

Identifying cultural metaphors and metonymies in Taufiq Rafat's poetry and linking them to cultural schemas

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Abstract

Taufiq Rafat is a renowned English poet who is well-known for introducing Pakistani idioms to poetry. The study focuses on tracing cultural metaphors and metonymies in the selected poems of Taufiq Rafat with the lens of the theoretical and analytical framework of cultural linguistics as proposed by Farzad Sharifian. The research is qualitative and carries a descriptive analysis of the text and used the constructivism paradigm. The study's findings revealed that the cultural metaphors and metonymies used in his poetry are engrossed in Pakistani culture and are culture-specific. Therefore, cultural metaphors originate from the culture and are manifested in the human lexicon, thinking, and feelings that exhibit the cultural schema.

Keywords: cultural metaphor, cultural metonymy, culture schema, feelings

Introduction

Cultural linguistics is a developing field in linguistics that explores the relationship between language and cultural cognition. Palmer (1996) took the primary steps toward cultural linguistics, and Holland and Quinn (1987) addressed the relationship between language and CL. The most famous figure within cultural linguistics since 2000 is Farzad Sharifian. In 2017, Sharifian published a volume *Cultural Linguistics: Cultural Conceptualizations and Language* (Ebensgaard, 2018). The analytical and theoretical framework of cultural linguistics narrates how cultural cognition relates to language and other facets of human life, such as feelings, customs, ceremonies, and social events. Cultural cognition and conceptualization lie at the heart of cultural linguistics, and Sharifian views culture

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and language as complex adaptive systems (Waldrop, 1992). Sharifian expounds in his theoretical framework of cultural conceptualization that cultural schemas, cultural categories, and cultural metaphors are culturally constructed, i.e., they are embedded in culture and are culture-specific. Sharifian defines cultural schemas as created by culture; cultural categories are also culture-dependent, i.e., they are mainly inherently constructed specific to a culture. According to him, cultural metaphors are exhibited in a cultural group's thought processes and behavior patterns.

Review of the Literature

❖ The analytical framework of cultural linguistics

According to the analytical framework of Sharifian, cultural schemas denote views, standards, laws, and human conduct. In contrast, cultural categories are exhibited in the human lexicon and bear their origin in culture. Schema theory was popularized in cognitive psychology, particularly classicism and connectionism (Rumelhart, 1980; Rumelhart, Smolensky, McClelland, & Hinton, 1986; Schank & Abelson, 1977). The cultural categories are culturally constructed conceptual categories such as colors, sentiments, characteristics, food items, matters of inheritance, and events. Therefore, Sharifian puts forth that numerous language features ranging from morphosyntactic features to pragmatic/ semantic significance are rooted in cultural conceptualizations in the mode of cultural schemas, cultural categories, and cultural metaphors (Sharifian, 2017).

Cultural linguistics suggests how cultural cognition, i.e., the cultural understanding of human beings, is related to language and other facets of human life, such as emotion, art, rituals, and cultural events. It further elaborates on the cultural conceptualization phenomenon of cultural schema, cultural categories, and cultural metaphors, which lie at the heart of cultural linguistics. According to the theoretical framework of Farzad Sharifian, cultural metaphors and cultural schemata are culturally constructed and bear their roots in the culture which originates them; cultural metaphor is depicted in the behavior and thinking of the masses, and cultural schemata are related to upbringing. Sharifian puts that cultural schemas and metaphors are the main analytical tools of cultural linguistics, which entails analysis of cultural conceptualization and their entrenchment in the language (Sharifian, 2017).

Farzad Sharifian draws on Mey's theory of pragmatic arts and puts forth the notion of pragmatic cultural schemata. He uses examples from Persian, Polish, British English, and Aboriginal English and discusses how cultural categories and cultural metaphors are manifested in linguistic encoding and emotions. A cultural metaphor is a significant phenomenon in a community where people identify cognitively or emotionally and represent the national spirit and culture with which they are associated. They are used in any language to give a vent to an individual's thoughts and feelings; they symbolize members of a specific culture. Therefore, members of a particular culture epitomize shared views, customs, philosophies, and morals. An example of a cultural metaphor would represent people belonging to a specific civilization who engage in specific cultural events and activities that reflect their culture and are culture-specific. Cultural schemas are manifested in language aspects and are expressed in the human lexicon (Sharifian, 2017, p.14)

