Argument, and the conceptual metaphor *Argument is war*. It is important to note there that people just not only talk about argument in context of wars, but they can win or lose arguments (Lakoff and Johnson, 1980). Additionally, people start considering the person they argue with as their opponent, they attack the opponent's position and defend their own and therefore, lose or gain ground. Furthermore, people develop plan and use different strategies during an argument. If a person believes that the position has become indefensible, then he may abandon it by taking a new line of attack. Several things an individual does during an argument are, to some extent, structured by the concept of war (Johnson and Lakoff, 2002). While, the

person is not engaged in a physical battle, but there is a verbal battle, which is reflected from the structure of argument-attack, defense and counterattack. Therefore, it is assumed that “*we live by*” the metaphor of “argument is war” in this culture that eventually influences the actions performed by people while arguing (Lakoff and Johnson, 1980).

In a culture where argument is viewed differently than just being a war, then people will perceive it differently. For instance, imagine a culture in which an argument is not viewed as war, where no one wins or loses, and therefore, there is no sense of attacking or defending (Nayak & Gibbs, 1990; Zanotto, Cameron & Cavalcanti, 2008). A culture in which argument is viewed, for example, as a dance with the participants being performer and the objective is to perform in a balanced and aesthetic war (Xiu Yu, 2012). Thus, in such a culture, argument is likely to be viewed by people in a different way; they experience it differently, and discuss it in a different manner. Nonetheless, it will then not be viewed as an argument at all. In order to distinguish between this culture and the culture that perceives argument as a war would be the way of argument is structured in terms of battle and the one structured in terms of dance (Mendoza & Hernandez, 2011).

Therefore, this provides an example to define the concept of a metaphor, argument is war, to be structured in a manner for describing what we do and how we understand what we do when we argue. The most important factor of a metaphor is to understand and experience a certain thing in terms of another (Zanotto, Cameron & Cavalcanti, 2008). Moreover, it is essential to understand that argument is not a sub-category of war, rather they are different things. While argument is a verbal discourse, wars are armed conflict and in both actions are performed differently (Thibodeau & Boroditsky, 2013; Nayak & Gibbs, 1990). Nevertheless, arguments are considered to be partially structured, understood, and performed in terms of war. Therefore, it can

be said that this concept is metaphorically structured, the activity and consequently the language is structured metaphorically.

However, this is the usual way to have an argument and discuss about it with others. The ordinary way to discuss about attacking a position is to define it with the use of words “attack a position”. Without being conscious about it, individuals presuppose a metaphor while referring to an argument and discussing about it (Lakoff and Turner, 1989). People do not merely use metaphors in their words, but it is present in their very concept of an argument. They use a language that is not poetic, fanciful, or rhetorical, rather literal. The way people discuss about arguments in terms of war, is because, it is the way they conceive arguments, and they are tend to act in the way they conceive things (Lakoff and Turner, 1989).

2.3.3 The Systematicity of Metaphorical Concepts

Referring to the example of metaphor “argument is war”, it can be explained that there is pattern that is followed during an argument (Johnson and Lakoff, 2002). It can be said that people usually do and do not do certain things while they are engaged in an argument. Therefore, as people conceptualize arguments in terms of war, it systematically influences the way an argument is shaped and the way people discuss about arguments and how they perceive it (Johnson and Lakoff, 2002). Since, it is believed that metaphorical concept is systematic; the language people use to discuss about that aspect of the concept is also systematic.

As mentioned earlier, the expressions used to define the conceptual metaphor; “argument is war” is likely to develop a systematic way of discussing or referring to war about different aspects of arguing such as indefensible, attacking a position, strategy, win etc (Lakoff and Turner, 1989). The way people discuss about different things and the way they use these expressions should not be considered as a coincidence (Mendoza & Hernandez, 2011). A significant part of the

conceptual network of a war characterizes the concept of an argument and thus, the language that follows. As different metaphorical expressions that are used by people are related to metaphorical concepts in a systematic manner, it is possible to use metaphorical linguistic expressions for examining the nature of metaphorical concepts. Furthermore, it enables in understanding the metaphorical nature of peoples' activities (Zanotto, Cameron & Cavalcanti, 2008).

Considering, *time is money*, *time is a valuable commodity* and *time is a limited resource*, these all can be defined as metaphorical concepts. These all can be regarded as metaphorical, as people use their everyday experience to refer it to money, limited resources, and valuable commodities for conceptualizing time (Lakoff and Turner, 1989). However, it is not an ordinary way for people of conceptualizing time, it is more likely to be inherited in their cultures. Certain cultures may not consider time as being any of these things. *Time is money* and *time is a valuable commodity*, these metaphorical concepts develop a single system that is dependent on sub-categorization, as money is a limited resource in society and also a valuable commodity. Sub-categorization of relationship that facilitates in characterizing concepts can be called "entailment relationship" between the metaphors (Lakoff and Turner, 1989; Johnson and Lakoff, 2002). "Time is money" entails that "time is a limited resource" which as a result entails that "time is a valuable commodity".

2.3.4 Metaphorical Systematicity: Highlighting and Hiding

The systematic way of metaphors that enables to comprehend a certain aspect of a concept in relation to another (for instance, comprehending an aspect of argument in relation to war) will possibly hide several other aspects of the concept (Nayak & Gibbs, 1990). Although, it is possible to analyze one aspect of a concept metaphorically, it may keep from focusing on certain other aspects of the concept that are not likely to be coherent with the metaphor (Zanotto,

Cameron & Cavalcanti, 2008). For instance, if a person is involved in an intense argument, where he intends to attack the opponent's position and defend his own, he may not be able to understand a more cooperative aspect of an argument. An individual, who argues with someone, is possibly viewed as someone who gives his time, a valuable commodity in a mutual understanding (Johnson and Lakoff, 2002). However, when an individual is preoccupied with the aspects of wars, he may not consider a more cooperative aspect.

There are certain sentences that have a meaning but it would be different for different people. For instance, "we need new alternative sources of energy". This sentence would possibly be perceived different by the president of Mobil Oil than it does to the president of Friends of the Earth (Xiu Yu, 2012; Xiu Yu, 2011). The sentence alone does not provide a clear meaning, as it depends on who say or listens to it and the political and social attitudes he has. Hence, considering these examples it can be said that the metaphorical concepts that have been considered so far provide partial understanding to communication, argument and time and therefore, certain essential aspects of these concepts remain hidden (Zanotto, Cameron & Cavalcanti, 2008). It is imperative to notice here that the metaphors used here have defined the concept partially and not completely. For example, it is incorrect to say time is actually money, once time is spent on something one cannot get it back, similarly, there are no time banks (Thibodeau & Boroditsky, 2013).

Furthermore, if an individual gives someone his time, it cannot be returned in the same manner although the same amount of time can be spent together. Thus, it can be said that a metaphor may only fit the concept partially and not completely. On the contrary, it is possible to extend the concept of metaphors beyond the ordinary literal way of thinking and perceiving that is figurative, poetic, colorful or fanciful thought and language (Thibodeau & Boroditsky, 2013). Hence, when ideas are considered as objects, it is

possible to dress them up, juggle them etc. Therefore, by saying that a concept is metaphorically structured, it means that is partially structured and can be extended in a certain way but not others. In a similar manner, the poetry of Iqbal can be referred and the concepts that have been explained. It facilitates in understanding certain concepts partially with use of metaphors, but it may not fit all the aspects. For instance, his use of “Eagle” to refer to the youth can fit certain aspects of eagle with the youth, but not all.

2.3.5 Types of Metaphor: Structural, Orientational, Physical

It is essential to understand three basic domains of conceptual structure, for the purpose of examining in more detail the factors that are involved in metaphorical structuring of a concept. Furthermore, it will help in analyzing the systematic connections among and within them (Zanotto, Cameron & Cavalcanti, 2008; Thibodeau & Boroditsky, 2013). These three domains including physical, cultural and intellectual provides a rough division, as they cannot be outlined specifically, and often interact in significant ways. The concept of metaphor has been examined in structural context, where one concept has been structured metaphorically in terms of another (for instance, argument is structured in relation to war) (Johnson and Lakoff, 2002). These structural metaphors can be understood in terms of explaining a concept in point of view of one domain (war as a physical or cultural phenomenon) for structuring a concept from another domain (argument as primarily and intellectual concept, but with cultural content).

Before analyzing the several domains in conceptual structure, it is crucial to develop an understanding of “physical” and “orientational” metaphors along with structural metaphors of the conventional type (Thibodeau & Boroditsky, 2013; Johnson and Lakoff, 2002). More specifically, “physical” metaphors can be understood as the ones that project the status of an entity or a substance in

reference to something that does not have similar status inherently. Use of such conventional metaphors facilitates in viewing events, activities, emotions etc. as entities with different objectives (for instance, referring to them, categorizing them, or quantifying the. Examples of such physical metaphors are:

- My fear of insects is driving my wife crazy (Referring)
- You've got too much hostility in you (Quantifying)
- The brutality of war dehumanizes us all (Identifying aspects)
- The pressures of his responsibilities caused his breakdown (Identifying causes)
- Here's what to do to ensure fame and fortune (Setting goals and motivating actions)

Such physical metaphors are more often left unnoticed, as they are very basic to our everyday conceptualizing and functioning (Mendoza & Hernandez, 2011). Nonetheless, they are conventional metaphors through which it is possible to understand either nonphysical or not clearly bounded things as entities. Mostly, in different situations these metaphors use of a concept from the physical domain for structuring a concept from the cultural or intellectual domains.

Oriental metaphor is another kind of conventional metaphor in which one concept is not structured in terms of another; rather a whole system of concept is organized in relation to one another (Thibodeau & Boroditsky, 2013). These metaphors are called orientational metaphors as mostly these are concerned with spatial orientation: up-down, front-back, in-out, on-off, deep-shallow, central-peripheral. These spatial orientations are a result of the fact that people have bodies of the sort they have, which functions in a similar manner as in their physical environment (Nayak & Gibbs,

1990). Through orientational metaphor, it is possible to give a spatial orientation to a concept for instance, “happy is up”. By analyzing the concept that happy is oriented with up, it can possibly help in forming expressions such as “I am feeling up today” (Thibodeau & Boroditsky, 2013; Xiu Yu, 2012).

To investigate how metaphors have been structured in relation to different domains of concepts (physical, cultural, intellectual, it is important to understand the orientational metaphors (Nayak & Gibbs, 1990). Different concepts presented through metaphorical orientations are not random; rather they are developed based on physical and cultural experiences of human. While there are certain metaphors up down, in-out are physical in nature, these orientational metaphors are likely to be different in different cultures. There are certain cultures in which future is oriented in front, while in others it is oriented in the past (Mendoza & Hernandez, 2011). Spatialization metaphors such as up-down can be used to explain the way in which every metaphorical concept have resulted from people's cultural and physical experiences. These concepts can be considered as being suggestive and plausible instead of being definitive (Lakoff and Turner, 1989). The values that are most fundamental in a cultural can be coherent with the metaphorical structure of the most fundamental cultural concepts. To briefly examine this, an example can be considered to understand certain cultural values in our society that have been coherent with the up-down spatialization metaphors and the opposites will not:

1. “Bigger is better” is coherent with “more is up” and “good is up”, but small is better is not coherent with them.
2. “More is better” can be considered coherent with “more is up” and “good is up”. However, “less is better” cannot be considered as coherent with them.
3. “The future will be better” is coherent with “the future is

up” and “good is up”; “the future will be worse” is not.

These values have been deeply embedded in an individual’s culture, the statement “the future will be better” depicts the concept of progress (Johnson and Lakoff, 2002). Furthermore, “there will be more in the future” is another example having special meaning in terms of the accumulation of goods and wage inflation. Additionally, “your status should be higher in the future” provides an example of careerism (Nayak & Gibbs, 1990). These can be referred to as being coherent in present spatialization metaphors and their opposites will not. Hence, it can be stated that cultural values are dependent, but they form a coherent system based on metaphorical concepts we live by (Thibodeau & Boroditsky, 2013). It cannot be claimed that all the cultural values coherent with a metaphorical system are existing; however, those that are existing and have been deeply entrenched are likely to be consistent with the metaphorical system.

The values that have been identified above consider all things as equal in culture. Nonetheless, since things are not equally, there will conflict among these values, and in order to resolve these conflicts, an individual must assign different priorities to these values. Nevertheless, some are constant for instance; “more is up” is likely to be considered as the one with the highest priority as it has the clearest physical basis (Zanotto, Cameron & Cavalcanti, 2008). Furthermore, prioritizing “more is up” over “good is up” is found in examples such as inflation is rising and the crime rate is going up. Since, inflation and crime rate are regarded as bad, these sentences mean what they do as “more is up” will always be the priority (Sweetser, 1990; Xiu Yu, 2012).

Generally, values that are given greater priority are partly dependent on the subculture an individual belongs to and partly on an individual’s personal values. Although, different sub-cultures have same basic values, they prioritize them differently (Mendoza & Hernandez, 2011). For instance, value of “bigger is better” is conflicting with “there will be

more in the future” while considering the decision to purchase a big car today, with large time payments due to which future salary will be eaten up or to buy a smaller cheaper car. In certain sub-cultures of US, people prefer to buy a big care without being concerned about the future, on the other hand, some prioritize their future and will prefer to buy a small car (Zanotto, Cameron & Cavalcanti, 2008). Earlier, people considered owning a car as high status within in some sub-culture in which “virtue is up” and “saving resources is virtuous” was prioritize over “bigger is better” (Nayak & Gibbs, 1990; Lakoff and Turner, 1989). Currently, there are a large number of people with small cars as many subcultures consider “saving more money is better” as a priority over “bigger is better”.

Along with subcultures, in certain groups, their defining characteristics are conflicting with the values of their mainstream culture; moreover, they preserve their other mainstream values. Considering the example of monastic orders such as the Trappists, they believe “less is better” and “smaller is better” in relation to material possessions, and that can be regarded as hindering to understand what is important such as spiritual growth (Thibodeau & Boroditsky, 2013; Zanotto, Cameron & Cavalcanti, 2008). The Trappists have the mainstream value “virtue is up”, but they prioritize at the highest level with a varying definition. However, more is still regarded as “better”, despite that it is applicable to virtue and status is still up, which is not related to this world, rather of higher one, i.e. the Kingdom of God (Thibodeau & Boroditsky, 2013). Likewise, in Muslims religion, as defined in the Urdu poetry of Iqbal virtue is high and the status is up, in relation to the cultural values, regarding God as having the highest status.

Consequently, “the future will be better” in relation to spiritual growth (up) that will eventually lead to salvation (really-up) (Thibodeau & Boroditsky, 2013). This is message that Iqbal has conveyed to the Muslim nation to regard

spiritual growth as a source of defining a better future. Although, it is possible that virtue, goodness, and status are redefined radically; however, they are still considered a priority (Zanotto, Cameron & Cavalcanti, 2008). It can therefore, be stated that it is better to have more that is important, as “the future will be better” in terms of what is important and so on. Similarly, this is evident from Iqbal’s poetry the way he conveyed to the Muslims to consider faith as “more important” to have a “better future”. Therefore, the value system can be defined as being internally coherent and in relation to what is more important for the group, coherent with major orientational metaphors of the mainstream culture. (Zanotto, Cameron & Cavalcanti, 2008)

Furthermore, individual will have different priorities and the manner in which they define what is good or virtuous for them (Nayak & Gibbs, 1990). In terms of what they consider as important, the value system they have as an individual is coherent with the mainstream culture’s orientational metaphors. Not all cultures prioritize up-down orientation. In some of the cultures, balance plays a critical and more important role as compared to other cultures do (Zanotto, Cameron & Cavalcanti, 2008).

2.3.6 Implications for Theories of Meaning and Truth

Contemporary philosophers and linguists more commonly assume that metaphor is defined in terms of language and not about thinking (Johnson and Lakoff, 2002). They also believe that metaphors are not pervasive in our everyday conventional language. Furthermore, in their opinion the main purpose of a theory of meaning is particularly to give an account of meaning for literal language (Johnson and Lakoff, 2002). The task of a theory of meaning is mainly to provide truth conditions for literal (non-metaphorical) utterances.

Hence, there are different versions to define the ways in which this important task must be carried out; however, it

requires having a theory of meaning and truth to develop literal sentences (Lakoff and Johnson, 1980). This is dominant school of thought, in which it is emphasized that the meaning of literal sentences is the only meaning a sentence may have. Moreover, some have argued that the meaning of a non-literal utterance is just certain functions that are performed on the literal meaning of the sentence (Lakoff and Johnson, 1980). Nonetheless, the focus of both the groups is to provide certain meaning for literal sentences alone.

It is suggested that this cannot be implemented if an individual deals with natural languages. Lakoff and Johnson have attempted to depict that an individual's, every day, conceptual system has been structured metaphorically (Lakoff and Johnson, 1980). The systems of concepts are not the only things that have been organized by "basic orientational metaphors" but the concept itself is partially defined through physical and structural metaphors. Concepts cannot be understood in relation to necessary and sufficient condition to be applied; rather they are grasped by individuals partially, through metaphorical concepts. There this suggests that the meaning and truth cannot be appropriate until it is recognized in the way in which conceptual metaphors structure the conceptual system. Metaphorical concepts are used to define the meaning of a certain experience in terms of another kind of experience (Lakoff and Turner, 1989). This specifically involves explaining an abstract experience in relation to an experience that is more concrete and structured.

There are several concepts that can be defined metaphorically using concrete experiences. These concepts can be comprehended, instead in terms of necessary and sufficient conditions. This allows examining the cross-cultural differences in the conceptual system (Mendoza & Hernandez, 2011). Different cultures are likely to comprehend experiences in a different manner through conceptual metaphors; these differences are indicated in linguistic

differences (Zanotto, Cameron & Cavalcanti, 2008). Lakoff and Johnson have thus concluded that theory of truth is based on developing an understanding that a sentence may be considered as true in circumstances in which our understanding of the sentence is related to our understanding of the situation. Understanding can be developed through a theory of experiences, in which experiences are structured in natural dimensions such as perceptual, functional, and so on (Zanotto, Cameron & Cavalcanti, 2008). Therefore, this study determines the current situation of use of metaphors and their pervasiveness depicted through the Urdu poetry of Iqbal.

2.4 Prospective Studies on Use of Conceptual Metaphors

The metaphor was characterized by rhetoric fluency and linguistic conventions until the late seventies. A major change was brought about by the edited volume of Ortony (1979), whereby metaphor was considered to have brought a shift termed as a cognitive turn. With this emergence, came a change in the metaphorical characterization, which is now a matter of thought. Ortony's edition later on was polished by the views of Johnson and Lakoff in the year 1980 with the publication of revolutionary *Metaphors for years to come*. In the year 1993, a second and revised edition of *Metaphor* was published, that was 14 years later, including a new chapter by Lakoff. The main change in this type is the representation of the need for a second edition. Lakoff, having worked on a cognitive-linguistic approach, claimed much of its credit for intellectual property himself.

Whether or not the emergence of a cognitive-linguistic approach was legitimate to have gained Lakoff acclaim and applause was another point; however, it did offer a naturalistic and attractive argument that challenged the adequacy of this metaphor along with the contemporary theory. I argue, we need to create a new metaphorical representation being in its new and improved form that must include findings from the old version but needs to produce a

more encompassing framework that can be termed as an improved one. This indeed, presented an adjustment to the overall metaphorical framework in thought without having the need to further improvise it.

A better version of paradigms in research has been offered by a contemporary metaphorical theory, which addresses novelty and tends to develop upon existing linguistic frameworks. In such cases, a cognitive-linguistic framework appears to be limited while not being able to address critical queries about metaphors. Not being merely a matter of thought and language, there is a need for an interdisciplinary approach. It is also a form of communication whereby the metaphors are viewed not only from the eyes of cognitive and linguistic form but from a social perspective, as well (Forceville and Urios-Aparisi, 2009). In case there are findings that could encompass a broader framework, metaphors in thought has been more frequently talked about in the old-age theories of metaphors, as compared to the contemporary discussions. One of the main duties of contemporary metaphors is thus, to establish the interaction between there dimensional ways of empirical research surrounding discussions on metaphors.

As devised by Lakoff (1993), a dozen of old theories and researches were formulated by Johnson and Lakoff after which the emergence took place. One of the main assumptions being more related to thought than a language itself, it is attributed to being a cross-dimensional mapping throughout the system of a conceptual basis. In the world we live, arguments are taken as wars with others, not seen in a positive light to discuss and debate about controversies. Being a part of the conceptual structure, metaphorical expressions are not the only form of manifestations, rather symbolization, symbols, and other visuals also need to be revealed along with gestures (Cienki and Muller, 2008; Forceville and Urios-Aparisi, 2009). A cognitive-linguistic approach to metaphor involves a drastic reversal of the

interpretation of ideas and regards metaphorical realms as a derivative of cognitive systems. Somehow, there is a need to throw the light of how metaphors are dependent on linguistic conventions. Through a profound impact on both theory and research, a new overview of metaphors and thoughts can be revealed that can associate with Ortony's metaphorical edition. Lakoff's contemporary theory posited that metaphors are not actually rare or deviant, but their association with thought processes is indeed, controversial. With handling situations, pertaining to anything other than their physical self, individuals need abstract categories. Labeled as "relations, emotions, time or thoughts", Lakoff's contemporary theory follows direct labeling which is, however, not the only way to conceive thoughts that are purely abstract in nature.

Metaphors are conceptual and figurative forms of thought from which operational knowledge and experiences can be gained from a number of abstract phenomena. Therefore, time is referred to as a conceptualized form of space, love or of other natural forces whereas its form of thoughts can entirely be manipulated. From concrete to abstract knowledge, this projection compares the domains of the conceptual basis and contributes quite naturally to a number of abstract categories. In terms of abstract categorization, metaphors comes handy as a few common mechanisms, which, in turn, quite fundamental for human thought processes, communicational structures and linguistic realms which can also be described by a rather common metaphorical example: Love is like a journey.

Lakoff's theory of contemporary metaphors can be conceptualized to a similar orientation, which focuses more on thought and less on language. In the preface to Lakoff and Johnson, this could not be taken as being completely a new idea. However, its impact must be understood specifically in the eighties and nineties against the emergence of an interdisciplinary enterprise in cognitive sciences apart from

other such domains where innovative research includes the mind and the brain, accompanied by their embodiments (Baumeister and Masicampo, 2010). The cognitive turn of the late seventies, eventually, broke new grounds for the research that broadened the initial theory of metaphors. From the year 1993 onwards, Lakoff aimed at focusing on the endeavors pertaining to cognitive scientific theories, which tended to underlay the principle of the neutral contemporary theory issues. Such an innovation was one of the reasons why contemporary metaphorical theories bore close resemblance with the cognitive-linguistic approach.

The matter of neuro-linguistic ambitions does not seem to form a point of major discussion for metaphorical contemporaries. There are few students who have excelled in neurosciences. A rather pertinent query rests to address the metaphorical phenomena that can be answered with reference to the neurological structures and brain processes. Although Lakoff posits that even the American elections can be explained along similar lines, many of the psychological and social processes should be explained and elaborated by their underlying effects in neurosciences. Resulting from a neural activation, people just do not only behave in similar patterns, rather they redirect and monitor the reflections based on their impulses. High-level cognitive processes should have its own reality and must play a critical role in the cultural interactions of the society (Baumeister and Masicampo, 2010). Neuro-linguistic associations and neuropsychology contains metaphorical aspects that possess relevance for a wide range of queries about the usage, structures and functionality of the metaphors in real-life practices that could be theorized. Lakoff admits and acknowledges this limitation in the following words:

“Indeed, it is in cognitive linguistics where the actual content and linguistic expression of frames is studied. Emotion research with fMRIs, however vital, cannot tell you conceptual content-what you are emotional about. Emotion research

alone cannot distinguish one idea from another ...” (Lakoff, 2008b: 196)

Lakoff's contemporary metaphorical theory of the year 1993, serves its purpose. His theory clearly depicts how metaphors is primarily a phenomenon that can be described in the thought, rather than as a matter of rhetoric or language. It cannot, however, be diminished to only thoughts for the sole reason that it is manifested in symbolization and linguistic conventions. Conventional focuses of these symbolized modes have restricted researchers to carry out an understanding of an in-depth phenomenon and about cross-domain mappings in conceptual systems. Lakoff's theory conventionally allowed and facilitated an in-depth understanding of such metaphorical mechanisms. In recent times, the cognitive scientific approach appears to be somewhat limited in the realms of being a contemporary theoretical ground. Two improvements need to be added as per recent developments; on one hand, significant engagement with the communicative side of using metaphors has been prevented by the bias in cognitive sciences while on the other hand, this same approach has eased the way for a broadened perspective of using metaphors. This stands true for the perspective that it should be explained by both a social angle and a semiotic inclination; this trend itself, gave way to re-interpretations of the findings that were previously obtained.

The new theory in the contemporary domain presents a theory-based definition in the conceptual structures of metaphors. However, this definition can be operationalized in very specific terms for researching upon metaphors, language, and communicational aspects from a social angle, along with psychological and semiotic realms. In each of these aspects, none is more important and significant than the other. The use of these aspects in defining metaphors is essential to characterize new contemporary theories. Resultantly, metaphors are used as a conceptual structure that can really

work effectively in communication, linguistics, and thoughts. Given the lexical disambiguation, old contemporary theory resides in the structure of language without giving more thoughts to the use of metaphors. This is one of the ways why metaphorical usage has been off-loaded to cultural aspects (Gibbs, 1999b). In this way, paradoxical metaphors can sensibly be resolved (Steen, 2008). Metaphors manifest itself in communication where it is most deliberately used and is challenged by other dominant models of metaphorical functions in the social angle which presents an emerging representation of these metaphors. It is one of the most significant ways in which metaphors appear to facilitate the interactions and interchange of society and culture by means of metaphorical thoughts (Baumeister and Masicampo, 2010). On the other hand, metaphors are cognitively entrenched developments in the linguistic development of individuals in which the originality of cognitive linguistics seems to be preserved. Over the past decades, there has been an ongoing examination of the validity and its underlying scope in the study of metaphors. Within the three-dimensional representation, labor has been divided in different metaphorical views where a critical interaction is formed to develop another theory in its career discourse. A subsequent collection of evidences in metaphorical methodologies can be guided by such a theory wherein thoughts/communication and linguistics may not be parallel to the study of using metaphors.

2.4.1 Metaphors in Communication

According to the explanation given by deliberate metaphors, there is an issue that needs to step outside the old realms of contemporary metaphorical theory. Although a glance at the deliberate metaphors indicates that they are a problem that serves as a key to the linguistic approach with metaphors being a thoughtful matter, the issue of consciousness and intentionality is much more complicated than we thought it to be. The contrasting aspects of non-

deliberate and deliberate metaphors belong to another dimension rather than on language and thought, that is known as communication. In this way, a drastic reconsideration of old paradigms of the metaphorical theories needs to be reconsidered (Steen, 2008). Questions regarding the deliberate usage of metaphors can lead to different approaches over time (e.g., Cameron, 2003; Charteris-Black and Musolff, 2003). It is, however, to be seen in a rhetorical and traditional perspective. The issue, under this situation, can be rephrased as “Why do individuals use metaphors deliberately?” In other words, it is essential to see the ways in which they use expressions of language as metaphors across domain mappings in a way that it must hold rhetorical reasons behind the addressee motivation. Across metaphorical research in all contemporary realms, metaphorical deliberateness has been largely overlooked or neglected. The psycholinguistic experiments have been examining the role of intentional or deliberate usage of metaphors along with the consciousness behind their function. This is mainly attributable to the reason that the thrust of contemporary theory has asserted to work either unconsciously or conventionally. A drastic position was required to be able to obtain a traditional view of metaphors being a rhetorical device in which language users could each be deliberately manipulated for communicational purpose whereas this needs to remove the purpose altogether. However, the affiliated distance for the metaphorical role now requires to be addressed yet again (Billig & MacMillan, 2005; Holmgreen, 2008; Wee, 2005).

In languages, metaphors display a very serious contrast between similes and metaphors themselves; while in thought, it defines a crucial opposition between novel metaphors and the conventional types. In many ways, we must have witnessed, metaphors in communication present a surprising difference between their non-deliberate and deliberate forms. The Deliberate metaphor is an explicit request on behalf of

the sender of the addressee to go beyond target domain and look at it from a rather unfamiliar (alien) source domain. This happens when similes like for example when people say “science is like a glacier”; in this phrase, the addressee has stepped outside the target domain of science and perceives it from an alien angle of glaciers under conceptual domain. In a broadened context, the natural environment is being referred to, here. Moreover, the lexical signals by the sender depict the explicit contention that the sender himself needs the addressee to conduct cross-domain mapping ranging from science being a target and glaciers as a source. Under this situation, it will be acceptable for the addressee to respond to metaphorical statuses of this recognition and utter in the form of a metaphorical interpretation in a manner that is appreciable (Steen, 1994). On the other hand, speaking of non-deliberate metaphors, one can say that this communicative aim changes the perspective of the discourse event using the existing topic.

Communicatively, this discussion aims to stay on the topic and remains limited to the confines of a discourse unit; as it does not ask the addressee to pay attention to the source domain, and in turn, involve the semantics of useful words. This holds true for many examples in cognitive linguistics even the claims that were associated with Lakoff and his attack on the claims by Glucksberg. It would be very distracting to spend time on the addressee in accessing the war domain during a positive reception of their utterance. It would also be inappropriate to say that if the speaker withdrew his own attention to the lexical usage of the metaphors, a lexical signal can be added to this effect. The same would hold true for the addressee to the figurative utterance: “Why this metaphor was used there?” this would indeed, raise doubts and confusions. The contrast between non-deliberate and deliberate metaphors is all about the absence or the presence of a target domain shared between either the producer and the recipient. This situation resembles

a similar position as if the sender was saying “look at it in this way....” In this form, it represents a distinction that serves to be a crucial topic for research that can progress on metaphorical forms. Offering new chances of interventions in the practices of language users, in fields like healthcare, media, education, and politics.

This is especially significant because of the relationship of deliberate metaphors to processing and because of the communicative reasoning behind using metaphors deliberately. This way, it is expected to be processed by comparison and not as merely a categorization or characterization. This trend is also attributable to the reason that the addressee’s explicit invitations tend to move far off the target domain and be able to construct from an unfamiliar source through creating a cross-mapping domain. In case, deliberate metaphors are processed by not faking correspondences between the target and source domains. Therefore, it is unavoidable for an addressee to be able to comprehend the above example in order to refer to some parts of the glacier. Some distinguishes will be crucial here, from the point of view of using glaciers, which will eventually cause a shift in the local topic where science is approached as a discourse (Semino and Steen, 2008). It is inevitable for the addressee to recognize how Lakoff attacked Glucksberg in their retrieval of the corrected and more useful form of metaphors in the lexical unit. It develops an argumentative sense instead of war sense; however, there will not be any changes in the way individuals perceive this to be either an argument or war within the discourse scopes.

A casual and introspective observation suggests that metaphors are not commonly used deliberately. There are many discourse reasons for not using it deliberately: we cannot keep changing the perspectives and tends to remain focused on one target domain at one point in time. Moreover, we cannot conduct cross-domain mappings all the time since this causes us energy. This explanation, in general, addresses

the role of metaphors in literary contexts of defining instances and is found complementary to it, whereas the more frequent use of deliberate metaphors has to defamiliarize with cognitive structures (Semino and Steen, 2008). A conclusive position about the dearth of deliberate metaphors in communication has the most opposing view developed as a cognitive-linguistic approach to the presentation of metaphorical phenomenon and examples in contemporary theories and it tends to raise several queries about how these varying views can be reconciled and adjusted.

Conclusion

The chapter highlighted certain theories that are related to the use of metaphors. It has been found that metaphors are not used in the literary work but are commonly used in everyday language. There are certain factors on the basis of which metaphorical statements are structured. Metaphors are based on the perception and thoughts of human being about a certain term. They define human experiences and the way they relate one thing to another. Culture plays a significant role in defining a perception about and influencing human thoughts. This is also evident in Iqbal's poetry. Furthermore, spatial orientation is also crucial in structuring of a metaphorical statement.

CONCEPTS IN FOCUS

Introduction

This chapter sheds light on the different concepts related to metaphor and attempts to explain these concepts in detail that help in analysing the use of metaphors in Iqbal's Urdu Poetry. It highlights the elements included in a metaphor and the functions that metaphors play. Furthermore, there are also different types of metaphors that have been defined and analyzed in this section of the thesis . The researcher has also attempted to discuss the metaphorical statements in context to other figurative language.

3.1 Metaphor

The Greek word 'metaphora' (metaphor) is related to the verb 'metaferin' which is a compound of the preposition 'meta', means 'across' and the transitive verb 'ferin', means 'to carry'. Oxford Advanced Learner's Dictionary(8th Edition) defines the term metaphor as 'a word or phrase used to describe something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful (p.931). According to Katie Wales (2001) metaphor means 'carry over' or 'mapped on to another on the basis of some perceived similarity between the two fields' (p.250). Kennedy (1991) gives credit to the ancient Greek philosopher and scientist Aristotle as a pioneer of introducing the notion of metaphor. In poetics, Aristotle defines the term metaphor as 'movement of an alien name from either genus to species or from species to genus or from species to species or by

analogy' (p.295).

