

**A Socio-Cognitive Linguistic Analysis of Woman
Representation in *I Am Malala Memoir***

Dalia Kamal Abdel Hamied

PhD Candidate

Under the supervision of

Professor: Shaker Rizk Taky El Din

And

Dr. El Shaimaa Salah ElDin

Suez University

المستخلص:

تبحث هذه الدراسة في الآليات الاجتماعية والمعرفية لمذكرات أنا ملالا. تتمحور المقدمات النظرية للبحث حول نظرية الاستعارة المفاهيمية التي تعكس الصورة الأنثوية من خلال منهج دلالي معرفي مرتبط بالتحليل الثقافي. تخضع هيمنة الذكور للتحقيق من خلال استخدام الكاتبة للاستعارات المفاهيمية في مذكراتها. فأظهرت الدراسة التأثير الثقافي الشرقي الكبير على حياة ملالا وقراراتها. بالإضافة إلى فحص هيمنة الذكور، يقر البحث أيضًا بالدور الإيجابي الذي لعبه والد ملالا في رحلتها التعليمية. يشير هذا إلى أنه على الرغم من أن هيمنة الذكور قد تكون سائدة، إلا أن الشخصيات الذكورية الداعمة يمكن أن تساهم في تحقيق نتائج إيجابية للنساء. كان والد ملالا داعماً كبيراً خلال رحلة ابنته التعليمية.

الكلمات المفتاحية: اللسانيات المعرفية، اللسانيات الاجتماعية المعرفية، المذكرات، الهيمنة الذكورية، الاستعارة المفاهيمية

Abstract

This study investigates the socio-cognitive mechanisms of the *I Am Malala* memoir. The theoretical preliminaries of the research center upon the conceptual metaphor theory that reflects the female image through a cognitive semantic approach connected to culture analysis. Male dominance is subjected to investigation through the writer's usage of conceptual metaphors in her memoir. The study showed a great cultural Eastern impact on Malala's life and decisions. In addition to the examination of male dominance, the research also acknowledges the positive role played by Malala's father in her educational journey. This suggests that while male dominance may be prevalent, supportive male figures can contribute to positive outcomes for women.

Malala's father was a great supporter during his daughter's educational journey.

Key Words: *Cognitive Linguistics, Socio-Cognitive Linguistics, Memoir, Male dominance, Conceptual Metaphor*

1. Introduction

Memoirs are personal biographies, historical narratives, and first-person descriptions of various events. As the name indicates, a memoir essay is written from recollection. Nawale (2013) stated that it is one of the most innovative and oldest literary genres; it differs from autobiographies in that it focuses on recollections of historical and political events. The best memoirs don't just tell a good story; they also reflect on some of life's most serious issues through the lens of personal experience. Memoir authors typically combine their recollections and real-life experiences to create a fantastic story. As a result, there are no established criteria for memoir chronology or factual correctness.

Memoirs express the personal experience of a writer through a written form of a language. Consequently, language as presented in such a type of writing can shed light over many linguistic and cultural concepts. In the last decade, a considerable amount of research has been conducted in the area of gender and gendered language, including female representation in everyday life, politics, literature...etc. Examining females' portrayal through the language of memoirs is considered to be a credible lens for highlighting cultural impacts.

Although many studies have tackled the image of women in different Media tools, like drama, movies, literature, and theater, very few studies have focused on that

in memoirs. Taking into account that females' representation or the image of females varies with the variation of cultures, this study focuses on conceptual cultural representation of females as seen in the *I Am Malala* memoir.

1.1 Aim of the study

This study aims to examine female representation in *I Am Malala* memoir through the CMT. The CMT aims to show whether or not there are some aspects of male dominance and to what extent it explores female representation in Pakistan.

1.2 Research Questions

This study attempts to find answers to the following questions:

- 1- What are the conceptual metaphor domains used in the data under analysis showing the socio-cultural and male figures impacts over Malala?
- 2- What is the actual representation of female figures in Pakistan as seen through Malala Yousafzai memoir?
- 3- Does the male role in Malala's educational journey have a positive or negative impact on her life as seen from the author's educational track?

1.3 Definition of key terms

1. **Cognitive linguistics (CL):** According to Evans (2012) Cognitive linguistics is an interdisciplinary approach to the study of language, mind, and sociocultural experience that first emerged in the 1970s.
2. **Male Dominance:** According to Sanday (2001) the term male dominance evolved in the twentieth century as a conceptual label to characterize the unequal power relations between men as a group and women as a group.

3. **Conceptual Metaphor (CMT):** According to Nordquist (2020) a conceptual metaphor, also known as a generative metaphor is a metaphor (or figurative comparison) in which one idea (or conceptual domain) is understood in terms of another.

1.4 Criteria for selecting the data

The researcher chose this memoir entitled *I am Malala* to show the female image as represented in the cultural inputs of Pakistan. The memoir depicts the theme of the writer's educational journey. *I am Malala* was published in 2013 and written by Malala Yousfzai. The researcher was of the viewpoint of choosing a recently written memoir to get a clear result about the image of females in recent times.

'I am Malala' Plot Summary

It starts in October 2012, while Malala is walking to school. She considers how Pakistan has transformed and how the Taliban continues to represent a threat to activists for women's rights and education. The bus abruptly comes to a halt, and someone inquires as to her identity. He shoots her in the head when she doesn't answer because she isn't wearing her burqa (a veil that conceals the majority of a woman's face). Malala Yousafzai was born in Pakistan in 1997. She belongs to the Pashtun ethnic group, which is mostly found in Afghanistan and Pakistan. She resides in the Swat Valley, a stunning region in Pakistan's northwest. Malala is a devout Muslim who has lived her entire life as such. She was well aware of the limitations from a young age.

