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AN IMPLICATION OF METAPHORS FOR CONSTRUCTING IDEOLOGIES IN ARUNDHATI ROY'S MY SEDITIONARY HEART

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ABSTRACT

The metaphorical structure of Arundhati Roy's book *My Seditious Heart* was the subject of the current study. The conceptual notion of metaphor served as the research approach for this investigation. The authors of this hypothesis are Lakoff and Johnson (2003). The main goals of this study were to identify the writer's secret identity and to examine conceptual metaphors. Finding out what kinds of conceptual metaphors were employed in the book *My Seditious Heart* was the study's main goal. We discovered 18 conceptual metaphors. three are an orientational metaphor, six were ontological metaphors, and ten were structural metaphors. The author sociohistorically illustrated the ideology that underlies these conceptual metaphors. She expertly revealed the history of the subcontinent and exposed Indians through metaphorical building.

INTRODUCTION

The researcher, in the present study, investigates metaphorical constructions in *My Seditious Heart* by Arundhati Roy in the context of Ideo-Stylistic Analysis. It aims to mediate ideo-stylistic analysis concerning conceptual metaphors. It makes an effort to link the results of the ideo-stylistic study to the context of the language and conceptual metaphor framework developed by Lakoff and Johnson. It will therefore be a goal to moderate the relationship between ideo-stylistic and metaphor. The framework is used by the researcher to analyze the text of the selected novel. Further, this framework would make it clear how generalization reveals social identity and provides social context. As a result, the researcher look at metaphors in the text of the novel

stylistically to reveal the ideology behind the usage of metaphors by the writer.

SIGNIFICANCE OF THE STUDY

The current study endeavors to zero in on conceptual metaphor in order to expose Roy's *My Seditious Heart*'s hidden ideology. Its purpose was to facilitate ideo-stylistic investigation of conceptual metaphors. In addition, it connects the results of an ideostylistic research with the text's context and Lakoff and Johnson's notion of conceptual metaphor. It is therefore an attempt to mediate the relationship between ideo-stylistic and metaphor. In addition to focusing on conceptual metaphors, the current study also attempted to conduct an ideo-stylistic analysis of the above-mentioned novel in order to highlight its fundamental ideologies, which distinguishes it from previous studies. Lakoff and Johnson's *Conceptual Theory of Metaphor* is the research theory utilized in the present study (2003). Thus, the researcher has sought not only to evaluate metaphors stylistically in the book, but also to establish connections with ideo-stylistic analysis. In addition, the current study describes the various metaphors employed by the novel's characters. Utilizing Lakoff and Johnson's *Conceptual Theory of Metaphor*, the current research conducted an ideostylistic analysis of *My Seditious Heart* by Roy (2003). As a result, the primary focus was on the stylistic tool metaphor, which exposes linguistic qualities in the author's writing, lends hidden meaning to the text, and investigates the symbolism so that the concealed philosophy may be discovered. The purpose of this study was to elucidate the language manifestation of conceptual metaphor in Roy's *My Seditious Heart*.

LITERATURE REVIEW

Several recent studies on words and concepts regarding metaphor are examined in this chapter's overview of research investigations. Numerous languages and literary subsets have been the subject of extensive research and analysis regarding the nature of metaphors. In numerous books, linguists from diverse backgrounds have examined the phenomena of metaphorical use. This chapter presents a selection of the published research articles on this topic. When the terms "as" or "like" are eliminated from a figurative term, it becomes a metaphor. It derives its connotation by the comparison of two or more objects, not vice versa. When trying to interpret the context, the metaphors present the interpreter with a difficult decision. This depends on the reader's ability to contextualise the information appropriately. The contrast is presented in an indirect manner, necessitating a more in-depth examination of the subject. The majority of individuals utilize metaphor as a tool to support the growth of their poetic imagination. According to Lakoff and Johnson, the metaphor can be divided into two categories: classic metaphors and a new metaphor (2003). The emphasis of conventional metaphor is frequently placed on similarities that can be drawn from everyday happenings. The customary conceptual framework of culture, which is communicated through everyday language, is fundamentally organised by metaphors. This structure is transmitted to cultural members. Consider the reality that there is a limited amount of time remaining. A New Metaphor, on the other hand, is a special type of metaphor that has the potential to generate new meaning. By employing such analogies, one can gain a fresh perspective on the just-experienced event. The new metaphor is more original and imaginative than

