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Conceptual Horizons: Unpacking Metaphorical Landscapes in 'O Fire, The Fire!' and 'Tahajjud: A Gift of Solace'

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ABSTRACT

This study examines metaphorical landscapes in Samiya Raheem's two short stories as 'O Fire, The Fire!' and 'Tahajjud': A Gift of Solace', applying Conceptual Metaphor Theory (CMT). Extensive research is already available on the use of conceptual metaphors in the fields of literature, film, business and art. Not enough research is found in these two short stories. Lakoff and Johnson's Conceptual Metaphor theory, (1980), focusing on mapping between source domain to target domain. Through a detailed textual analysis, this research aims to uncover the motifs of the text through mapping process. I.A Richards proposed Close Reading as a method of literary analysis (Richards, 1929) and application of Metaphor Identification Procedure (MIP). By using qualitative methodology and CMT, the current research aims to identify underlying cognitive processes, thematic developments, and emotional resonance. Accordingly,the findings indicate that the study identifies: prevalent conceptual metaphors, hermeneutic interpretation, symbolic meaning, psychological depth and cultural influences.

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conceptual metaphors, cognitive process, thematic development, emotional resonance, close reading, metaphor identification process, short stories.

Introduction & Background

The book "The Loud Whispers in the Wilderness (Poems, Titles, Blank Pages and Short Stories Book)" by Samiya Raheem is an intriguing compilation of short stories, poems, and titles that delve into spirituality, identity, and maturation (Kumar, 2019). The significance of Tahajjud (night prayer) and the emotional challenges of early adulthood are poignantly portrayed in two short pieces, "O Fire, The Fire!" and "Tahajjud: A Gift of Solace" (Hassan, 2018). In Islamic mysticism, tahajjud—a voluntary prayer offered by Muslims in the silence of the night—has a special position (Nasr, 2004). It is a period for self-examination, introspection, and spiritual communication (Schimmel, 1994). Tahajjud can be an effective strategy for overcoming the difficulties of identity formation, emotional upheaval, and spiritual development in the early stages of adulthood (Erikson, 1968). The two short stories that are being analysed provide a singular glimpse into the lives of young adults who are battling these problems. This study intends to investigate how Samiya Raheem uses literary tropes, namely conceptual metaphors, to portray the intricacies of Tahajjud and early adulthood through a thorough reading of these stories (Lakoff & Johnson, 1980). This study aims to advance our knowledge of how literature shapes our perceptions of these important life events by analysing how these tales depict the intersections of spirituality, identity, and coming-of-age (Ricoeur, 1977).

The purpose of this research is to explore two short stories *'O Fire, The Fire!' and 'Tahajjud: A Gift of Solace'* by samiya Raheem, using the Conceptual Metaphor Theory (CMT) of Lakoff and Johnson (1980), with an emphasis on the mapping from source domain to target domain. This study attempts to identify the text's themes through a mapping process along with textual analysis. Close reading was introduced by I.A. Richards as a literary analysis technique that focuses on closely analyzing a text in order to analyze its language and meaning (Richards, 1929). The study encompasses the application of Metaphor Identification Procedure (MIP) and model of Close Reading which scrutinize the metaphors and their deep relations with motifs, arising in the text.

This study sheds light on author's deliberate use of metaphorical language to influence reader's perceptions by looking at conceptual metaphor theory along with application of Metaphor Identification Procedure (MIP) and model of close reading. this study enhances comprehension of metaphorical language, cognitive processes, and emotional resonance. Conceptual Metaphor Theory creates a mapping from source domain to the target domain, contributing to the understanding of metaphorical language, conceptual expansion and sentimental value.

Research Objectives

- To analyze metaphorical landscapes in Samiya Raheem's 'O Fire, The Fire!' and 'Tahajjud: A Gift of Solace' using Conceptual Metaphor Theory (CMT).

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- To identify underlying cognitive processes, thematic developments, and emotional resonance in the short stories.

Research Questions

- What conceptual metaphors are employed in Samiya Raheem's 'O Fire, The Fire!' and 'Tahajjud: A Gift of Solace'?
- How do these metaphors reveal underlying cognitive processes, thematic developments, and emotional resonance?