Charteris-Black (2004) further explains that this definition of metaphor involves a transfer of meanings. Similarly, Moran (1996), Ricoeur (1977), and Leeznberg (2001) step ahead in the same direction to point out the above mentioned transfer of meanings includes the following four kinds of 'metaphorical transfer':

- i. Genus to Species
- ii. Species to Genus
- iii. Species to Species
- iv. On ground of Analogy

Leeznberg (2001) subsumes first two types (i & ii) as synecdoche, refers to the 'part stands for whole' or the 'whole stands for part, the third one (iii) as metonymy, just refers to the process of associations and the fourth one (iv) as metaphor. Barnet and Cain (2000, p.404) consider metaphor such a figure of speech which equates one thing with another. Knowles and Moon (2006, p.2) mention the same notion in their book *Introducing Metaphor*,

"When we talk about metaphor, we mean the use of language to refer to something other than what it was originally applied to, or what it 'literally' means, in order to suggest some resemblance or make a connection between the two things".

"Simile is an overt, and metaphor a covert comparison' (Leech 1969, p. 156). In a simile, the comparison is made explicit by using such constructional elements as 'like', 'as ...as', 'more ... than', however, "in metaphor, these three parts of the analogy have to be hypothesized from 'what is there' in the text" (Ibid, p.153).

Mathematically, this comparison can be shown as:

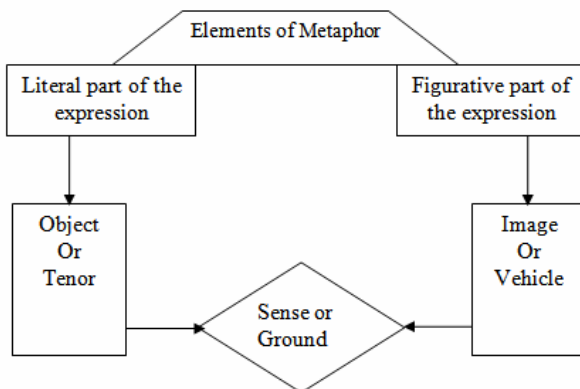
- a) X is like Y = Simile (one object is said to be like the other)
- b) X is Y = metaphor (one object is said to be the one with which it is compared)

Table 3.1 Literal & Non-Literal Meaning

words	Literal/physical meaning	non-literal/metaphorical meaning
lion	an animal	brave person
mountain	a large piece of rock	large amount of something
cream	a dairy product	intelligent persons of a society

Metaphor is a kind of comparison at non-literal level. This comparison involves the following Metaphorical Elements (MEs).

Figure 3. 1 Elements of Metaphor



3.2.1 Tenor and Vehicle

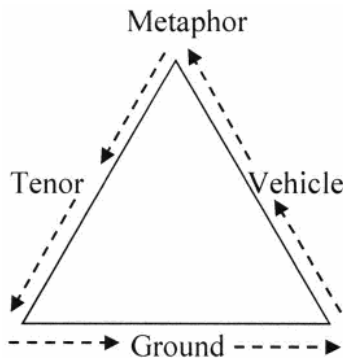
Katie Wales (2001) quotes I.A. Richerd (1936) who introduced the Tenor (TEN) as literal subject or topic of the metaphor (x) and the Vehicle (VEH) is the analogy or image made (y). So for a metaphor, x is identified as y in some way. It means that one field of reference is transferred to another

(p. 403). Tenor is a part of metaphor and it is the thing being talked about, and on the other hand vehicle is the image that's being compared to. In Cognitive Metaphor Theory (CMT), Tenor and vehicle are the target and source domains respectively (Ibid).

3.2.2. Ground

Ground (G) is a link between Tenor and vehicle. A context makes figurative expressions comprehensible. L. J. End (1986) endorses the importance of Metaphorical Elements (MEs). In his article, he writes that because of the 'Ground' a false sentence, in ordinary language, like 'Some drugs are handcuffs' is understandable figuratively. Actually, 'G' provides a link between TEN and VEH to understand metaphors (www.researchgate.net). Ground is a sort of missing link between TEN & WEH, which is exhibited through the following triangle diagram

Figure 3.2 Link between Metaphorical Elements



In other words, TEN or topic refers to the subject of metaphor and the VEH is the term used metaphorically. However, the G, which is the relationship between the TEN & VEH, makes the metaphor meaningful. However, the issue of determining the ground in many metaphorical comparisons is not a simple job. Ground is the relationship between the topic (TEN) and the VEH. In simple expressions, (Table2 No. 1) ground can be easily mapped out

but in many expressions, the determination of the ground is a tough task. L. J. Ends (1986) explains in this context that the TEN and VEH usually have one common theme to share with. If there are more than two semantically connected common themes than the ground of a metaphorical comparison becomes more complex. (www.researchgate.net).

In the table below, simplicity and the complexity of the Ground has been determined in terms of matching the TEN & VEH. For this purposes, these expressions have been taken from Leech (1969, p.151), Richard Bradford (2006, p.24), Hassan Ghazala (2008, p. 153) and Ahmed Muhid (2014, p. 4, 5):

Table 3.2 Analysis of TEN, VEH & G

Sr. No	Metaphorical Expressions	Tenor (TEN)	Vehicle (VEH)	Ground (G)
1	The man is lion.	The man	Lion	bravery
2	Life is a yo-yo.	Life	Yo-yo	ups and downs in life
3	The war against inflation	The war	against inflation	Struggle to overcome inflation
4	At yesterday meeting I broke the ice	At yesterday meeting	I broke the ice	Stagnation
5	He covered in the shadow of the thought.	Of the thought	He covered in the shadow	Fully influenced by the thought
6	My wishes raced.	raced	my wishes	Excess of wishes
7	Time is money.	Time	money	Importance of time
8	The sky rejoices in the morning's birth.	The sky	rejoice	Birth of morning
9	Life's but a walking shadow, a poor player	life	Walking shadow	Journey of life

3.3. Metaphor and Non-Metaphor

In 3.1 & 3.3, the term *metaphor* has been defined and analyzed in detail, but here an effort has been made to know about ‘*non-metaphor*’, which means exactly what a word or an expression says. Non-metaphorical are direct and metaphorical are indirect meanings. Katie Wales (2001, p.151) gives the examples of non-Metaphorical and metaphorical meanings of some words which are rewritten in the form of the following table.

Table 3.3 Non-Metaphorical & Metaphorical Use of Words

Words	Non-Metaphorical use	Metaphorical use
mouth	Part of face	Mouth of the river
head	Part of body	Head of the school
foot	Part of leg	Foot of the bed

In this context, Lakoff & Turner (2009) believe that metaphor will make sense only if one gets well acquaintance with non-metaphor first. To them, the basic difference between non-metaphor and metaphor is because of different conceptual domains (p.57). Words and phrases have conventional and associative meanings, which are also called literal and metaphorical meanings respectively. William O’Grady et al. (1969) inform that existing lexical items and sentences, which make sense in a human language, do have a conceptual system which organizes and classifies our experiences including, our inner feelings, perceptions, cultural and social aspects etc. (p.276). Actually, this conceptual system enables us to understand the meanings of the words at dictionary, literal or non-metaphorical level. Lakoff & Turner (2009) differentiate between non-metaphor and metaphor on the base of analyzing the conceptual domain of the word ‘dog’.

Table 3. 4 Non-Metaphorical & Metaphorical features of the
word Dog

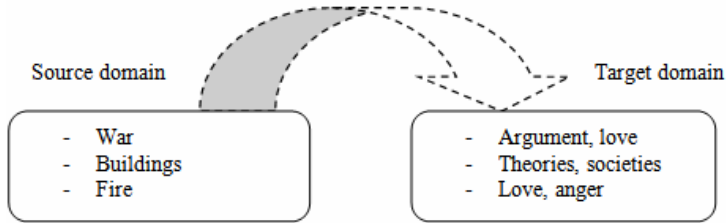
[1]. Dog	[2] Dog
+ <i>an animal, having four legs</i>	+ <i>a loyal animal</i>
+ <i>wagging tail</i>	+ <i>Wagging tail is its flag</i>

In the above Table 3.4 [1], the appearance of dog is perceived by using the conventional semantic features. These features constitute completely different conceptual domain in the 3.3 [2]. Here, dog's 'loyalty' is mapped up as human trait and 'wagging tail' of the dog is a flag that gives us signals and its 'tail as a flag metaphor' in this context it is not the part of our conventional comprehension; hence it's a metaphor.

3.4 Scope of Metaphor

From a perspective of cognitive linguistics, metaphor means understanding one conceptual domain in term of other (Kovecses 2010, p. 4), and it is "pervasive in our everyday life" (Lakoff & Johnson 1989, p.32). According to Pretorius (1989, p.32), metaphor is to compare two things in totality. Metaphors are pervasive in our everyday life particularly, the conceptual metaphors which help in shaping our communication system and our way of thinking. Our daily life is very much influenced by the metaphors in a way even we do not think about it. The importance of the metaphor cannot be ignored. Kovecses (2010, p. 136) catches this concept very carefully and informs that a single source concept can be used in many target domains for various underlying purposes. He introduces many source concepts which are quite applicable on different target domains. In this section the researcher has selected three concepts from the same author are described in the following figure to support the idea of pervasiveness of metaphors in everyday life.

Figure 3. 3 Domains of Metaphor



In this figure, the experiences in the source domain, such as *war*, *buildings* and *fire* are applied on the cases in the target domain. So the experiences of *war*, *buildings* and *fire* are structured into *arguments & love*, *theories & societies*, *love & anger* respectively. For example, in *Argument Is War* metaphor, the source concept *wars* means to attack, to demolish, to win and to lose etc. are exactly reflected in our everyday language lexicon. If the *war* is X, it is equal to the *argument* Y in the target domain. The source concept 'X' is equal to 'Y' in the target domain. In this context, *war* means 'to attack'; arguments mean 'to attack'; *war* means 'to demolish'; arguments mean 'to demolish'; *war* means 'to win or lose'; arguments also mean 'to win or lose' and so on.

3.5 Source Domain and Target Domain

Metaphor is not only the name of Lexical Units (LU) but also it is a process of mapping out the traits of two contrastive objects on some common grounds. Lakoff (1998, p.208) says it "the ontological mapping across conceptual domains". Some metaphors are easy to understand but there are large numbers of metaphors, which are very novel in their nature. These novel types of metaphors cannot be understood easily. However, in order to understand it, we need to know about the system of conceptual mapping metaphor in terms of the Source Domain (SD) and the Target Domain (TD).

Kovecses (2010, p.4) informs that in the eyes of cognitive linguists, metaphor means to comprehend one conceptual domain in terms of another conceptual domain.

For example, when we talk or think about *life, arguments, theories, ideas and social organizations* in terms of *journeys, war, buildings, food, plants* respectively it means we are taking up the view of metaphor by following the rule of: Conceptual Metaphor (A) is Conceptual Metaphor (B). A conceptual metaphor has two domains one is understood in terms of other. These two are called the source and the target Domains. The Source Domain (SD) is such a conceptual domain from which we draw metaphorical expressions to make another conceptual domain understandable. The other domain we understand by this way is called the Target Domain (TD), which is also a conceptual domain. The concept of TD can be perceived with the help of source domain. "Target domains are typically more abstract and subjective than source domains" (Ibid, p.329). For instance, in the conceptual metaphor TIME IS MONEY, the conceptual domain of time is typically viewed as being more abstract and complex than that of money.

Kovecses (2010, p.18- 26) introduces about common source and target domains in detail. In one hand he categorizes the human body, health and illness, animals, plants, buildings & construction, mechanical tools, games & sports, money & economic transactions, cooking & food, heat and & cold, light & darkness (as human experience), force (in physical sense) and movement & direction into ideal source domains. On other hand, he includes emotion, desire, morality, thought, society/nation, politics, economy, human relationships, communication, time, life & death and religion into the common target domain. Under the umbrella of Conceptual Sources (CS) when we analyze the Source Domain Expressions (SDE), we conclude, as Kovecses (Ibid) states that Source Domain Aspects (SDAs) are well delineated, familiar and concrete. While Target Domain Aspects in TD are corporately, abstract ones. The table 3.4 introduces the different elements of common source and target domains. The SDAs in (heart, shoulder, head, healthy, sick and hurt) are well described and well familiar but on the other hand in, moved, bursting, unleashed, strong, growth

and galloping are the TDAs which represent the Conceptual Sources (CSs), emotion and economy. These CSs are “abstract, diffuse, and lack clear delineation; as a result, they “cry out” for metaphorical conceptualization” (Kovecses, 2010, p.23). The grid, given below gauges the whole detail.

Table 3. 5 Mapping the Common Domains

[1] Common Source Domains		
Conceptual Sources (CSs)	Source Domain Expression (SDE)	Source Domain Aspects (SDAs)
[A]. The human body	the <i>heart</i> of problem	<i>Heart</i>
	to <i>shoulder</i> a responsibility	<i>Shoulder</i>
	the <i>head</i> of the department	<i>Head</i>
[B]. Health and Illness	A <i>healthy</i> society	<i>Healthy</i>
	A <i>sick</i> mind	<i>sick</i>
	She <i>hurt</i> my feelings.	<i>hurt</i>
[2] Common Target Domains		
Conceptual Source (CS)	Target Domain Expression (TDE)	Target Domain Aspects (TDA)
[C]. Emotion	She was deeply <i>moved</i> .	<i>Moved</i>
	He was <i>bursting</i> with joy.	<i>Bursting</i>
	He <i>unleashed</i> his anger	<i>Unleashed</i>
[D]. Economy	Germany built a <i>strong</i> economy.	<i>Strong</i>
	the <i>growth</i> of the economy	<i>Growth</i>
	China's economy <i>galloping</i> ahead.	<i>Galloping</i>

3.6 Functions of Metaphor

Metaphor is a trope and one of the most important characteristics of Figurative Language (FL). Gibbs (1999, p.3)

quotes Crews (1984, p.233) and admits that FL “is tricky as it is useful. When you intend an abstract meaning, you must make sure that your metaphors stay good and dead”. He adds further that incase of using the FL you need to know whether you are achieving the important clearness and consistency or not. For instance, if you are not gaining the goal of vividness in the use of your language than you go back to the literal statement because plain assertion in the verbal landscape is better than strange hulks.

The scholars of semantics are agreed on metaphor in understanding it as a channel of transfer. Linguists and discourse investigators have mentioned many functions of metaphor. Lakoff and Johnson (1980) worked on cognitive conceptual aspects of metaphor. They got success and introduced Conceptual Metaphor Theory (CMT) in their early and later works (Lakoff 1988, 1993, Lakoff & Tuner 1989). L & J contributed scholarly that metaphor is not only a rhetorical tool to convince the world, but also primarily, it is a matter of daily life and stays in our feelings, language and actions. Lakoff and Johnson (1988, p. 3) very confidently, communicate the fact of pervasiveness of metaphor in everyday life. They wish to understand one conceptual experience through another conceptual experience. Kovecses (2010, p. 4) elaborates the idea of CM and understands that a domain experience of something should be comprehended in terms of another conceptual domain.

It is also noticed that Sadock (1993, p. 110) and some other linguists do not agree with cognitive semantic approach to metaphor they think metaphor is beyond the scope of semantics because there is difference in what is said and what is intended to say. Searle (1979) thinks that metaphors do have pragmatic but not the semantic functions. Levinson (1983, p.11) believes the same and adds that pragmatics instead of semantics, can provide the grounds for metaphorical interpretation. Charteris-Black (2004) beholds at this context and states when one uses metaphors he intends

to inform other people by his ideas.

To conclude the functions of metaphor, we can verbally express that there are two notions in the study of the metaphor: One is the classical and other is the romantic views (Saeed 2007). According to the classical views as Deignan (1999) expresses that metaphor is a decorative contrivance and it does not have any cognation to cerebrating process (p 2005). Secondly, Saeed (2007) incites that the romantic views of the metaphor understand the metaphor as an integral part of mentally conceived. The concept of the metaphor as an expedient of transferring meaning perpetuates to be its principal function in current linguistic theories.

3.7 Metaphor and other figurative language

Through figurative language, writers carve images in readers' minds and to express conceptions in fresh, vivid, and imaginative ways. It is an indirect and non-literal language. In figurative language, something is said in an indirect way but for different meanings. Figurative language includes figures of speech such as metaphor, simile, personification, synecdoche and idioms. In above, we have discussed in detail about the metaphor however, some other important figures of speech are being discussed as under.

3.7.1 Simile

Unlike metaphor, which is a covert comparison, simile is an overt comparison between two objects. It means the comparison is normally more explicit than metaphor (Leech, p. 156). Barnet et al (1997) view that in the domain of simile the objects of various classes are explicitly compared with each other by using connective lexemes such as *like*, *as* or *than*, or by a verb such as *appears* or *seems* (p.555) . Shipley (1970, p.304), Cohen (1973, p.195), Mc Rae (1998, p.152), and Fowler (1987, p.222) follow the same point of view about simile trope as mentioned in the above lines. Ghazala (2008, p.117) and Wales (2001) mention the following examples of simile in their publications;

As pretty as picture, as stubborn as a mule, as cunning as fox, love is like a red, red rose, as white as a sheet.

Ricoeur (1977) also comes to this conclusion that doing grammatical analysis of simile proves the dependent status of this figure of speech by comparing it to another one in general, i.e. metaphor. Both differ only in the presence and absence of comparing lexemes. He further clarifies this concept by adding that simile says 'this is like that', whereas the metaphor says 'this is that' (p. 27-28). However, a simile is a figure of speech where two things are compared together to create fascinating, or some other interesting effects in language.

3.7.2 Metonymy

A Dictionary of Stylistics (Longman, 2001, p. 252) defines metonymy as a "Rhetorical Figure or Trope" by which the name of a Referent is replaced by the name of an attribute or of an entity related in some semantic way (e.g. cause and effect; instrument; source)". He exemplifies it with an advertising slogan i.e. *Singapore girls – you're a great way to fly*. It is, apparently an "eye – catching anomaly" but it has been taken as a substitute to the girls of airline. Simpson (4002, p. 43), Knowles & Moon (2006, p. 37) are agreed upon metonymy, "in which the part stands for the whole". For example the metonyms *the crown* means 'the monarchy', *threads* means 'clothes', *wheels* means "vehicle", and *a roof over one's head* stands for a 'place to live'(Ibid, p.37). Leech (1969) understands metonymy in terms of other powerful tropes like, synecdoche and metaphor. He describes it with reference to Webster dictionary taking it as a figure of speech that includes in using the name of one thing for that of something else with which it is associated.

Metonymy covers all the rules of transference that is why it has close association with metaphors and synecdoche. By giving the rules of transference, Leech presents some examples, which also stand for the examples of metonymy. 'The whole village is rejoiced'; 'I've been reading Dickens';

'Lands belonging to the crown' are the examples of metonymy. He also counts many advantages of this figure of speech. It is regarded as a kind of ellipsis and provides poetic conciseness (p.153). Many modern poets prefer to use metonymy rather than metaphor in their works. According to deconstruction theory and the cognitive linguistic point of view there is no point of opposition in them as Wales (I2001) conveys, many common metaphors have metonymic basis (p. 95, 252). To conclude it in the words of Yule (2014, p.293) who writes about metonymy that it is "a word used in place of another with which it is closely connected in everyday experience (e.g. He drank the whole bottle (= the liquid))".

3.7.3 Synecdoche

The word synecdoche has been derived from Greek 'synekdoche'. It means "simultaneous understanding". It is a figure of speech, in which a term for a part of something refers to the whole of something, or vice versa. An example is referring to workers as hired hands. In figurative language, it is a figure of speech in which a part is used for the whole (as hand for sailor), the whole for a part (as the law for police officer), the specific for the general (as cutthroat for assassin), the general for the specific (as thief for pickpocket), or the material for the thing made from it (as steel for sword). Sometimes synecdoche is categorized as a sub class of metonymy. Both of these are also considered the species of metaphor, indicating metaphor as a type of conceptual substitution. Synecdoche is also used as a type of personification, by attaching a human aspect to the non-human things. It is particularly used in reference to political relation. Moreover, it is used to emphasize on an important fictional character.

3.7.4 Personification

Personification is another type of figurative language in which inanimate things are given animate characteristics. Lakoff & Johnson (2003) put personification with ontological metaphors. Personifications are commonly used metaphors,

particularly in new paper texts. They cover different kind of metaphors in news texts extensively. Personification allows writers and speakers to make sense of different phenomena in the world in human terms (p. 33). Wales (2001) recognizes it as “A FIGURE OF SPEECH or TROPE in which an INANIMATE object, ANIMATE nonhuman, or ABSTRACT quality is given human attributes”(p. 294). Personification is exclusively related with poetic language. Melissa Corbett’s poetic lines define it well:

Personification

There’s nowhere to hide
When nonhuman things
act just like they’re alive!
The verb in the phrase
shows the human quality.

Personification – just listen – you’ll see!

The ocean waves danced in the big blue sea

(Video, produced by Jeremy Dinegan)

In these lines, ocean waves have been given human quality and treated as living things, which is actually personification.

3.7.5 Idioms

Knowles & Moon (2006, p. 63) write, “Idioms are institutionalized metaphorical expressions with meanings which are sometimes transparent and sometimes obscure”. Generally, the vocabulary of the idioms often has fixed meaning. For example, in the idiom ‘rain cats and dogs’, we cannot use the names of other animals instead of cats and dogs and because of this Glucksberg (2001, p. 68) refers to idioms as a “subset of fixed expressions in a language community”. Idioms appear in collocations or in the form of conventional word combinations. Swan (1997) writes in this context that we can talk about *a burning desire* but not a *blazing desire*. One can be *a heavy smoker* or *a devoted friend*, but not *a devoted smoker* or *a heavy friend*. These are called the idiomatic expressions (p. 257).

The vocabulary items of expressions are semantically fixed. Idioms and proverbs are more metonymic than metaphorical. Many metonymic idiomatic expressions involve body parts as in the example “a roof over one’s head” or to hate “someone’s guts” or to “show one’s face somewhere” (Knowles; Moon 2006, p. 51). Contrary to this view Glucksberg (2001, p. 72) accepts that idioms are like metaphors, but they can refer to situations, actions, or events that are the perfect example of a class of situations, actions, or events. However, Knowles; Moon (Ibid, p. 162) also believe on the existence of metaphors in Rock and Pop songs. Metaphors in these songs may be in the form of conventional extended metaphors or idioms. The whole song may be realized as a conceptual metaphor like *Life Is Journey*, *Up Is Down* etc.

3.8 Metaphor and Literature

Metaphors are used in literary as well as in ordinary languages. Does a metaphor, used in literary language make a different and independent category from ordinary metaphors? This question is raised by Kovecses (2010, p.49), and he adds that both laymen and scholars believe that the actual source of metaphors is literature and arts. Poets and artists are genius people and they create authentic metaphors by using their creative genius. Nevertheless, from the perspective of cognitive linguistics, this notion is not completely true. Instead, if this, everyday conceptual system contributes a lot to the work of artistic genius. It is also true that literary writer particularly, poets create original metaphors but as soon as they create metaphors, the new metaphors “Jump out” from the text because of their anomalous or strange character.

Kovecses quotes an example (analyzed in Gibbs, 1994) from Márquez’s novel “*Love in the Time of Cholera*” referring the taste of tea as - this stuff taste of window- the listeners are surprised to hear this unheard phrase and they do not get it. What! The taste of tea is like window? This is really an unconventional metaphor. The writer creates these sorts

of metaphors “in order to offer a new and different perspective on an aspect of reality. Original, *creative literary metaphors* such as this are typically less clear but richer in meaning than either everyday metaphors or metaphors in science” (Ibid). He further discusses about metaphor and expresses his views that literary or creative metaphors are less frequent in use than everyday conceptual metaphors. However, cognitive linguists can locate ordinary conceptual metaphor even in poetic language. He picks up many examples of such metaphors from the nineteenth - century poet Christina Rossett (Kovecses copies the poem in his “Metaphor”, p.50).

For example; he asks this question about the poem: *Is this poem about a day's hard journey to an inn at the end of a road winding uphill?* Though this poem can be interpreted differently, but from conceptual point of view the judgment about the poem can link up life and death to a journey. So the metaphors here can be used is that: Life Is A Journey and Death Is The End Of That Journey? We see there is no mentioning of life and death in the poem at all but these journey metaphors about life and death can show us the path to understand and interpret the poem. Many other metaphors are used in this poem, which can be used as a reinforcement tool to interpret the poem by the same way. According to Gibbs (2010), many men of letters largely agree that metaphorical expressions are mostly found in literary texts which “are more creative, novel, original, striking, rich, interesting, complex, difficult and interpretable than those we are likely to come across in non-literary texts” (p. 233). However, Kovecses (2010) also shows the other side of the picture by quoting Lakoff, Turner and Gibbs who point out that literary writers create unconventional language from conventional material of everyday language and thought (p.53).

3.9 Types of Metaphor

Metaphors have a long list. Leech (1969), Cuddon (1991), Ghazala (2008), gather some important kinds of metaphors in their respective publications. The following grid

gives some of those metaphors with brief definitions and a couple of examples.

Table 3.6 Traditional types of metaphor

Sr. No	Metaphors	Examples
1	Humanizing	It takes up human traits <i>as friendly river; laughing valley</i> (Leech p.159).
2	Concrete	It attributes physical values like, <i>the pain of separation; the light of learning.</i>
3	Animistic	It shows animate characteristics e.g. <i>angry sky; foot of hill.</i>
4	Synaesthetic	It transfers meaning from one sensory perception's domain to another e.g. <i>warm color; loud perfume</i>
5	Organic	It is known structural metaphor. Here vehicle is symbolic and tenor is hidden, e.g. <i>I gave him the lead gift in twilight</i> ; Cuddon (1991)
6	Dead	These are dead in a sense that these are no longer act as metaphors. For example; <i>hands of clock, chain of mountains, give me a hand</i> etc (Ghazala, p. 147).
7	Cliché	Very popular, used in daily conversation. E.g. <i>He is one foot in grave; she is busy up to the ears.</i> (p. 148)
8	Standard	These are the most established metaphors in language. For instance; <i>Ray of hope, throw light on</i> etc. (p. 150).

This table keeps the quick record of traditionally categorized metaphors. However, conceptual, cognitive metaphors, which are directly related to our resent research work, have been evaluated critically in the following sections.

3.9.1 Linguistic and Conceptual Metaphors

According to Kovecses (2010, p. 4) cognitive linguistics defines metaphor as comprehending one Conceptual Domain (CD) in terms of another CD. Life & love in terms of journeys, arguments in terms of war, theories in terms of buildings and the ideas in terms of food can be presented as the examples of cognitive conceptual metaphors. The conceptual domain is well organized and coherent. For example, we have well-organized information about journeys and on the base of this information, we can well understand life which is also a kind of journey and the death is the end of this journey. We should not mix up conceptual metaphors with metaphorical linguistic expressions. The second one is the lexemes or expressions adopted from linguistic terminologies and it is more concrete and coherent conceptual domain. By this way all the previous expressions, related with life and appeared from the domain of journey are called linguistic metaphorical expressions. However, when it is attached with the concept of 'life', it makes a conceptual metaphor, i.e., Life Is A Journey. It is also a particular linguistic fashion that all the cognitive conceptual metaphors are written in capital letters.

3.9.2 Cognitive Conceptual Metaphors (CCM)

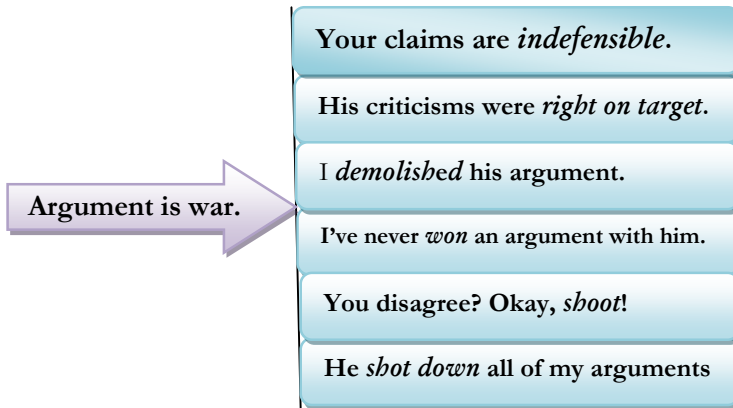
Dr. Zobotkina (2012) says in her talk to a conference *about Cognitive modeling in linguistics* that Conceptual metaphors (CM), as conventionalized cognitive structures are based on mapping relation from an SD to a TD, whereas SD's concepts are taken to be "literal" more concrete and the TD's concepts are figurative and abstract. For example, Life Is A Journey. Politics Is A War and Argument Is A War are universal conceptual metaphors. TIME IS MONEY (save time, invest time, spend time) are the cultural specific conceptual metaphors. TIME IS A SOLID (time slot, time slice, and time frame), Earth Is A Green House, Earth Is A Life-Boat, World Is A Global Casino (to play the green card, life is a gamble) are newly introduced conceptual metaphors.

Kovecses (2010, p.37) classifies CCM according to cognitive functions which are being discussed as under.

3.9.2.1. Structural Metaphors

Lakoff & Johnson (1980 [read.2003], p.4) analyze Structural Metaphors (SM) and match these with already framed concepts for or structuring or framing other unclear concepts. Lakoff & Johnson write about a pragmatic case that compels us to think that Argument Is War appears in the expressions, which are given in the following figure 3.4;

Figure 3.4 Argument is War Expressions



The above mentioned, pragmatic case shows that, in the framing of metaphors to aid understanding, not only do one's experiences, but also the personal actions of an individual play a vital role. This role directly frames a specific thought, which determines a way of doing things in a desired pattern. A metaphor is involved in all kind of understanding. It is in our basic experience that we frame our understanding for establishing coherence and sense through one or several frame our understanding for establishing coherence and sense through one or many metaphors that are coherent among themselves. Therefore, we can make an opinion that all understanding, related to physical objects make the whole situation very coherent to understand semantically. It means

other than CM there is also Image Metaphors (IMs), coined without a system of structure mappings but only by physical analogy. These are called one-shot image - metaphors in Lakoff & Turner (1989). The “mouse” of the computer is an appropriate example in this regard.

In structural metaphors, we think about everything in terms of a frame. For example as Kovecses (2010, p.37) writes that the concept of time is framed or structured according to this pattern:

- i. Time in terms of fundamental elements like physical objects, their locations, and motion etc.
- ii. The condition in which time is understood like the present time at the same location as to observe according to the law of the Christian Church.

Therefore, with this connection we map out the time metaphor as:

- a. Times are things.
- b. The passing of time is motion.
- c. Future and past times are in front and behind the observers respectively.
- d. One object is in motion and the other one in still. The still object is the deictic center.

Kovecses (2010) further informs that this set of mappings, frames our idea of time in an explicit way. THE TIME IS MOTION is CM that exists in the form of two special cases in English:

1. Time Is Motion Of An Object and,
2. Time Passing Is An Observer's Motion Over A Landscape.

In [1], the observer is unchangeable and times are objects moving with respect to the observer. However, in [2], times are unchangeable locations and observer is moving with

respect to time.

Figure 3.5 Time is Motion of an Object

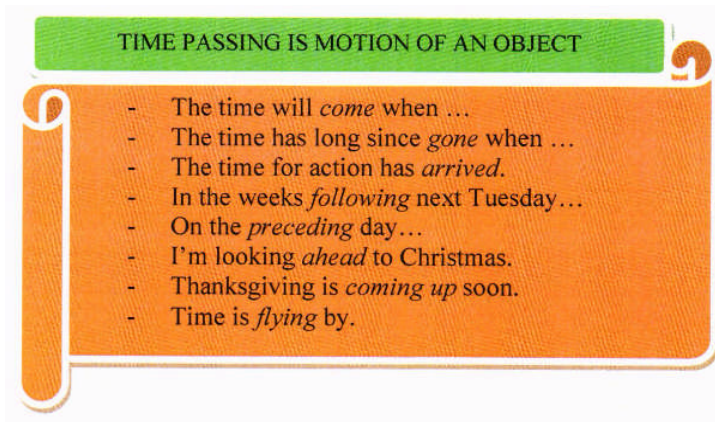
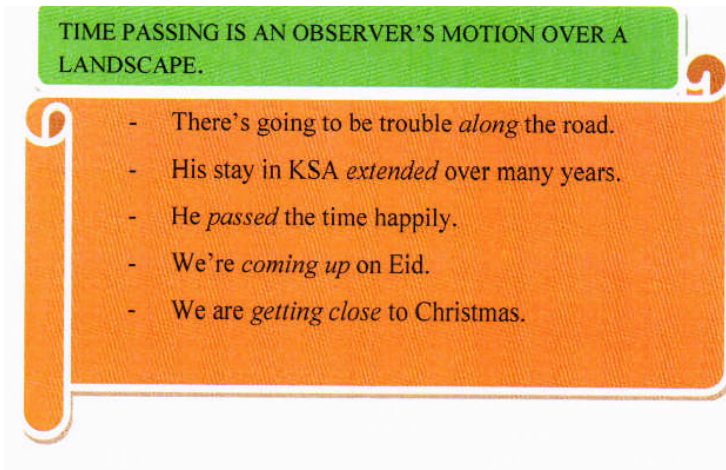


Figure 3.6 Time passing is an observer's motions



It has been discussed that we think about everything in terms of frame or structure. For example, Time Is Motion Metaphor deals with a large number of linguistic metaphors (as in Figure 3.6) in English. The mapping of metaphors according to thinking in *frame strategies* explains the meanings of particular expressions. This way of looking at the

metaphors provides us a basic and overall structure that helps in understanding for our notion of time. Keeping metaphor aside, it is not possible to imagine about our concept of time. However, many structural metaphors give this type of “structuring and understanding for their target concepts” (P.37-38).

