A Comparative Study of Some Metaphorical Conceptualizations of Happiness and Anger in English and Arabic

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Abstract

This study aims to present a comparative analysis for some metaphorical expressions of happiness and anger used in English and Arabic. The researcher collected a set of English and Arabic expressions conventionally used when describing the two emotions. Then, the researchers regrouped these expressions and classified them into categories according to their metaphorical mappings, where the Arabic expressions were compared with the English models following the Conceptual Metaphor Theory. The comparative analysis shows that the two languages share a number of basic-level metaphors in conceptualizing the emotions of happiness and anger. Although the two cultures are very different and there's a cultural gap between them, there's a kind of common ground between the two cultures when describing emotional states. On the other hand, there are some differences which were revealed in describing the degree of each emotional state between the two cultures. Some of these cultural-specific differences could be attributed to some cultural properties of each culture like climate, natural elements, and mode of life.

Key Words: Metaphor, Conceptualization, Happiness, Anger, Cognitive Linguistics, Comparative Study.

Introduction

The views about the significance of using metaphorical language vary considerably. Some traditional views, like Aristotle's, consider it decorative and ornamental, and its use adds no additional information to the discourse (Gibbs, 1994: 74). Other views regard metaphor as a matter of special extraneous language, or a set of deviant linguistic expressions whose meaning is 'reducible' to some set of literal propositions (Slingerland, 2004:325). On the other hand, current approaches consider metaphor as an essential and indispensable phenomenon in both language and thought (cf. Lakoff, 1987; Johnson, 1987; Lakoff & Johnson, 1980; Gibbs, 1994). The importance
of metaphor can be highlighted by Lakoff and Johnson's proposal that metaphors are pervasive in everyday life, and its pervasiveness can be observed in language, thought and action too (Lakoff & Johnson, 1980:3).

According to Katz (1996: 18), an expression or utterance can be understood as figurative (or metaphorical) when its expressed surface meaning differs from the profound meaning intended to convey. For example, the statement "That salesman is a bulldozer" describes a salesman in terms of a word normally denoting a piece of machinery. The intended meaning of the phrase requires listeners to go beyond the surface meaning itself and make certain inferences regarding the similarity between the qualities of the salesman and the features of a bulldozer, like its weight or aggressiveness.

Lakoff (1993: 203) gives a definition for metaphor by resorting to the term cross-domain mapping. By this term he means that figurative language, including metaphor, is seen as a cognitive device that allows us to make analogies between different conceptual domains of experience (like emotions or states) or within the same one. Accordingly, metaphor is a cross-domain mapping from a source (or giver) domain of experience onto a target (or recipient) domain. In other words, the latter (the target domain) is, to some degree, understood in terms of the former (the source domain).

Metaphors are used permanently in everyday communication, politics, education and science. In addition, most universal and basic concepts in our world are comprehended by using some kinds of metaphorical language, such as time, state and quantity. For example, when we look to the conceptual metaphor "MORE IS UP" (Lakoff and Johnson, 1980: 23) we see that it mirrors what's called a mapping process, where quantity as a concept is associated with concrete observation that implies a vertical movement, such as "prices are high", "the demand of fresh vegetables is rising" or "I'm feeling up".

Metaphors are largely employed in conceptualizing emotional states which are abstract in nature. Kövecses (2000: 4) argues that the metaphorical expressions are manifestations of conceptual mapping between two domains. In the sense of Lakoff and Johnson, conceptual metaphors bring two distant domains (or concepts) into correspondence with each other. One of the domains is typically more physical or concrete than the other (which is thus more abstract). The correspondence is established for the purpose of understanding the more abstract notion in terms of the more concrete one. For example, boiling with anger is a linguistic example of the very productive conceptual metaphor "ANGER IS A HOT FLUID IN A CONTAINER" (cf. Lakoff and Kövecses, 1983; Lakoff, 1987), and "to be on cloud nine" is an example of "HAPPINESS IS UP" metaphorical conceptualization (cf. Kövecses, 1991). The two previous examples indicate the intensity aspect of the emotions concerned by expressing how each emotional state is conceptualized within the mind. Anger is depicted as a burning fire or boiling liquid that nobody could handle or even touch. Happiness, on the other hand, is viewed as being capable to make those who sense it flying, and that their heaviness is insignificant in the sense that their feet don't touch earth.

Subsequently, we come up with an agreement with what's called the three communicative functions that metaphorical language might serve which are mentioned by Ortony. Ortony (1975) regards that metaphorical language might allow one to express that which is difficult or impossible to express if one is restricted to literal uses of language. In addition, it may constitute a particularly compact means of communication. Although conscious experience is continuous in form, the linguistic system we use to talk about is comprised of discrete elements (lexical items). Unlike more literal forms of language, metaphorical language may enable us to convey a great deal of information in a concise manner by obviating the need to isolate the predicates to be expressed into their corresponding lexical representations. Finally, metaphorical language may help in capturing the vividness of phenomenal experience. If metaphorical language conveys chunks of information
rather than discrete units, it can paint a richer and more detailed picture of our subjective experience than might be expressed by literal language (Gibbs, 1994:124).

As a result, metaphor is a tool that can be used to give particular emphasis to an idea or sentiment. The special emphasis is typically accomplished by the user's conscious 'divergence' from the strict literal sense of a word, or from the more commonly used form of word order or sentence construction to another non-literal form (Callis and Zimmermann, 2002: 6). Therefore, by using metaphors in our ordinary speech we fill in lexical gaps and largely extend our cognitive capacities. By doing so, complexity is reduced and the context is made more abstract. Moreover, metaphorical expressions contribute to the construction of the reality surrounding us. And the choice of such metaphors is not arbitrary. In fact, they are derived from our actual daily experience and our knowledge of the world (ibid: 3).

Review of literature

Studying metaphorical language is not a recent trend. Many previous and recent studies have been conducted in order to explore different manifestations of this phenomenon and its existence in everyday ordinary discourse. These studies look at many features about how metaphors are employed to hand out some intended purposes in different circumstances.

Early contemporary research on metaphorical language has focused mainly on the comprehension, and not the production, of the various metaphors during speech. These extensive studies of comprehension have yielded many important results (cf. Roberts & Kreuz, 1993; Pollio et al., 1990). One of the main implications of such studies is the repeated demonstration that, when sufficient context is provided, it takes no more time to understand metaphorical expressions than to understand literal ones (Hoffman & Kemper, 1987:153).

In addition, extensive studies have been made on the function of metaphor in the conceptualization of emotions in English (Lakoff, 1987; Kövecses, 1991; Lakoff and Kövecses, 1983). An essential claim of these studies is that human emotions, which are abstract in nature, are largely understood and expressed in metaphorical terms. Although this claim is meant to be universal, the evidence supporting it is mainly derived from English. And our proposed question remains as to whether, and to what extent, this claim could be applied to other languages and Arabic.

Ortony and Fainsilber (1987) argue that literature on the linguistic expression of emotions suggests a relatively high occurrence in metaphorical language use. They provide pragmatic reasons for believing that the context of (linguistic) emotional expression may be a profitable one within which to study metaphor production. They see that emotional states seemed to be compatible with our purposes because they tend to have an indefinable, brief quality that is difficult to describe using literal language, although, of course, they can usually be labeled using literal language. Thus, while it might be easy for a person to ‘label’ an emotional state as, for example, "fear," it is difficult to provide a literal description of the quality of some particular "experience of fear" (ibid: 181). Furthermore, they add, because emotions vary in intensity and can't be measured; one might expect differential levels of clarity in describing these emotions when using literal language.

Roberts and Kreuz (1994) examined the discourse purposes accomplished through the use of eight forms of metaphorical language (or figures of speech): hyperbole, idiom, indirect request, irony, understatement, metaphor (in its strict sense), rhetorical question, and simile. They asked their subjects to provide reasons why they would use a particular figure of speech. On the base of their responses, the authors developed a discourse goal taxonomy that includes each of the eight figures. This goal taxonomy indicates that each figure of speech is used to accomplish an exceptional collection of communicative goals. For example, they show that the most frequent
goals for hyperbole ("to clarify," "to emphasize," and "to be humorous") are only weakly shared with understatement, while the most frequent goals for understatement ("to deemphasize" and "to show negative emotion") are only weakly shared with hyperbole.

On the other hand, a great number of studies have sought out cross-cultural linguistic differences in metaphor use, often focusing on domains thought likely to differ because of known cultural differences.

Deignan (2003) uses corpus linguistics to compare the relative degrees of productivity of a number of source domains of metaphor across various languages. Although her corpus evidence suggests that there is variation in metaphor usage across the different languages, she also cautions that this should not automatically be taken as evidence of present cultural differences. She supports the view that historical perspectives on metaphorical expressions as well as other systematic analyses of metaphorical language are beneficial to the foreign language learner.

Boers (2003: 233), cited in (Deignan, 2003), suggests that particular source domains “may not be (equally) available for metaphorical mapping in all cultures” Geographical or cultural differences might mean that for speakers of one language a particular domain is significant and thus drawn on as a source domain for metaphors.

For instance, Boers and Demecheleer (1997) found that the closely related languages English, French and Dutch use similar metaphors to talk about economics, but the frequency of use varied. In particular, they searched for examples of national stereotypes and found that gardening metaphors were three times as frequent in their English corpus as in their French corpus, whereas food metaphors were nearly three times as frequent in the French corpus as the English one. They speculate that this is a reflection of the relative interest in these activities in French and English culture.

