Comparative Study of Emotional Metaphor in Persian and English as a Human Conceptual Framework in Cultural Anthropology

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Abstract. Language is a manifestation of the imaginary system of the mind and the metaphors used in the language reflect our intellectual infrastructure. Understanding the metaphor and its cultural and sensory status is very useful in recognizing and understanding language and communication. One of the important roles of language is to convey each person's emotions to other people. Emotions are abstract concepts that can be objectified through metaphors. In this study, by examining the metaphors of sadness and happiness in the everyday speeches of Persian-speaking citizens, we found that, to express happiness, "good mental and physical condition" and "material" and to express sadness, "illness", "stress" and "burden" are the most frequent domains. As a matter of fact, metaphor is one of the most efficacious characteristic in strengthening the language that increases the reader's attention to the text as well as enhance language power in conveying emotions.

Keywords: Metaphor · Emotion · Communication · Persian culture

1 Introduction

Metaphor is a linguistic form that is used to make content interesting, motivating, recognizing abstract matters, and analysing scientific systems in any period of time. Metaphors highlight the similarities and contradictions of some concepts, principles, and methods, and have been a way of embellishing content as well as teaching intangible events and concepts by conveying them into familiar domains. Studies indicate that, metaphors are the creators of social realities [1]. Metaphor underlies the formation of most phrases that are commonly used to express abstract concepts, allowing speakers of any language to talk about the most abstract perceptions. Researches have shown that metaphors also play a motivating role in our lives, and this function affects not only our language but also our thoughts and actions. It can be said that, through metaphors, we defend our actions and beliefs and reject the actions and beliefs of others. Hence, Metaphor is an important part of verbal communication and enters people's lives so naturally that may not be noticeable.

Breaking the rules of everyday language can make metaphors very effective [2]. In 1980, Lakoff and Johnson proposed the theory of conceptual metaphors, claiming that

human beings conceptualize in their minds based on their objective experiences in the outside world, and that the concepts in each person's mind are derived from his or her own experiences throughout life [3]. Metaphor is the product of language and has a hidden effect on meaning; metaphor is a linguistic process. According to Richards, the main role of metaphor is in language development and its nature is conceptualization [4]. The structure of perceptions, the way we interact in the world and how we interact with other people are formed by our mental concepts through metaphors. Accordingly, our conceptual system plays a key role in defining our everyday realities. If such a theory that our conceptual system is largely metaphorical is valid, then we must consent that the way we think, our experiences, and our daily actions are to a great extent related to metaphor. Language is resplendent with evidence that helps us access to that system. Metaphor is a way of seeing the world that replaces the current and prevailing method of empirical intellectual thinking and Western positivism in which facts and figures dominate the rational mind. Sensitivity to metaphors as part of a language limited to culture and gender provides space for alternatives, as we understand how limited metaphors can limit individual education and growth [5]. The use of metaphors is observed in all aspects of life, from everyday talk to more important areas such as politics, education, etc., and people use the amazing power of metaphors in communicating with each other. Metaphor is a game of linguistic signs based on semantic substitution plus language is a manifestation of the imaginary system of the mind, then the metaphors used in language reflect our intellectual infrastructure and have perfectly coherent and systematic coordinates. Understanding the metaphor and its cultural and emotional dimensions is very beneficial in recognizing and comprehending the Persian language, since emotions perceived to be the foundation of communication and communication is realized in the most accurate way in the form of language. To be aware of the effects of language and metaphor on the world around us, we need to know the metaphors and their inner feelings, which narrating a particular story and situation. This study examines and compares the conceptual metaphors of happiness and sadness in Persian language based on the everyday speeches of Tehran citizens. And its purpose is to identify the source domain, their variety and frequency and the degree of universality of these concepts in our researched corpus.

2   Metaphor and Emotions

Studies point that much of human life is the experience of feelings and emotions, but the ways in which people conceptualize and express their emotional experiences are diverse in different cultures. For instance, people with different languages associate their emotional experiences to different parts of the body, for some the heart and for others the liver, abdomen and even throat are the place of emotions, Hence, the way they express their feelings is different [6]. Assuming emotions as the foundation of communication, and since linguistic communication is the most important and complex type of communication that human beings are involved in throughout their lives, it can be acknowledged that, emotions are the basis for the formation and application of language.

