An Analysis of Conceptual Metaphors in Ahmad Faraz's Ghazal "Heard that people gawk at her with awe, to be sure"

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Abstract
Language of poetry has always been attributed to poetical devices when it comes to its beauty. In the recent studies, a new semantic model is developed that is named as Conceptual metaphor theory which aims to demonstrate how our thoughts are ingrained in metaphors and offers an extensive study of metaphors. This paper proposes to investigate conceptual metaphors in one of the renowned ghazals of Ahmad Faraz's بی دیکھتے کے بہر آنکھ اسے لوگ ہے سنا) ("Heard that people gawk at her with awe, to be sure"). Through qualitative analysis, this study by the application of Lakoff and Johnson's (1999) conceptual metaphor theory model highlights how languages like Urdu possess Ghazals that are full of conceptual metaphors and can be studied under a broad metaphorical spectrum. This theory will help in understanding Urdu poetry's meaning from a new perspective rather than ornamental way of dealing with poetic language. This paper further enhances its focus on the extended conceptual metaphor used by Faraz in the text. On the whole, the paper opens a wide range of research on Urdu poetry through the lens of Conceptual metaphor theory.

Keywords: Conceptual metaphor, poetic language, Ghazal, ornamental, poetical devices, Urdu poetry.

Introduction
The theory of conceptual metaphor talks about how our thinking is enriched with metaphors and shape the way we communicate. It can date back to the era when the renowned Greek philosopher Aristotle stated that metaphor is "the application of a word belonging to something else" (Kovecses, 2010, pp.51). Such profound historical study makes us able to get insights about the conceptualization of metaphor. The conventional concept of metaphor has been categorized into five traditional characteristics by Kovecses (2010):
One of the properties of words is metaphor.
In artistic work, it is used for rhetorical purpose.
It is the assimilation between two dissimilar objects.

It is a knowing and conscious use of words but one requires particular schema for this.
To make the language more beautiful, it is used as a literary device to add beauty in the poetic forms.
Since the proposition of Conceptual metaphor theory in *Metaphors We Live* by Johnson and Lakoff, a more metaphor-focused literature is growing in the field of research. It throws lights on the aspect that how human cognition is embedded into metaphors which consequently constructs human thought. Before Lakoff and Johnson, metaphor was considered merely a part of figurative language and it was historically confined to that point, but they believed that the way we act or think according to our mundane conceptual system is meticulously metaphorical. According to them, the medium through which we conceptualize reality is metaphorical and retort on the basis of those metaphors present in our schema. A number of aspects of metaphors have been driven into light such as linguistic, cognitive, socio-cultural, dynamic and affective metaphors. This study focuses more on the linguistic and affective metaphors used by Ahmad Farazin the above mentioned ghazal.

Ahmad Faraz and Urdu Ghazal
Ghazals were originally a genre of Arabic poetry that deal with romantic love and grief. Persian poets of the Medieval Ages adopted and eventually appropriated the ghazal for their own works. Arabic poetry from the 7th century is where the ghazal genre first appeared. The ghazal became popular in the Indian subcontinent in the 12th century as a result of the influence of Sufi mystics and the courts of the newly established Islamic Sultanate. Today, it is primarily known as a type of poetry in several South Asian and Turkish languages. The form consists of elaborate rhyme scheme that is both syntactically and grammatically complete couplets. Every couplet has a rhymed word (the *qafia*) that comes before the couplet's ending, which is always the same word or phrase (the *radif*). The poet's proper name, often, appears in the final couplet. Each couplet in the Persian tradition had the same length and metre, and its themes encompassed mysticism or religious belief as well as sensual craving. Adrienne Rich, John Hollander, and Agha Shahid Ali are English-language poets who have written in this style as in Ali's "Tonight" (1996/2003) and Patricia Smith's "Hip-Hop Ghazal (2007)."
As a poet, Syed Ahmad Shah (1931–2008), who took on the pen name Faraz, became recognised as Ahmad Faraz. He received his M. A. in Persian and M. A. in Urdu. He started off in Radio Pakistan as a producer. Later on, he was employed by Islamia College in Peshawar as a lecturer. Faraz was detained for voicing his unreserved disapproval of Pakistan's military rule. He was a highly esteemed poet who won multiple accolades and returned a number of honours, including the Adamji, Abaseen, Kamal-e-Fun, and Hilal-e-Imtiyaz awards, to express his dissatisfaction with the nation's leadership. The Government of Pakistan awarded him the Hilal-e-Pakistan award posthumously. Faraz was a young college student when he began writing poems and became known as a ghazal poet with a distinctive style. He wrote about his age, with all of its disappointments and despairs, and produced some of the best examples of resistance poetry, even as he relied on the clichéd themes of love and romance. He was a very prolific poet who was included in various anthologies. *Tanha*

