



STUDYING OF EMOTIONAL METAPHOR IN ENGLISH AND KARAKALPAK LANGUAGES (ON THE EXAMPLE OF THE CONCEPT OF “ANGER”)

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ABSTRACT

The article discusses the problem of studying of emotional metaphor in English and Karakalpak languages (on the example of the concept of “anger”). (1) Background: The purpose of this article is to note the importance of paying attention to the following when studying the conceptual nature of metaphors related to the concept of “anger”: (2) Methods: It is considered to be popular the examples which were given by Kövecses. Based on the analysis, he identifies several types of description of the manifestation of anger in English it can also be reflected in the Karakalpak language. (3) Result: Cross-cultural common features of emotion concepts have been studied quite widely in the application of the conceptual approach. In particular, several studies have identified alternatives in English. The results of cross-sectional analysis testify that in all four cultures, the human body is metaphorically compared to a container of anger. (4) Conclusion: The conceptual metaphor theory's ability to explain the structure of emotion concepts provides the theory's superiority over other approaches. Its application lays the groundwork for the identification of linguistic and non-linguistic factors that affect the conceptualization process of emotional concepts.

KEYWORDS

Concept, metaphor, conceptual metaphor, culture, anger, cognitive metaphor, emotion.

INTRODUCTION



The study of linguistic pictures of the world of ethno cultural specificity has been one of the most urgent problems of linguistics for several decades. "Concept" and "conceptualization" are the main linguistic terms that are used as a tool for analyzing and characterizing linguistic and cultural phenomena. On this occasion, A. A. Susov in his work "The ponyatie vs. concept" notes that in domestic science there is a kind of cognitive and conceptual boom. Instead of objects and situations of the objective world, which are nominated by linguistic signs, the attention of researchers is increasingly occupied by intellectual (mental) entities that reflect (represent) directly or indirectly the realities of the objective world.

A whole chapter is dedicated to the study of the representation of emotions in language a number of works, in the center of the methodological base of which is the idea of "concept". Studies that deal with emotional metaphors are also focused on conceptual analysis. We will try to illustrate this statement by example of works devoted to the emotional metaphor of anger.

2. Materials and Methods

It is considered to be popular the examples which were given by Kövecses. Based on the analysis, he identifies several types of description of the manifestation of anger in English it can also be reflected in the Karakalpak language.

1. ANGER IS HOT FLUID IN A CONTAINER:

You make my blood boil. Let him stew. Keep cool.

We got a rise out of him.

He managed to keep his anger bottled up inside him.

Qanımdı qaynatpa. Ol ashıwın ishine aldı. Sorı qaynağan biz shırqıraymız.

Kózim jasqa, kewlim hásiretke toldı.

2. ANGER IS AN ELEMENT, A PERSON RAGES:

He thundered with rage.

His face clouded over with anger.

Uydi samsazlıqtıń dumanı qapladı. Yabı ruwınıń

ústine jawın bultı emes, qan bultı dónip kiyatır.

Endi hár bir shańaraqqa qan jawadı.

3. ANGER IS A DANGEROUS ANIMAL:

He unleashed his anger.

That awakened my ire.

Don't let your anger get out of hand.

He lost his grip on his anger.

Ǵázebimdi oyatpa.

4. ANGER IS AN ADVERSARY IN A STRUGGLE, A PERSON FIGHTS AN ATTACK OF ANGER, ANGER CHOKES HIM:

I've been wrestling with my anger all day.

I was seized by anger.

Kúni boyı ǵázebim menen ayqasıp keldim.

5. ANGER IS A BURDEN, ANGER CRUSHES:

He has a chip on his shoulder.

You'll feel better if you get it off your chest.

Turǵanbaydı ǵam-qayǵı bastı.

lynimnen aur júk túskendey boldı.

6. Anger is fire, a person burns, flares up, anger goes out.

He was consumed by his anger.

Your insincere apology just added fuel to the fire.

Ismet ǵam-qayǵı otında jandı.

Eritiw qıyın boldı ǵam-ǵussasında.

However, it is easy to see that the aspects of the anger metaphor described by Kövecses also apply to the expression of other emotions. For example,



you can burn out of curiosity and shame, a person can be overwhelmed with a feeling of hot love, and the blood can “boil” with impatience. So, "a container with a hot liquid" is part of many concepts associated with feeling. We can observe the same process in the Karakalpak language: A burden can be a load of responsibility. Reduced as an example, the sentence (You'll feel better if you get it off your chest) is not related to anger at all both in English and Karakalpak languages.

