

A Comparative Study of Emotion Metaphor between English and Khwar

Syed Anwar Ali Shah¹, Assad Us Samad²

¹Lecturer in English, Department of English University of Chitral, Khyber Pakhtunkhwa Pakistan.

²Ph.D Scholar at the Institute of Education and Research University of Peshawar Pakistan.

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ABSTRACT

The traditional linguists failed to clarify the metaphor as indispensable part of our cognitive mechanism instead of being perceived as language phenomenon. But the modern linguists like Lakoff and Johnson conducted their research on metaphor from the perspective of both language and philosophy and published the masterpiece titled "Metaphor We Live By". Hence, the research article deals with the cognitive linguistics approach, which is used to make a comparative analysis between Khwar and English emotion metaphors. Thus, it is based on the theoretical framework of Lakoff and Johnson by keeping in view the qualitative paradigm and employing the Content Analyses as methodology. The data has been analyzed on the bases of the aforementioned technique to explore the convergence and divergence in terms of conceptual metaphors of the basic emotions, i.e. LOVE in Khwar and English.

KEYWORDS: conceptual metaphor, love, emotions, comparative analysis

INTRODUCTION

This research aims to comparatively analyze the conceptual metaphors in English and Khwar focusing on the emotional concepts, i.e. love. The study is based on one of the Lakoff and Johnson (1980) branded three types of conceptual metaphors, which are being used in natural languages.[1]. The first is Structural metaphor, i.e. one concept is structured on the basis of other; for example LOVE IS FIRE, (*ASHQI ANGAR*) – this concept is highly structured and clearly described. As the philosophers of the British school of Philosophy suggested the following:

“...thought is governed by two laws. The first is contiguity—ideas that are frequently experienced together get associated in the mind. Thereafter, when one is activated, the other is activated too. The other law is resemblance: when two ideas are similar, whatever has been associated with the first idea is automatically associated with the second (Pinker, 1997: 113).

The conceptual metaphor is a property of words and a linguistics phenomenon. Second, it would be used for particular artistic/rhetorical purposes, i.e. 'All the world's a *stage*' by Shakespeare is one of the glaring example. Thirdly, it based on semblance in the course of the two entities for comparison and identification. The fourth, it shows the mindful and intentional use of words with special talent, to convey a specific message comprehensively. The fifth, it is a figure of speech for special effects of everyday human communication, thought and reasoning[2].

Consequently, conceptual metaphor embodies the manner of thoughts; and influences every individual in cognition of the world. It is a main component of psycholinguistic. The people use conceptual metaphors in both spoken and written languages consciously or unconsciously to shape their perceptions (Lakoff & Johnson, 1980, p. 3). The speech communities across the world use the conceptual metaphors in their respective languages having similarities and differences. The similarities might be due to the universality of conceptual metaphors. However, the natures of some of the conceptual metaphors across the nation are different and reflect opposite cultural meanings, connotations and way of thinking [3].

As the conceptual metaphor often appears, when an abstract concept is being conversed, because it might be very difficult to mention as it is. Therefore, the conceptual metaphors may serve of conveying the exact message precisely. Thus, metaphor may conventionally recognize as a linguistic trend and cognitive tool for colloquial usage by different speech communities for the conceptualizations of various domains of information. Therefore, a simple way to formalize conceptual metaphor is all the preceding expressions' manifestation, i.e. LIFE IS A JOURNEY. (*ZINDAGAN YEE MUSAFARY*) There the use of capital letters illustrate that the specific phrasing doesn't appear in language as such, whereas it lies beneath in our concept (Lakoff & Johnson, 1980). Hence, the mechanism of a

*Corresponding Author: Syed Anwar Ali Shah. (Principal Author). Lecturer in English, Department of English University of Chitral, Khyber Pakhtunkhwa Pakistan.

I.D- syedanwar_chitral@yahoo.com Cell no- +92345-4793553

conceptual system relates to the human experiences drawn from physical and physiological existence in their respective cultural domains. These fundamental practices might involve in the perceptions and motor movements of body. As a result, human beings adopted ideas that might develop in their concepts and latter converted into conceptual metaphors, which have a complete structure and would be extend throughout their speeches by both the English and Khowar speech communities.