Tanha (Lonely), *Dard-e-Aashob*(Pain of tumult) and *Merey Khwab* (My Dreams) are a few of these

The purpose of this research paper is to analyze this poem from the perspective of conceptual metaphor theory in order to decipher how rich Urdu Ghazal is in terms of metaphorical conceptualization. This study further enhances its focus on the understanding of Ghazal as a way to get through the poet's mind for highlighting the presence of metaphor in poetic language. This article investigates the Ghazal by keeping in mind the five categories of metaphor defined by Kovecses (2002). This analysis provides a new direction to look toward Urdu poetry with the lens of present-day literature. The metaphorical conceptualization in the Ghazal will make it obvious that human mind and thoughts are ingrained in metaphors and their presence shapes the way human although in particular writers' think and act.

Literature Review
In reviewing the literature, poetry in Urdu language has been seen full of metaphors that paves the way to analyze it from the perspective of conceptual metaphor theory. Many English poems have been discussed from this theory's perspective but there is a lot of room when it comes to its application to Urdu poetry. This makes this research unique and distinguishes it from the previous literature. As mentioned earlier, the history of metaphors dates back to the time of Aristotle and many works have been done relevant to the inquiry of metaphors.

Recently, researchers have explored conceptual metaphors in religious and divine books e.g., Mahfooz et al.'s (2016) article "Metaphorical Representation of Faith (Imaniyat) in the Holy Quran and Modern Linguistics" shows the Qur'ān is organised around the concept of the variety of meaning of lexical items, and every correspondence between the two domains of "literal" and "nonliteral" can fit there. By using such a metaphor, the reader is forced to define and clarify the connection between the item and the image. In the meantime, this procedure accomplishes two goals: first, it compels the reader to actively engage with the Qur'ān by considering its meaning and adhering to its teachings. Second, by drawing an analogy between it and something he can easily visualize, it enlightens him about something he was either unaware of or only partially aware of.

Similarly, Aziz et al. (2016) in their article "Family Life in the light of Qur'anic Metaphors" explore the use of metaphors concerning the subject of the teachings of family life in the Quran. The study contemplates the use of metaphors for explaining guidelines for family life and defining various roles associated with 'family'. It also highlights the distinction between metaphor, simile and analogy by explaining through examples from Qura'anic texts. For instance, the metaphor on spouses as clothing has been described as "spouses are a sort of covering for each other". The explanation makes us understand that calling '*Libas*' of each other means to conceal each other's privacy except from them (spouses). The covering also suggests such sort of meaning. On the other hand, along with demonstrating and highlighting the use of metaphors in Quran, the paper explains Quran's teachings about the basic principles of family life and a person's duties towards different family members.

Linguists often find it difficult to convey the intended meaning of the Qur'anic

verses due to the linguistic and rhetorical features of the Holy Qur'ān. The Holy Qur'ān employs a variety of sorts and purposes of metaphors pertaining to beliefs and faith to persuade both believers and nonbelievers. Similar to how metaphors referring to scientific phenomena serve two contradictory purposes, these metaphors are employed to both enhance the faith of believers in God and encourage nonbelievers to have confidence in God.

Metaphor research and analysis have typically been done in relation to literary works, rhetoric, and literary studies. As a result, it was primarily connected to metaphorical language, viewed as a sort of "artistic embellishment," and distinguished from ordinary language.

Abdulla (2019) in his research article "Conceptual Metaphors in Donne's "Death Be Not Proud" analyzes the use of conceptual metaphors in John Donne's poem. He argues that conceptual metaphor theory as a semantic model can be used for the analysis of poetry rather than of daily language and cognition only. He further states that metaphors cannot be subjected only as an ornamental device, and considers it the traditional fallacy. Through the analysis of the poem, he maintains that conceptual metaphors for the understanding of the poetry are essential and their application is possible in poetic language as it is in non-poetic. Donne's poem if full of conventional metaphors and the complete understanding comes if one keeps in mind the religious and cultural background of that era. The cultural as well as religious background influences the conceptualization of metaphors and brings variation in metaphors. The researcher further includes the personal experience of the poet in the understanding of metaphors that highlights the role of subjectivity in the conceptualization of metaphor.

