

p-ISSN : 2788-497X | e-ISSN : 2788-4678

DOI(Journal): 10.31703/grr

DOI(Volume): 10.31703/grr/.2024(IX)

DOI(Issue): 10.31703/grr.2024(IX.I)



GRR

GLOBAL REGIONAL REVIEW

VOL. IX, ISSUE I, WINTER (MARCH-2024)



Double-blind Peer-review Research Journal

www.grrjournal.com

© Global Regional Review

Article title

A Comparative Study of Conceptual Metaphors in Ghani Khan and John Keats's Poetry

Global Regional Review

p-ISSN: 2788-497X e-ISSN: 2788-4678

DOI(journal): 10.31703/grr

Volume: IX (2024)

DOI (volume): 10.31703/grr.2024(IX)

Issue: I (Winter-March 2024)

DOI(Issue): 10.31703/grr.2024(IX-I)

Home Page

www.grrjournal.com

Volume: IX (2024)

<https://www.grrjournal.com/Current-issues>

Issue: I-Winter (March-2024)

<https://www.grrjournal.com/Current-issues/9/1/20234>

Scope

<https://www.grrjournal.com/about-us/scope>

Submission

<https://humaglobe.com/index.php/grr/submissions>

Google Scholar



Visit Us



Abstract

This research study is an attempt to examine lovely metaphorical tapestries in the selected poems of Ghani Khan and John Keats. Ghani Khan's poems Marg and Reidi Gul, are compared with two masterpieces by John Keats, namely La Belle Dame Sans Merci and Ode to a Nightingale. This study is scaffolded by the conceptual metaphor framework proposed by Lakoff and Johnson (1980). The study unweaves the metaphorical motifs displaying the essential and underlying themes of love, death, and nature in the selected poems. The qualitative analysis has revealed the richness, beauty, and artistry in the poems of both poets. Ghani Khan's poem Marg presents a comprehensive image of death figuring out its aura, mystique, and philosophy. On the other hand, Keats painted vivid imagery of love and nature imbued with melancholy. While highlighting the similarities and differences, this study also argues about the creative and cultural forces pervading these works.

Key Words: Conceptual Metaphors, Comparative Analysis, Culture, Death, Love, Nature

Authors:

Anbarin Fatima: Assistant Professor, Department of English, Shaheed Benazir Bhutto Women University, Peshawar, KP, Pakistan.

Kashmala Abad: Undergraduate, Department of English, Shaheed Benazir Bhutto Women University, Peshawar, KP, Pakistan.

Sabeen: (Corresponding Author)
Lecturer, Department of English, Institute of Management Sciences, Peshawar, KP, Pakistan.
(Email: Sabeen.hayat@imsciences.edu.pk)

Pages: 122-131

DOI: 10.31703/gssr.2024(IX-I).10

DOI link: [https://dx.doi.org/10.31703/grr.2024\(IX-I\).10](https://dx.doi.org/10.31703/grr.2024(IX-I).10)

Article link: <http://www.grrjournal.com/article/A-b-c>

Full-text Link: <https://grrjournal.com/fulltext/>

Pdf link: <https://www.grrjournal.com/jadmin/Author/31rv1olA2.pdf>

Citing Article

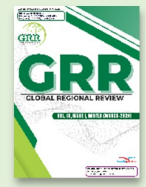
10	A Comparative Study Of Conceptual Metaphors In Ghani Khan And John Keats' Poetry						
	Author	Anbarin Fatima Kashmala Abad Sabeen		DOI	10.31703/grr.2024(IX-I).10		
Pages	122-131	Year	2024	Volume	IX	Issue	I
Referencing & Citing Styles	APA	Fatima, A., Abad, K., & Sabeen. (2024). A Comparative Study Of Conceptual Metaphors In Ghani Khan And John Keats' Poetry. <i>Global Regional Review</i> , IX(I), 122-131. https://doi.org/10.31703/grr.2024(IX-I).10					
	CHICAGO	Fatima, Anbarin, Kashmala Abad, and Sabeen. 2024. "A Comparative Study Of Conceptual Metaphors In Ghani Khan And John Keats' Poetry." <i>Global Regional Review</i> IX (I):122-131. doi: 10.31703/grr.2024(IX-I).10.					
	HARVARD	FATIMA, A., ABAD, K. & SABEEN 2024. A Comparative Study Of Conceptual Metaphors In Ghani Khan And John Keats' Poetry. <i>Global Regional Review</i> , IX, 122-131.					
	MHRA	Fatima, Anbarin, Kashmala Abad, and Sabeen. 2024. 'A Comparative Study Of Conceptual Metaphors In Ghani Khan And John Keats' Poetry', <i>Global Regional Review</i> , IX: 122-31.					
	MLA	Fatima, Anbarin, Kashmala Abad, and Sabeen. "A Comparative Study of Conceptual Metaphors in Ghani Khan and John Keats' Poetry." <i>Global Regional Review</i> IX.I (2024): 122-31. Print.					
	OXFORD	Fatima, Anbarin, Abad, Kashmala, and Sabeen (2024), 'A Comparative Study Of Conceptual Metaphors In Ghani Khan And John Keats' Poetry', <i>Global Regional Review</i> , IX (I), 122-31.					
TURABIAN	Fatima, Anbarin, Kashmala Abad, and Sabeen. "A Comparative Study of Conceptual Metaphors in Ghani Khan and John Keats' Poetry." <i>Global Regional Review</i> IX, no. I (2024): 122-31. https://dx.doi.org/10.31703/grr.2024(IX-I).10 .						