Hence, the aforementioned discussion provides a clear ground for this research article, which explore the conceptual metaphors of emotions in English and Khowar languages. The former is an international language and considered to be organic language (Said, 1979). The latter is a language of small speech community, spoken in a landlocked region of KP District Chitral (Pakistan). Besides, the study aims to explore conceptual metaphors of Khowar language having similarities and difference with that of English language.[4]. Thus, language is the main component of culture, which provides identity to its speakers; the growing influence of the capitalist culture (English language) put the cultural identity of the other nations into jeopardy. The importance of Khowar language could be seen in the study of Makness (2005) University of London has taken advantage of the Khowar language to study and to criticize the local culture of Khowar speech community[5]. Moreover, the study will reveal whether Khowar language has the capabilities to converse the abstract ideas through conceptual metaphor. In fact, there is a vital need to study Khowar metaphor from a cognitive linguistic viewpoint to uncover the conceptual metaphor of LOVE, which is the best cognitive tool in expressing their intensity whether related to English or not.

Statement of the problem:

The study attempts to address the problems of the universality or the variation in emotion conceptual metaphors of English and Khowar languages. Moreover, whether Khowar language has the capabilities to converse the abstract ideas through conceptual metaphor of emotions with reference to that of English language. Language is one of the main components of culture, which lays an intellectual foundation of nationalism, perspective shaping and ways of thinking of a nation.

Significance of the study

This study is significant that no cross-linguistic based study of emotion Metaphors of English and Khowar has yet been conducted. As metaphors have been considered ‘a set of logical mapping of the source domain and the target domain’. However, the shared conceptual metaphors in English and Khowar exhibit deviations as well similarities in the metaphorical expression. Besides, the study is significant in term to contribute the existing literature on the topic. Moreover it provides a precocious measure of preventing the cultural traits of the regional language Khowar in the phase of global (English) before extinction.

Objectives of the study:

The proposed study intends to:

- Explore cultural shades of meaning found in the conceptual metaphor in English and Khowar.
- Compare and contrast the meaning of the conceptual metaphor of emotions in English and Khowar.

Research Questions:

- What are the cultural shades of meaning found in the conceptual metaphor in English and Khowar?
- How are the similarities and differences in the metaphorical expressions of emotions in English and Khowar?

Delimitation Of The Study:

The study is delimited to the exploration conceptual metaphors, which are related to the emotional concepts, i.e. love, The main purpose of this study is to analyze the metaphorical structure of the aforementioned emotion concepts in Khowar; and to compare it with the structural expression of English for analyzing the emotional terms in different contexts. It seems that the structure of conceptual metaphors of selected emotion concepts in Khowar is equivalent to the structure of English; and the differences seem to be on the more concrete level of metaphors. Besides, the aforementioned conceptual metaphors of emotion, other related metaphor could not be covered under this study.

LITERATURE REVIEW

Eubanks (1999) says that metaphor has two-parts expressions, i.e. something is something else. It seems that he has drawn his conclusion from the proposition of Aristotle. As Aristotle upholds that a metaphor has two main discursive scenes, i.e. the place from where it has originated, and the place where it has been reallocated. Thus, he claims that it is made of two components, which would be easily extracted or concealed. Hence, the two parts of a metaphor work on each other by sharing some obvious expression[6].

Max Black (1962) offers a special view of metaphors. He calls Aristotle's theory a comparison theory, in which pre-existing similarities would be compared terms between each other. Thus, Black suggests a substitute view, as he argues, when we say "MAN IS A WOLF" we do not simply project the pre-existing characteristics of a wolf onto man but rather newly involve man in a system of commonplaces or "implicative complex" about wolf. As the metaphor "MAN IS WOLF" manipulates both our ideas of man and wolf. Subsequently, since Black's view, the Metaphor theory has undergone a radical transformation[7].

Lakoff and Johnson (1980) claim that our conceptual system has the capacity both to think as well as an act, which is basically metaphoric in nature. Moreover, they profess that the way we as human thinks, what we experiences, and what we do on a daily basis, are the great deal of the substances of metaphors. Hence, metaphor functions at the conceptual level. Thus, metaphor is a cognitive mechanism, through which the human being conceives of their world around. In addition, the human being communicates this metaphorical conceptual explanation through language, which reflects the metaphorical nature of the concepts, viz. metaphorical linguistics expression. According to Lakoff and Johnson, in metaphor interpretation, the human being understands one kind of thing/experience in term of another different kind of thing. In the conceptual metaphor, for instance, ARGUMENT IS WAR, in the aforementioned example we understand argument in terms of war. It is because the structure of war is mapped onto the structure of argument, subsequently, it reveals there semblance between both war and argument[8].