3.9.2.2. Ontological Metaphors

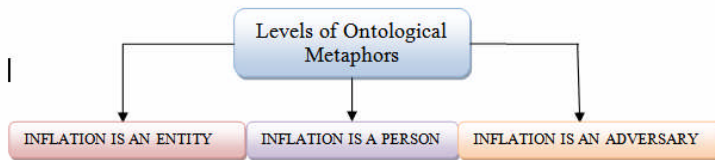
According to Oxford Advanced Learner's Dictionary (7th ed), the adjective *ontological* has been derived from the noun *ontology*, which is a branch of philosophy that deals with the nature of existence. Therefore, Ontological Metaphors (OMs) use the stuff of everyday existence that includes *objects*, *entities*, and *containers* etc. This stuff helps to explain many other concepts. OMs are very fundamental and powerful because they provide links to the basic aspects of human interaction in this world. Everybody knows what the characteristics of a thing or entity are. OMs exist very commonly among various cultures and because of this; these metaphors are very well known and used everywhere. L & J (1980) present many examples of OMs, let us see and analyze some of them.

Table 3.7 Ontological Metaphors and related concept

Sr. No	Ontological Metaphors (OMs)	Identifying a concept with an entity
1.	Inflation is an Entity	Inflation is hurting our standard of living.
		We need to combat inflation.
		Inflation is backing us into a corner.
2.	The Mind is a Brittle Oject	Her ego is very fragile.
		She is easily crushed.
		I'm going to pieces.

In the above Table 3.7, two examples of OMs have been given. In these metaphors, the concepts of *inflation* and *mind* are identified with the everyday concepts of entity and object. Lakoff and Johnson find evidence for these metaphors in everyday masses' speeches. For example, the metaphors like; *Inflation is hurting our standard of living & her ego is very fragile* are found in human's daily speeches. Lakoff and Johnson further add that it depends upon public how she considers inflation at a certain level. People think about inflation a kind of entity in this society, it is not only an abstract concept. Actually, it is impossible to imagine and discuss inflation without resorting to an ontological metaphor. OMs do have some levels as are mentioned in terms of Inflation in the following diagram:

Figure 3. 7 Levels of OMs in terms of Inflation



The above figure 3.7 shows three levels of OMs in term of inflation. First is a basic metaphor where inflation is an entity than it moves to more specific and here inflation is a person and finally it is an adversary. This diagram also shows that each of these OMs is constructed on the previous one and contributes some more details, which are used to enhance comprehending of inflation.

There is another kind of ontological metaphor that Lakoff and Johnson (1980, 2003) intend to call it *container metaphor*. This is a very famous metaphor because humans “are physical beings, bounded and set off from the rest of the world by the surface of our skins” (p.29). They have introduced very a complex system of *container metaphors*. How it works in our daily life, especially stressing the metaphor that Events Are Containers. This metaphor may lead to

utterances as, i). Ahmed is in the race, ii). The game was full of pleasure.

OMs serve for many purposes. According to Lakoff & Johnson, the range of OMs that people use for certain purposes is a huge one. The list mentioned below provides some ideas of the kinds of purposes with representative examples of OMs that serve them (p.27):

- i. Referring
 - My *fear* of insects is driving my wife crazy.
 - That was a *beautiful* catch
 - We were working towards *peace*.
 - The middle class is the powerful silent force in American politics.
 - The *honor of our country* is at stake in this war.
- ii. Quantifying
 - It will take a lot of patience to finish this book. There is so much hatred in the world.
 - DuPont has a lot of political power in Delaware. You've got too much hostility in you.
- iii. Identifying Aspects
 - I can't keep up with the pace of modern life.
 - His emotional health has deteriorated recently.
 - We never got to feel the thrill of victory in Vietnam.
- iv. Identifying causes
 - The pressure of his responsibilities caused his breakdown. He did it out of anger.
 - Our influence in the world has declined because of our lack of moral fiber.
- v. Setting Goals and Motivating Actions
 - He went to New York to seek fame and fortune.
 - The ISI will act quickly in the face of a threat to national security.

At last, we can say that it is a type of metaphor in which something concrete is planned at abstract things. OMs are figures that provide ways of viewing events, activities, emotions, ideas, etc., as entities and substance. OMs serve for various purposes, and various kinds of metaphors. For example, the rising prices of the things are our daily life

experience, which can be metaphorically viewed as an entity via the noun *inflation*. This gives us a way of referring to the experience. Ontological metaphors are very important for even attempting to deal rationally with our everyday experiences.

3.9.2.3. Orientational Metaphors

Lakoff & Johnson (1980) are agreed upon this definition of Orientational Metaphors (ORMs) that ORM “give a concept a special orientation” and “organize a whole system of concepts with respect to one another”. This commonly involves an orientational or special concept of some kind as, *Up–down, In–out, Front–Back, On–Off, Deep–Shallow, Central–peripheral* and *Near–far etc.*(p.14).

They “are not arbitrary, they have a basis in our physical and cultural experiences” (Lakoff and Johnson, 1980 [read. 2003], p.14). They in their book *Philosophy in the Flesh*, argue that metaphor is not only restricted to the literary genre (novel, poetry etc.), but also it is an essential part of everyday language and understanding. According to (Meier & Robinson, 2004; 2006), the ORMs are commonly used to describe and understand the emotional experiences in our daily life. However, these are not limited to mere emotions. In the following, some instances are given to support this idea:

- Happy is up and sad is down

When we feel depressed, we say, “We are feeling *down*.” When we have gone through a hard time and things are improving, we say, “Things are looking *up* for them.” Metaphors that reference verticality are not limited to emotions. Objects, feelings, and experiences that are positive are often expressed as being “up” or “high” and things that are negative are “down” or “low” (Meier & Robinson, 2004)

- Conscious is up; unconscious is down

These types of ORMs are also used to inform about health such as My neighbor reaches at the *peak* of health vs. His health is *declining*. *Getup*. vs. *fell* asleep, can be counted as “conscious is up and unconscious is down”.

▪ Health and life are up & sickness and death are down
Kovecses (2010, p.40), Lakoff & Johnson (1980, p.15) present the following linguistic expressions that attached as daily experiences with Up-down oriental metaphors:

- He is at the peak of health.
- Lazarus rose from the dead.
- He is in top shape.
- He came down with flu. His health is declining. He dropped dead.

ORMs are strongly cultural in content, which directly emerged from our physical experience. The up-down orientational metaphor can apply to situations that contain both physical and cultural elements, such as; *He's at the peak of health. & she came down with pneumonia*. Here good health is associated with “up” and bad with “down”.

3.10. Cognitive Conceptual approaches to Metaphor study

Cognitive conceptual approaches to metaphor are based on the belief that learning and understanding the metaphor involves “active mental processes and not simply the forming of habits...” (Richards & Platt: 1999, p. 59). This notion is further elaborated in the following sections.

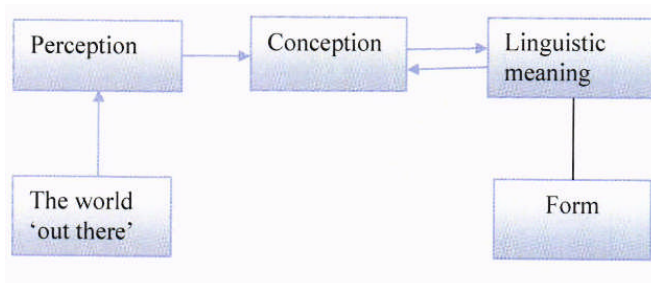
3.10.1. The Role of Cognitive Linguistics in Language Study

Cognitive linguistics (CL) describes language in terms of the concepts. These concepts can be universal and specific. So CL is closely related with semantics but it is clearly seen different from psycholinguistics. Evans & Green (2006) are very keen in telling about Cognitive linguistics and according to them these are like other linguists who study language for their own particular purpose. They also study language “for systematicity, its structure, the functions it serves, and how these functions are realized by the language system”. But an important point remains always in front of cognitive linguistics that the study of language reflects the patterns of thought. Therefore, to study language from this point of view means to study patterns of conceptualization. CL differs from other

approaches to the study of language. In CL language reflects certain basic properties and design features of the human mind.

CL is a comparatively new school of thought in the domain of linguistics. It is really an innovative and exciting approach to the study of language where language and thought are emerged in cognitive science. One important objective of language is to express thoughts and ideas. Therefore, language encodes and externalizes our thoughts. The meaning in a language is associated with linguistic symbols. It is related to a specific mental representation that is called a concept. Concepts, in turn, come out from percepts. For instance, consider a piece an apple. Human brain perceives its shape, color, taste, smell etc. it is based upon perceptual information. Mental image gives rise to the concept of APPLE. When we use language and pronounce the form apple, “this symbol corresponds to a conventional meaning, and therefore ‘connects’ to a concept, rather than directly to a physical object in the external world” (p.4).

Figure 3.8 Levels of representation (adopted from Evans & Green)



In short, our cognitive abilities relate the process of perceiving information into a well-organized and well-defined mental image. Evans & Green (2006) write by quoting Jackendoff (1983) that the meanings encoded by linguistic symbols then, refer to our projected reality. Actually, this projected reality is a mental representation of reality, as

construed by the human mind, mediated by our unique perceptual and conceptual systems.

3.10.2. Conceptual Metaphor Theory Analysis (CMTA)

Lakoff and Johnson (1980 & 2003) are the pioneers in the domain of CL who presented Conceptual Metaphor Theory (hereafter CMT). Below we will discuss the main aim of CMT and its related issues of different categories. Moreover, the challenges to CLT will also be discussed. Deignan (2005) gives the idea of CMT with the following principles:

- a). These principles and beliefs are metaphor structures thinking;
- b). Metaphor structures knowledge;
- c). Metaphor has vital importance to abstract language;
- d). Metaphor is a seeing reality in physical experience;
- e). Metaphor is ideological in its characteristics.

Opposite to it from an aesthetic perspective, in classical approaches the above-mentioned first three principles of CMT confirm that metaphor is in our thought but not in our language. The final two beliefs point out embodied and ideological nature of metaphor. In these sections, our discussion will be focused on the cognitive and embodied nature of metaphor.

3.10.2.1. Metaphor and thought

Lakoff and Johnson (1980, 2003) argue strongly that our language is highly metaphorical. Our daily expressions are highly metaphorical. *Keeps the machine working* and *it drives me crazy* etc., are the example of this claim. Deignan (2005, p.18) says here an interesting thing that our language is hardly free from metaphor. Metaphors are pervasive in our daily life and sometimes we are quite unaware of their use. If we analyze our language grammatically, we observe that many prepositions and their particles in phrasal verb are metaphorical but we do not take its notice. We leave them as it is considering them as syntactical items (Stockwell 2002, Deignan 2005, and Knowles & Moon 2006). We have seen it

above in the section of ontological metaphor i.e. “inflation is up”, here *up* particle is a part of the phrase and it is related to increase something.

In other words *up* deals with a rise of physical level. In spite of this, we treat preposition *up* as a “dead” metaphor and do not see it in the the original context. Knowles & Moon (2006), Murphy (1996), Lakoff & Johnson (1980, 2003), Gibbs (2004), Deignan (2005), Lakoff & Johnson (1999), Kovecses (200) are agreed upon that many abstract but basic concepts become very difficult to express without the use of metaphors. Ready (1393, p. 189-201) notices that the English language has a special fundamental structure for conceptualizing the abstract idea. For example, the word *communication* is an abstract notion and it can transfer information as physical objects. The sentences given here confirms the claim; ‘I gave you that idea’, ‘Your concepts came across beautifully’, ‘Your words seem rather hollow’ and ‘Ibrahim got those concepts from Mohsin’. These instances point out that language functions like a tube, including an *inside* and *outside*, through which, thought and passions are included and are declared or picked up as objects.

As the arrangement of metaphor is in our mind, the metaphor is renamed as a conceptual metaphor. A conceptual metaphor is defined mathematically as ‘A is B’ by which ‘B’ (the source domain) is used to conceived ‘A’ (the target domain). It is also very important to note down that conceptual metaphor is normally written in capital alphabets to differentiate it from other linguistic expressions. For example, in *Love Is Journey*, Journey is the source domain whereby we comprehend the target domain that is LOVE. The linguistic expressions make us aware of this conceptual metaphor involve ‘we’re at a crossroad’, ‘we can’t turn back now’ and ‘our relationship is a dead-end street’ (Lakoff & Johnson 1980, 2003, Kovecses 200, p.4-5, Knowles & Moon 2006).

3.10.2.2. Measurement of Metaphoricity

We have explained above that our daily language and

thinking process is highly metaphorical. Sometimes, even we treat with some phrases and sentences at literal level but actually, they are metaphorical. That is why Goatly (1997) calls Metaphoricity is a matter of degree. The difference between literal and metaphorical language is positioned along a continuum. They are tired, active, sleeping, buried and dead metaphors. Deignan (2005) has the opinion that Goatly's groupings are based on how well a speaker pronounces about the literal meaning of a word. She further writes that Lakoff & Johnson (1987, in Deignan 2005) have acclaimed four kinds of dead metaphor based on conceptual context, which are shortly narrated beneath.

- Linguistically, these words are dead because they are not used in current expressions. For instance the lexical item 'pedigree' is basically an extinction of a French term "crane's foot" but now is not used. However, the word 'pedigree' is the mental mapping of a crane's foot to a diagram of a family tree but now it is not used.
- Some words, which are now not used in a literal sense but mentally that, are still used. For example, the literal sense of the word 'comprehend' as 'taking hold of some objects' has vanished. Its extended meanings are 'mentally understanding an idea' are still in use.
- Some short phrases are used both in the literal and metaphorical sense.
 - The term 'dunk' is commonly used to talk about basketball move in American English. Dunk means dipping a biscuit into a hot drink, but now it is used to express how a basketball is placed into a basketball net. So this is a metaphor but treated as dead because it cannot be used in other situations.
- Speakers use different words in literal and metaphorical senses currently. For example in conventional metaphors the word 'grasp' is used both literally and metaphorically (Deignan 2005, p.36)

At cognitive level, Lakoff & Johnson believe that many

'dead' metaphors are actually very much alive. Deignan (2005) discovered a corpus- based categorization to help categorize the degree of metaphoricality of linguistic expressions. In her classification, she *introduced innovative, conventionalized, dead and historical* metaphors. She then took notice that in the domain of literature, researchers took too much interest in *innovative* metaphors. *Innovative and historical* metaphors are used in corpora because they are rare and not easily found now. *Coreness & dependency* are two ideas proposed by Deignan which are useful to differentiate *conventionalized* from *dead* metaphors. In traditional metaphors, the metaphorical sense favors to evoke its literally identical parts in which the literal sense very central as compare to the metaphorical sense.

3.10.2.3. Criticism on Conceptual Metaphor Theory

Kovecses (2008) admits the reputation of CMT in and outside the domain of cognitive linguistics with a wide variety of criticism on it. Researchers criticized a lot on the methodology of studying the metaphor. First, they put stress on concepts instead of the vocabulary of metaphorical expressions. They also criticized the direction of analysis. Here researchers adopted 'top-down approach' instead of 'bottom-up approach'. The critics of CMT took a step ahead and criticized on:

- i. The category level of metaphor
- ii. The embodiment of metaphor
- iii. Relationship to culture

Point [i] is about claiming its super ordinate status instead of basic level, while [ii] is about emphasizing the universal mechanical and monolithic aspects of embodiment. Point [iii] is emphasizing the role of universal bodily experience instead of the interaction of body and context. CMT is introduced by Lakoff & Johnson (1980) and has been criticized by different scholars for different reasons during past twenty-five years. Kovecses talks about the following issues

Firstly, he talks about *the Issue of Methodology*. Many research scholars have of views that in CMT, conceptual metaphors have been arranged on the basis of

unsystematically (Pragglejaz Group, 2007). As a result, many researchers of CMT seem to examine their own mental lexicon or find in some dictionaries. For instance, the verb 'boil' means 'to be very angry', 'explode' means 'to lose control over anger', 'hotheaded' means 'someone who lose control over anger easily', 'seething' means 'to lose control over anger at any moment'. Keeping all these meaning in of the above said words and phrases in a particular context, the critics and researchers came to the conclusion that a kind of conceptual metaphor does exist there can be called: "anger is a hot fluid in a container" (Lakoff & Kovecses 1987).

This approach is also problematic for those who criticize it. Firstly, they say that CMT researchers accept which phrase and articulation are metaphorical. Secondly, critics propose that approach is not actually related to the expressions used for the target domain. So, they suggest from the perspective of these objections that we require to build up a trustworthy methodology and corpora to recognize metaphorical expressions.

Secondly, the issue of the Direction of analysis is under his consideration. Many critics have raised this point how to deal with the issue of direction of analysis. The issue of metaphor analysis should be done top - down or bottom to up as suggested by Dobrovolsjik & Piirainn (2005); Stefanowitch, (2007). Traditionally CTM types of analysis follow top-down direction analysis approach. CM is a center of attention in these types of approaches. On the other hand large numbers of metaphorical expressions are studied in bottom-up approaches (P. Group, 2007) and semantic, syntactic, pragmatic and esthetic behavior is evaluated of different conceptual metaphorical expressions in exact contexts. Those who support the second approach raise two objections against top - down approach. One is "the dominance of irregularity" and second is the objective to recognize linguistic and CM concerned with a TD.

Thirdly, *the issue of schematicity* is brought into focus. This is issue raised by different critics about how to formulate

conceptual metaphors. Clausner & Croft (1997) pointed out that we all familiar with CM, introduced by Lakoff and Johnson in 1980 (theories are buildings) does not comprehend in the light of linguistic facts properly. We can only pronounce, "Theory has a solid foundation", but it looks strange to say, "The theory has long corridors and high windows". This proves that it is not the condition that every element of the source can be used to comment about the target. That is why; Clausner & Croft (1997) suggested a less schematic version of this metaphor: "*the convincingness of theories/arguments is the physical integrity of the building*". Clausner & Croft (1997) give comments that the metaphor is less schematic in both SD and TD. By this way, they reconstruct "rational arguments are buildings ... "the formula the convincingness of an argument is the physical integrity of a building best characterizes the metaphor at its appropriate level of schematicity" (p.260).

Fourthly, Kovecses talks about *the issue of embodiment*. Gibbs (2006) and Lakoff and Johnson (1999) accept that embodiment is a key idea in cognitive linguistics which is also different from other cognitively -fashioned theories in terms of cognitive linguistic conception of meaning. Image scheme is very important in this regard which is the most fundamental physical experience and it makes sense of the world around us. Alverson (1994) and Rakova (2002) have of views that theory of embodiment has many problems. In this context Kovecses (2008, p.177) writes that this theory "tries to account simultaneously for universality and cultural specificity". Although the examples, presented by Lakoff & Johnson (as Container schema) about image scheme and embodiment give the impact as universal experiences that make things meaningful. This point should be brought into focus that the things become meaningful in a natural pattern, in a pattern that advocates the universality of embodiment mechanically produces universal meanings. However, Rakova puts stress on image schemas as quoted by Kovecses that 'in general, on the universality of essential physical experiences

cannot in the same breath be a theory of cultural variation, especially, not if embodiment is conceived naturalistically'.

Fifthly, *the issue of relationship between metaphor and culture is highlighted*. Without understanding the particular culture properly it is very difficult to understand metaphor because culture of a particular society tailors the metaphors. Rakova makes criticism on CM T on the base that it endeavors to narrate for cultural divergence with a mechanism that it uses for justifying universality. This problem deals with metaphorical creativity across cultures. He further adds that even weaker and less mechanical comprehending of embodiment can help us to overcome this problem. Rakova proposes in this regard that we can ignore the problem if we think of metaphorical conceptualization as a method in which speakers are under two challenging strains, which are: (i) the pressure of universal embodiment and that of (ii) local context. Kovecses (2008) concludes in light of the above discussion that it is an alternative way of thinking about metaphor to standard traditional Lakoff and Johnson view. With the help of this one can make CMT more easy and flexible (p. 182).

3.11 Conceptual Metaphors we live by

Famous cognitive linguists George Lakoff and Mark Johnson (1980) made deep study on metaphors. The theories, presented by these two scholars are widely accepted in the domain of CL. Their theory of metaphor is called CTM. This theory is based on the notion that metaphor is not something that has to do with language alone. 'Metaphors we live by', means that metaphors are part of our daily life. They say that fundamentally the whole human conceptual system itself is metaphorical. By this way, metaphors have very powerful influence on our way of thinking and acting. The concepts that govern our thought are not only the matter of intellect but also govern our everyday functioning. The system in our brain plays very important role in defining everyday realities. Human conceptual system is largely metaphorical and in fact, our every day is a matter of metaphor.

For some people metaphors are food for thoughts and for them this idea of food is meaty not starchy. The physical concept of food can be used to extract the abstract concepts. In the book “Metaphors we live by”, Lakoff and Johnson (1980) present that metaphors are much more than just a matter of language. Metaphors shape and construct that how we live our life. They say that most of concepts are formed by metaphors. This has large implications in many fields. The meanings of metaphors are dependent on human interpretation. How a concrete phenomenon structures a less concrete one.

For example, our concept of war shapes our concept of arguments. This can be called “the argument is war metaphor”. Here we can win and lose in an argument. We can attack the others and defend our own position. Lakoff and Johnson give this message in their book “Metaphors we live by” that the essence of metaphor is understanding and experiencing one kind of thing in terms of another. Here for us metaphor is not only a literary phrase but it defines the everyday reality. Cultural variations also affect the metaphor. It is like Win / Loose view point. For example; two rivers are flowing into one, means mutual harmony and understanding. Now question arises, how can we apply the notions of this book in our actual situation? It is true that this book is not written for language teachers but obviously, its major implication is English language situation. Sometimes we speak in the class logically *that is basically for metaphor system*. The key word here is ‘system’. For example, “the argument is war” metaphor, there is a group of expressions that link war with argument. It will be a logical when we come across with few more collocations of this type. Here is another example: “love is container”, which is an ontological metaphor and this type of metaphors turn our experiences into objects and substances. So in English we can say ‘we are in love’ which suggests any container called love. We can link it with other expressions, which are our daily experiences. For example, “Our love container is broken”. You can split up or break up,

which means your relationship container, is broken. This concept can fascinate the youngsters and the general public readers. CMs in different cultures may contain different meanings. For example, comparison between English and Spanish metaphors can bring up an interesting result. Nevertheless, due to different cultures, they may cause problems especially in translation class.

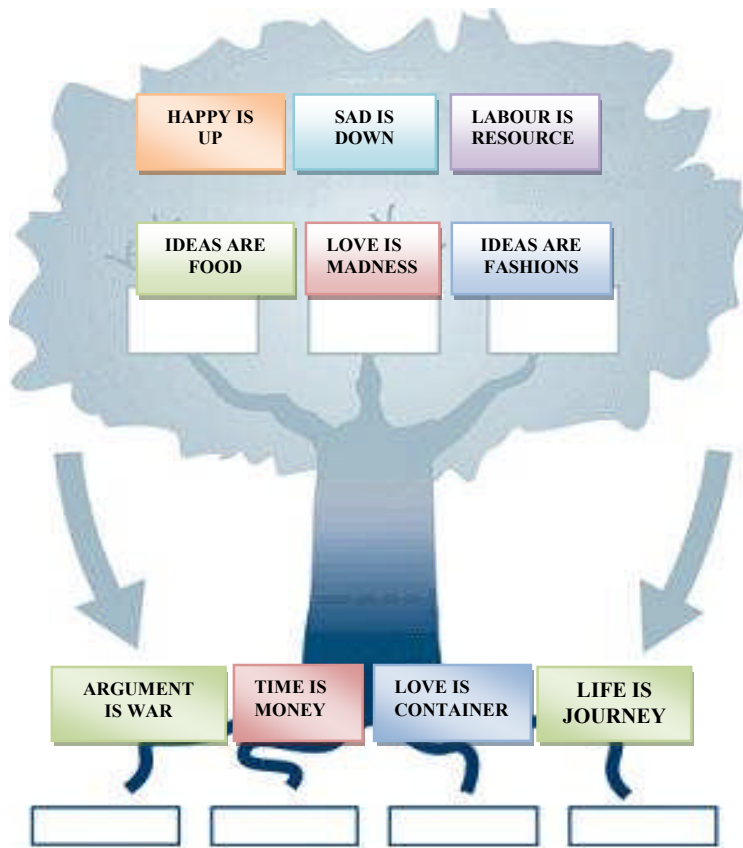
There are many metaphors to give the same concept. For example, For love, “love is a journey”. Here one can express the lover situation as; I do not think our relationship is going any more, or we went on a separate way. Love is a physical force as in *I could feel the electricity for there were sparks flying* or love is madness as *I am crazy about her*. This is positive because metaphors always give an incomplete and partial view of realities. They highlight something and hide others. For example in a well-known metaphor; “time is money” you can say:

- Spend time or spend money
- Waste time or waste money
- Run out of time or run out of money
- You can budget your time.

The physical concept of money is used to structure the more abstract concept of time. This may be useful in the work place. By the way, the title of Lakoff and Johnson's book is *Metaphors we live by* because that lithely what we do? These metaphors shape our concept of the world and the way we live our lives. There are other possible metaphors of time like; “time is flowing river”, because I think, I flow through the weekend. If we live by this metaphor, we probably lead a different sort of life style and that we live with less pressure and stress. Another metaphor, how metaphor is high and highlights certain aspects as: “labour is a resource” metaphor. This is how many cooperation's view their stuff as coal, oil a physical resource. This encourages that we treated as we think. Let's transfer stuff here, let's reduce stuff here, and let's relocate the third world country where labor is not treated

well. Here labor is very cheap, though they are also human beings but they are getting low salaries they lead their life without any social security. Labor are people with family and mouth to feed. So, metaphors have power to shape the view of the world. In this case, metaphor is humanizing. In fact, in the end we can say metaphors are powerful tools used by politicians and public relations people to form the debate. The war metaphors are good examples for this.

Figure 3.9 Conceptual Metaphors' Tree



Conclusion

This chapter explains the use and importance of metaphors in the framework of Lakoff and Johnson's Conceptual Metaphor Theory. Different types of metaphors have been discussed here including structural, orientational and ontological etc. A detailed survey has been made to understand Iqbal's use of conceptual metaphors in his Urdu poetry.

MUHAMMAD IQBAL

Introduction

This chapter is based on the biography of Dr. Allama Muhammad Iqbal. Before, beginning to understand the poetry of the great poet, it is firstly important to understand the factors that influenced his thoughts and perceptions. To examine the idea behind his philosophical views, it is crucial to understanding the situation of that time, and the concepts that have affected Iqbal's view about different things. The chapter highlights academic activities of the great poet with emphasis on his early and higher education. The work of Muhammad Iqbal, published in different languages, has also been examined including Urdu, Persian, and English. The last days of the poet have been explained too.

4.1. Iqbal's Life and Times

An individual can be considered as a great man who is able to serve the humanity. The greatness of people can be measured through their willingness to do noble deeds and helping others (Kausar, 2003). Several politicians, philosophers, artists and scientists are known for their contribution in brining and sustaining peace for people (Hassan, Azhar & Hassan, 2014). Although they have passed away, but they remain in our hearts for the efforts they had made for humanity; Allama Iqbal is one of them, a great Muslim poet and philosopher. Iqbal had devoted a significant part of his life to poetry, philosophy, and religion, and he had great concerns for the difficulties faced by the Muslims (Maruf, 1983). Iqbal was worried about Muslims who did not

remember the true message of Islam and were more involved in worldly pursuits. Thus, he began to reawaken the Muslims through his poems that carried the message of Islam such as his immortal theories of “Khudi”, Mard-e-momin and “Shaheen”. Through his work, Iqbal enabled Muslim to have self-control and love and respect for their religion (Taillieu, Laleman & Callewaert, 2000).

The exceptional work of Muhammad Iqbal enabled him to be among the pre-eminent writers of Indo-Pakistan subcontinent. Several Western and Islamic writers, translators and critics have analyzed the work of Iqbal, through which it is evident that he is true literary figure of the world (Tahir, 2001). Despite that Iqbal has primarily worked as a poet, he has also received significant attention and admiration for his philosophical views. Furthermore, today he has been called as scholar philosophical thinker of modern times (Hassan, Azhar & Hassan, 2014). Moreover, his philosophical and poetic work do not exist in isolation, both are related to a great extent. Iqbal's poetry can be considered as a vehicle that explains his thoughts.

Sir Muhammad Iqbal is also well known as Allama Iqbal, was a philosopher, a poet and a politician in British India. He is the widely regarded as being the inspiration to behind the Pakistan movement (Qazi, 2013). His contribution to Urdu literature has been widely recognized and has devoted significant efforts in the literary work in both Persian and Urdu languages. Even today, Allama Iqbal is amongst the prominent classical poets of Pakistan and is a true inspiration of current poets in Pakistan and India. Additionally, his work in Urdu literature is praised by other international literature scholars (Eijaz & Ahmed, 2011). While, he is particularly famous as being amongst the most well-known poet, his work as a modern Muslim philosopher is also commendable. *Asrar-e-Khudi* was his first book that was published in 1915 in the Persian language. Later, he wrote several poetry books such as *Zabur-i-Ajam*, *Payam-e-Mashriq* and *Rumuz-i-Bekhudi*. Books such as *Bang-i-Dara*, *Bal-i-Jibri* and *Zarb-i-*

Kalim are amongst his some famous work in Urdu literature (Syed, 2009). Allama Iqbal has not only inspired people with his exceptional poetry, but many of his Urdu and English lectures and Letters are extremely influential in areas including social, cultural, religious and political disputes in the past years. He received the title of “Sir” in the year 1992, by King George V (Hassan, Azhar & Hassan, 2014).

While he studied law and philosophy in England, Iqbal became a member of the All India Muslim League’s London branch. After, becoming the member he delivered a speech, one his most famous speeches, emphasizing the need for creating a Muslim state in Northwest India. It was Iqbal, who believed that a separation nation should be created; however, for that it is essential that Muslims struggle hard (Taillieu, Laleman & Callewaert, 2000). Additionally, he thought that Muslims should devote efforts if they intend to have a homeland where they can live their lives according to Islamic teachings. He delivered this speech in 1930 during his presidential speech. He was also very closely associated to the founder of Pakistan, Quaid-e-Azam Muhammad Ali Jinnah (Taillieu, Laleman & Callewaert, 2000).

Allama Iqbal has received various titles for his work such as “*Shair-i-Mashriq*” meaning poet of the East. Additionally, he is known as the “*Muffakir-e-Pakistan*” meaning the inceptor of Pakistan. Several countries have acknowledged his work, Iqbal is famous as Iqbal-i-Lahori in Iran and Afghanistan, in Pakistan he has been recognized as the national poet. In addition, he has been widely appreciated for his work in Persian language (Syed, 2009). Iqbal was the man with great devotion and dedication towards the creation of separation nation for the Muslims. Dr. Muhammad Iqbal is not only considered as a national poet of Pakistan, but he has the ideology of Pakistan. He inspired the Muslims to develop a state dominated by the Muslims and based on teachings of Islam. Furthermore, he was a religious perception and his philosophy of closeness to God is evident in his poetries

(Parray, 2011). While, he is particularly considered as a great poet, Muhammad Iqbal has also made significant contributions in the creation of Pakistan. He has inspired the youth with his poetry to have self-confidence. Nonetheless, he has also mainly focused on the need to have a strong bond with Allah to accomplish the set goals of life.

Iqbal has spent much of his life in writing literary work to reawaken the spirits of Muslims of sub-continent (Hassan, Azhar & Hassan, 2014). At that time, the Muslims of twentieth century were influenced by western traditions, but Iqbal with his efforts encouraged the nation to strengthen their beliefs of Islamic principles. He desired to create a nation, where the Muslims are free to live their lives according to Islamic traditions (Taillieu, Laleman & Callewaert, 2000). However, unfortunately he had died before the Muslims could get an independent state. Specifically, Iqbal discusses the youth of the nation, which is prominent in his poetry, perceiving them as the source of development of a separate homeland. In addition to this, Iqbal has referred to the youth in different contexts and terminology (Iqbal, 1998).

However, his focus has remained on defining the attributes of the youth as brave, strong, devoted and determined. The philosophy of Iqbal about youth is still applicable in current situation. The youth needs to awaken their spirits and stay firm on their goals (Hussain, 2007). Iqbal had made significant efforts to ensure that Muslims were able to get freedom from the rule of British. He was concerned about Muslims who were being influenced by the Western traditions. Therefore, Iqbal wanted to make them understand the significance of Islam and hoped that they could be closer to Allah (Iqbal, 2013). Muhammad Iqbal's work has been published in different languages that highlight his contributions in working for the nation.

4.1.1 Background Information

The famous poet, Allama Iqbal was born in the year 1877 on 9 November in Sialkot that lies in the Punjab province of British India (now Pakistan) (Hussain, 2007). He

belonged to a Kashmiri Pandits family, who were the Brahmis of the Sapru clan in Kashmir, and converted later to Islam. As Sikhs began to take over the rule of Kashmir, Iqbal grandfather's family had migrated to Punjab. Iqbal's Kashmiri Pandit Brahmin lineage is frequently discussed and highlighted by him in his work. Sheikh Noor Muhammad, father of Allama Iqbal was a religious man; he did not receive any formal education and worked as a tailor. Iqbal's mother Imam Bibi died in 1914 and he expressed his feelings of sorrow and sadness in poetic form stating:

“Who would wait for me anxiously in my native place?
 Who would display restlessness if my letter fails to arrive?
 I will visit thy grave with this complaint:
 Who will now think of me in midnight prayers?
 All thy life thy love served me with devotion
 When I became fit to serve thee, thou hast departed”.

