Metaphorical Conceptualization of Happiness and Anger in English and Arabic:
A Comparative Study

by
Ahmad KhairAllah Al Sharif

Supervisor:
Prof. Fawwaz Al-Abed Al-Haq

Program: Linguistics

16th April 2007
Metaphorical Conceptualization of Happiness and Anger in English and Arabic: 
A Comparative Study

By
Ahmad Khair-Allah Omar Al-Sharif
B.A in English Language and Literature, Al-alBayt University, 2005

A Thesis Submitted in Partial Fulfillment of the Requirements of the Degree of Master of Arts in the Department of English Language and Literature, Yarmouk University, Irbid, Jordan

Approved by:
Prof. Fawwaz Al-Abed Al-Haq:......................Supervisor and Chairman Professor of Linguistics, Dean of Graduate Studies and Scientific Research, Yarmouk University.
Dr. Lutfi Abul-Haija'a:............................................Member
Associate Professor of Linguistics, Department of English Language and Literature, Yarmouk University.
Dr. Mohammad Nahar Al-Ali:......................Member
Associate Professor of Linguistics, Department of English Language and Literature, Yarmouk University.
Prof. Yousef Abu-Al-Udous:......................Member
Professor of Rhetoric and Criticism, Department of Arabic Language and Literature, Yarmouk University.

April 16, 2007
Dedication

There's in my heart a word shall be said
On me there's a debt for my lord to be paid
And my dearest thanks for his gratitude and bless
Learning that save his aid my efforts were hopeless
Lend me, my pal, some moments of your precious time
Where to those whom I adore I assemble my rhyme
Here, I see them like glittering stars, my tutors stand
On their tracks, suppliantly, I raise and bestow my hand
Keen I'm to those who granted me the light of art
Now from my heart, adoring merits to theirs depart
Oh, how could my heart forget my dearest of all?
What about my parents, to whom I owe my only soul
My lord, I seek for guidance to the next fruitful stage
Enable my tied soul to fly out of this golden cage

To all who know me.....

Ahmad K.O. AlSharif
16th of April 2007
Acknowledgment

Writing this thesis was not an accomplishment of my own. Hence, I would like to express some sincere words of thanks to the people that were indispensable in the realization of this work.

First and foremost, I owe the greatest thanks to Professor Fawwaz Al-AbdulHaq, my supervisor, for everything he has done for me over the last periods of time. He was the one who motivated me to conduct a serious profound academic research that meets the high standards of the field. His continuous encouragement, enthusiasm and determination, as well as his outstanding insights and dedication to his work as the dean of scientific research at Yarmouk University have always inspired me. I would like to thank him for the pleasant and stimulating discussions, and the time he took for guiding me in this field. Moreover, I will always remember the hospitality and joy I received from his office secretary on many occasions. But above all, I'm most grateful for his everlasting belief in me, because without it, this thesis would never have become a reality. Professor Al-AbdulHaq, it was a great honor to have had the opportunity to work under your supervision, and I am looking forward to go on together in another academic work.

I would like to express my sincere gratitude for Professor Mohammad Nahar Al-Ali for his nice co-operation and his encouraging and supportive words during the first stages of this study, and to his participation in the committee. I want to thank you all for taking the time to carefully read through the texts. Your useful suggestions and constructive comments shall significantly improve the quality of this work.

Furthermore, I would like to express my sincere appreciation to all the members of the committee: Professor Lutfi Abul-Haija'a for his nice co-operation, and encouraging and supportive words when needed; and
Professor Yousef Abul-Udous for his great insights and all his help with the data.

I couldn’t forget that special thanks are reserved for my outstanding tutor: Professor Shahir El-Hassan for the sincere and earnest education and edification that he implanted in our souls during our postgraduate study at Yarmouk University, this magnificent scholar edifice.

In addition, I owe many thanks to all the staff of Al-Husseinya Library at Yarmouk University who contributed significantly to my work. I want to thank them for their co-operation in our study and for providing access to the universal databases.

Last but not least, the unconditional support and understanding from my family, relatives, friends and colleagues were invaluable in the accomplishment of this thesis. I especially remember the encouragement from my friend and cousin Owais, and my parents and brothers who took care of everything at home during the many times I was very busy with my work.

It was because of your help that I succeeded in weathering the ups and downs in the past two, very turbulent years of my life.

Ahmad KhairAllah Omar AlSharif
Irbid, 16th April 2007
Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedication</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgment</td>
<td>iv</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>vi</td>
</tr>
<tr>
<td>List of Arabic Phonetic Symbols</td>
<td>ix</td>
</tr>
<tr>
<td>List of Used Abbreviations</td>
<td>xi</td>
</tr>
<tr>
<td>List of Figures</td>
<td>xii</td>
</tr>
<tr>
<td>Abstract in English</td>
<td>xiii</td>
</tr>
</tbody>
</table>

Chapter One: Theoretical Background

1.1) Definition of Metaphorical language

1.1.a) Metaphor

1.1.b) Metonymy

1.2) The Study of Metaphor

1.2.a. Metaphor in the Western Tradition

1.2.b. Metaphor in Early Arabic Tradition

1.3) Functions of Metaphorical Language

1.4) Emotions in Language

1.4.a) Overview

1.4.b) Metaphor and Metonymy in Emotion Language

1.5) Metaphorical Language Processing

1.5.a) The Comparison Theory

1.5.b) Conceptual Metaphor Theory

1.6) Universality of Metaphorical Conceptualization

1.6.a) Universal Metaphorical Conceptualizations

1.6.b) Cultural Variation of Metaphorical Conceptualizations
## Chapter Two: Review of Related Literature

2.1) The Conceptualization of Metaphorical Language  
2.2) The Role of Metaphor in Emotion Language  
2.3) Cross-Cultural Studies of Metaphor.

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary</td>
<td>29</td>
</tr>
</tbody>
</table>

## Chapter Three: Methods

3.1) Statement of the Problem  
3.2) Purpose of the Study  
3.3) Questions of The Study  
3.4) Data Collection  
3.5) Procedures of Data Analysis  
3.6) Significance of the Study  
3.7) Limitations of the Study

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary</td>
<td>35</td>
</tr>
</tbody>
</table>

## Chapter Four: Findings and Discussions

4.1) Metaphorical Conceptualization of Happiness

<table>
<thead>
<tr>
<th>Subsection</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1.1. Orientation Metaphors</td>
<td>44</td>
</tr>
<tr>
<td>4.1.2. Light Metaphors</td>
<td>49</td>
</tr>
<tr>
<td>4.1.3. Container Metaphors</td>
<td>54</td>
</tr>
<tr>
<td>4.1.4. Vitality, Energy, and Agitation Metaphors</td>
<td>63</td>
</tr>
<tr>
<td>4.1.5. Miscellaneous Minor Metaphors</td>
<td>68</td>
</tr>
<tr>
<td>4.1.5.a. Animalistic Behavior Metaphor</td>
<td>69</td>
</tr>
<tr>
<td>4.1.5.b. Insanity Metaphor</td>
<td>71</td>
</tr>
<tr>
<td>4.1.5.c. The Desired Hidden Object Metaphor</td>
<td>73</td>
</tr>
<tr>
<td>4.1.5.d. The Opponent Metaphor</td>
<td>76</td>
</tr>
</tbody>
</table>

Summary
Summary

4.2) Metaphorical Conceptualization of Anger

4.2.1. Heat Metaphors
4.2.2. Insanity Metaphor
4.2.3. The Opponent Metaphor
4.2.4. Animalistic Behavior Metaphor
4.2.5. Natural Force Metaphor
4.2.6. Burden Metaphor

Summary

Chapter Five: Conclusions and Recommendations

5.1. Conclusions
5.2. Recommendations

English References
Arabic References

The Sources of Arabic Expressions Used As Examples for This Study

Appendix 1 : Some English Metaphorical Expressions Used in Describing Happiness

Appendix 2 : Some English Metaphorical Expressions Used in Describing Anger

Appendix 3 : The Arabic Metaphorical Expressions Used as Examples in Describing Happiness and Anger for this study

Abstract in Arabic
List of Arabic Phonetic Symbols

Consonants

<table>
<thead>
<tr>
<th>Arabic Consonant</th>
<th>Description</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>أ</td>
<td>Voiced glottal stop</td>
<td>ء</td>
</tr>
<tr>
<td>ب</td>
<td>Voiced bilabial stop</td>
<td>ب</td>
</tr>
<tr>
<td>ت</td>
<td>Voiceless dento-alveolar stop</td>
<td>ت</td>
</tr>
<tr>
<td>ث</td>
<td>Voiceless interdental fricative</td>
<td>θ</td>
</tr>
<tr>
<td>ج</td>
<td>Voiced post-alveolar fricative</td>
<td>چ</td>
</tr>
<tr>
<td>ح</td>
<td>Devoiced pharyngeal fricative</td>
<td>ﮫ</td>
</tr>
<tr>
<td>خ</td>
<td>Voiceless velar fricative</td>
<td>ﺦ</td>
</tr>
<tr>
<td>د</td>
<td>Voiced dento-alveolar stop</td>
<td>د</td>
</tr>
<tr>
<td>ذ</td>
<td>Voiced interdental fricative</td>
<td>ظ</td>
</tr>
<tr>
<td>ر</td>
<td>Voiced alveo-palatal trill</td>
<td>ر</td>
</tr>
<tr>
<td>ز</td>
<td>Voiced alveolar fricative</td>
<td>ﺧ</td>
</tr>
<tr>
<td>س</td>
<td>Voiceless alveolar fricative</td>
<td>ﺱ</td>
</tr>
<tr>
<td>ش</td>
<td>Voiceless alveo-palatal fricative</td>
<td>ش</td>
</tr>
<tr>
<td>ص</td>
<td>Voiceless velarised alveolar fricative</td>
<td>ص</td>
</tr>
<tr>
<td>ض</td>
<td>Voiced velarised dento-alveolar stop</td>
<td>ـض</td>
</tr>
<tr>
<td>ط</td>
<td>Voiceless velarised dento-alveolar fricative</td>
<td>ط</td>
</tr>
<tr>
<td>ظ</td>
<td>Voiceless velarised interdental fricative</td>
<td>ظ</td>
</tr>
<tr>
<td>ع</td>
<td>Voiced pharyngeal fricative</td>
<td>ع</td>
</tr>
<tr>
<td>غ</td>
<td>Voiced uvular fricative</td>
<td>غ</td>
</tr>
<tr>
<td>ـز</td>
<td>Voiceless labio-dental fricative</td>
<td>ـز</td>
</tr>
<tr>
<td>ق</td>
<td>Voiceless uvular stop</td>
<td>ـق</td>
</tr>
<tr>
<td>ك</td>
<td>Voiceless velar stop</td>
<td>ك</td>
</tr>
<tr>
<td>ل</td>
<td>Voiced alveolar lateral</td>
<td>ـل</td>
</tr>
<tr>
<td>م</td>
<td>Voiced bilabial nasal</td>
<td>م</td>
</tr>
<tr>
<td>ن</td>
<td>Voiced alveolar nasal</td>
<td>ن</td>
</tr>
<tr>
<td>هـ</td>
<td>Voiceless glottal fricative</td>
<td>هـ</td>
</tr>
<tr>
<td>و</td>
<td>Voiced labiovelar glide</td>
<td>و</td>
</tr>
<tr>
<td>ي</td>
<td>Voiced palatal glide</td>
<td>ي</td>
</tr>
</tbody>
</table>

* Some of the enlisted phonetic symbols are conventionalized within this research only, not all of them match the standard IPA symbols (adopted with changes from (alyaqout, 2005) and (Morris, 1975))
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
<th>Example</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>Front short close vowel</td>
<td>/Xaaliq/</td>
<td>creator</td>
</tr>
<tr>
<td>a</td>
<td>Front short open vowel</td>
<td>/baa'a/</td>
<td>sold</td>
</tr>
<tr>
<td>u</td>
<td>Back short close vowel</td>
<td>/muhaarih/</td>
<td>warrior</td>
</tr>
<tr>
<td>ii</td>
<td>Front long close vowel</td>
<td>/rafiiq/</td>
<td>companion</td>
</tr>
<tr>
<td>aa</td>
<td>Front long open vowel</td>
<td>/haaad/</td>
<td>sharp</td>
</tr>
<tr>
<td>uu</td>
<td>Back long close vowel</td>
<td>/turuuud/</td>
<td>parcels</td>
</tr>
</tbody>
</table>
List of Used Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Lit.</em></td>
<td>Literary translation</td>
</tr>
<tr>
<td><em>Exp.</em></td>
<td>Explanation</td>
</tr>
<tr>
<td><em>CMT</em></td>
<td>Conceptual Metaphor Theory</td>
</tr>
<tr>
<td><em>CT</em></td>
<td>The Comparison Theory</td>
</tr>
</tbody>
</table>
## List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1.</td>
<td>Levels of emotion terms in a vertical hierarchy according to Kövecses (2000)</td>
<td></td>
</tr>
<tr>
<td>Figure 2.</td>
<td>Prototypical vs. non-prototypical emotion terms on the horizontal level of conceptual organization according to Kövecses (2000)</td>
<td></td>
</tr>
<tr>
<td>Figure 3.</td>
<td>Summary of types of emotion language.</td>
<td></td>
</tr>
<tr>
<td>Figure 4.</td>
<td>Some HAPPINESS / ANGER basic-level metaphors adopted by the researcher from the early works in the field (Sources: Kövecses, 1991; Lakoff &amp; Kövecses, 1983).</td>
<td></td>
</tr>
<tr>
<td>Figure 5.</td>
<td>The main HAPPINESS basic-level metaphors shared between English and Arabic.</td>
<td></td>
</tr>
<tr>
<td>Figure 6.</td>
<td>The main ANGER basic-level metaphors shared between English and Arabic.</td>
<td></td>
</tr>
<tr>
<td>Figure 7.</td>
<td>The basic-level metaphors shared between HAPPINESS and ANGER which are also used in both languages: English and Arabic.</td>
<td></td>
</tr>
</tbody>
</table>
Abstract

Master of Art, department of English language and literature, Yarmouk University, 2007. (Supervisor: Professor Fawwaz Al-Abed Al-Haq)

This study aims to present a comparative analysis for metaphorical expressions of anger and happiness used in English and Arabic. So its main purpose is to seek the similarities and differences between the two languages in respect to the use of metaphorical expressions when conceptualizing the two emotions. For this reason, the researcher collected 345 expressions from the two languages, English and Arabic, which are conventionally used for describing the emotions of happiness and anger. Then, the researchers regrouped these expressions and classified them into categories according to their metaphorical mappings, where they were compared to the English expressions following the Conceptual Metaphor Theory. The comparison of the expressions and metaphorical mappings between the two languages shows that they 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 the emotional states like happiness and anger. On the other hand, there are some differences in describing the degree of each emotional state between the two cultures. Some of these cultural-specific mappings could be attributed to some cultural properties of each culture like climate, natural elements, and mode of life. The researcher recommends that this area of study stills in need for more extensive research by Arab researchers who are involved in the researches in
cognitive linguistics and psycholinguistics, since Arabic involves a great number of metaphorical exploitations which have to be investigated from different perspectives, not only literary and rhetoric ones.

**Key Words: Metaphor, Conceptualization, Happiness, Anger, English, Arabic, Psycholinguistics, Cognitive Linguistics, Comparative Study.**
Chapter One
Theoretical Background

Metaphors according to some scholars are pervasive in everyday life, and its pervasiveness can be observed in language, thought and action (Lakoff and Johnson, 1980:3). In addition, metaphors are used permanently in everyday communication, politics, education and science. And 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" (ibid: 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*". These metaphors, according to Callies and Zimmermann (2002:3), are derived from our actual daily experience and our knowledge of the world.

Most of our cognitive processes (like the way we think, act, perceive, and view the world) are based on metaphorical concepts which structure and influence our language. In addition, our conceptual system plays a central role in defining our everyday realities (Lakoff and Johnson, 1980:3). And it's ordinary that these concepts and metaphorical processes vary from culture to another. Thus, they could be ranged from those which are universally applicable to those which could be considered as language-specific.
1.1) Definition of Metaphorical language

1.1.a) Metaphor

Metaphor is a kind of figurative language, and it refers to phrases or expressions in which the intended meaning is independent from the surface meaning of the sentence, and this meaning, typically, is not directly derived from the literal meaning of the relevant elements. In words, metaphor is a figure of speech in which a term is transferred from the object it ordinarily designates to an object it may only by an implicit comparison or analogy (Morris, 1975:825).

Katz (1996: 18) states that: "an utterance can be understood as figurative when the expressed meaning differs from the meaning one intends 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 and make certain inferences regarding the similarity between the qualities of the salesman and the features of a bulldozer, e.g., its weight, its aggressiveness.

Goatly (1997: 8) provides a general working definition of metaphor at the beginning of his work The Language of Metaphor; where he states that "metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way".

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. He states "the word metaphor has come to mean a in the conceptual system, then the term
metaphorical expression can be used to refer to a linguistic expression (a word, phrase, or sentence) that is the surface realization of such a cross-domain mapping" Lakoff (1992: 1). Accordingly, metaphor is defined as a cross-domain mapping from a source (or giver) domain of experience onto a target (or recipient) domain. In simple words the latter (the target domain) is, to some degree, understood in terms of the former (the source domain).

Hence, we conclude that a metaphor is a word or expression that has a different connotation that is embedded beyond the literal denotation of the word and the particular non-literal meanings that are foregrounded may vary and are likely to be decided with reference to context. Metaphorical language may be contrasted with literal uses of language in which the meaning of an utterance is derivable directly from the meaning of its elements (Ariel, 2002).

1.1.b) Metonymy

We can not study metaphor without referring to another related type of metaphorical (or figurative) language. Metonymy is "a figure of speech in which an idea is evoked or named by means of a term designating some associated notion (Morris, 1975:826). For example, we use the word Washington for signify the United States Government, or the word sword to signify the military power.

The first use of the term Metonymy can be found in the works of classical scholars. In Chapter 21 of his Poetics, Aristotle distinguishes between four classes of metaphor, which include what was later called metonymy and synecdoche (Peters, 2004:14).

