

CONCEPTUAL METAPHORS OF MEMORY AND IDENTITY IN SHADAB ZEEST HASHMI'S *PASSING THROUGH PESHAWAR*

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Abstract

*This study explores the role of conceptual metaphors in constructing cognitive and cultural worldviews in Shadab Zeest Hashmi's poem *Passing through Peshawar*. Drawing upon George Lakoff and Mark Johnson's *Conceptual Metaphor Theory* (1980), the study investigates how metaphorical expressions conceptualize memory, identity, place, time, nostalgia, movement, and belonging. Using a qualitative textual analysis, metaphorical expressions are identified, categorized into source and target domains, and interpreted within their cultural and contextual contexts. The analysis reveals that the poem conceptualizes Memory as a Place, Time as a Movement, Identity as a Physical Possession, The City as a Living Entity, and Nostalgia as a Sensory Experience. These conceptual metaphors transform Peshawar from a geographical location into a deeply embodied space of personal memory and cultural identity. The findings demonstrate that Hashmi's poetic language reflects the speaker's emotional attachment to the city while also representing broader experiences of homeland, displacement, belonging, and cultural memory. The study contributes to cognitive literary studies by demonstrating how conceptual metaphors organize the relationship between language, cognition, place, and cultural identity in contemporary poetry.*

Keywords: *Conceptual Metaphor Theory, Cognitive Linguistics, Cognitive Worldview, Cultural Worldview, Memory, Identity, Place, Nostalgia, Shadab Zeest Hashmi, Passing through Peshawar.*

Background of the Study

Language is not merely a means of communication but also a fundamental mechanism through which human beings conceptualize and interpret reality. According to Lakoff and Johnson (1980), human thought is largely metaphorical, and conceptual metaphors play an important role in shaping how people understand abstract experiences. Conceptual Metaphor Theory (CMT) proposes that individuals understand one conceptual domain in terms of another, usually by mapping a more concrete source domain onto a more abstract target domain. These mappings influence perception, reasoning, emotions, and cultural understanding.

Furthermore, literary texts provide particularly valuable material for examining conceptual metaphors because poets frequently transform ordinary experiences into figurative representations of abstract ideas. Through metaphorical language, concepts such as memory, identity, time, belonging, displacement, and nostalgia can be understood through more concrete experiences such as movement, physical space, objects, sensory perception, and bodily experience. As Semino (2008) argues, metaphor is an important resource through which literary discourse creates meaning and invites readers to conceptualize experiences in particular ways.

Contemporary poetry concerned with place and cultural identity offers a rich context for examining such metaphorical constructions. Shadab Zeest Hashmi's *Passing through Peshawar* presents a speaker moving through the city while recalling its familiar streets, objects, sounds, smells, buildings, and personal experiences. The poem therefore connects physical movement through Peshawar with psychological movement through memory and the past. The city is not presented merely as a geographical location; rather, it becomes closely associated with personal history, cultural identity, nostalgia, and belonging.

The poem's descriptions of everyday places and sensory experiences demonstrate how concrete physical realities can evoke abstract emotional and cultural meanings. Familiar objects, food, architecture, sounds, and smells become vehicles through which the speaker reconstructs memories of Peshawar. The movement of the bus through the city also creates a relationship between physical movement and the passage of time, while the speaker's recollection of familiar places demonstrates the close connection between geographical space and personal identity.

Thus, applying Conceptual Metaphor Theory to *Passing through Peshawar* can reveal how Hashmi's poetic language constructs cognitive and cultural understandings of memory, place, identity, time, nostalgia, and belonging. The present study investigates these conceptual mappings to demonstrate how metaphor functions not simply as a poetic ornament but as a cognitive mechanism through which the speaker experiences and represents Peshawar.

Previous Studies

Recent studies in cognitive linguistics and literary studies has demonstrated that conceptual metaphor provides an effective framework for examining how literary texts construct abstract experiences through concrete and embodied domains. Lakoff and Johnson (1980) established that metaphor is not restricted to literary ornamentation but constitutes an important part of everyday conceptualization. Their work demonstrates that concepts such as time, emotion, morality, and human relationships are frequently structured through mappings derived from physical experience. Kövecses (2010) further explains that conceptual metaphors are grounded in human bodily and cultural experiences. While some metaphors may have widespread cognitive foundations, their particular manifestations can vary across cultures. This perspective is especially relevant to poetry dealing with place, memory, identity, and cultural belonging, as these experiences are shaped by both individual cognition and cultural background.