Malala's father is a fiery individual. He was raised in a household that emphasized education, and as a child, he won many debate tournaments. Malala's father created schools for girls and boys when the dictator Zia came to

power in Pakistan, which is unique in Pashtun culture because women are not expected to be educated. However, his efforts were rewarded later in life when he achieved considerable success. Malala points out that her father married Tor Pekai out of love rather than as part of an arranged marriage, which is also unusual among Pashtuns. She says her father instilled in her strong principles in education and free speech, which she continues to fight for today.

Malala had a natural flair for public speaking and arguing. She graduated at the top of her class and vowed to never steal from anybody else again. Malala was a shy child at first, but as she grew older, she became more confident. Her parents pushed her to enter contests to polish her talents, and by the age of six, she had established herself as one of Pakistan's most gifted child speakers. Malala excelled in school and was consistently at the top of her class when it came to exams and tests (thus the nickname "the professor"). Malala took a friend's toy one day without thinking about it; afterwards, after learning that stealing wasn't right or fair to others, she was determined not to do it again. Her parents were so embarrassed by the situation that they apologized to everyone for their daughter's actions. Malala promised not to steal anything again after that because she didn't want her family's name to be tarnished because of something like that occurring again.

1.5 Significance of the study

The importance of this study is multifaceted. The examination of Malala's writing and her conceptual metaphor usage shed the light on the concept of male dominance in Pakistan. Also the cultural and the ideological atmosphere of Malala's life is explored. Putting education and cultural states

as a base for the analysis is a further reason contributing to the significance of this study that can show the Eastern cultural impact on an Eastern lady.

2.Review of Literature and Theoretical Framework

2.1 Previous studies on Socio-Cognitive linguistics:

Meaning, according to Langacker (1987), lies at the heart of language, and any linguist who ignores meaning interpretation in favour of simply grammatical forms "severely impoverishes the natural and required subject matter of the discipline and eventually alters the nature of the events reported" (p.12). The cognitive talents that create the mental structures associated with discourse comprehension provide meaning in CL. The Conceptual Metaphor Theory (Lakoff & Mark, 1980), Mental Spaces (Fauconnier, 1997), Conceptual Integration Theory (Fauconnier, 1997), and Text World Theory are all examples of CL as a method for studying the relationship between language and cognition (Werth, 1999). Cognitive stylistics, like any other theory, is important in analyzing literary writings including novels, poetry, and short stories. "Cognitive stylistics is a sub-discipline in the field of applied linguistics," stated Whiteley (2010). According to Stockwell (2002, pp.4-6), "cognitive stylistics presents a new way of thinking about literature that involves the application of cognitive linguistics and psychology to literary works". According to Stewart-Shaw (2016), "cognitive stylistics is a field that analyses texts using cognitive science, cognitive linguistics, and literary studies" (p. 24). In other words, cognitive stylistics is the use of the intellect to interpret literary works.

Ideology serves a variety of social objectives, including sustaining and managing power in society and

fulfilling a group's social cognition. Social conflicts, social interactions, resistance, and dominance in society are used to form groups, which can lead to polarization of in-groups and out-groups (Abrams & Hogg, 1990). According to Chilton (2002), ideologies imitate specific elements such as social, political, economic, and cultural interests of various groups. Van Dijk (1998), on the other hand, claims that ideas become the foundation for collective behavior. This idea argues that group ideologies can serve as a basis for social identities based on the us vs. them phenomena. According to Mills (2008) language is employed to set 'guidelines' and 'rules' that help us organize our actions. Men and women are formed in discourse, according to Sunderland (2004) through a series of claims that produce various sorts of discourses (p.203). According to Spender (1998) these discourses shape how men and women perceive themselves and, as a result, how they act and behave. This indicates that altering the way we speak or talk about ourselves might lead to various (inter)actions. This finding is based on the idea that people's social positions are influenced by their discourse positions.

2.2 Previous studies about women and female writings:

Karabulatova (2013) stated that gender studies became relevant in contemporary linguistics and were recognized as a separate linguistic movement. The most intriguing concerns of today relate to research into societal variables that affect people's attitudes about women and gender-specific behaviors. According to Bogolubova, et al. (2013) a person's gender is one of the crucial existential and social traits that shapes their social, cultural, and cognitive person orientation in the world through language. Examining how genders have evolved across civilization and how they have been expressed symbolically and semiotically in

philosophy, history, language, literature, and the arts serves to reveal new facets of social change and provide a fuller understanding of ongoing processes. The establishment of gender studies and, feminist linguistics in recent decades has encouraged the emergence of the notion that female literature or female prose, sometimes known as "female writing," is necessary for theory. The linguistic study of contemporary emerging female writing is therefore highly current. It is undeniably possible to avoid traditional literary criticism and social-political definitions and analyze the works due to conceptions of femininity vs. masculinity that are changing cultural notions in historical process with new reading and lingual-stylistic interpretation of fiction texts written by women-authors. Female fiction literature exemplifies the complex cultural phenomena that encompasses female authors, female readers, and the uniqueness of the female linguistic perspective.

The narratives are considered of paramount importance by researchers like De Fina (2006) and Georgakopoulou (2007) as a tool for the articulation of identities. The writing of autobiographies by women has grown remarkably into a territory distinct from male autobiographers. Women's autobiographical writing, as Larsen and Buss (2002) stated that Memoirs written by women have received an avalanche of criticism, ranging from unhappiness to perplexity, calling the authors' bravery into question (p.6). Theoretical hypotheses about women's autobiography can help explain why, despite its widespread use, eastern female autobiography remains a problematic practice. Scholars have looked at the difficulty of establishing self-representation. Smith (1987) believes that androcentric narratives governing autobiographical speech restrict not just

women's identity and presence, but also their desire to write themselves into literary subjectivity. For one to understand the cognitive paradigms at play in society, one must first understand the social conventions that have been historically and culturally established. Additionally, these social norms are reflected in the ideology and narrative structure that are exclusive to a certain civilization (Butsel, 2009, p.8).