(Bang-e-Dra: In memory of the Late Mother)

The teachings of Sir Thomas Arnold had greatly influenced Allama Iqbal, who had taught philosophy to Iqbal at Government College Lahore. Additionally, Arnold's teaching inspired Iqbal to acquire his higher education from the West. Later, the Mawlana Rumi's poetry and his philosophy affected Iqbal's mind to a great extent (Jalalzade, 1995). Since, religion was deeply grounded in Iqbal from his childhood; he began to concentrate on studying Islam. He analyzed the culture and history of Islamic civilization. Additionally, while embracing Rumi as his inspiration, he continued to focus on Islam's political further

Iqbal had played a significant role in the political movement for Muslims, by being an active member of the Muslim League. During World War I, he refrained himself from supporting Indian involvement in the war, and simultaneously did not support the Khilafat movement (Taillieu, Laleman & Callewaert, 2000). However, he Iqbal was closely related with the Muslim political leaders including Maulana Mohammad Ali and Muhammad Ali Jinnah. He had

opposed the mainstream Indian National Congress, which he considered as being dominated by Hindus. Additionally, during 1920s Allama Iqbal was not pleased with the League, as it absorbed due to the factional divides between the pro-British group being led by Sir Muhammad Shafi and by Jinnah who led the centrist group (Hussain, 2007).

In 1920, Iqbal was further disappointed by the Muslim League politicians, because of the factional conflict, which lead to the failure of the League (Iqbal, 2013). After being dissatisfied with the factional leaders such as Sir Muhammad Shafi and Fir Fazal-ur- Rehman, Iqbal realized Muhammad Ali Jinnah as being the only leader who has the capability to preserve unity and accomplish the goal of League to deliver Muslim political empowerment (Iqbal, 2013). Iqbal was later successful in developing a strong personal association with Muhammad Ali Jinnah, and he played a powerful role to convince Jinnah for ending his self-imposed exile in London (Eijaz & Ahmed, 2011). He encouraged Jinnah that he must return to India and take the control of the League. Furthermore, Iqbal had a firm believe that Jinnah is the only leader who can influence Indian Muslims to join the League and sustain unity of the party before the British and Congressed.

In 1930, Iqbal delivered a presidential speech highlighting the need to developing an independent state for Muslim-majority provinces in northwest India (Hassan, Azhar & Hassan, 2014). He wanted to have Punjab, Sindh, Baluchistan and North-West Frontier Province to be amalgamated to become a single state. Iqbal believed that this state might be self-governed within the British Empire, or without the British Empire. Iqbal can be recognized as being the first person to support historical, religious, cultural and political journals of British India Muslims (Iqbal, 1998). The Journal named *Tolu-e-Islam*, played a crucial part in the movement of Pakistan.

Two books were written by Iqbal including “The Development of Metaphysics in Persia and “The

Reconstruction of Religious Thought in Islam” (Maruf, 1983). Along with his Persian and Urdu literary work, he had also written several letters in English language. In his Persian work he highlighted his views on the Persian ideology and Sufism in Islam, particularly he identified that with the help of studying Islamic Sufism, it has been possible to have a better perception about life (Taillieu, Laleman & Callewaert, 2000). He has also explained his thoughts on philosophy, God and prayer. Iqbal further defined his perception regarding human spirit and Muslim culture and other issues that are related to politics and religion.

Iqbal’s point of view regarding the Western world was highly appraised by people such as, William O’ Douglas United States Supreme Court Associate Justice, according to him there was a “universal appeal” in the beliefs of Iqbal. Furthermore, N. P. Anikoy mentioned in his Soviet Union biography that Iqbal’s passion for eliminating inequality, discrimination and oppression lead to increasing optimism amongst people, and provide a high purpose to man’s life in the world (Taillieu, Laleman & Callewaert, 2000). He believed Iqbal has played a major role in ensuring equality in all forms including political, economic, social, national and religious for people (Syed, 2009). Anikoy defined as great inspiration for people with his noble and humanism principles and a man who has a vision to sustain democracy and people among people.

It was earlier believed that after the death of Late Ghalib, there would be no one in India who would rise and inspire Urdu poetry again (Eijaz & Ahmed, 2011). In addition, people did not know that there would be someone who can build a new spirit to the glorification of the Urdu literature that could be matched to the imaginations of Ghalib. Nonetheless, Iqbal emerged as an inspirational poet. His literary elegance is extremely impressive for the people in India who understand Urdu thoroughly. At the same time, his reputation for being highly appraised as a poet has spread in

Europe, Iran and Asia rapidly (Parray, 2011).

Sheikh Muhammad Iqbal's affectionate and respected parents probably had proposed his name at an auspicious time, since the name that they gave to him had proven to be appropriate in all its connotations. Iqbal, after receiving significant success, proceeded to England for further education (Qazi, 2013). Iqbal equipped himself with highest intellectual achievements, he accomplished his educational goals at University of Cambridge, after which he went to Germany and returned home. During his stay in Europe, Iqbal studied several Persian books, and he published detailed findings in the form of a research publication that can today, be considered as a brief history of the philosophy of Persia (Qazi, 2013). Based on the publication of book and his work, Sheikh Muhammad Iqbal received the degree of PhD from the Germans. (Dar, 2011) Despite that it took a long time to British Government to recognize the universal appreciation of Iqbal's poetry, as they did not have adequate understanding of the oriental languages and learning, they conferred the exalted honor of knighthood. After suffering from severe throat infection Iqbal died on 21 April 1938 (Dar, 2011).

4.1.2 His Early and Higher Education

Since, his childhood Iqbal has been successful in holding a brilliant academic record. Iqbal's education began by studying Persian and Arabic, later he joined a local school in Lahore to proceed with early education (Tailieu, Laleman & Callewaert, 2000). After completing his school, the great poet continued his academic life by joining Scotch Mission College. Later, he joined the Government College Lahore where he completed his education in Philosophy and joined there as a lecturer. His early education was particularly focused on studying the Islamic views and the teachings of Quran; also, he studied some of Arabic and Persians books with the guidance of M. Ghulam Hussain (Tailieu, Laleman & Callewaert, 2000). After completing his early education,

with the inspiration of Thomas Arnold's teachings he travelled to England to acquire higher education in 1905.

Muhammad Iqbal was able to qualify for the scholarship from Trinity College in Cambridge from where he completed his graduation in Arts in 1906 (KIDWAI, 1975). A year later, in 1907 Iqbal moved to Germany for studying doctorate he took admission in Ludwig Maximilian University and obtained a PhD degree in the following year. During his stay in Munich, he was able to publish his doctoral thesis in 1908 with continuous help and support of Friedrich Hommel (Saeed, 2002). His published work was entitled as *The Development of Metaphysics in Persia*. While Iqbal was in Europe, he started writing poetry in Persian. Thus, after completing his higher education and receiving the doctorate degree he found a way to express his thoughts and opinions with the help of poetry (Saeed, 2002). He began to prioritize it in his life and he was inspired to present his opinions to the world through his work.

The philosopher-poet continued to write and publish his work in Persian language throughout his life. In 1899, before moving to London Iqbal had received his Masters degree and that initiated his career as a reader of Arabic at Oriental College (Hassan, Azhar & Hassan, 2014). As mentioned earlier, Iqbal had worked as a junior professor of Philosophy at Government College Lahore and then he left for England. He returned home in 19087 and decided to join the same college to teach philosophy and English literature (Taillieu, Laleman & Callewaert, 2000). However, Iqbal's education life did not end here; he continued to receive further education for enlightening his mind. He started practice law at Chief Court Lahore, but he later quit the law practice with the intention to devote himself in the work of literature. To pursue his dream and passion he joined Anjuman-Himayat-e-Islam and became an active member of the organization (Hassan, Azhar & Hassan, 2014). His contributions and devotion to the organization made him successful in

becoming the general secretary of the organization. It is evident from the work of Iqbal that he had continuously focused on spiritual direction and on the need to ensure development of human society (Hassan, Azhar & Hassan, 2014). His work has been inspired with his experiences from travelling and during his stay in Western Europe and the Middle East. Furthermore, Western philosophers such as Friedrich Nietzsche, Henri Bergson and Goethe had also influenced him greatly (Qazi, 2013).

4.1.3 Academic Activities

Education has played a significant role in Iqbal's life, while he had been successful in his education life, he has also emphasized the need to provide education to others from the betterment of humanity (Eijaz & Ahmed, 2011). As he received his master's degree he began to participate in academic activities, he was able to develop a name for himself as an outstanding poet in Lahore, which was considered as a major center of academic and literary activity (Eijaz & Ahmed, 2011). Sir Thomas Arnold was amongst the most admired teacher at the Government College by Allama Iqbal. While Iqbal had been greatly inspired by Arnold, Arnold had also shared great affection and admiration for Muhammad Iqbal. Arnold provided continuous support and help to Iqbal during his career as a teacher (Hassan, Azhar & Hassan, 2014). Additionally, he encouraged Iqbal to undertake various research projects to expand his views and teachings. However later in 1904, Arnold left for England and Iqbal followed him the next year to study at Cambridge (Taillieu, Laleman & Callewaert, 2000). By considering the reputation, Cambridge had for the teachings of Arabic and Persian along with European philosophy, Iqbal was highly motivated to move to England.

Iqbal's contribution to academic activities is also evident from his teaching experience at Government College in Lahore. While, Iqbal practiced law he did not refrain himself from writing poetry in Urdu and Persian, his work *Asrar-i-*

Khudi that was published in Persian language in 1915 was translated five years later in English as “The Secrets of the Self” by Professor Reynold Nicholson of Cambridge (Jalalizade, 1995). This was the time when Iqbal’s work was introduced to the West. As this marked the beginning of the work of Iqbal being introduced to the Western world, several of his poetical work was translated into foreign languages such as German, Italian, Russian, Arabic, English and Turkish (Dar, 2011). Furthermore, he was able to generate the significant amount of critical literature in many languages.

While many philosophers and scholars had inspired Iqbal, the poetry and philosophy of Rumi had the deepest influence on Iqbal’s mind (Jalalizade, 1995). As Islam was deeply grounded in Iqbal’s childhood, he began to study religion thoroughly; he focused on the culture and history of the religion (Omar, 2004). He examined the civilization of his religion and the ways it can prosper in the future while he continued to seek assistance from the work of Rumi. Iqbal had featured Rumi has been his guide in his several poems (Eijaz & Ahmed, 2011). He reminded people of the earlier achievements of Islamic civilization through his work. Additionally, he delivered a message to these people that to spiritually focus on Islam as it can be a key factor to achieve socio-political liberation and greatness. He had criticized the division of Muslim and focused on unity and equality (Taillieu, Laleman & Callewaert, 2000). With the aim to develop a global Muslim community, he condemned Muslims from being divided politically. As his work was translated into several European languages he gained popularity, particularly in the 20th century.

4.1.4 Last Years of Iqbal’s life

In 1933, when Iqbal returned from his trip to Spain and Afghanistan, his health began to deteriorate (Fahir, 2001). He devoted his final years of life on working on the establishment of Idara Dar-ul-Islam, an institution providing education regarding classical Islam and contemporary social

science, and would promoting the need to create a separate Muslim state (Qazi, 2013). In 1934, he ended his practice of law and received pension by the Nawab of Bhopal. Later in 1938, after suffering from severe illness Iqbal died in Lahore. The work of Iqbal and his contributions for the Muslims is remembered widely and he is considered as the ideological founder of the nation (Syed, 2009). He had written the Tarana-e-Hind which is an Indian patriotic song based on communal harmony.

Today, Iqbal is regarded as being amongst the most influential Muslim poets and scholars (Qazi, 2013). His beliefs about the Islamic revival resulted in the creation of Pakistan and even led to the Iranian Revolution. Furthermore, his work also influenced the end of the central Asian former Soviet republics in which Muslims were in a majority. Much of the poetry of Allama Iqbal has been translated into different European languages, particularly where he had received fame during the early 20th century (Syed, 2009). Several organizations have been dedicated to his works all over the world. He is regarded as one of the greatest poets in Persia, and as the greatest Urdu poet of all time in Pakistan. Iqbal has devoted much of his life to fulfill his goal of guiding the Muslim nation through his literary work. The patriotic enthusiasm of Iqbal can be seen from his poetry (Kausar, 2003). Furthermore, his love for Allah is also evident from his philosophical work in which he has defined many features that have emerged from Quran. He believed in the existence of a perfect man, which he has defined as Mard-i-Momin, and he desired the nation to become one (Dar, 2011).

Additionally, his philosophical views expressed in his poetry highlights that he wanted to ensure that Muslims are able to have a great love for Allah. In his opinion, a man who is able to have the love for Allah he can become immortal and will live forever (Taillieu, Laleman & Callewaert, 2000). He has also compared the attributes of a Momin with that of Allah to depict that the focus of a Momin should be to

become close to his God. He recited the following lines before his death. Iqbal was a firm believer of Islam he wanted the entire nation to have similar faith. Therefore, he was determined to inform the nation and create awareness amongst them to become a Momin (Taillieu, Laleman & Callewaert, 2000; Wescoat, 1991). He desired the entire nation to follow the Islamic beliefs and principles. According to Iqbal's beliefs, it is imperative for people to have self-realization, those who are self-aware will also be able to understand their God (Jalalizade, 1995).

“The departed melody may return or not!
The zephyr from Hijaz may blow again or not!
The days of this Faqir has come to an end,
Another seer may come or not!”

4.2 Iqbal's work

Iqbal was a man of commitment and devotion; he was a leader, a poet, and a philosopher. Iqbal has worked throughout to provide guidance to the Muslims of sub-continent (Parray, 2011). He conceptualized his philosophies through his poetry and that enabled others to understand the message he tried to convey. As a leader, Iqbal has written several letters asking for a separate Muslim homeland (Iqbal, 1998; Iqbal, 2006). He had been a part of the Muslim League to ensure that he was able to accomplish the objective of providing a separate nation to his people. He believed that with British control and their government, Muslims were too much being indulged and influenced by materialism; therefore, he wanted them to strengthen their faith. Iqbal had also published books to explain the Islamic principles (Iqbal, 2006; Iqbal, 1998).

Asrar-i-Khudi is amongst some of the greatest works of Iqbal, in which a major phenomenon has been identified and discussed by Iqbal that is “self”. He has defined his philosophy of “khudi” (self) in great detail, and has condemned self-destruction. He has used this book as a

source of conveying the message of self-realization and self-knowledge that should remain the highest aim of an individual's life (Hussain, 2007; Iqbal, 2013). Asrar-i-Khudi of Iqbal identifies the stages that "self" should pass in an attempt to finally arrive at the point of perfection. Furthermore, he believes passing these stages will enable the knower of the "self" in becoming the vicegerent of Allah in the world (Saiyidain, 1936; Parray, 2011). And, in Rumuz-i-Khudi the poet has proven that the best code of conduct is the Islamic way of life that will facilitate in ensuring a nation's viability.

Firstly, it is essential that an individual must ensure to keep his "self" characteristics and attributes intact, but after achieving them, he should then sacrifice his personal goals for the needs of the nation (Syed, 2009). It is not possible for a human to realize the "self" without society. Later, Iqbal wrote Payam-i-Mashriq to address the concerns of Goethe, a famous German poet, that are highlighted in his West-Istlicher Divan. Goethe has shown his concerns regarding the West becoming too materialistic with the expectation that East would deliver a message of hope for reawakening the spiritual values (Taillieu, Laleman & Callewaert, 2000). Thus Iqbal, after many years, reminded the significance of religion, and morality to the West by emphasizing the need to cultivate feeling and dynamism. Dr. Muhammad Allama Iqbal believed that it would be only possible to aim for higher dimensions, if an individual is able to learn the nature of spirituality (Iqbal, 2006).

Iqbal's other prominent work includes Zabur-i-Ajam that comprises of Mathnavi Gulshan-i-Raz by Sayyid Mahmud Shabistri. Iqbal has posed certain questions and answered them through an insight of the modern and ancient philosophies, similar to the way Shabistri did. He has attempted to define the impact it will have on the world of action (Wescoat, 1991). Bandagi Nama on the other hand, can be considered as a "campaign" against slavery. Iqbal has

defined the reasons and spirits that have forced the people to become a part of the enslaved societies. *Zabur-i-Ajam* is another important work of Iqbal where he has focused on analyzing the past, doing well in the present and be prepared for the future (Jalalzade, 1995). There are several works of Iqbal that have been published in different languages including Persian, English and Urdu. However, his poetry and philosophical views can be summarized in few main themes:

(i) Khudi (Self-awareness)

Khudi is one of the great themes of Muhammad Iqbal, which can perhaps be translated as the individuality of self-awareness. Iqbal had expanded his perceptions on Khudi in his poem in the book *Asrar-e-Khudi* (Secrets of the Self), written in 1915 (Tahir, 2001; Hassan, Azhar & Hassan, 2014). This book was translated into English by Professor Nicholson through which Iqbal and his philosophy were introduced to Europe in 1920. Below is an example with the translation explaining Iqbal's thoughts on Self.

ہر چیز ہے محو خود نمائی
 ہر ذرہ شہید کبریائی
 بے ذوق نمود زندگی، موت
 تعمیر خودی میں ہے خدائی

“All things are given to self-display.
 Each atom is dying to assume Godhead.
 Without the desire for self-revelation, Life is Death.
 To build you is the essence of divinity.” (Bal-e-Jibril-051)

(ii) Change and Constant Evolution

Iqbal believed in continuous change and constant evolution to remain successful. According to his philosophy, he explained that even in Heaven an individual would not be able to rest.

سکوں محال ہے قدرت کے کارخانے میں
ثبات ایک تغیر کو ہے زمانے میں

Translation:

Sukoon Muhal Hai Quadrat Ke Kaarkhane Mein
Sabat Aik Taghiyur Ko Hai Zamane Mein
“Rest is all but impossible in this workplace of nature.
Change alone is changeless in this world”.

(Bang-e-Dra-094) Sitara “star”

(iii) Dissatisfaction and Development

This is the third theme based on the work of Iqbal, stating that it would not be possible to get enough for being satisfied (Syed, 2009). Therefore, with dissatisfaction it will be possible to have further development and achieve greater success. As mentioned in the below example Iqbal believes that with dissatisfaction, a person will be in a continuous state to achieve something.

ز شرر ستارہ جویم ز ستارہ آفتابی
سر منزلی ندارم کہ بمیرم از قراری

“From the embers I seek the stars. From the stars the sun.
I have no desire for a sojourn; for I die if I rest.”

(iv) Love and Intellect

This is the third theme that has emerged from the work of Iqbal. Love according to Iqbal's views can be defined as an intuition or inspiration, while he had referred to intellect as the logic or wisdom (Parray, 2011). He has explained through his poetry that both love and intellect is essential for an individual to achieve success.

خرد نے مجھ کو عطا کی نظر حکیمانہ
سکھائی عشق نے مجھ کو حدیثِ رندانہ

Khiraad Ne Mujh Ko Atta Ki Nazar Hakeemana
Sikhai Ishq Ne Mujh Ko Hadees-e-Rindana

Translation

“Intellect has bestowed on me the Philosopher’s eye.
It is Love that has taught me the speech of ecstasy.”

(Bal-e-Jibril-048)

(v) Man and his place in this World

In much of his work, he has explained the position of a man in this world. He placed the human on a high level and believes that the purpose of a man in this world is to serve the God’s aims.

تو شب آفریدی، چراغ آفریدم
سفال آفریدی، ایغ آفریدم
بیابان و کہسار و راغ آفریدی
خیابان و گلزار و باغ آفریدم

You [God] created the night, and I the lamp.
You created clay: I made it into a wine cup.
You created deserts, mountains, wastelands;
I made them into gardens, orchards, flowerbeds.

(vi) Imperialism

Earlier when Muslims’ rights were not safeguarded, Iqbal had desired to provide a separate homeland for the Muslims (Iqbal, 1998). With the hope that Muslims must rise, Iqbal had devoted significant efforts. His desire to create a separate Muslim state is evident from his work.

اٹھو میری دنیا کے غریبوں کو جگا دو
کاخ امراء کے در و دیوار ہلا دو

گرماءِ غلاموں کا لہو سوزِ یقین سے
 کجشکِ فرومایہ کو شاہیں سے لڑا دو
 جس کھیت سے دہقان کو میسر نہ ہو روزی
 اس کھیت کے ہر خوشہ گندم کو جلا دو

”Rise! and waken the poor of my world
 Shatter the walls and gates of the palaces of the rich!
 Boil the blood of slaves with the fire of faith.
 Make the humble sparrow take on the mighty falcon!
 That cornfield which does not give the peasant his sustenance.
 Go forth and set alight each ear of wheat in that field!”

(vii) Materialism

Lastly, Iqbal wanted to Muslims to live a pious life based on the teachings of Islam and to not fall a prey at the hands of Western civilization (Iqbal, 2013). Thus, much of his work is based on informing and creating awareness against materialism, and following a life based on Islamic beliefs.

کیا یہی ہے معاشرت کا کمال؟
 مرد بیکار و زن تہی آغوش

Is this the zenith of your civilization? (he asks)
 Man without work, and woman without a child?

4.2.1. English

The poet-philosopher had published many works particularly in Persian and Urdu languages; however, his work in English has remained limited. But, much of the poems of Iqbal have been translated into English (Syed, 2009; Taillieu, Laleman & Callewaert, 2000). Iqbal had written two books in English language; first is 'The Development of Metaphysics and in Persia and the other is 'The Reconstruction of Religious Thoughts in Islam. In his first book, he had defined the continuity of Persian through and attempted to provide in-depth detail on Sufism. According to Iqbal's perception, it

is important to encourage Islamic Sufism to awakening the slumber souls for achieving greater success in life (Syed, 2009; Omar, 2004). The other book written by Muhammad Iqbal in English is a collection of lectures of Iqbal that were delivered by him at Madras, Aligarh and Hyderabad (Iqbal, 2006).

These lectures were published in 1930 in Lahore, and then four years later in 1934 the Oxford University Press published them. Some of the main themes of these lectures are; understand the religion through religious experiences, knowing the conception of God and the meaning of prayer, spirit of Muslim culture, and the human ego (Iqbal, 2006; Iqbal, 1998; Iqbal, 2013). Iqbal has attempted to discuss these issues in a brief and thought provoking manner by referring to the teachings of Islam and modern age. Later, Sayyid Nazir Niazi translated these lectures into Urdu. Along with the two books published by Iqbal that were aimed at understanding the ideology of Sufism and the teachings of Islam, Iqbal also wrote several letters in English language (Hassan, Azhar & Hassan, 2014).

4.2.2. Persian

Most of Iqbal's work is written in Persian language. An estimated 7,000 verses of the poems, of 12,000 poems written by Allama Iqbal are in Persian, which indicates that much of Iqbal's work was in Persian language (Kausar, 2003; Syed, 2009; Hassan, Azhar & Hassan, 2014). He published his first work of poetry in 1915 with the name *Asrar-e-Khudi* (Secrets of the Self), which was in Persian language but was translated later to English. The poems written by Iqbal particularly investigated the concepts of ego and were mainly focused on the spirit. He focused on an individual from a spiritual and religious perspective. Many poetics believed that his first publication is probably the finest work of Iqbal (Maruf, 1983). In *Asrar-e-Khudi*, Iqbal has defined the philosophy of "khudi" which means "self". Using different means, he explained that the entire universe is obeying the will of the "self".

Iqbal has criticized self-destruction and had focused on believing that the main aim of life should be self-realization and self-knowledge (Kausar, 2003). He has defined certain stages through which an individual or “self” has to pass to finally arrive at the point of perfection. He believed that this will allow an individual to become the vice-regent of Allah. Another prominent Persian work of Iqbal include *Rumuz-e-Bekhudi* which is the “Hints of Selflessness”, he intended to prove that to ensure nation’s viability it is important for the people to adopt the Islamic code of conduct to live their lives (Tahir, 2001). While he explains that an individual must keep intact his personal characteristics, he also focused on sacrificing personal needs, after those have been accomplished, for the benefit of his/ her nation (Muslim Ummah). This book was published in 1917, and the main themes of the poems included in this group were Islamic ethical and social principles, the association between an individual and the society he lives in (Syed, 2009). Although, Iqbal has remained a true Islamic believe, his work had also emphasized on determining the similar aspects in different religions.

His book, *Rumuz-e-Bekhudi*, has also highlighted the importance of self as he mentioned in the *Asrar-e-Khudi*; therefore, both the collections are often included in the same volume which has been titled *Asrar-e-Rumuz* (Hinting Secrets) (Wescoat, 1991; Maruf, 1982; Syed, 2009). This collection is mainly targeted for the Muslims all over the world. Iqbal has the perception that an individual and his community reflect each other. It is important that an individual has the strength and power before being integrated into the community (Saiyidain, 1936). His development is eventually dependent on a shared purpose of the community. Iqbal believes that by being in contact with others an individual will begin to accept the limitations of its own freedom and will understand the meaning of love (Iqbal, 2013). There is a need to develop a common tradition and

purpose for Muslims and bring order in their lives. Therefore, based on this belief, Iqbal assumes that women as mothers play a crucial role in developing values in their children (Syed, 2009). They have the direct responsibility to encourage their children to live their lives, according to these beliefs.

In 1924, Iqbal wrote the *Payam-e-Mashriq* (The Message of the East), which is closely related to the *West-östlicher Diwan*, which is a work of German Poet, Goeth (Parray, 2011). Goeth's work was based on the assumption that West is becoming involved in materialistic and worldly affairs greatly, he believed that East could provide a message through which it would be possible to develop and promote spiritual values (Parray, 2011). Iqbal has written his work in a way that would remind West about the significance of morality and religion through developing the need to encourage ardor and the value of feelings. He explained that it would not be possible for an individual to seek for higher dimensions without having the ability to understand the nature of spirituality (Eijaz & Ahmed, 2011).

When Iqbal visited Afghanistan, he presented the book "Payam-e-Mashriq to the King Amanullah Khan, in which he had acknowledged the efforts of Afghanistan against the British Empire. Thus, later in 1933 Afghanistan invited him officially for joining the meetings that were held to discuss the establishment of Kabul University (Omar, 2004; Hussain, 2007; Iqbal, 2006). Another work of Iqbal "Zabur-e-Anjam" that is the Persian Psalms, was published in 1927 which included poems such as *Gulshan-e-Raz-e-Jadeed* meaning Garden of New Secrets and *Bandagi Nama* (Book of Slavery). His book *Gulshan-e-Raz-e-Jadeed* is based on certain questions, which are answered by Iqbal by referring to ancient and modern insights that depicts the ways in which they have affected the world (Hussain, 2007). Furthermore, in his book *Bandagi Nama* he condemned slavery by explaining the spirit that is behind the enslavement of societies (Tahir,

2001). Likewise, his other works Iqbal has focused on remembering the past, working well in the present and be prepared for the future by being able to emphasize on love, passion and enthusiasm needed in life (Tahir, 2001).

In 1932, another work of Iqbal- the Javed Nama (Book of Javed) was published. It was named after his son and addressed his son in particular. His son was featured in the poems, and the work followed the examples of Ibn Arabi and Dante's The Divine Comedy. Iqbal has depicted himself as being Zinda Rud i.e. a stream full of life and took inspiration from Rumi, "the master" (Taillieu, Laleman & Callewaert, 2000). He has devoted a passage to re-live the historical period in which Iqbal has criticized on Muslim traitors who lead to the defeat of Siraj-ud-Daula of Bengal and Tipu Sultan of Mysore. He explained the way in which those traitors had betrayed the Muslims for the advantage of the British colonists, thus, their country to become a victim of slavery (Parray, 2011). By the end of the poem, he had addressed his son Javed and referred mainly to the young people for providing guidance to the new generation. His love for the Persian language is evident in his poetry as he stated in one of his poems".

گرچہ ہندی در عذوبت شکر است
طرز گفتار دری شیریں تر است

garche Hindi dar uzūbat shakar ast
tarz-e goftar-e Dari shirin tar ast

Translation

Even though in sweetness Hindi is sugar
(but) My Persian is sweeter than Hindi

4.2.3. Urdu

In 1924, Bang-e-Dara (The Call of the Marching Bell) was the first Urdu work that was published by Iqbal. It can be defined as the collection of poetry written by Iqbal in three

distinct phases of life (Iqbal and Matthews, 1994). Before leaving for England in 1905, the poems that Iqbal wrote were mainly focused on patriotism and imagery of landscapes such as then Tarana-e-Hind (The Song of India) also known more commonly as “*Saare Jagan Se Achacha*” and Tarana-e-Milli (Anthem of the community), both the poems were composed with similar meter and rhyme scheme (Iqbal and Kiernan, 2005). From 1905 to 1908, he wrote his second set of the poem while studying in Europe and understanding the nature of European society. He believed that the European community had lost its spiritual and religious values (Iqbal and Mir, 2000). After this, Iqbal was inspired to write poems based on historical and cultural heritage of Islamic culture, he wrote this from a global perspective instead of focusing on Indians only. He urged the Muslim community all over the world to define their personal, social and political existence based on the teachings of Islam (Iqbal and Singh, 1991). Tulu-e-Islam (Dawn of Islam) and Khizr-e-Rah (The Guided Path) are the two poems that have particularly been acclaimed. Although, Iqbal was preferred to work specifically in Persian for a considerable time of his career; however after 1930, he mainly published his work in Urdu.

The work published during this period, was particularly focused on Muslims of India, and placed further emphasis on Islam and reawakening of spirits of Muslims (Iqbal and Kiernan, 2005). In 1935, the Bal-e-Jirbil (Wings of Gabriel) was published including several poems, quatrains, epigrams with a strong passion for religion. It is considered as one of the finest works of Iqbal by many critics (Iqbal, 2001). Iqbal’s visit to Spain had inspired him to write this work.

The first Urdu book of poetry written by Iqbal was Bang-i-Dara that was published in 1924. After which he wrote Bal-i-Jibril in 1935 and Zarb-i-Kamil in 1936 (Iqbal and Singh, 1991). Iqbal’s Bang-i-Dara includes some of his selected poetry work from the three preliminary phases of Iqbal’s poetic career. Bal-i-Jibril is considered as being the

peak of Iqbal's Urdu poetry. It is comprised of several ghazals, poems, quatrains, epigrams and depicts the vision and intellect that is required to develop sincerity and firm beliefs in the Muslim community to reawaken their souls (Iqbal and Kiernan, 2005). It is intended to make the Ummah true believers. Dr. Muhammad Iqbal, himself, has defined *Zarb-i-Kamil* as being "declaration of war against present era". At that time, Muslims were influenced by the Western traditions, and Iqbal wanted to encourage the Muslims to stay firm with their own religious beliefs (Iqbal, 2011; Iqbal, 2001). The main topics highlighted in the book are Islam and Muslims, education and upbringing, women, literature and fine arts and political situation of the West and the East.

Iqbal has further expanded his views on Islamic laws and perception of Sufis in the poem *Musafir* (traveler) in his book "Pas Cheh Bayed Kard ai Aqwam-e-Sharq (What are we to do, O Nations of the East?)". This is another prominent work of Iqbal in which he has discussed the disunity amongst Indian Muslims and the Muslims as a nation (Iqbal and Kiernan, 2005). It defines the journal of Iqbal to Afghanistan through which he has tried to counsel the Pashtun people to learn "secret of Islam" that will help them in building themselves. In 1938, the final work of Iqbal was published the "Armughan-e-Hijaz" (The Gift of Hijaz). The book is divided in two parts; the first part is written in Persian and second is in Urdu (Iqbal and Mir, 2000). In the first quatrains, Iqbal has portrayed an impression that he is travelling through the Hijaz in his imagination. The poet has written these short poems with intense passion and has developed new ideas to define his views (Iqbal, 2011). On the other hand, in the Urdu portion of the book Iqbal has critics the modern age's political and social revolutions.

4.3. Iqbal's Political Activities

Despite having main interests and the particular focus on poetry and religion, Iqbal had substantial concerns for country's political situation. He wanted to work for political

fortunes of the Indian Muslims community (Hassan, Azhar & Hassan, 2014). After being chosen as a member of the executive council of the Muslim, in 1908 during his stay in England he initiated his efforts towards political development for Muslims. The British branch of the Indian Muslim League was newly established in 1908 when Iqbal became a prominent member of the League. With his great concerns for the political issues faced by the Muslims, in 1931 and 1932, Iqbal represented the Indian Muslims at the Round Table Conferences (Iqbal, 2011). These conferences were held in England with the major agenda to discuss the issue of political future of India. Thus, with his consideration regarding the political future of Muslims, he believed that it was essential to provide a separate homeland to the Muslims who were living in India. Unfortunately, he died in 1938 before Pakistan was creating providing Muslims a separate nation to live according to the teachings of Islam (Iqbal and Singh, 1991). Nonetheless, is considered as spiritually being the major force that derived the thought for the creation of Pakistan.

While Iqbal had managed to divide his time between law and poetry, he actively participated in the Muslim League. In November 1926, by obtaining support and encouragement from supporters, Iqbal decided to contest for a seat in the Punjab Legislative Assembly (Iqbal and Mir, 2000). He participated from the Muslim district of Lahore and was able to defeat his opponents with a margin of 3,177 votes. He was in support of the constitutional proposals that were presented by Jinnah that has ensured to protect the political rights of Muslims (Iqbal and Matthews, 1994). Muhammad Iqbal with Aga Khan and several other Muslim leaders worked effortlessly, for bringing unity in the Muslim League. In 1930, the following thoughts of Iqbal at the Allahabad Session of the All India Muslim League summarizes his message of the idea to create a separate Muslim State in India.