Speakers of each language consider specific words and modifications to express feelings and emotions. For example, in English, anger, sadness, fear, pleasure, and love

are the basic emotions, and from Kovecses' point of view, the common metaphors used to express anger are "fire", "madness", "enemy", "animal" and "natural force" [7]. According to Ebrahimi et al. [8], in Persian, the mapping "anger is fire" and in Turkish, the mapping "anger is ignorance" were the most frequent, Hence, regarding the source domains to conceptualize anger in Persian "light and darkness" and in Turkish language "human/human body", are the most frequent domains. Which despite of having some similar cultural pattern to produce metaphor but due to cultural differences, diverse mappings are generated. From the point of view of Fazaeli and Ebrahimi [9], the metaphor of sadness is more negative than other metaphors and is conceptualized with "disease", "pain", "enemy", "fire" and "rain" in Persian literature and language. In the study of Partovi et al. [10], "force", "object", "pain" and "calamity" were the most frequent domain in expressing the feeling of sadness in Persian, respectively, followed by "animal", "location", "natural element", "fire", "captivity", "disease" and "plant". Zoorvarz et al. [11], pointed out that "object", "matter" and "action" are the most widely used source domains to express happiness in Persian. From the point of view of Naseru and Koohnvard [12], in Persian literature, "object" was the most widely used domain to express sadness which "burden" had the highest frequency amongst. Based on their study, sadness as the target domain, has taken on the characteristics of "burden" as source domain such as weight and pressure, intolerance, and putting on the ground. The results of Yanyun & Chi-Shing [13] investigation showed that metaphor is associated with more objective and physical concepts such as gustatory experience, and people express love with sweetness, jealousy with sour and bitter, and sadness with bitterness. The taste of sweetness is used to express positive and exciting emotions and the bitter taste is used to express sadness and negativity.

Kovecses emphasizes the main role of language in revealing people's ideas and beliefs, that is, their shared knowledge of human experiences, and especially emotional experiences. According to Kovecses, language represents a rich and complex visual emotion of what happens when experiencing an emotional state. He believes that the language that speakers use to talk about their emotional experiences is full of metaphors, and only through metaphor the language of emotions be able to visualize and describe various and intangible emotional experiences. In his view, "we express what we feel and we feel what we say" and each feeling contains different cultural ideas [14]. Metaphor is a way of thinking and a powerful tool of expressing the emotional, sentimental, and narrative nature of feelings, whereas emotional metaphors refer to something inside human that opens deep into human thought, and emotions conceptualized and expressed in metaphorical terms [15]. Metaphor is one of the most widely used linguistic feature and is an essential component of cognitive and linguistic functions in which the properties of one object are attributed to another. The researches results show that in Persian literary works, to express the feeling of sadness and happiness, more conceptual metaphors associated with body, object and movement were generated and the feeling of happiness is associated with "light and brightness" and fear is associated with "darkness".

3   Research Method

The research approach is qualitative and descriptive. Our sample includes all the phrases, idiom, slang expression, or catchphrase that Persian-speaking in Tehran use in their everyday communications to express feelings of sadness and happiness. The sampling method is purposeful and the information is collected in the field. For this purpose, after collecting the phrase that people use to express sadness and happiness in their everyday conversations, the phrase that included the metaphorical concepts of sadness and happiness was extracted and analyzed according to the 13 source domains has been proposed by Kovecses in 2002. To ensure the validity and reliability of this qualitative study, the member control method (control by two researchers specialist in coding) has been used.

4   Results

In this article, an attempt is made to analyze the associated metaphor for two feelings of sadness and happiness in accordance with the 13 source domains presented by the Kovecses in 2002 for Persian everyday communications. The results indicate that most of these metaphors are related to cause of emotions or emotional reactions. In this section, by expressing each metaphorical source domain for sadness and happiness in the spoken Persian language, an example is also mentioned for each case.