Global Regional Review

www.grrjournal.com

DOI: <http://dx.doi.org/10.31703/gssr>



Pages: 122-131

URL: [https://doi.org/10.31703/grr.2024\(IX-I\).10](https://doi.org/10.31703/grr.2024(IX-I).10)

Doi: 10.31703/grr.2024(IX-I).10



Cite Us



Title

A Comparative Study Of Conceptual Metaphors In Ghani Khan And John Keats' Poetry

Authors:

Anbarin Fatima: Assistant Professor, Department of English, Shaheed Benazir Bhutto Women University, Peshawar, KP, Pakistan.

Kashmala Abad: Graduate, Department of English, Shaheed Benazir Bhutto Women University, Peshawar, KP, Pakistan.

Sabeen: (Corresponding Author)
Lecturer, Department of English, Institute of Management Sciences, Peshawar, KP, Pakistan.
(Email: Sabeen.hayat@imsciences.edu.pk)

Contents

- [Introduction](#)
- [Literature Review](#)
- [What is a Metaphor?](#)
- [Conceptual Metaphors](#)
- [Conclusion](#)
- [References](#)

Abstract

This research study is an attempt to examine lovely metaphorical tapestries in the selected poems of Ghani Khan and John Keats. Ghani Khan's poems Marg and Reidi Gul, are compared with two masterpieces by John Keats, namely La Belle Dame Sans Merci and Ode to a Nightingale. This study is scaffolded by the conceptual metaphor framework proposed by Lakoff and Johnson (1980). The study unweaves the metaphorical motifs displaying the essential and underlying themes of love, death, and nature in the selected poems. The qualitative analysis has revealed the richness, beauty, and artistry in the poems of both poets. Ghani Khan's poem Marg presents a comprehensive image of death figuring out its aura, mystique, and philosophy. On the other hand, Keats painted vivid imagery of love and nature imbued with melancholy. While highlighting the similarities and differences, this study also argues about the creative and cultural forces pervading these works.

Keywords: [Conceptual Metaphors](#), [Comparative Analysis](#), [Culture](#), [Death](#), [Love](#), [Nature](#)

Introduction

As an exquisite literary device, metaphor dovetails the abstract concept with the tangible, enabling readers to better apprehend the intricacies of life around us. It is an essential element of any language. Language acts as a mirror, reflecting the cultural identity of a community, and displaying shared traditions, values, and experiences (Hall, 1990). Pashto and English are two distinct languages spoken in two different parts of the world namely East and West respectively. However, both

languages are like a stage for human thoughts, desires, and emotions to act upon it.

This research study examines the selected poems of Ghani Khan, an illustrious Pashto poet, whose poetic expressions and metaphors beautifully sketch the natural landscape of the rocky Pashtun territory highlighting their resilience, communal bonds, and interconnectedness. On the other hand, there lies English poetry brimming with romanticism, tenderness, melancholy, and nostalgia. John Keats, a giant figure among the Romantics, crafts



metaphors that demonstrate the magnificence of nature, the transitoriness of life, and the depths of human emotions.

The rich parallels and distinctions are observable in the poems of both poets. Ghani Khan's metaphors reflect the Pashtun people's belief in collectivism and their steadfast relationship with nature. Keats, on the other hand, focused on individualism and introspection through metaphors that illumine the inner workings of the human head and heart. By analyzing these metaphors, the intricacies of cognition, culture, and communication are better revealed and we get insight into the complex relationship between language, culture, and life in different parts of the world.

What is a Metaphor?