Semino (2008) emphasizes the significance of metaphor in discourse and literary texts, arguing that metaphorical expressions can reveal how speakers and writers conceptualize complex experiences. Similarly, Steen (2014) discusses the contemporary development of metaphor theory and highlights the importance of distinguishing metaphorical language from the underlying conceptual structures that motivate it. Such approaches provide a useful basis for examining how poetic expressions construct broader patterns of thought.

Studies of literary representations of memory and place have also demonstrated that physical spaces frequently function as repositories of personal and collective memories. Places can become associated with particular sensory experiences, emotions, histories, and identities. From a cognitive perspective, this relationship can be examined through mappings in which abstract domains such as memory and identity are conceptualized through concrete domains such as physical space, movement, objects, and sensory experience.

Although previous research has extensively examined conceptual metaphor in literary discourse, relatively limited attention has been given to the conceptual-metaphorical construction of Peshawar as a space of memory, identity, nostalgia, and cultural belonging in contemporary

Pakistani poetry. Similarly, Shadab Zeest Hashmi's "Passing through Peshawar" offers considerable scope for a cognitive-linguistic analysis of the relationship between movement, place, memory, and identity. The present study therefore seeks to address this gap by systematically identifying and interpreting the conceptual metaphors through which the poem constructs its cognitive and cultural worldview.

Statement of the Problem

Although Shadab Zeest Hashmi's *Passing through Peshawar* explores memory, place, identity, nostalgia, and cultural belonging, it has received limited attention from the perspective of Conceptual Metaphor Theory (CMT). Existing literary studies often focus on individual metaphorical expressions rather than the underlying conceptual mappings that structure meaning. The poem portrays *Peshawar* not merely as a geographical place but as a space shaped by memory, sensory experience, cultural identity, and time. However, the cognitive mechanisms through which these meanings are constructed remain underexplored. Therefore, this study investigates how conceptual metaphors structure the representation of memory, identity, place, time, nostalgia, movement, and cultural belonging by identifying metaphorical expressions and examining their source, target domain mappings.

Summary of the Poem

Shadab Zeest Hashmi's *Passing through Peshawar* is a poem centered on the speaker's experience of moving through the city of Peshawar while recalling its familiar places, objects, sounds, smells, and personal associations. The poem presents the city through a series of vivid observations, including poplar and willow trees, telephone wires, Tonga horses, verandahs, bazaars, food, a tandoor, a library, a fort, and a bakery. These details transform the physical landscape into a repository of personal and cultural memories.

The speaker's journey through the city is simultaneously a journey through the past. As the speaker observes familiar locations from a moving bus, ordinary places become emotionally significant because they are connected with earlier experiences. The repeated references to things the speaker knows and remembers establish a strong relationship between place and memory. Peshawar consequently emerges not simply as a geographical setting but as a representation of personal history and cultural belonging.

The poem also emphasizes the relationship between movement and time. The bus continues to move through the city while the speaker mentally revisits the past. The physical journey therefore parallels an internal journey through memory. The contrast between the speaker's rich recollections and the listener's inability to pause the passing moment further emphasizes the fleeting nature of time and memory.

Through sensory imagery, spatial movement, and references to familiar cultural objects, Hashmi constructs Peshawar as an emotionally embodied place. The poem consequently explores broader themes of nostalgia, homeland, identity, memory, cultural belonging, and the passage of time. These features make the poem particularly suitable for analysis through Conceptual Metaphor Theory, as abstract experiences are repeatedly understood through concrete domains such as physical space, movement, objects, and sensory perception.

Theoretical Framework

This study is grounded in Conceptual Metaphor Theory (CMT) developed by George Lakoff and Mark Johnson (1980). CMT proposes that metaphor is not merely a decorative feature of literary language but a fundamental mechanism through which human beings conceptualize and understand abstract experiences. According to Lakoff and Johnson (1980), people frequently

understand one conceptual domain in terms of another, particularly by using concrete and familiar experiences to structure more abstract concepts.