the previous one; for instance, "You're my Sun." Ullmann (1962) contends that the metaphor may be comprehended in its most fundamental form with little effort. There are always two aspects to consider when making a comparison: the thing being judged and the thing it is being compared to. It is possible to draw the conclusion that there are two distinct sorts of metaphors, known respectively as tenor and vehicle. The idea of the metaphorical was first presented by Lakoff and Johnson in their book "Metaphor We Live By," which was published in 2003. According to research conducted by Lakoff and Johnson (2003), the vast majority of people make use of metaphors while coming up with new poetic ideas. In addition, 7 Lakoff and Johnson are to blame for the development of the metaphorical understanding idea (1980). The concept that "love is a journey" can be conceptualised as the act of mapping one field (the journey) onto another field (love) (journey). In the above illustration, the ideas of love and journey could not be more unlike to one another. It is not feasible to discern a traveler's emotional state only on their outward look. It's possible that the idea of love being a journey might be utilised as a starting point for building a definition of love. This hints that the idea of love might now be imaginatively understood as the concept of moving to a new location in a different place. The conceptual metaphor takes us, in a sense, to the way that intellectuals think in order to shed more light on the intrinsic significance of the metaphor that is being used.

The investigation of metaphors and the examination of conceptual changes was carried out by Amin (2015). In order to get a better understanding of the function of conceptual shift, this study investigates the significance of the conceptual metaphor perspective to the research on conceptual shift. This research aims to provide a broad overview of the conceptual shift, comment on the objectives of this study and the way in which it has contributed to date, and make note of any outstanding concerns. The first part of this article provides this basic overview. Putri led the second inquiry that was conducted (2013). *Metaphorical Expressions in Andre Hirata's and John Colombo's Edensor* is the title of her published work. The primary objective of this research project is to get an understanding of the process through which metaphorical statements in Bahasa Indonesia are translated into English. The method of analysis that is being referred to here is called the qualitative methodology. *Edensor* is a novel that was originally written by Andrea Hirata in Bahasa Indonesia. John Colombo modified it so that it could be read in English. The researcher draws on both of these papers in their analysis. The researcher is the primary instrument for this investigation, while the datasheets serve as a secondary way for gathering information for the study. The findings of this research indicate that the novel *Edensor* written by Andrea Hirata contains not one but two distinct types of metaphors. Both the dead image and the active metaphor have matching names in the English language. Analyzing How Author John Green Employs the Metaphoric Translation Method in His Novel "The Fault in Our Stars" is the Topic of the Third Piece of Research. Octavia is in charge of guiding it in the right path (2015).

This study provides an explanation of the qualitative research procedures that were used in the course of the 8 investigation. The data were gathered with the use of a checklist that was comprised of the metaphors that were found in both

the original text and the version that was translated. In the course of the investigation, metaphor interpretation techniques developed by Contributor and Larson were put to play (1998). It is anticipated that the results of this study will make a contribution to the investigation of the research of metaphor translating meaning. Readers who are interested in doing study into the translation of metaphors may find this page to be helpful. The first study, which contrasts with the other two research, investigates the significance of metaphorical and idea shifts. The fundamental distinction between these three pieces of study is found here. The second piece of study investigates the use of figurative language in the novel *Edensor* by Andrea Hirata, while the third investigates the process by which analogies are translated into other languages. The appearance of temporal parallels and the cultural importance of such manifestations: The fourth topic discusses both the original Arabic text of the Quran as well as several English translations of the text. Eweida is the one who is to blame for it (2007). The purpose of this research was to investigate the similarities and differences between the Arabic translation of the Quran and the usage of "Time Metaphors" in the English language. She made use of a qualitative technique in order to apply the theory on conceptual metaphor developed by Lakoff and Johnson (1980). Her analysis led her to the conclusion that "Time" is a metaphor for the adversary, and that this metaphor is realised in the language via references to the Quran. There is not a single example of the metaphor that time is the most valuable resource that can be found anywhere in the Quran. The purpose of this research is to employ the conceptual framework of metaphor developed by Lakoff and Johnson (2003) in order to investigate the metaphorical constructions in Arundhati Roy's "My Seditious Heart," but the research will also examine the metaphorical constructions in other works by Roy. Although the purpose of this research is to employ the conceptual framework of metaphor developed by Lakoff and Johnson (2003), the research will also examine the metaphorical constructions in other works by Roy. This investigation will apply ideology and style, both of which are key topics, to *My Seditious Heart* by Arundhati Roy. This inquiry is a combination of these two significant themes. According to Short (1996), the study of stylistics is a multifaceted approach to the explanation of how literary concepts are communicated via language. In addition, Leech (2007) made it clear that stylistics is a genre of literary study. In addition to this, he differentiates between literary criticism and stylistics analysis by using linguistics and stylistics. 2.1 General types of Metaphor In his work titled "Metaphor: A practical introduction," Kovecses (2002) separates different kinds of symbolic language into three distinct categories; structural, orientation, and ontological. 2.1.1 Structural Metaphor The source domain imparts extensive knowledge onto the target domain through the use of structural metaphor (Kovecses, 2002).