In the above-mentioned metaphors given by Kövecses regarding the concept of "anger", we can see some similarities with the candidate's thesis of E. Allanazarov in Karakalpak language entitled "The Stylistic Use of Metaphors in Karakalpak Language". For example: "anger is a hot fluid in container" is a direct translation (ǵázep bul ıdistaǵı qaynaǵan suw) for example: "Ishi ǵázepke tolı ". In such a situation, in Karakalpak language, flood is commonly used in the form of water flood, river overflow. Objects related to water are used in a metaphorical sense

interchangeably with the term "flooding" of the event, a sign close to the meanings of "abundance" and "increase". (E. Allanazarov 2002:26).

“anger is an opponent in a struggle” (ǵázep bul ǵúrestegi qarıslas) e.g., “Ǵázepți jeńiw”.

“anger is a captive animal” (ǵázep qolǵa túsken xayǵan siyaqlı) e.g., “Ol óz ǵázebin shashti”.

“anger is a burden” (ǵázep bul awır júk siyaqlı) e.g., “Kewli ǵázepke toıl”.

“anger is a natural force” (ǵázep bul tabiy kúsh) In the texts of various authors, there are comparisons of thunder, wind, storm, anger - natural phenomena in which a person becomes weak and powerless, for example: “Aspan túnerip hawa rayınıń qabaǵı ashılmadı. Gá jauın gá ǵúldır mama úzliksiz dawam etti. “Kóshede bir jan joq”.

“anger is a superior” (ǵázep háreketti basqarıwı) e.g., “Ol ǵázebin jılawlay almadı”.

In addition, Z. Kövecses advocates adding four more metaphors to this list:

<ol style="list-style-type: none"> 1. the angry behavior is aggressive animal 2. the cause of anger is trespassing 3. the cause of anger is physical annoyance 4. the angry person is a functioning machine 	<p>Don't <u>snarl</u> at me.</p> <p>Here I <u>draw the line</u>.</p> <p>He's <u>a pain</u> in the neck.</p> <p>That really <u>got him going</u>.</p>
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We can also see the last 4 metaphors added by Kövecses in Karakalpak language:

1. The angry behavior is aggressive animal: Angry behavior is an aggressive animal. Don't snarl at

me. Maǵan ırıldama yamasa (úrme). Here the verb snarl (meaning to make an animal snarl) refers to a person (to snarl in anger).



2. The cause of anger is trespassing: Here I draw the line. The cause of anger is mischief. Bul sızıqtan qádem basakórme.

3. He's a pain in the neck. In this example, we see that the word "pain" does not mean "pain", but rather "anger": Ol basqa pitken bále boldi.

4. The angry person is a functioning machine: An angry man is a working machine: Bul náirse haqıyqatında da onı gázeplendirdi (ashıwına tiydi). All these metaphors allow us to interpret the concept of emotion in a simplified way.

It should be noted that the metaphorization of emotion concepts is based on their prototype templates. For example, the metaphor anger is a hot fluid in a container has the following interpretations (Kövcses 1995:62):

- 1) The container with fluid is the person who is angry;
- 2) The fluid in the container is anger;
- 3) The pressure of the fluid on the container is the force of anger on the angry person.
- 4) The cause of the pressure is the cause of the anger force.
- 5) Trying to keep the fluid inside the container is trying to control the anger.
- 6) The fluid going out of the container is the expression of the anger.
- 7) The physical dysfunctionality of the container is the social dysfunctionality of the person.

These comments appear to be related to the person who is angry, the strength of the anger, the control of anger, the communication of anger, and its outcome. According to Z. Kövcses, this metaphor creates a cognitive pattern of anger emotion (Kövcses 1995).

The people of Karakalpak lived on the shores of rivers, lakes, and seas because they were engaged in fishing from time immemorial, so they equated the concept of "anger" with the water in the river.

1. Overflowing water in the river is a person full of anger. E.g., “Aspandı qara bulıt qapladı, Ámudár'ya gázeplendi”.

2. Water in the river is anger, e.g., “Áydarxanıń minez-qulqı bar edi, Alırsar edik gúwleptasqanda”

3. Increasing the flow of the water in the river is the power of an angry person, e.g., “Hesh qurıq tiymegen suw tulpar edi.