A conceptual metaphor consists of a source domain and a target domain. The source domain provides a concrete experiential structure, while the target domain is the abstract concept being understood through that structure. For example, in the conceptual metaphor TIME IS A JOURNEY, the domain of physical movement provides the structure through which the abstract concept of time is understood.

CMT is particularly relevant to the analysis of *Passing through Peshawar* because the poem repeatedly connects abstract experiences with concrete domains. Memory is associated with physical places and objects, time with movement, identity with possession and place, and nostalgia with sensory experience. Such mappings demonstrate how the speaker's understanding of Peshawar is organized through embodied and culturally meaningful experiences.

The present study therefore examines metaphorical expressions in the poem by identifying their underlying conceptual mappings. The analysis focuses on the relationship between source domains and target domains and subsequently interprets the cognitive and cultural meanings produced by these mappings. Through this approach, the study seeks to demonstrate how Hashmi's poetic language constructs a worldview in which physical movement through Peshawar becomes simultaneously a movement through memory, identity, history, and cultural belonging.

Methodology

Research Design

The study employs a qualitative research design based on textual analysis. A qualitative approach is adopted because the study aims to identify, interpret, and explain the conceptual metaphors embedded in Shadab Zeest Hashmi's *Passing through Peshawar*.

Research Method

A descriptive and interpretive method is used to analyze metaphorical expressions in the poem. The analysis focuses on identifying expressions that activate conceptual mappings between concrete source domains and abstract target domains.

Data Collection Method

The metaphorical expressions are collected through close reading of the poem. Relevant words, phrases, and poetic expressions associated with memory, place, movement, identity, time, nostalgia, and cultural experience are identified and examined in their textual contexts.

Data Source

The primary source of data is Shadab Zeest Hashmi's poem *Passing through Peshawar*. The poem serves as the sole primary text for the conceptual metaphor analysis.

Data Analysis Method

The collected metaphorical expressions are analyzed according to the principles of Lakoff and Johnson's (1980) Conceptual Metaphor Theory. The analysis involves the following stages:

Identifying metaphorical expressions in the poem.

1. Determining the source and target domains associated with each expression.
2. Establishing the underlying conceptual metaphor through source-target mapping.
3. Examining the cognitive implications of each conceptual metaphor.
4. Interpreting the cultural implications of the metaphorical mappings.
5. Connecting individual metaphorical expressions to broader themes of memory, identity, place, nostalgia, movement, and cultural belonging.

The analysis consequently moves beyond the identification of individual figurative expressions to examine the systematic conceptual structures underlying Hashmi's poetic representation of Peshawar.

Data Analysis and Discussion

Using George Lakoff and Mark Johnson's Conceptual Metaphor Theory (1980), the metaphorical expressions in Shadab Zeest Hashmi's *Passing through Peshawar* are analyzed through three major stages:

- 1. Identification of metaphorical expressions**
- 2. Categorization into source and target domains**
- 3. Interpretation of cognitive and cultural worldviews**

According to Conceptual Metaphor Theory, abstract concepts are frequently understood through concrete, embodied experiences. In *Passing through Peshawar*, the speaker's experience of moving through the city provides a concrete experiential framework through which abstract concepts such as memory, identity, time, nostalgia, home, and cultural belonging are conceptualized.

The analysis demonstrates that the poem does not present Peshawar merely as a physical geographical location. Instead, the city becomes a cognitive and emotional space in which the speaker's memories, personal history, cultural experiences, and sense of belonging are organized. The following conceptual metaphors are identified from the poem:

1. MEMORY IS A PHYSICAL PLACE

Textual Evidence

The speaker recalls familiar locations and objects while moving through Peshawar:

*I know each poplar and willow of this town
"My library with beetle-eaten furniture,
My raw silk bazaar, my ancient fort!
And look, the bakery that sells pink coconut rolls!*

Conceptual Metaphor

MEMORY IS A PHYSICAL PLACE

Source Domain

Physical places, buildings, streets, and geographical locations

Target Domain

Memory and personal recollection

Cognitive Worldview

The metaphor conceptualizes memory as something spatial and locatable. Instead of representing memory as an entirely abstract mental process, the poem gives memories physical locations. The library, bazaar, fort, and bakery become mental landmarks through which the speaker accesses the past. Remembering therefore becomes similar to revisiting a familiar geographical space.

