Conceptual Metaphors for Women in Literary Canvas: A Study of Hamid's *Moth Smoke*

Abstract

The present study aims to identify conceptual metaphors used for women in Pakistani society and highlight the general conceptualization of female gender prevailing in Pakistan. For this purpose, the theoretical framework of Conceptual Metaphor Theory has been used. This study involves the method of Content Analysis and Mohsin Hamid's novel Moth Smoke (2000) has been selected as sample, assuming it to be an appropriate source for the required data as it has been written within the Pakistani context. The findings show that according to the selected novel, in our society female gender is considered to be submissive and women are expected to play their role in nurturing others and taking care of all family members. In case they pursue their own desires and aims, they are seen as 'monsters' (a dangerous being) and labelled as unfit for the society. The term 'monster' appears at different places in Moth Smoke and is used for the female protagonist Mumtaz. "I was a monster" (Moth Smoke, p. 153). "It's me again: Mumtaz. Now commonly called 'the monster'" (Moth Smoke, p. 167). "Maybe I am a monster, after all" (Moth Smoke, p. 237). The present study indicates that if a woman fails to retain her relations and deviates from the social norms as mentioned above, she is considered to be harmful for the society, setting a bad example for other women. The findings of this study may be useful for the researchers intending to explore the significance of conceptual metaphors in perception of gender within a particular society and the use of conceptual metaphors in literature for the representation of gender.

Keywords: *Conceptual Metaphor, Gender, Moth Smoke, Pakistani Society*

INTRODUCTION

With the introduction of Conceptual Metaphor Theory, the field of Cognitive

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Linguistics has risen noticeably and since then, there have been a lot of researches on conceptual metaphors, highlighting their significance in revealing human cognition.

The present study has been conducted in order to investigate the conceptual metaphors used for female gender in Pakistani society. The basic purpose of this study is to explore the conceptualization of women in Pakistani culture and bring to light the construction of female gender within our society as the Conceptual Metaphors used for women reflect the thoughts and beliefs of a particular society about the roles of women in that culture and region. Mohsin Hamid's *Moth Smoke* has been selected as a sample. This novel is set in late 90s of Lahore when Indo-Pak nuclear tests were in progress. *Moth Smoke* is a critique on our society and highlights the lawlessness, corruption and lack of faith prevailing throughout the region. It presents Darashikoh (Daru) as a drug addict who loses his job, has an affair with his best friend's wife and eventually, gets indulged in crimes such as, drug-dealing, robbery and murder. He ends up in jail for a murder actually committed by his best friend Aurangzeb (Ozi).

The present paper follows Conceptual Metaphor Theory (presented by Lakoff and Johnson in 1980 in their work 'Metaphors we live by') as its theoretical framework and hence, the method of identification of conceptual metaphors will be the same as prescribed by Lakoff and Johnson and used by the researchers whose works have been cited in this study's Literature Review section. According to this method, the language used for the selected concept (in this case 'female gender') is carefully observed and then the selected concept is compared with the source concept, for which those terms are actually used. For instance, we can recognize the presence of conceptual metaphor 'argument is war' in English language because of the use of terms like 'winning' and 'losing' the argument, which are actually used for war. Before stating the objectives of this study, the terms 'conceptual metaphor', 'source concept', 'target concept' (mentioned above as 'selected concept') and the character of Mumtaz have been introduced below.

Conceptual Metaphor: The phenomenon of using "inference patterns from one conceptual domain to reason about another conceptual domain" is known as conceptual metaphor (Metaphors We Live By, p. 172).

Source Concept: It is the concept from which metaphorical expressions are drawn to understand another concept.

Target Concept: It is the concept which is understood by drawing metaphorical expressions from the source concept.

Mumtaz: Mumtaz is the female protagonist in *Moth Smoke*. She is Aurangzeb's wife and works secretly as a journalist. She has an affair with her husband's best friend which serves as the main reason for distance and rivalry between the two, i.e. Aurangzeb and Darashikoh. The data of this paper mainly consists of the conceptual metaphors used for Mumtaz in *Moth Smoke*.

Objectives
- To identify the types of conceptual metaphors in '*Moth Smoke*' for referring to female gender and their use by Mohsin Hamid.
- To examine the use of conceptual metaphors in literature for representing female gender and the role they play in revealing the prevailing conceptualization of female gender in our society.

Research Questions
1. What types of conceptual metaphors have been used by Mohsin Hamid in '*Moth Smoke*' for referring to female gender?
2. What do these conceptual metaphors reveal about the prevailing conceptualization of women in Pakistani society?