4.1   Metaphorical Expressions of Sadness

Sadness is a negative feeling and the following metaphors conceptualize sadness in everyday Persian language;

1-SADNESS IS DISEASE: "رو فرم نیستی" = "roo form nisti" (lit. Not in a good shape), "دماغش آویزونه" = "Damaghesh Avizooneh" (Lit. His/her nose is hanging), These metaphors all suggest negative concepts. In Persian, SADNESS also conceptualized by "obstacle", "movement" and "physical force" as source domains.

2-SADNESS IS SUBSTANCE: "دلم داره می ترکه" = Delam dareh miterekeh" (lit. my heart is exploding), "غصه از در و دیوارش می زد بیرون" = "ghoseh az dar-o-divar mizad biroon" (lit. Grief was coming out of its door and wall). This metaphor conceptualized sadness as a container or object that has a capacity and also expresses feelings of anger.

3-SADNESS IS DESTRUCTION: "به خاک سیاه نشسته" = "be khake siah neshasteh" (lit. Sitting on black soil), = "به باد رفته" "be bad rafteh" (lit. Gone to the wind), "داغونه" = "daghooneh" (lit. is ruined).

4-SADNESS IS PHYSICAL INJURY: "دلش شکسته" = "delesh shekasteh" (lit. His/Her heart is broken), "زخمیه" = "zakhmieh" (lit. is wounded).

5-SADNESS IS THE FAILURE OF DEVICE: "میزون نیستم" = "mizoon nistam" (lit. I'm not balanced), "پنچری" = "panchari" (lit.you are punctured). These metaphors in can also be associated with the source domain of "animal" and movement, which is also used to conceptualize the feeling of anger.

6-SADNESS IS PRESSURE AND COMPRESSION: "حالم گرفته است" = "halam gerefteh ast" (lit. My mood is gloomy), "به ستوه آمده" = "be sotooh amadeh" (lit. get to

weariness). This metaphor refers to the compression and pressure caused by the feeling of sadness.

7-SADNESS IS AN OBSTACLE: "افتاده تو هچل" = "oftadeh too hachal" (lit. Fallen in difficult situation). 8-SADNESS IS FIRE: "دلم می سوزه" = "delam misoozeh" (lit. my stomach is burning), "داغ دیده" = "dagh dideh" (lit. stigmatize/heated); In this case, sadness is a destructive force.

9-SADNESS IS DEATH: "تلف شده" = "Talaf shodeh" (lit. Wasted/lost), "داره جون می کنه" = "dareh joon mikaneh" (lit. is dying). In this case, sadness is depicted as a situation that there is no way to save life and existence, and life is being destroyed.

10-SADNESS IS A BURDEN: "کمرش از غصه خم شده" = "kamaresh az ghoseh kham shodeh" (lit. His back is bent from grief), "یه چیزی رو دلم سنگینی می کنه" = "yechizi roo delam sangini mikoneh" (lit. Something makes my heart heavy). In this metaphor, the body or one parts of the body is considered as a vessel, which sadness creates an uncomfortable situation and puts more pressure on it.

11-SADNESS IS DROWN IN ITSELF: "تولاک خودشه" = "too lakeh khodesheh" (lit. in his/her own shell), "همش تو خودتی" = "hamash too khodeti" (lit. always in yourself); In this metaphor, the sad person is considered as a vessel, and this vessel is a place to hide.

12-SADNESS IS AN ANIMAL: "غم تو چشمات خونه کرده" = "gham too cheshmat khooneh kardeh" (lit. Grief has made home in your eyes); In this case, sadness is like an animal that enters a sad person and resides in his body and soul, and this animal can also be human or other living beings.

13-SADNESS IS BITTER: "اوقاتم تلخه" = "oghatam talkheh" (lit. My times are bitter), 14-SADNESS IS DARKNESS: "روزگارش سیاهه" = "roozegaresh siaheh" (lit. his time is black); In this case, the mental state of a person is expressed as a bitter and exhausting state, which is the opposite of light and sweetness.

15-SADNESS IS DISSOCIATION: "دیگه بریدم" = "digeh boridam" (lit. I cut again); This case refers to the power exhaustion of a sad person.