Many studies of the physiology of anger across several unrelated cultures indicate that increase in skin temperature and blood pressure are universal physiological correlates of anger. This accounts for the "ANGER IS HEAT" metaphor in English and many other languages. For example, King’s (1989) and Yu’s (1995) works suggest that the conceptualization of anger in terms of heat is much less common in Chinese than it is in English. In Chinese, they designate, the major metaphors of anger seem to be based on pressure, not on pressure and heat. This indicates that speakers of Chinese have relied on a different aspect of their physiology in the metaphorical conceptualization of anger other than that of English speakers.

Matsuki (1995), cited in Kövecses (2004), observes that all the metaphors for anger in English, as analyzed by Lakoff and Kövecses (1983), can also be found in Japanese. At the same time, she points out that there is a large number of anger-related expressions that group around the Japanese concept of hara (literally, ‘belly’). This is a culturally significant concept that is unique to Japanese culture, and so the conceptual metaphor "ANGER IS (IN THE) HARA" is limited to Japanese.

Barcelona and Soriano (2004) conducted two studies for metaphorical conceptualization of colors and anger in Spanish and English. The two case studies have uncovered some subtle contrasts, both on the conceptual and lexico-grammatical planes, in the way English and Spanish conceptualize metaphorically a given domain of experience. They conclude from their studies that as in other areas of cognition and language, it is quite uncommon for a conceptual metaphor to have exactly the same conceptual structure and to be manifested by exactly the same type of linguistic structures.

We observe from the previous cross-cultural studies that different languages do exhibit different patterns of figurative language use. The differences are of several kinds. In the most extreme case of variation, metaphors that are frequent in one language are rare or nonexistent in another, as is the case for some metaphors in English and Spanish (Barcelona and Soriano, 2004).
In other cases, similar metaphors are used in two languages, but are many times as frequent in one of the languages, as is found for some metaphors shared by the English, French, and Dutch (Boers & Demecheleer, 1997).

In terms of conventionality of using certain metaphors, some shared metaphors may draw on the same source domain but differ in details across languages. This is the case for English and Chinese: Both languages use heat as a metaphor for anger, but English metaphors suggest heated liquid, whereas Chinese metaphors suggest hot gas (Yu, 1995). Kövecses (2002) gives a number of examples of such variations taken from a range of languages. In other studies, it's demonstrated that metaphors may differ in entailments: the metaphor of parenthood is used to talk about business in both English and Farsi, but in English a “parent company” is one that controls another, whereas in Farsi it is one that supplies raw materials to a company that uses them in manufacturing (Henderson, 1986).

We state that metaphorical language processing has been a subject of extensive studies and researchers in the western culture. Some of these studies tackled the way we understand metaphors, and other studies explore how abstract notions are conceptualized within the mind by using metaphorical language. And when we come to the cross-cultural study of metaphor, we notice that many comparative studies were conducted to show what kinds of similarities and differences can be observed between certain languages and English. Unfortunately, Arabic is totally ignored from such research. Although early Arab scholars paid a great attention to the study of metaphor from a rhetorical perspective, there's a vital need to study Arabic metaphors from a cognitive viewpoint. Consequently, this study aims to sit Arabic as a subject of comparative examination by balancing its metaphorical system with its English counterpart in terms of conceptualizing the emotions of happiness and anger.

**Metods**

A number of metaphorical expressions used in describing happiness and anger in English and Arabic were. The English expressions were extracted from the works of Kövecses (Kövecses, 1991) and Lakoff and Kövecses (Lakoff, 1987; Lakoff and Kövecses, 1983). A large number of expressions used in conceptualizing happiness and anger in English were illustrated in these works. These expressions were extracted from the English culture; including ordinary speech and written literary and traditional works like proverbs and poetry.

The Arabic expressions were extracted from the Arabic culture too. The main source of data was the written literature; like dictionaries, thesauri, literary works like poetry and prose. The Arabic expressions were considered metaphorical if their surface meaning doesn't reflect their intended inner meaning. So no great attention was paid to the different varieties of figurative language which Arabic classifies (like simile, metonymy, or syncope). In other words, he tackles metaphorical language in its broad sense.

The analysis of data was carried out by analyzing the Arabic language individually following the Conceptual Metaphor Theory. The collected expressions were first grouped into general source domains (FIRE, UP, LIGHT, ANIMAL, etc). Then following Barcelona's methodology (Barcelona and Soriano, 2004) in carrying out cross-cultural comparison for metaphorical language the specific source and target domains in each group were identified by using metonymic representations, and by which the metaphor is characterized. Then, more parameters were investigated like searching for other linguistic examples, and looking for additional semantic or pragmatic evidences, checking whether there was a more general mapping (i.e. was this an elaboration or specification of another metaphor?), and finally, describing the expression’s functioning in its context (i.e. what sub-mappings are highlighted? is there a combination with other metaphors/metonymies?). To limit the scope of study, the researcher relied on the data that
was collected from a number of written Arabic sources. So, the Arabic expressions were only written in Standard Arabic (SA), any colloquial expressions were excluded.

Findings and Discussion

From the analysis of the collected expressions, two broad sorts of metaphors that participate in our understanding of happiness and anger in both languages were identified. First, there is a group of metaphors called “generic-level metaphors” (Kövecses, 2000: 38-39), these metaphors apply to a great number of concepts, not only happiness or any other emotions like: "MORE IS UP, LESS IS DOWN" and "INTENSITY IS HEAT" and "THE BODY IS A CONTAINER" metaphors. Lakoff and Kövecses include a couple of them in their analysis of American anger (cf. Lakoff & Kövecses, 1983; Lakoff, 1987: 397 and 406).

The second group of metaphors, that are more typical of emotions in general and (some of them) of happiness and anger in particular which Lakoff and Kövecses call them “basic-level metaphors” (cf. Lakoff & Kövecses, 1983; Lakoff, 1987: 406). According to the researchers in this field, these levels provide the bulk of the conceptual structure for anger (and happiness) and are more directly linked to experience (Soriano, 2003: 110).

Metaphorical Conceptualization of Happiness

Orientalical Metaphors

The first major group of conceptual metaphors gives happiness an upward orientational denotation where happiness is associated to some kind of elevated place off the ground (Lakoff and Johnson, 1980:17). This metaphor involves many other sub-metaphors which share the same metonymic mapping "BEING HAPPY IS BEING OFF THE GROUND" Kövecses (1991: 31) that leads to the orientational metaphorical mapping "HAPPINESS IS UP". Many English expressions used in describing happiness come under this metaphorical mapping like:

1. I was flying high.
2. She was on cloud nine.
3. I'm six feet off the ground.

In other expressions this is explicitly explained through the linking of birds flying with happiness feeling. For example:

4. My heart was soaring like an eagle.
5. The bird of happiness.
6. Happy as a lark.

Arabic, likewise, is full of expressions which involve such metaphors. Furthermore, orientational and "FLYING" metaphors are the most productive metaphorical conceptualization for happiness in Arabic. In the majority of our Arabic expressions, Happiness is viewed as a bird that is flying by wings. And in some other expressions happiness is viewed as a light swift-moving object that air easily plays with. For example:

1. ﻓﺮﺡﺎ ﻲﻄﻴﺮ آﺎد. / kaada yatiiru farahan /
   (Lit. He is almost flying for happiness).
   Exp. He was so happy that he was going to fly.

2. ﻓﺮﺡﺎ ﻋﻮﻩ ﻣﺎر. / farahad farraba/
Arabic orientational metaphors, in general, and "HAPPINESS IS UP" metaphors, in particular, are mostly associated with birds. Birds, such as sparrows and larks, represent significant symbols for happiness in the Arabic and English cultures. Typically, they are seen as dwelling in the air, this entails being "UP" and "OFF THE GROUND". Birds are associated also with freedom. It seems intuitively acceptable to relate the relationship between freedom and happiness to the very fact that freedom is one possible source for happiness. Kövecses (1991:31) sees that in our simplified view for the world, we have the belief that when "we are free, we are happy...[and] what seems to be going on here is that we comprehend a (emotional) state (like happiness) in terms of a possible source of that state (freedom)"

In addition, orientational metaphors involve another degree of similarity between English and Arabic where flying is an activity that's performed by a human organ, mainly the "heart". And we know that one of the symptoms of happiness is the increase in blood pressure and heart beats. So the happy person feels that his heart is beating very quickly and strongly and that it's going to detach itself from the chest and flies away. So, the two metaphors of "FLYING BIRDS" and "FLYING HEART" are present in the two languages, since they represent a universal body reaction against the situation of happiness.

Arabic involves another sort of metaphorical conceptualization in describing the significance of happiness. This can be elaborated in expressions like:

5. هطلت على سحابة الحبوب.

/ hatalat ‘alayya sahaabatu-l-hubuuri /
(Lit. The cloud of happiness was raining above me).

Exp. I feel that happiness is a cloud that rains above me and make me happy by the touches of its drops.

6. سحائب غطتني تنهل.

/ sahaa?ibu yahtaty tanhallu /
(Lit. My clouds of happiness are raining).

Exp. I feel that happiness is a cloud that rains above me and other people around me and make everyone happy.
In the last two Arabic expressions happiness is depicted as rainy clouds, onther entailment for the orientational metaphors since clouds are, plausibly, "OFF THE GROUND". Furthermore, the association between clouds and happiness can be attributed to the pleasure and joy accompanied with the rain because of its importance to plants and crops. This metaphor represents an exceptional representation for the fruitfulness and cheerfulness that happiness brings for all. Clouds represent a source for joy and total welfare for the farmers and plants, and it affects all people and creatures that are beneath them. Happiness depiction as a cloud symbolizes how much it's considered as a source for pleasure and joy to the happy person himself, and to all people even creatures around him. In addition, this metaphor reflects the importance of water and raining to Arabs who used to live in dry arid sunny lands. In addition to that, happiness is considered as the source of shadow against the heat of the sun.