LITERATURE REVIEW
A brief review of the related literature has been presented below, followed by the discussion of research methodology, theoretical framework, selected data and results formulated from that data. The conclusion will be discussed at the end, followed by the section of references. Many studies have been conducted for investigating the role of metaphors in representing thoughts and culture of a society. A few of them are mentioned below. Takada, Shinohara, Morizumi and Sato conducted a research 'A study of metaphorical mapping involving socio-cultural values: How woman is conceptualized in Japanese' in 2000 for investigating the socio-cultural beliefs associated with the metaphors used for women in Japan. They studied those Japanese metaphorical expressions which present women as animals or plants. They observed that the metaphors for women within Japanese society are 'women are animals' and 'women are plants'. A few instances of these metaphors are discussed here. A woman working in an office is referred to as 'flower in the office'. A woman reluctant to socialize at a party is termed as 'flower on the wall'. The term 'nightingale-girl' refers to a female announcer having a beautiful voice. The expression 'a bird in a cage' is used for a woman who is forbidden by her husband to go out of the house.

Takada et al. (2000) also state that adorable and harmless plants and animals function as source domains for women metaphors, presenting women as adorable and inferior entities, lacking agency. It has also been noted in this study that Japanese link 'dog' with the male gender and 'cat' with the female gender. Takada et al. (2000) notice

that the concepts of faithfulness and trustworthiness are associated with the dogs, whereas cats are known to be freakish creatures. Besides, dogs are usually trained to perform their duty as watchdog, life-saver dog, etc. but cats are rarely trained. This shows that Japanese conceptualize women as unpredictable and untrained beings, while men are considered to be faithful and sensible entities. Hellsten (2002) conducted a study 'The politics of metaphor: Biotechnology and biodiversity in the media' exploring the role of metaphors in representing technological and environmental issues to the masses. It has been observed that the masses are able to grasp certain concepts through metaphors, which are either too big or too small and are difficult to be comprehended in another way. For example, the destruction of ozone layer is generally referred to as 'greenhouse effect' or 'ozone hole'. Similarly, the concept of genes is explained by the metaphorical expression 'alphabet of life'. Hellsten also mentions that the use of metaphors is prevalent in media, which plays a vital role in shaping the minds of the masses. New scientific inventions and discoveries leading to advancements in the field of medicine and technology (including the discovery of genes) are referred to as 'techno-scientific breakthroughs'.

The scientific developments affecting the environment and leading to destruction (including global warming) are metaphorically represented as the advancement to an 'unwanted territory'. Keeping in view these metaphors, Hellsten states that the conceptual metaphor for scientific advancements is: 'scientific and technological progress is a journey' (Hellsten, 2002, p. 2). Hellsten states that the advertisements of biotechnology are shaped in a way that constructs a positive image of the scientific progress, thus creating a hope for a better future in the public. For instance, the discoveries in the field of biotechnology are metaphorically stated as discovering 'the Alphabet of Life'. The images advertising 'Dolly', the cloned sheep, have been observed to be based on the metaphor 'Science as Progress', supporting the idea of cloning. Hellsten also observes that the most prominent metaphors used for biodiversity are 'Common Heritage of the Humankind', 'Store of Life' and 'Library of Life'. The first metaphor presents nature as a legacy for next generations of human beings (that needs to be preserved), while the latter two metaphors refer to nature as a region having precious things (microorganisms, plants, animals, etc.) for humankind.

Hellsten concludes that metaphors perform a vital role in creating a public perception of new scientific phenomena. The change in these metaphors occurs gradually with the scientific progress and the metaphors used repeatedly by media and scholars gain popularity and create public opinion (and perception) of advancements in science and technology. Another study 'The cultural basis of conceptual metaphors: The case of emotions in Akan and English' has been conducted by Ansah (2010) for highlighting the role of culture in formulation of conceptual metaphors and the differences and

similarities among metaphors belonging to different cultures. This study focuses only on two metaphors 'love/relationship is a journey' and 'anger is a hot fluid in a container' and the similarities or differences between these two metaphors in Akan and English languages. The conceptual metaphor for 'anger' found in English is 'anger is a hot fluid in a container'. This conceptualization of anger can be observed through the English expressions used for describing an angry person, e.g. 'hothead' and 'boiling of blood'. In Akan, human body is conceptualized as a 'container for emotions', therefore the conceptual metaphor 'anger is a hot fluid in a container' is also found in Akan. However, the concept that anger produces steam (present in English) is not there in Akan. Another difference in the conceptualization of anger in both these languages is that in English, anger is considered to be present in the eyes, nerves, face and blood of humans. On the other hand, Akan language presents chest, heart, back of the head and stomach to be the containers for anger. Moreover, English consists of the idea of turning 'red' in anger (blushing of face) while Akan does not constitute any such concept (Ansah, 2010).