A metaphor is a literary device that compares two dissimilar objects or things to draw an analogy between them or to show some kind of likeness or similarity. It is often used in literature and even day-to-day language to sketch vivid pictures of objects, ideas, opinions, etc. It is an impressive and effective way of describing anything as it enhances meaning by providing a fresh viewpoint or stressing similarities or qualities in the substance that may not be directly visible.

In *The Philosophy of Rhetoric* (1937, 2018), I. A. Richards defines a metaphor as having two elements: the tenor and the vehicle. The tenor represents the subject that borrows the attributes of an object called a vehicle. In the example, "The world is but a stage" (by Shakespeare), the subject "the world" is compared to a stage, describing it with the attributes of "the stage"; "the world" is the tenor, and "a stage" is the vehicle; "men and women" is the secondary tenor, and "players" is the secondary vehicle.

Cognitive linguists use the terms "source " or "comparator" which stand for one element used to represent another element, called the " target " or "subject". The analogies drawn in this way can be surreptitious or overt, and the efficacy of this figurative device is reflected in the freshness, uniqueness, creativity, and aptness of the association between the two disparate entities. Metaphors are used by speakers in daily conversations, in literature, in media, and in all communicative events. They substantiate the

abstract concepts and evoke emotions, encouraging people to see and interpret the world in a new way.

Conceptual Metaphors

Conceptual metaphors are a type of metaphor in which abstract concepts/ideas are expressed by comparing them with more concrete objects/things. They are reflections of intricate cognitive processes that help humans to figure out the world. Some examples of conceptual metaphors include:

1. **Time Is Money:** In this metaphor, time is compared with money which describes the value of time. Time is as hard-earned or precious as money.
2. **Life Is a Journey:** There is a comparison of life with a traveling experience in this metaphor. Similarities can be pinpointed in both e.g. starting point, middle part/path, and end or destination. informative
3. **Argument is War:** This metaphor draws an analogy between war and the way people argue on different matters/topics. Like battles, there are two opposing parties involved in an argument, the act of debate like a fight on the battleground and final victory or defeat at the end parties.

Conceptual metaphors relate abstract concepts with more tangible and familiar daily experiences. They are an important component of language, life, and culture.

Metaphor as a Significant Literary/Rhetorical Device

Metaphors fulfill some important purposes in literature and language:

1. **Vivid Imagery:** Metaphors draw vivid pictures, making the text more appealing and memorable. They are like visual aids for viewing multifaceted concepts.
2. **Emotional Impact:** Metaphors can effectively trigger impulses and sensations and can cause an upsurge of powerful feelings in readers and audiences. They augment the profundity and quality of the given account.
3. **Simplifying Complexity:** They simplify difficult or abstract ideas by comparing them to something more familiar, making it easier

for people to understand and relate to the subject matter.

4. **Enhancing Communication:** Metaphors can make communication more persuasive and engaging. They help convey a message or idea in a way that captures the audience's attention.

Here are a few famous metaphors from literature:

"All the world's a stage" - From William Shakespeare's play "As You Like It." This extended metaphor compares life to a stage, with people playing different roles at various stages of life.

"The Road Not Taken" - From Robert Frost's poem "The Road Not Taken." This metaphor is about life choices, where a diverging path in a forest represents different life decisions.

"Life is a rollercoaster" - Although not from a specific literary work, this metaphor is a common phrase used to describe the ups and downs of life. It vividly compares life's experiences to the thrilling and unpredictable nature of a rollercoaster ride.

These metaphors illustrate how literature and language use metaphorical expressions to convey profound ideas, evoke emotions, and enhance the power of communication.

This study aims to answer the following research questions:

- Q1. What kind of metaphors are portrayed by Ghani Khan and Keats in the selected poems? What source domains and target domains are selected by these poets for delineating metaphors in those poems?
- Q2. What themes and subjects do Ghani Khan and John Keats frequently address through metaphors in their poems, and how do these metaphors contribute to the overall message of their work?
- Q3. What are the similarities and differences in the stylistic use and effectiveness of metaphors in the poetry of Ghani Khan and John Keats?

Literature Review

Conceptual metaphors are fundamental elements in poetry, offering a means for poets to convey intricate emotions, thoughts, and concepts. By employing metaphorical language, poets invite readers to perceive the world beyond its literal sense, enriching the poetic experience. This

literature review engages in a comparative analysis of the conceptual metaphors used by Ghani Khan, a prominent Pashto poet, and John Keats, a celebrated English Romantic poet. Through the lens of conceptual metaphor theory, we aim to illuminate the cognitive structures and cultural influences that underpin their poetic expressions.