Cultural Worldview

This mapping reflects the close relationship between place and cultural memory. Peshawar functions as a repository of experiences through which the speaker maintains a connection with the city's cultural and personal history. The city is therefore represented as part of the speaker's identity rather than merely as a physical setting.

2. TIME IS MOVEMENT

Textual Evidence

*One turn and my town will once again
Socket into its timeless hollow
The bus will pass
All these things*

Conceptual Metaphor

TIME IS MOVEMENT

Source Domain

Physical movement and travelling

Target Domain

Time and temporal experience

Cognitive Worldview

The movement of the bus provides a concrete representation of the passage of time. As the bus moves forward, familiar places disappear behind the speaker. Physical movement therefore becomes a way of conceptualizing the irreversible movement of time. The speaker can observe the past but cannot physically stop the journey.

Cultural Worldview

The metaphor contributes to the poem's nostalgic representation of a changing city. The movement through Peshawar suggests that personal and cultural memories exist within a world that is continuously changing. The past can be revisited mentally but cannot be physically recovered.

3. MEMORY IS A JOURNEY

Textual Evidence

*I almost say to you,
Look out the window,
Look, look, look!*

The speaker physically travels through the city while simultaneously recalling experiences associated with the places being passed.

Conceptual Metaphor

MEMORY IS A JOURNEY

Source Domain

Journey and physical travel

Target Domain

Memory and recollection

Cognitive Worldview

The speaker's physical journey through Peshawar parallels a psychological journey into the past. As the bus passes familiar locations, the speaker mentally travels through earlier experiences. Physical movement therefore activates and structures the process of remembering.

Cultural Worldview

This metaphor reflects the experience of returning mentally to a homeland or familiar cultural environment. The journey is simultaneously geographical and emotional, showing how movement through a familiar place can reactivate cultural memories and personal history.

4. THE CITY IS A LIVING ENTITY

Textual Evidence

The poem presents Peshawar through highly animated descriptions of its physical environment:

the squeaking of a rusted see-saw

“the winter sun warming the mosque’s marble”

“the radio at the tandoor playing

Filmi songs

The city is presented as an active environment filled with sounds, movement, smells, objects, and human activity.

Conceptual Metaphor

THE CITY IS A LIVING ENTITY

Source Domain

Living beings and bodily experience

Target Domain

The city and urban environment

Cognitive Worldview

The city is conceptualized as something that can be experienced almost like a living organism. Its sounds, smells, movements, and activities create a sense of vitality. Peshawar becomes an active participant in the speaker’s memories rather than an inactive geographical background.

Cultural Worldview

This metaphorical construction reflects an intimate relationship between people and their urban environment. The city embodies everyday cultural practices, including food, music, architecture, transportation, and social interaction.

5. NOSTALGIA IS A SENSORY EXPERIENCE

Textual Evidence

plums sold in crates on the road-side,

Corn with salt and lime,”

“the radio at the tandoor playing

Filmi songs, the whiff of Lux soap.

Conceptual Metaphor

NOSTALGIA IS A SENSORY EXPERIENCE

Source Domain

Smell, taste, sound, and bodily sensation

Target Domain

Nostalgia and emotional memory

Cognitive Worldview

The poem conceptualizes nostalgia through sensory experience. Smells, tastes, and sounds trigger memories of the past. The speaker does not merely remember Peshawar intellectually; the city is remembered through the body and the senses.

Cultural Worldview

The sensory mappings establish a strong connection between nostalgia and cultural identity. Food, music, soap, markets, and everyday sounds become cultural markers through which the speaker maintains an emotional relationship with Peshawar.

6. HOME IS A PHYSICAL OBJECT

Textual Evidence

*My library with beetle-eaten furniture,
My raw silk bazaar, my ancient fort!*

The repeated possessive “my” establishes a personal relationship between the speaker and the physical places of Peshawar.