Moving to the emotion metaphor for 'love' in English and Akan, Ansah (2010) states that the conceptual metaphor 'love is a journey' occurs in both Akan and English and presents certain similarities as well as differences. For instance, in both the languages people in love are considered to be 'travellers'. The problems faced by people during this journey are referred to as obstacles. On the other hand, English and Akan love metaphor exhibit variations in some aspects. In English, the journey of love is viewed as being carried through a vehicle ('spinning wheels of the relationship) whereas this journey is considered in Akan to be taking place on foot (walking for long). The linguistic data also suggests that in English, the journey of love can occur either in water ('relationship is on rocks') or on land (travelling on a 'long, bumpy road'). In Akan, however, this journey is considered to take place on road only (reaching 'end of the road') (Ansah, 2010). Ansah (2010) suggest that the variations in the conceptual metaphors for anger and love in English and Akan are due to cultural differences. As the native speakers of English language have light skin so the appearance of red colour on their faces is easily noticeable, while the people having Akan as their native language are dark so their faces either do not turn red in anger or this change in their skin colour is unnoticeable. Therefore in Akan, there is no concept of turning red in anger, while English has this concept of redness of face associated with anger. The difference in the journey metaphor for love has been justified by Ansah by explaining the geographical differences in the places of origin of both Akan and English. As England is an island, so English language conceptualizes love as a journey that may be carried either in water or on land. On the other hand, Akan is a language originated in a region composed mainly of rain forests along with a small number of rivers. That's why Akan considers love as a land journey only (Ansah 2010).

In his study 'Metaphor and culture', Kovecses (2010) observed the relationship between metaphor and culture, universal metaphors (culturally independent) and significance of metaphors in comprehension of a discourse. Kovecses (2000) notices the presence of the conceptual metaphor 'an angry person is a pressurized container' in different languages, such as English, Japanese, Chinese, Hungarian, Polish, and some others (as cited in Kovecses, 2010, p. 2). He also talks about Sweetser's proposal (1990) that the metaphors 'knowing is seeing' and 'mind is body' might be categorized as universal metaphors because of their presence in various European languages. Kovecses (2010) states that certain conceptual metaphors can be categorized as "near-universal" or "potentially universal" but they should not be strictly listed as "universal metaphors" because there are many languages and cultures where these metaphors are not to be found. Besides, the occurrence of same conceptual metaphors in different languages and cultures has been explained by Kovecses (2010) in terms of human experiences. For instance, the existence of the metaphor 'anger is a hot fluid in a container' in different languages has been justified by mentioning the fact that human beings experience an increase in their body temperature, breathing rate, blood pressure and heart rate. Therefore, anger is usually considered as something hot because of the physical changes in human body, irrespective of the culture or language of people (using this metaphor).

Kovecses (2010) states that metaphors may show variations either cross-culturally or within the same culture. For example, although the metaphorical expression presenting anger as a hot substance occurs in different languages and different cultures (as mentioned above), yet this conceptual metaphor varies from one culture to another. Japanese conceptualize 'anger' to be present in the belly. Chinese consider 'anger' as a gaseous substance which can be found in whole human body. English language presents the concept of 'anger' as a feeling present in the heart. Talking about differences in metaphors within the same cultural context, Kovecses (2010) suggests that these differences may be based on social, regional, sub-cultural or individual aspects. For instance, researches have shown that the female gender is usually referred to (by male gender) as small, cute animals or birds; whereas females talk about male gender in terms of some large animal, such as a bear. Moreover, a language also acquires new metaphors based on the geographical location if it is carried, by its speakers, to a new place (where it was not spoken earlier).

Montashery (2013) conducted a study 'Figurative construction of gender through metaphor and Metonymy' in order to investigate the role of sexist language in the construction of people's perspective of their society and their own position in it. This study focuses on the use of metaphors and metonymy in language for the construction of gender in a society; however here only that part of this research will be discussed

which talks about the role of metaphors. Montashery mentions two types of sexism presented by Sara Mills (2008), named as 'overt sexism' and 'indirect sexism'.

    i.   Overt Sexism: Overt sexism is easily comprehendible through the analyses of linguistic expressions representing historical views and hinting that women are inferior as compared to men.

    ii.   Indirect Sexism: Indirect sexism also represents conventional views of a male dominating society but it is not obvious in linguistic expressions and can be comprehended in the context of the whole discourse (Montashery, 2013, p. 1-2).

Montashery (2013) observes that proper names do not refer to the qualities of people but nick names are assigned on the basis of some characteristic(s) of people and therefore, nick names either symbolically represent a person's personality or reflect people's perception of a person. A few instances of nick names given to women, as enlisted by Montashery, are 'honey', 'sweetie', 'cup cake', 'doll', 'kitten', etc. some of these nick names represent women as a sweet edible, while others refer to women as an object/animal to be played with; hence creating a perception that women are weak and powerless creatures. Montashery (2013) concludes that written texts are grounded in cultural beliefs and ideologies, and people (writers and readers) can reconstruct the social perception of gender by changing the way they use language.