Ceulemans & Guido (1979) investigated the image of women in newspapers. They state that the image of females in newspapers shows her in terms of her relationship to male. They focused on her “maternal” and “marital” roles, and her function as a sexual entity for male pleasure. Moreover, the goal of Adham’s (2012) dissertation is to do a semiotic analysis on a limited number of visual texts. The examination concentrated on looking at the media's iconic portrayals of women in the Middle east and the roles they have been given. The role of women in Saudi Arabia is also examined.

Alenazy (2017) investigated in his thesis gender inequality as embodied in the ban on women driving in Saudi Arabia. His social analysis provides an investigation of how sexism is reproduced through the micro level of society: social practices, including laws and regulations and the macro level of society, social structures such as dominance and groups relations.

Al Maghlouth (2021) also investigated the understanding of discourse as both shaping and being shaped by social and cognitive contexts. In so doing, it approaches the data from a socio-cognitive perspective with a focus on the mental models underlying the discursive representations at hand. The adopted methodology is based on metaphor analysis due to the inherently cognitive nature of metaphors.

Data analysis reveals two main findings. First, change is constructed cognitively as challenging and demanding for both women aspiring to work in unconventional professions and their supporters on authoritative and non-authoritative levels. This, however, clashes with the second finding, as in these blogs women are metaphorically constructed in an objectifying and victimizing manner.

2.2 Theoretical framework:

2.2.1 Conceptual Metaphor theory

CMT is a cognitive linguistics-based theory that considers metaphor to be ubiquitous in ordinary language use. CMT asserts (and multiple research support) that language is essentially metaphorical. The most significant premise is that our conceptual framework, or how we think about and experience the world around us is mainly metaphorically constructed. The above-mentioned metaphorical architecture is thus merely a superficial depiction of language. Lakoff and Johnson (2003) say that:

Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor (p.14).

The definition of metaphor should also be discussed. From a cognitive standpoint, metaphor is a matter of concepts rather than words (Lakoff and Johnson, 2003). A conceptual metaphor is made up of two conceptual domains, one of which is understood in terms of the other (Kövecses,

2002, p. 4). Conceptual metaphor involves two domains: the source domain and the target domain. The source domain is the conceptual realm from which metaphorical expressions are drawn in order to comprehend another conceptual domain. The target domain, on the other hand, is the conceptual domain that is comprehended in this manner. Life, love, debates, ideas, and theory, for example, are goal domains, whereas war, trips, food, buildings, and plants are source domains. In short, the target domain is the domain that we attempt to comprehend by employing the source domain (Kövecses, 2002, p. 4).

ARGUMENT IS WAR is an example of a conceptual metaphor, which is described as "understanding one conceptual domain in terms of another conceptual domain" (Kövecses, 2010, p. 21). We may grasp the argument notion as the goal domain by using the concept of war as the source domain. This is seen in phrases like "your allegations are indefensible" and "I've never won an argument with him." When we think about debates in terms of battles, it changes the nature of the arguments and how we talk about what we do when we argue. Because the metaphorical notion is systematic, so is the language we use to discuss that part of the concept.

The cognitive mechanism of a conceptual metaphor is illustrated by the relationship between the source and target domains as in the following:

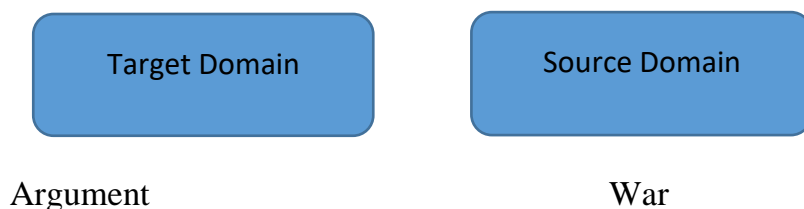


Figure 2.2 Metaphorical Mapping

According to Kövecses (2002) Mapping is a systematic collection of correspondences between the constituent elements of the Target Domain and the constituent elements of the Source Domain. A metaphorical mapping is the methodical identification of the Target Domain and Source Domain. The mapping explains why the specific expressions mean what they do and offers a basic general structure for our target domain nation, such as a Target Domain Source Domain.

Moreover, according to Simpson (2004), metaphor is "a process of mapping between two dissimilar mental worlds." As a result, comprehending one domain (concrete) in terms of another (abstract) generates a plethora of metaphorical terminology. The TIME IS MONEY mental metaphor, which emerges in certain metaphorical formulations such as the following, is a clear example of this theory: Simpson (2004) stated that metaphor is "a process of mapping between two dissimilar mental worlds" (p.41). As a result, comprehending one domain (concrete) in terms of another (abstract) generates a plethora of metaphorical terminology. The TIME IS MONEY mental metaphor, which emerges in certain metaphorical formulations such as the following, is a clear example of this theory:

- You are *wasting* your time
- Can I *rob* you *of* five minutes?
- We are *running out* of time

Clearly, we can see the distinction between intellectual metaphor and metaphorical expression in these situations. Conceptual metaphors are modes of thought that result in metaphorical phrases. As a result, metaphorical

expressions are modes of communication as well as representations of mental metaphors. As a result, statements 10 and 11 are metaphorical manifestations of the same conceptual metaphor, TIME IS MONEY. People, once again, attempt to comprehend one mental domain (time) in terms of another conceptual domain (money).

As previously stated, metaphor is a mapping process between two distinct domains in which the destination and source share systematic correspondences. For example, understanding A (target) as B (source) implies that constituent conceptual parts of B correspond to constituent conceptual elements of A. Mapping refers to these conceptual correspondences (Kövecses, 2002).