“I would like to see the Punjab, North-West Frontier Provinces, Sind and Baluchistan into a single State. Self-Government within the British Empire or without the British Empire. The formation of the consolidated North-West Indian Muslim State appears to be the final destiny of the Muslims, at least of the North-West India”.

These words initiated the thought to develop a separation for the Muslims living in India, the idea began to evolve and lead to the creation of a Muslim state in the west or east state where Muslims were in majority (Iqbal, 2001). It is evident from a letter of Iqbal that he had sent to Quaid-e-Azam on 21 June 1937, ten months before he died.

A separate federation of Muslim Provinces, reformed on the lines I have suggested above, is the only course by which we can secure a peaceful India and save Muslims from the domination of Non-Muslims. Why should not the Muslims of North-West India and Bengal be considered as nations entitled to self-determination just as other nations in India and outside India are.

However, many people have criticized Iqbal's view for the creation of a separate Muslim nation stating that as he delivered the Allahabad address he had slept over this idea. Nonetheless, the idea for a Muslim state had remained alive in his mind (Iqbal and Kiernan, 2005). He believed to achieve an independent homeland, it is important that Muslims of subcontinents should struggle themselves. Additionally, he delivered another Presidential address at Lahore at the annual session of the All-Muslim conference on 21 March 1932 (Taillieu, Laleman & Callewaert, 2000). He had emphasized on his beliefs of nationalism in India in that address also, and discussed the problems faced by Muslims based on the circumstances in the sub-continent. In September 1931, after attending the Second Round Table Conference in London, Muhammad Iqbal became clearly aware of the Hindu and Sikh prejudices. Furthermore, he observed the thinking of the British Government, and thus, he emphasized again on his concerns for safeguarding the rights of Indian Muslims.

After the death of Maulana Muhammad Ali in 1931, Quaid-e-Azam had stayed in London, and, therefore, responsibility to lead the Indian Muslims had fallen on Muhammad Iqbal alone. In 1935, he took the role to guide the Muslims of the sub-continent until Quaid-e-Azam returned. The London National League invited Muhammad Iqbal to attend the Third Round Table Conference (Iqbal and Kiernan, 2005). The leader got an opportunity to address the audience including foreign diplomats, members of the House of Commons, Members of the House of Lords and Muslim members of the R.T.C. delegation. Hence, he began to further expand his views regarding the situation of the Indian Muslims in that gathering. He began to explain the reasons for wanting the communal settlement before the constitutional reforms (Iqbal and Matthews, 1994). Iqbal emphasized on having provincial autonomy, as he believed it would provide some power to the Muslim majority provinces; facilitating them to protect their rights, culture and religion. With a Central Government Muslims were likely to lose their cultural and religious entity due to the overwhelming majority of the Hindus (Iqbal and Mir, 2000). Therefore, Iqbal referred to his Allahabad address of 1930 and stressed on his viewpoint based on cogent reason.

During his conversation with Dr. Ambedkar, Allama Iqbal highlighted his views on the need to consider Indian provinces as independent unity with direct control of British Government and expressed the desire to remove central Indian Government. He further had the vision to have autonomous Muslim Provinces in India. He believed that with a single Indian Union it would not be possible to consider Muslims as a separate entity (Iqbal, 2001). In 1933, during another Round Table Conference, Allama Iqbal explained the attitude of Muslim delegates as a rejoinder to Jawahar Lal Nehru's statement, in which he considered Muslim delegation's attitude is as a result of "reactionarism". Iqbal explained to Nehru that it would not be possible to

solve the problem of India, if the majority community would not allow the protection of the rights of minority of 80 million people (Iqbal, 1965). Furthermore, he stressed that it would not be possible to reach a mutual decision if the focus is to achieve nationalism that is only for the benefit of one party. Therefore, based on this situation he suggested two alternatives; first, to have an Indian majority community with a permanent agent of British imperialism in the East, or secondly, to redistribute the country on the basis of religion and culture to resolve the existing communal problem (Iqbal and Kiernan, 2005).

Allama Iqbal's worries mainly resulted from the Hindu Congress ministries that were established in the province with Hindu majority, based on the 1935 Act. Muslims in these provinces were treated disrespectfully, which further increased the anxiety of Iqbal for the future of Indian Muslims if India remained united. In 1936 and 1937, he wrote letters to Quaid-e-Azam referring to an independent Muslim State that would comprise of North-Western and Eastern Muslim majority zones and not only limited to North-Western zones (Iqbal, 1965). Despite Allama Muhammad Iqbal's significant political efforts, people within the nation and outside who have criticized the views of Iqbal, expressing that he never believed in the creation of sovereign Muslim country outside Indian border, instead desire a Muslim state within India.

4.4. Iqbal as Thinker Poet

Many critics have analyzed the work of Iqbal and attempted to examine his poetry, the changing critical perspective resulting from the poet's work is the evident of the width of reference (Iqbal and Singh, 1991; Iqbal and Matthews, 1994). Based on his unique and fresh ideas he can be distinguished from other contemporary thinkers. He did not experiment with the poetry; rather he specifically believed in expressing his own thoughts to critique the Western civilization and the way he sees Reality (Hassan, Azhar &

Hassan, 2014). He had the knowledge of the ways in which, the Western civilization would possibly result in an inevitable crisis of its destiny. Due to the close relations that he has shared with the people of the West and his ability to understand their modes of thoughts, lead Iqbal to react against them through his thinking (Taillieu, Laleman & Callewaert, 2000).

In some of his well-known poems such as “Khizr-e-Rah”, “Tutu’-i-Islam” and “Zubur-e-Anjum” it is evident that he believed to be able to get freedom and equality, it is essential for the Muslims to accept the radicalism of Islam (Iqbal and Matthews, 1994). Thus, the development in Iqbal’s poetry during earlier phases can be seen as a search and discovery. He continued his search with true passion and sincerity and with complete faith.

There are certain great people that may live with us historically after they have died, people remember them based on their beliefs and continue to share their thoughts. In order to achieve success, it is important to follow their way of lives (Taillieu, Laleman & Callewaert, 2000). Muhammad Iqbal is a significant figure in the development of a Muslim nation. He has contributed greatly for the cause of Islam and awakened Muslims to spend a life that is based on the teachings of Islam. Iqbal is today considered as being a National Hero of Pakistan because of his views and perceptions that have helped Muslims to create a separate homeland (Iqbal and Mir, 2000). With his philosophical views embedded in his poetry, he awakened the consciousness of people of being free and independent. Muslims of the sub-continent were convinced they could live a larger life if they would get a separate homeland (Iqbal and Singh, 1991).

While experiencing the pains and hardships of life in Lahore in the subcontinent of India, he was introduced to the reality of life. This was the point where Iqbal raised his views regarding the revolution; he initiated the movement based on cultural and political reforms (Iqbal and Kiernan, 2005).

Firstly, he wanted to create awareness amongst the Indian Muslims about their Islamic identity, their individuality as Muslims, and the Islamic ego (Iqbal, 1965). Through his poetry expressing his philosophies, he asked the people why they have abandoned their real selves. He wanted them to regain their Islamic identity and thus, this was the first message that Iqbal had delivered (Iqbal and Matthews, 1994). However, the challenge he faced was to awaken a nation of several hundreds of millions that were a victim of exploitation and humiliation since many years.

The nation had already been divested of the capacity of understanding and knowing their own existence and recover their identity as soon as possible (Iqbal, 2011). It was an extremely difficult task, and no one would have been successful in conveying this message to the nation in a better way than Iqbal did. Thus, with the aim to achieve this objective Iqbal began to evolve his philosophy of the self (Khudi) (Iqbal and Mir, 2000). Iqbal presented the conception of ego that has certain human and social implications in a way that it could be a part of the philosophical tradition. It was important to develop this notion on the basis of strong philosophical outlook since Iqbal wanted it to be the central theme of his poems (Iqbal and Mir, 2000). Iqbal considered ego as being a major source of feeling and that enables to understand one's individuality through self-realization (Iqbal and Singh, 1991).

Iqbal had probably considered the idea of Khudi (Self) as a revolutionary one and thus later attempted to depict it in his poetry philosophically. Self-awareness was one of the major factors that Iqbal believed was lacking amongst the Muslims and need the most in the Indian society (Iqbal and Singh, 1991). Iqbal had the perception that despite that Muslims have an Islamic value-system they have failed to follow it by surrendering themselves to a system of a completely different faith. Therefore, he believed that it was essential for them to realize their individual identity based on the Islamic value-

system (Iqbal and Singh, 1991). It was not possible to make people understand this sociological concept without expressing it in a philosophical manner, and thus, Iqbal presented in philosophically in his poetry (Iqbal and Mir, 2000). Earlier Iqbal had considered the issue of loss of self-identity amongst the Muslims a sociological one, but later realizing that the fact that this has been permanently rooted in Muslims, it should be resolved philosophically.

4.5. The Artistic Qualities of His Urdu Poetry

Today, Iqbal should not only be considered as being a great poet, but he is also a great artist and had a great sense of art that he had expressed through his poetry (Iqbal and Mir, 2000). The way he has expressed his aesthetics taste has no comparison in Urdu and Persian poetry. He has attempted to examine the ideas of beauty and expressed it through his poetical work in both Urdu and Persian languages (Iqbal and Matthews, 1994). Being a philosopher Muhammad Iqbal has significant knowledge that he had used to communicate to the world through poetry in a sensory form. From his Urdu poetry, it is possible to discover the art that is manifested through natural beauty.

It is inappropriate to limit aestheticism to classicism, Benedetto Croce; a great modern aesthetic philosopher had considered most of the classical theories to be less than aesthetic. However, Iqbal is one such poet who was not only a classical or philosopher poet rather he also had a great sense of art (Iqbal, 2001; Iqbal and Kiernan, 2005). Iqbal has presented the world in a beautiful and delightful manner in his poetry of which his inspiration has been his passionate vitality of expression. He had been successful in presenting his view in an abstract manner, he viewed his poetry as an effective way to move to virtue and apply it to literary work (Iqbal, 2001). Iqbal's poetry has taught people to understand the beauty of life and an individual with pure aesthetic sense can understand the beauty of the world expressed in Iqbal's poetry.

The world emerged from the poetry of Iqbal is not an imitation of the reality of the world an individual lives in, rather it is an improvement to it. Iqbal has presented it in such a way so that people would make an effort and struggle to imitate that beauty (Iqbal and Mir, 2000; Taillieu, Laleman & Callewaert, 2000). He expressed this aspect through his poetry as he had a positive perception regarding the beauty of the nature and the art. While, aesthetics is a branch of the philosophy it solely deals with appreciating the beauty based on the principles of admiring the good things of the world (Kausar, 2003). Art does not only provides it, readers a philosophical, instead it is more focused on emotion and imagination. The sense that Iqbal had regarding art is evident from his poetry, which is a remarkable gift for the entire humanity. As far as his artistic sense is concerned it is presented in his Urdu and Persian poetries in a ways that no one else has been able to present until today (Iqbal and Kiernan, 2005). He had a unique way to express his ideas in relation to his philosophical and artistic beliefs.

According to Iqbal's perception the entire world can be considered as an endless river of beauty and elegance. He believed that every part of the world is filled with beauty and positive pleasure and thus, people should see it in a similar way as Iqbal did (Iqbal and Singh, 1991). He has defined the beauty of the world in his poem "Sada-e-Dard" (voice of Affliction) in the following couplet he has expressed the way he imagined the world:

محفلِ قدرت ہے اک دریائے بے پایاںِ حسن
آنکھ اگر دیکھے تو ہر قطرے میں ہے طوفانِ حسن

Mehfil-i-qudrat hai ik darya-i-be-payan-i-husn,
ankh agar dekhe to har qatre men hai toofan-i-husn

(Bang-e-Dra-047)

Translation:

The Nature's assembly is the Beauty's boundless ocean
For the discerning eye, every drop is the Beauty's storm

Iqbal has regarded life as being beautiful and earnest, and he had disagreed with the view of Plato in this regard, who had defined the world and its reality as being yonder. Iqbal had attempted to transform the beauty of the world into the soul of life through his both Urdu and Persian poetry (Iqbal and Kiernan, 2005). Iqbal has defined beauty through his orientation of nature and river, he has referred to beauty as being endless. The poet believes that beauty can be found everywhere even in the drop of river. Furthermore, he has conceptualized beauty as an abstract concept with a physical entity that is a river. It is important to understand the concept of beauty defined metaphorically by Iqbal (Tahir, 2001). It is equally easy to understand the metaphorical language as compared to the way in which beauty is defined in the literal language. It is only based on the orientation of Iqbal's beauty. However, people can understand that ocean is endless and beauty is also endless; therefore, he used the term "ocean" to compare it with beauty as both are endless (Iqbal, 2011; Iqbal and Kiernan, 2005). Furthermore, Iqbal's perception about beauty is; it can be found everywhere and this concept is evident from the way Iqbal has referred that beauty is found even in each drop of the ocean. Furthermore, his thoughts are also influenced with his cultural beliefs of nature as being the most beautiful physical entity. Hence, the comparison of beauty with nature is metaphorically defined that is influenced through cultural values.

Moreover, in a certain context with reference to beauty and artistic thoughts, Iqbal has agreed with Plato. As Plato believed that people cannot define the natural beauty by imitating natural objects, Iqbal also has similar perception regarding beauty (Taillieu, Laleman & Callewaert, 2000). Thus, in this context it can be said that beauty cannot be reproduced or imitated. Furthermore, they both agree that

the idea of beauty has been derived from nature. According to Iqbal:

وہی جہاں ہے ترا جس کو تو کرے پیدا
یہ سنگ و خشت نہیں، جو تری نگاہ میں ہے

Wuhi jahan hai tira jis ko tu kare paida
Yeh sang-o-khisht naheen jo teree نگاه میں hai

(Bal-e-Jibril-068)

Translation:

Your world is (only) the one which you create yourself,
Not these stones and bricks, which are in sight

Iqbal's concept of beauty can be understood from these couplets, in which he believes that beauty should not be found in the materialism. Instead, the great poet has emphasized on the importance of natural beauty, also people are able to create their own world and are not only dependent on what they see. However, they can only mould beauty and add to the nature.

Conclusion

Iqbal was a great philosopher-poet and a great political leader. His work has been published in a different language to convey the message of unity and strengthening of faith. Iqbal has the ideology behind the creation of a separate homeland for the Muslims- Pakistan. He has not only inspired Indian-Muslims of the sub-continent through his poetic work, but also worked as a great political leader to struggle for achieving a separate Muslim state. He has been a part of the All India Muslim league and had written many books, letters and poetries in different languages to deliver the message of unity to the Muslim nation. Furthermore, he has worked with the founder of Pakistan, Quaid-i-Azam with the hope to get freedom and independence from the British rule. However, he died before the Muslims could get a separate homeland for them.

METHODOLOGY AND PILOT STUDY

5.1 Introduction

Iqbal spent several years in acquiring the western education; through his poetry, he has expressed his views regarding his beliefs about the east and the west (Iqbal and Matthews, 1994). Since Iqbal was a passionate thinker and had multicultural training, he could go beyond the veils and analyzed the problems in the modern society effectively (Iqbal and Kiernan, 2005). In his poetry, Iqbal had identified and criticized the western imperialism, the way they depict democracy and their views on race and color (Iqbal and Kiernan, 2005). As evident from his poetry, Iqbal believed west provides false ideas and standards to the people. In search for providing freedom to Muslims and understand their position in the society Iqbal flew above the cities of Kufa and Baghdad to explore his vision and aspire new thoughts (Taillieu, Laleman & Callewaert, 2000). Thus, Iqbal's literary contributions are not only limited to the sub-continent, but also go beyond that. Iqbal's views and perceptions are also considered different, as he has questioned the people and men about their role in the community and the relation they share with God (Iqbal and Mir, 2000; Iqbal and Singh, 1991). In many of poems, Iqbal has been seen to develop dialogues between his personified conversant. Furthermore, he has also attempted to establish a direct close association with the God to define the role of a man and to awaken the faith of Muslims (Iqbal and Singh, 1991; Iqbal and Mir, 2000).

Iqbal had the view that it is not possible to understand

the universe clearly, as new things break in that demolish the fixed ideas about life. Additionally, he believed that it is even more difficult to understand ourselves, as we might not be aware of what we might become (Iqbal and Matthews, 1994). Therefore, in his opinion metaphor can be used as a tool to define ourselves and to explain happenings of the universe, which is also evident in the Lakoff and Jhonsen's conceptual metaphor theory (Lakoff and Johnson, 1980). He believed in using metaphors in different languages to determine what will happen next. Iqbal had great concerns for transforming the Muslims in India; he wanted to change their opinions about what they could possibly become and the way they see themselves (Iqbal and Kiernan, 2005). While, we desire to have the knowledge about the external universe, it is essential that we make similar efforts to determine the potential we have. Thus, with the use of metaphors such as Khudi (Self) he has attempted to create awareness of how unknown we are to ourselves and to inform man about knowing himself (Iqbal and Singh, 1991).

Additionally, he had used another metaphor "nature of the salamander which feeds on flame" to suggest that human changes his color constantly and is likely to be eaten by fire. Iqbal had referred to the man as salamander in a particular historical situation of Indian Muslims (Iqbal and Singh, 1991). While, he referred to the man as a salamander during the time, he had written the poems, but it can still be used to explain the human nature. In 1914, when Muslim countries were being ruled by European powers, Iqbal regarded the situation of Muslims as salamander image (Hassan, Azhar & Hassan, 2014). Thus, he desired that Muslims should throw-off this domination and imagine themselves as being independent. However, it might be argued that the political situation of Muslims has changed today, but the way Iqbal has used metaphors it goes beyond historical context. An example of the Self-metaphor is given as below:

"Hear my complaint and feel, or do not feel, with me:

He does not come to beg redress, whose soul walks free!
 Vast skies and frozen winds and man's one pinch of dust;
 What urged you to create-kindness or cruelty?
 Is this your bounteous spring, your fair wind's ministry?
 I sinned and I went solitary from Paradise,
 But angels could not people Your world's vacancy;
 On my all-venturing nature the naked wilderness
 Pours blessings out, that realm You left to anarchy.
 A spirit that craves danger is not lured by parks
 Where no close ambush holds a lurking enemy.
 The abode of Love lies far beyond Your seraphs' wing:
 None find, but who desire and dare infinitely"

Therefore, this poem is intended to depict certain metaphors that express Iqbal's metaphysics. He explains the way people perceive their external universe by use of "vast skies and frozen winds" which is empty and uncaring that we cannot even imagine (Iqbal and Mir, 2000). It is; hence, essential for the man to understand it and have self-awareness to deal with the problems. Despite Iqbal has perfectly used metaphors in his poetry, it is important for the readers not to take it literally. Metaphors can tell a lot about life than anything else could; therefore, it is important for people to learn the appropriate meaning and imagination of metaphors (Iqbal and Matthews, 1994). For any language, metaphors can be considered as the basic essence, as they represent the efforts we make for each other while talking about the fundamental realities of existence. Hence, I have analyzed the work of Iqbal in his Urdu poetry and the way he has used metaphors to define men and the realities of life. For further clarification, I have supported the views of Iqbal with the explanation of Lakoff and Johnson's conceptual metaphor theory.

5.2 Statement of problems

Iqbal has not only made significant contributions in the world of poetry, but he was a great artist and an outstanding philosopher (Taillieu, Laleman & Callewaert, 2000). Furthermore, he had also performed as a great leader and

sincere scholar and his literary work has presented a picture of purity and honesty. He has mixed philosophy with emotional and aesthetic sense to demonstrate the beauty of nature (Iqbal and Mir, 2000). He has used several expressions to define emotions of an individual.

Through his poetry, Iqbal has presented the world in a beautiful and an elegant manner. The words used in his poems flow with rhythm and he has defined in a vital manner all that he had in his world (Iqbal and Kiernan, 2005). He presented the world through his poetry in a way that would encourage people to imitate. He had a positive perception regarding art and nature, which he has presented in an exceptional way in his poetry. Thus, one can consider Iqbal's poetry, as being "The Universal Collection", there are also different shades of Iqbal's poetry defined in his literary work (Iqbal and Kiernan, 2005). The ideas of Iqbal presented in his poems range from a true patriot who had always tried to work for his nation by becoming a sincere and honest leader. Additionally, he had tried to arouse the enthusiasm of the nation to create a separate homeland (Iqbal, 1965). Along with this, Iqbal had been a devoted believer of Islam, a learned scholar, and an intricate philosopher. He tried to cover all these aspects in his poetry to provide a reflection of his views to the people.

Some of the notable works of Iqbal include "Bang-e-Dara", "Zarb-e-Kaleem", "Baal-e-Jibril" and "Armghan-e-Hijaz" (Iqbal, 1965). A significant element of Iqbal's poetry that enabled him to become a prominent poet is power; he had extremely powerful and strong views that were evident from his use of words in his poetry (Iqbal and Matthews, 1994). Iqbal had versatile poetic skills and his exceptional poetic expertise is evident from his daintiest use of metaphor, simile, myth and unique imagery. Iqbal had been very proficient at the use of different metaphors. He had successfully related several things using metaphors and people could understand and relate to it in their daily lives

(Iqbal and Matthews, 1994). The two main distinctive features of Iqbal's poetry, which he has used metaphorically, are Shaheen (The Bird) and the philosophy of Khudi (Self), these elements have distinguished his poetry from the work of others ordinary ones. The concept of Khudi has been defined by Iqbal to explain the relationship that is shared by a human soul and his Lord. His wanted his readers to connect their faiths and beliefs through the force of Khudi, which he tried to explain in several places (Taillieu, Laleman & Callewaert, 2000).

Another masterpiece of Iqbal's poetry is the Talu-e-Islam which is a poem focused on the rise of Islam and awakening the Muslim souls (Iqbal and Mir, 2000). It is considered as an exceptional contribution to the history of literature, created by Iqbal who is a poet of the whole decade. Iqbal has attempted to use several delightful words to cover the aspects of motivation, faith, beliefs and Khudi in his "Talu-e-Islam (Iqbal and Mir, 2000). This work of Iqbal has presented the picture of enthusiastic patriots and a face of devoted scholar in many verses. Furthermore, Iqbal has used emotions and feelings to describe the glimpse of Islamic history.

Iqbal's poetry is particularly a combination of his innovative views and opinions, unique thoughts and distinctive imagination (Iqbal and Kiernan, 2005). He can be considered as the only poet who had used innovation and creativity in all of his works to express his thoughts and opinions. Another prominent work of Iqbal is the creation of "Shikwa Jawab-e-Shikwa" which is a literary work and has aimed to target everyone (Iqbal and Singh, 1991). There are no similar poetries in the history of literature that can be compared to the work of Iqbal, and the way he has expressed his thoughts through a combination of interrogative and declarative pattern (Iqbal and Singh, 1991). The poetries of Iqbal have covered all the aspects including emotions, feelings, piety and metaphors.

While many scholars and critics have attempted to

analyze and examine the work of Iqbal, his vast contribution to the literary work is not possible to cover. A detailed description of his life is given by many writers and his poetries have been translated in different languages. However, a major aspect of Iqbal's poetries is the use of metaphors and this phenomenon has not been addressed yet (Iqbal and Matthews, 1994). Therefore, this study attempts to provide a clear analysis of the work of Iqbal and his use of metaphors. The way Iqbal has used metaphors in his Urdu poetry is supported with the theory of Lakoff and Johnson's conceptual metaphor theory (Lakoff and Johnson, 2002).

Although, English is becoming a common language, but the importance of Urdu figurative language cannot be ignored. While, the figurative language is different to literal or ordinary language, it is used to convey the same basic literal meaning (Lakoff and Johnson, 2002). The level of figurative language may vary based of culturally dependent expression, proverbs and metaphors. Similarly, the use of metaphors in any language is based on the cultural values and orientation (Lakoff and Johnson, 2002). Countries where Urdu is native language such as Pakistan Urdu metaphors are reflected in basic Pakistani tradition, attitudes and behaviors, and thus, use of metaphors pervades all human languages. Therefore, to understand the literal meaning of any metaphorical statement, it is essential that the person understands the basic cultural values of the other person (Zanotto, Cameron & Cavalcanti, 2008).

Metaphors are considered as being expressions that are largely affected by values inherent in any culture. Therefore, the meaning should be inferred by referring to share cultural knowledge (Zanotto, Cameron & Cavalcanti, 2008). Since, metaphors are based on culture; a non-native speaker may find it difficult to understand its literal meaning. Hence, this study provides the basic knowledge of cultural values of Iqbal and the way they have influenced his poetry and his use of metaphors. Furthermore, it has facilitated in understanding

the concept of Iqbal's poetry and his conceptualization of metaphors. For instance, the metaphor "*sher ka bacha*" (lion's son) is referred to a man who is brave and courageous. This metaphorical expression is commonly used in Urdu language the term "lion" is used here to refer to an individual, who is strong. A lion has similar traits and the person can be attributed with same characteristics. Likewise, Iqbal has used the example of eagle to refer to the youth (Iqbal and Matthews, 1994). So, it is important to understand the language and culture to analyze the basic understanding of the use of metaphors in that language. This study has examined in detail the use of metaphors by Iqbal in his Urdu poetry with its translation and the researcher has explained how these have become pervasive to human language (Taillieu, Laleman & Callewaert, 2000).

5.3 Purpose of the Study

In order to collect the relevant data for the study it is essential to understand the purpose of conducting the study. The purpose provides a direction to the study and determines the objectives that can be achieved through conducting the research. It specifies the reason for which the researcher intends to explore a certain phenomenon. The purpose of this study is to expand the horizon of existing knowledge in context to metaphors, its elements and the way Iqbal has used them to express his thoughts. The researcher has explained the theory of Lakoff and Johnson's to understand the Conceptual Metaphorical Theory. It has helped to define the way in which metaphors can be used to explain and refer to different aspects. Additionally, this research work has shed light on the contributions of Iqbal to the society and the entire world, as leader, philosopher and poet.

Iqbal has attempted to persuade the readers of his poetry using different metaphors; therefore, this study has explored the work of Iqbal to understand the underlying message of his poetry. Furthermore, this study has provided an account on Iqbal's life, examining his early life and his education. A

section of the study provides description of the published work of Iqbal in different languages including Persian, Urdu and English. However, for the purpose of this research, analysis has only been conducted on Iqbal's Urdu poetry. It has facilitated the researcher to understand the different functions of metaphors and their use in Iqbal's poetry. The main purpose is to determine different symbols that Iqbal has used to refer to various concepts such as love, nation, and perfect man and so on.

The present research work provides an account of the metaphors of conceptual phenomena in the Urdu Poetry (U.P) of Dr. Allama Muhammad Iqbal and is based on the Lakoff and Johnson's theory of (CMT). The metaphors of the conceptual phenomena are varied in type and are different in their functions. These metaphors are used in the U.P of Iqbal as a persuasive tool for the readers. The metaphors of the conceptual phenomena fulfill different functions. Iqbal uses symbols to represent different concepts. The researcher has examined both linguistic and conceptual metaphors that have been used by Iqbal in his Urdu poetry. In addition to this, the researcher aims to understand the extent to which Iqbal has encompassed his thoughts in his poetry with the use of metaphors. The theory used to understand the concepts of metaphors is developed by Lakoff and Johnson, which is a major source to analyze the concepts of metaphors and the way they can be explained. The researcher has explored Iqbal's poetry to analyze his thoughts in relation to the world and the way individuals see them.

The purpose of use of metaphors is to deliver the same meaning that is conveyed through literal statements. However, many believe that metaphorical statements are difficult to understand and often do not convey the similar message. Hence, the researcher has attempted to determine the way in which Iqbal's poetry has conveyed the message that he desired to inform to the Muslim nation at that time.

However, the researcher has also examined how the thoughts of Iqbal expressed in his poetry are still applicable to the Muslims. The focus of the research has remained on the use of different conceptual metaphors by Iqbal to investigate the meaning they intended to convey. It would not have been possible to cover the entire *Kulliyat-i-Iqbal* (collection of Iqbal) in this thesis. Therefore, the researcher has analyzed some of the selected verses and couplets from Iqbal's Urdu poetries that have metaphorically defined different concepts by employing different terms. Furthermore, the study enabled to understand the use of different types of metaphors in Iqbal's poetry. Iqbal has expressed his thoughts that were influenced from the conditions of that time, and from his Islamic traditions, in an orientational and ontological manner. The couplets have been structured metaphorically to deliver a similar meaning conveyed through literal sentences, which are true. The pervasiveness of Iqbal's use of metaphors is evident from the fact that his philosophy was inspired by the experiences of Muslims in the sub-continent. Hence, it can be depicted Iqbal has employed different terms to convey an important message in a easy way.

5.4 Scope of the Study

Scope of the study defines the parameters under which the researcher will conduct the study. There are certain parameters under which the researcher will resolve the problem that has been identified. Scope can also be referred to as the domain within which the researcher will conduct the research. The researcher must take into consideration the factors that need to be included in the study to meet the research objectives. The purpose of this study is to analyze the work of Iqbal and his poetry to ascertain the metaphors he has used. The work of Iqbal is examined through the conceptual metaphor theory by Lakoff and Johnson. Since, Iqbal has written several poetries and many letters in different languages it is not possible to investigate all of his poetries. The scope of this study is limited to the work of Iqbal in

Urdu language. The researcher aims to examine Iqbal's Urdu poetry in the light of metaphorical theory. Iqbal has written various poetries and have used different words to express his thoughts about the nation, love, youth and so on.

Iqbal was philosophical-poet and a great leader; he has expressed his views perfectly in his poetries. He has emphasized particularly on the role of Muslim youth in achieving a separate homeland where they can live their lives on the teachings of Islam (Iqbal and Singh, 1991). He has used several metaphors to define the youth of Muslims in his poetry for instance; he has referred to "Shaheen" for describing the youth of the nation. He desires the Muslim nation to have similar traits of a Shaheen (eagle). Therefore, these metaphors have been used to analyze the poetry of Iqbal. It has implications in the literature and literary work. It is important to note that Iqbal's work has been published in other languages also including Persian and English, but this study is only focused on Iqbal's Urdu Poetry (Hassan, Azhar & Hassan, 2014). Additionally, Iqbal has written several letters that were aimed to ask for a separate nation for Muslims; however, this study only examines the poetic work of Iqbal. Despite much attention has been given to understand the philosophical views of Iqbal expressed through his poetry, research still lacks on his use of metaphors in his poetry (Hassan, Azhar & Hassan, 2014). This research is intended to explore his thoughts with the use of metaphors such as Khudi, Faqr, Ishq, Husn.

According to the knowledge of the researcher, not enough attention has been given to study the use of metaphor in Iqbal's U.P, particularly, from the perspective of CMT analysis. So, in this research study, the researcher wishes to apply the CMT analysis approach to study Iqbal's major concepts which are expressed in U.P. The researcher is interested to explore the significance of metaphor used in the language of Iqbal's Urdu poetry and to see how he expresses his famous concepts with the help of mighty metaphorical

tool. Iqbal has written innumerable poetries that have combined in one book i.e. *Kulliyat-i-Iqbal* or (the collection of Iqbal). The poet has attempted to express his thoughts in an interesting way to inspire the youth and the nation. It would not have been possible to cover the entire book; nonetheless, some of the most famous work of Iqbal in his Urdu Poetry has been analyzed. The researcher selected couplets from Iqbal's poetry in which Iqbal has metaphorically explained different concepts. Iqbal has attempted to reawaken the Muslim soul through his poetry.

5.5 Delimitations

Delimitations of a study can be defined as the characteristics of the research that result from limitations or the boundaries in the scope of the study. Limitations are implicit characteristics of the method and design of the study. Delimitations, on the other hand, arise from the specific choices that are made by the researcher. These choices may be related to the objectives of the study, research questions and the variables that the researcher intends to explore. While, there are several poets that have used metaphors in their work, this study is focused on the work of Muhammad Iqbal. Despite the wide ranged use of CMs in our daily life, the study of the use of metaphors is limited to Iqbal's Urdu poetry in this thesis. In this study, the researcher picks up the ten major concepts from the domain of Iqbal's U.P and studies the use of metaphors from a perspective of Lakoff and Johnson's conceptual metaphor theory analysis.

Although, the researcher would have analyzed the work of other poets, but Iqbal is one of the greatest poets in the history; therefore, his poetry is selected to analyze the use of metaphors. Furthermore, since the limitations of the study are that it will not be possible to examine all the poetries of Iqbal, the researcher has chosen to examine the Urdu poetries of Iqbal to determine how effectively the poet has used metaphors to define different concepts. Additionally, Iqbal has defined several concepts in his poetry with the use of

metaphors, but the researcher has selected ten major domains. These target domains include Khudi (self), Faqr, Shaheen (eagle), Ishq (love), Husn (beauty), Millat (nation), Naujawan (youth), Insan-i-Kamil (perfect man), Mamlakat (government) and Mahash (economy). Different source domains have been highlighted that Iqbal has used metaphorically in his poetry to refer to these concepts. At the same time, the researcher has chosen certain couplets with their translations to explain how these concepts are defined differently by Iqbal in different situations. Delimitations arise from limitations from the study, due to certain factors that have limited the scope of this research; the researcher had to make certain choices that have accounted as the delimitations of this study. Hence, the study is focused on the use of conceptual metaphors in ten domains in Iqbal's Urdu poetry.