Croft (1993: 347) defines metonymy as “a shift of a word meaning from the entity it stands for to a ‘contiguous’ entity.” The term “contiguity”
is a central concept in the definition of metonymic relatedness. In its literal sense, it begins as a spatial notion where two entities connect each other by literally touching, and is extended to conceptual connection, or semantic relatedness. Lakoff and Johnson (1980) define it as a form of figurative speech, in which one expression is used to refer to the standard referent of a related expression.

Taken as a whole, metonymy establishes a semantic relation between two concepts that are associated with the same word form. It has principally a referential role in the form of substitution and transfer, that is, it allows us to use one entity to stand for another. For instance, a word such as university can mean three different things: the building, the organization and the people working for that organization. We say that there is a metonymic relation between these three senses. This relation also applies to a number of other words such as school, college, establishment and ministry. These words all share the same sense distinctions.

1.2) The Study of Metaphor

1.2.a) Metaphor in the Western Tradition

Goatly (1997:3) argues that the study of metaphor is important for two basic reasons. First, because, consciously or not, we are employing metaphors all the time. Besides, the working of metaphor sheds light on the ways in which literal language operates.

The study of metaphor has a very long history. From a traditional viewpoint metaphor is viewed as a matter of special extraordinary language, or a set of deviant linguistic expressions whose meaning is reducible to some set of literal propositions (Slingerland, Edward, 2004:325). Aristotle believed that metaphor is primarily decorative and
ornamental in nature, so it is considered unnecessary (Gibbs, 1994: 74). However, current approaches view metaphors as essential and indispensable in language and thought (e.g., Lakoff, 1987; Johnson, 1987; Lakoff & Johnson, 1980; Gibbs, 1994).

Many studies claim that formal linguistics has not considered metaphor as a necessary tool of daily speech, but rather as a deviation from the syntactic norm that we know (cf. Lundmark, 2005; Antović, 2003; Evans et al., 2006)). Yet, with the rise and progress of cognitive sciences and linguistics, metaphor has played a principal place in our thought processes and life in general. Numerous studies which tackled the use of metaphor showed that when we talk about a metaphorical concept we talk about other hidden aspects about this concept. We transfer our understanding of what is ordinary and literal to what is figurative and thoughtful. Therefore, linguists start to investigate the role of metaphor in language and its relation to thought. And many views have emerged discussing the emergence of phenomenon and its pervasiveness in our everyday life. Lakoff and Johnson (1980: 3) start their work by stating that:

"Metaphor is for most people a device of the poetic imagination and rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action".

Lakoff (1987) argues that metaphor is not just a way of naming, but also a way of thinking; it is a figure of thought as well as a figure of
speech. On this view, a metaphor, stated by Johnson (1987:15), "is a process by which we understand and structure one domain of experience in terms of another domain of a different kind".

Hence, the study of metaphor in the Western culture is regarded central not only to rhetoric but also to the study of language and cognition in general.

1.2.b) Metaphor in early Arabic Tradition

In early Arabic tradition, metaphor was mainly valued, and there has been an agreement among linguists and critics that metaphorical language is preferable to literal statements (Al-Jurjani, 1978: 55; Al-Yamani, 1914:334 and Sallum, 1977:189). This is derived from the fact that metaphorical language has been one of the commonest rhetorical devices used in the Holy Qur'an, poetry and ceremonial speeches.

The study of metaphor (called al?isti?arah) in Arabic has almost been part of the study conducted on the language of the Holy Qur'an and other kinds of discourse like poetic language and writings style. That is why early Arabic scholars usually focused on its different forms, styles and kinds. And they used to refer to the functions that metaphor serves in few and slight comments in their writings but without studying it profoundly. Al-Jurjani, according to Heinrichs (1977), was the first Arab scholar who talks distinctively about al'isti?arah "Metaphor". Al-Jurjani shares with Aristotle the interest in cognitive processes and discusses the psychological aspects of metaphorical speech. And he follows the lines of his predecessors by defining al?isti?arah as a word that is temporarily lent to something it does not designate conventionally in the system of language, and by discussing the concept of transference (Al-Jurjani, 1987: 29).
Then he points out that the information implied in an *al-*istiʿarah is a comparison (ibid: 31). And he states one major function for the use of metaphor which is "granting resemblance or likeness between opposing things" (ibid: 41).

Al-Jaahiz (1950), cited in Assawi (1988: 37), describes metaphor among other figures of speech, in a more generic way as "naming something with the name of something else when it takes its place". Ibn Qutayba (1954), cited in Shaikhoun (1977: 8), means by *al-*istiʿarah "Metaphor" a figurative use of language including metonymy and other rhetorical devices. He introduced the approach of Qur'anic studies into the discussion and is seen as the first representative of a Qur'anic tradition within Arabic rhetoric.

Metonymy is also included in Ibn Durayd's concept (Shaikhoun, 1977). This is paralleled by the formative phase of western rhetoric which made no clear distinction between metonymy and metaphor either. The researcher believes that *al-*istiʿarah apparently signified what was later classified *majaaz*, while *majaaz* was used in an even broader sense in the beginnings than in later periods.

Thaʿlab (1948), cited in Assawi (1988: 37), in his *Qawā'id ash-shīr* that marks the first effort in the field of Arabic poetics, seems to have felt the need for a unifying theory covering different forms of metaphor.

Ibnul-Muʿtaz (1945:2) defines *al-*istiʿarah in a work exclusively dedicated to rhetorical figures as "borrowing of a word for something that is not known under this word from something that is". It is listed among eighteen means of figurative expressions associated with the so-called "new" poets of his time although, as the author points out, they may be found in the Holy Quraʾan, old poetry, and other contexts as well. Understanding those early theorist's definitions are difficult and translations
are doubtful due to the insufficient distinction between the word as a formal unit, *lafZ*, and its meaning, *ma’na*.

As-Sakkakki (1983: 384), likewise, insists that metaphor is in essence used to overstate the degree of resemblance between the two compared things. Ar-Rummani (1968:86) and As-Suyuty (1973:44), on the other hand, give significance for using metaphor for its ability to clarify the meaning in a particular way that could not be accomplished completely through the use of everyday literal statements. This view is supported by Al-As'askari (1981:295) who believes that metaphor is used to explain the intended idea for the purpose of emphasizing its meaning and overstating its properties. He says also that metaphor is used rhetorically to refer to the meaning in a few words in a given discourse or to decorate it linguistically (Al-Omari, 1989:2).

Accordingly, the researcher sees that early Arab scholars have mentioned most of the familiar functions which metaphor can serve in language, but these observations do not, in fact, look to the philosophical side of the nature of metaphor itself, in other words, they haven't studied how does metaphorical language establish within the mind, or how it's understood by the speech receivers (hearers or readers). The researcher believes that these works habitually tend to look at metaphor as one way of imaginative thinking that is used in the Holy Qur'an or in rhetorical speeches among other figures of speech like *Simile* and *Syncope*. And it is seen that these works emphasize the idea that sees metaphor as a supportive instrument in arguments and debates, or a device that aims to draw out various responses from the reader or the hearer of a given discourse. This kind of consideration leads a number of those scholars to reject that metaphor could give any innovative magnitude for meaning.
In terms of meaning clearness that metaphorical language can serve, many early Arab scholars believed that metaphor has not a significant role in deriving ideas from the word meaning. Al-Jurjani, for example, doesn't accept as true that metaphor gives us a new idea. He says that it could only reveal a great deal of deep insight into a few present relations connecting things (Al-jurjani, 1987:57; Asfour, 1973:220-222). Avicenna, cited in Asfour (1973:362), refuses also the idea that metaphor could be used to enhance clarity. He believes that it is essentially used as an ornament and that its importance is derived only from its capability to influence the readers or hearers' feelings. It is stated in Al-Khataba that the impressive magnificence attributed to metaphor is due to the admiration it elicits from the reader as a result of its being strange and extraordinary. Furthermore, Asfour (1973) stresses this point a little further by pointing out that the function of metaphors is to motivate the reader (or the hearer) to become conscious of what he sees around him. In this regard, he has been able to come together with the philosophical viewpoint other than that of the preceding scholars. He states that metaphorical language and figures of speech generally entail some kind of consciousness on the reader because they slow down the processes of understanding the intentional meaning, and they make the reader employ his mind more thoroughly and think of several things before he can snatch the intended idea (ibid:363). He finds out also that metaphor is built on a sort of self recognition where dualism between things fades away. In this way, metaphors are capable to turn into a new what seems to be regular and familiar (ibid, 14).

Finally, Al-Bakillanni (1973:12), cited in Al-Omari (1989:3), adds another important function for metaphor. He considers it to be the second semantic process in coining new vocabulary. He adds: "this involves the use of metaphors to render foreign vocabulary into Arabic".
1.3) Functions of Metaphorical Language

Katan (1999), cited in (Al-Zoubi et al., 2006: 232), suggests that "a cognitive approach to the study of culture can be seen in terms of the form of things that people have in mind; their models for perceiving, relating, and interpreting them". Accordingly, metaphors form a central component of human thought, and play an important role in mental processes such as reasoning and deduction. In this light, linguistic communication, including cross-cultural one, can be seen as a process whereby people try to maximize their communicative success by minimizing their linguistic effort (Sperber and Wilson, 1986).

Metaphors could be used to give particular emphasis to an idea or sentiment. The special emphasis is typically accomplished by the user's conscious deviation 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.

Ortony (1975), cited in (Gibbs, 1994:124), mentioned three communicative functions that metaphorical language might serve. Firstly, it might allow one to express that which is difficult or impossible to express if one is restricted to literal uses of language. Secondly, 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.

Metaphors are used also 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 metaphorical expressions 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 (ibid: 7).

1.4) Emotions in Language

1.4.a) Overview

Many scholars assume that emotion language simply consists of a dozen or so words, such as anger, fear, love, joy, and so forth. Kövecses (2000) challenges this view and claims that this is just a small fraction of our emotion language. He discussed the most general functions and organization of emotion-related vocabulary, and then focused attention on a large but neglected group of emotion terms.

At first he made a distinction between expressive and descriptive emotion words (or terms or expressions). Descriptive terms, he states, have an assertive function and expressive terms often constitute expressive speech acts. He admits that some emotion words can express emotions. And he gives examples like "shit!" when someone is angry, "wow!" when enthusiastic or impressed, "yuk!" when disgusted, and many more. He says
also that other emotion words can describe the emotions they signify or that “they are about.” Words like anger and angry, joy and happy, sadness and depressed are assumed to be used in such a way. And he reminded that under certain circumstances descriptive emotion terms can also “express” particular emotions. An example is “‘I love you!’” where the descriptive emotion word love is used both to describe and express the emotion of love (ibid: 2).

Because Kövecses (ibid) considers the first category as much larger of emotion terms than the later, he emphasizes only upon that part of the emotion lexicon that is used “to describe” emotional experience.

Kövecses (ibid:2) regards that within the category of descriptive emotion words, the terms can be seen as “more or less basic” Speakers of a given language appear to feel that some of the emotion words are more basic than others. More basic ones include in English anger, sadness, fear, joy, and love. Less basic ones include annoyance, wrath, rage, and indignation for anger and terror, fright, and horror for fear (ibid: 3).

This supposed "Basicness", Kövecses adds, can mean two things: one is that these words (the concepts corresponding to them) occupy an intermediate level in a vertical hierarchy of concepts. In this sense, say, anger is more basic than, for example, annoyance or emotion. And because anger is a “basic-level” emotion category, it lies between the superordinate-level category emotion and the subordinate-level category of annoyance (ibid: 3). And this is depicted in Figure 1. (quoted from (Kövecses.2000: 3)) below.
Another sense of this “Basicness” view is that a certain emotion category can be judged to be more “prototypical” (i.e., a better example) of emotion than another at the same horizontal level (ibid: 3). This horizontal level overlaps with the previous basic-level concepts that takes a vertical organization. For example, anger is more basic in this sense than, say, hope or pride, which, in the previous sense, are on the same level (ibid: 4). And this is illustrated in Figure 2. below:

Figure 2. Prototypical vs. nonprototypical emotion terms on the horizontal level of conceptual organization. (The circle indicates that, e.g., anger, fear, and sadness are better examples of emotion terms than hope, pride, surprise, and lust.). Source (Kövecses, 2000: 4)
1.4.b) Metaphor and Metonymy in emotion language

Kövecses (2000: 4) argues that the metaphorical expressions are manifestations of conceptual metaphors in the sense of Lakoff and Johnson (1980). 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 in terms of the more concrete. 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" (cf. Kövecses, 1991). All two 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.

Linguistic expressions which are used to describe and express emotions can also be metonymical. Conceptual metonymies, unlike conceptual metaphors, involve a single domain, or concept. The purpose of metonymy is to provide mental access to a domain through a part of the same domain (or vice versa) or to a part of a domain through another part in the same domain (ibid: 5).

If we take the emotions of anger and fear we see that the linguistic examples for these two emotion concepts include to be upset for anger and to have cold feet for fear. The first is an instance of the conceptual metonymy "PHYSICAL AGITATION STANDS FOR ANGER", while the
second is an example of the conceptual metonymy "DROP IN BODY TEMPERATURE STANDS FOR FEAR" (see Kövecses, 1990).

Thus, the three types of emotion language can be represented in Figure 3. Of the three groups identified (expressive terms, terms literally denoting particular kinds of emotions, and figurative expressions denoting particular aspects of emotions), the group of figurative expressions is the largest by far.

![Figure 3. Summary of types of emotion language. Source (Kövecses, 2000: 6).](image)

1.5) Metaphorical Language Processing

Of the numerous theories of metaphor (plus their many sub-variants), three have been particularly influential over roughly the past seventy years: the Substitution Theory, the Interaction Theory, and the Comparison Theory (cf. Black, 1962; and Gibbs, 1992) for a more exhaustive list; and Dickins (1998: 277–280, 320–326) for a critique of the Substitution and Interactions Theories). In addition, two other approaches to metaphor have been adopted in processing metaphor: the ‘Metaphor without Meaning’ approach, and the ‘Pragmatic Approach’. The comparison theory, which can be traced back to Aristotle, remains the most widely accepted approach from these old approaches. The Substitution Theory has now been effectively abandoned (Goatly 1997: 116), therefore, it is mainly a subject of historical interest. Following Mooij (1976: 171), Goatly (1997: 118–
119) argues that the Interaction Theory can be subsumed within the Comparison Theory.

On the other hand, research on metaphorical language processing carried out in the last two decades has given rise to several different models of metaphorical language processing aside from the standard pragmatic model (e.g., Giora, 2001). Three have attracted particular attention: The Conceptual Metaphor View (Gibbs, 1992, 1994; Lakoff & Johnson, 1980; and Lakoff & Turner, 1989) and The Blending Theory (Fauconnier and Turner, 1996; Bussmann, 2000), and The Attributive Categorization View (Glucksberg, 2003).

In this study, the researcher will try to shed some light on the earlier Comparison View because of its significance in understanding and analyzing metaphors. Then, he will show some ideas about the Conceptual Metaphor View since it's the main approach adopted when studying cross-cultural metaphors in conceptualizing emotions (cf. Barcelona & Soriano, 2004; Matsuki, 1995; Yu, 1995 and 1998; Lakoff: 1987, Kövecses, 1991).

1.5.a) The Comparison Theory

The comparison theory is an old view for processing metaphorical language, and many versions have been developed to explain this theory. The researcher adopts here, specifically, the version put forward by Goatly (1997), involving three central notions: Topic, Vehicle, and Grounds. Simply speaking, the Topic is the entity referred to; the Vehicle is the notion to which this entity is being compared; and the Grounds are the respect in which this comparison is being made.

The principles are illustrated by the following example from L. P. Hartley’s novel *The go-between* (cited in Goatly 1997: 9):
The past is another country; they do things differently there.

What is meant is roughly that the past is like another country, in that people do things differently there. Using Goatly’s analytical model, ‘the past’ is the Topic, in other words, what the phrase ‘another country’ refers to. ‘Another country’ is the Vehicle, i.e. the notion to which ‘the past’ is being compared. And ‘they do things differently there’ is the grounds, i.e. the sense or respect in which the past can be said to be like another country.

Semantically, Topic may be regarded as the equivalent of the term referent, i.e. the entity which is being referred to. Vehicle (or what is sometimes traditionally referred to as the metaphor or metaphorical expression) may be a single word, or it may be a phrase as in our previous example ‘another country’ (it is not just the word ‘country’). And the notion ‘Grounds’ is considered by looking to our most important concept of interest when we talk about metaphor, that's ‘like’ or likeness. Metaphorical likeness could be regarded as aspects of likeness between two entities which are not alike in their essence, as it is apparent in our previous example ‘The past is another country’. In the real fact about life the past is not in any obvious respect like another country. Thus, the reader or hearer has to look for a non-obvious likeness (i.e. grounds) in order to understand what is intended by the metaphor.

In this view, we can see that Simile could be treated in much the same way as we treat metaphor. And it's obvious that since similes involve an overt linguistic element of likeness such as ‘like’ or ‘as’ which overtly indicates an imaginary comparison, they are easier to interpret than metaphors.
1.5.b) Conceptual Metaphor Theory

Conceptual Metaphor Theory is firstly proposed by Lakoff and Johnson in their work *Metaphors We Live By* (1980). This theory involves a two-domain model to conceptualize metaphors; a mapping (transfer) of conceptual structure from one semantic domain (SOURCE) to another (TARGET). They rely strongly on the claim that the perception -that human’s conceptual structure- is organized into domains of experiential knowledge (e.g., PHYSICAL OBJECTS, LIVING THINGS, SPACE, etc).

The Conceptual Metaphor Theory considers that the linguistic meaning is based on embodied experience (Lakoff & Johnson, 1980). In this theory, embodied experience "seeing our body as a container" shapes language and thought and, through conceptual metaphors, meanings of words and phrases are constrained, which allows for the immediate understanding of linguistic expressions (Gibbs, 2003:9). In this view, it seems that our mind draws a conceptual system that depends on the common features of our bodies and the surrounding environments where we live, and in the case of emotion, embodiment can be considered as the outcome of the relation between some emotional states (like anger or happiness) and mental state and its immediate bodily reflection.