Source: JOURNEY		target: ABSTRACT
The travelers	⇒	the lovers
The vehicle	⇒	the love relationship itself
The journey	⇒	events in the relationship

Figure 2.3 Mapping of LOVE is a JOURNEY metaphor
(Kovecses, 2002, P.7)

Metaphor aids in the spread of cultural ideas and is seen as an essential mechanism capable of extending some precepts to the point where they become established in our culture (López, 2009). In reality, most metaphors are not evaluatively neutral, but include an ideological or attitudinal component that shows a bias on the side of a linguistic community toward other groups of individuals (Nunberg, Sag, & Watson, 1994; Fernando, 1996) Thus, the significance

of metaphor in the formation of ideologies and cultural values appears to have significant ramifications for the conventional ideas associated with those cultural values held by a community (Telebinejad & Dastejerdi, 2005).

2.2.2 A Metaphor Identification Procedures (MIP):

Pragglejaz Group's (2007) approach to the metaphor identification process (MIP) was utilized to identify metaphorical terms in the source text. The steps were as follows: (1) carefully reading the source text and the translation text rendering, (2) identifying potentially metaphorical lexical items in the source and target texts, (3) determining the contextual meaning for each lexical unit in the source text, and (4) searching for a more basic meaning of each lexical unit in the source and target texts, (5) comparing the contextual and basic meanings of lexical items and assessing the degree to which they differ. The MIP approach is also unconcerned with how readers or listeners interpret metaphors. MIP, as a dependable method of recognizing metaphor, keeps the researcher from noticing physical examples of conceptual metaphors everywhere (Steen; 2007, P. 27). When utilizing MIP to detect metaphors in conversation, metaphorically used terms are utilized to build cross-domain mappings (Crisp; 2002:7).

2. Methodology

A qualitative study was conducted to meet the research's aims. It suits the data under analysis of this research as the researcher aims to investigate some concepts like gender inequality, cultural impact, families' relationships and their impact over the educational path of the Malala Yousfzai. Its primary benefit, which also serves as its primary distinction from quantitative research, is that it provides a

comprehensive description and analysis of a study issue without limiting the scope of the investigation or the nature of participant replies (Collins and Hussey, 2003)

3. Analysis and discussion

4.1 Procedures

Applying the Conceptual Metaphor Theory to the I am Malala memoir involves identifying and analyzing the metaphors that the author uses to convey deeper meanings, themes, and insights. Here's a step-by-step action taken by the researcher to do this:

- 1- The researcher started by reading the novel in its entirety and then took notes to identify metaphors and passages that seem to carry metaphorical meaning.
- 2- The researcher identified the explicit metaphors that are present in the memoir that show the cognitive socio perception of the study scope.
- 3- The researcher categorized the metaphors identified into different themes or concepts.
- 5- Then the researcher explored how the source domain is mapped onto the target domain and what inferences can be drawn from this mapping.
- 6- The researcher also considered the emotional and cognitive effects of the metaphor. How does it shape the reader's perception of the memoir's themes, characters and gender role in the author's life?
- 7- Finally the researcher goes on to explain how the metaphor contributes to the overall narrative, and what it reveals about the characters or the memoir's world thinking about the

cultural and historical context in which the memoir was written.

4.2 Analysis and discussion

4.2.1 Theme 1: Country and culture impact:

Example 1: “I come from a country that was created at midnight” p.3

The conceptual metaphor: “NATION IS A PERSON”

Explanation: The linguistic cues supporting this interpretation include the statement, "I come from a country that was created at midnight." The metaphorical mapping here suggests that the birth or creation of the country is being equated with the birth of a person, happening at midnight.

Mapping: The idea of a country being created at midnight is metaphor

Significance: This metaphor carries a sense of historical and national identity, portraying the country as a living entity with its birth moment. The choice of midnight adds a dramatic and symbolic element, emphasizing the birth of the nation as a significant event in time. It conveys a deep connection between the author and her homeland, framing the country's creation as a fundamental aspect of her identity and narrative. The writer usage for the present form of the verb (Come) is to show that her country state of backwardness is still present till the moment of writing. The word (midnight) is meant to show the darkness that her homeland is living in and to show an implicit comparison between her homeland (Pakistan) and the western country she travelled to later in her life. The usage of the verb (Create) is to add a lively feature to Pakistan as it is a living entity in the life of the author.

Example 2: "I was shot by a Taliban bullet and was flown out of Pakistan unconscious." P.3

The conceptual metaphor: "DANGER IS A PROJECTILE"

Explanation: The linguistic cues supporting this interpretation include the statement, "I was shot by a Taliban bullet." The metaphorical mapping here suggests that the danger or harm posed by the Taliban is being equated with a projectile, specifically a bullet.

Mapping: The use of the phrase "shot by a Taliban bullet" metaphorically links the harm caused by the Taliban to the action of being hit by a projectile, emphasizing the sudden and impactful nature of the danger.

Significance: This metaphor vividly conveys the violent and direct nature of the harm inflicted upon the narrator. It paints a stark picture of the danger posed by the Taliban, portraying their actions as aggressive and physically damaging, akin to being struck by a projectile. The use of such metaphorical language adds emotional weight to the narrative and helps readers grasp the severity of the situation. 'Taliban Bullet' is an adjectival phrase that is used by the author to highlight how she deals with the bullet of Taliban as being the most dangerous one as if other bullets are not to give the same profound harm as that done by the Taliban's. Moreover, the writer's usage of the verb (Flown) is meant to show that as a result of this bullet she became wreck and light as a bird that flown out of her homeland unconscious.