5.6 Research Questions

I would like to focus on the following questions while doing this research study.

- i. Which types of linguistic metaphors are used by Iqbal in his Urdu Poetry (U.P)?
- ii. What conceptual metaphors are used in Iqbal's U.P?
- iii. Do the metaphors, used in his U.P reflect his thought?
- iv. To what extent the Conceptual Metaphors (CMs) in Iqbal's poetry are pervasive?
- v. Is there any difference in which linguistic Metaphors (LMs) or CMs used in his poetry versus the use of these metaphors in other genres and discourses?

Question i, can be considered as a general research question with different basic aims related to the thesis. Question ii counts the number of important CMs in his poetry. Question iii, is looking for the primary purpose that how does Iqbal reach his goal with conceptual metaphors in his U.P. Question iv, expresses the aim of this research study

as it is obvious from Layoff's point of view that metaphors are pervasive in our everyday life. So the term 'pervasiveness' proves true in case of Iqbal's U.P. Finally, the Question v, is being focused at in this thesis which deals with LMs and CMs. In the present paradigm, it also deals with Cognitive Metaphor Theory (CMT).

5.7 Organization of the study

5.7.1 Data Collection and Classification

The purpose of this is to understand the work of Iqbal and his philosophies in the light of his poetry. The research aims to investigate the use of metaphors in Iqbal's poetry for expressing his thoughts. While, Iqbal's work has been published in different languages, the emphasis of this study is to analyze his Urdu Poetry. Iqbal has intended to define different concepts with the help of metaphors. Therefore, it is important to understand Iqbal's philosophy and his concepts in reference to use of metaphors. The focus of the study is limited to his Urdu Poetry. Additionally, Iqbal has written several poetries, but it is not possible to cover all of his work; therefore, few couplets from his work have been selected. The couplets are used to define different concepts of Iqbal and his philosophies; with reference to the way, he has used words to define different conceptual features.

Although the focus of Iqbal was to reawaken the Muslim faith to develop a close association with Allah and create a separate homeland at that time, but his work and philosophy has application for today's nation also. Therefore, it is important to understand his thoughts and beliefs through his poetry. The data has been collected from secondary sources. Secondary data is the one that has already been published and collected for some other reason. Since, Iqbal's poetry was published already it is considered as being a secondary data. The sources of secondary research may include libraries, journals, books and magazines and so on. The main source of data collection was Kulliyat-i-Iqbal (the collection of Iqbal), which includes all the poetry of Iqbal. The data have been

selected mainly from the books of Iqbal that include different poetries of the philosopher-poet.

Furthermore, to understand the conceptual metaphors theory the researcher analyzed the work of different researchers. Particularly, the focus has been to understand the use of metaphors to define different concepts with the help of Lakoff and Johnson's work. They have explained the metaphorical utterance in great detail and have attempted to analyze their pervasiveness in everyday life. Their work has formed the basis for this researcher in order to understand the use of metaphors in Iqbal's Urdu poetry. Different couplets from the poetry of Iqbal were selected in which Iqbal has employed different features and terms to explain various concepts. These couplets and verses that have been selected from Iqbal's poetry were classified understand specific domains/ concepts that Iqbal has explained to ascertain the ways in which they have been addressed metaphorically. For each of the concepts, the researcher highlighted different source domains employed by Iqbal in an attempt to define the conceptual metaphors on the basis of Lakoff and Johnson's theory and their findings.

The data has been collected particularly from the published work of Iqbal in Urdu with its English translation to develop better understanding. This study examines the Conceptual Metaphors (CMs) used in the Urdu Poetry (U.P) of Dr. Muhammad Iqbal. The Conceptual Metaphors phenomena refer to the existence of different Conceptual features such as Self (Khudi), Shaheen (Eagle), Faqr, Ishq (Love), Husn (Beauty), Insan-i-Kamil (Perfect man), Mamalkat (Government), Mahash (Economy), Nojawan (Youth) and Millat (Nation). Dr. Iqbal has used these features in his U.P both in metaphorical as well as non-metaphorical contexts. However, the present work focuses on the use of these phenomena as metaphors and they are classified as follows:

1. Metaphors of Self (Khudi),
2. Metaphors of Shaheen (Eagle),
3. Metaphors of Faqr (emperor, spiritual poverty, pride, misery, elixir)
4. Metaphors of Ishq (Love),
5. Metaphors of Husn (Beauty),
6. Metaphors OF Insan-i-Kamil (Perfect man),
7. Metaphors OF Mamalkat (Government),
8. Metaphors of Mahash (Economy),
9. Metaphors of Nojawan (Youth) and
10. Metaphors of Millat (Nation)

Table 5.1: The classification & selected numbers of metaphors in Iqbal's U.P.

S.No	Type of CMs	Number of CMs
1	Khudi (Self)	7
2	Shaheen (Eagle)	6
3	Faqr	5
4	Ishq (Love)	5
5	Husn (Beauty)	1
6	Insan-i-Kamil (Perfect man)	3
7	Mamalkat (Government)	1
8	Mahash (Economy)	1
9	Nojawan (Youth)	4
10	Millat (Nation)	3

The contrast between metaphor and non-metaphor is based on Charteris-Black (CMA) approach. While defining the metaphor he himself strictly followed this notion that the meaning of a word is used in a context that is different from its contemporary meaning. This is comprehended as a

linguistic metaphor. The following examples will explain it further.

5.7.2 Findings and Discussion

5.7.2.1 Metaphors of Khudi (Self)

Over the past years, prophets, several poets, and philosophers have continued to remind the humankind about the purpose of their existence and their nature, which is comprised of both temporal and heavenly elements. They have tried to reawaken the divine spark in the human beings that should be considered as an integral part of their creation. Referring to this “Divine Spark”, it is mentioned in the Quran that after creating the first man, Allah had breathed His own spirit into His new creation (Al-Hijr 15:29 & Al-Sajdah 32:9). Therefore, human nature is not merely “human” rather it should be considered as “humanness” with an element of the Divine. However, as the man was created “in the best conformation” (Al-Teen 95:4) he was reduced “to the lowest of the low” (Al-Teen 95:4). Hence, it is now important to analyze if an individual can achieve the same noble heights again on which he/ she was at the time of creation. None of the Muslims thinkers and philosophers of the twentieth century could examine this concept in as much detail as the great poet-philosopher Muhammad Iqbal did. With his philosophy of “Khudi” he shed light on this concept and expressed his views on this subject. Iqbal’s two basic themes, Asrar-e-Khudi (the Secrets of the Self) and Rumuz-e-Bekhudi (the Secrets of Selflessness), deal with the concept of self. Asrar-e-Khudi intends to define the value of the self or an individual and Rumuz-e-Bekhudi explains an individual’s relationship with the society he lives in.

Iqbal’s Rumuz-e-Bekhudi aims to examine and explore the relationship between individual and the society. Analyzing the aspects of Rumuz-e-Khudi, Iqbal had emphasized on the concept of Khudi to be combined with the Khudi of group and thus, an individual’s interest should be based on a collective one. Additionally, it is only possible to ensure superior existence and development with the ability to

develop close association between an individual's self-identity and the entire nation's destiny. These philosophical views of Iqbal have emerged from his examination of the country and the difficulties they faced in that time. The philosophical perception of Iqbal can be considered as an acting philosophy. In order to recover the Islamic traditions and form a unified Ummah (nation), Iqbal believed it is crucial to synchronize collective Khudi with innumerable individual's Khudi. He desired to establish a nation based on the Islamic faith and its glorious traditions.

In 1910, Iqbal expressed his views on Islam by highlighting its significance not only from a religious perspective, but he defined it as essential from national perspective. In his opinion, it would not be possible to build a communal life without thorough and in-depth knowledge of Islamic principles. The idea of Islam can be defined as having a homeland for the believers to live according to the teachings of Islam. The perception and thoughts of Iqbal presented in *Asrar-e-Khudi* and *Rumuz-e-Bekhudi* have extended the philosophical principles of Iqbal.

(i). Khudi (Self) as a source of fulfilling wish

He says:

(Bal-e-Jibril-053) “Khirad Mandon Se Kya Poochun Ke Meri Ibtada Kya Hai”

خودی کو کر بلند اتنا کہ ہر تقدیر سے پہلے

خدا بندے سے خود پوچھے، بتا تیری رضا کیا ہے

Khudi Ko Kar Buland Itna Ke Har Taqdeer Se Pehle
Khuda Bande Se Khud Puche, Bata Teri Raza Kya Hai

Translation:

Develop the self so that before every decree
God will ascertain from you: “What is your wish?”

In this phrase, Iqbal has encouraged the man to take

himself to the heights of glories. He wants human to be engaged in acts that would please the God and what God has expected from them. Furthermore, once an individual is able to reach those heights, it will be possible for him/ her to develop close association with the God. Thus, in return God will ask about the desires of those people who are close to Him. This depicts the power that humans have and that Iqbal has expressed in his poetry. The metaphors in this context can be understood with the use of target and source domain. Iqbal has attempted to explain to people that they need to develop self-awareness to reach their set goals. To explain the concept of Khudi (Self) that is an abstract idea about an individual and his potential, the poet is referring to the will of God. He has compared the ability of self with the willingness of Khuda (God) that is a concrete concept. If a man realizes his potential, it will be possible for him to develop closer association with God. Therefore, Khudi (Self) can be understood in spiritual context, where it is related to developing strong connection with God. An individual needs to set high goals in life by understanding his own abilities. The idea of Iqbal's philosophy of Khudi has emerged from Quran, where it is mentioned that the one who is able to understand himself will be able to understand his God.

(ii). Khudi (Self) as sword's sharp edge

(Bal-e-Jibril-142) “*Saqi Nama (ساقی نامہ) Sakinama*”

یہ موجِ نفس کیا ہے تلوار ہے
خودی کیا ہے، تلوار کی دھار ہے

Ye Mouj-E-Nafs Kya Hai Talwar Hai
Khudi Kya Hai, Talwaar Ki Dhaar Hai

Translation:

What is this whiff of air called breath? A sword,
and selfhood is that sword's sharp edge

Iqbal has convinced Muslims to not lose their hopes and realize the potential and qualities that they possess. He believed that with these qualities and self-awareness it will be possible to create a new society. Iqbal referred to the man as being his own destiny, by being able to understand their potential and abilities. He has defined Khudi (self) as the power of that a sword has. In these couplets, Iqbal has explained Khudi in terms of a sword. In addition to this, Iqbal has metaphorically explained the power of Khudi in an ontological manner by comparing it with a physical object. The target domain is Khudi (self), which has been explained through source domain a more concrete concept i.e. the sharp edge of a sword.

(iii). Khudi as a source of Awakening Universe

(Bal-e-Jibril-142) “*Saqi Nama* (ساقی نامہ) *Sakinama*”

خودی کیا ہے، رازِ درونِ حیات
خودی کیا ہے، بیداریِ کائنات

Khudi Kya Hai, Raaz-E-Daroon-E-Hayat
Khudi Kya Hai, Baidari-E-Kainat

Translation:

What is the self? Life’s inner mystery,
The universe’s waking up

With the purpose to define his concept of Khudi, Iqbal has criticized the negativity in the beliefs of the people. In his perception, the universe can be considered as an existence that comprises of continuous lives. He believed that human being is the highest form of life and explained Khudi in terms of being the highest form of human being. According to his view, Muslims should consider creative self-assertion as their basic moral. Iqbal placed great emphasis on individuality and believed it is essential for people to understand their individual capabilities and explore their potential.

Furthermore, based on his idea of self-awareness, individuality can be further strengthened if it is practiced, or the concept of Khudi would be weakened and become idle. Therefore, from this it can be depicted that Iqbal had considered the value of Self as being the value of life. Thus, Iqbal has ascertained that Khudi is a source that can help reawaken the Muslims all over the world. Since, Muslims have been emphasized by the Western traditions, Iqbal wanted to reawaken them and guide them towards the righteous path that would lead them closer to Allah. Hence, he defined Khudi as a source through which it will be possible for the nation to have a firm belief. In this context, Iqbal has metaphorically explained the concept of Khudi by employing the term "Baidaar-i-Kainaat" (awakening of the universe). This can be referred to as orientational metaphor, where the poet is defining the concept of Khudi with reference to another concept of awakening of a universe. The target domain remains khudi in these couplets, and the source domain is the universe.

(iv). Khudi (Self) as a spokesperson of God

(Bang-e-Dra-163) "Tulu-e-Islam (طلوعِ اسلام) (The Rise of Islam)"

تو رازِ کن فکاں ہے، اپنی آنکھوں پر عیاں ہو جا

خودی کا رازدان ہو جا، خدا کا ترجمان ہو جا

Tu Raaz-E-Kun Fakan Hai, Apni Ankhon Par Ayan Ho Ja
Khudi Ka Raazdan Ho Ja, Khuda Ka Tarjuman Ho Ja

Translation:

You are the secret of creation, see yourself in your eyes;
Share the secret of your own self, become the spokesman of
God

Khudi can be regarded as a complex thought of Iqbal, which defines the principle of the inner self of human being. The underlying assumption of the concept Khudi has a new

significance. The phenomenon does not only act as a source or the main essence of the universe, rather it is the main motive of all human activities and their behaviors. Iqbal held high importance for the conception of Khudi and had inspired Muslims to reawaken it within themselves to develop the society. The one who is able to realize the potential of himself is able to become the spokesperson of God, as he will be able to develop close associations with Him. Iqbal explains that with the help of self-realization and individual is able to close relationship with God, so much so that he becomes the vicegerent of Allah. Therefore, it is important to understand the importance of self. The use of metaphor is evident in these couplets, as Iqbal is explaining Khudi as a source of becoming the spokesperson of God.

(v). Khudi as a source of power of heavens and earth

(Bal-e-Jibril-094) “Khudi Ki Jalwaton Mein Mustafai”

زمیں و آسمان و کرسی و عرش
خودی کی زد میں ہے ساری خدائی!

Zameen-o-Asman-o-Kursi-o-Arsh
Khudi Ki Zad Mein Hai Sari Khudai!

Translation:

The earth, the heavens, the great empyrean,
Are all within the range of selfhood's power

According to Iqbal, it is important for an individual to develop “Khudi” that will eventually enable to develop a spiritual force. Therefore, with this power man will be able to reach the entire universe, and everything is possible once, Khudi has been developed. Iqbal's use of Khudi (self) is similar to the use of Rooh (spirit) in Quran, which is divine spark present in all the humankind. However, to realize this spirit a man needs to go through a journey of transformation. It is important to aim for self-realization and self-knowledge to remain closer to Allah. Khudi has also been explained in

the context of power through which it is possible to have authority of everything. However, it is important to ensure that the individual is confident and has the ability to know about his potential. In this example, Iqbal has metaphorically structured the couplets to define the concept of Khudi. He has referred to Khudi with reference to different physical entities including the earth and the heavens. It is also essential to understand that the power of Khudi is not limited to this world, but it is also imperative to understand that it will enable a Muslim to achieve heaven in the life hereafter.

(vi). Khudi (self) as wealth

(Bal-e-Jibril-151) "*Javed Ke Naam*"

مرا طریق امیری نہیں، فقیری ہے
خودی نہ بیچ، غریبی میں نام پیدا کر!

Mera Tareeq Ameerī Nahin, Faqeerī Hai
Khudi Na Baiḥ, Ghareebī Mein Naam Paida Kar!

Translation:

The way of the hermit, not fortune, is mine;
Sell not your soul! In a beggar's rags shine

Iqbal has convinced Muslims to not lose their hopes and realize the potential and qualities that they possess. He believed that with these qualities and self-awareness it will be possible to creation a new society. Iqbal referred to the man as being his own destiny, by being able to understand their potential and abilities. It is important to note here that Iqbal's thoughts were influenced by the traditions of Muslims at that time. Since, Muslims were becoming too materialistic by being influenced from Western traditions, Iqbal wanted them to have self-realization. He believes that in search of materialism Muslims have forgotten their own faith. Therefore, he believed that there is a need to reawaken the Muslim spirits for becoming successful.

He intends to inform the Muslims that “Khudi” will enable them to bring revolution a new morning, where he defines it as a new start. Morning is the start of the day; therefore, referring to the term “morning”, Iqbal has attempted to define “Khudi” as a concept for a new beginning. Hence, it is important to have better understanding of oneself to know Allah. It is imperative to understand that an individual should not seek refuge in the worldly things; rather it is better to understand the importance of Khudi and having faith in Allah. The concept of Khudi should be understood in terms of wealth that cannot be compared with any other monetary value. The target domain Khudi (self) is explained here by Iqbal as having the power of wealth. However, these orientations of concepts are influenced by cultural values of Iqbal, as his religious teachings, encouraged him to convey the message of God to the entire Muslim nation.

(vii). Khudi as above skies

(Zarb-e-Kaleem-074) “*Agabi*”

خودی کو جس نے فلک سے بلند تر دیکھا
وہی ہے مملکتِ صبح و شام سے آگاہ

Khudi Ko Jis Ne Falak Se Buland Tar Dekha
Wohi Hai Mamlakat-e-Subah-o-Sham Se Aagah

Translation:

Those who perceive this fact so clear that dome of sky that spins around,
Has not the height as self of man. ‘Bout world have formed an opinion sound

Through his poetry, Iqbal has informed the Muslims that by recognizing an individual’s potential and abilities it will be possible to have the understanding about the happenings of the world. He desired to have a separate homeland for the Muslims, but he believed it would only be possible if Muslims

are able to determine their own strengths. Iqbal has referred to the concept of “Khudi” to refer to the ability of reaching far beyond the skies. He has conceptualized the power of self in developing economy that will result in several benefits for the nation. He believed that having self-confident could lead man to achieve great heights. He considered sky is not the only limit, and those who seek to go beyond that will surely be successful. Iqbal's philosophy for mumlikat can be defined from his use of the metaphors in his poetry. According to his perception, a man must see his strengths not only limited to the sky, but realize his strength to reach even great heights. His concerns for the Muslims of sub-continent are evident from these couplets, as he wanted them to overcome the sufferings from the control of British. Through these couplets Iqbal had attempted to explain the nation that with the help of self-realization, it is possible to overcome the rule of British. He believes that Muslims can even go beyond skies through Khudi (selfhood).

5.7.2.2 Metaphors of Shaheen (Eagle)

Shaheen can be considered, as the most significant image in Iqbal's poetry, as Iqbal says in the Javid Nama “Live in the world like an eagle, and like an eagle die,” is the evident emphasis Iqbal has placed on the use of Shaheen. Therefore, it is important to understand the conceptual use of Shaheen in Iqbal's poetry to examine his thoughts and the message he wanted to convey to the people. The poetry of Iqbal depicts that he wants the Muslim youth to change them and they must not live a life of indolence, but should be ready to face the challenges of life. Iqbal has used “garden” and “desert” as metaphors to define easy and tough life, respectively. He has awoken the Muslims youth by reminding them that they should always be ready and have the power to like a Shaheen (Eagle). He addressed the Muslims by saying:

“You are the eagle of Muhammad,”

“and angels and houris are your prey”

(i). Shaheen (Eagle) as a dove

(Bang-e-Dra-163) “Tulu-e-Islam (طلوعِ اسلام) (The Rise of Islam)”

نو پیرا ہواے بلبل کہ ہو تیرے ترنم سے
کبوتر کے تن نازک میں شاہین کا جگر پیدا

Nawa Pera Ho Ae Bulbul Ke Ho Tere Taranum Se
Kabootar Ke Tan-E-Nazuk Mein Shaheen Ka Jigar Paida

Translation:

Burst into song, oh nightingale! so that from your melody
The spirit of the royal falcon may arise in the delicate body of
the dove!

Iqbal has symbolized Shaheen as having the attributes of devotion, struggle, self-control and self-reliance. Iqbal's philosophy of an eagle is on the belief that its aim is not only materialism, but the focus is on spiritual adornment. Therefore, Iqbal has attempted to convey this message to the youth to develop an eagle-like spirit. He believes that Shaheen has envisaged the traits of a Muslim who is dedicated and devoted towards the achievement of his goal. He wants Muslims to have the same courage. Iqbal is conveying the message to Muslims here to have a delicate body like a dove, but the soul of the nation should be like an eagle. Iqbal has defined the power of an eagle metaphorically and has compared it with dove. While, an individual may have a body of the dove, the spirit and strength should remain high like an eagle. This will facilitate in getting independence and freedom to live the life, according to the teaching of Islam.

(ii). Shaheen as a royal bird

(Bang-e-Dra-163) “Tulu-e-Islam (طلوعِ اسلام) (The Rise of Islam)”

میانِ شاخساراں صحبتِ مرغِ چمن کب تک!
ترے بازو میں ہے پروازِ شاہینِ تہستانی

Miyan-E-Shakhsaran Sohbat-E-Murgh-E-Chaman Kab Talak!

Tere Bazu Mein Hai Parwaz-E-Shaheen-E-Kehsatani

Translation:

How long will you keep company in the branches with the birds of the garden;

In your arms is the flight of the royal hawk of Quhistan

Iqbal had addressed the Muslim youth by referring to them as an eagle because of the specific traits of the bird such as courage, strength and self-reliance. Likewise, in his poetry he has depicted Shaheen as being courageous with a pure soul. Additionally, he defined the youth as being dedicated and devoted and the one that struggles to achieve self-control and prestige. One important aspect that Iqbal has highlighted of the Shaheen is the ability to transform. Therefore, Iqbal wanted the youth to become like Shaheen, a royal bird and instead of living in a nation with Muslims minority; they must develop a separate Muslim dominated state. He believed that the sub-continent is not for the Muslims as they are above all. He desired the Muslims to realize their strengths and consider them as brave and courageous. The poet encouraged the Muslim nation by explaining them the need for a separate homeland (kehsatani); instead of living in a temporary state. Muhammad Iqbal explained the Muslims that they should not be living like those birds who consider their homes on the tree branches, rather they should be like Shaheen who has the ability to live in royalty. Therefore, in these couplets Shaheen is defined in terms of a royal bird.

(iii). Shaheen as a wild crow

(Armaghan-e-Hijaz-01) “Iblees Ki Majlis-e-Shura (ابلیس کی مجلس شوری)
The Devil's Conference”

زاغِ دشتی ہو رہا ہے ہمسر شاہین و چرغ
کتنی سرعت سے بدلتا ہے مزاج روزگار

Zagh-e-Dashti Ho Raha Hai Humsar-e-Shaheen-o-Chargh
Kitni Sura'te Se Badalta Hai Mazaaj-e-Rozgar

Translation:

Behold! the wild crow is vying with the falcon and the hyena:
Lo, how swiftly does the disposition of time allow of a
change!

Iqbal was a man who was ahead of his time; he did not only express his views about the present, but also defined the future situation by foreseeing it through his exceptional words. Shaheen (Eagle) is an extremely dynamic and potent symbol that he has used in his poetry and he used Eagle to refer to the Muslim youth several times in his poetry. However, it is essential to examine why he had used Eagle metaphorically to refer to the Muslims, and how the characteristics of an eagle can be compared with the current circumstances of the Muslims. Iqbal is referring to the Muslims as Shaheen (eagle), but he believes that despite all the powers they are struggling with others who do not have similar potential. The great poet wanted the Muslim nation to understand that they are different from others. He has explained his concept of Shaheen with the help of crow in a metaphorical manner. Iqbal believes it is time to change the perception of looking towards the world and one must stand out by realizing his own abilities. In one situation, Iqbal has referred to Shaheen as a royal bird, but in this scenario, he uses the term wild crow metaphorically to define the concept of Shaheen. Hence, he is asking for the Muslim nation to transform as the time is changing and keep on revolving.

(iv). Shaheen (Eagle) as a Dervish

(Bal-e-Jibril-176) “Shaheen- The Eagle”

پرندوں کی دنیا کا درویش ہوں میں
کہ شاہیں بناتا نہیں آشیانہ

Prindon Ki Dunya Ka Dervaish Hun Mein
Ke Shaheen Banata Nahin Ashiyana

Tranlation:

I am the dervish of the kingdom of birds
The eagle does not make nests

The Muslims of the Sub-continent at that time were in need of a change and transformation to create a separate Muslim nation. They desired to adapt to the requirements of the modern age and thus, it was important that they should have realized the need and their ability to transform. Iqbal made them realize through his poetry the importance of change for their survival. The great poet believed, Muhammad Iqbal that Muslims need to change their perceptions and become a dervish to search for freedom. He informed them they should not remain under the rule of British and must struggle for independence. Dervish is a holy or pious man who lives in austerity. The concept of dervish has emerged from Muslim culture and their traditions and thus, to understand the use of this term metaphorically it is important to know the meaning of the term. In these couplets, Iqbal has explained Shaheen (eagle) as a dervish. The target source Shaheen has been defined with the source domain dervish. However, Iqbal has adopted spatial orientation to define the concept of Shaheen in a metaphorical manner. The great poet has explained the concept of Shaheen with the concept of Dervish and thus, Shaheen can also be to refer to a holy or pious person in everyday language.

(v). Shaheen as a source of reaching Mountain

(Bal-e-Jibril-139) “Aik Naujawan Ke Naam (To a Young Man)”

نہیں تیرا نشین قصر سلطانی کے گنبد پر
تو شاہین ہے، بسیرا کر پہاڑوں کی چٹانوں میں

Nahin Tera Nasheman Qasr-e-Sultani Ke Gunbad Par
Tu Shaheen Hai, Basera Kar Paharon Ki Chatanon Mein

Translation:

Thy abode is not on the dome of a royal palace;
You are an eagle and should live on the rocks of mountains

Iqbal has referred to the example of a falcon here, who has the ability to keep flying without being tired and convinces the Muslim youth to set their standards on the peaks of the mountains. He wants Muslims to believe that they should continuously struggle to achieve great levels of success in their lives. He believed that it is the only way to be able to reach their destiny. Furthermore, Muslims should develop a confidence similar to Shaheen and must aim for a goal that is beyond the sky. As a result, he assumes that Muslims will not find anything impossible for them. In addition to this, he has metaphorically defined his concept of Shaheen by use of source domain, which is the destiny of an eagle.

He believes that as an eagle individual should aim for reaching the heights of mountain peak, they are free souls that may fly beyond skies. Iqbal has symbolized eagle as an energetic and powerful character. Iqbal's Shaheen (Eagle) can be considered to define an individual with courage, self-respect, purity of soul and character. It is important to understand the use of Shaheen in these couplets by Iqbal. Muhammad Iqbal has explained that Shaheen has the power and ability to reach heights. Therefore, it is important to have same dedication that can help the Muslims to reach great heights. However, he believes that Muslims are becoming too materialistic and are in search for royal palace. But, Iqbal has informed them they do not belong to palace, their real home is on the peak of the mountain that is even higher.

(vi). Shaheen as tireless

(Zarb-e-Kaleem-077) "Asrar-e-Paida (Open Secrets)"

شاہیں کبھی پرواز سے تھک کر نہیں گرتا
پر دم ہے اگر تو تو نہیں خطرہ افتاد

Shaheen Kabhi Parwaz Se Thak Kar Nahin Girta
Pur Dam Hai Agar Tu To Nahin Khatra-e-Uftad

Translation:

The hawk is never tired of flight, does not drop gasping on the ground:

If unwearied it remains on wings, from hunters' dread is safe and sound

In the above couplet, Iqbal has again referred to the man as a falcon (Shaheen) who never gets tired of struggling. Thus, he believed that if a man is able to develop similar power, he can easily accomplish all his life goals. Iqbal has used this to build up the confidence of a human and be able to overcome the hurdles he faces in his life. In his poetry, Iqbal defines that eagle is an advocate for cultivating strength and a source to depreciate weaknesses. Iqbal desired the youth to look forward and high, he has referred to various heroes of Islam as Shaheen for their bravery such as Tipu Sultan.

While, earlier Iqbal has used the example of an eagle to refer to the bravery and courage of youth, referring to an animal metaphorically has become pervasive in Urdu language. Iqbal wanted the nation to become untiring and determine like an eagle. Shaheen (eagle) has been referred in different terms in Iqbal's poetry; he has used the bird's traits to define the bravery and courage of the nation. Another attribute of Shaheen (eagle) that Iqbal has defined metaphorically in these couplets is the untiring nature. Therefore, Iqbal is making the Muslims aware that they should continue to struggle for a separate homeland without

being tired. He believes that it will then be possible for the entire nation to remain safe and sound, if they are able to get independence.

5.7.2.3 Metaphors of Faqr

After analyzing thoroughly the teachings of Islam through message of Holy Quran and the Prophet (PBUH), it is revealed that Muslims must develop an attitude of *Faqr*. Once, a Muslim is able to reach the perfection of *Faqr* he/she will be able to embody the whole of Islam.

(i). Faqr as a quality of an emperor

(Bal-e-Jibril-167) "*Faqr*"

اک فقر ہے شبیری، اس فقر میں ہے میری
میراثِ مسلمانی، سرمایہٴ شبیری

Ek Faqr Hai Shabiri, Is Faqr Se Hai Meeri
Meeras-e-Musalmani, Sarmaya-e-Shabiri!

Translation:

One faqr is Shabiri, and it has qualities of emperor
Which is Muslim heritage and real wealth of Shabir

Iqbal has referred to *Faqr* as a quality of an emperor (Shabir). The poet assumes with the help of *Faqr* it is possible to have all the wealth that one desires to achieve. In Iqbal's poetry he defines *Faqr* as being a major wealth for the entire Muslim nation. He has referred to the target domain (*Faqr*) with a source domain Shabir (emperor) to define his concept in an orientational manner. However, in this context it is imperative to understand the concept of Shabir (emperor), as it has derived from the Islamic traditions that have influenced the metaphorical structuring of statements in Iqbal's poetry to a great extent. Shabbir is referred to Hazrat Imam Hussain, who has been a brave leader in the Islamic history. Hence, Iqbal has explained the term *Faqr* through the term Shabbir. In these couplets, Iqbal is attempting to define the Muslim

nation that they can achieve the strengths of an emperor, if they are able to have Faqr. Hence, in an orientational manner Iqbal has defined the metaphor of Faqr by referring to the concept of Shabbir.

(ii). Faqr as Spiritual poverty

(Bal-e-Jibril-167) "Faqr"

اک فقر سکھاتا ہے صیاد کو نچھری

Ek Faqr Sikhata Hai Sayyad Ko Nakhcheeri

Translation:

There is a faqr that teaches the hunter to be a prey;

(iii). Faqr as Pride

(Bal-e-Jibril-167) "Faqr"

اک فقر سے کھلتے ہیں اسرارِ جہاں گیری

Ek Faqr Se Khulte Hain Asrar-e-Jahangeeri

Translation:

There is another that opens the secrets of mastery over the world.

Iqbal has defined Faqr in to two different concepts those are pride and spiritual poverty. However, in the above-mentioned couplets, Iqbal has mainly referred to Faqr as spiritual poverty. He has explained the circumstances that would eventually result from being in poor condition of soul. Iqbal has mainly used conceptual metaphors that have explained the underlying concept of his use of these words to define the condition of people. In his opinion, Faqr has been referred to as a situation that either would lead the person to become a prey of the hunter, or learnt the mastery over the world. It is essential to analyze the concept of Faqr through Iqbal's perception. Poverty can result in two possible situations for an individual that can be either positive or

negative. Moreover, it is the attitude of a man that enables him to recognize the benefits of the situation. Even in Quran, it is highlighted according to Islamic beliefs to adopt an attitude that is beneficial for one. Hence, in difficult circumstances and in a situation of complex challenges it is important to have Faqr to be able to overcome them and face them with great strength.

A major principle behind these couplets is to understand that it is not important to be involved in the worldly affairs. In order to get success, our purpose should be only to please Allah. Our worldly association, the relationships and interactions we have should solely be on the teachings of Islam and the guidance of our God. This is the attitude that is needed to be developed in ourselves to achieve success in both this world and hereafter. For example, respecting elders, taking care of others should be done with the intention to please Allah and to seek His pleasure.

An individual should maintain Faqr in all circumstances with the expectation to receive reward from Allah; this will make it possible for him/ her to rise above worldly failures and success. As mentioned in Surah Yunus 11-62 “*khaufun alaihim wala hum yahzanoon*”- you should not be worried about the things that happen in this world, or be sad about it. Iqbal has conceptualized this metaphorically by connecting Faqr with the “*secrets of the mastery of the worlds*”. Thus, an individual may not only limit himself to seek worldly pleasure, rather be able to look beyond that and achieve greater success in both the worlds. By being able to achieve Faqr, an individual can embody Islam.

(iv). Faqr as Misery:

(Bal-e-Jibril-167) “*Faqr*”

اک فقر سے قوموں میں مسکینی و دلگیری

Ek Faqr Se Qoumon Mein Maskeeni-o-Dilgeeri

Translation:

There is a faqr that is the root of needfulness and misery among nations;

(v). Faqr as Elixir:

(Bal-e-Jibril-167) "*Faqr*"

اک فقر سے مٹی میں خاصیتِ اِکسیری

Ek Faqr Se Mitti Mein Khasiyat-e-Ikseeri

Translation:

There is another that turns mere dust into elixir.

Again referring to Faqr, Iqbal explains that if a man is engaged in the worldly affairs and continue to achieve individual success, it will result in misery for the entire nation. Iqbal had wanted to unite the Muslims and desired them to live their lives according to the teachings of Islam. Therefore, he has stated that an individual may have an attitude through which he would desire to fulfill his individual needs. However, this will only lead him to misery and sadness for the entire nation as well. Hence, the focus should be to make collective efforts with the purpose of developing a united nation based on Islamic principles and the commandments of Allah. Iqbal, through his poetry, has attempted to convey the message of Quran, mentioning this couplet was intended to bring revolution in the lives of victims of imperialism.