Literature Review

According to Richard Trim, the origins of metaphor and conflict, the concept of "conceptual conflict," as defined by Prandi (2017), is examined in this study in relation to metaphor origins. The method is contrasted with Lakoff & Johnson's (1980) Conceptual Metaphor Theory, which primarily suggests physiological models for metaphor formation. According to Prandi's suggestions, the latter method considers traditional models, which typically use everyday language. As a result, there is no creative variety of "living metaphors," as Ricoeur (1985) defined them. Additionally, a conceptual conflict that is absent from traditional models is a feature of living metaphors. The study that follows will examine how the two methods differ in terms of literary discourse.

The scope of the current study is limited to the metaphorical expressions of only the two concepts of happiness and sadness as they are presented in Persian and Malay languages, as per Safarnejad and Ghani, who claim that metaphor is a linguistic element that is present in various languages. Two sets of data—Persian and Malay linguistic data—were analyzed in this study. Simin Daneshvar's Persian novel "Suvashun" served as the source of the Persian language data. Wan Osman Wan Awang's Malay novels served as the source of the Malay linguistic information. To determine if these emotional metaphorical expressions were the same, similar, or different, they were compared. Data analysis revealed that emotional metaphorical expressions of sadness and happiness are defined by cultural and cognitive similarities.

By the lens of Richard T. Harrison, an analysis of the role of analogical thinking in scientific inquiry demonstrates the role of imagination in geographical philosophy and theory. In particular, an examination of the metaphor-myth-model nexus clarifies the connections between metaphorical usage, mythic comprehension, and model development. It is demonstrated that organicistic social models' contribution to geographical research depends on metaphor and creates myth. Built upon this basis, the Turnerian frontier hypothesis—which is based on and generates myth—has been rethought to accommodate the space-time continuum in the study of urban society at night as well as the experience of the black inner city. The "flight of imagination" is an essential component since the exploration of the unknown can only be carried out with open-ended concepts.

According to Benczes and Sagvari, the goal of this study is to learn more about Hungarian perspectives on life. Using a representative nationwide survey of Hungarian adults, we sought to address the following two research questions: a) Which metaphors are most commonly used to conceptualize life among Hungarians? b) What factors, such as socioeconomic status and fundamental value orientations, might affect the frequency of the metaphors used to discuss life? Our findings imply significant generational differences: younger Hungarians are moving toward a more positive and "American" conception of life, while the older generation continues to have a negative mindset (represented by more negative metaphors).

Methodology

Research Design

The research methodology for this study is rooted in a Qualitative approach, opting for textual analysis and I.A Richards' model of close reading, to examine the language, and thematic elements of Samiya Raheem,s *O Fire, The Fire! And Tahajjud: A Gift of Solace*. This qualitative approach will allow for an in-depth exploration of the short stories' representation of mapping from source domain to target domain. The model of Close reading by I.A Richards will be employed to focus on specific passages, paying attention to the conceptual metaphors.

Theoretical Framework

The theoretical framework is based on Conceptual Metaphor Theory (CMT), holds that metaphors are basic cognitive mappings that influence how we perceive the world (Lakoff & Johnson, 1980). According to the research, metaphors are cognitive constructions that represent the conceptual frameworks and cultural influences of the author. In Samiya Raheem's two short stories, the metaphors are examined to reveal the underlying meanings, themes, and motifs using the Metaphor Identification Procedure (MIP) and Close Reading (Richards, 1929).

Data Collection

The data of two short stories are taken from Samiya Raheem's book " The Loud Whispers in the Wilderness (Poems, Titles, Blank Pages and Short stories Book)"

Discussion and Analysis

1st short story: *O Fire, The Fire!*

Metaphor in Concept, according to theory, we gain an understanding of abstract ideas through more tangible experiences. To uncover deeper meanings and feelings connected to Hareem's experience, it is possible to analyze a number of metaphorical elements in the passage. *Moon as desire and beauty*: In the passage, beauty and desire are symbolized by the moon. The comparison of Hareem's *"silvery feet"* to the moon's light suggests that her beauty is both ethereal and physical. The moon's "*pride in its own beauty*" being "*stolen*" represents Hareem's inner turmoil, in which her desire for love and connection eclipses her sense of value. Shoes as Constraints: When Hareem puts her shoes back on, it represents a return to societal expectations and limitations. The act of putting her feet in shoes emphasises the restrictions imposed by reality, in contrast to the freedom she felt on the riverbank. To determine if these emotional metaphorical expressions were the same, comparable, or distinct, they were compared. According to the study's findings, using the Metaphor Identification Procedure (MIP) provides a flexible and dependable way to recognise metaphorical statements.