"Conceptual metaphors in poetry interpretation: A psychological approach" a study by Rasse (2019) contemplates the way in which conceptual metaphors shape the understanding and production of language. The main purpose of the study is to describe whether "people access conceptual metaphors during poetry interpretation or not" (Rasse, 2019, pp.3). While reading poetry, the reader goes through different kinds of states, and the one concerned here is accessing the conceptual metaphors psychologically. The study was conducted among thirty-eight participants who were all native speakers of English and had not shown any kind of their previous awareness regarding conceptual metaphors while selecting the item for reading. The study concludes that participants can have access to their conceptual metaphors while reading poetry and the results support the ideas that significant aspects of "poetic thought and language arise from conceptual metaphors" (Rasse, 2019, pp.3). The paper demonstrates how conceptual metaphors play an important role in our understanding of poetic language. Interpretation of poetry occurs through retrieving the conceptual metaphors one has in the mind. Although Rasse (2019) pays very little attention to the fact "that different interacting factors may influence the production and processing of metaphors," he explains that "the context of the poem together with the conceptual metaphors play a significant role in peoples' relatedness rating" (Rasse, 2019, pp.28). So, the context and conceptual metaphors have a relation which directs the interpretation of the poem. The context, no doubt, comes from the culture of a poet and the conceptual metaphors also get affected by cultural variation.

Regardless of the psychological aspect, this study focuses on the presences of conceptual metaphors in Urdu poetry and the meaning which can be understood

from the perspective of conceptual metaphor theory.

Hafiz and Seemab (2019) in their research article "Conceptual Metaphors in Ghani Khan's poems 'Saaz' and 'Rishta' argue about the "structuring, restructuring and creating the reality" with the help of conceptual metaphors. Using Lakoff and Johnson's model of Conceptual Metaphor theory, the analysis of the poems shows how the use of metaphors can enhance the impact of the message the poet tries to convey in the work. The research paper further states that some metaphors are universal such as "wind, light, flame and water which are used for self-description". On the contrary, it supports the idea that some metaphors are also restricted to a particular culture and cannot be comprehended without fathoming the culture. Because of this fact, it locates the metaphors of 'Saaz' and 'Rishta' in regional abstraction of Pashto language. The result of the study shows the abstraction of ideas in Khan's poems which he uses with the help of metaphors for the conceptualization of life.

Khalil (2015) in her paper "The Study of Domains and Conceptual Mapping in 'An Ode to Death' by Daud Kamal" explores how important mapping is when it comes to the procedure of understanding the conceptual metaphor. The study explains the process through which mapping occurs for every conceptual metaphor in the poem. Khalil demonstrates the sources and target domains of the conceptual metaphors in the poem. For instance, the verse "Our ode to death is in the lifting of a single eyebrow. Lift it and see." articulates that the distance between life and death is like the time one requires to lift an eyebrow. The source domain is "lifting of a single eyebrow." The movement of eyebrow is metaphorically associated with the time one takes to die. "The domain of distance and movement is used together as a source domain for the purpose of mapping it on the target domain of death" (Khalil, 2015, pp. 4). The quoted paper is all about the source and target domain and how they form mapping of conceptual metaphor, but this paper enhances its focus on the conceptualization of metaphor in Urdu poetry.

"What is Happiness: A study of Metaphoric Conceptualization of Happiness in Poetry," a research penned down by Polard (2021) showcases that metaphors act as a tool for humans to communicate the complex thought concerning our own experiences. The study aims to analyze the conceptual metaphors of happiness in the poetry of the twentieth century American literature, and describes "how poets use conceptualization of happiness in their poetic expression" (Polard, 2021, pp.1). So far, the use of conceptual metaphors has been seen in poetic and non-poetic languages, but Polard focuses on the conceptual metaphors of happiness. The study argues that not every entity "can be the source domain for a particular target domain" (Polard, 2021, pp.2). It further talks about the 'conceptual metaphor of emotion' as emotions are an abstract concept of common target domains. For the purpose of finding conceptual metaphors, Polard (2021) analyzes sixteen published poems and throws light on the kinds and use of conceptual metaphors. He suggests that by getting an understanding of conventional metaphors, one can understand better how poets use metaphor to form new ways of thinking.