Example 3: "Instead I am in a country which is five hours behind my beloved homeland Pakistan and my home in the

Swat Valley. But my country is centuries behind this one.”
P.3

The conceptual metaphor: "PROGRESS IS A TEMPORAL MOVEMENT”

Explanation: The linguistic cues supporting this interpretation include the statement, "But my country is centuries behind this one." The metaphorical mapping here suggests that the level of progress or development in the narrator's country is being equated with the concept of temporal distance or being behind in time.

Mapping: The use of the phrase "centuries behind" metaphorically links the level of development in the narrator's country to a temporal distance, implying that it is significantly less advanced or modern compared to the country being referred to.

Significance: This metaphor highlights the stark contrast in development between the narrator's country (Pakistan) and the other country mentioned. It conveys a sense of relative backwardness or lack of progress in the narrator's homeland, emphasizing the societal, economic, or technological disparities. The metaphor provides a powerful way to express the perceived lag in development and to convey the narrator's perspective on the differences between the two countries.

Example 4: "Since the time of the Taliban our school has had no sign and the ornamented brass door in a white wall across from the woodcutter’s yard gives no hint of what lies behind. For us girls that door was like a magical entrance to our world.” P.4

The conceptual metaphor: "EDUCATION IS AMAGICAL WORLD”

Explanation: The linguistic cues supporting this interpretation include the mention of the school having no sign since the time of the Taliban and the description of the door as "like a magical entrance to our own world."

Mapping: The absence of a sign and the reference to a door as a magical entrance metaphorically link the experience of going to school to entering a hidden or enchanted realm, emphasizing the transformative and empowering nature of education.

Significance: This metaphor underscores the challenges and restrictions faced by girls in accessing education, especially in the context of the Taliban's influence. Despite the lack of visible markers like a school sign, the description of the door as a magical entrance adds a positive and empowering connotation to the act of entering the school. It reflects the transformative power of education in the lives of the girls, suggesting that behind that unassuming door lies a world of knowledge and possibilities.

Example 5: "Like my father I've always been a daydreamer, and sometimes in lessons my mind would drift and I'd imagine that on the way home a terrorist might jump out and shoot me on those steps" p.6

The conceptual metaphor: "DANGER IS AN UNEXPECTED ATTACKER"

Explanation: The linguistic cues supporting this interpretation include the statement, "I'd imagine that on the way home a terrorist might jump out and shoot me on those steps." The metaphorical mapping here suggests that the danger posed by a terrorist is equated with the idea of an unexpected attacker jumping out and shooting.

Mapping: The use of the phrase "a terrorist might jump out and shoot me" metaphorically links the danger to the unexpected and sudden nature of an attack, emphasizing the potential threat that the narrator envisions during her daydreams.

Significance: This metaphor reflects the pervasive fear and threat of violence that the narrator experiences, even in seemingly ordinary situations like walking home from school. It conveys the psychological impact of living in a context where terrorism is a real and imminent danger, as the mind drifts to worst-case scenarios involving unexpected attacks. The metaphor provides insight into the emotional toll and anxiety associated with the ongoing security concerns in the narrator's environment.

Example 6: "When I was born, people in our village commiserated with my mother and nobody congratulated my father. I arrived at dawn as the last star blinked out." P.13

The conceptual metaphor: "LIFE IS A CELESTIAL EVENT"

Explanation: The linguistic cues supporting this interpretation include the statement, "I arrived at dawn as the last star blinked out." The metaphorical mapping here suggests that the narrator's birth is being equated with the celestial event of the last star disappearing at dawn.

Mapping: The use of the phrase "I arrived at dawn as the last star blinked out" metaphorically links the narrator's birth to a celestial occurrence, emphasizing the significance and perhaps uniqueness of the event.

Significance: This metaphor adds a poetic and symbolic layer to the description of the narrator's birth. It suggests that the

birth is not just a biological event but a moment of cosmic importance, marked by the alignment of celestial elements. The imagery of the last star blinking out at dawn creates a sense of transition and new beginnings, emphasizing the beginning of the narrator's life as something special and noteworthy. The metaphor contributes to a nuanced and vivid portrayal of the narrator's early experiences.

Example 7: "The way my name floated on the wind when people called it."

The conceptual metaphor: "SOUND IS A PHYSICAL OBJECT"

Explanation: The linguistic cue supporting this interpretation is the phrase "my name floated on the wind when people called it." The metaphorical mapping here suggests that the sound of the narrator's name is being equated with a physical object that can float on the wind.

Mapping: The use of the phrase "floated on the wind" metaphorically links the sound of the narrator's name to the idea of a tangible object carried by the wind, creating a sensory and visual image of the name traveling through the air.

Significance: This metaphor adds a poetic and evocative quality to the description of how the narrator's name is heard. It conveys a sense of the name being carried, perhaps with a certain grace or ethereality, by the wind as people call it. The metaphor contributes to the overall imagery and characterization, providing a unique and sensory perspective on the experience of hearing one's name.

Example 8: "In the winter everything was white snow, long icicles hanging from the roof like daggers."

The conceptual metaphor: "WINTER IS A WHITE LANDSCAPE"

Explanation: The linguistic cues supporting this interpretation include the statement, "In the winter everything was white snow." The metaphorical mapping here suggests that the winter season is being equated with a predominantly white landscape and the long icicles are like daggers.

Mapping: The use of the phrase "everything was white snow" metaphorically links the winter season to the visual dominance of the color white, emphasizing the prevalence of snow and the associated coldness. Through this metaphor, the quote also invokes a sense of the harshness and severity of winter. The comparison of icicles to daggers suggests that winter can be dangerous or threatening.

Significance: This metaphor contributes to the vivid description of the winter landscape, using the color white to convey the cold and icy nature of the season. The comparison of icicles hanging from the roof to daggers adds a layer of visual and sensory imagery, evoking a sense of sharpness and danger associated with the cold winter environment. The metaphor enhances the reader's understanding of the setting and the atmospheric conditions during the winter season in the narrative.