In order to give a more explanatory scheme about this view, Lakoff called the basic contexts and situations based on cultural experience SOURCE domains. These are clear, simply structured, and concrete (e.g. WAR), whereas he called the more abstract and complex contexts, to which the words are applied TARGET domains (e.g. ARGUMENT). Then, this systematic identification of source and target domain is expressed by the term Metaphorical Mapping. It links two different domains, thus structuring our experience, reasoning and everyday language (Callis and Zimmemann, 2002: 7).
As part of cognitive and metaphorical processes, such mappings arise more or less automatically and unconsciously, and thus affect the way we experience, think and interact within our environment. We see that the correspondence between the domains "ARGUMENT" and "WAR" is very common in many expressions, we can say that this mapping "arises from a correlation in our normal everyday experiences" (Lakoff & Johnson, 1999: 47). Accordingly, in this conceptual metaphor "ARGUMENT IS WAR", our knowledge about war is mapped onto the knowledge about arguments. In this mapping process the source domain "WAR" reconceptualizes the abstract meaning of the target domain "ARGUMENT" (Callis and Zimmemann, 2002: 7). For example, many everyday metaphorical expressions exist which are derived from this conceptual metaphor. Thus, we talk about winning and losing an argument, about defending, attacking or giving up a position. A line of reasoning can defeat one or one surrenders. People may have a certain strategy, tactic or plan, which might be indefensible. Moreover, arguments can be shot down or demolished. (Lakoff & Johnson, 1980: 4)

1.6) Universality of Metaphorical Conceptualization

It's said that the study of the metaphorical expressions of a given culture would, hopefully, give us a chance to see how the members of that culture structure or map their experience of the world and record it in their native tongue (Al-Zoubi et al., 2006: 231-232)

Cognitive linguistics view claims that metaphor is of the mind, the brain, and the body aspects of people which are more universal than either language or social reality. And many scholars who are familiar with the view of metaphor that originates from Lakoff and Johnson’s (1980) Metaphors We Live By often expect that what we call "Conceptual
Metaphors" are largely or mostly universal. Those scholars also often criticize this view for ignoring the apparent diversity of metaphors across and within cultures (Kövecses, 2006: 1).

It is true that cognitive linguists have so far paid less attention to the diversity of metaphorical conceptualization across and within languages and cultures than to its universal aspects. They have been primarily concerned with the question of why certain conceptual metaphors are universal or at least near-universal. The common answer to this question since 1980 has been that it is the embodied nature of these metaphors that makes them (near-) universal (Kövecses, 2006).

The same conceptual metaphors that have been shown to be (near-) universal have also been shown to be diachronically constant. Important evidence for this view came from work by Sweetser (1990), who pointed out that many of the conceptual metaphors that are considered to be cross-linguistically widespread metaphors today were fully functional several thousand years ago.

1.6.a) Universal Metaphorical Conceptualizations

Certain physical principles are invariable with regard to cultural influence. They do not change from one place to another but are basic and fundamental parts of reality. We can draw a "distinction between experiences that are 'more' physical (i.e. universal; the researcher's comment), such as standing up, and those that are 'more' cultural, such as participating in a wedding ceremony" (Lakoff and Johnson, 1980: 57).

Orientational metaphors, for example, tend to be based on universal concepts that are derived from the fact that human beings are shaped as they are and perceive the world in a similar way, namely by using their
senses. Within this group of metaphors, the body itself and our sense of spatial orientation play an important role. The central concepts emerging from this concern orientations like UP-DOWN, IN-OUT, FRONT-BACK, NEAR-FAR (cf. Lakoff and Johnson, 1980: 57), expressing either the posture of our body (UP-DOWN), seeing our body as a container (IN-OUT) or correlating the body and the space around us (FRONT-BACK). Since these concepts also represent metaphorical concepts, we can assume that they are used universally.

The metaphorical concept "HAPPY IS UP", for example, can be supported by the assumption that an erect posture means self-confidence, well-being and happiness, while a bent position means the opposite (cf. Lakoff and Johnson, 1980: 15). If we feel confident, we show a tendency to keep our head up high. This is universal as it represents the natural human reaction to emotion. However, as emotion is not as sharply delineated as our physical posture is, we choose to think in orientational metaphorical concepts to conceptualize emotion (Callis and Zimmermann, 2002: 10).

The concept WARM-COLD can serve as another example. "AFFECTION IS WARMTH" is grounded in our physical perception that we prefer a warm surrounding to a cold one (cf. Lakoff and Johnson, 1980).

Besides, the metaphorical concepts of containers should be considered. They are grounded on the fact that our body represents a limited physical object separated from the surrounding world by our skin. Accordingly, we employ concepts like IN-OUT – based on the image of a container – and apply them to certain other concepts, even though those do not show boundaries as clear-cut as those of our body. This process is often referred to as *embodiment*, hinting at the fact that the properties of our body are projected onto things and ideas around us. Such *basic ontological*
metaphors are [therefore] grounded by virtue of correlations within our experience" (Lakoff and Johnson 1980: 58). We say "I've had a full life" or "my life is empty", since we have also the concept "LIFE IS A CONTAINER" in our minds.

In addition, embodiment can produce concepts that are based on human movement, for example, "LIFE IS A PATH", and can be realized in language in expressions such as "it's been a long way".

The concepts introduced as the more universal ones are understood more directly than others. They can be called 'emergent concepts' as they are based on direct experience that is based on direct interaction with the physical world. They "allow us to conceptualize our emotions in more sharply defined terms" (Lakoff and Johnson, 1980: 58). They are potentially transferable from one culture to another, although they emerge out of experience that is itself bound to cultural circumstances. And this will be discussed in the next section.

1.6.b) Cultural Variation of Metaphorical Conceptualizations

It would be misleading to separate the more universal concepts completely from those whose variation is related to cultural-specific reasons. This is because even the more universal concepts are formed in a cultural-specific environment. They are also influenced by cultural factors, even though not as much as others.

Lakoff and Johnson (1980: 57), therefore, claim that "all experience is cultural through and through [...] we experience our 'world' in such a way that our culture is already present in the very experience itself". They continue by stating that our concepts are based on cultural presuppositions which have a tendency to be more physical, i.e. universal, or more cultural.
In order to underline this, we go back to the orientational concept UP-DOWN. As discussed above in connection with HAPPY-SAD, the metaphorical concept "HAPPY IS UP" is rather universal. However, if we take the system RATIONAL-EMOTIONAL, it is not as obvious which attribute is assigned to which orientation. The way we understand the concepts is now based on two separate and different experiential bases both referring to the metaphorical concept of UP-DOWN (ibid: 20).

Whether "RATIONAL IS UP" or "EMOTIONAL IS UP" depends on the cultural and personal presuppositions of the particular person and the cultural environment. For instance, Callis and Zimmermann (2002: 12) state that "in our Western industrial society, the tendency is definitely towards the concept "RATIONAL IS UP" as these societies need a rational way of thinking and handling our emotions to be successful in our society". From the previous argument, we come up with the fact that material value is very important in Western industrial societies, and these societies attach a high value to resources as they serve the purposeful end of material enrichment (ibid: 12).

Furthermore, these societies can be quantified by being given a certain materialistic value. This becomes obvious by looking at the metaphorical concept "TIME IS A RESOURCE" in example like "don't waste my time" and "he spent a lot of time in his work". Expressions such as some societies run out of time underline the existence of a concept influenced by certain values of a society, while in other parts of the world this may be seen differently. Cultural values are therefore coherent with the metaphorical system (cf. Lakoff and Johnson 1980: 65).

Geography, political regime, climatic zones and different kinds of vegetation and animal life affect our mental concepts as much as the structure of our society. It also makes a considerable difference whether we
have an urban or a rural background. While concepts based on buildings and transport are likely to be more readily available to an urban person, a rural person would prove to be more inclined to incorporate concepts of landscape and animal species. Urban people, for instance, would rather take the concept of a machine to express strength, while others might prefer a strong and huge animal like a bear for this and this is what the Sapir-Whorf Hypothesis claims (see Gibbs, 1994: 438).

In reality, however, traditional metaphorical expressions which once emerged in the countryside have survived even in the speech of people living in a city. These expressions are still determined by historical aspects, although they may have been subject to a change of meaning. Even if the linguistic expression survives, its conceptual background can have changed (Blank, 1997: 347).

**Summary**

In this chapter the researcher discussed the main ideas concerning metaphorical language and its study. He started by defining the meaning of metaphor and metaphorical language. Then, he reviewed some early views concerning the study of metaphor in the English and early Arabic culture.

The researcher realizes that early Arab scholars used to tackle metaphorical language from a rhetorical and critical view point. Western scholars, on the other hand, look for metaphorical language as a mental process where there's a deviation in using the strict meaning of the word to come up with a new intended meaning. And they studied the significance of this deviation from a cognitive viewpoint.

The researcher presented some models and views in metaphorical language processing, and he illustrated some ideas about two important
views; the Comparison View and the Conceptual Metaphor View. The latter view is the most adopted approach that's used in cross-cultural studies of metaphor. For this reason, the researcher will adopt this approach in his later analysis for the metaphorical conceptualization of happiness and anger in Arabic. Finally, the researcher demonstrated that there is some cross-cultural variation in realizing metaphorical language in terms of conceptualizing.

In the next chapter the researcher aims to present a review for the related literature that tackled metaphorical language from different perspectives.
Chapter Two
Review of Related Literature

This chapter aims to look at some relevant studies which tackled metaphorical and figurative language from many perspectives. The researcher divided these researches into three sections according to the research subject: the conceptualization of metaphorical language; the role of metaphor in emotion language; and cross-cultural studies of metaphor.

The first section is concerned with the studies about the way by which metaphorical language is conceptualized and perceived; they demonstrate also how metaphor is tackled from a cognitive viewpoint. These studies prove how metaphor is pervasive and elementary to thought and understanding of everyday life spoken actions, and how it is perceived and understood.

The second section deals with the studies which explored the role of metaphorical language in describing and reciting emotions, and what sort of functions that metaphorical language could serve in an emotional speech. The third section is the most important and prevalent one; it deals with the cross-cultural studies of the use of metaphorical language in everyday speech interaction within many languages. Most of these cross-cultural studies take English as the language with which they contrast their metaphorical language structure.

2.1) The Conceptualization of Metaphorical Language

As mentioned in the previous chapter, the study of metaphorical language is not absolutely a recent issue. Many recent studies have been conducted in order to explore different areas about the manifestation of this
phenomenon and its existence in everyday speech. These studies look at many features about how we use metaphor in speech, and how we employ it to serve certain intended purposes in different occasions.

The most significant achievement about metaphorical language is the work of Lakoff and Johnson 'Metaphor We Live By' (1980). In this work, the authors argue that human thought itself is largely metaphorical, and metaphorical language is only possible because of the deeper metaphors that exist in our conceptual systems. They give many examples of this metaphorical language like "ARGUMENT IS WAR" (Lakoff and Johnson, 1980: 6). They infer that this metaphor is correlated with many war-like expressions which are used to describe argument like defending and losing an argument.

Lakoff and Johnson adopt a broad definition of metaphor, examine common phrases for metaphorical interpretation, and offer a classification system of metaphor. For example, orientational metaphors are found in our ordinary language and are part of the spatial organization of our lives. When one says, "He dropped dead" or "He's at the peak of health," one is using the orientational metaphor that we live by: "HEALTH AND LIFE ARE UP; SICKNESS AND DEATH ARE DOWN" (Lakoff and Johnson, 1980: 15). This orientation is not arbitrary; the authors point out that one lies down when one is ill. Other types of metaphors categorized by the authors are structural and ontological (ibid: 25) where we intend to construct a non-entity notion into an entity one, like: "We need to combat inflation," or to set a boundary on a non-entity, like: "He's coming out of the coma".

Early 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 has yielded many
important results (for reviews, see Roberts & Kreuz, 1993; Pollio et al., 1990). One of these main results 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).

From a cognitive linguistic approach the most comprehensive survey on psycholinguistic experimentation on metaphor is Gibbs’s 'The Poetics of Mind' (1994). This fundamental work reviews not only psycholinguistic research on metaphor, but also on the nature of literal versus metaphorical language, child metaphorical language acquisition, metaphorical language processing, metonymy and a number of other areas where metaphor comes in to play (like irony or idioms).

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.

Saygin (2001) reports on a study of metaphor comprehension and production in a multilingual setting, Turkish and English, using a
translation task. Subjects were asked to translate sentences to and from their native language (Turkish) and their second language (English). The proportion of metaphors transferred between the languages during translation was examined. The results do not support forward transfer between L1 and L2, but rather indicate a translation advantage from L2 to L1. An activation-based framework is proposed to explain the experiment results and in general, metaphor processing in multi-language environments.

2.2) The Role of Metaphor in Emotion Language

Extensive studies have been made on the function of metaphor in the conceptualization of emotions in English (Lakoff, 1987; Kövecses, 1991, 1995; Lakoff and Kövecses, 1987). A central 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. The question remains as to whether, and to what extent, this claim could be applied to other languages and Arabic.

Lakoff and Kövecses (1987: 195) consider anger as "an extremely conceptual structure", and argue that Americans make use of a folk model for the expressions of anger governed by container metaphor: "ANGER IS THE HEAT OF FLUID IN A CONTAINER".

Kövecses (1995:184) explained Lakoff's model (Lakoff, 1987) by saying that it describes three submetaphors: "THE BODY IS A CONTAINER FOR THE EMOTIONS" (e.g. He was filled with anger). "ANGER IS HEAT" (e.g. He lost his cool), and "EMOTIONS ARE FLUIDS" (e.g. you make my blood boil). He explained that "this
naturalness of the container metaphor for anger seems to arise from the embodiment of our conceptualizations of anger” (Kövecses, 1995:195).

Lakoff and Johnson (1980: 6) argue that human thought itself is largely metaphorical, and metaphorical language is only possible because of the deeper metaphors that exist in our conceptual system. They give examples about how we conceptualize argument by war, which they infer from the many "war-related' expressions that are used to describe argument (e.g. defend a position, win and lose an argument, shoot down an argument).

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, 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.

2.3) Cross-Cultural Studies of Metaphor.

A 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.
Unlike Lakoff and Johnson, Quinn (1991) states her own views on metaphors. She believes that metaphors are driven by culture; metaphors do not construct understanding but are chosen to “satisfy mappings onto already existing cultural understandings” (ibid: 65). For example, she presents eight general metaphorical categories associated with marriage like: sharedness, lastingness, mutual benefit, compatibility, difficulty, effort, success or failure, and risk. She argues that we do not associate any of these traits to marriage because they are fundamentally linked; instead, these metaphors reflect culture beliefs of what marriage is like.

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. A lot of metaphorical expressions may “merely” be reliquaries of a community’s past culture. Nevertheless, 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. Even a partial and indirect culture-metaphor connection would support arguments to include “cultural awareness” objectives in the foreign language curriculum (e.g., Byram, 1997; Byram et al., 2001; Kramsch, 1993).

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 salient 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 used 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, 1998) work suggests 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.

In regard of studying the change that occurs in metaphorical conceptualization during time, Gevaert (2001, 2005) demonstrates that the conceptualization of anger changed considerably from the Old English to the Middle English period. His findings indicate that the conceptualization of anger in terms of heat is not a constant feature of the concept of anger in English, but that it can, and does, change in the course of the development of English. This is an extremely important finding because it bears directly on the issue of universality of metaphorical conceptualization across time. If the conceptualization of anger in terms of heat is a mechanical or automatic consequence of our actual physiology in anger, this fluctuation should not occur. It cannot be the case that people’s physiology changes in anger every one or two hundred years or so.

Sweetser (1990) shows how the conceptualization of mental processes is necessarily couched in metaphor and that many of the metaphors we have today have been with us for thousands of years. The main metaphor is "MIND-AS-BODY", while several more specific metaphors reveal the details of this for particular aspects of the mind, such as "KNOWING/UNDERSTANDING". She presented data that shows that the concept of KNOWING and/or UNDERSTANDING was and still largely is conceptualized as SEEING (e.g., "I see the point") in many languages.

We conclude from these 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 (Deignan & López-Mora, 1998). 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 & Demechleer, 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).

Through such studies it has been demonstrated 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. Lakoff and Johnson (1980) would probably agree on the fact that the way metaphorical concepts are formed varies from culture to culture, sometimes even from subculture to subculture. However, compared to culturally variable concepts, some tend to be more universal than others. The major point is that in many cases the universality of experiential basis does not necessarily lead to universally equivalent conceptualization.
Summary

From the previous literature review, we see 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.
Chapter Three

Methods

In this chapter the researcher aims to describe the methods used to collect the necessary data for this study. In addition, he explains the techniques used in analyzing the collected data to obtain the results. The researcher initiates this chapter by stating the problem of this study, then, he presents its purpose and questions. After that, the researcher illustrates how he collected the necessary data, and what methods he adopts in its analysis. Finally, the researcher states the significance and limitations of the study.

3.1) Statement of the Problem

As it's concluded in the previous chapter, it seems that there's a necessity to start focusing on metaphorical language study in Arabic from a cognitive and psycholinguistic point of view. Most of the written Arabic literature of this field was conducted from a rhetorical and critical perspective. In addition, there's a pervasive paucity in cross-cultural researches concerning the metaphorical conceptualization of emotional expressions between Arabic and other languages.

3.2) Purpose of the Study

This study aims to compare the method by which happiness and anger are conceptualized by employing the metaphorical language in English and Arabic. So, it aims to find out whether there are some apparent similarities and differences between the two languages when conceptualizing the two emotional states metaphorically.
The study aims also to figure out some relevant patterns of metaphorical expressions of happiness and anger in Arabic like those patterns developed by many scholars of the field. In addition, this study seeks to find out if there are some cultural-specific metaphorical patterns in conceptualizing happiness and Arabic which exist in English or Arabic exclusively.

3.3) Questions of the Study

The study aims to answer the following questions:

- To what extent does metaphors use in the conceptualization of Happiness and Anger differ between Arabic and English?
- To what extents the conceptual metaphors used in both languages are the same?
- Are there any metaphorical conceptualizations for Happiness and Anger in Arabic that can be considered culture-specific?
- If there are some culture-specific conceptualizations for Anger and Happiness in Arabic then what are the reasons for this specification?