Conceptual Metaphor

HOME IS A PHYSICAL OBJECT

Source Domain

Physical objects that can be possessed or associated with an individual

Target Domain

Home and belonging

Cognitive Worldview

The speaker conceptualizes the city through possession. Places that are physically outside the speaker’s immediate possession are nevertheless psychologically experienced as “mine.” This transforms geographical space into a personal domain of belonging.

Cultural Worldview

The mapping demonstrates how homeland can remain psychologically possessed even when the individual is physically separated from it. Peshawar becomes a symbolic home whose cultural significance extends beyond geographical boundaries.

7. IDENTITY IS ROOTED IN PLACE

Textual Evidence

*I know each poplar and willow of this town”
“I know after noon shadows on slate verandahs”
“And look, there I used to get my hair cut.*

Conceptual Metaphor

IDENTITY IS ROOTED IN PLACE

Source Domain

Physical location, familiarity, and rootedness

Target Domain

Personal and cultural identity

Cognitive Worldview

The speaker’s detailed knowledge of the city indicates that identity is constructed through familiarity with a particular place. Knowing its trees, streets, sounds, buildings, and everyday activities becomes evidence of belonging.

Cultural Worldview

The metaphor highlights the importance of homeland in the construction of cultural identity. Peshawar represents a collection of experiences that contribute to the speaker’s sense of who they are and where they belong.

8. THE PAST IS A SPACE

Textual Evidence

*One turn and my town will once again
Socket into its timeless hollow*

The expression “timeless hollow” presents the past and remembered city as a kind of spatial location.

Conceptual Metaphor

THE PAST IS A SPACE

Source Domain

Physical space or a hollow/container

Target Domain

The past and remembered experience

Cognitive Worldview

The past is conceptualized as a space into which the remembered city can return. This spatial representation allows the speaker to imagine memory as something that can be entered, revisited, and temporarily recovered.

Cultural Worldview

The metaphor reflects the persistence of cultural memory. Although time has passed, the remembered Peshawar remains psychologically accessible to the speaker through memory.

These mappings demonstrate that Hashmi's poem systematically uses physical space, movement, possession, sensory experience, and geographical familiarity to conceptualize abstract experiences of memory, time, nostalgia, identity, and belonging.

Discussion

Memory as a Physical Place

The poem repeatedly represents memory through specific physical locations in Peshawar. The speaker recalls trees, verandahs, the library, bazaar, fort, bakery, and other familiar places. The statement "I know each poplar and willow of this town" demonstrates that geographical familiarity functions as a means of accessing the past.

From the perspective of Conceptual Metaphor Theory, the conceptual metaphor MEMORY IS A PHYSICAL PLACE maps the concrete domain of geographical space onto the abstract domain of memory. The speaker does not experience memory as something detached from the physical world; instead, memories are attached to particular locations. Consequently, remembering becomes similar to revisiting a familiar place.

Cognitively, this metaphor demonstrates how spatial experience can organize recollection. Culturally, the mapping presents Peshawar as a repository of personal and collective memories. The city becomes more than a geographical setting; it becomes an important component of the speaker's cultural and personal identity.

Time as Movement

The movement of the bus provides an important conceptual structure for the representation of time. The speaker observes that "The bus will pass / all these things", indicating continuous physical movement through the city.

The conceptual metaphor TIME IS MOVEMENT maps the concrete experience of travelling onto the abstract experience of temporal progression. As the bus moves forward, the present moment continuously becomes the past. The speaker can observe and remember places, but cannot stop the movement.

Cognitively, the metaphor reflects the human tendency to understand time through movement and spatial progression. Culturally, it emphasizes the tension between a changing present and a remembered past. The physical movement of the bus consequently symbolizes the irreversible passage of time.

Memory as a Journey

The speaker's physical journey through Peshawar is simultaneously a journey into personal memory. The repeated invitation "Look out the window" draws attention to places that activate recollections of earlier experiences.

The conceptual metaphor MEMORY IS A JOURNEY maps the concrete experience of travelling from one location to another onto the abstract process of remembering. As the speaker moves through the city, the mind moves through different moments of the past.

From a cognitive perspective, this metaphor demonstrates the embodied nature of memory: physical movement through familiar surroundings can trigger psychological movement into earlier experiences. Culturally, it reflects the experience of reconnecting with one's homeland through remembered places and everyday cultural details.