Kövecses (1991:36) gives many explanations for the cognitive motivation for the association between happiness and upward orientation. In one of them, he sees that this conceptualization is a very typical expressive response associated with happiness which is smiling. In many examples illustrated from English smiling comes as a natural accompanying act with happiness (like "She was smiling with happiness" and "They were all smiles" or "He grinned from ear to ear"). Now, when the intense of the happiness state increases, then, smiling increases too to reach the state of laughing (e.g. "He was so happy he laughed out loud"). Kövecses (ibid) sees that when we smile, the ends of the mouth turn upwards, and when we are sad they turn downward.

Another motivations for conceptualizing happiness with upward orientation may be that its association with some behavioral responses that involve an upward movement (Kövecses 1991). For example, "JUMPING" (UP and Down) is an activity that implies an upward orientation. This argument can be supported from the fact the "JUMPING" for happiness metaphor is a universal one; it's used in both English and Arabic for expressing a higher degree of happiness. For example these two expressions can be used in the two languages to express happiness: "He jumped for joy" and "She was leaping with joy".

**Light Metaphors**

One of the major metaphorical conceptualizations of happiness in English is "HAPPINESS IS LIGHT" metaphor (Kövecses 1991:30). This metaphor involves diversity in using "LIGHT" as a representation for happiness. The following examples from English illustrate the use of this metaphor:

1. Look on the bright side.
2. When she heard the news, she lit up.
3. Nothing to worry about, brighten up.
4. He radiates joy.
5. Her face was bright with happiness.

The "LIGHT" metaphor is commonly applicable and very common in Arabic too. And this is illustrated by numerous examples extracted from different sources of Arabic writings. For example:

/ ?innahu mušriqu-l-jabyn /

(Lit. His forehead is shiny).
Exp. The effect of happiness on him can be seen from the bright color of his forehead.

/ baraqat ?saaryruhu /
(Lit. His lineaments flashed).

Exp. Because of his happiness his forehead laments broaden, so we see their clear color brightening and flushing.

/ ?šraqa fii muhyyaahu Sabaahu-l-bišri /
(Lit. The morning of joy rose from his countenance).

Exp. His face clarity, because of joy, is very soft like the morning sunshine.

/ lamʾa-l-bišru fii ūnyhi /
(Lit. The joy glittered in his eyes).

Exp. Since his eyes widened because of his great feeling of happiness, they seemed to be glittering and reflecting light.

/ ?sfara wajhuw wa talaʔaʔa /
(Lit. His face brightened and twinkled).

Exp. His face, because of joy, became clearer, and its vividness increased and it looks like brightening jewels.

/ tahalal-l-wajhu farahan /
(Lit. His face beamed with joy).

Exp. His face, because of happiness, became brighter.

Kövecses (1991:30) argues that the "LIGHT" metaphor renders numerous properties of the emotion of happiness. First of all, happiness is depicted as the opposites of unpleasant emotional experiences like sadness and worry. In addition, such metaphorical employment indicates a sort of shifting in the described person's state from worrying and sadness to happiness because of hearing some satisfying news, or acquiring certain pleasing information, about a worrying issue. Secondly, changing from sadness or worrying to happiness goes together with a change in perspective; happiness implies a positive outlook on the world (as in "bright side", "light up" and "brighten up"). Thirdly, in some English (and Arabic) examples the happy person is depicted as an energetic and dynamic person. For this reason, the researcher believes that we look upon a happy person's external brightness as a reflection of his internal body's heat resulted from his lively activity. Fourthly, heat energy, as it's known from our experience, can spread from one object to another by three physical phenomena: radiation, convection, and conduction. Thus, a happy person spreads his happiness into his surrounding environment affecting all people near him. Happiness, then, moves like radiations from person to another, hence, we say that this is a happy location because all the people there are happy.
The researcher believes that another possible justification for the light metaphor can be predicted by looking to the external features seen on the happy person, especially his face. The face of a happy person will not suffer from any internal physical changes for his blood pressure. So, the face color remains the same as it's in usual circumstances. Whereas his face muscles become relaxed and widened, for this reason we see it clearer and brighter than it's usually. But when the person is sad or angry, the blood pressure rises enormously resulting in changing the face skin color to red (and this what we will see when dealing with anger), and his face muscles become tensed and narrow, for this reason we see it gloomy and dim.

The last explanation leads us to speculate on a slight aspect of diversity between English and Arabic in terms of using the "LIGHT" metaphor. English, conventionally, employs another subversion of the "LIGHT" metaphor that's the metonymic mapping: "THE EYES ARE THE CONTAINERS FOR THE EMOTIONS" (Kövecses, 1991:30). This can be illustrated in examples like:

6. Amusement gleamed in his eyes.
7. His eyes glinted when he saw the money.
8. His eyes were shining.

Kövecses (1991: 31) sees this kind of metaphorical conceptualization is a kind of expressive response that is often assumed to accompany happiness. It's a form of visual behavior in which the eyes are seen as somehow brighter than in situations when the person is not happy.

Arabic, on the other hand, uses another expressive metaphorical conceptualization in which the face has the major role in indicating the situation of happiness. We can say that in Arabic it is "THE FACE IS THE CONTAINER FOR THE EMOTIONS" metaphor that is employed. From our collected data, it seems that this metaphorical mapping is more conventional and widely used than the "EYES AS A CONTAINER" metaphor. Arabic regards the face as being a mirror for the human emotions. This is an expressive response for the external features of happiness and joy that the human face can hold and convey. It's a form of visual behavior in which the face is seen as somehow brighter and clearer than in situations when the person is not happy.

**Container Metaphors**

The third major metaphorical conceptualization for happiness is the "CONTAINER" metaphor (Kövecses, 1991:33). In this metaphor happiness is depicted as a contained object (liquid or gas) within a container. And whatever happens to this contained object will affect the container. Generally, the contained object is portrayed is a "FLUID", but we have no idea about its substance. Thus, this metaphor has the metaphorical mapping "HAPPINESS/JOY IS A FLUID IN A CONTAINER". This type of metaphor is very common in English and in most other languages like Chinese (cf. Yu, 1995). The conventional linguistic expressions encoding this conceptual metaphor in English include:

1. We were full of joy.
2. The sight filled them with joy.
3. I brimmed over with joy when I saw her.
4. She couldn't contain her joy any longer.

Similarly, Arabic applies the same "CONTAINER" metaphor in conceptualizing happiness. For example:

1. قلبي كله ينبض بالفراحة.
1. qalby kuluhu yanbiDu bil-farhati / (Lit. My heart, wholly, is beating with happiness).
   Exp. I feel that my heart is pumping happiness instead of blood in my veins.

2. ?l'ihtraamu-ll-ðy yukinnhuu-l-juhuur lya yaymurunii bil-γyatatti / (Lit. The respect that the audience conceals (for me) overflows me with joy).
   Exp. I feel that happiness is overwhelming me because of the respect that my audience keeps secret for me.

3. xaðat as-sa°aαadatu taryqaha ?la qalbihaa ²indama ?sbahat umman liwaladayn / (Lit. Happiness took its way to her heart when she became a mother for two kids).
   Exp. When she got tow kids she found herself very happy after a long period of grieve and sadness.

4. imtal?a ²abdu-l-maliki suruuran bima ðakartu lahu / (Lit. AbdulMalek has been filled with happiness because of what I told).
   Exp. AbulMalek was so happy that he seemed to be filled with joy and cheerfulness.

5. kaana qalbi yanDahu bi-ssururi / (Lit. My heart was exuding with happiness).
   Exp. I was so happy that I felt all my happiness will leave my heart and run over every thing around me.

6. likay tu° abira ²nî-l-farahi llaðy yamla?au Sadraha / (Lit. She did that to express what sort of happiness that filled her chest).
   Exp. She felt that she couldn't keep her emotions anymore in her chest without telling everyone around her.

Apparently, both languages, English and Arabic, share the same "CONTAINER" metaphor in expressing happiness. The similarity between the two languages is seen when we look at the lexical choice for the verb "to fill" in English and its equivalent "yamla?u" in Arabic.

What we notice also in English and Arabic is that the human body, in general, is depicted as the "CONTAINER" of the emotion. And in many expressions it's the heart in particular. In this respect, the "LIQUID" of happiness is the blood which runs in the body veins, and which is pumped by the heart to all the body organs. Yu (1995:77) says that "when the body is the container, the fluid of happiness that overflows is more readily seen than if the heart is the container, because the heart is but an internal organ and whatever overflows it is still inside the body".

The "CONTAINER" metaphor gives us a good indication about the degree to which our feeling of happiness reaches. It's seen that the more this "CONTAINER" is filled with the
"FLUID" of happiness the more our sense of happiness and joy increases. Kövecses (1991:34) relates this kind of conceptualization to the notion of *Satisfaction*. He sees that one source for our feeling of happiness and joy is that we are satisfied about some issues. Satisfaction, he states "should be regarded as an integral part of the conceptual make up of happiness and joy" (ibid).

Looking to the physical justification for this metaphor, we realize from our familiarity with some physical characteristics of the materials that each container has a certain capacity that can't be surpassed. The amount of fluid contained in this container reflects the degree of our satisfaction. A half-filled container makes us realize the existence of some vacant space that must be exploited by adding more fluid to the container. While the contained fluid is reaching the edge of its container, our feeling of satisfaction is aroused to its limits. And this reflects the complete feeling of satisfaction. Metaphorically speaking, this process represents the highest degree of happiness and joy. And we are convinced that a totally filled container is better than an empty or a half-filled one.