16-SADNESS IS RAIN: "غصه از هیکلش می باره" = "ghose az heikalesh mibareh" (lit. Sorrow pour from his body); Sadness is considered a natural force. A person is considered as a cloud from which sadness and grief falls like rain.

17-SADNESS IS ENEMY: "باغصه هاش درگیره" = "ba ghosehash dargireh" (lit.he is in chaleng with his grief); In this case, the sad person is portrayed as an opponent in the battle who is fighting with his own sadness.

18-SADNESS IS A PLANT: "غم تو وجودش ریشه دوونده" = gham too vojoodesh risheh davoondeh" (lit. Grief has rooted inside him); In this case, it refers to the extent and rooting of grief and unhappiness inside a person.

In conclusion, in this study, only 10 source domain of sadness based on the Kövecses model is Includes: 1-Health and disease (disease), 2-Animals (animal), 3-Plants (plant), 4-Tools and machines (device failure) 5-Games (enemy), 6-Cooking and food (bitterness), 7-Heat and cold (fire and heat), 8-Darkness and light (darkness), 9-Forces (destruction, physical damage, pressure, rupture, Obstacle, load, matter, object, rain, container) and 10 - movement and direction.

In general, 89 metaphors related to sadness, in order of frequency, include: disease (9), stress/pressure (8), burden (8), destruction (7), device failure (7), substance (6),

death (6), injury Physical (5), Obstacle (5), Fire (4), self-immersion (4), Bitterness (4), Darkness (4), Animal (3), Rupture/Breaking (3), Rain (2), Enemy (2) And plant (2).

"Disease", "pressure" and "burden" as the source domains have the highest frequency to express the feeling of sadness.

4.2 Metaphorical Expressions of Happiness

Happiness is a positive emotion as opposed to sadness, and the following metaphors conceptualize the feeling of happiness in Persian everyday language;

1-HAPPINESS IS A GOOD PHYSICAL AND MENTAL CONDITION: "سر کیفه" = "sare keifeh" (lit. on the cheerfulness), "صورتش گل انداخته" = "sooratesh gol endakhteh" (lit. his face is blossom). 2-HAPINESS IS HEALTH: "خیلی میزونه" = "kheili mizooneh" (lit. very balanced); Which is the opposite metaphor for SADNESS IS DISEASE. In this case, two states can be considered, the first state is involved in the feeling of happiness and the second state is showing a reaction to this feeling, and the cause of happiness can be considered as an external force that results in a positive change in mood and physically conditions of the person involved.

3-HAPPINESS IS SWEET: "دنیا به کامش شیرین است" "donya be komesh shirineh" (lit. The world is sweet to his mouth); In this case, happiness is likened to the taste of food, where everything is suit to one's desire.

4-HAPPINESS IS CELEBRATION AND DANCING: "عروسیشه" = "aroosishe" (lit.it is her wedding), "بزن و بکوبه" = "bezan o bekoobeh" (lit. there is beat and hit); In this case, happiness is a natural force and a happy ceremony.

5- HAPPINESS IS MUSIC: "کبکش خروس می خونه" = "kabkesh khooros mikhooneh" (lit. his partridge crowing (like) a rooster), 6- HAPPINESS IS GOING UP: "دارم بال در می آرم" = "daram bal darmiaram" (lit. I'm getting wings); In this case, happiness is a characteristic of the animal that goes beyond the human force, which refers to the extra and unbelievable happiness that one could not have imagined.

7-HAPPINESS IS CONFUSION: "دست و پاش گم کرده بود" = "dasto pasho gom kardeh bood" (lit. he got lost his hands and legs); In this state, the happy person is overjoyed, anxious and has lost her focus.

8-HAPPINESS IS OBJECT: "توپوست خود نمی گنجه" = "too poosteh khodesh nemigonjeh" (lit. Does not fit in his own skin); Happiness is represented as a vessel and a substance inside a vessel whose capacity is full and in a state of overflow.

9-HAPPINESS IS A NATURAL FORCE: "غرق شادیه" = "gharghe shadi" (lit. drowns in happiness); In this case, happiness is a natural force and the cause of happiness is an external force.