Ayǵa shapshır edi alıp qashqanda”.

4. The cause of pressure is the cause of the power of anger. E.g.,

Bir mineziń seniń adam qorqqanday, Qarsı kelse tau bolsa-da jıqqanday,

5. The overflowing of the river, overflowing its banks, has the concept of dispersing anger, for example:

«Jayhun dár'ya jáne jilli kózlenip, Keń dalaǵa sıymay oyqaslap shaptı»

6. A river's physical dysfunction is a person's social dysfunction, for example: “Dár'ya da adamday. İnsan peylinde

Sıyısıp jasaydıǵoy bul eki dushpan...”

A. Stefanovich analyzed the relationship between metaphors and concepts of emotion in the scope of a single culture (Stefanowitsch 2006). The scientist, who conducted a statistical analysis of the examples of the metaphorical occurrence of the concepts of anger, fear, happiness, sadness, love, disgust, characteristic of the English culture, found that there is an



associative relationship between metaphors and emotion concepts. For example, emotions of anger and fear can be understood through the emotion is a superior metaphor. But this metaphor describes the emotion of fear more than the concept of anger.

A metaphor that is closely related to each concept of emotion leads the line, such as emotion is a heat, emotion is a heated liquid, which reflects the obvious edge of this concept. Their difference lies in the coverage of different aspects of a single concept (Op. cit. p.92). At the same time, in the emotion is a superior conceptual metaphor related to the concept of fear, the element "fear" expresses the meaning of "inducing a person to act in a certain direction" (Op. cit., p. 93). In other words, the above metaphor describes the most vivid aspect of the concept of emotion (fear).

So, studies conducted by scientists such as Z. Kövcses, A.Stefanovich indicate that the involvement of conceptual metaphor theory in the analysis of emotion concepts makes it possible to illuminate the situations of interaction of emotion concepts within a single culture. In this, of course, it is important to distinguish the relevance of metaphors.

It can be noticed that the relations of closely related concepts within a certain culture and the situations of interaction are relatively little studied from the point of view of the theory of conceptual metaphor. A. Stefanovich, A. Ogarkova, S. Soriano's researches can be included among the works performed in this direction. Analyzing the metaphors associated with the concepts of place and happiness in these works,

he distinguishes different aspects that appear in the process of conceptualizing these concepts. The analysis shows that there are two models for defining the concept of emotion. One of them is called the Quest (search) model by the scientist, and in its framework, a person who seeks to understand a concept is compared to a person who moves towards something. The second is the Transference model, in which the person is equated with the recipient in the act of understanding (Stefanowitsch 2004:142). The analysis of metaphorical expressions reflecting the concepts of studied emotions showed that the concept of happiness is more connected to the place expressions of the first model. This, in turn, indicates that people mainly live with the dream of being happy (Op. Cit., p.147).

It should be noted here that the general informational content of the text, the idea, and the worldview of the author play a leading role in the activation of any conceptual metaphors in the text. As an example of this, D. Ashurova and M. Galieva cite the story "Cherry tree" by the English writer A. Koppard. According to them, the Cherry tree metaphor is repeated in all parts of the story, starting from the title, and as a result, it plays an important role in the formation of the main idea of the story. This metaphor becomes the basis of the correct perception of the content of the story. After all, despite the surrounding ignorance, the family's troubles, and obstacles, the reader gets a certain level of aesthetic pleasure and satisfaction while reading the story. This can be achieved by the activation of conceptual metaphors based on the image of family - cherry tree. Because the well-



being and prosperity of the family is related to friendly relations, courtesy, mutual love.

Cross-cultural common features of emotion concepts have been studied quite widely in the application of the conceptual approach. In particular, several studies have identified alternatives in English. The results of cross-sectional analysis testify that in all four cultures, the human body is metaphorically compared to a container of anger (Kövecses 1995; Matsuke 1995; King 1989). The cross-linguistic alternation of these types of metaphors takes different forms. The Hungarian and Japanese conceptualizations of the English concept of anger take place in the metaphorical meaning of anger/doh/ikari is a hot fluid in the body. In Chinese, the conceptual interpretation of ni is excess qi in the body is activated. The concept of qi, which represents gas-like energy, is one of the most important concepts in Chinese culture. Although the human body is the same metaphorical basis in English, Hungarian, and Chinese cultures, the body is perceived as a vessel as a whole for the British. Hungarians believe that a separate part of the body, namely the head, performs this function, while for the Japanese, the abdomen is the main container for storing hot liquids.