It is noteworthy that several classifications of schemas are presented, such as Cook's (1994) narrates three types of schemas: 'world schemas,' 'text schemas,' and 'language schemas. The world schemas denote one's worldview; the text schemas refer to fact or event organization in a text, and language schemas represent perceptions and understanding about a language (as cited in Sharifian, 2017, p.12). Sharifian explains that Nishida sets forth a classification of culture-specific schemas. In cultural linguistics literature, eight types of schemas are termed fact-and-concept schema, person schemas, self-schemas, role schemas, context schemas, procedure schemas, strategy schemas, and emotion schemas. Furthermore, fact-and-concept schemas are described as information gathered by facts, for instance universal truths such as, 'the capital of Australia is Canberra' and knowledge constructed by concepts such as, 'A room has four walls'; whereas person schemas are based on insights about individuals' personalities and variations among people's behavior patterns such as their thoughts, emotions, and feelings. Self-schemas exemplify knowledge about the social and individual self. The role schemas are illustrated as the ascription of specific attributes with allocated social functions in a culture or society. It refers to expectations associated with these ascribed roles, such as the Australian Aboriginal role of a MOTHER. The context schemas embody information about situations and practices related to them. Emotion schemas represent particular sentiments; they denote the exertion of influence of specific events on human emotions. The literature of cultural linguistics references event schemas; for example, it narrates the western-Christian event schema of the WEDDING. The proposition schemas are described as the judgment that is associated with a

particular practice or norm; for example, the proposition schema associated with the Aboriginal law is that its violence harms the people (Sharifian, 2017, pp 12-13)

Methodology

This qualitative research analyzes cultural metaphors and metonymies used in Taufiq Rafat's selected poems.

❖ Research Approach and Paradigm

The research uses Farzad Sharifian's analytical and theoretical framework of cultural linguistics to analyze the selected poems. The cultural metaphors used in the poems are the main target of analysis, and purposive sampling is used to select poems. The research uses the paradigm constructivism to construct meaning through the texts of the poems.

Discussion

Farzad Sharifian, in the poem Karachi, throws light on Sind province, a province of British India from 1936 to 1947 and Pakistan from 1947 to 1955. In the aftermath of Pakistan's creation, the province lost the city of Karachi, and became the capital of the new country. From 23 June 1954 to 14 October 1955, Iftikhar Hussain Khan was handed the charge of the Sindh government. In the poem, Karachi, Taufiq Rafat implies the metaphor of Land and fact-and-concept schema, Karachi, in which he describes the deplorable conditions of Karachi in 1955, which is the capital of Sindh province and a cosmopolitan city; the poet uses the cultural metaphor, 'the most stubborn rock like a nut' that reveals the conceptual category of the 'sun' that is associated with power. The narrator speaks of the 'sea.' How it crashes into the 'head,' the waves of the sea produce an 'ancient rasping sound' and reveals to the reader that the noise has been heard over the millions of years that the sea has been wearing away at the headland of the city of Karachi. In the poem, Rafat describes Karachi's landscape as home to many, uses the metaphor of place, and suggests that the city is at the brim of downfall and its inhabitants can barely find fertile Land to sow.

He says that:

In this city of scarce sweet water and little rain,

each man protects his rood of greenery
with panicked care. The municipality plows

They must be concerned about the sign of the Land's greenery and fertility, i.e., the Land's trees. By using the metaphor of Land, Karachi, the poet highlights the horrendous state of affairs of the city that suffered from the scarcity of natural resources, raises a question of its population's existence and expresses concerns for the people's lives of the town. The poet continues in this path and describes how the animals, such as 'the bald sparrow' are forced to 'scrounge' for food amongst the waste of the city, which suggests the cultural metonymy of the unpleasant situations related to the Land of Karachi in the former times and makes use of the pronoun 'we' to express concerns as a nation for the Land of Karachi. The writer says in the poem that. 'we wear our features to suit the landscape' that elaborates that he uses the first person plural pronoun, 'we' to refer to the Land of Karachi and, collectively as a nation, creates a vivid image of prayer as he says, 'arms of the cactus lifted in prayer' and suggests the nation's concern for the welfare of the Land and prosed that people of Pakistan who inherited a common land from ancestors owing to Pakistan's independence and expresses shared cultural problem for the Land's and its inhabitants' welfare.

When we analyze the poem Kitchen, it is deduced that he uses the conceptual metaphor of Time to compare the historical and contemporary scenarios of the people's living. It is enriched with cultural metaphors of Pakistan's traditions, compares rural and urban lifestyles, and references the role schema of a mother. In the poem Kitchen, he uses the conceptual metaphor of 'time' to draw a comparison between the past and present life of people. As Sharifian puts it, 'people conceptualize TIME as a commodity that can be 'saved,' 'spent,' and 'budgeted' is referred to as a 'conceptual metaphor' (Sharifian, 2017, p.17). In the poem, the poet uses place schema, i.e., kitchen, and compares it to places 'we grew up in' and provides a glimpse of the distinction between eastern and western civilization. The poet portrays the cultural schema associated with the kitchen as the place that unites the whole family under one roof for the sake of food and depicts Pakistan's culture of being united under one roof. The poet uses 'time' as a metaphor to draw an analogy between people's lives in the present and in olden times. He describes 'kitchen' as 'high-roofed' places that kept people together, but the mechanization of lives set people apart; he further compares by saying that, 'from December beds' eastern people went to kitchens that were of 'wood-fire 'and used the cultural