RESEARCH METHODOLOGY
This is an exploratory and explanatory study, following the qualitative research design. Mohsin Hamid's novel *"Moth Smoke"* was selected as sample, assuming it to be a good source of metaphors used for women in Pakistan as it has been written by a Pakistani writer, within the Pakistani context. After selection of corpus, the role of these metaphors in the representation of female gender was analyzed. The source and target domains of these metaphors were explored. The similarities in both these domains were observed, on the basis of which these metaphorical mappings took place. The method of Content Analysis was chosen for this study. This research method is used to study texts, such as, oral communication, documents, etc. In this method, the selected text is coded first (i.e. broken down to sentence, phrase or word level) and then interpreted. Conceptual Metaphor Theory was used as theoretical framework, which has been discussed below:

Theoretical Framework
In 1980, Lakoff and Johnson presented the 'Conceptual Metaphor Theory' (CMT) in their book 'Metaphors We Live By'. This theory claimed that "metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally

metaphorical in nature" (Lakoff & Johnson, 2003, p. 3). Hence, this theory presented metaphor as a fundamental unit of people's thoughts and actions, claiming that metaphors are capable of representing the manner in which people perceive one concept in terms of another. Lakoff and Johnson (1980) classify the conceptual metaphor into three types: structural metaphor, ontological metaphor, and orientational metaphor.

i.   Structural metaphors: Metaphors which present one concept in terms of another concept are classified as structural metaphors. For example, "argument is war".
ii. Ontological metaphors: These are the metaphors which refer to different activities, sentiments and ideas in terms of entities and substances. For example, "anger is a hot fluid in a container".
iii. Orientational metaphors: This type of metaphors refers to different spatial orientations. For example, "happiness is up".

In order to support their argument, Lakoff and Johnson (1980) mentioned different examples of metaphors which are used commonly but go unnoticed. While elaborating the structural metaphor, they discuss the metaphor "argument is war". This conceptual metaphor is widely used and is reflected in the linguistic expressions such as "Your claims are *indefensible"*, "He *attacked every weak point* in my argument", "He *shot down* all my arguments", etc. (Lakoff & Johnson, 1980, p. 3). In these examples, the words in italics are the terms used in the discourse of war. The use of these terms while talking about an argument present the idea that an argument is conceptualized in terms of a war. Another instance of structural metaphor is "time is money". This conceptual metaphor can be observed in the linguistic expressions like "You're *wasting* my time", "This gadget will *save* you hours", "How do you *spend* your time these days?" etc. (Lakoff & Johnson, 1980, p. 4). In these examples of linguistic expressions, the words in italics are the vocabulary used for money but the use of same vocabulary items for "time" strengthens the idea that time is conceptualized in terms of money.

In order to explain the ontological metaphor, Lakoff and Johnson point out to various instances of talking about emotions or ideas as entities or substances. The conceptualization of "anger" in terms of "a hot fluid in a container" is obvious in the language used for referring to an angry person, e.g. (one is) "boiling mad" and (they are) "letting off steam". Furthermore, the cartoon characters are also shown emitting steam through ears when they are angry (Lakoff, 1992, p. 35). Another example of ontological metaphor provided by Lakoff and Johnson is "inflation is an entity". This conceptual metaphor can be noticed in the statements such as "Inflation *is lowering* our standard of living", "We need to *combat* inflation", "Inflation *makes me sick*",

etc. (Lakoff & Johnson, 2003, p. 27). All the words in italics present inflation as an entity. We are able to refer to inflation as a cause of something, a subject and an entity which should be fought with.

While explaining orientational metaphor, Lakoff and Johnson state that this type of conceptual metaphor "does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another" (Lakoff & Johnson, 2003, p. 15). They present some examples of orientational metaphors such as "happy is up" and "sad is down". Instances of linguistic expressions with these conceptual metaphors are "I'm feeling *up*", "That *boosted* my spirits", "You're in *high* spirits", "I'm feeling *down*", "I *fell* into a depression", etc. (Lakoff & Johnson, 1980, p. 10). The italicized words refer to spatial orientations and link them with the emotions of happiness and sadness. The orientational metaphors "more is up" and "less is down" are also clear in the expressions "The number of books printed each year keeps going *up*", "My income *rose* last year", "The number of errors he made is incredibly *low*", "His income *fell* last year", etc. (Lakoff & Johnson, 2003, p. 16). The italicized words in these instances support the claim by Lakoff and Johnson that the increase in something is comprehended in terms of rising upwards, whereas the decrease in something is visualized in terms of moving downwards.

        The two theories attacked by CMT were:
1.   The Abstraction Theory – there is one neutral and abstract concept that underlies both the literal and metaphoric use of the word.
2.   The Homonymy Theory – we can use the same word while referring to different concepts.

 Abstraction Theory was found to be unworkable in case of orientation and emotional concepts. Besides, it considered two different metaphorical forms 'A is B' and 'B is A' as the same. Homonymy Theory was incapable of explaining any extension in different aspects of metaphors. In addition, it was also unable to describe the relationship among different metaphors.