The "CONTAINER" metaphor gives us more interesting indications about happiness. This can be seen from the nature of the "CONTAINER" metaphor when it's applied to happiness and joy. Kövecses (1990) identifies two kinds of "CONTAINER" metaphor in the domain of emotion: in the first, emotions are visualized as the "HEAT" of a fluid inside a closed container. This feature can be thought of in passions like anger (as we will see later) and sexual desire (Kövecses, 1990). In the second, the image of the container is depicted as containing a fluid without indicating its heat. In that case, if the container is portrayed as being open, then the increase of emotions leads the fluid to overflow (cf. "He was overflowing with joy"). And if it is portrayed closed, then, the increase of emotions leads the fluid to exert a larger amount of pressure on all sides of its container leading to its burst, so we notice that both English and Arabic involve this kind of depiction in many metaphorical expressions used in conceptualizing happiness. For example:

5. *He was bursting with joy.*
6. *I'm about to bust with good news.*
7. *She felt as if she would burst with joy.*

In these expressions, we make use of subversion metaphor entailed from the container metaphor that says "INTENSE HAPPINESS PRODUCES PRESSURE ON THE CONTAINER ". And we see that what happens to the container is an event of bursting not explosion. Explosion occurs if the amount of internal pressure is fronted by the solid walls of the container. When these walls become incapable to stand firm against the internal pressure any more the container explodes accidentally.

What is more interesting about "THE FLUID IN A CONTAINER" metaphor is what we see in some Arabic expressions like:

7. / haaða xabarun qad ḥalajat lahu nafṣy /  
   (Lit. This is news that turned my soul into ice).

8. / wajadtu bihi barda-ssururi /  
   (Lit. I found with this (news) the coldness of happiness).

The previous Arabic expressions show that happiness is not only depicted as "A FLUID IN A CONTAINER", in fact, it is seen as cold and freezing one. This coldness represents an association between relief and the sense of satisfaction that's associated to happiness. This particular metaphor, or what the researcher called "HAPPINESS IS COLDNESS", is a cultural specific one. English,
unlike Arabic, doesn't employ such kind of metaphorical representation for happiness. The researcher relates this cross-cultural gap between the two cultures to the climatic features where each culture exists; Arab world is characterized, in general, by its high temperature and dry climate and arid lands. So, the high temperature is a source of annoyance and displeasure for an Arab, whereas cold one is very preferable and joyful for him. In some Arab countries it's impossible to live without air conditioners which make the atmosphere colder. Coldness, then, is a source of pleasure in these lands. The situation is totally different in the English culture where coldness is a very common phenomenon in the northern part of Europe.

The "COLDNESS" metaphor has another lexical elaboration in Arabic. Some metaphorical representations for happiness depict it as an atmosphere. The following examples show some sorts of metaphor:

\[9. \text{awi} \text{lan} \text{bihjati} \text{an} \text{min-l-fara} \text{ii} \text{a-l-bahjati} \]
\[\text{a-l-farh} \text{a} \text{m-n} \text{a-l-jawa} \text{f} \text{ii} \text{jawen} \text{m} \text{n} \text{a-l-fara} \text{a-l-bahjati} \]
\[\text{fii} \text{jawen} \text{m} \text{n} \text{a-l-fara} \text{a-l-bahjati} \]
\[(\text{Lit. In an atmosphere of happiness and joy…}).\]
\[\text{Exp. They were setting in a place were everyone was happy and pleasant.}\]

\[10. \text{she} \text{f} \text{i} \text{al} \text{jawa} \text{farhan} \text{a} \text{hubuura} \]
\[\text{mala?at} \text{al} \text{jawa} \text{farhan} \text{a} \text{hubuura} \]
\[(\text{Lit. She filled the atmosphere with happiness and delight}).\]
\[\text{Exp. Here presence in that place and her behavior there made everyone happy and pleasant.}\]

\[11. \text{he} \text{y} \text{u} \text{iida} \text{jawa-l-marahi} \]
\[\text{hawala} \text{?an} \text{yu} \text{iida} \text{jawa-l-marahi} \]
\[(\text{Lit. He tried to return the atmosphere of happiness}).\]
\[\text{Exp. He tried to make everyone return to his happy mood after some moments of great tension.}\]

We see that Arabic elaborates the container metaphor in other uses where happiness is associated with coldness and fresh atmosphere. In the previous examples, Arabic employs such a metaphorical mapping to show how happiness moves from a person to another. In this respect the researcher suggests the metaphor "HAPPINESS IS AN ATMOSPHERE". Atmosphere, as we know consists of gases which are capable to move from place to place very quickly. And they can be sensed by everyone in that place. Furthermore, the atmosphere consists of air which is very necessary for life of animated creatures.

The atmosphere in the previous expressions mirrors some kind of social status that reflects the peace and harmony that the happy person sense when he's surrounded by happy people. The researcher believes that this idea reflects some qualities of our Eastern culture. In our culture, living within group is more preferable than individuality. So, the group in our culture is a major source for happiness and joy, whereas individuality is an anomalous behavior that's criticized gravely. Thus, "HAPPINESS IS AN ATMOSPHERE" can be classified as a sort of a cultural gap between Arabs positive attitudes towards coldness and group in the same time, in addition to and its association with pleasurable relaxation and comfort.

\text{Vitality, Energy, and Agitation Metaphors}
Happiness, as we saw in previous discussions, is viewed as a highly energized state that's characterized by a high activity level. This energetic behavior can be reflected on some actions associated with happiness, because they go together with it, and they are usually the results of happiness and its mood. "DANCING" and "SINGING" for example, are two examples of these activities. And in English we see expressions like:

1. *We were dancing with joy.*
2. *They kicked up their heels.*
3. *He was singing for joy.*

In Arabic "DANCING" and "SINGING" are used in many ways to express happiness. Furthermore, happiness is depicted also as a source of high activity and energy. This is depicted from the previous "HEAT" and "LIGHT" metaphors. And we saw that one of the characteristics of happiness involves the production of high level of physiological arousal (Kövecses, 1991: 33). This arousal is exemplified with the "FLUSHING" and "INCREASED HEART RATE" metonymic mappings like:

4. *She flushed with joy.*
5. *My heart leapt with joy.*
6. *His heart was throbbing with joy.*

Arabic involves a relevant sort of these metaphors, and we saw some of these expressions in the precedent "LIGHT" metaphor. But we notice that English characterizes this metaphor by maintaining that it's the heart itself which is considered as the source of energy.

Happiness also is viewed in English as a source of liveliness and vivacity. This can be depicted by the metaphor "HAPPINESS IS VITALITY". For example:

7. *He was alive with joy.*
8. *I felt vivacious.*
9. *He was the life of the party.*

The same is true for Arabic, happiness and joy are the main sources for life beauty and its appreciation, and there's an association between our positive, optimistic view towards life and enjoying it. So, we see expressions like:

1. تبوع في النفس سروراً / *tabʿaθu fī-nnafsi sururan* (Lit. It stimulates life in the soul with happiness).
   *Exp.* Seeing this beautiful scene makes us feel well-spirited and appreciate the beauty of life.

2. كان أخي إنساناً فرحًا، ممتلئًا بالحياة. / *kana ?xi ?insanan farihan mumtali?an bi-l-hayati* (Lit. My brother was a happy man, full of life).
   *Exp.* My brother was a very hopeful person, and he always appreciates its beauty.

3. غرست بذور الأمل والبهجة لدى الفقراء والمحرمين. / *γarasat buḍuura-l-?mali wa-l-bahjati lada-l-fuqaraa?i wa-l-mahrūmiin* (Lit. She sowed the seeds of hope and happiness for the poor and deprived people).
Exp. Her cheerful deeds changed the poor and deprived people's conditions and made them look hopefully for the future.

The main emphasis of the "VITALITY" metaphor is that a happy person is energetic, active; and full of life. Happiness is seen as a main source for healthy life. This could be justified from the view that happy people, in general, don't suffer much from harmful diseases that affect their blood-circulation and neural systems. These diseases could have a mortal effect sometimes on humans. And permanent sadness and severe anger could cause such harmful infections like: thrombus (Blood Clot) and angina pectoris (Cardiac Arrest) diseases.

**Miscellaneous Minor Metaphors**

Both English and Arabic involve certain metaphorical conceptualizations which can't undergo under the previous major metaphors. Generally speaking, these minor metaphors are not commonly used, but they give us a rich source for metaphorical expressions which can be employed in our written works especially literary works.

**Animalistic Behavior Metaphor**

Human is considered the only rationale and reasonable animal; this rationality characterizes his behavior and action. Sometimes, we like to describe any bizarre action as an animalistic one to show our viewpoint about the status of the described person.

On the other hand, since animals are considered irresponsible beings because of their irrationality, we feel sometimes envy because of their lack of this human character. The animalistic metaphor reflects the pleasure and enjoyment that a happy person experience when he lives with peace and harmony with his environment without bothering himself with the modern civilization ties and conventions. This state is described by the metaphor "A HAPPY PERSON IS AN ANIMAL (THAT LIVES WELL)" (Kövecses, 1991), and it's illustrated in the following English examples:

1. She was chirping like a cricket.
2. He is as happy as a clam (a burrowing shellfish).
3. He is happy as a horse in hay.

In this metaphor, the outside world is viewed as giving the happy person all what he needs. For this reason, the happy person, who's depicted as an animal, feels comfort and well-being, and lives in harmony with the world surrounding him. Kövecses (ibid) sees that these implications can be viewed in another metaphor "HAPPINESS IS A PLEASURABLE PHYSICAL SENSATION".

For example, we have expressions like:

4. I was purring with delight.
5. She was crowing with excitement.
6. He was wallowing in a sea of happiness.

In addition to that, Kövecses (1991: 35) states that in English we see a kind of metaphor used in conceptualizing happiness by which happiness is regarded as a thing that is hard to be controlled, and it always tries to run away. This kind of metaphor gives happiness another animalistic behavior; "HAPPINESS IS A CAPTIVE ANIMAL" is the conceptual metaphor used to express the hard efforts exercised in order to control happiness:
7. She gave away her feelings of happiness.
8. His feelings of happiness broke lose.
9. He couldn't hold back tears of joy.