The City as a Living Entity

Hashmi presents Peshawar through sounds, movements, smells, people, buildings, food, and everyday activities. The city appears active and vibrant rather than merely functioning as a passive background.

The conceptual metaphor THE CITY IS A LIVING ENTITY allows the urban environment to be understood through the source domain of living experience. The city seems to possess vitality because its streets and places are filled with sensory and human activity.

Cognitively, this personification enables the speaker to experience the city as something emotionally alive. Culturally, it emphasizes the intimate relationship between individuals and their urban environment. The trees, markets, food, music, architecture, and streets collectively constitute the living cultural identity of Peshawar.

Nostalgia as a Sensory Experience

One of the strongest features of the poem is its extensive use of sensory imagery. The speaker remembers "plums," "corn with salt and lime," the sound of "filmi songs," and "the whiff of Lux soap." These details demonstrate that the past is recalled through the senses.

The conceptual metaphor NOSTALGIA IS A SENSORY EXPERIENCE maps smell, taste, sound, and bodily perception onto the abstract emotional experience of nostalgia.

Cognitively, the metaphor demonstrates embodied memory. The speaker's memories are not presented as purely intellectual recollections; they are experienced through the senses. Culturally, food, music, markets, and familiar products function as markers of everyday life and cultural belonging. Nostalgia therefore becomes a sensory means of reconnecting with Peshawar.

Home as a Physical Possession

The repeated use of the possessive pronoun "my" is important in the representation of belonging:
My library with beetle-eaten furniture,
my raw silk bazaar, my ancient fort!

The conceptual metaphor HOME IS A PHYSICAL POSSESSION maps the concrete experience of possessing an object onto the abstract concept of belonging.

Although the speaker does not literally own the library, bazaar, or fort, these places are psychologically experienced as belonging to the speaker. The possessive language therefore establishes an intimate relationship between the individual and the city.

Cognitively, physical possession provides a concrete structure for understanding emotional belonging. Culturally, the metaphor demonstrates how a homeland can remain psychologically "one's own" even when one is physically distant from it.

Identity as Rooted in Place

The speaker's detailed knowledge of Peshawar's landscape shows a strong connection between identity and geographical place. The speaker knows its trees, verandahs, markets, sounds, food, and ordinary activities.

The conceptual metaphor **IDENTITY IS ROOTED IN PLACE** maps the concrete domain of physical rootedness onto the abstract domain of personal and cultural identity.

Cognitively, familiarity with a particular environment becomes a basis for understanding one's own identity. Culturally, the metaphor suggests that identity is partly constructed through attachment to homeland, local practices, memories, and shared cultural experiences.

The Past as a Space

The expression “socket into its timeless hollow” provides a particularly important spatial representation of the past. The word “hollow” evokes a physical space or container into which something can fit.

The conceptual metaphor **THE PAST IS A SPACE** maps the concrete domain of physical space onto the abstract domain of past experience.

Cognitively, the metaphor allows the speaker to imagine the past as something that can be entered or temporarily recovered. The remembered city appears capable of returning to a familiar psychological space. Culturally, this represents the persistence of cultural memory despite the passage of time.

Lastly, the discussion reflects that Hashmi's poem systematically organizes abstract experiences through concrete domains of space, movement, possession, sensory perception, and physical experience. Through these mappings, Peshawar becomes simultaneously a geographical city, a remembered homeland, a cultural repository, and a central component of the speaker's identity.

Findings

The study found that conceptual metaphors play a pivotal role in constructing the cognitive and cultural worldviews in Shadab Zeest Hashmi's *Passing through Peshawar*. The analysis demonstrates that the poem uses concrete domains such as physical space, movement, sensory experience, possession, and geographical familiarity to conceptualize abstract experiences of memory, time, identity, nostalgia, and belonging.

The major conceptual metaphors identified in the poem are:

Memory is a Physical Place

memories are associated with specific locations, buildings, streets, and landmarks of Peshawar.

Time is Movement

the movement of the bus represents the continuous and irreversible movement of time.

Memory is a Journey

physical movement through the city corresponds to a psychological journey through the speaker's past.