Iqbal also desired to develop such self-awareness amongst people, particularly the Muslims, to live a life that has guided them today to this age of technology. In Iqbal's perception, understanding the happenings of world is a part of Sufism. His philosophy was against the Western thinking and culture that has limited people to their body only, and therefore, they are not aware of their souls. It is important to understand the soul also, to develop a close association with Allah. Furthermore, he believed that being limited to worldly success could just give man lust and greed. Thus, he wants

man to interact with God and have pure souls. The concept behind the use of Faqr is to understand the meaning of developing an attitude to seek Allah's blessings. If an individual's only desire is to please Allah, he can then surely achieve success. Iqbal has metaphorically defined Faqr as having the ability to turn "*mere dust into elixir*", meaning that a small particle can have enough power to be turned into elixir i.e. to achieve immortality. The poet has focused on understanding the soul to achieve the super-goals of life.

5.7.2.4 Metaphors of Ishq (Love)

The concept of Ishq (Love) according to Iqbal's philosophy can be considered as the root of the message that Iqbal wanted to convey. While, the literal meaning of Ishq can be considered as love, but the concept of Iqbal to define the metaphor goes beyond that. Iqbal has not only used the metaphor linguistically, but has conceptualized it to express his philosophy. Love is merely an insignificant fraction of what Iqbal has attempted to define in his terminology. Ishq can be considered as a concept to define the entire philosophy of Iqbal that may include the concepts of love, help, service and the need to surrender one's legitimate rights.

(i). Ishq as Madness

(Zarb-e-Kaleem-011) "Ilm-o-Ishq (Knowledge and Love)"

علم نے مجھ سے کہا عشق ہے دیوانہ پن
عشق نے مجھ سے کہا علم ہے تخمین و ظن

Ilm Ne Mujh Se Kaha Ishq Hai Diwana-Pan
Ishq Ne Mujh Se Kaha Ilm Hai Takhmeen-o-Zan

Translation:

Knowledge said to me, Love is madness;
Love said to me, Knowledge is calculation

According to Iqbal's view, Ishq can facilitate people to dominate the world and control the laws of nature by

fulfilling Allah's commands. Briefly, Ishq in the poet's view and his philosophy can be referred to things that are good in this world; on the contrary, Aql or wisdom is temporary and bad. In the above couplets, Iqbal has referred to love as madness. Nonetheless, he has defined madness a motivational source for being close to Allah. Iqbal assumes in this context Ishq (love) and Ilm (knowledge) as living things. He has tried to explain the philosophy of love in a manner as he is conversing with Ishq (love). However, he defined love as madness. As mentioned earlier, the metaphor "falling in love" can be understood as being out of control. When a person falls in love his senses are lost, therefore, Iqbal has defined love as being in a state of madness. Moreover, it is essential to understand that Ishq (love) is not bound of any limits or calculations it is limitless. Thus, Iqbal desires the Muslims to have similar Ishq (love) for Allah, which is infinite.

(ii). Love as a Miracle

(Zarb-e-Kaleem-011) "Ilm-o-Ishq (Knowledge and Love)"

عشق کے ہیں معجزات سلطنت و فقر و دین
عشق کے ادنیٰ غلام صاحب تاج و نگین

Ishq Ke Hain Maujizat Saltanat-o-Faqr-o-Deen
Ishq Ke Adna Ghulam Sahib-e-Taj-o-Nageen

Translation:

Kingdom, faith, and faqr are all miracles of Love
The crowned kings and lords are base slaves of Love

One can understand from these couplets that Iqbal's philosophy of Ishq has explained love in several contexts. Therefore, Iqbal wanted the Muslim nation to revolve from the rule and control of the West. He believed that it could only be possible through love; hence, in his poetry he has expressed the power of love. The poet has convinced Muslims to understand what they can achieve through Ishq.

Iqbal has not attempted to romanticize the term; rather, he has explained the true concept and philosophy behind the word through the use of a metaphoric tool. In his opinion, love enables people to have faith and Faqr.

These are the two basic themes of Iqbal's poetry that are faith and Faqr, Iqbal believes that having true love for Allah can build strong faith and attitude that will lead to close association with Him. Iqbal's philosophy indicates that love can do various miracles in human life enabling him/ her to have faith and develop close links with the God. As mentioned earlier, Iqbal believed education and wisdom are only to achieve success in the world, but the power of love can be extended to this world and hereafter. He wants human souls to have the power of love to achieve this success and being close to Allah. In addition to this, Iqbal has highlighted another important phenomenon that cannot be left unnoticed. He has referred to the kings and lords and has conceptualized them as being mere slaves of love. Those individuals that are able to create the power of love in them and strengthen it gradually will be able to be superior to these kings and emperors.

(iii). Love as a source of peace

(Zarb-e-Kaleem-011) "Ilm-o-Ishq (Knowledge and Love)"

عشق سکون و ثبات، عشق حیات و ممات
علم ہے پیدا سوال، عشق ہے پنہاں جواب!

Ishq Sukoon-o-Sabat, Ishq Hayat-o-Mamat
Ilm Hai Paida Sawal, Ishq Hai Pinhan Jawab!

Translation:

Love is peace and permanence, Love is Life and Death:
Knowledge is the rising question, Love is the hidden answer

Iqbal has delivered an important message through these couplets that is imperative for people to understand. He has conceptualized love with life and death. Iqbal believes that

Ishq is the only tool that can facilitate a man to understand the meaning of life and death. He has defined love as being the only possibility to maintain peace and stability in our lives. However, he has compared the need of love with the desire to achieve wisdom and education. While, Iqbal's philosophy is based on informing people about the way to achieve greater success, he has explained that it can only be done through love. Iqbal has criticized on acquiring the western education; instead, he wants Muslims to have love for each other. He believed that reawakening the souls of Muslims could result in greater benefits for them. Nevertheless, he also informed that one should not focus on getting the education only.

He believed that Ishq is the answer to every question, as it is not only limited to, the concept of love, but its meaning can be extended beyond that. The national poet has conveyed the message of love to achieve peace in life. Iqbal believed that the power and strength of love could not only be limited to life only; however, an individual can also benefit from it after death. While, through knowledge and education certain question cannot be answered, love can provide answered to all the questions. Iqbal has referred to love as being the answers to questions of life by mentioning: "*Love is the hidden answer*"; therefore, it is important to understand the "hidden" answer through love.

(iv). Ishq as an Angel

(Bang-e-Dra-027) "Ishq-o-Mout (Love and Death)"

فرشتہ تھا اک، عشق تھا نام جس کا
کہ تھی رہبری اس کی سب کا سہارا

Farishta Tha Ek, Ishq Tha Naam Jis Ka
Ke Thi Rahbari Uss Ki Sub Ka Sahara

Translation:

An angel called Love there was
Whose guidance everyone's hope was

Muhammad Iqbal's philosophy related to love is extremely powerful and has significant meaning in individual's life. Thus, understanding it can result in delivering greater benefits to the people. He believed that even the kings with substantial power would become the slaves of individuals who have developed Ishq in them and have true faith in Allah. At the same time, as he delivered the message to have Faqr for attaining immortality, he believed that attitude towards life can also be achieved through the power of Ishq (love). Hence, it is imperative for people to understand the need to develop love within them and not indulge in worldly affairs. They may seek to please Allah by fulfilling his commandments.

The sole purpose of life must become to love for the sake of God, by helping others and being self-aware. Iqbal has referred to Ishq (love) in a spiritual context; he has defined the power of love as a source to strengthened intention and beliefs of an individual. In another poem of Iqbal, Masjid-e-Qurtuba, Iqbal has defined Ishq as the word of Allah. It is important for an individual to develop stronger love for Allah to have firm belief in his existence. Iqbal has assumed that Ishq (love) is an angel. He is referring to Ishq (love) in a structured metaphorical manner, where he has used the term angel as a source domain to define the target domain, which is Ishq (love). The great poet has explained the concept of love in a philosophical manner. He assumes that Ishq (love) is that angel who can guide people and become a source to keep their hopes alive. Angels are sent to fulfill the commandments of Allah, and thus, Iqbal believes that love is that angel that can guide the Muslim nation.

(v). Ishq as Conviction

(Zarb-e-Kaleem-011) "Ilm-o-Ishq (Knowledge and Love)"

عشق مکان و مکیں، عشق زمان و زمیں
عشق سراپا یقینیں، اور یقینیں فتح باب!

Ishq Makan-o-Makeen, Ishq Zaman-o-Zameen
Ishq Sarapa Yaqeen, Aur Yaqeen Fatah-e-Bab!

Translation:

Love is the Space and the Creation, Love is Time and Earth!
Love is conviction entire, and conviction is the key!

Iqbal has expressed his views about Ishq (love) as being the entire universe. He defines love as not only something that is found in this world, but goes beyond. The poet has convinced the nation to develop a strong bond with Allah with the use of a common word i.e. love. It can be defined as an expression for one's affection; however, the word has deep meaning, which is not simple to define. Ishq (love) can be defined as a way to beloved. This concept has been extensively defined in the poetry of Iqbal; the poet has explained love as the way to reach God. A major element of conceptual metaphor is its pervasiveness; hence, Iqbal has used a word that is all encompassing. The word can be understood by everyone, similarly Lakoff and Johnson's theory of conceptual metaphors highlights that metaphors should be common to be used in day-to-day life to define human experiences. Likewise, with the help of a common word Iqbal has defined his philosophy of Ishq (love). Iqbal believes that Ishq (love) defines the conviction and beliefs of a Muslim nation. He has used the term yaqeen (conviction/belief) to define love. The conviction or belief in this context is the belief in Allah and His oneness. Love can be understood in terms of a source that can help in developing strong conviction. Hence, Iqbal has again metaphorically referred to love as a conviction. This can be determined as an example of spatial orientational metaphor in which Iqbal has related the two concepts to give a similar meaning like literal language.

5.7.2.5 Metaphor of Husn (Beauty)

Iqbal has referred to Husn in different contexts; he has defined beauty from perspective to define the eternal beauty

of God. He has also referred to the nature to define the concept of beauty. Hence, it can be said that Iqbal has analyzed the concept of beauty in different regards. He believes that love is the source to achieve success. He has also emphasized the importance of beauty for similar purpose. He desired the Muslim nation not only to focus on the apparent beauty; however, the aim should be on developing the internal beauty. Based on the Iqbal's concept of beauty it is imperative for a man to have a beautiful character and soul that would encourage others to follow him. In addition, with the beauty of soul he must inspire others and be able to reawaken their spirit to have complete faith in Allah.

(i). Husn as a source of Love

(Bang-e-Dra-069) Husn-o-Ishq (The Beauty and the Love)

حسن سے عشق کی فطرت کو ہے تحریکِ کمال
تجھ سے سرسبز ہوئے میری امیدوں کے نہال

Husn Se Ishq Ki Fitrat Ko Hai Tehreek-e-Kamal
Tujh Se Sar-Sabz Huwe Mer Umeedon Ke Nihal

Translation:

Love's nature gets stimulation for Perfection from Beauty
My hope's trees flourished through Your favour

Iqbal has emphasized on love greatly for analyzing the goods of the world. However, he later focused on examining the concept of beauty. He has explained to be able to love someone with greater passion, it is essential to understand the concept of beauty. Iqbal's philosophy of beauty can also be understood in terms of love for Allah. He believed that in order to love God largely it is essential that man should praise the beauty of Allah that is evident in the nature. Iqbal is referring to beauty here in terms of nature, the things that are created by Allah. According to Iqbal's philosophy of beauty, the eternal beauty is the beauty of God. Furthermore, he

believes that love for Allah is likely to flourish by praising His beauty. Moreover, this beauty can also be understood in terms of human nature and their character.

The love for people is likely to strengthen, if they possess a beautiful character. Those who are able to understand the philosophy of love that Iqbal has conceptualized metaphorically are tending to have beautiful character. The concept of Husn by Iqbal should be understood in the light of nature created by Allah. It should only be limited to the physical beauty, but goes beyond that. With the use of these couplets, it can be understood that Iqbal has referred to beauty as a source of inspiration for love. The concepts of Khudi (self), Ishq (love) and Husn (beauty) can be defined collectively. The purpose is to create a strong bond with Allah through knowing oneself and having love for Allah. However, love gets even stronger by recognizing the beauty. Beauty is a source that drives love, and motivates an individual to have affection towards the other entity. Furthermore, the bounties of God that have been bestowed upon us should be considered as His eternal beauty. By examining His blessings upon us, we will be able to develop close associations with Him. It is essential to be able to admire His beauty that will facilitate in ensuring to be closer to Allah. Lakoff and Johnson have defined through their theory that the entire conceptual system of an individual is metaphorical. Therefore, metaphors can influence an individual's way of thinking and his behavior. The concept of Iqbal's husn is derived from the way he has conceived beauty in everyday life.

Muslims should remain determined to follow their faith and the teachings of Quran through which they will be able to realize the beauty of the world.

Additionally, he has emphasized on the need to enlighten one's character by being able to understand the knowledge of Islam. Iqbal's philosophy of beauty can be understood in terms of having an outstanding character. Muslims should

inspire others to follow the beliefs of Islam. At the time, when Muslims of sub-continent were suffering under the rule of British, he conveyed them the message to beautify their character through his poetry. The concept that should be understood here is the beauty in terms of a pure character. Beauty can be defined concretely through its power that can even turn a non-believer to Islam. A person with beautiful soul and spirit has the ability to develop more love for Allah. He is able to admire and appreciate the beauty of God that is present in the nature of the world. It is imperative for a human to ensure that is able to recognize the beauty present in the world. However, it will only be possible to admire the creation and beauty of Allah with a pure character and soul.

5.7.2.6 Metaphors of Insan-i-Kamil (Perfect Man)

Iqbal has presented a unique and fascinating vision of the Perfect man; however, this concept has not only been analyzed by Iqbal. Many thinkers including Abdul Karim al-Jilli and Mohiuddin-ibn-Arabi are prominent names who have developed the idea of the Perfect man. They have viewed man as an individual identity, who can be considered as a manifestation of both Universe and God. They believed that man is the representation of God in reality. The perfect example of Insan-i-Kamil (perfect man) is the Holy Prophet, and by following his supreme example, anyone can achieve the highest ideal that life can bestow upon man.

Nonetheless, Iqbal's Perfect man Insan-i-kamil or mard-i-momin is the person with certain qualities including power, vision, action and wisdom. These qualities were evident in the character of the Holy Prophet, who had also perfectly embodied the finest attributes. Therefore, in Iqbal's perception Momin can only become master of his own destiny by reaching the level of perfection and emulating the character of founder of the Faith. Iqbal has used "Bal-i-Jibril" to explain this concept and believes that a Momin is an individual with power and the ability to conquer difficulties. Iqbal further explains his concept of perfect man by

highlighting that all activities in the universe can be attributed to him. Iqbal further describes his philosophy of *Insan-i-Kamil*, by saying that an individual seeks to absorb in the worldly affairs, while the Perfect man has deposited the entire universe.

(i). Insan-i-Kamil as a source of Reawakening souls

(Bang-e-Dra-143) "*Nanak*"

پھر اُٹھی آخر صدا توحید کی پنجاب سے
ہند کو اک مردِ کامل نے جگایا خواب سے

Phir Uthi Akhir Sada Touheed Ki Punjab Se
Hind Ko Ek Mard-e-Kamil Ne Jagaya Khawab Se

Translation:

Again from the Punjab the call of monotheism arose:
A perfect man roused India from slumber

Iqbal's concept of the Perfect Man (*Insan-i-Kamil*) can be defined as a man of this world and the one who belongs to all humankind. Iqbal believes his Perfect to be immortal and the one who lives in all time. He has referred to *Mard-i-momin* as a reality of this world, but someone who is beyond the limitation of time and space. Factors such as race, geography or politics could not limit his existence and he does not belong to any particularly country. Thus, the entire world can be considered is home and he has been sent on earth with a mission to establish the Kingdom of God. Thus, Iqbal believes that *Insan-i-kamil* is the person who will reawaken the Muslim soul and bring them closer to Allah. The perfect man, some believe that does not exist; however, Iqbal's philosophy of *Insan-i-Kamil* indicates that there is existence of an individual who is perfect. Therefore, he can guide the entire Muslim nation.

This can be considered as Iqbal's dream, where he desires the Muslims of the sub-continent to struggle for a

separate nation. In these couplets, the poet has attempted to express his feelings for a separate Muslim state. However, he believes that there is a need for a Mard-i-Momin (Perfect Man) to reawaken the souls of the Muslims. In Iqbal's opinion, the Muslim nation is in a dream and a world of fantasy that is dominated by Western culture, and therefore, there is a need to awake the nation from this dream. Hence, he has defined Insan-i-Kamil as that perfect individual who can reawaken the Muslim souls.

(ii). Insan-i-Kamil as a source of changing destinies

In this context he writes in *The Rise of Islam* (Bang-e-Dra-163):

کوئی اندازہ کر سکتا ہے اُس کے زورِ بازو کا!
نگاہِ مردِ مومن سے بدل جاتی ہیں تقدیریں

Koi Andaza Kar Sakta Hai Uss Ke Zor-E-Bazu Ka !
Nigah-E-Mard-E-Momin Se Badal Jati Hain Taqdeerain

Translation:

“Who can imagine the strength of his arm?
Destinies are changed at the mere glance of a Perfect Man”

Iqbal believes that insan-i-kamil has significant power and strengths through which he is able to change the destiny of humankind. The above couplets are aimed at defining the strengths of Iqbal's Insan-i-Kamil. Iqbal has challenged the strength of his “Perfect Man”, and believes that he can change people's destinies at a glance. The perfect man according to the philosophy of Iqbal is the one, who has the qualities of highest power. At the same time, Iqbal expresses his views of Perfect man by considering him as the one with highest knowledge. The purpose of Mard-i-Momin is to fulfill the command of Allah and bring others closer to Him.

Iqbal has metaphorically defined the concept of Insan-i-Kamil with a source domain that is in comparison to the strength of the God. He believes that the only Perfect

existence is of Allah, and if a man becomes perfect he will be able to inherit the same attributes. However, he believes it can only be possible with tremendous struggle and determination. Furthermore, he believes the existence of an Insan-i-Kamil (perfect man) can help in changing the destinies of people, as he can be a guiding source for people. He has defined the strengths of Insan-i-Kamil as the ability of changing the faith of people by acting as a leader for the entire nation. Nonetheless, the connotation of a perfect man is explained metaphorically, with great power and strengths.

(iii). Insan-i-Kamil as the hand of Allah

Iqbal has further attempted to explain the concept of Perfect man in his one of the most famous poems, Masjid-e-Qurtaba (مسجد قرطبه) *The Mosque of Cordoba* (Bal-e-Jibril-124):

ہاتھ ہے اللہ کا، بندہ مومن کا ہاتھ
غالب و کار آفریں، کار کشا، کار ساز

Hath Hai ALLAH Ka Banda-E-Momin Ka Hath
Ghalib-O-Kaar Afreen, Kaar Kusha, Kaar Saaz

“The hand of a true Momin (Insan-e-Kamil) is, in fact, the hand of Allah.

He is the predominant, the authoritative, the problem solver and the ultimate help and favor”.

In the above-mentioned couplets, Iqbal has compared the attributes of “Perfect Man” to the qualities of Allah. He is comparing the hand of a Momin with the hand of Allah. Additionally, Iqbal has conceptualized his idea of Momin in terms of a person who has completely implemented Faqr upon himself. He is the one who has been successful in developing close association with Allah. The Perfect Man is an individual who has strong relationship with Allah. He is successful in developing the unique trait of oneness with Allah. It eventually brings him so closer to God that the difference of “You” and “I” is eliminated.

Therefore, sight of a momin becomes Allah's sight, his speech becomes Allah's speech and Allah's message becomes his message. Hence, a Muslim should aim to develop a character that will enable him to be close to Allah in the similar manner as a Momin is. This is the example of a perfect man in the light of the concept of Iqbal's Mard-i-Momin. Furthermore, Iqbal explains to become a Perfect Man, it is important to emphasize on collective benefits and must not focus on oneself only. It is imperative for a Momin to become a problem solver for others and must be ready at all times to assist them when needed.

As mentioned earlier, there is existence of a perfect man in Iqbal's philosophy, he is an individual with countless treasure yet he does not have any greed in him. Furthermore, he is an individual with great concerns for the community and his society. Although, Iqbal has referred to the perfect man as someone who has different attributes that are common to a perfect identity that is of Allah. It is essential to understand that in Islamic traditions no one can be compared with the God, Who is the One and Only. But, Iqbal has defined the concept of Insan-i-Kamil who has similar traits, whose faith and devotion is beyond the faith of Momin. There are different degrees of a Muslim and Insan-i-Kamil is the highest degree of the man on earth; therefore, he becomes the closest one to Allah. This concept has been explained metaphorically by Iqbal in the above-mentioned couplets.

5.7.2.7 Metaphors of Mamalikat (Government)

Iqbal had great concerns about the consequences of the control of British on Muslims. In his perception, Muslims were being exploited by the British policy of imperialism. They were being dominated by the western powers, which resulted in including them amongst the poor class of the economy. It was essential that Muslims should rise from the rule of British to protect their own rights. Iqbal desired to safeguard the rights of Muslims and wanted them to rise to

create a Muslim dominated nation. At that time, Iqbal witnessed that British has shifted the burden of Great Depression on the Indian Muslims. As a result, the Muslims of sub-continent had to face the challenges of rising poverty, which was not possible for them to overcome. Hence, Iqbal encouraged them through his work and continuous efforts to be able to protect their own rights. Due to the rising economic crisis that had resulted from the Great Depression, India had cut down its expenditures. The people who had suffered the most from these consequences were the Muslims laborers who were already living on margin. Therefore, Iqbal wanted them to have the strength and power for creating their own nation with the control and governance of Muslims. Hence, he said:

(i). Mamlakat as captive for nation (Muslims)

(Zarb-e-Kaleem-064) “*Azadi*” (Freedom)

ہے مملکتِ ہند میں اک طرفہ تماشا
اسلام ہے مجبوس، مسلمان ہے آزاد!

Hai Mamlakat-e-Hind Mein Ek Tarfa Tamasha
Islam Hai Mehboos, Musalman Hai Azad!

Translation:

In India queer and odd the farce you see,
The Faith is captive, but the Muslims free.

It is clear from these couplets, mentioned above, that Iqbal was aware of the consequences and the problems that Muslims faced from the control and governance of India. His beliefs that while living in India it will not be possible for the Muslims to practice their faith and religion. Furthermore, it would not enable them to live a life that is according to the teachings of Islam. Therefore, he dreamed of creating a nation that is solely dependent on Islamic beliefs and the message of Allah.

It is evident that Iqbal believed that Muslims could not

freely practice their religion unless they are able to get independence. By mentioning that: “*The Faith is captive*”, Iqbal has tried to reawaken the Muslims to develop closer association with their God. Furthermore, he attempted to create awareness amongst Muslims that they are not free until they are able to have strong faith. He wanted the Muslims to live their lives according to the teachings of Islam and strengthen their faith for the sake of being closer to Allah.

In addition to this, he had the perception that living in India will only result in imposing further challenges on the Muslims including poverty and poor economy. Therefore, Muslims must not let their faith to be weakened at the hands of British and their rule in India. He wanted them to have a pure soul and character that can do miracles for them. Iqbal has explained the concept of Indian government as being a farce who has kept the Muslims as captive; they do not have the ability to live a life that is according to the teachings of Islam. As a result of “Mamlakat-i-Hind” “the government of Hind”, Muslims are not free to practice their own faith. Instead, Iqbal believes that they are living in imprisonment and the Indians are ruling over them. Metaphorically Iqbal has explained the government as “ek tarfa tamasha” one-sided farce, where the Hindus are struggling for their own good, while suppressing the Muslim minority in the sub-continent.

5.7.2.8 Metaphors of Mahash(economy)

Iqbal, though not an economist, has still emphasized on the economic conditions of Muslims of sub-continent. He wanted to create an economy where Muslims were given equal rights and equal employment opportunities. Iqbal had great concerns about the Muslim, he believed that they are becoming the slaves of the West and are forgetting their own traditions and beliefs. In his perception, the Muslim nation was very much influenced by the materialism and was not spiritually strong. Thus, Iqbal wanted to remind them about their values and revive their souls. He believed, while people

have all the materialistic and worldly belonging, yet they are living in an enslaved society. Hence, he desired that Muslims should not be the servants of the West and look within them to find peace and success. To analyze the economic tensions of that time it is important to understand the political and social conditions that were prevalent. Thousands of Muslims and Hindus were subjugated by the British. The entire Muslim society was experiencing a period of transformation and turmoil.

This eventually resulted in several social and economic problems, which became even complex with the passage of time. Slavery, weakening of faith and exploitation of Muslim peasantry are just few examples of these problems faced by the Muslims. Therefore, Iqbal was concerned about the economic conditions of the entire community and desired to grant them their rights. Much of the Iqbal's thoughts expressed in his poetry were inspired by the economic environment that opened his eyes. If the Muslims had not experienced such difficulties, the views of Iqbal, his philosophy and poetry would have been quite different. Therefore, Iqbal struggled to resolve the problems that resulted from an effort to ask for independence. Dr. Muhammad Iqbal hoped to provide a separate Muslim homeland to address the unrest in the economic and social environment in that time. Furthermore, his thoughts were influenced by the conditions of that time he has expressed his philosophy and concerns for the Muslims by stating:

(i). Mahaash as a calamity

(Bang-e-Dra-013) "*Khubtagan-e-kehak Se Istafsar*" (The Interrogation of the Dead)

اس جہاں میں اک معیشت اور سو اُفتاد ہے
روح کیا اُس دلیں میں اس فکر سے آزاد ہے؟

Iss Jahan Mein Ek Maeshat Aur So Uftad Hai
Rooh Kya Uss Daes Mein Iss Fikar Se Azad Hai?

Translation:

The daily bread and a million calamities this world has
Does the soul freedom from anxieties in that world has?

Iqbal wanted to remind the Muslims about the other world that they had forgotten in the search of this materialistic world. The poet has attempted to inform Muslims about the other world that is free of the anxieties of this world. In these couplets, Iqbal has focused on explaining to the Muslims that they should not be indulged in this materialistic world, rather focus on the world hereafter.

These are the couplets that have been taken from Iqbal's poem "*Khubtagan-e-khak Se Istafsar*" (The Interrogation of the Dead). Iqbal is questioning the Muslims about the world they are living in; he has attempted to claim that they are living in a world that is filled with worries, an economy which is dependent on materialism. Iqbal has compared this world with the world hereafter to strengthen the souls of Muslims, he has interrogated the Muslims about the economy they are living with the things they will be blessed with in the life hereafter.

In these couplets, also he has asked the Muslims about the economy (Maeshat) by referring to the economic problems that are encountered by them. Iqbal has metaphorically explained the concept of this world and the world hereafter; he explains that this economy has several problems including several calamities. Then he has asked if the Muslims' souls are free from these concerns in this world.

In attempt to ensure that Muslims do not involve themselves in the worldly affairs and materialism, Iqbal is persuading them with the help of defining the blessings of the other world. Furthermore, as Muslims have become slaves of the Western world, and face several economic and social problems, Iqbal encourages them to be closer to Allah and worry about the world that is to come, instead of living in anxiety about this world. Iqbal has explained his

philosophical concept about the two worlds by comparing the situation of both the worlds. He has referred to different problems that this world has, but a man would be free from those in the world hereafter. Furthermore, this is defined in terms of spatial orientation, the way in which Iqbal sees both the worlds. His views and perception regarding the world are based on his thoughts and experiences. Additionally, this concept has emerged from the Muslim cultural values that a man would be free from all the calamities of the materialistic world, in the life hereafter. However, it is important that Muslims should realize the need to understand it and develop close association with God.

His poetry calls for an economic system that is free from injustice, inequality and deprivation, which he believed could only be achieved by developing a strong relation with Allah and revitalizing the spiritual beliefs. By referring to this economy Iqbal is referring to those Muslims who have been too much influenced by the Western traditions. He desires to explain to Muslims, with hope, that this world has several calamities, where people are living in an economy that is not free of problems. But, later he has addressed to the nation asking them if in this world they are free of all these miseries. He has compared it with a different world that exists hereafter. He is trying to explain this philosophy metaphorically, economy is merely a one with “so uftaad” “a million calamities” and therefore, the ultimate goal of any individual should remain the achievement of Heaven that will be after this world.

5.7.2.9 Metaphors of Nojawan (Youth)

Allama Iqbal can undoubtedly be considered as the most outstanding poet-philosopher belonging to the modern period. During the twentieth century He has made significant contributions in the arena of Islamic philosophy. He has inspired many people of that time to rise and struggle to forge their own destiny. He has particularly emphasized on the role of youth for achieving a separate homeland for Muslims. He

had great concerns for the youth in the twentieth century.

(i). Naujawan as mercury

(Bang-e-Dra-151) *“Jang-e-Yarmook Ka Aik Waqia”* (An Incident of the Battle of Yarmuk)

اک نوجوان صورتِ سیماب مضطرب
آکر ہوا امیر عساکر سے ہم کلام

Ek Naujawan Soorat-e-Seemab Muztarib
Aa Kar Huwa Ameer-e-Asakar Se Hum Kalam

Translation:

A young man who was restless like mercury
Approaching the army’s general started saying

Iqbal had great hopes from the Muslim youth; he believed that through their struggle it would be possible to achieve independence and freedom. He has referred to Naujawan (youth) like a mercury that is restless and strong like fire. Naujawan (youth) has remained a significant concept of Iqbal’s poetry; he has attempted to reawaken the spirit of the Muslim youth in search for a separate homeland and also to bring them closer to Allah. In these couplets, Iqbal has referred to the Muslim youth as being “seemab”, which is the term referred to define the planet of mercury. The mercury planet is the one that is closest to sun and the fierce one, thus, Iqbal’s philosophical thoughts have been inspired from the traits of the mercury. Therefore, it can be stated that use of metaphors is pervasive in everyday language and it is inspired from human experiences. It is important to understand that Iqbal has referred to the youth as being the forceful.

Furthermore, he has used the term Muztarib (anxious/restless) to define the youth of Muslim nation. He believes that the youth should be close to the teachings of Islam and become a conveyer of Allah’s message. He has referred to the youth as being the one who is close to the Holy Prophet

(PBUH) and cannot live after his death. Therefore, he is anxious and becoming restless as the nation has forgotten the message that the beloved Prophet had delivered to the entire Muslim nation. The use of mercury here is done in a metaphorical manner, Iqbal has explained the youth as energetic and restless. This quality will enable the Muslims to achieve their goals.

(ii). Naujawan as a broken star

(Bang-e-Dra-114) “*Khitab Ba Jawanan-e-Islam*” (Address To The Muslim Youth)

کبھی اے نوجواں مسلم! تدبّر بھی کیا تو نے
وہ کیا گردوں تھا تو جس کا ہے اک ٹوٹا ہوا تارا

Kabhi Ae Naujawan Muslim, Tadabbur Bhi Kiya Tu Ne
Woh Kya Gardoon Tha Tu Jis Ka Hai Ek Toota Huwa Tara

Translation:

Have ever you pondered, O Muslim youth, on deep and serious things?

What is this world in which this you is only a broken star?

He was optimistic about the Muslims, specially the youth, in developing a separate nation dominated by Muslim majority. He believed that with their strength and devotion it is possible to get freedom and develop a nation for Muslims. The poet has explained dependence of Muslims on other nations; rather than recognizing their own strengths and qualities. However, he believed that Muslims are not able to know themselves, they are involved in the worldly affairs and it has nothing to offer. Furthermore, he believed by living in a nation that does not value the Islamic faith, it would not be of any value to the Muslims.

Iqbal has tried to reawaken the Muslims here by asking them, if they have pondered about their heritage. The great poet has attempted to remind the Muslims, where they

actually belong and what they have become now. Iqbal metaphorically employed the term “toota huwa tara” (broken star) to refer to the Muslim youth that is their current situation. However, he has reminded them that they belong to Gardun [simile for Prophet (PBUH) and his companions]. They were the people with firm beliefs and complete faith in Allah. However, now the Muslims are nowhere, they are merely like a broken star from the sky. But, before being influenced by the Western traditions they were themselves the sky (Garduun). Therefore, it is now imperative for the Muslim youth to revive their faith in search of who they are truly.

(iii). Naujawan as a follower of West

His beliefs on the ability and potential of the youth depicted that with the help of youngsters it is possible to achieve the destiny in less time. In his opinion, Muslims would have been able to get freedom even earlier, if the youth had confidence in them and in their capabilities. However, Muslim youth of the twentieth century was more indulged in Western traditions. They did not struggle to realize their own self and build self-confidence. He has referred to the denial of the youth by stating:

(Bal-e-Jibril-139) “Aik Naujawan Ke Naam” (To a Young Man)

ترے صوفے ہیں افرنگی، ترے قالین ہیں ایرانی
لہو مجھ کو رلاتی ہے جوانوں کی تن آسانی

Tere Sofe Hain Afarangi, Tere Qaleen Hain Irani
Lahoo Mujh Ko Rulati Hai Jawanon Ki Tan Asani

Translation:

Your sofas are from Europe, your carpets from Iran;
This slothful opulence evokes my sigh of pity

He has defined the lack of interest of the “Nojawan” in creating a separate homeland by defining that they are too

much influenced by the western traditions. His philosophical poetry explains that Muslims are more concerned regarding their worldly success. As a result, they have forgotten their own beliefs and their faith is weakening. With the help of these couplets, he has attempted to express his anger and disappointment for the Muslims. He mentions; “*Your sofas are from Europe*”, to show his concerns regarding the inability of Muslims to ensure their own comfort. He has then expressed his dissatisfaction from the Muslims; “*This slothful opulence evokes my sigh of pity*”, this depicts that Muslims were not on the right path and they had been misled by the worldly affairs. This had resulted in Iqbal disappointment from the youth of the nation. While, the literal meaning of the sentence may depict the belongings of Muslim youth, but also in a metaphorical way it has conveyed the same meaning that would otherwise had been conveyed through literal statement, which is also true. Therefore, Iqbal has tried to address the Muslim youth by being very much influenced from the Western traditions.