This metaphor emphasises the conflict between her desires and the social rules she must follow. Night as a Transitional Phase: The night indicates a period of uncertainty and possible transformation. As the night grows colder, Hareem's feelings shift from calm to restless. This transition represents the shift from craving to potential fulfilment. In *"Metaphor we live by",* Lakoff and Johnson (1980) gave evidence that conceptual metaphors are mapping across conceptual domains that structure our reasoning, our experiences and our everyday language. Identifying metaphors: "*The moon's youthful radiance*" - light represents youth. "*Her silvery feet*": beauty is valuable metal. "*The moon's reflection... danced with delight*" — emotins are active beings. "*Her dark attire had added four moons to her beauty"* - beauty multiplied light. "*An ocean of restlessness inside*" — emotions are vast amounts of water. "*Burning with anticipation":* Desire is fire. "*Scatter her love into the air*": Love is a physical entity. *"Her longing... embark on a journey*": Desires are journeys. Conceptual metaphors: Beauty is light (examples: "*youthful radiance," "silvery feet," "moon's reflection*"). - Mapping: Beauty to Light. - Inference: Beauty illuminates and brightens its surroundings. Emotions are dynamic entities (for example, "*danced with delight," "ocean of restlessness*"). - Mapping: Emotions to Moving Objects. - Inference: emotions.

Cognitive Implications: Beauty is shown as both illuminating and treasured. Emotions are viewed as dynamic, possibly chaotic elements. Desire is described as powerful, passionate, and potentially overwhelming. Love is seen as a concrete, sharing entity. Desires are viewed as having a trajectory that necessitates action towards fulfilment. Conceptual metaphors: Emotions are bodily forces (the pain of longing). - Mapping: Emotions to Physical Sensations - Inference: Emotions have actual impact. Love is a compelling force (fall prey to the unknown love). Mapping: Love → Captor/Trapper - Inference: Love is uncontrollable and overwhelming. Destiny is an active entity (destiny chose to entwine). - Mapping: Destiny to Autonomous Agent. - Inference: Destiny exercises agency and control. Life is a journey (integrate Hareem's life) - Mapping: Life => Path/Journey - The Final Words: Life has a direction and trajectory. These emotive metaphorical expressions were compared to assess whether they were identical, similar, or different. The results of this study suggest that the application of Metaphor Identification Procedure (MIP) offers a reliable and flexible method for identifying metaphorical expressions. In support of Richards' view, Lakoff and Johnson (1980) refused to consider metaphor as a decorative device used in language. Following this viewpoint, metaphor is considered as a cognitive phenomenon so that it can be described using the Conceptual Metaphor Theory (CMT).

Nature is a host (wind greeted them). - Mapping: Nature → Host/Guest Relationship - Inference: Nature is anthropomorphised and demonstrates hospitality. 2. Weather is an agent (cold winds, freezing blasts). - Mapping: Weather → Autonomous Agent - Inference: Weather has agency and influences human experience. 3. Sleep is a physical strain (sleep-deprived eyes). - Mapping: Sleepiness → Physical Weight/Load - Conclusion: Sleepiness is a real, oppressive force. 4. Awareness is opening (eyes started to open) - Mapping: Awareness to Physical Space/Opening. - Inference: Awareness is a bodily enlargement that enables perception. *"The cold waves forced them to rush towards the hotel."* Weather is an agent (cold waves driven). - Mapping: Weather → Autonomous Agent - Inference: Weather has agency and influences human behaviour. Force is a physical phenomenon (cold waves). Mapping: Force -> Physical Object - Inference: Force is palpable and effective. Action is movement (rush towards). Therefore, according to Lakoff and Johnson (1999), *"we all naturally think using hundreds of primary metaphors"* (1999: 47).