Example 9: "when the day finally came, we dressed up in our best clothes and piled into buses along with pots of chicken and rice for a picnic." P. 123

The conceptual metaphor: "LIFE IS A JOURNEY"

Explanation: The linguistic cues supporting this interpretation include the mention of dressing up in best clothes, piling into buses, and bringing food for a picnic. The

use of words and phrases associated with travel and celebration suggests that the event or occasion is being metaphorically framed as a journey or destination.

Mapping: The act of dressing up, piling into buses, and bringing food for a picnic is metaphorically linked to the idea of embarking on a journey or reaching a destination.

Significance: This metaphor emphasizes the significance and celebratory nature of the occasion. By framing the event as a journey, the author adds a layer of excitement and anticipation, highlighting the importance of the day in the narrative. It reflects the idea that life is a series of experiences and events, each with its own unique qualities and the potential for celebration.

The analysis explores various conceptual metaphors embedded in Malala Yousafzai's narrative, revealing the richness of language and the nuanced ways in which she conveys her experiences and perspectives. The identified metaphors, such as "nation is a person," "danger or harm is a projectile," "progress or development is temporal movement," and "education is a hidden or magical world," provide insightful glimpses into the complexities of Malala's story. These metaphors not only serve as linguistic devices but also carry profound cultural, political, and emotional significance. They help the reader understand the deep connections Malala has with her homeland, the palpable threats she faces, the disparities between countries, the transformative power of education, and the symbolic nature of her birth. The metaphors contribute to the vividness and emotional impact of the narrative, allowing readers to engage more deeply with Malala's journey and the broader societal contexts she navigates. Overall, the analysis illuminates the

power of metaphorical language in shaping the narrative and conveying the depth of Malala's experiences.

4.2.2 Theme 2: Male role in the author's life:

Example 10: "My father adored her as if she were a fragile china vase." p.26

The conceptual metaphor: "A PERSON IS A FRILE CHINA VASE"

Explanation: The linguistic cue supporting this interpretation is the comparison of the father's adoration for the person to the adoration one might have for a fragile China vase.

Mapping: The use of the phrase "adored her as if she were a fragile China vase" metaphorically links the person being adored to the fragility and preciousness associated with a China vase, emphasizing the care, love, and delicate nature of the adoration.

Significance: This metaphor conveys the depth and gentleness of the father's love and admiration for the person in question. The comparison to a fragile China vase suggests that the father views this person as something precious, valuable, and requiring careful handling. It adds a layer of tenderness and sensitivity to the description of the father's feelings, emphasizing the fragile and cherished nature of the relationship or admiration.

Example 11: "My father always said, 'Malala will be free as a bird.' I dreamed of going to the top of Mount Elum like Alexander the Great to touch Jupiter and even beyond the valley. But, as I watched my brothers running across the roof, flying their kites and skillfully flicking the strings back and

forth to cut each other down, I wondered how free a daughter could ever be.” P.26

The conceptual metaphor: "FREEDOM IS A FLIGHT"

Explanation: The linguistic cues supporting this interpretation include phrases like "free as a bird," "flying kites," and the imagery of reaching the top of Mount Elum to touch Jupiter, all of which evoke a sense of freedom associated with flight.

Mapping: The expressions "free as a bird" and the dream of going to the top of Mount Elum like Alexander the Great to touch Jupiter metaphorically link the concept of freedom to the imagery of flying and soaring. However, the subsequent observation of brothers flying kites introduces a nuance, suggesting that the realization of freedom for a daughter might not be as straightforward or achievable as the metaphor initially implies.

Significance: This metaphor emphasizes the aspiration for freedom and the pursuit of dreams in Malala's life. The contrast between the ambitious dreams of touching Jupiter and the reality of brothers enjoying kite-flying introduces a layer of questioning regarding the extent of freedom that a daughter, specifically Malala, can achieve. It highlights the tension between aspirations for freedom and the societal limitations placed on women and daughters in her context.

Example 12: “Soon I’ll hear my father’s deep voice as he calls out my nickname. “Jani,” he’ll say, which is Persian for “dear one.” P. 7

Conceptual metaphor: “AFFECTION IS WARMTH”

Explanation: The linguistic cues that support this interpretation are the use of the term "dear one" as a

translation of the Persian nickname "Jani." The term "dear one" conveys a sense of endearment and emotional closeness. The metaphorical mapping here is that expressing affection is akin to being physically close or warm. The use of the father's voice calling out the nickname adds an auditory element to the metaphor, reinforcing the idea of emotional warmth through the familiar and comforting sound of the father's voice.

Mapping: The physical sensation of warmth or proximity is used to represent the emotional connection and love between the speaker (Malala) and her father.

Significance: This metaphor highlights the intimacy and strong emotional bond between the speaker and her father, emphasizing the warmth and comfort associated with their relationship. It adds a layer of tenderness to the description, portraying the father as a source of emotional security and affection in the speaker's life.

Example 13: “But I knew, even then, that I was the apple of my father’s eye. A rare thing for a Pakistani girl.” P.18

The conceptual metaphor: “A DAUGHTER IS A PRECIOUS OBJECT”

Explanation: The linguistic cues supporting this interpretation include the phrase "the apple of my father's eye." The metaphorical mapping here equates Malala with something precious and highly valued, akin to an apple being a valuable part of an eye. The metaphor is further emphasized by the statement that being the "apple of the eye" is a rare thing for a Pakistani girl, suggesting that the societal and cultural context adds significance to this metaphor.

Mapping: The use of "the apple of my father's eye" implies that Malala is not just loved but is seen as a precious and cherished individual in her father's eyes.

Significance: This metaphor underscores the unique and cherished position that Malala holds in her father's affection. It also draws attention to the societal norms in Pakistan, where such a deep and overt expression of love and value for a daughter may be considered uncommon. The metaphor serves to highlight the special bond between Malala and her father and challenges cultural expectations regarding the treatment of daughters.