It is known that physical and cultural factors play a special role in the formation of emotional concepts. Therefore, it is of great interest to distinguish between physical and cultural factors that form the basis of conceptual metaphor. For example, anger is a hot fluid in a container, one of the main metaphors related to the concept of anger, is based on the general psychological

experience, i.e. the level of skin temperature (Ekman 1982). Another group of researchers, while determining the basis of this metaphor, the analysis of historical lexicons, wants to show that it is based on anger and the body of a person who is aroused by anger (Geeraets, Grondelaers 1995). Applying this idea, Gevaert observes that the metaphor of anger is a hot fluid in a container originated in the Middle English period (Gevaert 2005).

Clearly, the "core" of the analyzed concept is a specific social and cultural event. Hence, the conceptual metaphor theory's ability to explain the structure of emotion concepts provides the theory's superiority over other approaches. Its application lays the groundwork for the identification of linguistic and non-linguistic factors that affect the conceptualization process of emotional concepts.

RESULTS AND DISCUSSION

As we mentioned above, the theory of conceptual metaphor creates favorable conditions for the analysis of historical development of emotion concepts and diachronic changes in their system from yesterday. Since the studies carried out in this direction are aimed at determining the causes and consequences of the phenomenon of variation, they studied the system of factors that influence the conceptualization of concepts. In one of the studies in this direction, we said above that the anger is a hot fluid in a container metaphor came into use in the 14th century (Gevaert 2005). In the work of A.Fabizsak, the conceptualizer of the concept of fear notes that the metaphor of fear is a commodity is old, but is



not currently used in English. Metaphors based on the concept of fearing God, fearing his law were common in ancient times. According to the scientist, the consumption of metaphors in this type is related to the change of the religious environment (Fabizsak 2002).

It is obvious that many of the selected aspects are associated with a wide range of concepts denoting feelings and thought processes and are not quite specific to the concept of anger. So, in Kövecses 's studies, emotions include such concepts as "anger", "fear", "love", "pride". Already here, a significant discrepancy in the understanding of emotion in the Karakalpak and English cultural contexts is noticeable: love in Karakalpak culture can hardly be called an emotion and put on a par with anger and fear. A person can suddenly become angry, angry, frightened, and immediately he can get rid of experiences. These are emotions, “rubbing of the soul” against the outside world. Love is a strong, constant feeling rooted in the consciousness and moral system of a person. Pride, like love, is closely related to the value system and cannot be considered as an emotion along with, for example, fear: what is a matter of pride in one culture (for example, somewhere in Africa, earlobes drawn to the shoulders), may be a cause for shame in another.

Changes in the structure of emotion concepts within a culture are not only reflected in the diachronic plan, but also have other indicators. For example, in a number of works of Z. Kövecses, cases of "within-cultural" variation of conceptual metaphors were analyzed (Kövecses 2002; 2005).

His treatise *Metaphor in culture: universality and variation* (2005) lists eight indicators of variation in conceptual metaphors. These are indicators related to: social, ethical, territorial, methodological, cultural, diachronic, developmental and individual factors. In particular, cases related to style and cultures are described in detail.

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CONCLUSION

We observed only a few works devoted to emotional metaphor, and in them, our opinion, the research method, despite the difference in results, is largely similar. It is focused on lexico-semantic analysis. It seems to us that with this approach it is difficult to describe the specific for a particular language, the nature of the verbalization of emotions. To a greater extent, researchers single out the general, and not the particular, for a particular linguo cultural tradition, which in some cases they point out themselves. Quantitative analysis of linguistic material, despite the fact that it is traditionally associated with the objectivity of research, judging by the studies we reviewed, is not quite clearly characterized the difference in emotional concepts in different languages. To describe a language-specific strategy for verbalization and metaphorical comprehension emotions, it is necessary, in our opinion, to shift the methodological emphasis from the lexico-semantic to the discursive nature of the language and find out what the speech event of anger is, recorded in the facts of the language: what communication strategies are associated with manifestation of anger, how anger is used for language manipulation, what

roles are traditionally played by participants in a speech act in which anger is manifested.

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