RESULTS AND DISCUSSION
Woman as Object
The term **'tough'** has been used at a point in *Moth Smoke* for referring to a female character. The readers are told that she became 'tough' during her stay in USA. As the source domain involved in this case is a 'physical object', therefore, it can be said that a woman who possesses emotional stability and is capable of living independently is viewed as a 'tough' woman, who cannot be easily troubled. The same female character, Mumtaz has been described as becoming **'tough'** during her stay in New York. The term 'tough' usually refers to objects and is defined as "not

easily cut, broken, torn" (Oxford Advanced Learner's Dictionary, n.d., p. 1623). Mumtaz confesses: "I became tough" (Moth Smoke, p. 155). By this, she means that she learned new things from her studies and the changed environment. The source domain in this case is 'a physical attribute of the matter (hardness)' whereas the target domain is 'woman'. When Mumtaz moves to New York, she enters a new society with a different environment. She meets new people, who are often drunk. She also makes new friends and attends different parties. All this socialization, along with her liberal arts studies, helps Mumtaz in adopting a new life style influenced by the American culture. She turns into a bold and confident woman, who is no more reluctant to take drugs or spend time with strangers. This development of self-confidence has been described in the novel as being 'tough'. As the term 'tough' refers to the hardness of a particular object and indicates that it is not easily breakable or damageable, similarly when a woman becomes emotionally strong and is not easily affected by any kind of situation, she is referred to as a 'tough' woman. This term indicates her firm personality, comprising of self-confidence and emotional stability and such a woman cannot be easily disturbed and is capable of remaining composed in different circumstances. There are ontological correspondences in the metaphorical mapping representing female gender as an object. As a hard/solid object is difficult to break, similarly a woman possessing emotional stability cannot be troubled easily. In this case of metaphorical mapping, emotional stability and steady mind of women correspond to physical strength and resistance of a solid object.

Woman as Medicine
This conceptual metaphor has been constructed by using the word **'doses'** in order to mention the presence of a female attendant for a sick person. This metaphor shows that as medicine plays a vital role in the recovery of a patient, similarly, a woman plays a major role in the revival of a person's health. It is a common view that women have better nursing abilities than men. As care and attention are pivotal for a patient, therefore, a female attendant plays as significant role in the recovery of a patient, as a medicine. Mumtaz compares herself with a medicine uttering a statement that she is **'best in small doses'**. "I'm best in small doses, believe me" (Moth Smoke, p. 197). These words appear in the novel at a point where Darashikoh is severely injured and tells Mumtaz that he wants to meet her on daily basis. Mumtaz speaks about herself in this way while answering Darashikoh. The term 'dose' is defined as "an amount of a medicine or a drug that is taken once, or regularly over a period of time" (Oxford Advanced Learner's Dictionary, n.d., p. 455). Here the source domain is 'medicine' and the target domain is 'woman'. Darashikoh gets seriously injured and is looked after by Mumtaz for some days. Mumtaz takes care of his medicines and proper diet. After a few days, Mumtaz tells Darashikoh that she will not be able to pay frequent visits to him in future. On Darashikoh's disappointment and willingness to meet her daily, she tries to makes him feel relaxed by exclaiming that she is "best in small

doses". As a 'dose' is a specific amount of medicine taken at one time and it helps the patient in recovery, therefore here Mumtaz has been compared with a medicine. It has been observed that in our society, it is considered to be the duty of a woman to take care of her family members, especially when they are unwell. If there is a patient in a house, usually a female member of the family nurses them and takes care of their diet, medicine, comfort, etc. This care and attention plays a vital role in the revival of the patient's health. Hence, it can be said that a good attendant is as important for a patient as a good medicine. In this way, a woman acts as a medicine for a man when he is ill and the time that woman takes care of the man is equal to the dose of medicine taken by the patient. That's why, Mumtaz has been compared to a medicine in the novel and her presence with Darashikoh has been referred to as 'doses'. Therefore, it can be said that in our society, a woman is visualized as a medicine, which plays a major role in the recovery of the patient.

In this metaphorical mapping representing female gender as medicine, women's tendency of nurturing and taking care of others corresponds to medicine's potential of curing a patient and speeding up their recovery.

Woman as Slave
This metaphor has been used for married women who are usually treated as a slave by their husbands. It has been a common practice in our society that a husband is free to do whatever he desires to, but a wife is supposed to seek her husband's permission before doing anything. She is unable to leave her husband and live an independent life, even if she is having problems with him. A huge number of men treat their wives badly but still, their wives are unable to quit their husbands because the husbands provide them with shelter and food. This gives these women the status of slaves, who are bound to live with their masters (Ali & Gavino, 2008). At a point in the novel, Darashikoh thinks that Mumtaz would be **"free"** if she breaks her marriage. The word 'free' is literally defined as: "not under the control or in the power of somebody else" (Oxford Advanced Learner's Dictionary, n.d., p. 617). Darashikoh's statement in the novel is: "She would be free, happy again, able to come to me" (Moth Smoke, p. 227). Here, the source domain is the state of 'freedom' and the target domain is 'woman'. Freedom is a state in which a person is not bound to follow any orders and does whatever they want to do. The person is their own master and has the liberty to live their life in their own way.