Example 14: But my father told me not to worry. "I will protect your freedom, Malala," he said. "Carry on with your dreams." P.22

The conceptual metaphor: "PROTECTION IS A SHEILD"

Explanation: The linguistic cues supporting this interpretation include the statement, "I will protect your freedom, Malala." Here, the metaphorical mapping suggests that protection is equated with the image of a shield, indicating the father's commitment to safeguarding Malala's freedom and ensuring her ability to pursue her dreams without interference.

Mapping: The use of "I will protect your freedom" implies that the father sees himself as a protector, like a shield, shielding Malala from potential threats or challenges to her freedom.

Significance: This metaphor emphasizes the supportive and protective role of the father in enabling Malala to pursue her dreams and maintain her freedom. It conveys a sense of assurance and security, highlighting the commitment of the

father to be a barrier against any obstacles that might hinder Malala's aspirations.

Example 15: “For my part, I took on the job of locking the house each night when my father was away. I went around the house once, twice, often three times, making sure all the doors and windows were locked.” P.45

The conceptual metaphor: "SECURITY IS A LOCKED SPACE"

Explanation: The linguistic cues supporting this interpretation include the mention of the protagonist taking on the responsibility of locking the house each night. The act of locking doors and windows is used metaphorically to represent the effort to secure and protect the house from potential dangers.

Mapping: The act of locking the doors and windows is used to symbolize the creation of a secure and protected environment within the house.

Significance: This metaphor emphasizes the importance of security and safety in the narrator's life. By taking on the responsibility of ensuring that the house is locked, the narrator is actively engaged in creating a sense of security, perhaps in the absence of the father. It reflects a practical manifestation of the desire for safety and protection in the context of the narrator's surroundings.

Example 16: “Terrorism is the fear that when your father walks out the door in the morning, he won’t come back at night.” P.58

The conceptual metaphor: "TERRIORISM IS THE FEAR OF LOSS"

Explanation: The linguistic cues supporting this interpretation include the statement, "Terrorism is the fear that when your father walks out the door in the morning, he won't come back at night." In this metaphor, the fear associated with terrorism is equated with the fear of a loved one not returning home, emphasizing the emotional impact and uncertainty caused by acts of terrorism.

Mapping: The fear and uncertainty related to terrorism are metaphorically linked to the fear of a loved one, in this case, the father, not returning home.

Significance: This metaphor provides a poignant and relatable understanding of the emotional toll of terrorism. It communicates the profound impact of living in an environment where the threat of violence is constant, where the simple act of a family member leaving for the day can be fraught with the fear of not seeing them again. It humanizes the experience of terrorism by framing it in terms of personal and familial concerns.

The analysis of metaphors related to the male role in Malala Yousafzai's life sheds light on the nuanced dynamics of familial relationships, societal expectations, and the impact of external threats. The metaphor "a person is a fragile China vase" in Example 10 vividly captures the tenderness and delicacy with which Malala's father adores a certain person, emphasizing the precious and cherished nature of that relationship. In Example 11, the metaphor "freedom is flight" introduces a layered perspective on the aspirations for freedom in the face of societal limitations, contrasting ambitious dreams with the reality of gendered constraints. Examples 12, 13, and 14 collectively underscore the unique and cherished position that Malala occupies in her father's

affections, challenging cultural norms and highlighting the protective role he plays in safeguarding her freedom and dreams. Example 15 employs the metaphor "security is a locked or closed space" to emphasize the narrator's active role in creating a secure environment, while Example 16 powerfully connects terrorism to the fear of loss or absence, humanizing the emotional impact of living in a region marked by conflict. Overall, these metaphors contribute to a nuanced portrayal of Malala's relationships, emphasizing love, protection, aspirations, and the pervasive impact of external threats on the familial and personal spheres. The metaphors add depth and emotional resonance to the narrative, providing readers with insights into the complexities of gender roles, familial bonds, and the resilience required in the face of adversity.

4. Conclusion

The overall metaphorical analysis showed the following:

1. Malala Yousfzai used so many conceptual metaphors in her memoir. The very present of them are those of the cultural profound impactful metaphors that are related to her homeland.
2. Malala also used so many metaphorical domains highlighting her father's extraordinary role as a male figure in her entire journey. Male 'father' metaphors were used to show a deep identity shaping that affects most of her life decisions.
3. Although the author is admitting the danger, fear, and backwardness of her country, she still has strong emotional and national attachment to her land.

4. Pakistan has proved to have a strong fundamental impact over Malala's identity.
5. The metaphors under analysis showed the contrasting atmosphere that the writer lived through. The eagerness to education and believing that it is the magical door to freedom vs. the dull nature that the Taliban wanted to impose over the Pakistani minds.
6. The metaphors under analysis also showed Malala's father's great impact over her personality.
7. Yosfzai proved to have the greatest influence over his daughter's perception. Since her birth he was against all the flows, he was the one welcoming the birth of his girl star in contrast with the traditional Pakistani attitudes concerning the birth of females.
8. The metaphors under analysis also proved that education is the reason of Yousfzai's enlightened mind.
9. It was also proved that the Taliban was fighting education fearing those enlightened minds as they are of a great threat to their power.
10. Finally, Malala was embodied as a unique female figure in a society that shames the birth of females, bans the education of females, doesn't allow female voices to spread, and considers the role of a female to exclusively be kept at home.