Theoretical framework
Metaphor is traditionally defined as a literary technique that is used to associate a particular entity with a dissimilar one for the purpose of characterization. For

example, Shakespeare uses it in an expression; "The world is a stage, and we are all actors". Here, he compares the world with a stage of theatre where we all are supposed to act according to the assigned character. Another interpretation could be that the world is a stage and a play is being performed which will end soon just like the play of a theatre. Apart from digression, the metaphor was confined to only a stylistic device in literary texts initially. There are metaphorical expressions that cannot be understood from their literal meaning. For instance; "she is buried in paperwork" can only be interpreted by its contextualization.

Lakoff and Johnson (1980) proposed the Conceptual Metaphor Theory where they focus more on the conventionalized use of metaphors in daily life. An observation which highlights the fact that the "dead metaphors" are prevalent in everyday use of language leads to the proposition of this theory. They further argue that a metaphor cannot only be seen as a rhetorical device used to embellish literary language although metaphors form our conceptual system's foundation thereby affecting our thought, actions and conversation. Zoltan Kovecses (2002) introduces an extensive framework of cognitive metaphors along with their role in linguistics, literary analysis and politics. He focuses mainly on the variegation of metaphors by showcasing the correlation between metaphors and cultural variation. The conventional concept of metaphor has been categorized into five traditional characteristics by Kovecses (2010):

One of the properties of words is metaphor.
In artistic work, it is used for rhetorical purpose.
It is the assimilation between two dissimilar objects.
It is a knowing and conscious use of words but one requires particular schema for this.
To make the language more beautiful, it is used as a literary device to add beauty in the poetic forms.

Lakoff and Johnson defined different types of metaphors such as structural, orientational and ontological metaphors.

Structural metaphor
"Time as money" is a metaphorical expression which generates further expressions like 'saving, investing and wasting' time. These kinds of metaphors are known as structural metaphors in which "one concept is metaphorically structured in term of another" (Lakoff & Johnson, 1980, pp.14). Here, time as money could mean to save time for benefit and also be interpreted as one should not waste time like money and invest wisely for one's own benefit.

Orientational metaphor
The metaphors that are related to Spatio-temporal phenomenon such as those that came into existence from our cultural and physical experience. A very generalized example of these is the 'up-down' metaphor. In Western culture, the association of 'up' is held with optimistic concepts such as being delighted and healthy whereas 'down' is often linked with negative meaning like being ill and gloomy. Such usage produces metaphoric expressions like 'high spirits and feeling up'.

Ontological metaphor

Personification is one of the most pertinent types of ontological metaphors which is also a literary device. In personification, the non-living thing is personified with the characteristics of a living thing. For example, William Wordsworth personifies the "Daffodils" by human property of moving and dancing. Another type of ontological metaphors is metonymy; a figure of speech which is metaphoric in its use. In metonymy, a person is used to remember or call by making its reference with a certain entity. For example, waiters in a restaurant oftenly remember a regular customer by his/her name like the tea-addict left a big tip.

Kovecses (2002) delineated that the formula, introduced to demonstrate the conceptual metaphors states that target domain can be understood in term of a source domain, is not enough for fathoming the expression. The expression "someone is starved for love" shows that love is presented as a nutrient. He demonstrates that the intricate mappings between love and nutrient and our ability to highlight different aspects of them enable us to use metaphors like 'love as food, the desire for love as hunter and 'consequences of love' as an effect of nourishment. These complex mappings, Kovecses argues, enable the speaker to highlight specific-target domain relationships that would make it possible for them to express subtle meaning (Kovecses, 2002, pp.79-92). He also talks about the universality of metaphors and cultural influence although this aspect is eluded by Lakoff and Johnson (1999). However, there could be variation in metaphoric expressions within the same culture because of regional, social and experiential differences.

Research methodology
This research paper used soft data in the form of articles for literature review and data from websites such as the translation of Faraz's Ghazal.. In this paper, the Ghazal of Ahmad Faraz is analyzed qualitatively from the perspective of conceptual metaphor theory. The article uses the English translation of Faraz's Ghazal for the better understanding of global audience. The research is a mixture of metaphorical expressions and expressions of love as both are interlinked with each other. This paper brings the Urdu poetry, ultimately, on the ground of Conceptual Metaphor Theory, and covers the paradigm of metaphorical expressions as a matter of fact.

Textual analysis and discussion
The ghazal selected for this analysis is full of beautiful conceptual metaphors worthy of analysis e.g.

> "sunā hai bole to bātoñ se phuul jhadte haiñ
> ye baat hai to chalo baat kar ke dekhte haiñ"
> "Heard/they say when she speaks, words bloom like flowers/her words shower like a flower waterfall.
> One must then talk with her face-to-face, to be sure."