In the first sentence, *"Their stomachs were growling."* Hunger (stomachs growling) is a living thing. Hunger has agency and autonomy, according to the mapping of hunger to living beings. The stomach is a container. - Mapping: Body → Container - Conclusion: The body has needs and internal spaces. Second sentence: *"The aroma of delicious food filled the air, intensifying their hunger."* Smell is a tangible thing (the air was loaded with scent). Inference: Smell fills space and affects perception. - Mapping: Smell → Physical Object . Hunger is desire (increasing their hunger) Map: Hunger to Desire - Conclusion: Desire is a basic bodily necessity Three, eating is a delightful experience. Food → Pleasurable - Mapping Experience Conclusion: Emotional and sensory demands are met by food. *"The stunning scenery of Kaghan was greeted by the sun's rays."* The sun's rays serve as a host in nature. According to this perspective, metaphor can be explained by the Conceptual Metaphor Theory (CMT) since it is regarded as a cognitive phenomenon.

2nd short story: *Tahajjud: A Gift of Solace*

"Her mother's face, radiant with a halo of light peeking from beneath her dupatta" Light of moral purity (halo of light) - Mapping: Light → Moral Purity Conclusion: Goodness shines brightly and illuminates. Outer radiance (facial radiant) is an expression of inner beauty. Mapping: External Appearance → Inner Beauty Inference: Physical appearance is a reflection of inner traits. Spirituality is a halo of illumination. Spirituality → Light is the mapping. Conclusion: Spirituality is illuminating and directing. Covering (dupatta) provides protection. Mapping: Covering → Protection - Inference: Dupatta promotes modesty, security *"when the soul awakens"* The soul is thought to possess latent potential. Enlightenment and awareness are necessary for spiritual development. Life is viewed as a multi-stage journey. *"My darling child, the ocean of wonder"* Awareness and insight are necessary for spiritual development. Darkness and ignorance are banished by understanding. Spiritual wisdom is valuable and priceless.

when the soul awakens, God's secrets, hidden in the darkness of night, become as clear as daylight. The passage's metaphors are based on embodied experiences, such waking up from slumber, finding hidden treasures, and navigating roads. Cognitive Mapping: The metaphors project abstract ideas, such as soul and spiritual journey, onto more tangible ideas, such as pathways and sleeping beings. Musolff, A. (2004). Culture Influence: By highlighting the significance of Tahajjud and spiritual development, the verse reflects Islamic culture and spiritual ideals. *Those secrets, which the seeker of love discovers after traversing the third stage of spiritual journey, lost in the ocean of wonder.* The passage's metaphors shed light on how people see and comprehend spiritual ideas such as the soul and spiritual path. Cultural Significance: In Islamic tradition, the text emphasises the need of spiritual development and Tahajjud. Embodied Cognition: The metaphors show how our perceptions of abstract ideas are influenced by embodied experiences.

There's only one word sustaining the entire universe. The metaphor *"Universe is a structure"* demonstrates a deep comprehension of the universe. By comparing the vastness of the cosmos to a physical structure that needs support, this metaphor suggests that the universe is supported by a single word. This metaphor's underlying mappings are remarkable: The idea of support is derived from the source domain of physical structures and is translated as *"sustaining"* onto the destination domain of the cosmos.- The one word that underpins the cosmos is mapped onto the foundation of a building.- The universe's reliance on a single word is translated onto the brittleness of a physical structure. Building and maintaining physical structures are examples of embodied experiences that serve as the foundation for this metaphor. By projecting the universe's abstract concept. In "*Metaphor we live by",* Lakoff and Johnson (1980) gave evidence that conceptual metaphors are mapping across conceptual domains that structure our reasoning, our experiences and our everyday language.

Her smiling eyes closed, my little one surrendered to slumber, unaware of the peaceful transition.