A metaphorical speech will provide an in-depth understanding of the subject being discussed. The reader is provided with an easier time understanding the compared object when the metaphor is expressed using this form of language. Due to the fact that it functions as a mapping, the structural metaphor can appear in more than one sentence. For instance, your statements are unarguable. He was quick to point out every defect in my argument. The analysis he provided was spot on. I put an end to his argument. A metaphor,

which originates from the Greek word *metapherein*, which means "transfer," can be illustrated by saying something like "This journal is a gem." A representation of words for a particular language or phrase that can be used to characterize anything that the words themselves do not literally denote is referred to as a metaphor. This reading of the journal is something that you might or might not agree with, but it's likely that you had no trouble comprehending what was being said. In addition, your understanding was not dependent on a literal interpretation of the sentence. For instance, while you were reading, you did not contemplate the journal's carat weight or think about how it might look if it were set in an engagement ring. This is because your comprehension was not dependent on a literal interpretation of the sentence. It is not always the case that the literal meanings of the words that are used to create metaphorical expressions correspond with the meanings that are intended to be conveyed by the expressions. The question that arises now is how, beyond the context of their literal meaning, we can make sense of them. Since the time of Aristotle, this question has been the focus of academic debate and discussion; however, it wasn't until the 20th century that it was acknowledged as a significant obstacle in the study of linguistics and cognitive science. 10 Aristotle (1965) believed that the use of metaphor was an indication of both mastery of language and genius. However, he also believed that metaphor was ornamental and that it belonged in poetry, but that it was too enigmatic for philosophical or scientific discourse. Even though a large number of people continue to agree with his interpretation of metaphor, there are only a small number of modern language scholars who concur with his limited view of the utility of metaphor. According to the "comparison view" of Aristotle, metaphors of the form "X is a Y" are understood by implicitly converting them into the form of a simile and stating that "X is like a Y." This form of expression conveys the same meaning as the original metaphor. This perspective is now commonly referred to as the "comparative view" (This journal is like a gem). This conversion serves the dual purpose of affording the proposition literal truth (in that any two things, even a journal and a gem, are literally alike in some respects) and making explicit the analogical comparison Aristotle presumed to be the crux of metaphor. The proposition that any two things, even a journal and a gem are literally alike in some respects. The theory that any two things, including a journal and a gem, are literally the same in some respects. The metaphor can then be interpreted by locating the similarities that are shared by the two things that are being compared to one another after it has first been transformed into a simile.

As a consequence of this, the comparison view recognizes metaphor as a specific kind of analogy and maintains that an awareness of similarities serves as the basis for both the application of metaphors and their comprehension (Miller, 1993; McGlone, 2003). The unfortunate consequence of Aristotle's decision to classify metaphor as a matter of stylistics was that it caused many succeeding generations of language scholars to completely disregard the issue. This was due to the fact that it was classified as a matter of stylistics. Up until the latter half of the 19th century, the study of metaphor was primarily the purview of people working in the field of literary studies. The analysis of particular motifs that were found in literary works such as poetry and fiction was the primary focus of these researchers. 2.1.2 Ontological Metaphor It is a

specific sort of metaphor that, in comparison to structural metaphors, offers substantially less cognitive structure for the domains that are being discussed. When it comes to providing information about the thing being compared, it would seem that the ontological metaphor is more accurate than the structural metaphor. "Consider the mind as an example of an entity".