For explaining the moment when the poet's beloved speaks, he uses a metaphor of a flower waterfall to show how her words open softly and vibrantly into conversation which cause a refreshing and scentful impact on the soul just like the blooming of flowers. Along with the use of the metaphor of shedding of flowers, the first verse's expression is metaphorical as he assimilates the speaking of his paramour with the blooming of flowers. This is a kind of structural

metaphor where one concept is embedded into the other one. In the second verse, he shows the desire to talk with the beloved one. To explain the desirous reason of talking, he uses the metaphorical expression to express his desire and thoughts.

> "sunā hai raat use chāñd taktā rahtā hai
> sitāre bām-e-falak se utar ke dekhte haiñ"
> "Heard, moon keeps staring at her the whole night
> Stars descend to watch her eminence, to be sure."

As personification is a kind of ontological metaphors, the poet in the first verse personifies the moon with the human act of staring and tries to explain the beauty of the beloved one by which the moon is compelled to look relentlessly at her; stare. In the second verse, the whole expression is used to show how eager the elements of the universe are to have a look of the poet's amour that stars come down from the sky just to witness the eminent beauty of earth.

> "sunā hai din ko use titliyāñ satātī haiñ
> sunā hai raat ko jugnū Thahar ke dekhte haiñ"
> "Heard, in the day, butterflies swing around her.
> In the night, fireflies stop in their ways, to be sure."

Another metaphorical expression, the first verse reveals the poet's metaphorical conceptualization of love where he says that his paramour is so beautiful that the butterflies want to stay and swing near the precious and beautiful existence. Actually, the poet is trying to paint a picture on the canvas where butterflies forget everything all around and only swinging around the poet's beloved. He wants to portray that every beautiful things of nature are getting attracted to the most beautiful thing of the earth. In the second verse, the perpetually moving entity wants to stop for the sake of a glimpse of the poet's paramour. The expression explains that the treasure of beauty can put a stop to the movement of every object. All that shows how the poet's thoughts are ingrained in metaphors that he uses to express his love in the whole Ghazal.

> "sunā hai hashr haiñ us kī ġhazāl sī āñkheñ
> sunā hai us ko hiran dasht bhar ke dekhte haiñ"
> "Heard, quite apocalyptic are those eyes of hers
> Gazelles keep hopping in the wilderness, to be sure."

The word "Ghazal" refers to the fawn of deer and the poet compares his beloved's eyes with a fawn that shows the innocence of those eyes. It also gives an impression of eyes that seem talking. In a single verse, Ahmad Faraz uses two metaphorical concepts; firstly, he calls them "hashr" (Day of Judgement) which in Urdu means 'Qaymat' which explains the intensity of the beauty, and secondly, he compares them with the fawn. He makes a blend of innocence and restlessness in a single object; eyes. The whole first verse is twofold metaphorically. It can also be termed as structural metaphor where one concept id fused into another one.

> "sunā hai raat se baḌh kar haiñ kākuleñ us kī
> sunā hai shaam ko saa.e guzar ke dekhte haiñ"
> "Heard, longer than the nights are the tresses of hers
> Heard, darkness too runs wild after sunsets, to be sure."

Here, Faraz metaphorically calls the long and thick hair of his beloved more black than the night itself. To express love for and blackness of those, he makes a comparison with the blackness of night. In the second verse, again he uses the

metaphorical concept of motion and stillness by making the shadows still. Such is the blackness of poet's amour black hair that the shadows too want to look at them. The metaphorical concept is embedded into the both verse which is about blackness of hair. Firstly, he makes the comparison with night in the first verse, and then with the shadows in the second verse.

> *"sunā hai us kī siyah-chashmagī qayāmat hai"*
> "Heard, her deep eyes are an invitation for extinction,"

For expressing the tremendous beauty of black eyes, Faraz uses the word "Qayamat" which is synonymous to "hasher"/end of the world. Such are the beautiful eyes that they seem the end of the world to the poet. Faraz metaphorically calls those eyes 'Qayamat'.

"sunā hai us ke laboñ se gulāb jalte haiñ"
"Heard, from her lips burn the lanterns of rose"

This metaphorical expression contemplates the beauty of poet's paramour's lips. He compares the lips' softness, freshness, delicacy and redness with the red rose's daintiness, vitality and rosy hue. The lips are even more beautiful than the rose that thing cause jealousy among roses. To be jealous is attributed to living things although the poet personifies rose with this human quality. Faraz is using every single possible and beautiful object to express the beautiful features of his beloved, but all that is happening as his mind is rich of metaphors.