3.4) Data Collection

In the first stage of this study, the researcher collected the maximum number of metaphorical expressions used in describing Happiness and Anger in both languages English and Arabic. Consequently, the collected data constructs a linguistic corpus that consists of 345 expressions from the
two languages. The English examples involve 62 expressions used for
describing happiness and 147 for anger, and the Arabic ones involve 56
expressions used for describing happiness and 80 for anger.

These expressions involved the use of metaphorical conceptualizations
which are conventionally used in describing happiness and anger
metaphorically in each language.

The English expressions which describe happiness were extracted from
the work of Kövecses (Kövecses, 1991). And those expressions which
describe anger were extracted from the works of Lakoff and Kövecses
(Lakoff, 1987; Lakoff and Kövecses, 1983). The two authors illustrate in
their works a large number of expressions used in conceptualizing
happiness and anger in English (the complete list of these expressions is
enclosed within the appendices). Accordingly, Lakoff and Kövecses claim
that these expressions were extracted from the English culture; including
ordinary speech and written literary and traditional works like proverbs and
poetry.

The Arabic metaphorical expressions were extracted also from the
Arabic culture too (the complete list of these expressions and their sources
is enclosed within the appendices). The main source of data was the written
literature; like dictionaries, thesauri, literary works like poetry and prose.

The researcher considers any Arabic expression as metaphorical if its
surface meaning doesn't reflect its intended inner meaning. So he doesn't
pay a great attention 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.
3.5) Procedures of Data Analysis

After collecting the maximum number of metaphorical expressions (150 expressions from each language) used in describing happiness and anger, the researcher classified and analyzed the Arabic metaphorical expressions according to the kinds of mappings employed in conceptualizing happiness and anger to come up with a simple classification that facilitates making comparisons with the English expressions.

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, 2002: 247), the specific source and target domains in each group were identified by using metonymic representations, and by which the metaphor is characterized. In this stage the researcher looked for different parameters (suggested by Barcelona (2002) and Soriano (2003)) in carrying out the comparison like:

a) Searching for other linguistic examples.

b) Looking for additional semantic or pragmatic evidence.

c) Checking whether there was a more general mapping (i.e. was this an elaboration or specification of another metaphor?).

d) Describing the expression’s functioning in its context (i.e. what sub-mappings are highlighted? is there a combination with other metaphors/metonymies?)
3.6) Significance of the Study

The significance of this study arises from the fact that the cross-languages study of metaphor becomes widespread and common, and a great number of books, articles, theses and dissertations have been produced in this field in the Western cultures. However, research in the conceptualization of emotional states in Arabic is still infrequent. Thus, it would be worthy to explore what kinds of cross-cultural similarities and differences exist in the methods of thinking and speaking exploited in different languages and cultures.

Consequently, describing emotions is one way of reflecting the cultural aspects of each language. The researcher believes that this area of study has remained almost uncultivated in Arabic and this study aims to fill such a gap in the Arabic psycholinguistics.

3.7) Limitations of the Study

The researcher limited his study by dealing only with the metaphorical expressions used in describing Happiness and Anger exclusively. So metaphorical expressions used for other purpose were not studied. In addition to that, 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), and any colloquial expressions were excluded.
Chapter Four

Findings and Discussions

In this Chapter the researcher aims to illustrate some of the similarities and differences in the metaphorical conceptualizations of happiness and anger in English and Arabic. For this purpose, the researcher collected a number of expressions in English and Arabic where happiness and anger are expressed by exploiting metaphorical language.

The researcher divided this Chapter into two sub-sections; the first deals with the metaphors used in conceptualizing happiness in English and Arabic. The second section deals with the metaphors used in conceptualizing anger.

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 (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 (Kövecses, 2000), Lakoff and Kövecses call them “basic-level metaphors” (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).
The analysis of the collected data shows that metaphorical conceptualization of anger and happiness in English and Arabic comprises different kinds of "generic-level" like "THE BODY IS THE CONTAINER OF THE EMOTIONS" and "basic-level" metaphors. The following figure (Figure 4.) illustrates some basic-level metaphors adopted in this study:

- HAPPINESS IS UP
- HAPPINESS IS LIGHT
- HAPPINESS IS A FLUID IN A CONTAINER
- HAPPINESS IS VITALITY
- HAPPINESS IS INSANITY
- ANGER IS THE HEAT OF A FLUID IN A CONTAINER
- ANGER IS FIRE
- ANGER IS A DANGEROUS ANIMAL
- ANGER IS INSANITY

Figure 4: Some happiness / ANGER basic-level metaphors adopted in this study (Sources: Kövecses, 1991; Lakoff & Kövecses, 1983).
4.1) Metaphorical Conceptualization of Happiness

In the English language, “happy” is an adjective that has three broad meanings: (1) fortunate, lucky; feeling or expressing pleasure, contentment, satisfaction, etc.; (2) (in polite formulas) pleased; (3) (of language, conduct, suggestion) well-suited to the situation. “Happiness” is used as a noun to convey the first meaning (Hornby et al. 1948). It is not difficult to understand then why in the Western psychological studies, happiness is often implied as a psychological state following the gratification of some important human needs or desires (Diener, 1984; Veenhoven, 1984).

In the following sections the researcher presents some examples of the metaphorical mappings used in conceptualizing happiness in English and Arabic. The researcher supports each metaphor with a number of expressions as examples to clarify how the metaphors are employed.

For the sources of the expressions, the English ones are extracted from Kövecses article Happiness: A definitional effort (1991), whereas the Arabic ones are extracted from an inventory of 100 figurative expressions (most of them are conventional) used in describing happiness Arabic.

For the purpose of this study, the researcher regrouped these expressions according to the metaphors employed in conceptualizing happiness into four major types of metaphor: the orientational metaphor, the light metaphor, the container metaphor, and finally the Vitality, energy, and agitation metaphors. Then, the researcher discussed some other miscellaneous metaphors used in describing happiness in English and Arabic.
4.1.1) Orientational Metaphors

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

1. I was flying high.
2. Not even her nagging could bring him down.
3. She was on cloud nine.
4. I'm six feet off the ground.
5. We were on the clouds.
6. I was just soaring with happiness.
7. After the exam, I was walking on air for days.
8. They were riding high.
9. We were on top of the world.
10. I was floating.

Each one of the previous expressions has the sense that a happy person finds himself in a place where his feet don't touch the ground. The expressions don’t explain how come the happy person finds himself in his high place, and what kind of utilities he uses to reach there. In other expressions this is explicitly explained through linking with the activity of flying like birds with feeling happiness. For example:
11. My heart was soaring like an eagle.

12. The bird of happiness.

13. Happy as a lark.

Arabic, on the other hand, is full of expressions which involve such kind of metaphors. Furthermore, the researcher believes that this is the most productive metaphorical conceptualization for happiness in Arabic.

Happiness, in the majority of Arabic expressions, is viewed as a bird that has wings and by which it flies to high places. And in some other expressions happiness is viewed as a light swift-moving object that air easily plays with. For example (see Appendices to check the sources):

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

2. ﻓﺮﺣﺎ ﻓﺆادﻩ ﻃﺎر / taara fu?aaduuhi farhan /.
   
   (Lit. His heart flew for happiness).
   
   Exp. He was so happy that his heart was beating so fast and going to detach itself and fly away.

3. ﻣﺮﺣﺎ ﺍﻟﺴﺮور ﺑﺠﻨﺎح آﺎد / ?tiiru bijanaahi-surruuri marahan /.
   
   (Lit. I'm flying by the wings of joy for happiness)
   
   Exp. He feels that he has wings made from happiness so he's flying joyfully.

4. أطير بجناح السرور مرحًا.
/ ?Sbahat la tuqilluni kawaahil ?rDy marahan / 

(Lit. The land becomes over burden that it couldn't hold me for (my) joy).

Exp. I'm so happy that I feel the land under my feet couldn't handle me so I fly.

5. هطلت علي سحابة الحبور.

/ hatalat alayya sahaabatu-l-hubueri / 

(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 غبطتي تتاهل.

/ sahaabatu yahbaty 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.

Additionally, many of the previous English expressions can be translated into Arabic literally and convey the same idea that's expressed via the metaphor "HAPPINESS IS UP".

Arabic oreintational metaphors, in general, and "HAPPINESS IS UP" metaphors, in particular, are mostly related to birds. The researcher believes that birds in the Arabic and English cultures, such as sparrows and larks, are very considerable and significant symbols for happiness. Furthermore, birds are typically seen as dwelling in the air, this entails being "UP" and "OFF THE GROUND". And this argument can be elaborated in the last two expressions in Arabic where happiness is
depicted as rainy clouds. And we know that clouds are always "OFF THE GROUND". In addition, 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.

In many cultures, especially the Arabic one, birds are associated with freedom too. It seems intuitively correct to believe that the connection between freedom and happiness is 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 he continues "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)."

Orientatinoal metaphors, on the other hand, involve another degree of similarity between English and Arabic. In some expressions we notice that 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 a 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.

For this reason we see that the two metaphors of "FLYING BIRDS" and "FLYING HEART" exist in the two languages, since they represent a universal body reaction against the situation of happiness.

In the last two examples in Arabic, happiness is seen as clouds which bring fruitfulness and cheerfulness for all people. The cloud is a source for joy and total welfare for the farmers and planets, and it affects all people and creatures that are beneath it. Happiness also is depicted as a cloud; it's a source for pleasure and joy to the happy person and to all people even creatures around him.
The "CLOUD" metaphor reflects the importance of water and raining to Arab people who used to live in dry arid sunny lands. The cloud is seen as a source of water and fertility for the "thirsty" land, and it's depicted as the source of shadow against the heat of the sun.

Orientational metaphors, on the other hand, involve some degree of dissimilarity between English and Arabic. English, unlike Arabic, conventionally makes use of another conceptual metaphor that implies an upward orientation; "BEING HAPPY IS BEING IN HEAVEN" (Kövecses, 1991:32). This metaphor is seen in expressions like:

14. That was heaven on earth.
15. I've died and gone to heaven.
16. They were in hog heaven.
17. It was paradise on earth.
18. I was in seventh heaven.

Even though we could have some expressions in Arabic which make use of such "HEAVEN" metaphor, but they are not conventional and widely used as their English counterpart.

Heaven is associated with an upward orientation because it's considered -according to many religious beliefs- as being located upward or somewhere in the high skies, whereas hell is depicted as being located in the underground. Heaven is the aspired place to be after death, and hell is what a believer aspires to prevent after his death. Kövecses (1991:38) sees that the particular placement of heaven and hell as up and down, respectively, may be related to the general orientation of good things as up and bad things as down.

Kövecses (ibid) 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," "They were all smiles," "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:

1. He jumped for joy.
2. She was leaping with joy.

4.1.2) 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.

6. There was a glow of happiness in her face.

7. She has a sunny smile.

8. You are the sunshine in my life.

9. He was gleaming.

10. She was shining with joy.

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

1. اﻝﺠﺒﻴﻦ ﻣﺸﺮق ﺍﻥﻪ. / ?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.

2. ﺍﺳﺎرﻳﺮﻩ ﺑﺮﻗﺖ. / baraqat ?saaryruhu /

   (Lit. His lineaments flashed).

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

3. ﻝﻣﻌﺗ ﺱﺎﻓﺤﺗﻪ. / lama`at Safhatuhu /
(Lit. His face glittered).

Exp. His face is very clear that it looks like a mirror that reflects light of happiness.

4. لمع في غرته نور البشر.

/ lama'a fy yuratihi noru-l-bišri /

(Lit. The gleam of joy glittered from his hair-onset).

Exp. His hear-onset is very clear that it looks like a mirror that reflects not the sunshine but his happiness.

5. أشرق في محياء صباح البشر.

/ ?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.

6. لمع البشر في عينه.

/ lam'a-l-bišru fii 'aynyhi /

(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.

7. أسفر وجهه و تلالاً.

/ ?sfara wajhuhu wa tala?la?a /

(Lit. His face brightened and twinkled).

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

8. تهلل الوجه فرحًا.
/ 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, the first three examples in English and the fifth to eighth ones in Arabic indicate the shift 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. According to Kövecses (ibid), 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 about the real life, can spread from one object to another by three physical phenomena: radiation, convection, and conduction. 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.

Kövecses (ibid) relates the "LIGHT" metaphor of happiness to its association with heaven (as we saw earlier in "HAPPINESS IS UP" metaphor). Heaven, as we said earlier, is seen according to many religious beliefs to be somewhere in the upper skies. Heaven is expected to be a
place full of light and brightness. Hell, on contrast, is associated with darkness and gloom. He adds also that because happiness is associated with bright light and because life is conceptualized as light, the positive value attached to life will also apply to happiness.

The researcher provides another possible justification for the light metaphor 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 will we 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" (ibid). This can be illustrated in examples like:

11. Amusement gleamed in his eyes.
12. His eyes glinted when he saw the money.
13. His eyes were shining.
14. Her eyes were sparkling like diamonds.

Kövecses (ibid: 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.

4.1.3) 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 within a container. And whatever happens to this contained object affects the container. Generally, the contained object is portrayed as 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.

5. He bubbled over with joy when he got his Christmas presents.

6. Joy welled up inside her.

7. He was overflowing with joy.

8. My heart is filled with joy.

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

1. قلبي كله ينبض بالفرحة.
   / qalby kulhu yanbiDu bil-farḥati /  
   (Lit. My heart, wholly, is beating with happiness).

   Exp. I feel that my heart is pumping happiness instead of blood in my veins.

2. الاحترام الذي يكنه الجمهور لي يغمرني بالغبطة.
   / ʔlʔihraamu-ʔl-yukinnnuu-l-jumhuur lya yaymurunii bil-γaβtati /  
   (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. أخذت السعادة طريقها إلى قلبيها عندما أصبحت أما لولدين.
   / ʔxaʔat as-saʔaadatu taryqaha ?la qalbihaa ʔindama ?sbahat umman liwaladayn /  
   (Lit. Happiness took its way to her heart when she became a mother for two kids).
Exp. When she got two kids she found herself very happy after a long period of grieve and sadness.

4 لا بيت يسكن إلا فارق السكنة ولاامتلاءً فرحا إلا امتلاءً حزناً.

/la bayta yuskanu ?la faraqa ssakanaa ... wala amtala? farahan ?ila mtl a huznaa /

(Lit. Each inhabited house shall become empty and if it's filled with happiness shall be filled with sadness either (poetry)).

Exp. Every house that once inhabited is going to be abandoned one day, and if they were full of happiness shall be filled with sadness either.

5 امتلاء عبد الملك سرورا بما ذكرت له.

/ ?imtal?a abdu-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.

6 وجدته قد امتلاءً فرحاً.

/ wajadtu hu qad-mtala?a farahan/

(Lit. I found him filled with happiness).

Exp. When I saw him he was so happy that he seemed to be filled with joy and cheerfulness.

7 كان قلبي يضخ بالسرور.

/ 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.
8. /kana yatfah bi-nnasati wa-mara\h/  
(Lit. He was overflowing with activity and happiness.  
Exp. He was so happy that he's going to let his happiness and vivacity leave his body and run over every thing around him.

9. /likay tu\'abira \cni-l-fara\lla\y yamla\au Sadraha\h/  
(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.

10. /daxala-l-fara\h u \ila qu\lubi-l-ka\d\értiina ba\cda ziarati-l-\?amy\r mi\zar/  
(Lit. happiness entered to many people's heart after prince Mizer's visit).  
Exp. They turned happy when prince Meezar visited them.

11. /wajaduu \nfusah\um wa qadi-mtala\?uu \h\ayawiy\atan wa marah\an/  
(Lit. They found themselves filled with vitality and joy).  
Exp. they felt that they are filled with happy emotions which gave them the energy and strength.

It's obvious that both languages, English and Arabic, apparently 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 says, should be regarded as an integral part of the conceptual make up of happiness and joy (ibid).

Looking to the physical justification of this metaphor, we realize from our knowledge about the physical characteristics of the materials that each container has 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 attributes about happiness. This can be seen from the nature of the "CONTAINER" metaphor when it's applied to 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 with a fluid inside it but without indicating its heat. Then, 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:

1. He was bursting with joy.

2. I'm about to bust with good news.

3. 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.
Explosion, unlike bursting, is a harmful event for both the container (the body) and to other objects and people existing near it (we will see this in anger). This supports the idea that happiness, even if it's increased too much, doesn't lead to really dreadful results (as intense anger does) or be harmful for others (Kövecses, 1991).

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

12. هذا خبر قد ثلجت له نفسي.
   / haađa xabarun qad θalajat lahu nafsy /
   (Lit. This is news that turned my soul into ice).

13. ثلجة صدري له.
   / θalaja lahu Sadry /
   (Lit. My chest turned into ice (when hearing this news)).

14. وجدت به برد كبدي.
   / wajadtu bihi barda kabidy /
   (Lit. I found with this (news) the coldness of my liver).

15. وجدت به برد السرور.
   / wajadtu bihi barda-ssururi /
   (Lit. I found with this (news) the coldness of happiness).

All the previous Arabic expressions show that when the speaker heard some good news about a disturbing matter he felt that his heart has calmed down and he's totally satisfied.

In the previous Arabic examples, happiness is not only depicted as "A FLUID IN A CONTAINER", in fact, the fluid is seen as cold and freezing
one. This coldness represents the relief and the sense of satisfaction associated to happiness. This particular metaphor, or what the researcher called "HAPPINESS IS COLDNESS", is a cultural specific one. English doesn't have 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:

16. في جو من الفرح والبهجة.

/ fii jawen mina-l-farahi wa-l-bahjati /

(Lit. In an atmosphere of happiness and joy…).

Exp. They were setting in a place were everyone was happy and pleasant.

17. ملأت الجو فرحًا وحبورًا.

/ mala?at aljawa farhan wa hubuura /

(Lit. She filled the atmosphere with happiness and delight).

Exp. Here presence in that place and her behavior there made everyone happy and pleasant.
18. حاول أن يعيد الجو المرح.

/ hawala ?an yu'ida jawa-l-marahi /

(Lit. He tried to return the atmosphere of happiness).

Exp. He tried to make everyone return to his happy mood after some moments of great tension.

19. كيف يجعل الجو أكثر مرحًا.

/ kayfa yajcalu-l-Jawa ?akθara marahan /

(Lit. How could he make the atmosphere happier?).