Lakoff and Turner (1989) believe the mapping of metaphor is unidirectional. As we use metaphor to map certain conceptual properties of a conceptual source domain onto a conceptual target domain to create a new understanding of the target domain. Thus, the mapping takes place at the conceptual metaphor level. Besides, they also exhibit that it is possible for two unusual conceptual metaphors to involve the same domains, for instance, MACHINES ARE PEOPLE and PEOPLE ARE MACHINES. The difference would be which one of the domains ought to be source domain, and which one would be the target domain for each respective metaphor. To illustrate the aforementioned point, Lakoff and Turner (1989) tip to the conceptual metaphor "MACHINES ARE PEOPLE" and make the definite claim that the conceptual metaphor, MACHINES ARE PEOPLE, allows us to think of machines as having attributes of people. In addition, when we switch this metaphor around to PEOPLE ARE MACHINES different deductions are made because different attributes are mapped between the two domains. Machines are people and they need to be treated with care. People are machines because people sometimes function automatically, without thinking, just like machines. In this debate, they mean, you will end up with different interpretations depending on which of the two domains is functioning as source domain and which is the target domain. Moreover, from this observation, they concluded that the mapping in conceptual metaphors is unidirectional and not bi-directional. In addition, they elaborate, when the relation between the source domain and the target domain is switched, so that, the source domain and target domain would exchange their roles, and thus the derived meaning will also be changed, it is because the mapping always comes from the source domain to the target domain. This is one of the specific attributes of the source domain, which is mapped onto the target domain. The aforementioned literature review has provided me a clear insight about this research study[9].

METHODOLOGY

This study is qualitative, which is one of the types of scientific research. Cresswell (1998) described that the qualitative research is an inquiry process to explore social or human problems[10]. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting. The aforementioned literature provided me the basic conceptual foundation of the qualitative study, which helped me in establishing the paradigm to this research article.

Qualitative Content Analysis:

The qualitative content analysis is the method of the study. In this research article the interpretation of the text data was systematically classified through coding. Hsieh and Shannon (2005) defined qualitative content analysis as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (p.1278). Thus, The qualitative content analysis was the most suitable method for this study. As the qualitative content analysis pays attention to unique themes that illustrate the range of the meanings of the phenomenon rather than the statistical significance of the occurrence of particular texts or concepts[11].

Data Collection Strategy

Data collection is a key aspect of every research. Inaccurate data collection can impact the results of a study and ultimately lead to invalid results. In the proposed study I reviewed textual data for data collection. I selected text purposively. It means the text was selected on the bases of its relevance to the objectives and questions. Hence, the data was obtained from select books, Journal, indigenous texts of folklores, poetry and analytical works of both local and international scholars on the topic.

Data Analyses:

The qualitative was analyzed through careful reading and rereading, the textual data coding and sorting the coded segments into broader categories as well as themes.

Theoretical Framework of the study

The theoretical framework of the study was based on the Lakoff and Johnson (1980) branded of conceptual metaphor, which is being used in natural languages, i.e. Structural metaphor.

CONCEPTUAL METAPHOR OF LOVE:

As our ordinary conceptual system is fundamentally metaphorical in nature, thus, in term of which one think and act (Lakoff, & Johnson 1980). Hence, the present study shows, how our concept is metaphorical and how it structures our everyday activities. Therefore, to address the research questions the structural metaphor is taken; and the Structural Metaphor falls into the category of the most productive types of cognitive metaphor.

LOVE IS WAR

- | | | |
|---|--|---|
| 1 | English: He is known for many his rapid conquests in love. | Khowar: <i>Has her Xagha kamyab ashaqi kori asur.</i> |
| 2 | English: She fought for him but his won out. | Khowar <i>Has bo choki de tan Dusto aliko no bety.</i> |
| 3 | English: He made an ally of her mother. | Khowar: <i>Has hato nano tan dala gani asti.</i> |
| 4 | English: He over powered her. | Khowar: <i>Hasa ho zatai</i> |
| 5 | English he is slowly gaining ground with her. | Khowar: <i>Has lash kori ho tan washkey za angoyan.</i> |

The first three are seemed to be corresponding closely; and show to the literal traditions of one another. Besides, these examples also reveal that someone doesn't only talk about the love in term of war but does fight to save/secure a love relationship.