In the previous examples, we see that the happy person depicted as being incapable to restrain or "grasp" his extreme happy emotions. His efforts are futile because he is trying to hold back and control what's depicted as a wild animal that has to be tamed to subdue for his master.

Kövecses (ibid) sees that this metaphor implies two aspects concerning happiness: firstly, it's very hard to control happiness, and any attempt to do it will be futile; secondly, there's a necessary requirement for the happy person to communicate and express his feelings to others, so he doesn't see it necessary to control his happiness and contain it with force.

Arabic, on the other hand, doesn't use such metaphorical conceptualizations in their strict sense. In fact, if we exclude the "BEING HAPPY IS BEING OF THE GROUND" metaphors which include flying as an animalistic activity, few metaphorical expressions, and mainly used in an ironical manner exclusively.

**Insanity Metaphor**

Many previous metaphors imply some kind of losing control because of intense happiness. This happens when a happy person allows to himself to express his emotions without taking any social convention into consideration. For this regard English employs the metaphor "HAPINESS IS INSANITY". This metaphor is highly used in examples like:

1. She was mad with joy.
2. They were crazy with happiness.
3. She's ready to jump out of her skin.

And we see that this metaphor is very common in Arabic too, especially in literary works. The following examples are extracted from different literary sources indicating the use of insanity and madness in conceptualizing happiness:

1. ﻳ swingers / kidtu ujannu sururan / (Lit. I almost became insane for happiness).
   Exp. I was so happy that I almost lost my mind and behaved irrationally.

2. / kadu ?n yujiya calya sururan / (Lit. I'm about to be unconscious because of my great happiness).
   Exp. I am so happy that I don't know what's happening around me.

3. ﻳ camer / ballya-l-farahu hadda-I-Junuun / (Lit. happiness reached the edge of insanity).
   Exp. Their happiness reached the degree after which they started behaving irrationally)
In the previous Arabic expressions, the speaker expresses his great feelings of happiness in away that he feels himself in a state of intentional ecstasy and unawareness about what's around him because of his amusement and happiness.

Insanity, as it's already known, involves some sort of lack of control. In addition, insanity is higher than rapture and entails more loss of control and strange actions. The "INSANITY" metaphor can be attributed to the uncontrolled and strange, odd deeds and behaviors made by the happy person unconsciously like laughing excitedly, jumping and clapping excessively.

**The Desired Hidden Object Metaphor**

Kövecses (1991) claims that the most important source of the positive value attributed to happiness is that it's conceived of as something highly desirable. And this is shown in the metaphor "HAPPINESS IS A DESIRED HIDDEN OBJECT". And by desired and hidden we mean that happiness can not be obtained or found easily, or without exerting some sorts of endeavors after which we find ourselves satisfied and pleased for what a fruitful success we gained. We see in both languages English and Arabic expressions like:

1. I have found happiness.
2. The pursuit of happiness is our inalienable right.
3. He is striving for happiness.

In the previous examples, which can be rendered literally into Arabic and have the same connotation, happiness, in the two languages, is viewed as our ultimate goal, and we always search for it exhaustively. But it's obvious that it is not readily available; we have to search for it. For these reasons, Kövecses (ibid: 38) sees that "desirability is a major component of our notion of happiness. And once something is desirable for us, it will have a positive value".

In this metaphor, happiness is seen as it's the outcome of an external provider. Happiness is viewed as an entity that's both separate from the self and lies outside the self in an unknown place (ibid).

In addition to that, happiness can be viewed, in most languages as a valuable commodity (Kövecses, 1991). This metaphor is present in expressions like:

1. He received a great deal of happiness from their relationship.
2. She gave him a lot of happiness
3. You can't buy happiness.

The previous expressions, which can be rendered literally into Arabic and have the same connotation, assume that happiness is a valuable commodity, and it's not that thing that someone can obtain by means of simple act as buying. Happiness is viewed as something that we get from, or give to, others (Kövecses, 1991: 38). We see, then, that this metaphor is like the "HIDDEN OBJECT" metaphor since both of them view happiness as something external to the self and that the self gets from others.

Arabic employs this kind of metaphor in literary works in which happiness is viewed as money which can be gained, created, preserved, or even lost. For example:

1. كان فرحه يكبر ويزداد مع كل كلمة.

(Lit. His happiness was growing up and increasing by each spoken word).

Exp. By hearing more about the topic his feeling of happiness increases more and more.
2. The Sultan didn't know how to hide his happiness and amazement.

Lit. Only the Sultan didn't know how to hide his happiness and amazement.

Exp. The prince, unlike others, didn't want to express his feeling of happiness and amusement overtly.

3. This happiness left him completely at the last stage.

Lit. This happiness left him completely at the last stage.

Exp. He lost his feeling of happiness for ever because of a serious matter.

4. Sa'eed is incapable to create the happiness that he always used to create.

Lit. Sa'eed is incapable to create the happiness that he always used to create.

Exp. Sa'eed becomes very sad and his cool mood vanished and he's incapable to make others feel happy again.

Although the previous expressions seem to go under other metaphorical conceptualizations, they have some degree of accepting the idea that happiness can be invented and created from nothing. In addition, it sees happiness as an expensive and an object that's not easy to be created or kept in hand or hidden from other people. And in some other uses, happiness is depicted as an invented object that must not be kept hidden. Instead of that, all people must benefit of this valuable invention.

The Opponent Metaphor

This metaphor is represented by the mapping "HAPPINESS/JOY IS AN OPPONENT" (Kövecses, 1991). It reflects how happiness is seen in a state of struggle with the happy person and how the later attempts to subdue his feelings of happiness to his control. This metaphorical conceptualization is seen in examples from English like:

1. She was overcome by joy.
2. Happiness took complete control over him.
3. She was seized by happiness.

It's obvious that this metaphor can be presented in Arabic too. Furthermore, the previous examples seem to indicate that happiness and joy is viewed as a powerful and intense emotion that we regard as taking control over us. This metaphorical conceptualization, and the previous "CONTAINER" and "CAPTIVE ANIMAL" metaphors, suggests that our emotions shouldn't be expressed freely, and we mustn't allow them to control us. Although happiness is a positive and desirable emotional state, our conceptual mappings imply that they have to be kept under control and certain limitations.

In the next section, the researcher will discuss what kinds of results obtained after conducting a comparative analysis for the expressions used to describe anger.

Metaphorical Conceptualization of Anger
**Heat metaphors**

The "HEAT" metaphor is the largest and most common metaphorical conceptualization for anger in both English and Arabic. Through the course of studying anger expressions, most of these metaphorical expressions extracted from different sources and used conventionally to describe anger go under this metaphorical mapping. Lakoff and Kövecses (1983:6) see that "The cultural model of physiological effects, especially the part that emphasizes HEAT, forms the basis of the most general metaphor of anger: ANGER IS HEAT".

This metaphor is not left applicable in its general form. Lakoff and Kövecses (1983) divided this general metaphor into other subversions. They see that the metaphor "ANGER IS HEAT" is a central metaphor that has two versions in English: in the first, anger is depicted as being applied to solids by using fire. Thus, we have the metaphor "ANGER IS FIRE". Fire is an ambiguous physical state that can not be studied as concrete material objects, but its effect can be sensed by our senses and seen on other objects. For example, fire changes various physical characteristics of most solid materials like burning or melting metallic materials. In the second, heat is depicted as being applied to liquids, then we have the metaphor "ANGER IS THE HEAT OF A FLUID IN A CONTAINER" (ibid: 6).

Under "ANGER IS FIRE" metaphor, English involves the use of a large group of metaphorical expressions that encode and elaborate the general concept in one way or another. For example:

1. Those are inflammatory remarks.
2. She was doing a slow burn.
3. What you said inflamed him.
4. He was breathing fire.
5. Your insincere apology just added fuel to the fire.

Arabic, like English, involves the use of the metaphorical conceptualization "ANGER IS HEAT" exactly as English does. In addition to that, the two subversions of the HEAT metaphor in English are applicable into Arabic too. When "ANGER IS HEAT" is applied to solids in Arabic, we get exactly the metaphor "ANGER IS FIRE". So, some of the previous expressions can be translated literally into Arabic and be used in describing anger, and we have examples like:

1. ﻓﻲ ﺍﻓﻀﻞ ﺗأضﺮم
   (Lit. He inflamed my rage).
   Exp. He made me extremely angry.

2. ﺑﻐﻴﻈﻪ ﺛأﺡﺮﻗﺘﻪ
   (Lit. I burned him with his rage).
   Exp. I made him very angry.

3. ﺑاﻟﻐﻀﺐ ﻣﻦ ﺗﻮهﺞ ﻣﺘﻪ
   (Lit. I saw him blazing of anger).
   Exp. I saw that his face color became red because of his anger.

4. ﺑﺎﺕ ﻳﺰﻓﺮ ﻣﻦ ﺍﻟﻐﻀﺐ.
We see from the previous Arabic examples that anger is depicted as having the characteristics of a burning fire that flame within the internal organs of the angry person.

Fire is very significant for its important value and usefulness in everyday life, but we see that it's traditionally associated with evil, destruction and disasters. Fire could be very harmful for those who don't know how to use and deal with it. In addition, if it's uncontainable and out of control, it could bring a total harmfulness and damage to any surrounding people. For this reason, we notice that in both languages, the emotion of anger is conceptualized as a destructive force, like an uncontrollable fire, that may be harmful not only to the angry person himself but also to the people and objects around him.