"sunā hai aa.ina timsāl hai jabīñ us kī"
"Heard, like a canvas of reflection, shines her countenance"

The poet is calling the forehead ('Jabin') of his beloved purely pure and clear like the mirror. So shinny is the forehead that one can see his own reflection in that eyes-above mirror. The metaphorical resemblance of forehead and mirror in the poet's mind is a justification to the conceptual metaphor theory which argues that human mind is ingrained into metaphors. The poet is using those metaphorical web connections of mind to express the beauty and love.

"sunā hai chashm-e-tasavvur se dasht-e-imkāñ meñ palañg zāviye us kī kamar ke dekhte haiñ"
"From the valley of imagination to the wilderness of possibility I heard, her bed keeps an account of curves, to be sure."

Both verses possess a metaphorical relation or concept to explain the admiration of the beloved's back silhouette. To admire the beauty of beloved's back; the poet says that the bed with captivated eyes look at the back with different angles and every angle proves to be a new revelation of beauty. It is a kind of extended metaphorical concept which Faraz uses to praise the attractive sight of paramour's waist.

> *"sunā hai us ke badan kī tarāsh aisī hai ki phuul apnī qabā.eñ katar ke dekhte haiñ"*
> "Heard, the silhouette of her body is akin to such, even the lavish flowers cut the corners, to be sure."

Another extended metaphorical concept is used by Faraz, here, to glorify the silhouette of the beloved's body. The expression extols the wholesome beauty of beloved's body by showing that the flowers also want to be like that. For this purpose, the flowers carve their silhouette to look and have the charm like the body of poet's paramour.

"sunā hai us ke shabistāñ se muttasil hai bahisht makīñ udhar ke bhī jalve idhar ke dekhte haiñ"

"Heard, her courtyard is connected directly to the heavens. Dwellers of there too often, rent here a space, to be sure."

The poet associates the 'shabistan' (nightingale/night time) of beloved with heaven, and the sight is so amusing that travelers of another destiny stop to enjoy the delightful moment. Faraz makes a connection between heaven and a feature of his beloved through metaphorical expression and makes travelers witness of such beauty.

"ruke to gardisheñ us kā tavāf kartī haiñ
chale to us ko zamāne Thahar ke dekhte haiñ"

"When she halts, all the planets begin to revolve around her. When she moves, the whole world holds its breath, to be sure."

Yet again, Faraz uses the motion and stillness in the metaphorical expression to applaud the beauty of the beloved. He says if his beloved stops every revolving existence perform circumambulation around the beloved. In the next verse, he employs that if the beloved walks the ages stop and become still to look at the beauty of poet's paramour for ages.

"kise nasīb ki be-pairahan use dekhe
kabhī kabhī dar o dīvār ghar ke dekhte haiñ"

"Who has such a fortune here to watch her without a veil? Does so perhaps only walls guarding her place, to be sure."

In the first verse, the poet expresses a desire to see the beloved without veil by saying who can be blessed to have an unveiled look of beloved. He metaphorically calls the beloved a house; 'Ghar' whose only walls and outer structure are source of comfort for poet's eyes. This is also an extended metaphor expression where one verse leads to another conceptual metaphor.

"kahāniyāñ hī sahī sab mubālg̣he hī sahī
agar vo k̲hvāb hai tābīr kar ke dekhte haiñ"

"Stories-only here or perhaps all may be the here-say. Even if a dream she is, should one not chase, to be sure?"

In repeating fashion, Faraz's first verse leads to another metaphorical concept. Here, he calls the beloved a dream and asks if the paramour is a dream, story or unreal thing, let's make it real. He expresses a pressing urge to make every imaginative feature of beloved a reality. Toward the ending of the Ghazal, the poet through the use of metaphor; dream makes sure that everything earlier narrated is imaginative.

The entire analysis describes the metaphorical expressions used for the sake of expressing love, praising the beloved's person, turning imaginative thoughts into real words and putting the complex emotions into simple words.

Conclusion

Based on this research, it is concluded that Faraz's Ghazal is full of conceptual metaphors as the analysis makes it more obvious. He uses different kinds of Conceptual metaphors such as structural metaphors, ontological metaphors, orientational metaphors and extended metaphors to enhance the depiction of his beloved's beauty and to clarify his feelings and reactions at the sight of the beloved for better understanding of his audience and for poetic beauty. The analysis demonstrates that to explain the complicated and imaginative thoughts about the beloved, Faraz relies on the metaphorical expressions meticulously.

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