DATA ANALYSIS

Conceptual Metaphor	Source Lines/Stanza	Code	Source Domain	Target Domain	Type of metaphor
Person is alarm clock	He's cock of the walk Pg 81	ONT 1	cock	he	Ontological

In this sentence, the target domain is person and source domain is alarm clock. The given below sentence shows the metaphor:

"He's cock of the walk"

The conceptual metaphor person is alarm clock provides the source domain cock. In it, the target domain is he. The sentence, "He's cock of the walk"(code-ONT 01) took from the novel my seditious heart and allocated the code ONT 01. It is an Ontological metaphor in which cock is personified. Here, the alarm clock is personified with a person. The main work of alarm clock is awaken the human beings from sleep. In this novel, the man is considered the cock of the walk. It is the man who urges himself to carry on his ways in India. So we can say that man is an alarm clock. Sociohistorically, here the target domain he represents Rumpelstiltskin. People of India called him their salvation. He is presenting here the cock of the walk that sees them what he wants them to see and read.

Purpose as destination.

Conceptual Metaphor	Source Lines/Stanza	Code	Source Domain	Target Domain	Type of metaphor
Purpose as Destination	Prevalent political wisdom suggests that to prevent the state from crumbling, we need a national cause. 34	ONT 1	National cause	Need	Ontological
	The thing about multipurpose dams like the Sardar Sarovar is that their "purposes".....i	ONT 2	Purposes	Need	Ontological

	rrigation uses up the water you need to produce power. 55				

Here, destination is the source domain and purpose is the target domain. Prevalent political wisdom suggests that to prevent the state from crumbling, we need a national cause. The thing about multipurpose dams like the Sardar Sarovar is that their “purposes”.....irrigation uses up the water you need to produce power.

Purpose as destination gives the source domain destination and purpose is the target domain in this sentence. The sentences are given the codes“(code ONT ,01,02) and took from the novel. They are ontological metaphors. For the code-1, the source domain is national cause and purposes and the target domain is need. The sentence shows that achievement of need is the greatest obsession in the world. The function of every person is to obtain his goals in the world and that is his need. So we can say that the need signify the purpose as the destination.

They could not have foreseen what would happen when they passed their flaming torches into the hands of their successors.36	STM6	Foreseen	Eyes	Structural
It sounds finger-licking good to me.44	STM7	Sounds	Finger-licking	Structural
Numbers used to make my eyes glaze over.49	STM 8	Glaze	Eyes	Structural
We, the rulers, won't pause to look up from our groaning table. 50	STM 9	Look up	Eyes	Structural
Whichever way you look at it, the Narmada Valley development projects are big.	STM 10	Look at	Eyes	Structural

He has television eyes and a newspaper nose in which you see only what he wants you to see and read only what he wants you to read.81	STM 11	Television eyes, see	Eyes	Structural
To even try and imagine him, to hold the whole of him in your field of vision.81	STM 12	Field of vision	Eyes	Structural
The kind of lenses does it put in our spectacles? 107	STM13 STM 14	lenses,spectacles	Eyes	Structural
All over the world, little boys watched google-eyed and stop clamoring for new video games. 128	google-eyed video games			
Shall we look away and eat because we are hungry.	Look			
	s			

CONCLUSION

Eighteen conceptual metaphors were found within the novel. 61 sentences were found related to 19 conceptual metaphors. 10 were structural metaphors, 6 were ontological and 3 was orientational metaphor. The most dominated metaphor was seeing is touching, a,eyes are limbs. It got 14 sentences. Politics is war, heart is a brittle object, disease is war, person 8s alarm.clock, politics is war tlight is up, love is a physical force were lowest in number and got 1 ,1 sentence. the help of these conceptual metaphors, she highlights the Indians merits and demerits.

In Roy's India, there are extremes of prosperity and poverty, of opportunity and exploitation, of cynicism and hypocrisy, of ambition and greed, and of dynamism and thuggery. "India exists in multiple different centuries at once. We somehow manage to advance and regress at the same time. She talks about starving labourers laying broadband wire all night long by candlelight to hasten the nation's digital transition.

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