We see also from the previous English and Arabic expressions that both languages share the same conceptual metaphor "ANGER IS FIRE", and we notice that they involve a state of placing fire in the internal organs of the body, especially the chest. Then, the burning fire extends to reach the external organs where the effects of anger and its symptoms like redness of the skin can be remarked.

According to Lakoff and Kövecses (1987), the second version of the "HEAT" metaphor and which is applicable when the HEAT metaphor is applied to liquid is called "ANGER IS THE HEAT OF A FLUID IN A CONTAINER". This subversion of the "HEAT" metaphor is very productive and can be viewed in a group of many metaphorical expressions in English like:

6. You make my blood boil.
7. I had reached the boiling point.
8. Let him stew.

In Arabic, this metaphorical mapping is commonly applicable in conceptualizing anger too. The diversity of metaphors which employ this metaphor can be illustrated in expressions like:

/ ra?ituhu yaylii mina-l-?aDabi /  
(Lit. I saw him boiling of because of anger).  
Exp. I saw that his face color became red and his body is shaking because of his anger.
/ ɣalaa jawfu hu mina-l-ɣaDabi /  
(Lit. His internal body was boiling because of rage).  
Exp. I saw that his face color became red and his body is shaking because of his anger.  
(رايته يفور من الغضب).

/ ra?itu hu yafu ru hu mina-l-ɣaDab /  
(Lit. I saw him boiling over because of anger).  
Exp. I see that he could not keep his emotions any more, so he starts expressing his feeling of rage all at once.  
(Exp. He could not keep his emotions any more, so he starts expressing his feeling of rage all at once).

In the previous English and Arabic expressions anger is depicted as a fluid (or gas in some other Arabic expressions) that's kept in a container. The "HEAT" of anger affects this contained fluid (or gas) leading to the increase of its temperature till it reaches the point of boiling. And at this level, the feeling of anger is at its highest limits.

The two "LIQUID/GAS IN CONTAINER" metaphors in Arabic prompt us to some characteristics of the "CONTAINER" metaphors which don't indicate the "HEAT" that's used in conceptualizing anger in Arabic. For example, look at the following examples in Arabic:

/ Sabba ɣalaaihi dja amma ɣaDabii hu /  
(Lit. He poured all his anger on him).  
Exp. He was so angry of him.  
(أصر عليه جام غضب).

/ la?uxrijanna ɣaDabaka min ra?i sika /  
(Lit. I shall take out your rage from your head).  
Exp. I will try to calm your anger down.  
(أتخرج من رأسك غضبك من رأسك).

/ ?ina-lɣaiZa ll-aði yamla?u Sadrahu /  
(Lit. The rage that fills his chest is…)  
Exp. There was a big issue that makes hem very angry.  
(إن الغضب الذي يملأ صدره...)

In the previous expressions we notice that anger is depicted as a liquid (or gaseous) substance, but its temperature, whether it's warm or cold is not indicated obviously. In addition to that, the liquid (or gas) is not necessarily contained within a limited space where it could be exploded if it's heated. In fact, the container in the previous examples seems to be large and open where more liquids (or gaseous) substances can be added. And this can be noticed through the use of the processes of melting and dissolving which applied to liquids as we saw in the previous expressions.

It's interesting to mention that anger is depicted in many Arabic expressions as a liquid that the human body acquires from outside the body through drinking or swallowing. And this can be seen in many expressions extracted from different Arabic sources like:

/ ma taJarraʔ a ʿabdun fii-dduniija jarʔatan ?habu ?ila-llahi min jarʔatii ɣaiʔin yakZimuha /
(Lit. A slave has never gulped anything that's more well-liked to God than a gulp of anger).

Exp. It's a blissful behavior to keep your rage and be patient when someone do you wrong.

/ Sabara ʿala tajarruʿi-hyaiḍi /

(Lit. he was patient of drinking rage).

Exp. He was very patient in enduring his rage.

/ rubba γαιδ in tajarctu maxaafata maa huwa ?šadu minhu /

(Lit. Many times I gulped (my) rage since I fear of what could be harder than it).

Exp. I endured keeping my rage to prevent what could be worst than it.

We notice from the previous examples that anger is depicted as an inedible liquid that we can't drink easily. This can be seen through the use of the Arabic verb "tajarrara" which means "to gulp" or "swallow something fast". This metaphor shows us how anger is a very hard emotional state to be endured. Arabic culture looks to those who could keep themselves calm in anger situations as very tolerant and open-minded people, unlike those who express their anger in haste, and without giving consideration to what harmful consequences of their behavior.

One of the logical consequences of the previous "ANGER IS HEAT" metaphor and its version "ANGER IS THE HEAT OF A FLUID/GAS IN A CONTAINER" is that we can come up with another subversion of the previous metaphorical conceptualization called "ANGER IS PRESSURE" or what's metonymically described as "THE EFFECT OF THE ANGER ON THE PERSON IS PRESSURE ON THE CONTAINER" (Soriano, 2003:110). This metaphor can be illustrated from our basic knowledge of the physical characteristics of liquids and gases; the continuous heating of a closed container filled with gas or liquids could lead to its explosion because of the expansion of the liquid or gas volume, and its rising above its normal level, and all of these phenomenon lead to the increase of internal pressure on all sides of the closed container. Looking to the previous "PRESSURE" metaphor we come up with many expressions in English. A set of these expressions expresses how increasing the heat of the liquid in the container leads to its rising like:

9. His pent-up anger welled up inside him.
10. She could feel her gorge rising.
11. We got a rise out of him.

In the previous expressions, the continuous increase of anger source and atmosphere is a natural situation that leads to the increase in the amount of anger felt by the angry person. The situation then is like the rising of fluid within its container because of the increasing of the container heat from an external heat source like fire. Hence, the heat of the contained fluid or gas increases too, and its volume and internal pressure increase too. In this case, we realize that the feeling of anger reaches its maximum limits. This kind of conceptualization can be seen in expressions like:

12. He was bursting with anger.
13. I could barely contain my rage.
Furthermore, English involves the use of the intense internal pressure metaphor in a way that intense anger could cause certain infections in the human body. This can be depicted by using some metaphorical expressions like:

15. Don't get a hernia!
16. When I found out, I almost burst a blood vessel.
17. He almost had a hemorrhage.

In Arabic, the situation is somehow different; the use of "INTERNAL PRESSURE" metaphor is not as conventional as its English counterpart. The intense anger is depicted as being the source of some kind of internal pressure that affects different body parts like: the blood-vessels (or the jugular vein in particular) or the chest, including the lungs. So, we have expressions like:

16. قلختنق غيطا حتى يموت كمداً. 
(Lit. Let him be strangled by his anger till he dies of grief)
Exp. Let him angry and don't relief him till he stops it deliberately.

17. / fal-yaxtaniq yaiiZan Hata yamouta kamadan / 
(Lit. So-and-so has a wide chest, and he gets angry slowly).
Exp. This man has a very calm and tolerant spirit, and he doesn't become angry quickly.

18. / ja’altuhu Datiqa SSadri yaDiba / 
(Lit. This issue made his chest narrow and angry).
Exp. The issue made him feels very angry and unsupportable by others.

It's already known from our knowledge about the physical characteristics of liquids and gases that when they are heated their volume increases. If they're contained within an enclosed space, the increase of volume leads to the increase of internal pressure (as we said earlier). However, every container has a certain limits of capacity after which the container walls could never persist the increase in the internal pressure and it explodes. In this situation, the contained liquid or gas will scatter outside the container and in every direction. The great power of the explosion will carry the contained material to far distances to reach and touch every object around it. Anger is depicted in the same manner. Intense feeling of anger in addition to the incapability of the angry person to restrain it inside him, all of these, lead the angry person (metaphorically speaking) to explode and get out all what he keeps of feelings and restraints. This kind of metaphorical conceptualization is called "WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES". This metaphor is very common cross-culturally (cf. Yu, 1995; Matsuki, 1995; Barcelona & Soriano, 2004). English for example employs this metaphor in expressions like:

18. When I told him, he just exploded.
19. She blew up at me.

And for keeping anger restrained we have expressions like:

20. I suppressed my anger.
21. He turned his anger inward.
22. He managed to keep his anger bottled up inside him.

And when the explosion occurs, what's inside the container scatters in the air. In anger situation we have the same depiction that when a person explodes, parts of him go up in the air:

23. I blew my stack.

24. He hit the ceiling.

In Arabic we see this metaphorical conceptualization in many expressions like:

/ ?sbaha yaθuuru li?atfahi-l-?asbaab /

(Lit. He happens to erupt for the most ridiculous reasons).

Exp. He becomes so sensitive and moody that anything could make him feel angry.

أصبح يثور لأنفه الأسباب.

20. اما السلطان الذي ينفجر غضبا في بعض الساعات...)

(Lit. And the Sultan who used to explode for anger in some hours...).

Exp. The Sultan is a very moody person, and he seems to be quite most of the time. But, sometimes, he becomes very angry without any reason.

21. إحتد فطرات منه شقة في الأرض، وشقة في السماء.

(Lit. He flared up. Then, a piece of him fled in the earth and another one in the sky).

Exp. He was so angry that he seems to be going to cut himself into pieces

أعصابي هي التي كانت توشك على الانفجار بالغضب منهما.

22. / ?Sabii hia-llatii kant tuušiku ‘ala-l-?infijaari bil-γaDabi minha /

(Lit. May nerves were going to explode because of my anger of her).

Exp. He was so angry that he seems to be unable to control himself, and all his nerves were hurting him like being exploded and cut into small pieces

As we said earlier when we tackled the "HEAT" metaphor, this kind of metaphorical conceptualization is very common. Both languages, English and Arabic, use it in conceptualizing how intense anger could lead to harmful consequences. This is logical since the explosion of any container, which keeps liquids or gases, because of heating is a universal phenomenon.