metaphor, 'black kettles' that were used to make tea. He narrates Pakistan's culture, where families were united under one roof and the 'ancient kitchens' would allow people to share their thoughts and grieves; he draws a cultural metaphor by comparing kitchens to places in the Pakistani nation that would serve to relax one nation by sharing distress of mind as these are places where by referring to 'our' as we the eastern people 'savor our triumphs' and 'unburden our grief'; the poet by the use of the personal plural pronoun, 'our,' shares the cultural schema of Pakistan's nation where kitchens are places where families unite for food and share personal and private affairs, and these are places that are presided by mothers and refer that:

Mother presided,
 contributing only
 her presence, busy
 ladling, ladling. Noise
 was warmth.

The poet symbolizes the kitchen as a sign of the presence of motherhood and sheds light on the cultural metonymy of kitchens as places where the 'mother' of every house in Pakistan presides and is headed by the mother and uses the cultural metaphor of Time and mentions about the 'surrealistic clock' of the past and mentions the changed period that now instead of 'last night curry' that was served in breakfast, people enjoy 'snap pleasure of electric toast,' therefore, uses the cultural metonymy of urbanization that led to the mechanization of life by referring to 'kitchen' which implies a sense of connectedness of family that is the prominent aspect of Pakistani culture.

In the poem, *Arrival of Monsoon*, the poet uses the metaphor of Land and implies a fact-and-concept schema by referring to the liberation of Pakistan's Land and its freedom in 1947. Rafat also talked about the post-independence crisis before 1947 when there was tumult among people for release; therefore, the cultural metonymy, 'Arrival of Monsoon,' is used to achieve a new homeland for Muslims. The poem is rich in Pakistani culture, in which the coming of 'rain' in the weather of the Monsoon is associated with bliss and a sign of peace. The poet conveys that through the rain in Monsoon in Pakistan, the people's long-awaited grief is replaced with joy and harmony, therefore allowing the people to seek refuge in the rain from being unsheltered. Hence, the thrust of the 'liberating wind' that is associated with the shower at the onset of the Monsoon refers to the freedom movement of the sub-

continent and refers to it as the force that liberated the enslaved people from the shackles of slavery, thus clearing the fog of enslavement with lively summer.

The cultural metaphor of 'coniferous lands' refers to northward lands in Pakistan that are rich in greenery and bear cone-shaped, needle-leaved lush green trees. In Pakistan, the northern areas are associated with rainfall, and the Monsoon starts from June till September in the country; therefore, the arrival of the Monsoon after the spell of stagnant winter and summer is associated with the rebirth of life and revival of the hustle and bustle in Pakistan. The metaphor of coniferous Land refers to the achievement of a new homeland for Pakistanis. Before 1947, the people of the subcontinent suffered from the loss of individualities and identity crisis; therefore, the cultural metaphor of Land is associated with the revival of the identities of its immigrants.

The poet narrates the nation's post-independence crisis as
And drunk with motion, clothes on the washing line
are raised above themselves; a flapping sheet
turns a roof corner into a battlement

The poet talks about the TIME and uses the conceptual metaphor of a Time when the nation was in a crisis that turned 'roof-corner' into a 'battlement' before the liberating wind; hence he highlights the significance of 'liberating wind' that was the independence of Pakistan.

The poet uses 'birds' as a metaphor to describe the nostalgic immigrants who moved from one place to another owing to post-independence and says:

Gliding days are over. The birds are tossed
Sideways and back, and lifted against their will
They must struggle to achieve direction

He describes the immigrants as 'lifted against their will'; however, he instructs them to get settled with the Arrival of Monsoon, which gives them the freedom of will and action associated with the new Land. Hence, it is deduced that the achievement of new Land is associated with Monsoon; hence the poet uses Land as a cultural metaphor. He further talks about Pakistan's Land's 'brown water' that is associated

with mixing water and rain; therefore, the brown water signifies the muddy water that is the feature of the fertile Land of Pakistan.

The poet says,
 From brown waters eddying round their hooves
 the drenched trees rise and shake themselves
 and summer ends in a flurry of drops

The poet refers to the rising of the drenched trees that seem to fructify themselves with their erect postures, thus metaphorically describing that 'new land' will prove fruitful to the people.