LOVE AS A MADNESS

- | | |
|---|---|
| English: I am crazy about her. | Khowar: <i>Ha komoro ma ahchaka asur.</i> |
| English: She drives me out of my mind. | Khowar: <i>Ha komoro ma gadari kori asur.</i> |
| English: He constantly raves about her. | Khowar: <i>Hasa ho zahno nische asur.</i> |
| English: He has gone made over her. | Khowar: <i>Hasa ho achto gadari bety asur.</i> |
| English: I am just wild about Nasima. | Khowar: <i>Nasimo poshe masoro kiagh nishaeran.</i> |

English: I am insane about her. Khowar: *Awa ho poshe dewana boman.*

In the above instance of the conceptual metaphors the first three have very close relation with each other and seems to be the translation of each other in both English and Khowar. On the other hand, the later three are different both in expression and structure. Hence, love as madness is frequently used in both the languages; and the existence of the relevant metaphors are per-determined in the understudy languages. It is because the metaphors are involved our basic instinct as well as reaction and unalienable part of our developments (Lakoff, & Johnson; 1980).

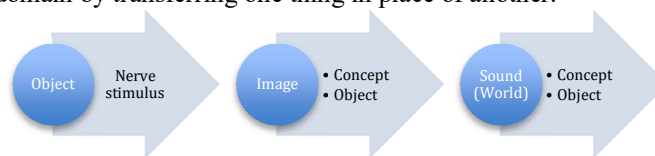
LOVE IS MAGIC:

- | | | |
|---|----------|--|
| 1 | English: | She <i>cast her spell</i> over me. |
| | Khovar: | Ha Komoro ma sora tan Jado kory asur. |
| 2 | English: | The <i>magic</i> is gone. |
| | Khovar: | Ho Jado asar ma sora khatum hoy. |
| 3 | English: | I was <i>spellbound</i> . |
| | Khovar: | Mata kigh kori asony. |
| 4 | English: | She had <i>hypnotized me</i> . |
| | Khovar: | Ha Komoro ma zahno ta washki zinga asur. |
| 5 | English: | He has <i>in trance me</i> . |
| | Khovar: | Ha ta ha Komoro bahush koriasur. |
| 6 | English: | I am <i>charmed</i> by him. |
| | Khovar: | Ha Daq ma ta washki zinga asur. |
| 7 | English: | She is <i>bewitching</i> . |
| | Khovar: | Ha Komoro tan shaalio jado koyan |

The human beings have been fascinated by the magic for time immemorial, which provided an explanation to unknown. The above-mentioned examples show that the speakers of both the languages try to find out the very sensation of love through magic. These metaphors are enormously prolific in Khovar. Moreover, the verb ‘*Hoshoganik*’ (meaning *to hypnotize, to cast spell*) is most commonly used when talking about women’s ability to charm men, and not vice versa. “In the Khovar mythology women are thought to have power over forces of evil, darkness and disease” it give details the Old Khow tradition of matriarchies, where the function of woman as mediator between the husband and the ancient goddess.

CONCLUSION

The conceptual metaphor is the projection of property and structure from one conceptual domain to another conceptual domain by transferring one thing in place of another.



Thus, the comparative analyses of the conceptualization of the basic emotion in this article show that English and Khovar shares similarities in some major conceptual metaphors of love. It is because of emotional concepts, which are embodied, either based on bodily experiences of human being or physiological functioning of human body’s close relation. Hence, these similarities substantiate that metaphors aren’t erratic but are embodied and motivated by the physiological truth.

The variation also exist in the conceptualizations of love metaphors between the understudy languages, it is because of the influences of concrete-historical as well as conventional-culture reasons. It is obvious that culture shapes and influences in making the concepts and cognition of the world around the inhabitants. The native speakers of English holds the “old west humoural cultural doctrine”, while the speech community of Khovar takes the old Khow traditions and culture as a model. Hence, it shows the differences in expressing of the love metaphors of emotions.

In a nutshell, the conceptual metaphors of love are predominantly originated from physical experiences. On the other hand, at the same time, cultural models influence the conceptual metaphors of love. Hence, emotion metaphors of love in both the languages are illustrated by cognitive frequency and cultural-diversity.

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