Ghani Khan, a celebrated Pashto poet, has exquisitely drawn the natural landscapes of Pakhtun territories, historical and cultural breadth, and a gamut of emotions, feelings, and perceptions of Pashtun people in his poetic works. He has adorned his expression with metaphors drawn from Pashto folklore, culture, and the unspoiled beauty of highlands and plains. A complete insight into the Pakhtun people, their language, and their culture can be attained by studying Ghani Khan's poetry.

On the contrary, English romantic poet John Keats has celebrated the beauty of nature, and human feelings in his works. His diction and style carry emotional and transcendental imagery which takes the readers to a romantic and exotic world. Keats's employment of metaphors in his poetry beautifully portrays the passion for love, melancholy, escapism, transcendence, eternity, and the beauty of nature.

This study draws upon the framework of conceptual metaphor as proposed by Lakoff and Johnson (1980) to compare the use of metaphors in Ghani Khan and John Keats's poems. This probe will elaborate on the ways poets' minds perceive the delicate and fine patterns surrounding people and how these are interwoven in their lives and cultures. The selected poems will be thoroughly dissected to pinpoint the recurring metaphorical motifs and the concepts they carry along.

In linguistics and particularly cognitive linguistics, stress is laid to see the connections between mental processes and their expressions in language use, and for this purpose, metaphors can be of great help. Metaphors connect together distinct or opposing ideas and enhance the beauty and comprehensibility of different phenomena around us. The research study (Lakoff & Johnson, 1980) has indicated that metaphors unite abstract ideas with concrete experiences in our lives. This study of metaphors in English and Pashto poetry will be a small contribution to a corpus of studies on metaphors that are frequently used in scores of communicative contexts.

Nature of Metaphors

According to Lakoff and Johnson (1980), metaphors are a reflection of the activity of the human mind and fundamental cognitive processes. Metaphors are useful devices to have better comprehension of abstract ideas (Lakoff & Turner, 1989). According to Lakoff and Johnson (1980), metaphors can cast a great impact on our thoughts and actions rather than just being rhetorical devices. Cultural and language differences play their part when it comes to studying metaphors across diverse lands and cultures. Geeraerts (2006) contends that metaphors represent cultural distinctiveness and are deeply connected with societal norms, beliefs, and perceptions. These metaphors provide insight into how individuals from different cultural backgrounds understand and interpret abstract concepts (Lakoff & Johnson, 1980).

Johnson (2003) expounded in his work the concept of metaphors and emphasized that conceptual metaphors are not just linguistic devices but profoundly connected with the embodied experiences of humans. Conceptual metaphors challenged the traditional view of the separation of mind and body. Johnson could describe that our various physical experiences of humans, for example, spatial orientation, movement, and sensory perceptions become the basis for metaphorical expressions.

Lakoff and Turner (1989) contend that metaphors are dovetailed with social and cultural practices and experiences and therefore their significance cannot be denied in works of literature. Cameron (2003) stresses the cognitive and cultural aspects of metaphors. Metaphors reveal the underlying cultural construction of cognitions of human beings in a society.

Similarly, Gibbs (1994) has recognized the importance of culture in the formation and understanding of metaphors. Social norms and

physical experiences of people cast a deep impact on people's ability to conceptualize abstract ideas. According to Kövecses (2005), metaphors are not just linguistic expressions but a bridge between language, cognition, and culture.

Roe (2012) praised the poetry of both Keats and Ghani Khan because their metaphors and poetic lines have the quality of transport and empathy with human experience all these aspects are investigated in this study.