On the other hand, a person who is imprisoned or lives under the supervision of a master is not allowed to do anything on their own. They are bound to follow the orders of their masters and serve them the way they are pleased. In turn, the slaves (or prisoners) get food (or money) from their masters. In the novel, Mumtaz is having problems with her husband Aurangzeb but still she is not willing to leave him. At the

same time, she is having an affair with Darashikoh but doesn't want to marry him. Darashikoh thinks over the matter and concludes that Mumtaz is not breaking her marriage because of her son and if her son dies, she would be "free", i.e. she will no longer stay with her husband and will end her marriage. The use of the term 'free' by Hamid throws light on the general view of our society, about women. Women are seen as timid and weak creatures, which must have the support of a man, as he is brave and powerful. This idea is also reflected in the concept of marriage, where the husband is supposed to earn money and support his wife and family, while the wife is expected to stay at home and look after the house and family. She is usually bound to seek her husband's permission before going out and is not given the liberty to take any major decisions. Many women in our country are treated badly by their husbands but they are forced to continue their unhappy marriages because they are living in their husband's home and he is the one who earns for the family. In this way, women are bound to obey their husbands and fulfill their commands like a slave. They are unable to live an independent life by quitting their husbands. On the other hand, a husband is seen as the master of his wife, who is free to spend his life in his own way. He is not bound by the marriage and has the right to pursue his dreams. This attitude of our society towards the status of husband and wife has resulted in the conception of marriage as a sort of prison for women, who no more remain free, while the independence of men remains unaffected. That's why, Darashikoh states that Mumtaz would be "free" when she chooses to break her marriage and would no longer require living a life full of restrictions. There are ontological correspondences in the metaphorical mapping representing female gender as slaves. The fact that women bound to spend their lives according to their husbands' will corresponds to the lack of freedom of slaves, who are unable to follow their will and have to obey their masters' orders.

Woman as Mermaid

This metaphor comprises of a mythological sea creature with upper body of a woman and the tail of a fish, as its source domain. Mermaid is a symbol of bewitching and irresistible beauty and therefore, an irresistibly beautiful and attractive woman is referred to as a mermaid. Another term used for the female protagonist Mumtaz is **'mermaid'**. The literal meaning of 'mermaid' is: "a creature with a woman's head and body and a fish's tail instead of legs" (Oxford Advanced Learner's Dictionary, n.d., p. 961). This term has been used by the male character Darashikoh, while describing Mumtaz to the readers: "She has the long torso of Sadequain's imagination. And solid, strong legs. One half slender, one half less so. A mermaid" (Moth Smoke, p. 201). The source domain involved in this metaphorical mapping is 'an imaginary sea creature' whereas the target domain is 'woman'. A mermaid is a legendary and mythological sea creature, with the head and upper body of a woman and the tail of a fish. In paintings, they are often shown holding mirrors and combing

their long hair. They are said to have very appealing voices and an enchanting appearance. It is also said that if a man sees a mermaid, he is mesmerized by her captivating beauty and may choose to stay with her forever, leaving his life on land. According to the myth, mermaids also have powers over the waters of seas and can bring storms in oceans and can calm the sea as well. The myth also links them with the goddesses of love and sea ("Mermaid Symbolism and Meaning", 2015). Besides bewitching beauty, mermaid is also a symbol of rebellious, untamable and independent women.

Mumtaz is a woman with mesmerizing beauty and Darashikoh finds himself spellbound by her personality. He likes the way she walks, talks, stands and carries herself. He also appreciates her posture and mentions her as a mermaid to the readers. Here, by using this term 'mermaid', the writer wants to present a clear idea of Mumtaz's excessive beauty to the readers and enable them to get a clear view of Darashikoh's feelings for Mumtaz and the reason for his inability to control himself from having an affair with her. In addition, the bold, strong-willed and unsubmissive personality of Mumtaz also provides the basis for this metaphorical mapping between a mermaid and a woman. As already mentioned above, mermaid is considered to be a symbol of absolute beauty, therefore an extraordinarily beautiful woman is often referred to as a mermaid, in order to express the strength of her charm cast on others. Sometimes the term 'mermaid' is also used to talk about an independent and unservile woman, but it is more frequently used for mentioning any irresistibly beautiful woman. In the metaphorical mapping representing female gender as mermaid, the mesmerizing beauty of women corresponds to overwhelming beauty of mermaid.