The City is a Living Entity

Peshawar is represented as an active and vibrant environment rather than merely a geographical setting.

Nostalgia is a Sensory Experience

smells, tastes, sounds, and other sensory details provide access to memories of the past.

Home is a Physical Possession

possessive expressions such as “my library,” “my raw silk bazaar,” and “my ancient fort” conceptualize belonging through the experience of possession.

Identity is Rooted in Place

familiarity with Peshawar's landscape and everyday cultural practices becomes a basis for personal and cultural identity.

The Past is a Space

the past is represented as a physical or spatial domain that can be mentally revisited.

Thus, the findings reveal that place and memory constitute the central conceptual relationship in the poem. Peshawar functions simultaneously as a physical city and a mental landscape in which the speaker's personal memories and cultural experiences are preserved. The poem consequently presents movement through the city as a movement through memory and time.

The findings further showcase that Hashmi's metaphors are both cognitive and cultural. At the cognitive level, abstract experiences are structured through embodied experiences of movement, space, possession, and sensory perception. At the cultural level, these metaphors construct Peshawar as a site of homeland, nostalgia, personal history, and cultural belonging. Thus, CMT provides a useful framework for explaining how the poem transforms an ordinary journey through a city into a complex experience of memory, identity, and belonging.

Conclusion

The study shows that conceptual metaphors play a significant role in constructing cognitive and cultural worldviews in Shadab Zeest Hashmi's "Passing through Peshawar." Through the framework of Lakoff and Johnson's (1980) Conceptual Metaphor Theory, the analysis reveals that the poem uses concrete experiences of space, movement, sensory perception, possession, and physical experience to conceptualize abstract experiences of memory, time, identity, nostalgia, and cultural belonging.

The analysis shows that MEMORY IS A PHYSICAL PLACE, TIME IS MOVEMENT, and MEMORY IS A JOURNEY are particularly important conceptual mappings through which the speaker connects the physical journey through Peshawar with psychological movement into the past. Similarly, metaphors such as NOSTALGIA IS A SENSORY EXPERIENCE and IDENTITY IS ROOTED IN PLACE demonstrate that the speaker's relationship with Peshawar is embodied and deeply connected with cultural experience.

The poem therefore transforms Peshawar from a simple geographical setting into a symbolic landscape of memory and identity. Familiar trees, streets, buildings, food, music, smells, and everyday objects become cognitive triggers through which the speaker recalls the past. The physical movement of the bus further represents the unavoidable passage of time, creating a tension between the speaker's desire to preserve memories and the continuous movement of life. From a cultural perspective, the conceptual metaphors demonstrate the importance of homeland, place, memory, and belonging in the construction of identity. Peshawar represents not only a city but also a collection of personal and cultural experiences that remain psychologically meaningful. The findings therefore support the central claim of Conceptual Metaphor Theory that metaphor is fundamental to human thought rather than merely a stylistic ornament.

Consequently, a conceptual metaphor analysis of "Passing through Peshawar" provides valuable insight into how contemporary poetry represents the relationship between language, cognition, memory, place, and cultural identity. The poem demonstrates that moving through a physical city can simultaneously become a journey through personal history, cultural memory, and the emotional experience of belonging.

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Appendix A

Passing through Peshawar by Shadab Zeest Hashmi

I know each poplar and willow of this town,
How telephone wires sag with the weight of belligerent crows,
The Tonga-horses wait at red lights.
I know afternoon shadows on slate verandahs,
The squeaking of a rusted see-saw,

The breaking open of a walnut in a door-hinge;
Its embossed shell, a secret cracking;

The winter sun warming the mosque's marble,
Plums sold in crates on the road-side,
Corn with salt and lime,
The radio at the tandoor playing
Filmi songs, the whiff of Lux soap.

I almost say to you,
Look out the window,
Look, look, look!

My library with beetle-eaten furniture,
My raw silk bazaar, my ancient fort!
And look, the bakery that sells pink coconut rolls!
And look, there I used to get my hair cut.

One turn and my town will once again
Socket into its timeless hollow
What I remember, what I know.
The bus will pass
All these things
Before you click pause on your video game.

Source: Hashmi, S. Z. (2009, September 16). *Passing through Peshawar*. Poetic Medicine.