Exp. He did that to make everyone around him happier and more pleasant than they are at the moment.

We see that Arabic elaborates the container metaphor in other uses where happiness is associated with coldness and fresh atmosphere. In the previous examples, the researcher sees Arabic employs a metaphorical conceptualization that explains how happiness could move 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.

4.1.4) 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 energy can be reflected on some behavioral 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. She had a ball.
4. He was singing for joy.
5. I am so happy I could sing.

In Arabic "DANCING" and "SINGING" are used in many ways to express happiness. For example:

/ baššartu fulaanan fahazza lahu mankabyhi /

(Lit. I brought good news for someone and he shook his shoulders for it).

Exp. When I told him about the happy news he seems to be agitated since he doesn't expect it.
2. أخذت منه هزة الطرف.

\[ ?xəдət minhu hazata-ттараби / \]

(Lit. The agitation of joy took from him).

Exp. When I told him about the happy news he was unable to stop agitating frustrating for joy.

3. لم يملك نفسه من الطرف.

\[ lam yamluk nafsahu mina-ттараби / \]

(Lit. He couldn’t grasp himself because of joy).

Exp. When I told him about the happy news he couldn't hold his amusement and delight.

4. رأيته يثب من الفرح.

\[ ra?ytuhu yaθibu mina-l-фарахи / \]

(Lit. I saw him jumping for happiness).

Exp. When I told him the happy news he suddenly jumped for his delight.

5. رأيته يرقص طربًا.

\[ ra?ytuhu yarquSu ттарабан / \]

(Lit. I saw him dancing for joy).

Exp. When I told him the happy news he suddenly started dancing for his delight and amusement.

6. يصفق بديه من الطرف.

\[ yuSaffiqu bi-yadihi mina-ттараб / \]

(Lit. He is clapping with his hands for joy).
Exp. When I told him the happy news he unexpectedly started clapping his hands for his delight and amusement.

/ kada yaxruju min jildihi farahan /

(Lit. He almost gets out of his skin for happiness).

Exp. When I told him the happy news, and for his great delight and amusement, he became very agitated and restless that he couldn’t stay calm.

Although some of the previous examples seem to lack any metaphors, the use of the metonymic expressions gives us a metaphorical representation about how happiness can be identified from a person's behavior and actions.

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:

1. *She flushed with joy.*
2. *He blushed with joy.*
3. *My heart leapt with joy.*
4. *His heart was throbbing with joy.*
5. *Her heart fluttered with joy.*
6. *His heart raced with happiness.*
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:

1. He was alive with joy.
2. I am feeling spry.
3. I felt vivacious.
4. He's in lively mood today.
5. She's animated with joy.
6. He was the life of the party.
7. That put some life into them.
8. It gave them a shot in the arm.

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. ﷲ ﻣﺆا ﻣم ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا 

(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. ﷲ ﻣﺆا ﻣم ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا ﻣا 

(Lit. We feel good, we appreciate life.)
/ 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 والمحرومين.

/ γarasat buδuura-l-?mali wa-l-bahjati lada-l-fuqara?i wa-l-mahrumiin /  

(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.

4. هي تبعث البهجة في النفوس.

/ hia tabʾ athu-l-bahjata fy-nnuusi /  

(Lit. She breathes life in the souls with joy).

Exp. Her cheerful spirit deeds and speeches made everyone around her feels happy and pleasant.

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 sever anger could cause such harmful infections like: thrombus (Blood Clot) and angina pectoris (Cardiac Arrest) diseases.
English involves a minor version of the "VITALITY" metaphor that's built on the notions of vivacity and pleasure. "RAPTURE" and "HIGH" are associated with energetic behavior Kövecses (1991: 36). In addition, a "high" is also related to celebrations where there is a possible context for happiness and joy. "JOY IS A RAPTURE/HIGH" can be seen in metaphors like:

1. It was a delirious feeling.
2. I was drunk with joy.
3. The experience was intoxicating.
4. I'm on a natural high.
5. I'm high on life.

Pleasure is an aspect that we can derive from rapture. And this makes us depict happiness (and joy) as a very pleasurable experience. But we know that rapture is also associated with excessiveness and loss of control, and this is very bad for the happy person and to those who are around him. Kövecses (ibid) sees that the major implication of the "RAPTURE" metaphor is this excessiveness and loss of control especially when it's applied to other emotions like anger and sadness. He continues: "if we are drunk with joy, we don't quite know what we are doing".

4.1.5) 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 rarely used, but they give us a rich source for metaphorical expressions which can be employed in our written works especially literary works.
4.1.5. a) Animalistic Behavior Metaphor

Human beings are 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. I was purring with delight.
4. He is happy as a horse in hay.
5. I was happy as pig in mud.
6. He was happy as a pig in slop.
7. She was wallowing in a sea of happiness.

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:
1. I was purring with delight.

2. She was crowing with excitement.

3. He was wallowing in a sea of happiness.

4. I was tickled pink.

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:

1. She gave away her feelings of happiness.

2. His feelings of happiness broke lose.

3. 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, in Arabic associate happiness to animal behavior. But we see expressions like:

1. ً７٥٤٤١٨٢٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣١٨٥٤١

/ yashabu ُٞ٨٧٤٠٣٧٠٢٥٠٨٧٤٠٣٧٠٢/ (Lit. He is pulling the tails of happiness).

2. ٨٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣٢٤٣١٨٥٤١

/ yajuru ḏaylahu faraḥan / (Lit. He drags his tail for happiness).

The previous two examples show a divergence in the depiction of animal behavior. In the first, happiness is depicted as an animal that has a tail which a happy person drags. In the second example, the happy person himself is depicted as an animal and he drags his tail after him because of happiness. This reflects a non-conventional use for this kind of metaphor; such expressions are normally used in literary works and poetry in Arabic. In addition to that, dragging is an activity that suggests the heaviness of the dragged object. Happiness is seen here as a heavy burden that we can't carry on our hands easily, so we drag it behind us. And this kind of conceptualization isn't applicable in English.

4.1.5.b) 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
"HAPPINESS IS INSANITY". This metaphor is highly used in examples like:

1. She was mad with joy.
2. I was beside myself with joy.
3. They were crazy with happiness.
4. 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. ﻓﺮﺣﺎ ﺃﻬﻴﻢ ﺛﺄﺪﺗ. / 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. ﻓﺮﺣﺎ ﺯأ ﺛﺄﺪﺗ. / kidtu ?himu farahan / (Lit. I'm about to be wandering in every direction because of happiness).
   Exp. I'm so happy that I want to do what vagrants do.

3. ﺟُء ﻓﺮﺣ ﺑأ ﺗأذ. / ?kadu ?n yu?ša ʾalya 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.
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.

4.1.5.c) 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.

4. She achieved happiness.

5. I am searching for happiness.

6. The quest for happiness will never end.

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.
   / kaana farahhu yakburu wa yazdaadu ma' a kulli kalimatin /
   (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. السلطان وحده لم يعرف كيف يخفى فرحه وإعجابه.
   / assultan wa'hdahu lam ya'rif kayfa yuxfii farhahu wa-tjabahu /
   (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. هذا المرح غادره تماما في المرحلة الأخيرة.
   / ha'da-l-mara'hu yaadarhu tamaman fii-l-marhalati-l-?xiirati /
   (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. يعجز سعيد عن خلق الفرح الذي تعود أن يخلقه دائما.
   / ya'ziiy saidy 'an khilq farhii kiyy tawaddu 'an ykhilkhii damama /
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.

Lit. A colorful happiness was created in it).

Exp. She is capable to come up with different ways to make people around her be happy.

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.

4.1.5.d) The Opponent Metaphor

This is the last minor metaphor that we are going to tackle. It's called "HAPPINESS/JOY IS AN OPPONENT" (Kövecses, 1991). This metaphor represents the struggle between the happy person and his attempt to subdue his feelings of happiness to his control. It describes the attempts of the
former to control and contain the later hopelessly. This metaphorical conceptualization is seen in examples from English like:

1. *She was overcome by joy.*
2. *Happiness took complete control over him.*
3. *He was knocked out.*
4. *She was seized by happiness.*

It's obvious that this metaphor can be presented in Arabic too. Furthermore, many of the previous English expressions can be translated into Arabic literally and convey the same idea that's "HAPPINESS IS AN OPPONENT".

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.

**Summary**

In this section the researcher presented the main similarities and differences between English and Arabic in terms of conceptualizing the emotions of happiness. We noticed from a linguistic corpus that consists of eighty Arabic expressions and the same number of English ones that the two languages, apparently, classify metaphorical mappings employed in conceptualizing happiness into four major types of metaphor: the orientational metaphor, the light metaphor, the container metaphor, and
finally the Vitality, energy, and agitation metaphors. Then, the researcher discussed some other minor metaphors used in describing happiness in English and Arabic like: insanity and opponent metaphors.

It's interesting that although the two cultures, the English and the Arabic one, are very different and include a big cultural gap that separates them, our comparative analysis shows that both languages, English and Arabic, share a number of basic-level metaphors when conceptualizing the emotions of happiness using metaphor. For example, both languages share some metaphors in conceptualizing happiness like "BEING HAPPY IS BEING OFF THE GROUND" and "HAPPINESS IS UP" and "HAPPINESS IS LIGHT" and "HAPPINESS / JOY IS A FLUID IN A CONTAINER".

On the other hand, there are some differences in describing the degree of happiness between the two cultures. Some of these cultural-specific mappings could be attributed to some cultural properties of each culture like climate, natural elements, and mode of life.

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.
4.2) Metaphorical Conceptualization of Anger

Anger is defined as a feeling of extreme displeasure, hostility, indignation, or exasperation toward someone or something (Morris, 1975:50). The purpose of this subchapter is present some metaphorical conceptualizations used in describing anger in English and Arabic comparatively. The researcher is convinced that it would be unattainable to tackle all metaphors employed in both languages because of their great multiplicity. In this respect, Lakoff (1987: 380) states that "at first glance, the conventional expressions used to talk about anger seem so diverse that finding any coherent system would seem impossible".

In the next sections the researcher presents some patterns of the metaphorical conceptualizations used in describing anger in English and Arabic. In addition, he supports each pattern with a number of examples. The English examples are extracted from Lakoff and Kövecses's article *THE COGNITIVE MODEL OF ANGER INHERENT IN AMERICAN ENGLISH* (1983), whereas the Arabic examples are extracted from an inventory of about 100 figurative expressions (most of them are conventional) used to describe this emotional state in Arabic. This inventory was compiled from dictionaries, thesauri, and novels.

For the purpose of this study, the researcher classified these metaphors (and other metaphors) into seven major types of metaphors: the heat metaphor, the pressure metaphor, the insanity metaphor, the opponent metaphor, the animalistic behavior metaphor, the physical force metaphor, and finally the burden metaphor.
4.2.1) 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 (1987:197) 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 (1987), cited in Yu (1995), 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: 63).

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.

6. After the argument, Dave was smoldering for days.

7. That kindled my ire.

8. Boy, am I burned up!

9. He was consumed by his anger.

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. غيظي أضرم
   / Drama yaIzi /
   (Lit. He inflamed my rage).
   Exp. He made me extremely angry.

2. غضبي أستوقد
   / istawqada yaDabii /
   (Lit. He kindled my anger).
   Exp. He made me angry.

3. بغيظه أحرقه
   / hraqtuhu biyiZihi /
   (Lit. I burned him with his rage).
Exp. I made him very angry.

/ ra?ituhu yatwahju min-l-γaiZi /  
(Lit. I saw him blazing of anger).

Exp. I saw that his face color became red because of his anger.

/ bata yazfuru min-l-γaiZi /  
(Lit. He ends up with breathing (fire) of anger).

Exp. He is so angry that his breathings were like the flames of fire.

/ ?wyara Sadrii /  
(Lit. He kindled fire in my chest).

Exp. He made me angry.

/ barradtu γaiZahu /  
(Lit. I made his rage cold).

Exp. I calm his anger down.

/ xaba Diramu γaiZihi /  
(Lit. The fire of his rage was extinguished).

Exp. His anger was calmed down.
(Lit. the sparkles of fire are flying out of his eyes).

Exp. From the gazes of his eyes he looks to be very angry.

/ t?ajjaja fulaanun yaDaban /

(Lit. So-and-so has flamed of anger).

Exp. He is so angry that his behavior was like a burning fire.

/ hariq (latitude) laa jamrika maa?an /

(Lit. Pour out some water on your ember).

Exp. You have to clam your anger down.

/ fulaanun tawaqqada yaDaban hataa Saara kal-jamri /

(Lit. So-and-so struck anger till he became like embers).

Exp. From the flushing color of his face he looks to be extremely angry.

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. This would suggest that the use of body parts for the conceptualization of anger in English and Arabic provides evidence that supports the claim that metaphors of emotions are based on bodily and physiological experience (Yu, 1995:63).

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:

1. You make my blood boil.
2. Simmer down!
3. I had reached the boiling point.
4. Let him stew.
5. She was seething with rage.
6. She got all steamed up.
7. Billy's just blowing off steam.
In Arabic, the "ANGER IS THE HEAT OF FLUID IN A CONTAINER" metaphor is commonly applicable in conceptualizing anger too. In fact this metaphorical mapping is more productive than all other metaphorical mappings for anger. The diversity of metaphors which employ this metaphor can be illustrated in expressions like:

13. وأيته يغلي من الغضب.

/ ra?ituhu yaylii mina-l-γaDabi /

(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.

14. أمتلا الرجل غيطا.

/ ?imtala?a-raja?ulu γaiZan /

(Lit. The man was filled with rage).

Exp. I think that he could not keep his emotions any more because of his extreme rage.

15. على جوفه من الغضب.

/ yalaaw jawfu?u mina-l-γaDabi /

(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.

16. سمع فلان كذا فثار الدم في وجهه.

/ sami?a fulaanun kada fa?aara-adamu fii wajhihi /

(Lit. when he heard that news the blood erupts in his face).

Exp. when he heard that news his face turned into red because his blood rose enormously to his head.
17. رأيته يفور من الغضب.

/ ra?itu hu yafuuru mina-l-γaDabi /

(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.

18. جاش مرجل غضبه.

/ jaaša mirjalu yaDabihi /

(Lit. The caldron of his anger simmered).

Exp. I see that he could not keep his emotions any more, but he wouldn't express his feeling of rage observably.

In the previous English and Arabic expressions anger is depicted as a fluid that's kept in a container. The "HEAT" of anger affects this contained fluid 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.

On the other hand, and in contrast to the English version of the "HEAT" metaphor which is applied to the fluid, Arabic involves in addition to this version another one in which the "HEAT" is applied to gases, and the metaphorical concept thus derived is "ANGER IS THE HEAT OF GAS IN A CONTAINER" (cf. Yu, 1995:63). We see this metaphor in examples like:

19. فلان انتفخ غضبًا.

/ fulaanun ?intafaxa yaDaban /

(Lit. So-and-so has swelled for anger).
Arabic involves the use of the verb "nafaxa" means "to inflate with air". The "GAS IN A CONTAINER" metaphorical conceptualization is based on our commonsense familiarity with the physical world, where the volume of enclosed gases expand, and cause increasing internal pressure when it's heated. And the continuous heating and pressure expansion could lead to the explosion of the container which can damage the surrounding objects in addition to the object itself (we will see in the next section). And here again we see how anger is described as a destructive physical force. Anger could be harmful for the angry person himself and for everything around him.

The previous 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:

21. صب عليه جام غضب.
   / Sabba `alaihi djaamma yaDabihi / 
   (Lit. He poured all his anger on him).
   Exp. He was so angry of him.

22. فلان امتلا غضبًا.
   / fulaanun ?imtala?a yaDaban / 
   (Lit. So-and-so was filled with anger).
   Exp. He was totally angry.
/ la?uxrijanna yaDabaka min ra?sika /
(Lit. I shall take out your rage from your head).
Exp. I will try to calm your anger down.

/ ?ina-lyaZai Za ll-a?i yamla?u Sadrahu /
(Lit. The rage that fills his chest is…)
Exp. There was a big issue that makes him very angry.

/ ?imtala?a?l ʿummalu hiqdan aswadan /
(Lit. The workers have been filled with black hatred).
Exp. The workers have become very angry and they wanted to revenge.

/ raddat bimaziijin minalyaDabi valhuZni /
(Lit. She replied with a mix of anger and sadness).
Exp. She replied angrily and sadly.

/ qala bihazmin ma?obin belyaDab /
(Lit. He said with a determination stained with anger).
Exp. He said that with a firmness and angry tone.

/ ħawala ?an yu?īiba yaDabahu bi-btisamatin ḥazinatin /
(Lit. He tried to dissolve his anger with a sad smile).
Exp. He tried to calm his anger down by a small sad smile.

In the previous expressions we notice that anger is depicted as a liquid or gaseous substance, but its temperature, whether it's hot 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 example 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:

29. ما تجرع استد في الدنيا جرعة أحب إلى الله من جرعة غيظ يكظمها. (حديث شريف)

/ ma tajarra' a 'abdun fii-dduniia jar' atan ?habu ?ila-llahi min jar' ati yai'din 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 'ala tajarru' i-l'ayai'di /

(Lit. he was patient of drinking rage).

Exp. He was very patient in enduring his rage.
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 "tajarrā‘a" 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:

1. *His pent-up anger welled up inside him.*

2. *She could feel her gorge rising.*

3. *We got a rise out of him.*

4. *My anger kept building up inside me.*

5. *Pretty soon I was in a towering rage.*

In the previous five 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:

6. *He was bursting with anger.*

7. *I could barely contain my rage.*

8. *I could barely keep it in anymore.*

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:

9. *Don’t get a hernia!*

10. *When I found out, I almost burst a blood vessel.*

11. *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:

32. فليختنق غيظاً حتي يموت كمداً.  
/ fal-yaxtaniq γaiiZan Hata yamouta kamadan / 
(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.

33. فلان واسع الصدر، بطيء الغضب.  
/ fulaanun wasi'u-SSadri bati?u-l-γaDab / 
(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.