10-HAPPINESS IS PHYSICAL STRENGTH: "با دمش گردو میشکنه" = "ba domesh gerdoo mishkaneh" (lit. it breaks a walnut with its tail); the metaphor of a happy person who has an animal characteristic with a special ability.

11-HAPPINESS IS LAUGHING: "نیشش باز شد" = "nishesh baz shodeh" (lit. grin widely) and 12-HAPPINESS IS CRYING: "اشک شوق می ریزه" = "ashkeh shogh mirizeh" (lit. tears of joy) and 13-Happiness is the change of face color: "رنگ روش وا شده" = "rang-e-roosh va shodeh" (lit. his skin color get brighter); This type of metaphor is called physiological change. Changes in colour of someone's face shows how they are

feeling (happiness (blush) or sadness (pale)), the desire to laugh and cry is realized as a physiological change caused by emotional impact.

In conclusion, there are only six domains of happiness in this study (based on the Kövecses model). They are: 1-body parts (laughing, crying, facial discoloration), 2-health and illness (good physical and mental condition), 3-tools and machines (Health, proper operation of the device), 4-cooking and food (sweet food), 5-forces (celebration and dance, music, matter, object, natural force, confusion) and 6-movement and direction (flying).

In total, 41 metaphors related to happiness, respectively are; Good mental and physical condition (6), substance (5), healthy device (4), sweetness (4), confusion (4), Celebration and dancing (4), laughing (3), going up (3), music (2), natural force (2), physical strength (2), crying (1) and facial discoloration (1). "Good mental and physical condition" and "matter" have the highest frequency of expression of happiness as the source domain.

5   Conclusion

As pointed by many studies, metaphor is basically a mental and cognitive process, and emotional metaphor expresses the most important and basic mental, intellectual and spiritual needs of human beings, which date back to the longevity of human life. Based on the research results, among collected conversational speeches for expression of sadness and happiness, about 130 emotional metaphors were extracted for sadness and happiness, of which 89 are associated with sadness and 41 are related to happiness. Frequency percentage of metaphors source domain related to happiness are; Good mental and physical condition (14.6%), substance (12.2%), device health (9.8%), sweetness (9.8%), confusion (9.8%), Celebration and dancing (9.8%), laughing (7.3%), going up (7.3%), music (4.9%), natural force (4.9%), physical strength (4.9%), crying (2.4%) and facial discoloration (2.4%), and metaphors associated with sadness include; disease (10.1%), stress/pressure (9%), burden (9%), destruction (7.9%), device failure (7.9%), substance (6.7%), death (6.7%), physical injury (5.6%), obstacle (5.6%), fire (4.5%), self-immersion (4.5%), bitterness (4.5%), darkness (4.5%), animal (3.4%), rupture/breaking (3.4%), rain (2.2%), enemy (2.2%) and plant (2.2%).

The most common metaphor source domains associated to sadness are, respectively, illness, pressure and burden and for happiness, good mental and physical condition and material. After analysing and comparing the corpus, it was observed that the frequency of metaphors for sadness, also, the range and semantic diversity in them was significantly greater than its opposite emotion, i.e. happiness. Metaphor is one of the most effective elements in strengthening language and by creating shocks that it brings to the audience, it draws their attention to the text and in some way increases the power of language in conveying emotion. Emotions guide authors in illustration. Understanding emotional concepts could be done through emotional metaphors. The importance of metaphor, in addition to creating a new configuration of linguistic structure, is to produce a mental model based on which the understanding of the text message is organized and accelerates the transmission of concepts and emotions.

Authors' Contributions. Elena Anatolievna Ivanova is inspired by the works on English metaphors by American professor George Lakoff. Dr. Ivanova tests Dr. Lakoff's theories analysing Russian metaphors. She is the initiator of this study on Persian metaphors that is the first one of its kind. Dr. Ivanova suggested the methodology of analysis and systematization of the material of this study, as well as contributed to discussions of the results. She is a scientific supervisor of Sara Tabatabaei's Ph.D. work.

Sara Tabatabaei is a Ph.D. candidate, a social researcher by her education and a Persian native-speaker. She collected the sample of the Persian metaphors of sadness and happiness, systemized them using a model suggested by Hungarian Dr. Kövecses and then she counted the results.

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