References

- Abrams, D., & Hogg, M. (1990). *Social identity theory: Constructive and critical advances*. Springer-Verlag Publishing.
- Adham, A. S. (2012). *A Semiotic Analysis of the Iconic Representation of Women in the Middle Eastern Media*. Master thesis. University of Birmingham.
- Al Maghlouth, S. (2021). Metaphorical Analysis of Discourse on Early Saudi Attempts to Include Women in Unconventional Work Environments. *GATR Global Journal of Business and Social Science Review*. GATR Global J. Bus. Soc. Sci. Review 9 (1) 01 – 09 (2021).
- Alenazy, K. (2017). *The delegitimisation discursive strategies of women's right to drive in Saudi Arabia*. PhD thesis. University of Essex
- Bogolubova, N.M., Nikolaeva J.V., Fokin V.I., Shirin S.S., and Elts E.E., (2013). Contemporary problems of cultural cooperation: *Issues in theory and practice (2013)* *Middle East Journal of Scientific Research*, 16 (12), pp. 1731-1734.<http://www.scopus.com/inward/record.url?eid=2-s2.0-84>.
- Butsl, S.V. (2009). *Women's writing and writing about women: Analysis of the golden notebook by Doris Lessing*. Master thesis. Ghent University.
- Ceulemans, M. & Fauconnier, G. (1979). *Mass Media: The Image, Role, and Social Conditions of Women*. Thesis. Catholic University of Leuven.
- Chilton, P., & Schäffner, C. (2002). *Politics as text and talk*. John Benjamins Publishing Company.
- Coates, J. (1983). *The Semantics of the Modal Auxiliaries*. London: Croom Helm.

- Collins, J., & Hussey, R. (2003). *Business Research*. A Practical Guide for Undergraduate and Postgraduate Students. Polgrave Macmillan.
- Crisp, P. 2002. *Metaphorical propositions: A rationale' in Language and Literature*.11(7): 7–16. (cited 2015 October 25). Available from: URL: <http://lal.sagepub.com>
- De Fina, A. (2006). Group identity, narrative and self-representations. In A. De Fina, D. Schiffrin, & M. Bamberg (Eds.), *Discourse and identity*, (pp. 351–75). Cambridge University Press.
- Evans, V. (2012). *Cognitive linguistics*. *Wiley Interdisciplinary Reviews: Cognitive Science*, 3(2), 129–141. <https://doi.org/10.1002/wcs.1163>
- Fauconnier, G. (1997). *Mappings in thought and language*. Cambridge University Press.
- Fernando, C., & Carter, R. (1997). *Idioms and idiomaticity*. Oxford University Press.
- Georgakopoulou, A. (2007). *Interaction and identities, Studies in narratives*. John Benjamin Publishing Company.
- Karabulatova, I.S., (2013). The Problems of Linguistic Modeling of New Eurasian Linguistic Personality in Multilingualistic and Mental Environment (By Example of Onomasphere). *Middle-East Journal of Scientific Research*. 17 (6): 791-795, 2013.ISSN 1990- 9233. DOI: 10.5829/idosi.mejsr.2013.17.06.12262.
- Kovecses, Z. (2002). *Metaphor: a practical introduction*. New York: Oxford University Press.
- Kovecses, Z. (2010). *Metaphor: A practical introduction*. (2nd ed.). New York: Oxford University Press. ISBN 978-0-19-537494-0.
- Lakoff, G. and Johnsen, M. (2003). *Metaphors we live by*. London: The University of Chicago press.

- Lakoff, G., & Mark J. (1980). *Metaphors we live by*. The University of Chicago Press.
- Langacker, R. (1987). *Foundations of cognitive grammar* (Vol. 1). Stanford University Press.
- Larsen, R., & Buss, D. (2002). *Personality psychology: Domains of knowledge about human nature*. McGraw-Hill.
- López Maestre, M.D. (2009) *Immigration and Conceptual Metaphors: A Critical Approach to Ideological Representation. Intercultural, Cognitive and Social Pragmatics*. Cambridge Scholars Publishing, 60-87.
- Mills, S. (2008). *Language and sexism*. Cambridge University Press.
- Nawale, A. (2013). *Autobiographies, Biographies and Memoirs in English: Pristine Waves*.
- Nunberg, G., Sag, I. A., & Wasow, T. (1994). *Idioms*. Language. 491-538.
- Pragglejaz Group. 2007. *MIP: A Method for Identifying Metaphorically Used Words in Discourse. Metaphor and Symbol*. Vol. 22(1), 1-39. (cited 2015 January 2). Available from: URL: <https://www.academia.edu>.
- Sanday, P. (2001). *International encyclopedia of the social & behavioral sciences*. <https://doi.org/10.1016/B0-08-043076-7/03976-0>
- Simpson, P. (2004). *Stylistics: A resource book for students*. Psychology Press, 38-95
- Smith, S. (1987). *A poetics of women's autobiography: Marginality and the fictions of self-representation*. Indiana UP.
- Sponder, D. (1998). *Extracts from Man-made language*. In D. Cameron (Ed.), *The feminist critique of language* (2nd ed.). Rutledge.
- Steen, G.J. 2007. *Finding Metaphor in Grammar and Usage*. A

- Stewart-Shaw, L. (2016). *A cognitive-stylistic response to contradictions*. *Language Under Discussion*, 3(1), 24–27. <https://doi.org/10.31885/lud.3.1.236>
- Stockwell, P. (2002). *Cognitive Poetics*. London: Roudedge.
- Sunderland, J. (2004). *Gendered discourses*. Springer.
- Talebinejad, M. R., & Dastjerdi, H. V. (2005). A cross-cultural study of animal metaphors: When owls are not wise! *Metaphor and Symbol*, 20(2), 133-150.
- Van Dijk T. (1998). *Ideology: A Multidisciplinary approach*. SAGE Publications.
- Werth, P. (1999). *Text worlds: Representing conceptual space in discourse*. Longman.
- Whiteley, S. (2010). *Text World Theory and the Emotional Experience of Literary Discourse*. PhD thesis. University of Sheffield.