34. جعلته ضيق الصدر غضبا. 
/ ja'altuhu Daiiqa SSadri γaDiba / 
(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:

1. *When I told him, he just exploded.*
2. *She blew up at me.*
3. *We won’t tolerate any more of your outbursts.*

And for keeping anger restrained we have expressions like:

4. *I suppressed my anger.*
5. *He turned his anger inward.*
6. *He managed to keep his anger bottled up inside him.*
7. *He was blue in the face.*

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:

8. *I blew my stack.*
9. *I blew my top.*
10. She flipped her lid.
11. He hit the ceiling.
12. I went through the roof.

And this metaphor can elaborate on other metaphors like:

13. Pistons: He blew a gasket.
14. Volcanoes: She erupted.
15. Electricity: I blew a fuse.
16. Explosives: She’s on a short fuse.
17. Bombs: That really set me off.

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

35. أصْبَحُ يَثُورُ لأَكْفِهِ الأَسْبَابِ.

/ ?sbaḥa 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.

36. حيْنَ تَسْتَبِدُ بَاكُوبُ ثُورَةً مِنْ ثُورَاتهِ الَّتِي تَغْيِبُ فَتْرَةً لَنْ كَانَ تَنْفِجُ عَلَى حَيْنِ فَجَاةً قَتَدَمُرَ وَتَحْرِقُ.

/ hiina tastaβiiddu bi?ikob θawratun min θawaratiih-l-latii tayiibu fatratan laken takfajiru ʿla hiini faj?atin fa-tudummeru wa-tahriq /

(Lit. when Akob becomes oppressed by an eruption out of many of his eruptions that it used to go away for a period of time. And suddenly, it explodes and destroys and burns).
Exp. Akob is a very moody person, and he seems to be quiet most of the time. But when he gets angry, he becomes insupportable and he starts destroying what's around him.

37. أمّا السلطان الذي يتفجر غضبًا في بعض الساعات... / ?amma ssultanu-llaðii yatafâJJaru ɣaDaban fii baʾDi-ssaʾat /  
(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.

38. احتتد فطارت منه شقة في الأرض، وشقة في السماء. / ?ihtada fataarat minhu šugatun fii-l?arDi wa šiqatun fii-ssama? /  
(Lit. He flared up. Then, a piece of him flied 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

39. أعصابي هي التي كانت توشك على الانفجار بالغضب منها. / ?Sabii hia-llatii kant tuušiku ʿala-l-ʔinfijaari bil-ɣaDabi 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.

4.2.2) 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. One more complaint and I’ll go berserk.
5. He got so angry; he went out of his mind.
6. When he gets angry, he goes bonkers.
7. She went into an insane rage.
8. If anything else goes wrong, I’ll get hysterical.
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. أول الغضب جنون وأخره ندم.

\[ \text{awalu-l-γaDabi junun wa-?axirhu nadam} /\]

(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. يمكن لأي كلمة أن تخرجه من طوره.

\[ \text{yunkin li?ayi kalimatin ?an tuxrijahu min tawrihi} /\]

(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. الغضب رأس الحماقة.

\[ \text{alγaDabu ra?su-l-hamaaqa} /\]

(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.
3. The loud music next door has got him climbing the walls!
4. She’s been slamming doors all morning.

In Arabic we see this metaphorical conceptualization in expressions like:

4. عضوا عليكم الأنانم من الغيظ.
   /ˈaDDuu ˈalikumu-l-a?naamila mina-l-γaiZ /
   (Lit. They bite the tips of their fingers at you in rage).
   Exp. They were extremely angry because of you.

5. فلان يقتل نفسه من الغيظ.
   /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.

6. ضرب بنفسه الأرض غيظًا.
   /Daraba binafsihi-l-?arDa 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 yatmaza‘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 ya‘DuDu šafataihi mina-l-γayZ /

(Lit. He is biting his lips because of anger).

Exp. He's so angry that he is biting his lips with his teeth.

/ ra?itu hu waqad yaDiba ũata kaada yaxruju min-θiaabih /

(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:
10. ما أعلمه بيصرني من شدة الغضب.

/ ma ?lamuhu yubSirunii min šidati-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.

11. شدة الغضب تعثر المنطق.

/ šidatu-l-γaDab taθuru-l-mantiq /

(Lit. extreme anger stumbling the rationale /

Exp. Extreme anger makes us give judgment without enough consideration.

4.2.3) 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.
5. Anger took control of him.
6. He surrendered to his anger.

7. I was overcome by anger.

8. Her anger has been appeased.

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)
   
   / ma ?afiru ?illaa min yaDabi-llah /
   
   (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 رحמתי غلبت غضبي.
   
   / ?inna rahmatii yalabat yaDabii /
   
   (Lit. Almighty God says "my merci defeat my anger).
   Exp. Almighty God insists that he's so merciful that he forgives his slaves' sins.

3. إن أمنني من غضبه نطقته به.
   
   / ?in ?amananii min yaDabiihi nataqtu bih /
   
   (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. إن الغضب شيطان.
   
   / ?inna-l-yaDaba šaitanun /
   
   (Lit. Anger is really a devil).
Exp. anger is like the devil that makes evil suggestions to do mischief for others.

5. كان حلمه قاهراً لغضبه.

/ kaana hilmuhu qahiran liyaDabih /

(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.

6. أشد الجهاد مجاهدة الغيظ.

/ ?ašaddu ljihadi mujahadatu-l-γaiZ /

(Lit. The thorniest holy combat is combating with rage).

Exp. It's considered as a blissful deed to subdue our anger if we could.

7. فإذا هذا الغضب أو نام فلا بد أن يلجأ إلى الطبول.

/ fa?iða hada?a lyaDabu ?w nama fala budda ?an yalja?a ?ila-ttubuul/ (Lit. and if the anger become quite or asleep he must resort to drums /

Exp. If the anger of people vanished then he (a person) can start drumming and singing to make other feel joy.

8. فان الغضب حين ذاك يصبح هو الأقوى.

/ fa?inna-l-γaDaba hiina δak yuSbihu huwa-l?quwa / (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.

9. والغضب إذا بدأ لا يتوقف ولا يبدأ إلا في وقت متأخر.

(Lit. and if anger starts then it will not stop or quiet till a too late hour)

**Exp.** When those people become angry they don't return to their calmness for a long period of time and after exerting hard effort.

### 4.2.4) 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. *He has a fierce temper.*
3. *It’s dangerous to arouse his anger.*
4. *He has a monstrous temper.*
5. *He unleashed his anger.*
6. *Don’t let your anger get out of hand.*
7. *He lost his grip on his anger.*
8. *His anger is insatiable.*
The angry person's aggressive behaviors are considered, in many expressions, as reflections of the animalistic instinctual and irrational behavior. For example:

1. He was bristling with anger.
2. That got my hackles up.
3. He began to bare his teeth.
4. That ruffled her feathers.
5. She was bridling with anger.
6. I was growling with rage.
7. He started snarling.
8. Don’t bite my head off!

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. فلان غضب وساء خلقه فصار كالنمر.
   / fulaanun γaDiba wa saa?a xulquhu faSaara ka-nnamiγ /
   (Lit. So-and-so became very angry and his moral become ill-natured like a tiger).
   Exp. He was so angry that everyone is frightened of his inconstancy.

2. كان يصرّف بأتيابه من شدة غضبه.
   / kaana yaSrifu bi?aniabih min šidati γaDabih /
   (Lit. He was creaking with his canine teeth for his extreme anger).
   Exp. He bites on his teeth excessively when he's angry.
3. كان يغضب غضبًا جامحا إذا لوح له أحد أنه سيدفع له أجراً.


(Lit. He become like a crazy horse if someone shows that he's going to pay him).

Exp. He seems to be very sensitive toward being paid for his favors that if one tries to pay him he becomes very angry.

4. تنتابه حالات هياج تجعله عدواني السلوك.

\[\text{tantabuhu halatu hiajin taj?aluhu ?udwwania ssuluuk} /\]

(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.

5. تصرفت بمنطق الثور الهانج في متج الخزف.

\[\text{taSarafat biman?i-?awri lha?iji fii matjari-l-xazaf} /\]

(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.

6. كان مثل الثور الهانج يضرب في كل اتجاه وبقوة.

\[\text{kaana mi?la- ?awri lha?iji daDribu fii kuli itjah wa biqwuwa} /\]

(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.

7. جاء فلان وقد تنشر.

\[\text{jaa?a fu?aanun wa tanamara} /\]
(Lit. So-and-so came and behaved like a tiger).

Exp. He came and his intention is to fight you.

/ labisa laka jilda namir /

(Lit. He weard for you the skin of a tiger).

Exp. He came and his intention is to hurt you.

/ kašara an nabīhi wa ?abda najīdahu /

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.

4.2.5) 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, we have other natural phenomena which make us think of another independent metaphorical conceptualization. In this case we obtain the metaphor "ANGER IS A NATURAL FORCE". With the exception of "ANGER IS FIRE" metaphor, this kind of metaphorical conceptualization is not as conventional in English as Arabic (Lakoff and Kövecses, 1983:27). For example, we have such metaphors in expressions like:

1. ضربت ريح الغضب كل وجه وكل قلب.
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.

4.2.6. 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. He has a chip on his shoulder.
6. You'll feel better if you get it off your chest.

And in Arabic we have:

1. Qad waqaca calikum min rabikum rijsun wa γaDab /
   (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.

   (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.

/ ?alqa ʿalihi ilyaDaba /

(Lit. He threw anger on him.)

Exp. He was very angry of him and he conveyed that personally.

/ yahillu mahala haḍa-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.

/ ʿaduu wa maʿahum-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. This indicates that
anger is not just an amorphous feeling, but rather that it has an elaborate cognitive structure. Abu-al-Udus (1996:26) indicates that the concept of anger is existent an understandable regardless of the existence of metaphorical language or not. Furthermore, metaphors are merely used to give the angry person a method to express his anger existence.

**Summary**

In this section the researcher presented the main similarities and differences between English and Arabic in terms of conceptualizing the emotions of anger. We noticed from a linguistic corpus that consists of eighty Arabic expressions and the same number of English ones that the two languages, apparently, classify metaphorical mappings employed in conceptualizing anger into six types of metaphor: the heat metaphor, the insanity metaphor, the opponent metaphor, the animalistic behavior metaphor, the natural force metaphor, and finally the burden metaphor.

As we have seen in happiness, although the English and the Arabic cultures are very different, our comparative analysis of anger expressions shows that both languages, English and Arabic, share a number of basic-level metaphors when conceptualizing the emotions of anger by using metaphorical language. For example, both languages share the metaphors "ANGER IS THE HEAT OF FLUID IN A CONTAINER" and "ANGER IS INSANITY" and "ANGER IS AN OPPONENT".

On the other hand, there are some differences in the degree of conventionality of some metaphorical conceptualizations. Some of theses metaphors are more conventional in certain language than another. For example, the metaphor "ANGER IS ANATURAL FORCE" is more conventional in Arabic than English in terms of describing the degree of anger.
In the next section, the researcher will show what conclusions obtained from our comparative analysis for the use of metaphorical language in conceptualizing happiness and anger in English and Arabic. In addition, the researcher will point to what implications achieved after conducting this study and what recommendations can be given for the following scholars who are interested in this field.
Chapter Five

Conclusions and Recommendations

5.1) Conclusions

In this Chapter the researcher presents the most significant conclusions achieved through his previous comparative analysis for the similarities and differences in the metaphorical conceptualizations of happiness and anger in English and Arabic.

Before mentioning the similar and different metaphors which were manifested during this study between the two languages, it is worth mentioning that the two languages show the same degree of linguistic exploitations for metaphorical language in describing happiness and anger. In other words, in the two languages it seems that number of metaphors exploited in describing anger could be more than their happiness counterparts.

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. Barcelona (2001: 137) identifies this parameter by stating that:

“The same metaphor may be said to exist in both languages if approximately the same conceptual source and target can be metaphorically associated in the two languages, even though the elaborations, the specifications and corresponding linguistic expressions of the metaphor are not exactly the same, or equally conventionalized, in both of them”.

As we have seen in the previous chapter, 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 / HAPPINESS 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

Figure 5. The main basic-level metaphors for HAPPINESS shared between English and Arabic.

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), English and Spanish (Barcelona & Soriano, 2004),

However, not all the entailments resulted from the previous metaphors are applicable in the two languages. For example, when we studied the o'reinational metaphors we noticed that within the mapping "HAPPINESS IS UP" English involves the subversion of the previous mapping that emplaces happiness in high place in the sky, and commonly "HEAVEN". Thus we have the entailment "BEING HAPPY IS BEING IN HEAVEN". In Arabic this metonymic mapping is not widely used in ordinary language
as in English. Although the two cultures associate heaven to a higher location according to their religious beliefs, we see that English uses this metaphor more than Arabic in describing happiness.

On the other hand, 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 AIR". 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.

English involves a subversion of the "VITALITY" metaphor that links happiness with intentional and temporary loss of control associated with ecstasy of wine. This "RAPTURE" or "HIGH" metaphor is not commonly used in Arabic as English.

Regarding the metaphor "HAPPINESS IS LIGHT", we concluded that both languages, English and Arabic, don't involve exactly the same version of the previous metaphor. Most of the English expressions reflect on the
metonymic mapping "THE EYES ARE THE CONTAINERS OF THE EMOTIONS", whereas most of the Arabic expressions reflect on "THE FACE IS THE CONTAINERS OF THE EMOTIONS". This small cross-cultural difference between the two languages can be attributed to the degree in linguistic elaboration (Barcelona, 2001: 137). By this we mean “differences between both languages owing to the existence of a version of the metaphor in one language and its absence, or limited use, in the other” (ibid: 137).

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 "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.

Finally, we see that English, unlike Arabic, involves the metaphor "HAPPINESS IS A DISEASE" (Kövecses, 1991:30). This metaphorical conceptualization is present in expressions like:

1. Her good mood was contagious.
2. His laughter was infectious.

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 FIRE
ANGER IS THE HEAT OF A FLUID IN A CONTAINER
ANGER IS INSANITY
INSANE BEHAVIOR STANDS FOR INSANITY
ANGER IS AN OPPONENT (IN STRUGGLE)
ANGER IS A DANGEROUS ANIMAL
ANGER IS A NATURAL FORCE
ANGER IS BURDEN

Figure 6. The main basic-level metaphors for ANGER shared between English and Arabic.

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 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.

1. *To get all steamed up*
2. *To let off steam*

Another difference between the two languages is that Arabic makes use of the metaphorical submapping "ANGER IS THE HEAT OF THE GAS IN A CONTAINER" this metaphorical use doesn't exist in English, even though that it is not common in Arabic too.

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. *He is mad as a hatter*
3. *That stupid attitude would madden anyone*
4. *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 “yujnnu” 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, we find one such case in the metaphorical submapping "THE EXPRESSION OF ANGER IS AN EXPLOSION", an entailment elaboration of "ANGER IS A (HOT) FLUID IN A CONTAINER". The following are examples given by Lakoff and Kövecses of the different special-case elaborations of this mapping in American English (in Lakoff, 1987: 385):

1. Pistons: *he blew a gasket.*
2. Volcanoes: *she erupted.*
3. Electricity: *I blew a fuse.*
4. Explosives: *she's on a short fuse.*
5. Bombs: *that really set me off.*

Arabic does not elaborate on the "EXPLOSION" metaphor so much and it only has two special-case submappings: volcanoes and bombs.

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

Figure 7. The basic-level metaphors shared between HAPPINESS and ANGER which are also used in both languages: English and Arabic.

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.

To summarize what kinds of result we obtained, we have seen that English and Arabic 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 big cultural gap between them, there's some common ground between the two cultures when describing the emotional states like happiness and anger. This reality can be attributed to the very fact that we deal with universal human emotions. Happiness and anger are not culture-specific states, on contrast to that, they are responses for some sort of universal situations like festival occasions and ceremonies or annoyance and stress. Our result can be supported from the fact that other cross-cultural studies between two far distinct cultures like Chinese (Yu, 1995) and Japanese (Matsuki, 1995) show the same implications when they are compared to English in terms of conceptualizing emotions.

On the other hand, there are some differences in describing the degree of each emotional state between the two cultures. Some of these cultural-specific mappings could be attributed to some cultural properties of each culture like climate, natural elements, and mode of life.
Finally, the researcher believes that the results 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 imagestic 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.
5.2) Recommendations

After achieving the key goals of this study, the researcher believes that there is still some paucity in Arabic literature in studying metaphorical language use from a cognitive psycholinguistic viewpoint. The researcher is totally convinced that this area of study could not be covered within a limited single study. And those who tried to do that faced a complexity in dealing with all major ideas and theories concerning metaphorical language and its employment in ordinary speech and writings.

Consequently, the researcher recommends that the following Arab researchers in this field are required to provide a descriptive account of the main metaphorical language that articulates some concepts in the language like time, arguments, economy and politics. However, a more detailed contrastive account for the similarities and differences between English and Arabic is still needed in terms of using metaphorical language in expressing opinions and reciting news in journals, political speeches, and Medias. For example, we could come up with metaphors like like: “THEORIES ARE BUILDINGS” (e.g., “Without a solid foundation, your theory will soon collapse”), “THE MIND IS A COMPUTER” (e.g., “This amnesic patient processes input, but cannot retrieve the data afterwards”), “ECONOMIC COMPETITION IS WARFARE” (e.g., “To conquer market share”), and so on.

Furthermore, some of the discussed metaphorical conceptualizations in English and Arabic are more conventional than others. As for this parameter, conventionalization is here understood as the extent to which an expression constitutes a socially sanctioned construction in the language, i.e. to what extent it is a stable form-meaning structure commonly used to talk about a given topic (HAPPINESS and ANGER in this case), as opposed to being a creative, “colorful” expression. (Soriano, 2003:109).
Note that metaphor conventionality is not the same as metaphor familiarity. Conventionalization involves repeated figurative uses of a given base term, so that it acquires a domain-general meaning. Conventional metaphors involve base terms that refer both to a literal concept and to an associated metaphorical category. For example, the conventional base term blueprint (as in “A gene is a blueprint”) has two closely related senses: “a blue and white photographic print in showing an architect’s plan” and “anything that provides a plan” (Gentner & Bowdle, 2001:229). Familiarization, however, involves repeated exposures to specific target-base pairings, as has occurred with the well-known metaphor “TIME IS MONEY”. In essence, familiarization leads to the creation of stock expressions as opposed to stock base terms (ibid: 223).