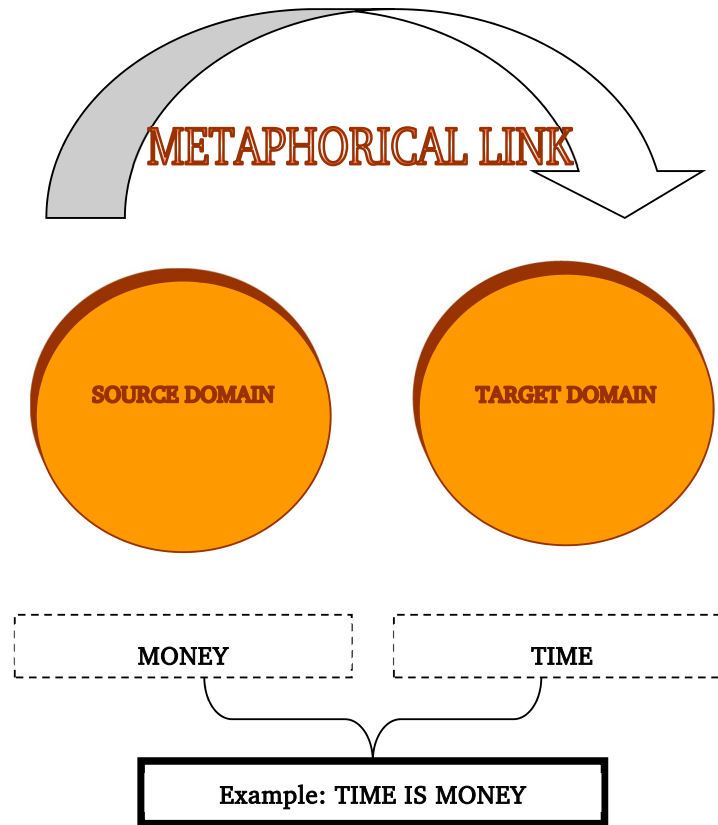
Method

For this study, two Pashto poems by Ghani Khan namely, "Reidi Gul" and "Marg", and two English poems by John Keats namely, "Ode to a Nightingale," and "La Belle Dame sans Merci," have been purposively selected to explore the use of conceptual metaphors in them. The metaphors in these poems deal with subjects of love, death, beauty, and nature.

The study draws upon Lakoff and Johnson's theory of conceptual metaphors discussed in their influential work *Metaphors We Live By* (1980). They emphasized the point that metaphors are not just embellishments but basic cognitive mechanisms present in the human brain. The conceptual metaphors better depict abstract concepts by mapping them onto more concrete aspects/concepts or objects from this world. These describe the way our physical experience and interaction with the world shape our thinking, use of language, and understanding of multifarious phenomena of the world. Lakoff and Johnson's concept of conceptual metaphors offers a compelling view of how metaphors are deeply embedded in human thought processes, serving as bridges that connect the abstract to the concrete, and it challenges traditional views of language and cognition. The following figure clearly illustrates the theoretical framework of this study.

Figure 1

Lakoff and Johnson's (1980) metaphorical framework



Analysis and Discussion

Ghani Khan's Poems

Ghani Khan's poem *Marg* is the Pashto word for Death. The poet has compared death with many objects and phenomena.

Instances of Conceptual Metaphors from Marg (Death)

- Music is the sound that veils the visible and reveals the hidden
- Spreads a shawl of the atlas, of malmal on the grave
- An autumn that steals the flower from the flower peddler
- Music is the thorn of youth, a tale of battling death
- Death is helpless and a vision of beauty to itself

Explanation

In his poem *Death*, Ghani Khan delves into the mystery surrounding the topic of death by using metaphors to portray its elusive and inevitable character. In the above lines poet compares death with 'Music', which is a special music that veils the visible and reveals the hidden. In this metaphor, music is the source domain which is produced by tangible instruments to announce death and the target domain is death. This metaphor represents the idea that music has the power to conceal or mask what is immediately visible (the literal sound) while simultaneously revealing deeper, hidden aspects of emotion, meaning, or the human experience. It portrays music as a form of art that can convey complex emotions and messages beyond its audible sound. Spreads a shawl of atlas, of malmal on the grave is the conceptual metaphor where the Shawl as covering represents the source domain (shawls are usually made of atlas and

malmal types of fabric) while the target domain is covering or protection provided by death. This metaphor uses the beautiful and delicate shawl made of atlas and malmal to symbolize the action of "covering" or "protecting" the dweller of the grave. It represents the care and reverence shown to the deceased by

using fine materials to drape the resting place.

An autumn that steals the flower from the flower peddler is a conceptual metaphor in which autumn as a thief is the source domain and the action of theft or stealing done by death is the target domain. Thus as autumn and its effects on nature deprive nature of its beautiful flowers so in the same way death snatches beloved human beings from their dear relatives. Moreover, in the above poetic line "flower peddler" is the source domain representing families of humans or nature or the natural world as the target domain. It suggests that autumn "steals" or takes away the flowers from those who sell or appreciate them. This metaphor conveys the idea of autumn as a season of change and transition in nature. In the line, Music is the thorn of youth, a tale of battling death the concept of a "thorn" symbolizes the intense painful experiences in youth leading to death. It emphasizes the strong emotions and impact of music/death on young individuals. In the metaphor, a tale of battling death tale or stories serve as the source domain, representing the idea that death consists of stories of young people who die on the battlefield. The metaphor Death is helpless and a vision of beauty to itself portrays death as a "helpless" person suggesting a sense of vulnerability or lack of control. However, it contrasts with the common perception of death as powerful or fearsome. Moreover in the line, a vision of beauty to itself death is represented as a beautiful dream. As dreams are intangible so experience of death is also an abstract feeling that might be beautiful in itself. This metaphor adds a layer of complexity to the typical perception of death as a grim or dark entity. These analogies are used by Ghani Khan to make the reader think about death and the connection between this world and the next.