The poem, 'wedding in flood,' is rooted in Pakistani culture and narrates Punjab's economic situation and implies the event schema of a wedding and the emotions of the bride and mother. The poet uses the cultural metaphor, 'palankeen,' which in Pakistani tradition is a covered litter for one passenger, i.e., a vast box carried on two horizontal poles by four or six bearers. He uses the cultural metaphor of fear that is associated with marriage by saying that, 'it is dark in the Palankeen, thinks the bride'; she is portrayed as an object which is devoid of subjective feelings and sentiments and thus plays the role of a bride who is fearful and nervous and concerned about her husband when she says, 'what sort of a man is my husband' that portrays Pakistan's cultural marriages in which bride and groom are unfamiliar with each other till the day of marriage. The poet further uses proposition schema in the metaphor of 'pot licking' that is associated with weather conditions on the wedding day that is linked with the boy's or girl's habit of pot-licking when he says, 'the girl has been licking too many pots' in the childhood as rain has always been a source of obstruction on the day of marriage. In the poem, the heavy rainfall leading to a flood on the wedding day is associated with her habit of pot-licking in childhood. The poem uses cultural metonymy of a woman who is objectified and is to be blamed for the expected disaster. In addition, the poet uses the cultural metaphor of a cot, a looking glass, tin trunk' that represents the Punjabi culture of dowry. The poet portrays the mother as full of concern for her departed daughter as she says, 'they are taking my girl away forever, sobs the bride's mother, that depicts the cultural schema that views the married daughter as the departed daughter who has to fulfill new marital obligations attached to the traditional marriages and thus mother sobs over the parting of her daughter as she is full of apprehensions for her new life among strangers.

In the poem, 'wedding in flood,' the poet uses cultural metaphors and metonymies that are related to the cultural schemas as proposed by Taufiq Rafat, which are rooted in Pakistan's culture, are specific to its traditions and thus talk about the subjugation of woman in matrimony and the ceremonial event of wedding reflects the fears and concerns that are attached with the daughter.

In the poem Eid Morning, Sharifian refers to the event schema of Eid and uses the cultural metaphor of Eid day- an Islamic event to depict Pakistani culture of celebrating Eid Morning with religious ritual, i.e., the Eid prayer, and further says that:

Since 6 a.m., the loudspeaker has been blaring
wisdom, and exhorting the faithful to prayer;
and I am duly exhorted, a life-long habit
like waking up early or brushing one's teeth.

In the above lines, the poet portrays the rich cultural tradition of the Muslim custom of Eid festivity that starts with a loudspeaker booming the call for Eid prayer that is associated with a way to achieve success and prosperity. He uses the time-honored cultural metaphor of a life-long habit like waking up early on Eid day to offer prayers and thank God for successfully fasting in the holy month of Ramadhan, which is followed by a ceremonious event of Eid on which people unite and ahead to sacred places mosques to bow before the God.

In the poem, the poet further uses the metaphor of Time to denote the differences between the present and the past generations that are not used to long-established societal norms and cultural events and are at liberty. He talks of the times when his father was 'counting heads at breakfast table' to ensure that every one of his kids and family members was together on the auspicious occasion of Eid but draws a contrasting picture of present times when 'his heirs, mumble and go back to sleep and tells the reader when the poet himself is the head of the family, his sons do not wake up to the call of holy prayer and thus continue to sleep on Eid Morning. The poet uses the cultural metonymy of the modern era and conveys the subtle satire on the consequences of urbanization and mechanization of life that has scattered the family structures and refers to the change of Time as 'Another Eid' that is aloof from the Eid in ancient times.

Conclusion

Hence, it is concluded that the cultural metaphors and metonymies used in Taufiq Rafat's poems exhibit the theoretical and analytical framework of cultural schema, i.e., Rafat's metaphors and metonymies are rooted in Pakistan's culture. The poet uses the conceptual metaphor of 'land' in the poems 'Karachi' and 'Arrival of Monsoon' and the conceptual metaphor of 'time' in the poems 'Kitchen' and 'Eid' and represents that the cultural events, festivals, customs, feeling of patriotism, way of thinking and cultural cognition owe its origin to cultural schemata. He uses the Eid day event schema among Muslims in the poem Eid Morning. The cultural schemata are depicted in patterns of thinking, emotions, and views of the poet. The poet uses event schema in the poem 'wedding in the flood' by referring to the wedding event and uses emotion schemas when describing the sentiments of the mother and the departing daughter on the wedding day. He further employs proposition schema by narrating myths associated with the habit of pot-licking in childhood and its consequences of rain on the wedding day. The poet uses fact-and-concept schemas in the poem, 'Kitchen,' when describing the appalling condition of Karachi in 1955 and in the poem, 'Arrival of Monsoon,' where he refers to the reader about Pakistan's independence in 1947. In the poem, kitchen, he uses the role schema of the mother by describing the attributes associated with her part of serving food to the family, heading the kitchen, and using the place schema of the kitchen.

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