So, the degree of conventionalization of a certain metaphorical mapping must be measured through carrying out extensive survey for them. In addition, it would be much better to distribute a questionnaire that asks its informants about certain metaphorical conceptualizations, and asks them to what extent they employ these metaphors in their everyday speech.

Some of the differences between English and Arabic in conceptualizing emotions (like happiness and anger) are due to a different degree of linguistic exploitation of a shared mapping. In other words, a difference that's due to the degree of productivity of a certain mapping in the language. A rigorous account of this type of differences would involve statistical calculations that have not been carried out for the present study, so it's recommended that next researchers take into consideration this task in order to achieve this kind of differences, although some coarse-grained differences in terms of linguistic productivity have been slightly identified within this study.
For those who are involved in foreign and second language teaching, this study sheds a refreshing new light on learning metaphorical language uses cross-cultural. So, its employment in teaching and learning foreign languages can be valuable for language learners if they take into consideration the cross-cultural variations in metaphorical language use when conceptualizing emotions. In addition, the theory of conceptual metaphor is a new tool that is capable for providing serious assistance to both teachers and students of languages by explaining what kinds of metaphorical mappings can be employed cross-culturally, and how cross-domain mappings vary from certain culture to another. Danesi (1995: 5) argues that second language learners do not reach the fluency level of a native speaker until they have knowledge of “how that language ‘reflects’ or encodes concepts on the basis of metaphorical reasoning”. Accordingly, researchers in this area of study have to explore the pedagogical use of metaphor awareness that can facilitate foreign language learning or acquisition by learning the most common uses of figurative expressions.

Finally, our translators must be considerate about the cross-cultural differences in conceptualizing happiness and anger when they are in charge of translating between English and Arabic. In addition, it would be very significant to carry out more studies investigating the problems which face the translator when he translates emotional expressions from his own native language into a different language like English, especially when these expressions contain richness in metaphorical language exploitations in conceptualizing abstract notions.
References

1) English References


2) Arabic References

3) The Sources of Arabic Expressions Used As Examples for This Study (See Appendices)

1. القرآن الكريم


### Appendix 1
Some English Metaphorical Expressions Used in Describing Happiness
Source: (Kovecses. 1991)

<table>
<thead>
<tr>
<th>No.</th>
<th>Metaphorical Mapping</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HAPPINESS IS LIGHT</td>
<td>Look on the bright side</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>When she heard the news, she lit up</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Nothing to worry about, brighten up</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>He radiates joy</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Her face was bright with happiness</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>There was a glow of happiness in her face</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>She has a sunny smile</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>You are the sunshine in my life</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>He was gleaming</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>She was shining with joy</td>
</tr>
<tr>
<td>11</td>
<td>HAPPINESS IS DISEASE</td>
<td>Her good mood was contagious</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>His laughter was infectious</td>
</tr>
<tr>
<td>13</td>
<td>EYES ARE THE CONTAINERS OF THE EMOTIONS</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BRIGHT EYES STAND FOR HAPPINESS</td>
<td>Amusement gleamed in his eyes</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>His eyes glinted when he saw the money</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>His eyes were shining</td>
</tr>
<tr>
<td>17</td>
<td>BEING HAPPY IS BEING OFF THE GROUND</td>
<td>I was flying high</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>Not even her nagging could bring him down</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>She was on cloud nine</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>I'm six feet off the ground</td>
</tr>
<tr>
<td>21</td>
<td></td>
<td>We were in the clouds</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>I was just soaring with happiness</td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>After the exam, I was walking on air for days</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>They were riding high</td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>We were on top of the world</td>
</tr>
<tr>
<td>26</td>
<td></td>
<td>I was floating</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>My heart was soaring like an angel</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td>The bird of happiness</td>
</tr>
<tr>
<td>29</td>
<td></td>
<td>Happy as a lark</td>
</tr>
<tr>
<td>30</td>
<td>BEING HAPPY IS BEING IN HEAVEN</td>
<td>That was heaven on earth</td>
</tr>
<tr>
<td>31</td>
<td></td>
<td>I've died and gone to heaven</td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>They were in hog heaven</td>
</tr>
<tr>
<td>No.</td>
<td>Metaphorical Mapping</td>
<td>Example</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>33</td>
<td>It was paradise on earth</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>I was in seventh heaven</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>HAPPY IS UP</td>
<td>We had to cheer her up</td>
</tr>
<tr>
<td>36</td>
<td>They were in high spirits</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Lighten up</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>JUMPING UP AND DOWN</td>
<td>He jumped for joy</td>
</tr>
<tr>
<td>39</td>
<td>She was leaping with joy</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>DANCING</td>
<td>We were dancing with joy</td>
</tr>
<tr>
<td>41</td>
<td>They kicked up their heels</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>She had a ball</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>SINGING</td>
<td>He was singing for joy</td>
</tr>
<tr>
<td>44</td>
<td>I am so happy I could sing</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>FLUSHING</td>
<td>She flushed with joy</td>
</tr>
<tr>
<td>46</td>
<td>He blushed with joy</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>HAPPINESS IS VITALITY</td>
<td>He was alive with joy</td>
</tr>
<tr>
<td>48</td>
<td>I am feeling spry</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>I felt vivacious</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>He's in lively mood today</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>She's animated with joy</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>He was the life of the party</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>That put some life into them</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>I gave them a shot in the arm</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>HAPPINESS/JOY IS A FLUID IN A CONTAINER</td>
<td>We were full of joy</td>
</tr>
<tr>
<td>56</td>
<td>The sight filled them with joy</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>I brimmed over with joy when I saw her</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>She couldn't contain her joy any longer</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>He bubbled over with joy when he got his Christmas presents</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Joy welled up inside her</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>He bubbled over with joy when he got his Christmas presents</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>He was overflowing with joy</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2
Some English Metaphorical Expressions Used in Describing Anger
Sources: (Lakoff & Kovesees 1983; Lakoff, 1987)

<table>
<thead>
<tr>
<th>No.</th>
<th>Metaphorical Mapping</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BODY HEAT:</td>
<td>Don’t get hot under the collar.</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Billy’s a hothead.</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>They were having a heated argument.</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>When the cop gave her a ticket, she got all hot and bothered and started cursing.</td>
</tr>
<tr>
<td>5</td>
<td>INTERNAL PRESSURE:</td>
<td>Don’t get a hernia!</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>When I found out, I almost burst a blood vessel.</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>He almost had a hemorrhage.</td>
</tr>
<tr>
<td>8</td>
<td>REDNESS IN FACE AND NECK AREA:</td>
<td>She was scarlet with rage.</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>He got red with anger.</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>He was flushed with anger.</td>
</tr>
<tr>
<td>11</td>
<td>AGITATION:</td>
<td>She was shaking with anger.</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>I was hopping mad.</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>He was quivering with rage.</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>He’s all worked up.</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>There’s no need to get so excited about it!</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>She’s all wrought up.</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>You look upset.</td>
</tr>
<tr>
<td>18</td>
<td>INTERFERENCE WITH ACCURATE PERCEPTION:</td>
<td>She was blind with rage.</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>I was beginning to see red.</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>I was so mad I couldn’t see straight.</td>
</tr>
<tr>
<td>21</td>
<td>THE BODY IS A CONTAINER FOR THE EMOTIONS</td>
<td>He was filled with anger.</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>She couldn’t contain her joy.</td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>She was brimming with rage.</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>Try to get your anger out of your system.</td>
</tr>
<tr>
<td>25</td>
<td>ANGER IS THE HEAT OF A FLUID IN A CONTAINER</td>
<td>You make my blood boil.</td>
</tr>
<tr>
<td>26</td>
<td></td>
<td>Simmer down!</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>I had reached the boiling point.</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td>Let him stew.</td>
</tr>
<tr>
<td>29</td>
<td></td>
<td>She was seething with rage.</td>
</tr>
<tr>
<td>No.</td>
<td>Metaphorical Mapping</td>
<td>Example</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>30</td>
<td>WHEN THE INTENSITY OF ANGER INCREASES, THE FLUID RISES</td>
<td>His pent-up anger welled up inside him.</td>
</tr>
<tr>
<td>31</td>
<td></td>
<td>She could feel her gorge rising.</td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>We got a rise out of him.</td>
</tr>
<tr>
<td>33</td>
<td></td>
<td>My anger kept building up inside me.</td>
</tr>
<tr>
<td>34</td>
<td></td>
<td>Pretty soon I was in a towering rage.</td>
</tr>
<tr>
<td>35</td>
<td>INTENSE ANGER PRODUCES STEAM</td>
<td>She got all steamed up.</td>
</tr>
<tr>
<td>36</td>
<td></td>
<td>Billy’s just blowing off steam.</td>
</tr>
<tr>
<td>37</td>
<td></td>
<td>I was fuming.</td>
</tr>
<tr>
<td>38</td>
<td>INTENSE ANGER PRODUCES PRESSURE ON THE CONTAINER</td>
<td>He was bursting with anger.</td>
</tr>
<tr>
<td>39</td>
<td></td>
<td>I could barely contain my rage.</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>I could barely keep it in anymore.</td>
</tr>
<tr>
<td>41</td>
<td>A VARIANT OF THIS INVOLVES KEEPING THE PRESSURE BACK</td>
<td>I suppressed my anger.</td>
</tr>
<tr>
<td>42</td>
<td></td>
<td>He turned his anger inward.</td>
</tr>
<tr>
<td>43</td>
<td></td>
<td>He managed to keep his anger bottled up inside him.</td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>He was blue in the face.</td>
</tr>
<tr>
<td>45</td>
<td>WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES</td>
<td>When I told him, he just exploded.</td>
</tr>
<tr>
<td>46</td>
<td></td>
<td>She blew up at me.</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>We won't tolerate any more of your outbursts.</td>
</tr>
<tr>
<td>48</td>
<td>THIS CAN BE ELABORATED BY USING SPECIAL CASES</td>
<td>Pistons: He blew a gasket.</td>
</tr>
<tr>
<td>49</td>
<td></td>
<td>Volcanoes: She erupted.</td>
</tr>
<tr>
<td>50</td>
<td></td>
<td>Electricity: I blew a fuse.</td>
</tr>
<tr>
<td>51</td>
<td></td>
<td>Explosives: She’s on a short fuse.</td>
</tr>
<tr>
<td>52</td>
<td></td>
<td>Bombs: That really set me off.</td>
</tr>
<tr>
<td>53</td>
<td>WHEN A PERSON EXPLODES, PARTS OF HIM GO UP IN THE AIR</td>
<td>I blew my stack.</td>
</tr>
<tr>
<td>54</td>
<td></td>
<td>I blew my top.</td>
</tr>
<tr>
<td>55</td>
<td></td>
<td>She flipped her lid.</td>
</tr>
<tr>
<td>56</td>
<td></td>
<td>He hit the ceiling.</td>
</tr>
<tr>
<td>No.</td>
<td>Metaphorical Mapping</td>
<td>Example</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>57</td>
<td>I went through the roof.</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>WHEN A PERSON EXPLODES, WHAT WAS INSIDE HIM COMES OUT</td>
<td>His anger finally came out.</td>
</tr>
<tr>
<td>59</td>
<td>Smoke was pouring out of his ears.</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>ELABORATING IN TERMS OF ANIMAL GETTING BIRTH</td>
<td>She was having kittens.</td>
</tr>
<tr>
<td>61</td>
<td>My mother will have a cow when I tell her.</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>ANGER CAN BE LET OUT UNDER CONTROL</td>
<td>He let out his anger.</td>
</tr>
<tr>
<td>63</td>
<td>I gave vent to my anger.</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>Channel your anger into something constructive.</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>He took out his anger on me.</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>ANGER IS FIRE</td>
<td>Those are inflammatory remarks.</td>
</tr>
<tr>
<td>67</td>
<td>She was doing a slow burn.</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>What you said inflamed him.</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>He was breathing fire.</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>Your insincere apology just added fuel to the fire.</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>After the argument, Dave was smoldering for days.</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>That kindled my ire.</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>Boy, am I burned up!</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>He was consumed by his anger.</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>ANGER IS INSANITY</td>
<td>I just touched him, and he went crazy.</td>
</tr>
<tr>
<td>76</td>
<td>You’re driving me nuts!</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>When the umpire called him out on strikes, he went bananas.</td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>One more complaint and I’ll go berserk.</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>He got so angry, he went out of his mind.</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>When he gets angry, he goes bonkers.</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>She went into an insane rage.</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>If anything else goes wrong, I’ll get hysterical.</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>INSANE BEHAVIOR STANDS FOR ANGER</td>
<td>When my mother finds out, she’ll have a fit.</td>
</tr>
<tr>
<td>84</td>
<td>When the ump threw him out of the game, Billy started foaming at the mouth.</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Metaphorical Mapping</td>
<td>Example</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------</td>
<td>---------</td>
</tr>
<tr>
<td>85</td>
<td>He’s fit to be tied.</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>He’s about to throw a tantrum.</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>VIOLENT FRUSTRATED BEHAVIOR STANDS FOR ANGER</td>
<td>He’s tearing his hair out!</td>
</tr>
<tr>
<td>88</td>
<td>If one more thing goes wrong, I’ll start banging my head against the wall.</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>The loud music next door has got him climbing the walls!</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>She’s been slamming doors all morning.</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>ANGER IS AN OPPONENT (IN A STRUGGLE)</td>
<td>I’m struggling with my anger.</td>
</tr>
<tr>
<td>92</td>
<td>He was battling his anger.</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>She fought back her anger.</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>You need to subdue your anger.</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>I’ve been wrestling with my anger all day.</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>I was seized by anger.</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>I’m finally coming to grips with my anger.</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>He lost control over his anger.</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>Anger took control of him.</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>He surrendered to his anger.</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>He yielded to his anger.</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>I was overcome by anger.</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>Her anger has been appeased.</td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>ANGER IS A DANGEROUS ANIMAL</td>
<td>He has a ferocious temper.</td>
</tr>
<tr>
<td>105</td>
<td>He has a fierce temper.</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>It’s dangerous to arouse his anger.</td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>That awakened my ire.</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>His anger grew.</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>He has a monstrous temper.</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>He unleashed his anger.</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>Don’t let your anger get out of hand.</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>He lost his grip on his anger.</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>His anger is insatiable.</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>ANGRY BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR</td>
<td>He was bristling with anger.</td>
</tr>
<tr>
<td>115</td>
<td>That got my hackles up.</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>He began to bare his teeth.</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>That ruffled her feathers.</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Metaphorical Mapping</td>
<td>Example</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>118</td>
<td>She was bridling with anger.</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>Don’t snap at me!</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>I was growling with rage.</td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>He started snarling.</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>Don’t bite my head off!</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>Why’d you jump down my throat?</td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>AGGRESSIVE VERBAL BEHAVIOR STANDS FOR ANGER</td>
<td>She gave him a tongue-lashing.</td>
</tr>
<tr>
<td>125</td>
<td>I really chewed him out good!</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>AGGRESSIVE VISUAL BEHAVIOR STANDS FOR ANGER</td>
<td>She was looking daggers at me.</td>
</tr>
<tr>
<td>127</td>
<td>He gave me a dirty look.</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>If looks could kill,.....</td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>He was glowering at me.</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>THE CAUSE OF ANGER IS A PHYSICAL ANNNOYANCE</td>
<td>Stop bugging me!</td>
</tr>
<tr>
<td>131</td>
<td>Don’t be a pain in the ass.</td>
<td></td>
</tr>
<tr>
<td>132</td>
<td>Get off my back!</td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>You don’t have to ride me so hard.</td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>You’re getting under my skin.</td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>He’s a pain in the neck.</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>Don’t be a pest!</td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>CAUSING ANGER IS TRESPASSING</td>
<td>You’re beginning to get to me.</td>
</tr>
<tr>
<td>138</td>
<td>Get out of here!</td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>Leave me alone!</td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>This is where I draw the line!</td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>Don’t step on my toes!</td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>ANGER IS A BURDEN</td>
<td>Unburdening himself of his anger gave him a sense of relief.</td>
</tr>
<tr>
<td>143</td>
<td>After I let out my anger, I felt a sense of release.</td>
<td></td>
</tr>
<tr>
<td>144</td>
<td>After I lost my temper, I felt lighter.</td>
<td></td>
</tr>
<tr>
<td>145</td>
<td>He carries his anger around with him.</td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>He has a chip on his shoulder.</td>
<td></td>
</tr>
<tr>
<td>147</td>
<td>You’ll feel better if you get it off your chest.</td>
<td></td>
</tr>
</tbody>
</table>
## Appendix 3
The Arabic Metaphorical Expressions Used as Example in Describing Happiness and Anger for this study