Instances of Metaphors from Ode to a Nightingale

The great beauty of "Ode to a Nightingale" by John Keats lies in the depths of its analysis of mortality and the transience of happiness

- Thou hast thy music too
- To cease upon the midnight with no pain"
- And in the midst of this wide quietness / A rosy sanctuary will I dress"
- Forlorn! The very word is a bell"
- Thou hast thy song, and, though withdrawn, thou dost not die.

Explanation

In John Keats's "Ode to a Nightingale," the utilization of metaphors assumes a profound and intricate role in elucidating the poet's multifaceted emotions and contemplations regarding life and death. Metaphors according to Johnson and Lakoff, consist of two parts: the source domain, from where the comparison has been taken, and the target domain, which is to be compared with. In this poem word 'forlorn' is compared with 'bell'. Both have triggering and stimulating qualities. Keats compares his desire for the afterlife in the phrase "half in love with" and further compares the beauty of the afterlife with music in the line, "Thou hast thy music too". Further, he says, "Where youth grows pale, and specter-thin, and dies." The line exposes the transitory nature of young age by comparing it with specters.

"To cease upon the midnight with no pain" represents death as a quiet and painless departure from this world. The line "And in the midst of this wide quietness / A rosy sanctuary will I dress" metaphorically expresses the nature of death as a place of peaceful refuge. In "Ode to a Nightingale," Keats skillfully portrays the complexities of death and the temporary pleasures of life.

The nightingale's song is presented as an echo of eternity. The very name is a bell, bringing Keats back to himself and away from the bird. The song of the nightingale is said to echo through the ages and across the universe, like the ringing of a bell. The line "Thou hast thy song, and, though withdrawn, thou dost not die." is a metaphor for the nightingale's singing serving as an elixir of immortality. The song of the nightingale is depicted symbolically as a source of immortality, meaning that even though the bird is no longer present, its song lives on and continues to reverberate, representing the timeless essence of art and beauty.

The Second Poem of Ghani Khan Reidi Gul (Poppy Flower)

Instances of Metaphors from Reidi Gul

- "With a radiant smile, a flower so fair;"
- Sadly, I approached and sighed, 'Ah! Of my kind'"
- Are you too – a hapless flower from a beloved's hair
- Frail fingers wouldn't take you to a soft face so close,"
- With a silent smile, the flower replied, 'Don't lose heart!"
- "Nor would you be kissed by lips delicate and rose."

Explanation

Ghani Khan draws an analogy between himself and another lover like him whom he calls 'flower'. In a desert, once, when he was roaming for a hunt, he found a lovely flower. Here, the desert is the source domain, and the hunt or struggles of life are the target domain. The desert represents a harsh, challenging, and desolate environment, while the hunt implies seeking or searching for something precious. The source domain in this metaphor is the flower and the target domain is a lover who has a fragile heart. The flower is described as hapless, implying its vulnerability and isolation in the desert, and the same goes for a lover and his feelings in love. In the line Frail fingers wouldn't take you to a soft face so close, frail fingers are the source domain, and flower's delicacy is the target domain. The reference to frail fingers being unable to take the flower to a soft face suggests the tenderness and fragility of the flower, contrasting with the hardness of the desert. "Nor would you be kissed by lips delicate and rose." The rose is the source domain and lips are the target domain. This metaphor suggests the idea of a loving and gentle touch of lips emphasizing its delicacy. In the line With a silent smile, the flower replied, 'Don't lose heart! the silent smile is the source domain and encouragement is the target domain. The flower's silent smile conveys a message of encouragement and hope to the speaker. Embedded in the fabric of life's natural cycles, Ghani Khan's poem includes a philosophical study of death. Ghani Khan shows death as a passage, a letting go of the old in order to make way for the future through the use of nature-based

metaphors. The autumn leaves are a metaphor for the cyclical nature of life, where death is a natural and necessary element of the cycle that is ultimately renewed with the arrival of spring. The cycle is an important element in nature and therefore birth, death, and rebirth have to continue in nature

The "Ode to a Nightingale" depicts the poet's yearning

to escape from this painful life and fade into an immortal world of joy and freedom. Therefore Keats presents these feelings in the symbol of the nightingale which is a universal symbol of fulfillment and graceful life. Its song symbolizes enduring beauty and joy. By combining this enduring beauty with the temporary nature of human experience, Keats portrays the essence of death and his desire for eternal life.