**Insanity Metaphor**

In many expressions which describe emotions, there's a conventional agreement that excess emotions could obstruct our rational thinking. And as we saw earlier in happiness, anger also involves the use of "ANGER IS INSANITY" metaphor. This metaphor implies some kind of losing control because of excessiveness in expressing anger.

Lakoff and Kövecses (1983:12) provide a view that's based on a folk theory which maintains that agitation is an important effect in modeling the "INSANITY" metaphor. According to this view, insane people are improperly agitated, for example, they go wild, and start raving and flail their arms. In the same way, these physiological effects can be attributed metonymically, for
insanity. We could indicate that someone is insane by describing him as foaming at the mouth, raving, going wild, etc (ibid). In English we see this metaphor used in many examples like:

1. *I just touched him, and he went crazy.*
2. *You’re driving me nuts!*
3. *When the umpire called him out on strikes, he went bananas.*
4. *He got so angry; he went out of his mind.*

This metaphor is present in Arabic too. The following examples are extracted from different sources and indicate the use of insanity and madness in conceptualizing anger:

1. / awalu-l-γaDabi junuun wa-ʔaxiruHu nadam / (Lit. The beginning of anger is madness and regret is its end).

   Exp. When you start expressing your anger without any restriction you will end with regretting for what you did.

2. / yumkin liʔay kalimatin ?an tuxrijahu min twarihi / (Lit. Any small word could drive him crazy).

   Exp. He is in a tense situation that any wrong word could make him very angry.

3. / alγaDabu raʔsu-l-hamaaqa / (Lit. anger is the onset of foolishness).

   Exp. Being angry is the first step to act foolishly.

According to Lakoff and Kövecses (1983:13) it's possible that the most ordinary conventional expression for anger came into English historically as a result of this metaphor: -I'm mad!

Because of this metaphorical relation between insanity and anger, expressions that indicate insane behavior can also indicate angry behavior (ibid). Given the metaphorical conceptualization "INSANE BEHAVIOR STANDS FOR INSANITY", we see certain aggressive behaviors which can be attributed to insanity. Hence, we get the metaphorical expressions:

1. He’s tearing his hair out!
2. If one more thing goes wrong, I’ll start banging my head against the wall.

In Arabic we see this metaphorical conceptualization in expressions like:

3. / Fulaanun yaqtulu nafsahu mina-l-γaiZ / (Lit. He almost commits suicide because of rage).

   Exp. He's incredibly angry that he wants to end his life with his bare hands.

4. / Daraba binafsīhi-l-ʔarDa γaiZan /
(Lit. He hit himself with the ground for fury /
Exp. He's extremely angry that he wants to hurt his body with his hands.

/ fulaanun yatmaz‘u γaiZan /
(Lit. So-and-so is cutting himself for anger)
Exp. He's so angry that his internal organs almost cut themselves harshly.

/ ra’itu hu waqad γaDiba hata kaada yaxruju min-thiaabih /
(Lit. I saw him when he was very angry and going to get out of his clothes).
Exp. He was extremely angry that he couldn't endure even the clothes he wear on his body.

It's worth mentioning that one of the consequences that could be going under the "INSANITY" metaphor is that the angry person suffers from some loss in the accurateness of certain senses like seeing and hearing. This is metaphorically described by using some metaphors which involve "INTERFERENCE WITH ACCURATE PERCEPTION". This is present in English and Arabic in the same manner. In English we have:

1. She was blind with rage.
2. I was beginning to see red.
3. I was so mad I couldn't see straight.

And in Arabic we see expressions like:

/ ma ?’lmu hu yubSirunii min šidiati-l-γaDab /
(Lit. I don't think that he saw me because of his anger).
Exp. He was so angry and I thought that he couldn't see me because of his extreme anger.

/ šidatu-l-γaDab ta’θuru-l-mantiq /
(Lit. extreme anger stumble the rationale /
Exp. Extreme anger makes us give judgment without enough consideration.

**The Opponent Metaphor**

One of the most common metaphorical conceptualizations between English and Arabic is "ANGER IS AN OPPONENT (IN STRUGGLE)" metaphor. In this metaphor, anger is personified. This means it acquires the features of a human being. Anger is depicted as a person with whom we have a struggle. Each one of us tries hard to control and subdue the other. If anger subdued us then we're under his control, and it can lead us to a very destructive and terrible situation. In English, this metaphor is present in a set of many expressions like:

1. I'm struggling with my anger.
2. You need to subdue your anger.
3. I was seized by anger.
4. He lost control over his anger.

Arabic, likewise, involves too many expressions where anger is personified and depicted as an opponent to its victim. We see examples like:

1. ما أفر إلا من غضب الله (حديث شريف)
   
   Lit. I'm just trying to escape from the anger of God
   Exp. I don't do such sinful deeds because of my fear of God.

2. إن رحمتي غليبت غضبي
   
   Lit. My mercy defeat my anger.
   Exp. Almighty God insists that he's so merciful that he forgives his slaves' sins.

3. إن أمنتي من غضبه نطقته به
   
   Lit. If he protected me from his anger I will utter it.
   Exp. If he promised me that he will not get mad of me I will say what he wants to know.

4. كأن حلمه فاهرا لغضببه
   
   Lit. His tolerance is more victorious than his anger.
   Exp. He used to forgive people for their mischief rather than aiming for vengeance from them.

5. فإن الغضب حين ذاك يصبح هو الأقوى
   
   Lit. Then it's anger who become the stronger.
   Exp. If he lost his coolness then his anger is raised and appeared and there will be no space for tolerance.

Animalistic Behavior Metaphor

As we saw earlier in happiness, human beings are the only rational animals; this rationality characterizes his behavior and actions. But if he loses control of himself temporarily he starts acting as the irrational beings. In other words, the angry person who could not control himself and his reactions because of anger is depicted as an animal.

The animalistic metaphor in conceptualizing anger reflects the irrationality and the lack of moral constitution that prohibits him from reacting according to his instinct as animals do. The metaphor "ANGER IS A DANGEROUS ANIMAL" is illustrated in the following metaphors in English:

1. He has a ferocious temper.
2. It's dangerous to arouse his anger.
3. He unleashed his anger.
4. Don’t let your anger get out of hand.
The angry person's aggressive behaviors are considered, in many expressions, as reflections of the animalistic instinctual and irrational behavior. For example:

5. He was bristling with anger.
6. That got my hackles up.
7. He began to bare his teeth.
8. That ruffled her feathers.
9. He started snarling.

Arabic, on the other hand, has the same kind of metaphorical conceptualization. Many of the previous expressions can be translated into Arabic and serve the same meaning. In addition to these examples we have expressions like:

1. ﻏﻀﺒﻪ ﻣﻦ ﻣﻨﻠﻴﺎﺏﻪ ﻰﺼْﺮف آﺎن. (Lit. He was creaking with his canine teeth for his extreme anger).
   Exp. He bites on his teeth excessively when he's angry.

2. ﻟﺴﻠﻮك ﻣﻨﻌداﻧﻲ ﻓﺠﻌﻠﻪ ﻢﻴﺎﺟ ﺡﺎﻻت ﺑﻨﺘﺎﺏﻪ. (Lit. Sometimes he befalls in a state of fury that makes very aggressive).
   Exp. When he gets angry he behaves aggressively like a savage animal.

3. اﻟﺨﺰف ﻓﻲ اﻟﻬﺎﺉﺞ اﻟﺜﻮر ﺑﻤﻨﻄﻖ ﺛﺼﺮﻓﺖ. (Lit. She behaved like a fury bull in the pottery shop).
   Exp. Her reaction in the shop was so aggressive that she didn't give anyone the chance to explain his viewpoint.

4. ﻳﻀﺮب اﻟﻬﺎﺉﺞ ﺑﻤﺜﻞ آﺎن. (Lit. He was like a ferocious bull; butting strongly in every direction).
   Exp. When he was angry he was like a blind person that he started beating everyone around him without any consideration

5. كـّـاـًـ نـّـ نـّـ ﺋّـدّـ دّأـٰـدّـ. (Lit. He bared his teeth and showed his canine tooth.
   Exp. He bites on his teeth excessively and makes them appear when he's angry.

**Natural Force Metaphor**

It's uneasy to stay in a place where the atmosphere is filled with anger. An angry person could not be endured by others. This is also the case of some natural phenomena. Anger could be depicted as a destructive natural force. So, in addition to the previous "ANGER IS FIRE" metaphor, where anger is depicted as a natural physical force, but we have other natural phenomena associated with anger. In this case we obtain the metaphor "ANGER IS A NATURAL
FORCE". With the exception of "ANGER IS FIRE" metaphor, "ANGER IS A NATURAL FORCE" metaphor seems to be less conventional in English than in Arabic. For example, we have such metaphors in expressions like:

1. Darabat riihu-γaDabi kula wajhin wa kullu qalb / (Lit. The wind of anger stroked every face and every heart / Exp. Everyone in that place get angry.

2. ‘inda?idin yahduru Sawtuhu bilyaDabi / (Lit. At that moment his voice thunders with anger). Exp. In that moment he raises his voice in expressing his anger).

3. fuji?at bihi yatazawaju ?uxra fa’aSafa bihaa-γaiZ / (Lit. when she knew accidentally that her husband married another woman her rage blew violently). Exp. She got very angry when she knew accidentally that her husband married another woman).

4. ?uhawilu ?an uhadi?a burkana waladi alha?ij / (Lit. I'm trying hardly to calm down the fury of my son's volcano. Exp. I tried to calm my son's anger down and make him relax.

5. bata yar?udu mina-γaDabi / (Let. He kept on thundering because of anger). Exp. His voice was rising in expressing his anger.