To define the western traditions he has referred to the terms such as sofas and qaleen (carpets). Iqbal has defined this influence in an ontological manner by referring to different objects as a reference to relate to the Muslim youth. It is important to understand that Iqbal has been disappointed with the weakening faith of the Muslim youth and their influence from the Western culture. Thus, he has attempted to encourage them to follow the Islamic principles and live their lives on similar standards.

(iv). Naujawan as an eagle:

Iqbal has again addressed the youth to develop their confidence and make them realize their power. He states:

(Bal-e-Jibril-139) “*Aik Naujawan Ke Naam*” (To a Young Man)

عقابی رُوح جب بیدار ہوتی ہے جو انوں میں
نظر آتی ہے اس کو اپنی منزل آسمانوں میں

Auqabi Rooh Jab Baidar Hoti Hai Jawanon Mein
Nazari Ati Hai Iss Ko Apni Manzil Asmanon Mein

Translation:

When an eagle's spirit awakens in youthful hearts,
It sees its luminous goal beyond the starry heavens

Iqbal is referring to the Muslims in the context of an eagle. He desires the youth to have the same spirit to achieve their goals. Iqbal has metaphorically used eagle in these couplets to refer to the youth of the nation. He has not only limited this trait of an eagle, for the youngsters of the twentieth century, but wants today's youth to develop same traits.

He believed that youth should aim to become an eagle whose goals are beyond the skies. Through his poetry, Iqbal has attempted to reawaken the spirits of Muslims who were in denial to achieve a separate nation. Iqbal's philosophy depicts that the youth can be the leaders of the nation who can lead the Muslims to their destiny and accomplish their goals successfully. He does not want the Muslims to limit themselves to the worldly success and be concerned about the failures of life.

Instead, he wants them to aim for even better that is beyond the world's success and must desire to achieve heavens. Furthermore, the underlying meaning of Iqbal's poetry is to encourage the youth to create self-confidence and have be aware of their strengths. He believes the youth who is able to be an eagle can have higher goals and that is the only way through which he/ she can achieve them. He wanted the youth to set superior goals that are not only limited to this world, but will also enable them to have better hereafter. In his poetry, though he has referred to the youth of the sub-continent of that time; however, it is also applicable to the today's youth. It is essential that the Muslim "Nojawan" understand the message of Iqbal in the light of conceptual metaphors that he has used in the poetry. This, as

a result, will eventually facilitate them in overcoming the challenges that they encounter in their day-to-day lives.

5.7.2.10 Metaphors of Millat (Nation)

Iqbal's ideology of Pakistan was built on the universalism of community (Millat). Iqbal had desired to build a nation on Islamic beliefs. He believed in nationalism and that through his political ideology, he wanted Muslims to have a separate nation. Furthermore, his idea of a separate homeland was based on Islamic values according to the teachings of Quran and the Sunnah of Holy Prophet (PBUH). The two main concepts that lead Iqbal to develop the concept of creation of Pakistan are universal Millah (community) and khudi (self). The concept of Khudi (self) is intended to define self-awareness; Millat is aimed at analyzing oneself for the benefit of the community. Iqbal wanted to create a nation that is able to realize their persona strengths and build a nation who is united on the teachings of Islam.

(i). Millat as Ocean

He says in his poem *The Candle and The Poet* (Bang-e-Dra-116):

فرد قائم ربطِ ملت سے ہے، تنہا کچھ نہیں
موج ہے دریا میں اور بیرونِ دریا کچھ نہیں

Fard Qayam Rabt-e-Millat Se Hai, Tanha Kuch Nahin
Mouj Hai Darya Mein Aur Bairun-e-Darya Kuch Nahin

Translation:

“The individual remains steadfast only
With, the bond of (Millat) community;
Alone he is nowhere Like a wave in the ocean, But outside
nothing”.

Iqbal believes that an individual will not be able to develop its strengths without the support of his community. Therefore, his success is dependent on his ability to develop a strong bond with the community. Much of Iqbal's work was focused on awakening the spirit of the Muslims in the sub-continent. He wanted the Muslims to live their lives based on

Islamic principles. Iqbal has referred to the importance of unity of people in realizing need for the preservation of the self. He believes if an individual desires to remain steadfast, it is important to make collective efforts. Furthermore, to define the concept of Millat and its significance for an individual Iqbal has used the term (rabt-i-millat), which means the bond of community. In his perception, there is a need to build a strong bond between the members of the community. In the struggle to achieve a separate homeland in twentieth century, it was extremely important for the Muslims to share a strong bond together. To define this concept further, Iqbal explains “*Alone he is nowhere Like a wave in the ocean*”, an individual without its community can reach nowhere. Hence, it is imperative for self-achievement to focus on communal development. By sharing a mutual goal, it will be possible to realize individual benefits also.

Iqbal has made an effort in this context to inform the Muslims that their aims should not be to achieve their individual goal, rather they should remain firm for the achievement of their entire nation. Furthermore, once they will together work for their nation, it will eventually be possible for them to achieve their own objectives. In these couplets, Iqbal has employed the term ocean to define the concept of a Millat (ocean). Hence, he has used the metaphor in an ontological manner, where Iqbal has used the example of an ocean to refer to the nation. He believes the ocean is deep, vast and empty and people’s action can shape where it would go. Ocean is often also referred in the context of defining life metaphorically. It is also important to note here that 70% of the earth is comprised of ocean, which is too powerful and mighty. Therefore, the concept of a nation in this context should be understood in similar manner. The nation together can form an ocean and have the same powers of being too mighty. It can also be said that the term ocean here is employed in an orientational manner, where Iqbal has explained the concepts of ocean and nation by using them

metaphorically.

(ii). Millat as vein

(Bang-e-Dra-188) “Dekhiye Chalti Hai Mashriq Ki Tijarat Kab Talak”

ہے مداوائے جنوں نشتر تعلیم جدید
میرا سرجن رگِ ملت سے لہو لیتا ہے

Hai Madawaye Junoon Nashtar-e-Taleem-e-Jadeed
Mera Sarjan Rag-e-Millat Se Lahoo Leta Hai

Translation:

The cure of love is the new education's lancet
My surgeon is drawing blood from the Millat's vein

These couplets are intended to define the situation of the Muslim nation. Iqbal has attempted to challenge the situation of the Muslims in the sub-continent by analyzing how long they will be able to live under the rule of the British without being able to practice their own religion. Furthermore, Iqbal has denoted the Millat (nation) as being a living entity that supplies blood for developing love. To ensure that people are able to build love with each other it is important that they are able to create a strong nation. In addition to this, Iqbal has metaphorically defined the concept of Millat in a medical context by referring to the phenomenon as a disease. Iqbal's philosophy of Millat (nation) indicates that Muslims need to develop a bond together if they desire to have separate nation.

Iqbal has addressed the Muslims in his poetry by being in a business that is influenced from the West, and that will not generate any returns. Therefore, it is important that to cure these problems, love should be build that can only be achieved with the efforts of a nation together. Additionally, Iqbal has attempted to use the connotation in a manner to explain the struggle needed to get independence and a

separate homeland.

(iii). Millat as Individual's destiny

Expressing his thoughts for the importance of community, he further states in his poem, *The Advice Of An Old Baluch To His Son, appeared in Armaghan-e-Hijaz-02*:

افراد کے ہاتھوں میں ہے اقوام کی تقدیر
ہر فرد ہے ملت کے مقدر کا ستارہ

Afrad Ke Hathon Mein Hai Aqwam Ki Taqdeer
Har Fard Hai Millat Ke Muqaddar Ka Sitara

Translation:

“The faith of all individuals provides material for community-building;

It is the force which shapes the destiny of the community”.

In the above couplets, Iqbal has attempted to explain the importance of achievement of community-development through strengthening an individual's faith. Iqbal is explaining his philosophy of community building through strong faith. He has metaphorically used faith as the “sarmaya” (material) for the sharing a strong communal bond.

By emphasizing the need to build a community on Islamic beliefs, he wants the Muslims Ummah (nation) to be united. He has focused on reawakening the faith of individuals to enable the entire nation to be united, and together form a strong community. Particularly, he desires that each individual should collectively work for the development of faith. Furthermore, he has regarded this faith as the “taqdeer-i-millat” the destiny of entire nation. He has intended to define the concept of community building with the need to have strong individual faith. This will eventually, facilitate in achieving individual success and shaping destiny.

In addition to this, Iqbal believes that individual's faith is the sole source for the development of a nation that is united. His philosophy and concept of Millat was not only limited to defining the situation of Muslims of sub-continent; however,

it has implication for today's Muslims also. It is essential for all the believers of Islam to stay united through their faith in Allah. There is a need to awake the Muslim faith and work collectively to sustain a nation that is based on Islamic principles. Iqbal's poetry cannot be limited to the circumstances of the past, but it is applicable in the current scenario also. Thus, it is crucial to understand Iqbal's philosophical views on community.

Conclusion

This chapter focused on the work of Iqbal and his Urdu poetry. The chapter highlighted the purpose of this study and problem statement that identified the reason for conducting this research. Several conceptual metaphors have been identified in this section that are used by Iqbal in his Urdu poetry. Conceptual metaphors have been discussed in context to the work of Iqbal with different examples of Iqbal's poetry. Translation of every couplet is provided for understanding. The chapter highlighted several metaphors that have been used in Iqbal's poetry and different examples were given to understand how these metaphors are pervasive in our everyday language. Although, Iqbal has defined some of the terms in a linguistic manner, but the focus of this chapter was to analyze Iqbal's use of metaphors.

CONCLUSION

The purpose of this research was to analyze the concept of metaphors and its elements by referring to the work of Dr. Muhammad Iqbal. The study began with introducing the research and the topic, which was then followed by reviewing the currently available literature in the same notion. Particularly, the focus of the literature to understand conceptual metaphors was on examining the conceptual metaphor theory of Lakoff and Johnson. The researcher focused on investigating the theory developed by them to understand the concept of metaphors and its pervasiveness. The aim of the study is to explain the application and use of these in our everyday life. Therefore, the researcher examined the theory of Lakoff and Johnson in their book “metaphors we live by”. Metaphors can be defined as a tool in which an abstract concept is used as a target, which is defined through a more concrete and physical concept i.e. the source. Conceptual metaphors are specifically intended to explain daily human experiences. Often, these metaphors are used by people in their conversations, which they fail to determine. For example, by focusing on the theory of Lakoff and Johnson, an argument is considered as a war. Individual may win or lose an argument; thus, referring an abstract concept of human experience to a more concrete one i.e. war. In a similar way, time is another notion that can be defined metaphorically by regarding it as money. In the similar manner, the researcher has defined Iqbal’s poetry and his use of metaphors to define different concepts of human life.

Different elements of metaphors and their functions

have been explained with the use of several references. It enabled the researcher and the reader to understand the concept of metaphors and their use in our daily lives. The researcher has also explained different sources and targets of a metaphor with example for better understanding of Iqbal's poetry and the way he has metaphors. Furthermore, a detailed analysis of Iqbal's life is given; his education and academic experiences are provided in detail. The work of Iqbal in different languages has also been examined to determine his contributions. Furthermore, the role of Iqbal as a philosopher, poet, and political leader has been explained in detail. Iqbal was a philosophical poet with a political ideology of creating a separation nation for Muslims. He was a determined and devoted political leader, who had the desire to develop a homeland for Indian Muslims. Iqbal had envisioned a Muslim dominated nation based on the Islamic principles. At that time, Muslims of sub-continent were carried away by the western traditions, and Iqbal wanted to reawaken their faith.

Iqbal had played a prominent role of political leader in the need to develop a separate nation for the Muslims. Considering the situation of Indian Muslims, he wrote several letters into the British, asking for a state with Muslim majority. However, Muslims were able to get independence after his death, but his contributions in nation's development cannot be ignored. He was an educated man who had worked as a lecturer and practiced law. The work of Iqbal published in the Persian language is extremely commendable. Iqbal had received the degree of PhD, because of the work that he published "The Development of Metaphysics in Persia". It is amongst some of the outstanding publications of Iqbal. He is the national poet of Pakistan and had developed the idea for the nation's creation.

Iqbal's work has been published in Urdu, Persian and English and all of his work is surely exceptional. However, the researcher has investigated the Urdu Poetry of Iqbal to

understand the use of conceptual metaphors and the extent to which they are pervasive. Different conceptual features in Iqbal's poetry have been used in the study to understand the use of metaphors and their concept. Iqbal has defined his philosophical thoughts with the help of conceptual metaphors, using different sources and targets. Iqbal has used several source domains to explain the concept of the target domain. The focus of this work has been Iqbal's Urdu Poetry.

Iqbal was a pious man with significant understanding and knowledge of the religion Islam that he conveyed to the Muslims through his poetry. His beliefs and strong faith are evident from his poetries that can be used as a motivational source for the entire nation. This research paper has attempted to explain different features of Iqbal's poetries that explain the concept of self-awareness, community, nation and perfect man and so on. The emphasis has been given to understand his poetries with examples of different couplets and use of metaphors. Iqbal's concerns for the Muslim nation are prominent from his poetry. He has conceptualized the human experiences in the twentieth century and his philosophical views are based on those experiences. Muhammad Iqbal has metaphorically expressed his philosophy of life with the help of his poetry.

During the data collection process, several features of Iqbal's poetry were highlighted that have applicability in today's life for people. Understanding these concepts and principles in the light of Iqbal's philosophy can be helpful for the nation today to remain successful. The features that were specifically explained in this research include Khudi (Self), Faqr (Pride), Shaheen (Eagle), Millat (Nation), Mahash (Economy), Ishq (Love), Hussan (Beauty), Insan-i-Kamil (Perfect man), Mamalkat (Government) and Nojawan (Youth). These concepts of our daily lives have been studied in the light of Iqbal's poetry. Love, youth, government, beauty etc. all are pervasive concepts that have been mentioned by Iqbal in his poetry. This depicts the application

and use of metaphors in our daily lives. Furthermore, as Lakoff and Johnson have defined various metaphors that “we live by”, can be understood in the similar manner through the work of Iqbal. The great poet did not only define a phenomenon that did not exist; rather, he focused on defining the features of life that human experience every day. Iqbal's use of metaphors in his poetry has enabled the user to understand a more abstract target domain with the help of a known source domain.

The results of the study showed that Iqbal wanted to reawaken the faith of Muslims. Sub-continent was governed by the British, where Muslims were unable to safeguard their rights. The Muslims were in minority in some regions; however, there were certain provinces with Muslim majority; thus, Iqbal desired to create a state that was dominated by the Muslims. Nonetheless, he believed to achieve the objective of separate Muslim homeland, it is imperative for the Muslims to be united. Therefore, this resulted in his philosophy behind different concepts that he expressed through his poetry. The concept of Khudi emerged from the belief and importance of recognizing one's abilities and the potential. Khudi can be considered as a target domain that has been defined using different source domain to refer to the concept. For instance, Iqbal has compared Khudi (Self) to achieve a level where God is pleased from the person and grants him what he deserves. He has compared the importance of Khudi with God's will.

An individual must be able to have self-confidence and self-awareness, and complete faith in God. Dr. Muhammad Iqbal believes that once a man has realized his potential and has developed strong faith, Allah will be pleased with him and ask what he wants. However, firstly it is important to reach that level and heights (Buland), where Allah is pleased by the person. To achieve that height there is a need to have self-belief and this is the phenomenon of Khudi. Iqbal has perfectly defined the concept of Khudi (Self) through his use

of metaphors and comparison of target domain and source domain. Khudi can be understood as an abstract concept that is explained by Iqbal with a more concrete source i.e. high status (Buland) in the eyes of Allah. Furthermore, in another place Iqbal has used Khudi with Khudai (universe). This can be referred to explain the fact that it is possible to achieve the entire universe if a man is able to have self-awareness. This can be achieved by being close to Allah and knowing oneself.

The researcher also concluded that there are more features of human experiences, which Iqbal has expressed through his poetry. Another metaphorical representation in Iqbal's poetry is the concept of Eagle (Shaheen), which Allama Muhammad Iqbal has referred to define the youth. Both Shaheen (Eagle) and youth have been used in a way that corresponds to each. Hence, the youth can be referred to as an eagle that aims high. Therefore, Iqbal wanted the youth of twentieth century to possess the traits of an eagle and aim for high goals. He has referred to the Muslim youth as being the Eagle of Muhammad, and makes them realize that they have to serve the purpose of Islam. Iqbal desires the youth to achieve great heights that are beyond skies. He explains this notion, by comparing the ability of a shaheen (eagle) with a king's crown. Iqbal's philosophy of eagle can be understood in terms of great strength and power. He intends to make Muslims realize that the crown will be theirs, if they are successful in having similar knowledge and power that is like an eagle.

Furthermore, the researcher has also examined the concept of Faqr in Iqbal's point of view. Iqbal has defined Faqr as an attitude, again in this context Faqr (pride) cannot be explained, as it is an abstract concept. Therefore, Iqbal has attempted to use different source domains to define his beliefs about the need for the nation to have Faqr. He has compared the notion of Faqr with needfulness and misery in one situation, and on the other hand, he has defined Faqr as the ability to turn mere dust into elixir. However, in this

context it is important to understand what the right attitude to have in life is. One Faqr will possibly lead the humankind to misery, and the other to great heights. Therefore, one should understand Faqr in terms of creating close association with Allah by having true faith in Him. It is essential for the Muslims to ensure that they live their lives according to the teachings of Quran. Additionally, the great poet has referred to this phenomenon as being a source to know the secrets of mastery of worlds. An individual should not only seek worldly pleasures, but also must aim to understand the message of Allah and follow His commandments.

Another feature of Iqbal's poetry that has been defined through metaphors is the concept of *Ishq* (Love). Love can be understood in many terms as referred by Lakoff and Johnson for examples love is war, love is a journey. However, Iqbal has referred to *Ishq* (Love) as peace and permanence. Iqbal has defined his philosophy of love in a different context. The abstract target domain here is love, which is explained through different source domains such as peace. The finding of this research has also shown that in the light of the conceptual metaphor theory, Iqbal has explained love as life and death. Furthermore, in Dr. Muhammad Iqbal's opinion it is essential to recognize love as the hidden answer for the rising questions. Iqbal has criticized the Western traditions at that time, and influenced the Muslim nation to strengthen their faith in Allah. He desired the nation to have love for Allah and develop strong relationship with him to achieve their goals. Iqbal has later used knowledge and faith as the source domain to define the concept of love. According to Iqbal's perception, an individual can have stronger faith in Allah and Islam with the ability to have greater love for Him. Furthermore, the power of love is defined by Iqbal, as the ability to make kings its slaves. Iqbal believed that through love it would be possible to eliminate the differences between the lords and the humankind.

The researcher also defined concept of *husn* (beauty) as

the character of an individual that is pure. The notion of beauty and its metaphorical use is evident from Iqbal's poetry. The poet desired the nation to have beautiful character that is for the help of others. He wants the humanity to have a character that would inspire others to follow them. This is also applicable in today's situation where there is a need to be closer to Allah. It is essential that an individual should not be indulged in the worldly affairs, but focus on success that lasts even longer. Iqbal has also referred to God to define his concept beauty. According to the poet's views, God has the eternal beauty, which can be achieved through closeness with Him. In addition to this, the study has explained concept of a perfect man according to Iqbal's philosophy, expressed through conceptual metaphors. Iqbal's *Insan-i-Kamil* or *Mard-i-Momin* (Perfect Man) is the one who is able to create close relations with Allah. He has defined Perfect man as an individual who becomes so closer to Allah that all the differences between the two are eliminated. A Perfect Man possesses the attributes of the God and is an exemplary person. In his poetry, Iqbal mentions: "*Destines are changed at the mere glance of a Perfect Man*"; therefore, in this context the target domain is the Perfect Man who is regarded as a person that can change destinies with his once glance.

This also explains the power and strength of a Perfect Man as defined by Iqbal in his poetry and the examples he has used to define the image of *Insan-i-Kamil*. *Insan-i-Kamil* can be regarded as an abstract concept, which can be explained metaphorically. In addition to this, Iqbal has compared *Insan-i-Kamil* with the perfection of God. In Iqbal's philosophical views, a perfect man is an individual who is able to develop close associations with Allah. Iqbal has used "the hand of Allah" as a source domain to define "the hand of a Perfect Man". Hence, the abstract concept of Iqbal's *mard-i-momin* can be understood through the example presented here, which compares God with the

Perfect Man.

In similar manner, the researcher has expanded the horizon of existing knowledge in context to the use of conceptual metaphors in Urdu Poetry. The philosophy of Iqbal to define the abstract concepts of Millat (Nation), Nojawam (youth) and Mahash (economy) can also be explained with the poetry of Iqbal. While, Iqbal has used linguistic metaphors to define these features in his poetry, the research mainly focused on understanding his philosophy through conceptual metaphors. Furthermore, Iqbal has provided an explanation of different concepts both metaphorically and non-metaphorically, but this study has analyzed the poetry of Iqbal where he has expressed these concepts metaphorically. Using the Conceptual Metaphor Theory of Lakoff and Johnson Iqbal's poetry was explained to understand different concepts. The researcher identified the target and source domains to provide in-depth detail on the views of Iqbal explained metaphorically. While, Lakoff and Johnson have addressed the phenomenon in English language, this study attempted to explain the conceptual metaphors in Urdu Poetry of Iqbal with its meaning. There are several metaphors highlighted by Iqbal that "we live by" such as love, nation, beauty, government and are pervasive. These all have been explained with the relevant examples of couplets of Iqbal's poetry. The couplets of Urdu Poetry of Iqbal have been translated in English for better understanding and to explain the concept behind their use.

The use of conceptual metaphor in Iqbal's poetry is evident from this study, where different concepts have been highlighted that is explained by Iqbal metaphorically. Iqbal has defined love, beauty, nation in his poetry to develop an understanding of these features in our everyday life. These are pervasive in our day-to-day experiences and thus, must be understood in similar context. Love has been defined as peace, which is significant application in our lives. It is possible to achieve peace and sustain it in our lives through

love. However, Iqbal has explained beauty that stimulated love. To have greater love, it is important to realize the beauty of life. These can then be used simultaneously to understand the relationship between the two. Both the target domain and source domain can then be used together to understand the relationship the two share. Like Lakoff and Johnson, defined love is war, or love is a journey, Iqbal has also defined love as life and death or peace and permanence. Therefore, it can be said that love is an abstract concept, which is explained metaphorically with the help concrete or physical examples. Similarly, beauty is another abstract concept that can be referred to grace and a source to stimulate love. These conceptual metaphors used in Iqbal's poetry can be regarded as highly pervasive that cannot be limited to the Muslim nation, but to everyone.

In addition, the Perfect Man in Iqbal's opinion is the one with great power and strong faith. Hence, this can be persistent to the entire humankind, and they need to realize that to become a perfect man it is essential to have faith. Another example of Iqbal's metaphorical way of expressing his ideas in poetry is the use of Shaheen (eagle) to refer to the youth. However, the youth today also must possess the traits of an eagle and aim for achieving high goals. This again cannot be restricted to reawaken the spirit of Indian Muslims of sub-continent, but at the same time, it is to define the youth of today. In a similar manner, Iqbal has expressed his view on community building by defining the concept of a nation in different ways. According to Iqbal's philosophical views, it is possible to remain steadfast in life through "rabt-i-millat" (the communal bond). Hence, Iqbal has defined the abstract or unclear concept of nation as a concrete idea by referring to it as a source of achieving individual goals. Furthermore, he believes without a nation (Millat) an individual is like a wave of the ocean. The destiny of a nation is based on community development. Hence, the idea of use of conceptual metaphors is evident from the Urdu poetry of

Iqbal. By analyzing the conceptual metaphors, it is evident that its use is also present in Urdu poetry. There are different target domain and source domains that have been used to explain abstract ideas and concepts. Different concepts of Iqbal's poetry have been analyzed that are explained metaphorically to express human experiences. Iqbal has informed the Muslim nation about their future through his philosophy.

As highlighted in this research, the use of metaphors and its understanding is not only limited to poetry and in the literary work, rather its application can be extended beyond that. Unknowingly, people use metaphors in their everyday life and thus, they can clearly determine the underlying meaning of the use of metaphors. While, Dr. Muhammad Iqbal was a great poet and philosopher, his poetry was intended to convey a message to a common person. Therefore, it is easy to understand the way Iqbal has compared human experiences with different examples. The youth today, can still be considered as energetic and high-achiever like an eagle. Another important trait of an eagle is the ability to transform; therefore, the youth must be able to change according to the changing situation. Hence, Iqbal has compared and defined some emerging phenomenon of today in his poetry. He was not focused on understanding the past situation and circumstances of that time, but had knowledge about the changes that were likely to occur.

There is a significant impact of culture and traditions on the use of metaphors in poetry. Iqbal's poetry is influenced by the Islamic traditions and the message of Quran. He has provided examples to define human nature and experiences in the light of Islamic teachings. For instance, the poet's philosophy of Faqr is influenced from the use of the concept in Quran. The aim is to rush to Allah and seek His blessings. Furthermore, Holy Prophet (PBUH) has considered Faqr as honor and pride. Therefore, it is essential to not involve ourselves in worldly affairs and ask Allah for repentance.

Iqbal has explained the concept in a similar manner to inform man that they will be doomed if they will not seek Faqr. In terms of religious perception, Faqr is regarded as the spiritual poverty, defining the phenomenon that an individual has nothing to offer to God. Therefore, it is important that people may seek for forgiveness from their God for the sins that they have done. It will enable them to be close to God. This concept is not applicable or limited to the Islam, but the need to reawaken the spirit in ourselves is essential for every religion. The seekers of world are away from God and they lack interest in faith and their religion. Iqbal has attempted to explain this concept of metaphorically to reawaken that spirit in the nation to bring them closer to Allah.

Several theories have identified culture as being a major source for influencing the thoughts and perceptions of individuals and their use of metaphors. Thus, the use of metaphors to relate one thing in terms of another is affected by the mainstream cultural values beliefs. This is also evident from the work of Iqbal. Iqbal has used different terms to define his concepts of beauty, love, youth, self, etc. His thoughts and perceptions were influenced from the Eastern culture where he belonged. In much of his poetic work, the great poet has used metaphors that are influenced by his values of firm beliefs and self-realization. For instance, he has defined *mard-i-momin* as the perfect man and the one who becomes the vicegerent of Allah, which is also evident from his religious beliefs that form a major part of cultural values. Furthermore, much of Iqbal's inspiration has been from the Quran; hence, depicting how one should depict nation, self and beauty.

The way Iqbal has conceptualized his philosophy in his poetry is metaphorical largely. For instance, the way Iqbal has defined youth with reference to Shaheen (Eagle). The attributes of eagle can be defined as strong, aiming for high and courageous, similarly the youth should be energetic, strong and high-achiever. Therefore, youth can defined in

terms of eagle to explain an abstract and sublime concept of youth with the help of a physical entity. It is not difficult to understand the metaphors explained in the poetry of Iqbal, as they are pervasive in everyday life. Metaphors should not be regarded as a strange language as compared to literal language. Hence, Iqbal's poetry should be understood in a similar manner. Use of metaphors are inspired by everyday individual experiences, human thoughts are aspired through their daily happenings. Therefore, the way they perceive different things, influences their ability to relate them to different terms and explain them accordingly.

Although the metaphors are structured to refer an abstract term to a physical entity, certain metaphors are based on spatial orientation. For instance, the metaphor "happy is up", this intends to define a whole system of context in terms of another. Likewise, Iqbal has explained different concepts through metaphors through his orientation regarding different terms. For example, he has used the concept of love to define beauty, where Iqbal believes that love is stimulated through beauty. He has combined both the concepts to refer to each other metaphorically. While, earlier many philosophers and linguists have believed that metaphor is a concept of language and has nothing to do with everyday thinking; however, the idea of metaphor has evolved. It is now considered as a part of everyday language and some of the examples include "argument is war", "fall in love". In both the examples, it is easy for people to understand the underlying meaning of these metaphors. Therefore, metaphors are no more considered as a complex literary concept, rather a pervasive one that is easily understood.

Although, metaphors are non-literal utterances, but they still convey the literal meaning of the statement, which is true. For instance, "man is a social animal" in this example man has been compared to animal; therefore, a man can be compared with an animal. Despite that, this is an example of English metaphor, it is also evident in the Urdu poetry of

Iqbal, as he mentions "*Tu Shabeen hai*" i.e. "*you are an eagle*". However, Iqbal is referring to the traits of an eagle; he wants the youth to adopt similar characteristics. The researcher identified different types of metaphors that are employed by the poets and even by people in their everyday language. An individual may refer to any objective or physical entity to explain the concept, which is the ontological metaphor. Furthermore, people may also define one concept based on another, which is the orientational metaphor. These metaphors were present in the poetry of Iqbal. He had employed both types of metaphors and also structural metaphor to explain various concepts. However, Iqbal ensured that all these concepts are defined metaphorically in a way that is pervasive to everyday language. Despite Iqbal did not use literal statements to express his philosophical views, he has made certain that the concepts define metaphorically do not deviate from their literal meaning.

Dr. Muhammad Iqbal had written different poetries and books that have helped in understanding his views about self, religion, nation and much more. Moreover, he has remained committed to provide Muslims a path to achieve a separate nation for them. The researcher provided in-depth detail on the life of Iqbal to understanding the human experiences of that time and analyzed the way in which they are reflected in Iqbal's poetry. Since, use of metaphors is influenced by individual experiences as they develop their thoughts and perceptions, it was crucial to investigate the elements that influenced Iqbal's thoughts. A significant proportion of Iqbal's poetry is based on guiding the Muslims to follow the right path. This depicts that Muslims of the nation were not aware of them and lacked faith in Allah. It is evident from the Urdu poetry of Iqbal that he has emphasized on knowing "self" through his book "*Asrar-i-Khudi*". Furthermore, as he believed that Muslims are being influenced by the Western traditions and their faith have weakened, another book "*Paigham-i-Mashriq*" was published to make sure they remain

close to Islam.

Iqbal has conveyed the message of oneness through his poetry, based on the cultural traditions and values. Hence, to understand his poetry it is important that one must have thorough understanding of the culture. Although, it is possible to understand the literal meaning, but a non-native speaker of Urdu language will not be able to examine the meaning or connotation that is intended. Therefore, the researcher briefly investigated the culture of Muslims that have transformed the thoughts of Iqbal and his use of metaphors. Muslims share similar social, economic and religious conditions and therefore, it can be said that these metaphors are pervasive in human language. It conveys the literal meaning that is intended from the literal sentences.

The study focused on understanding the use of different conceptual metaphors that have been employed in Iqbal's poetry with examples of different couplets and its translation for better understanding. The researcher has identified different verses of Iqbal's poetry that are used by the poet to refer different terms metaphorically. Additionally, Iqbal has explained different concepts in his poetry to understand the situation of the Muslim nation at that time. It can be concluded from the study that metaphors are influenced from the human experiences. They depict the cultural values of an individual and the way they perceive their surroundings. Furthermore, it is not difficult to understand a phenomenon or a concept that has been explained metaphorically, if the person understands the cultural values and traditions of the language in which the metaphor has been used.

While, Iqbal has attempted to explain his philosophy of khudi (selfhood), Ishq (love) and Husn (beauty) in his poetry, people often find it difficult to understand. However, with significant understanding of Iqbal's cultural values and the experiences that have inspired his poetry and use of conceptual metaphors, it is easier to determine the literal meaning of metaphorical utterance. In addition to this,

metaphors have become pervasive in everyday language and thus, they are no longer a part of linguistic. It is essential to understand that use of metaphors is a part of interaction and daily communication. Furthermore, their use has become so common that often people are unaware of their use. It is easier to identify a metaphorical statement and understand it effectively.

The purpose of metaphors is to deliver the same meaning and ensure that people do not have difficulty in understanding it. However, terms are often understood in different contexts in different cultures; hence, it is to be ensured that the individual has the proper knowledge of the culture and traditions to be able to understand the meaning. Iqbal's philosophical inspirations have mostly been from the teachings of Quran and the message of Allah. Therefore, the way he has employed different terms to explain various concepts are influenced from similar understanding. One must be informed about the Muslim conditions who living in the sub-continent and the way they were being influenced by the Western traditions. These incidents of the history have inspired Iqbal to express his concerns and address the Muslim nation to reawaken their souls. Iqbal wanted to revive the thinking and perceptions of the Indian-Muslims towards the concept of a nation and their views about religion. While, Muslims perceived following the West as a source of accomplishment, Iqbal desired to encourage them to understand the oneness of Allah for self-accomplishment. He expressed his thoughts regarding his concerns for the Muslim nation through his poetry in a metaphorical manner, and hoped for the Muslims to get a separate nation, where they can live their lives based on Islamic principles.

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