Instances of Metaphor from La Belle Dame sans Merci

- Knight-at-arms a Lonely and Pale Figure
- Lily on Thy Brow and Fading Rose
- Lady in the Meads a Faery's Child
- Elfin Grot and Wild Eyes
- Pale Kings and Princes

Explanation

Knight-at-arms as Lonely and Pale Figure metaphorically describes the knight as alone and palely loitering. It portrays the knight's emotional state of loneliness and distress. Lily on Thy Brow and Fading Rose are metaphors to refer to the Knight's physical appearance and condition. The lily's pale color and drooping rose to represent the knight's frailty and fading beauty due to distress and anguish. Lady in the Meads as Faery's Child describes the ethereal quality of love and pleasures of life. The same idea stands for the beloved too that enter a person's life but soon depart leaving them in utter dejection. The lady as a faery child metaphorically represents her ethereal and otherworldly nature, enhancing her mysterious and enchanting character. Referring to the lady's grot as Elfin metaphorically signifies its magical and mysterious nature. Describing her eyes as wild metaphorically portrays her emotional intensity and unpredictability. Depicting kings, princes, and warriors as "pale" metaphorically represents their emotional and physical decline due to the

enchantment of the lady, emphasizing her destructive influence.

These metaphors align with Lakoff and Johnson's framework by utilizing concrete objects or experiences (pale appearance, lily, fading rose) to

convey abstract concepts (loneliness, emotional state, dejection, transitoriness of love and pleasures, ethereal nature, etc.). The following table depicts a clear picture of metaphors depicted in poems of Ghani Khan and John Keats.

Table 1

Themes of metaphors

S. No	Themes of metaphors	Frequency of metaphors in Ghani Khan poems (f)	Frequency of metaphors in John Keats poems (f)
1.	Death	7	8
2.	Love	6	5
3.	Nature	5	6
Total		18	19

In the above table, it can be seen that the frequency of metaphors in Ghani Khan's poems is 18 while the frequency of metaphors in John Keats's poems is 19. It infers that both poets make exquisite and extensive use of conceptual metaphors to narrate their deep emotions, feelings, and ideas.

Similarities and Differences in Ghani Khan and John Keats Poems

Ghani Khan and John Keats, two renowned poets from different times and cultural backgrounds, exhibit both differences and similarities in their poetic works. Ghani Khan, hailing from Pakistan and writing primarily in Pashto during the 20th century, often delved into themes of love, nature, and spirituality, all deeply rooted in his Pashtun heritage. On the other hand, John Keats, an English poet of the 19th century, weaving patterns of beauty, mortality, infinity, and imagination.

Both poets have demonstrated some commonalities as well. The poetry of both poets has an ambiance of romanticism that reflects mystery, beauty, spirituality, and emotions. The selected poems also show the poet's reflections on death and life after death. Ghani Khan compares death with the changing of seasons and the sowing of seeds, while Keats underscores the importance of emancipation and immortality.

Both poets utilize metaphors to convey their distinct perspectives on mortality and the quest for transcendence, providing rich material for a comprehensive comparative analysis for this study.

Comparing Ghani Khan's Death with an Ode To a Nightingale

- Numbness a Hemlock or Opiate
- Drinking a "Draught of Vintage"
- Leaves a Unknowing of Weariness and Fret
- Grass and Flowers a Hidden and Embalmed
- Death a Singer and Song

Explanation

In the above lines, Keats compares the feeling of numbness to consuming hemlock or opiate, conveying the idea that the emotional state resembles the effect of these substances. Desiring a draught of vintage symbolizes the poet's wish to drown in pleasurable feelings or escape reality through an enjoyable experience. In the metaphor leaves as Ignorance the poet personifies leaves, suggesting they are unaware of weariness and fret, contrasting with the burdens of human life. In the Ode to Nightingale, the poet further describes the night as tender suggesting a comforting and gentle quality. The grass and flowers are described as hidden and embalmed, conveying a sense of mystery and preservation. On the other hand, Death metaphors describe death as a singer referring to the process of dying like participating in a profound musical experience. These metaphors from Keats's poems reflect that in conceptual metaphors concrete experiences (drinking, substance, senses) are mapped onto abstract emotions, time, and concepts (emotions, death, immortality) in order for better comprehension.