This line perfectly captures the serene image of a toddler drifting off to sleep. The metaphor *"Sleep is a peaceful transition"* demonstrates a deep comprehension of the concept of sleep. This metaphor suggests that falling asleep is a peaceful and tranquil process rather than a sudden or shocking event. This metaphor's underlying mappings are instructive: A *"peaceful transition"* is the idea of a seamless transfer from the source domain of tranquil travel to the target domain of sleep. - The child's *"smiling eyes"* and the image's general tranquilly are superimposed with the soothing ambiance of a tranquil journey. - The child's surrender to sleep is mapped onto the concept of giving up control to a journey. Embodied experiences serve as the foundation for this metaphor, including like taking tranquil trips and going through seamless changes. The metaphor creates a sense of calm and tranquilly by transferring the abstract idea of sleep onto a more tangible and approachable idea, like a quiet journey. By exposing the delicate and private processes involved in falling asleep, this cognitive mapping helps us better understand the complex and personal character of sleep.

I beheld her serene face, my heart filled with hope. The emotional bond between the speaker and the subject is eloquently conveyed in the statement *"I beheld her serene face, my heart filled with hope"*. In this line, the metaphor "*Hope is an Object*" is used. The idea behind this metaphor is that hope is a container that can be filled or drained. This metaphor's underlying mappings are: *"My heart filled with hope"* is a mapping from the source domain of objects to the destination domain of hope, which offers the idea of being filled. - The positive emotion of hope is mapped onto the concept of a container filled with a desired substance. Embodied experiences, like filling containers with desired goods, serve as the foundation for this metaphor. By transferring the intangible idea of optimism onto a more tangible and relevant idea, like a container, the metaphor expresses positivity and plenty Kovecses, Z. (2002). By exposing the nuanced emotional relationships involved in feeling hope, this cognitive mapping helps us to better understand the difficult and abstract idea of hope.

"Yet, her moist, red-rimmed eyes betrayed her smile, revealing unshed tears" is a powerful line that effectively conveys the subject's complex emotional state. *"Eyes are windows to the soul*." and *"Emotions are hidden entities"* are the metaphors that support this statement. In light of these metaphors: It is believed that emotions are hidden things that can either be hidden or made visible. The following mappings underlie this metaphor: - The notion of revelation is transferred onto the target domain of emotions as *"revealing unshed tears"* from the source domain of hidden things. The concept of hiding or disclosing concealed things is mapped onto the subject's emotional state. - Eyes are thought of as windows into the soul that reveal a person's emotional condition. according to Lakoff and Johnson (1999), *"we all naturally think using hundreds of primary metaphors"* (1999: 47). This metaphor's underlying mappings are as follows: - The source domain of visibility is provided by the source domain of windows and is translated as *"revealing unshed tears*" onto the target domain of eyes. - The act of monitoring the subject's emotional state through their eyes is mapped onto the concept of peering through a window to observe anything. These metaphors are based on embodied sensations, such seeing out of windows and concealing and exposing objects Gibbs, R. W. (2006). The metaphors give a sense of depth and complexity by projecting the abstract ideas of emotions and the soul onto more approachable and tangible ideas, like windows and hidden things. According to Lakoff and Johnson (1999), by exposing the deep relationship between external appearances and internal emotional states, this cognitive mapping helps us better understand the complex emotional connections involved in the human experience.

To Sum Up

To conclude the plathora of whole discussion, The two short stories *"O Fire, The Fire!" and "Tahajjud: A Gift of Solace"* by Samiya Raheem were analysed in this study using Conceptual Metaphor Theory (CMT) to analyse their metaphorical landscapes. This study sought to identify the underlying patterns and themes in the texts by utilising Lakoff and Johnson's (1980) paradigm, which emphasises the mapping between source and target domains. In order to determine the two short stories' prevailing conceptual metaphors, hermeneutic interpretation, symbolic meaning, psychological depth, and cultural influences, this study used a qualitative methodology and a thorough textual analysis, utilising the Metaphor Identification Procedure (MIP) and Close Reading (Richards, 1929). The results of this study advance our knowledge of the function of conceptual metaphors in literary analysis, especially when considering Islamic spirituality and culture. This study shows how useful CMT is for revealing the underlying connections between feelings, thematic advancements, and thought processes in literary pieces.

Disclosure Statement

No potential conflict of interest was reported by the author(s).

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