Woman as Bird
The evidence of the existence of this metaphor has been provided in the novel by mentioning the growth of **'wing muscles'** of a woman and her ability to **'fly'**. It has been a common observation that the women in our society are usually not allowed to live independently and spend a life of their own choice. They are expected to give up their ambitions and serve their family. On the other hand, if a woman refuses to do so and starts chasing her dreams, she is said to be 'flying'. As the birds can fly to the places they want to and are not bound by any limits, similarly, a woman who refuses to stay restricted by the norms of society and fulfills her wishes is compared with a freely flying bird. There is a certain point in *Moth Smoke* where the female protagonist Mumtaz starts writing articles for the sake of earning money and diverging her mind from her tedious routine. At this point, the readers are told that Mumtaz feels **'wing muscles'** growing in her back which later enable her to **'fly'**. "And the not so strange satisfaction came from learning that I was a good writer, feeling new muscles growing in my back, wing muscles, the kind that mean you're

learning to fly" (Moth Smoke, p. 155). "As soon as I began, wings that had been growing for years stretched and pushed and I found myself flying" (Moth Smoke, p. 157).

The source domain encompassed in this metaphorical mapping is a 'bird' and the target domain is 'woman'. A newly born bird is unable to fly because of weak wing muscles on its back. As it grows, the muscles also strengthen and gradually the young bird learns to fly. The trait of flying provides a bird with an ability to leave its home whenever it likes and travel to the places of its own choice. Wing muscles also provide the bird with an opportunity to raise high above the ground and float freely in air, without any boundaries or limitations. In the novel, Mumtaz gets fed up from her daily routine which revolves around her husband and her child. She wants to have some time for herself in which she might get some relaxation. Eventually, she finds peace in writing articles and manages to get an escape from her worries for some time. Here, she feels that her "wing muscles" are growing and she is able to fly. The purpose of using this expression is to highlight the similarity between a woman finding herself chasing her dreams and getting some time for relaxation out of her domestic routine, and a bird flying in the sky high above the ground and free from all restrictions. In this metaphorical mapping representing female gender as bird, the ability of a woman to spend her life according to her will by rebelling from the norms of society and breaking the restrictions on her by her family corresponds to the birds' act of flying freely in sky with no boundaries.

Woman as Animal
This metaphor appears at a point in *Moth Smoke*, where the readers are told that the female protagonist had been kept on **'leash'** by her child. "Muazzam had me on a leash until she (his nanny) came along" (Moth Smoke, p. 131). The occurrence of the word 'leash' hints at the source domain of 'an animal' which is controlled by its master, using a leash. Woman, particularly 'mother', is the target domain of this metaphor. As an animal with a leash is bound to obey its master, similarly, a mother is every time occupied looking after her child and fulfilling its demands. Hence, a mother can be compared with a leashed animal. A female character named Mumtaz states that her child kept her on a **'leash'** before the arrival of his nanny (caretaker), i.e. Mumtaz couldn't go anywhere without the child and had to look after him throughout the day. As leash is a strap (with a collar) used to restrain an animal, hence the source domain involved in this metaphorical mapping is an animal (with a leash) while the target domain is woman (a mother).

Parents' love for their children needs no illumination. In our society, mostly it is the father's job to earn a living for the whole family, while the mother is usually held responsible for bringing up the children. As a result, mothers have to do a full time

job, looking after the children and fulfilling their needs. This leads to a tiresome routine of the mothers and they are unable to find time for their relaxation. The metaphorical mapping under discussion throws light on the tedious routine of the mothers and illustrates the fact that a mother is unable to spend her time according to her will as her children do not let her do so. Infants need constant attention and hence, they require a full-time attendant which is a mother in most of the cases. This prevents the mother from going anywhere or doing anything freely (without the child). In this way, it can be said that a mother's activities are controlled by her children and she has to act according to her child's demand. Therefore, it can be said that in our society, mothers are considered as animals being controlled by someone and lacking the right to spend their time according to their own will. The leash of a mother is in hands of her child and she has to obliterate her own wishes and sacrifice her freedom until either the child grows up or a caretaker is hired for the child.

There are ontological correspondences in the metaphorical mapping representing female gender as an animal. In *Moth Smoke*, this metaphor has been used specifically for mothers. The fact that usually mothers in our society are held responsible for looking after their children and the tiresome routine of mothers correspond to the constrained life of leashed animals which are not allowed to live freely.

Woman as Monster
The source domain of this metaphor is a **'monster'**, i.e. a dangerous and wild fictional creature, while the target domain is woman. As the norms of this society, a woman is expected to look after her husband and children. She is supposed to sacrifice her personal desires and ambitions and serve her family. Usually it is the woman who is expected to make compromises for running the relations smoothly and take care of every family member. If she fails to do so and gets frustrated, she is considered to be a bad and selfish woman. Moreover, if a woman leaves her family in order to find peace of mind and lives a life of her own choice, she is considered to be worse, i.e. a 'monster', giving her a status of a terrifying, dreadful creature, which is dangerous for the society.