Further Comparisons

Nature of Metaphors

Keats uses analogies to convey a strong desire to escape/flee from everyday life and into the natural world and the realm of poetry while philosophical issues of life, death, and the cyclical nature of existence are explored through metaphors in Ghani Khan's poetry, which often evoke existential observations. In terms of mood and feeling, Keats' metaphors conjure up feelings of yearning, nostalgia, and acceptance of life's impermanence. The comparisons are full of sensory specificity and evocative nuance. Ghani Khan's metaphors, on the other hand, take a more reflective and introspective approach to these existential issues about life, death, and the human experience.

Keats uses metaphors of wine, music, and light in order to reach a world of eternal joy. Moreover, he draws his metaphors from various sensations like taste, touch, hearing, and sight to portray his feelings and thoughts. Ghani Khan draws his metaphors from common experiences of journeying, battling, voyaging, lighting up lanterns, wearing shawls, playing music, flying birds, etc.

The Importance and Beauty of Nature

The nature is an important element in both poems. Keats wants to be one with nature and to fade away with the musical notes of the nightingale.

- That thou, light-winged Dryad of the trees

Ghani Khan stresses existential elements with their recurring patterns like birth, death, and old age.

Love and Enchantment

Both poems show the magic that surrounds the feelings of love. Both poems portray the bewitching quality of love and the sad fate of lovers. Keats even highlights that a beautiful virgin's very presence can captivate and beguile young hearts.

Beauty and Fragility

Ghani Khan and Keats were aware of the transitory nature of beauty but they also knew of its immense

impact on human conscience and therefore they drew analogies to highlight these ideas.

Imagery of Nature

Ghani Khan uses flowers to symbolize the lover and his love. On the other hand, Keats uses nature in such a way that it evokes emotion and feelings in readers.

Style

Ghani Khan's style is direct, clear, and evocative triggering feelings of love and appreciation. While, Keats' style is lyrical, soft, mysterious, and melancholic.

Structure

Lyrical style is visible in Reidi Gul by Ghani Khan which portrays the feelings of a passionate but sad lover. On the other hand, John Keats's La Belle Dame sans Merci follows a ballad-like structure where love becomes a trap for a lover and crushes him totally. Thus both poets used different metaphors to depict love and beauty.

Conclusion

The above analysis has manifested both similarities and differences between two poets from two different contexts. The analysis has unfolded that through metaphors, poets draw on their lived experiences and interactions with the material world to communicate more nebulous ideas and feelings. The intangible ideas are brought closer to our immediate experience through the use of metaphors. The analysis brought to the limelight recurring themes encompassing love, beauty, transience, and mortality. Both poets effectively utilized these themes to evoke strong emotional resonance in their readers. While Ghani Khan's poems are full of heartfelt sentiment, they also frequently explore existential themes that strike a chord with readers on a more personal level. But Keats's wistful lyrics, heavy with Romantic ideals, make readers think about the transience of life and the irresistible pull of love.

References

- Cameron, L. (2003). *Metaphor in Education Discourse*. Continuum.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Geeraerts, D. (2006). *Words and Other Wonders: Papers on Lexical and Semantic Topics*. Mouton de Gruyter.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Gibbs, R. W. (1994). *The Poetics of Mind: Figurative Thought, Language, and Understanding*. Cambridge University Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Johnson, M. (1987). *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. University of Chicago Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Kövecses, Z. (2002). *Metaphor: A Practical Introduction*. Oxford University Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Kövecses, Z. (2005). *Metaphor in Culture: Universality and Variation*. Cambridge University Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Kövecses, Z. (2010). *Metaphor: A Practical Introduction (2nd ed.)*. Oxford University Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Lakoff, G. (1993). *The Contemporary Theory of Metaphor*. In A. Ortony (Ed.), *Metaphor and Thought (2nd ed., pp. 202-251)*. Cambridge University Press.
<https://doi.org/10.1017/CBO9781139173865.013>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. The University of Chicago Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. University of Chicago Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Lakoff, G., & Johnson, M. (1999). *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. Basic Books.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Lakoff, G., & Turner, M. (1989). *More than Cool Reason: A Field Guide to Poetic Metaphor*. University of Chicago Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Musolff, A. (2004). *Metaphor and Political Discourse: Analogical Reasoning in Debates about Europe*. Palgrave Macmillan.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Nerlich, B., & Clarke, D. D. (1996). Reconceptualizing Metaphor: A Metaphonological Approach. *Language and Communication*, 16(4), 329-355.
<https://doi.org/10.1080/10926480902830821>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Ortony, A. (Ed.). (1993). *Metaphor and Thought (2nd ed.)*. Cambridge University Press.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Sweetser, E. E. (1990). *From Etymology to Pragmatics: Metaphorical and Cultural Aspects of Semantic Structure*. Cambridge University Press.
<https://doi.org/10.1017/CBO9780511620904>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)