The researcher found that the only English counterpart of this metaphor is present in the "CONTAINER" and "EXPLOSION" metaphors (cf. "She erupted") where the container is depicted as a volcano, and its eruption represent the intense anger.

**Burden Metaphor**

"ANGER IS BURDEN" metaphorical representation is very common metaphor in both English and Arabic. Anger is depicted as a very heavy burden that's imposed on the angry person. In this case, the removal of this heavy burden represents the liberation from the feelings of anger. In English we have expressions like

1. Unburdening himself of his anger gave him a sense of relief.
2. After I let out my anger, I felt a sense of release.
3. After I lost my temper, I felt lighter.
4. He carries his anger around with him.
5. You'll feel better if you get it off your chest.

And in Arabic we have:

1. قد وقع عليكم من رجس وغضب.
   / qad waqa’a alikut min rabikum rajsun wa yaDab /
   (Lit. Torment and wrath have already fallen on you from your lord).
   Exp. Almighty God is very angry of you and he will punish you severely.

2. من أضااع غضبه أطاع أدبه.
   / man ?Da’a yaDabahu ?t’a’a ?dabahu /
   (Lit. This who loses his anger listens to the voice of his courtesy).
   Exp. If you are courteous and polite you have to keep calm anger down.

3. يحل محل ذلك الغضب خزان هادئ.
   / yahillu mahala hađa-l-yaDab huznun hadi? /
   Lit. A quite sadness takes the place of this anger.
   Exp. If he calmed his anger down he continues feeling some sort of sadness.

4. عادوا ومعهم الغضب والكلمات الكبيرة.
   / ‘aduu wa ma‘ahum-l-yaDab wa-lkalimatu-l-habiratu /
   (Lit. they returned and carrying with them anger and big words).
   Exp. When they came back they were very angry and ready to insult everyone.

Any Arabic expressions from the previous group can be classified under the "CONTAINER" metaphor, since they involve the sense of containment and the possibility of its transporting from a place to another, and this is possible when anger is kept within a container.

From the previous overview of the Arabic metaphorical conceptualization of anger the researcher comes up with the real fact that the expressions that indicate anger in Arabic are not an accidental collection, in fact, they are structured in terms of an elaborate cognitive model that is implicit in the semantics of the language.

**Conclusion**

In terms of metaphorical conceptualization in English and Arabic, the first conclusion we indicate is resulting from the parameter that investigates the existence of a certain metaphor in a culture and its presence or absence in the other. As we have seen in previously, English and Arabic share some of the general or basic-level conceptual metaphors in construing the two concepts: "HAPPINESS" and "ANGER". For example, both languages share the following basic-level metaphors in conceptualizing "HAPPINESS":

- BEING HAPPY IS BEING OFF THE GROUND / HAPPYNESS IS UP
- HAPPINESS IS LIGHT
- HAPPINESS / JOY IS A FLUID IN A CONTAINER
- HAPPINESS IS INSANITY
- HAPPINESS IS AN OPPONENT
• HAPPINESS IS A DESIRED HIDDEN OBJECT
• VITALITY, ENERGY, and AGITATION metaphors

These metaphors seem to be the most universal metaphors exploited in conceptualizing happiness. Many cross-cultural studies which inspect the similarities and differences between their language and English demonstrate the existence of these metaphors in the two languages like English and Chinese (Yu, 1995; King’s, 1989).

However, not all the entailments resulted from the previous metaphors are applicable in the two languages. Arabic uses a special sort of mapping that links between happiness and welfare; "HAPPINESS IS A RAINY CLOUD". This metaphorical mapping reflects as we said earlier how happiness is conceptualized as the rain that brings pleasure and welfare for all beings: human, animals, and planets.

Furthermore, happiness in Arabic is mainly associated with coldness. And in many expressions we saw how the feeling of happiness is depicted as a source of cold. The researcher suggested the metaphor "HAPPINESS IS COLDNESS". And he related this special sub-mapping for the climatic characteristics of each culture and how Arabs prefer coldness to heat because of the nature of their land.

In other expressions, we saw that Arabic depicts happiness as air. Thus we got the metaphor "HAPPINESS IS AN ATMOSPHERE". This metaphor does not exist in English although it involves a universal phenomenon that the atmosphere exists in every place within a setting, and that it can't be contained or restricted within an open space. This metaphor reflects how Arabic looks to happiness as a phenomenon that affects the happy person and those around him in the same time and place.

Excluding the "FLYING" metaphor which goes under "BEING HAPPY IS BEING OFF THE GROUND", Arabic occasionally involves the use of animalistic behavior metaphors in conceptualizing happiness. In some Arabic expressions we can describe our feeling of joy by resorting to the warbling of birds (e.g. My heart is singing for happiness or in Arabic "qalby yugharidu minal-faraH"). And this is the most common use of this metaphor in Arabic. It's obvious that the Arabic "Eastern" culture looks to animal as irrational and undomesticated beings; hence, they're mainly associated to aggressive behavior when describing anger metaphorically. In contrast, the western people like to take care of animals as domestic pets like dogs, cats, or even pigs.

In the case of anger, the situation is more noticeable than in happiness, since we don't have that great variation in metaphorical conceptualization as we have seen in happiness. Apparently, the two languages, English and Arabic, share the same major metaphorical conceptualizations within their scheme. In addition to that, many of the minor metaphors can be rendered into Arabic from English and vice-versa. And the following figure illustrates the most significant metaphorical conceptualizations shared between English and Arabic:

• ANGER IS HEAT
• ANGER IS THE HEAT/GAS OF A FLUID IN A CONTAINER
• ANGER IS INSANITY
• ANGER IS AN OPPONENT (IN STRUGGLE)
• ANGER IS A DANGEROUS ANIMAL
• ANGER IS A NATURAL FORCE
• ANGER IS BURDEN
These metaphors are universally applicable to a large extent. For example, comparing Chinese (Yu, 1995; King’s, 1989), Japanese (Matsuki, 1995), and Spanish (Barcelona & Soriano, 2004) with English metaphorical expressions show the existence of these basic-level metaphors in conceptualizing anger in the three languages.

In spite of the great similarity between the two languages in conceptualizing anger, it's still worth to mention that there are some metaphorical mappings that are not shared between the two languages.

The first of these different mappings is what can be seen within the metaphor "ANGER IS THE HEAT OF THE FLUID IN A CONTAINER". Arabic, unlike English, does not exploit the entailment submapping by virtue of which the effects of anger on the person are conceptualized as "steaming" "THE EFFECT OF ANGER ON THE PERSON IS STEAM PRODUCTION". For example, English instantiations of the mapping such as (1) and (2) do not have any equivalent in Arabic.

- To get all steamed up
- To let off steam

Another important submapping in Arabic that's not present in English is what involves the depiction of anger or rage as a drinkable liquid that the angry person is forced to swallow and without appreciating its terrible taste. Such a conceptualization goes under the "FLUID" metaphor but it shows to what degree Arabs appreciate those people who could restrain their anger inside them.

We found another example of English-Arabic contrast due to different degree of linguistic conventionalization in the metaphor "ANGER IS INSANITY". The linguistic instantiations of this mapping in English are extremely conventionalized, to the extent that some of them have become polysemic, meaning both “crazy” and “angry”. For example:

1. He got terribly mad
2. Her son’s death maddened her

The equivalent expressions in Arabic, the adjective "majnuun" and the verb "yujnnu", are conventional too, but they are not polysemic in the same way as the English ones. In Arabic, “majnuun” and ”yujnu” refer both to insanity and to a generic lack of control and judgment, but one would always have to specify what emotion the person is “mad with” (unlike in English, where “mad” univocally (i.e. unambiguous, or having only one meaning) refers to anger). The realizations of "ANGER IS INSANITY" in Arabic are thus less conventionalized for ANGER than the English ones.

Finally, it's noticed that both languages, English and Arabic, share to some extent few metaphorical conceptualizations used in describing happiness and anger in the same manner. This is the case of the following metaphors:

- HAPPINESS/ANGER IS A FLUID IN A CONTAINER
- HAPPINESS/ANGER IS INSANITY
- HAPPINESS/ANGER IS AN OPPONENT
- HAPPINESS/ANGER IS AN ANIMAL

For this reason, the researcher believes that these metaphors can be used universally to describe any sort of emotional feeling like: love, desire, and sadness.

In terms of putting up the key result of carrying out such a comparative study between English and Arabic, the researcher believes that the findings of this study have an important implication.
Lakoff (1993:205) claims that "as soon as one gets away from concrete physical experience and start talking about abstractions or emotions, metaphorical understanding is the norm". In addition, he inquires whether all abstract human reasoning is a metaphorical version of imagistic reasoning (Lakoff, 1990:39). Consequently, this study is a response to Lakoff's proposal, and it shows that evidences from Arabic culture empirically support this claim from an emotional viewpoint. Subsequently, metaphor in Arabic, as in many other cultures, is pervasive and irreducible in the expression of such abstract emotional concepts as happiness and anger. From this fact, it appears that metaphor plays an essential and indispensable role in our understanding and speaking about our emotional states apart from our individual linguistic differences.

Subsequently, metaphor in Arabic, as in many other cultures, is pervasive and irreducible when expressing such abstract emotional concepts as Happiness, Anger, Love and Hatred. Subsequently, it appears that metaphorical language plays an essential and indispensable role in our understanding and speaking about our emotional states apart from our individual linguistic differences.

The researcher realizes that there were many details which ought to be taken into consideration within any comparative study like this one, but unfortunately, the factor of space limits his discussions and prevents him from meeting the all demands of such wide subject. Therefore, the researcher recommends that this area of study must be a subject of much more extensive and profound research by Arab scholars, since Arabic involves a great number of metaphorical exploitations which have to be investigated from different perspectives, not only from literary style and rhetorical one.

References