Mumtaz confesses at a few places in the novel that she often looks at herself as a **'monster'**. This feeling confuses her and she tries to be a good woman. "I was a monster" (Moth Smoke, p. 153). "It's me again: Mumtaz. Now commonly called 'the monster'" (Moth Smoke, p. 167). "Maybe I am a monster, after all" (Moth Smoke, p. 237). 'Monster' is defined as: "an imaginary creature that is very large, ugly and frightening" (Oxford Advanced Learner's Dictionary, n.d., p. 989). In this case, the source domain is 'a terrifying, dangerous and wild creature (or a giant)', while the target domain is a 'woman'. Hamid has presented different situations in *Moth Smoke*, where the readers experience this comparison of a woman with a monster. A monster

is a creature (often fictional) with a horrifying appearance and an extremely evil character. Mumtaz feels that she is behaving like a monster when she thinks about her roles as a wife, a mother and ultimately, a woman. She is a woman who wants to enjoy her life and fulfill her dreams. As a wife, Mumtaz finds it difficult to completely surrender herself to her husband's will. She seeks her husband's attention and wants him to have a conversation with her but her husband stays busy either in work or playing with their child. As a result, Mumtaz feels neglected and decides to find a job but her husband doesn't approve of the idea and forces her to stay at home and look after the child.

Mumtaz tries her best to raise the child well but expects her husband to play his role in this job by taking a paternal leave. She also hires a few babysitters (one after the other) but her husband does not like them. As a result, Mumtaz starts feeling frustrated and loses her attachment with both her husband and child, finding escape in freelance writing. In order to distract her mind from her monotonous routine at home, she also develops a relationship with her husband's best friend. As our society expects a wife to remain obedient to her husband and seek his approval before doing anything, Mumtaz deviates from these social norms by keeping her husband uninformed about her activities. As a mother, she is supposed to look after her child and stay with him throughout the day but she prefers to appoint a babysitter for her son and spend her time as she desires. She is of the opinion that raising children should not be the sole responsibility of the mother and that the father should equally participate in the task. Eventually she ends up abandoning her home and family and concentrating on her career as a journalist. Mumtaz's inability to submit to the social norms and quitting her personal interests makes her appear to be a 'monster' which is self-centered and remains unfaithful to everyone. It has been observed in our society that many men do not allow their wives to work and earn money irrespective of the ambitions and point of view of their wives. In such circumstances, a woman is expected to give up on her dreams and yield to her husband in order to continue a happy married life. On the other hand, if a woman decides to chase her dreams and opt for her peace of mind instead of obeying her husband, she is considered as a 'bad woman' and is often unable to gain respect in our society. Hamid has thrown light on this viewpoint of our people by mentioning that Mumtaz starts living the life she desires, i.e. having a job and no responsibilities of a family, and knows that the people might consider her a 'monster'.

There are ontological correspondences in the metaphorical mapping representing female gender as monster. As women are supposed to obey men in their family and serve the family, so when a woman rebels against these norms and goes for an independent life, she is looked upon as a dangerous being which may ruin other women due to its negative influence. This threat posed by an independent woman to

the society corresponds to the threat created by a monster (some sort of dreadful creature).

CONCLUSION

In this section, the questions formulated in the beginning of this article will be answered and the findings will be discussed. After analyzing the data, it has been observed that all the metaphors used for women in *Moth Smoke* are presenting female gender in terms of an entity, therefore it can be said that only Ontological Metaphors have been used for referring to female gender in the selected novel. As Lakoff and Johnson have further divided Ontological Metaphors into different categories, therefore it is considered important to mention that all of the above discussed metaphors used for women are 'entity metaphors', which is a subtype of Ontological Metaphors and present a concept in terms of an entity. The conceptualization of women in our society has been clearly highlighted by the data discussed above. The data shows that women have been compared to 'medicine' on the basis of possessing better nursing abilities, as compared to men. Another metaphor used for women is 'mermaid', indicating that women are considered to be beautiful and are expected to remain so. The metaphor of 'object' has been used in order to indicate the emotional stability of a woman. If a woman is not easy to be troubled, she is considered as 'tough'. Besides, women are expected to obey their husbands and look after the children. As a result, most of the women in our society completely neglect themselves and spend their whole lives serving their families. Majority of women are not given their rights by their husbands but still, the women never think of breaking their marriages and fighting for their rights. This serves as the basis of comparison between women and slaves. In addition, mothers are usually considered to be responsible for child's upbringing and are expected to remain with the children all the time. This fact has been indicated by comparing women with animals. Moreover, married women are usually expected to obey their husbands and give up their ambitions and dreams in order to prove themselves as good wives and mothers. If they try to chase their dreams, they are said to be flying in the sky and exceeding their limits. In case a woman abandons her family or ends her marriage to find peace of mind, she would be seen as a wild, horrifying monster. Hence, it can be concluded from the findings that in Pakistani society, women are visualized as submissive gender, mainly concerned with the nurturing and comforting others. In case, a woman gives herself preference over others, she is considered as a monster which is harmful to the society. Such a woman is seen as a threat for other women who conform to the norms. Women are supposed to retain their beauty, serve their whole family, raise their children well, remain subordinate to their husbands, give up their ambitions and maintain their emotional stability.

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