<table>
<thead>
<tr>
<th>Page</th>
<th>Source</th>
<th>Expression</th>
<th>Metaphorical Mapping</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>ﻓﺮﺣﺎ ﻲﻄﻴﺮ آﺎد.</td>
<td>BEING HAPPY IS BEING OFF THE GROUND</td>
<td>1</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>طار فواده فرحا.</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>181-180</td>
<td>Al0a ‘alibii (1984)</td>
<td>أطي بجناح السرور مرحا.</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>181-180</td>
<td>Al0a ‘alibii (1984)</td>
<td>أصبحت لا تقلني كواهل أرضي مرحا.</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>181-180</td>
<td>Al0a ‘alibii (1984)</td>
<td>هطلت علي سحابة الحبور.</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>181-180</td>
<td>Al0a ‘alibii (1984)</td>
<td>سحاتب غيطتي تنهل.</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>ﻓﺮﺣﺎ ﻲﻄﻴﺮ آﺎد.</td>
<td>HAPPINESS IS LIGHT</td>
<td>7</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>ﻃﺎر آﺎد.</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>ﻓﺮﺣﺎ آﺎد.</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>ﻃﺎر آﺎد.</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>ﻓﺮﺣﺎ آﺎد.</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>ﻃﺎر آﺎد.</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>مرت ليل ﻲﻄﻴﺮ آﺎد.</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>ﻲﻄﻴﺮ آﺎد.</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>233-232</td>
<td>Parkinson (2006)</td>
<td>ﻓﺮﺣﺎ آﺎد.</td>
<td>HAPPINESS IS A FLUID IN A CONTAINER</td>
<td>15</td>
</tr>
<tr>
<td>233-232</td>
<td>Parkinson (2006)</td>
<td>ﻲﻄﻴﺮ آﺎد.</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>vol.3-p.252</td>
<td>ibnu ‘abdi rrabih (1982)</td>
<td>لا بيت يسكن إلا فارق السكنة..ولا امتلا فرحا إلا امتلا حزنا.</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>vol.6-p.23</td>
<td>ibnu ‘abdi rrabih (1982)</td>
<td>امتلا عبد الملك سرورا بما ذكرت له.</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>vol.6-p.23</td>
<td>ibnu ‘abdi rrabih (1982)</td>
<td>امتلا عبد الملك سرورا بما ذكرت له.</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>vol.6-p.252</td>
<td>ibnu ‘abdi rrabih (1982)</td>
<td>امتلا عبد الملك سرورا بما ذكرت له.</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>153</td>
<td>Munif (1988)</td>
<td>كن يئجاع بالنشاط والمرح.</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td>565</td>
<td>Munif (1988)</td>
<td>امتلا عبد الملك سرورا بما ذكرت له.</td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>366</td>
<td>Munif (1988)</td>
<td>ﺑﻪ ﻲﻄﻴﺮ آﺎد.</td>
<td>HAPPINESS IS A FLUID IN A CONTAINER</td>
<td>24</td>
</tr>
<tr>
<td>351</td>
<td>Munif (1989c)</td>
<td>ﻓﺮﺣﺎ آﺎد.</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Page</td>
<td>Source</td>
<td>Expression</td>
<td>Metaphorical Mapping</td>
<td>No</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>------------</td>
<td>----------------------</td>
<td>----</td>
</tr>
<tr>
<td>64</td>
<td>Munif (1989a)</td>
<td>بمقدار الفرح الذي يغيب أيام الغضب</td>
<td>HAPPINESS IS A COLD FLUID IN A CONTAINER</td>
<td>26</td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>هذا خبر قد تلحت له نفسى.</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>تلحت له صدري.</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>وجدت به برد كدي.</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>199-197</td>
<td>Alyaziji (1970)</td>
<td>وجدت به برد السرور.</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>233-232</td>
<td>Parkinson (2006)</td>
<td>ملات الجو فرحًا وحبورا.</td>
<td>HAPPINESS IS AIR</td>
<td>31</td>
</tr>
<tr>
<td>234-232</td>
<td>Parkinson (2006)</td>
<td>في جو من الفرح والبهجة....</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>282</td>
<td>Munif (1992)</td>
<td>حاول أن يبعد جو المرح</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>221</td>
<td>Munif (1988)</td>
<td>كيف يجل الجو أكثر مرحا</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>بشرت فاتانا هفز له منكبيه.</td>
<td>Vitality, energy, and agitation metaphors</td>
<td>35</td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>أخذت منه هزة الطرب.</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>لم يملك نفسه من الطرب.</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>رابته يثب من الفرح.</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>رابته يرقص طربا.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>كاد يخرج من جله فرحًا.</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>يصفق بيه من الطرب.</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>233-232</td>
<td>Parkinson (2006)</td>
<td>كان أحي إنسانا فرحًا ممثنا بالحياة.</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>233-232</td>
<td>Parkinson (2006)</td>
<td>هي تبعث اللهجة في النفس.</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>233-232</td>
<td>Parkinson (2006)</td>
<td>غرست ثور الأمل والبهجة لدى الفقراء والمحرومين.</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>بجر ذله فرحًا.</td>
<td>A HAPPY PERSON IS AN ANIMAL (THAT LIVES WELL)</td>
<td>46</td>
</tr>
<tr>
<td>198</td>
<td>Alyaziji (1970)</td>
<td>يسحب آذاله الغططة.</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>vol.2-p.165</td>
<td>ibnu ʿabdi rrabih (1982)</td>
<td>كنت أجن سرورا.</td>
<td>HAPPINESS IS INSANITY</td>
<td>48</td>
</tr>
<tr>
<td>181-180</td>
<td>Al0aʿalibii (1984)</td>
<td>كنت أهيم فرحًا.</td>
<td>HAPPINESS IS INSANITY</td>
<td>49</td>
</tr>
<tr>
<td>181-180</td>
<td>Al?zhary (1964)</td>
<td>أكاد أن يغشى علي سرورا.</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>479</td>
<td>Munif (1992)</td>
<td>بلغ الفرح حد الجنون.</td>
<td>HAPPINESS IS A DESIRED HIDDEN OBJECT</td>
<td>51</td>
</tr>
<tr>
<td>525</td>
<td>Munif (1992)</td>
<td>كان فرحه يكبر وزيد مع كل كلمة</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>Munif (1989a)</td>
<td>السلطان وحده لم يعرف كيف يحتفظ الفرح واعجابه.</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>Munif (1989c)</td>
<td>هذا المرح غادره تماما في المرحلة الأخيرة.</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Source</td>
<td>Expression</td>
<td>Metaphorical Mapping</td>
<td>No</td>
</tr>
<tr>
<td>--------</td>
<td>----------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------</td>
<td>----</td>
</tr>
<tr>
<td>346</td>
<td>Munif (1988)</td>
<td>تولد فيها فرحا ملونا.</td>
<td></td>
<td>55</td>
</tr>
<tr>
<td>350</td>
<td>Munif (1992)</td>
<td>يعجز سعيد عن خلق الفرح الذي تعود أن يخلقه دااما.</td>
<td></td>
<td>56</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>أن أضر غيظي.</td>
<td>ANGER IS FIRE</td>
<td>1</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>أستود غضبي.</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>أفتتح غضبي.</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>أحرقت بغظطه.</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>راهه يتوجه من الغضب.</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>ياثي يزفر من الغضب.</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>بردت غيطه.</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>خبا ضرام غيظه.</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>456</td>
<td>Munif (1989c)</td>
<td>يعتبار الشرير من عيونه.</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>فلان توقد غضبا حتى صار كالجمير.</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>هرق على جمرك ماء.</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>تأجج فلان غضبا.</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>أملا الرجل غيطه.</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>على جوفه من الغضب.</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>سمع فلان كذا قار الدم في وجهه.</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>راهه يفور من الغضب.</td>
<td>ANGER IS THE HEAT OF A FLUID IN A CONTAINER</td>
<td>18</td>
</tr>
<tr>
<td>271-264</td>
<td>Alyaziji (1970)</td>
<td>جاهل مرجل غضبه.</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>فلان منتفخ الوريد.</td>
<td>ANGER IS THE HEAT OF GAS IN A CONTAINER</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>فلان انتفخ غضبا.</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>لأخرج غضبك من رأسك.</td>
<td>ANGER IS THE HEAT OF A FLUID/GAS IN A CONTAINER</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>فلان امتلا غضبا.</td>
<td></td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>صب عليه جام غضب.</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>221</td>
<td>Munif (1992)</td>
<td>إن الغيظ الذي يعلا صدره.</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Page</td>
<td>Source</td>
<td>Expression</td>
<td>Metaphorical Mapping</td>
<td>No</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>------------</td>
<td>----------------------</td>
<td>----</td>
</tr>
<tr>
<td>288</td>
<td>Munif (1992)</td>
<td>انتمال العمال حقدا سودا</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>327</td>
<td>Munif (1988)</td>
<td>ردد بمزج من الغضب والحزن</td>
<td></td>
<td>27</td>
</tr>
<tr>
<td>127</td>
<td>Munif (1989a)</td>
<td>قال بحرم مسوب بالغضب</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>52</td>
<td>Munif (1989b)</td>
<td>حاول أن يذيب غضبه بإنسامحة حزينة</td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>vol.2-p.276</td>
<td>ibnu 'abdi rrabih (1982)</td>
<td>ما تجع عبود في الدنيا جرعة احب الى الله من جرعة غيظه ككلهمها (حديث شريف)</td>
<td>ANGER IS THE HEAT OF A DRINKABLE LIQUID</td>
<td>30</td>
</tr>
<tr>
<td>vol.2-p.279</td>
<td>ibnu 'abdi rrabih (1982)</td>
<td>قال الأحنف: لب غيط تجرعته مخافة ما هو أشد منها. (العقد الزيت)</td>
<td></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Alyaziji (1970)</td>
<td>صبر على تجرع الغيظ.</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>Al?zhary (1964)</td>
<td>فلان واسع الصدر، بطي الغضب.</td>
<td>ANGER IS PRESSURE</td>
<td>33</td>
</tr>
<tr>
<td></td>
<td>Al?zhary (1964)</td>
<td>فلختنق غيظا حتى بموت كمدا.</td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>442</td>
<td>Munif (1989c)</td>
<td>جعلته ضيق الصدر غضبا.</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>221</td>
<td>Munif (1992)</td>
<td>أصبح يثور لألهة الأسباب.</td>
<td>WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES</td>
<td>36</td>
</tr>
<tr>
<td>442</td>
<td>Munif (1992)</td>
<td>حين تستبد بأكواب ثورة من ثوراتك التي ترغب فترة لكن تتفجر على حين فجأة قدرمر وتهدم.</td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>42</td>
<td>Munif (1989b)</td>
<td>أما السلطان الذي تفجع غضبا في بعض الساعات.....</td>
<td></td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Al?zhary (1964)</td>
<td>احتد ظفارته من شقته في الأرض، وشقته في السماء.</td>
<td>WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES</td>
<td>39</td>
</tr>
<tr>
<td>379</td>
<td>Parkinson (2006)</td>
<td>أعصابي هي التي كانت تعشى على الانيق في الغضب منها.</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>379</td>
<td>Parkinson (2006)</td>
<td>تنجع الأعضاء أيضا في احتواء غضب المجاهير الثاني مرة.</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td>361</td>
<td>Munif (1988)</td>
<td>الغضب رأس الحماة.</td>
<td>ANGER IS INSANITY</td>
<td>42</td>
</tr>
<tr>
<td>397</td>
<td>Munif (1992)</td>
<td>يمكن لأي كلمة أن تخرجه من طوره.</td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>79</td>
<td>Munif (1992)</td>
<td>أول الغضب جنون وأنخره ندم.</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>aal-‘imran 119</td>
<td></td>
<td>عضوا عليهم الأنان من الغيظ.</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>alyaziji (1970)</td>
<td></td>
<td>رأيته وقد غضب حتى كان يخرج من ثواباته.</td>
<td></td>
<td>46</td>
</tr>
<tr>
<td>alyaziji (1970)</td>
<td></td>
<td>رأيته يعض شفته من الغيظ.</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td>Mustafa et al. (1985)</td>
<td></td>
<td>فلان يمزع غيظا.</td>
<td></td>
<td>48</td>
</tr>
<tr>
<td>Mustafa et al. (1985)</td>
<td></td>
<td>ضرب نفسه الأرض غيظا.</td>
<td></td>
<td>49</td>
</tr>
<tr>
<td>Page</td>
<td>Source</td>
<td>Expression</td>
<td>Metaphorical Mapping</td>
<td>No</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>------------</td>
<td>----------------------</td>
<td>----</td>
</tr>
<tr>
<td>vol.4-p.281</td>
<td>ibnu ʿabdi rrabih (1982)</td>
<td>ما أعلم أنه يصرخ من شدة الغضب</td>
<td>INTERFERENCE WITH ACCURATE PERCEPTION</td>
<td>51</td>
</tr>
<tr>
<td>450</td>
<td>Al0aʿalibii (1983)</td>
<td>شدة الغضب تعتر المنطق</td>
<td>ANGER IS AN OPPONENT (IN STRUGGLE)</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ما أفر الا من غضب اللهم (حديث شريف)</td>
<td></td>
<td>53</td>
</tr>
<tr>
<td>vol.2-p.5</td>
<td>ibnu ʿabdi rrabih (1982)</td>
<td>إن أماني من غضبه نطقته ب.</td>
<td></td>
<td>54</td>
</tr>
<tr>
<td>vol.2-p.155</td>
<td>ibnu ʿabdi rrabih (1982)</td>
<td>إن الغضب شيطان.</td>
<td></td>
<td>55</td>
</tr>
<tr>
<td>p.4-vol.363</td>
<td>ibnu ʿabdi rrabih (1982)</td>
<td>كان حلمه قاهراً غضبه.</td>
<td></td>
<td>56</td>
</tr>
<tr>
<td>450</td>
<td>Al0aʿalibii (1983)</td>
<td>أشد الجهد مجاهدة الغيظ.</td>
<td></td>
<td>57</td>
</tr>
<tr>
<td>65</td>
<td>Munif (1989a)</td>
<td>فإذا هذا الغضب أو نام فلا بد أن يلجأ إلى الطبول.</td>
<td></td>
<td>58</td>
</tr>
<tr>
<td>387</td>
<td>Munif (1989a)</td>
<td>فإن الغضب حين ذال يصبح هو الأقوى.</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>387</td>
<td>Munif (1989a)</td>
<td>والعثوب إذا بدا لا يتوقف ولا يبدأ إلا في وقت متاخر.</td>
<td></td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>كان غضب وناء خلقه صار كالنمر.</td>
<td>ANGER IS A DANGEROUS ANIMAL</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>Mustafa et al. (1985)</td>
<td>كان يصرف بأيديه من شدة غضبه.</td>
<td>ANGER IS A DANGEROUS ANIMAL</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>Munif (1992)</td>
<td>كان يغضب غضبا جامحا إذا لوح له أهرا سدفه له جوار.</td>
<td></td>
<td>64</td>
</tr>
<tr>
<td>379</td>
<td>Parkinson (2006)</td>
<td>تنتباه حالات هايج تجعله صنودي السلوك</td>
<td></td>
<td>65</td>
</tr>
<tr>
<td>379</td>
<td>Parkinson (2006)</td>
<td>تصرفت منطق الثور الهائج في متجر الخزف.</td>
<td></td>
<td>66</td>
</tr>
<tr>
<td>379</td>
<td>Parkinson (2006)</td>
<td>كان مثل الثور الهائج يضرب في كل اتجاه وقفة.</td>
<td></td>
<td>67</td>
</tr>
<tr>
<td></td>
<td>Alyaziji (1970)</td>
<td>جاء فلان وقد تمر.</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Alyaziji (1970)</td>
<td>ليس كل جلد نمر.</td>
<td></td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Alyaziji (1970)</td>
<td>كثر عن نايه وأبدى ناجذ.</td>
<td></td>
<td>70</td>
</tr>
<tr>
<td>571</td>
<td>Munif (1992)</td>
<td>ضربت ريح الغضب كل وجه وكل قلب.</td>
<td>ANGER IS A NATURAL FORCE</td>
<td>71</td>
</tr>
<tr>
<td>198</td>
<td>Munif (1989c)</td>
<td>عندما يهدد صوته بالغضب.</td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>379</td>
<td>Parkinson (2006)</td>
<td>فوجئت به نزوج أخر فصف بها الغيظ.</td>
<td></td>
<td>73</td>
</tr>
<tr>
<td>379</td>
<td>Parkinson (2006)</td>
<td>أحاول أن أهدئ بركان ولدي الهائج.</td>
<td></td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>Alyaziji (1970)</td>
<td>بات بركان من الغضب.</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>al-ʿraaf, 70</td>
<td>قد وقع علينا من ريبم يجلس غضب.</td>
<td>ANGER IS BURDEN</td>
<td>76</td>
</tr>
<tr>
<td>450</td>
<td>Al0aʿalibii (1983)</td>
<td>من أضاع غضبه أطاع أديب.</td>
<td></td>
<td>77</td>
</tr>
<tr>
<td>Page</td>
<td>Source</td>
<td>Expression</td>
<td>Metaphorical Mapping</td>
<td>No</td>
</tr>
<tr>
<td>------</td>
<td>----------------</td>
<td>---------------------------------</td>
<td>----------------------</td>
<td>----</td>
</tr>
<tr>
<td>78</td>
<td>Al'zhary (1964)</td>
<td>ألقى عليه الغضب.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>Munif (1989a)</td>
<td>عادوا ومعهم الغضب والكلمات الكبيرة.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>Munif (1992)</td>
<td>يحل محل ذلك الغضب حزن هادئ.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
الملخص بالعربية

الشريف، أحمد خيرallah عمر. التصوير المجازي لعبارات الفرح والغضب في اللغة الإنجليزية والعربية: دراسة مقارنة. رسالة ماجستير مقدمة لنيل درجة الماجستير في الآداب. قسم اللغة الإنجليزية وأدبها، جامعة اليرموك، 2007. (المشرف: الاستاذ الدكتور فواز العبد الحق)

هادفت هذه الدراسة إلى تحليل ومقارنة البارامترات المجازية المستخدمة للتعبير عن الفرح والغضب في اللغتين الإنجليزية والعربية. لذا فان من أهداف هذه الدراسة إظهار مواطن التشابه والاختلاف بين اللغتين فيما يخص توظيف التراكيب المجازية في تصور هاتين العاطفتيين.

تم جمع ثلاثمئة وخمسة وأربعون عبارة مألوفة الاستخدام في التعبير عن الفرح والغضب في كلتا اللغتين الإنجليزية والعربية. ومن ثم جرى تصنيف هذه العبارات إلى أنواع وفقا للتصوير المجازي المستخدم فيها بالاعتماد على النموذج المستخدم في اللغة الإنجليسية. ومن ثم قام الباحث بإجراء المقارنة بين الأنواع والعبارات المستخدمة في اللغة العربية وتلك المستخدمة في اللغة الإنجليزية اعتمادا على نظرية التصور المجازي.

أظهرت المقارنة التحليلية أن كلتا اللغتين الإنجليزية والعربية تشكلان في العديد من التصورات المجازية في التعبير عن الفرح والحزن. إلا أن الأمر لم يخل من وجود بعض الاختلافات التي قد تعزى إلى خصوصية كل ثقافة كطبيعة الطقس واختلاف المظاهر والظواهر الطبيعية لكل بيئة واختلاف نمط الحياة السائد فيها.

هذا ويوصي الباحث بدراسة ظاهرة استخدام المجاز في اللغة العربية بعيدا عن قيمتها الأدبية والبلاغية المحضة بشكل أكثر توسيعا وعمقا حيث أن هذه الظاهرة لم تل نصيبها من الاهتمام اللازم عند الباحثين واللغويين العرب من وجهة نظر لغوية نفسية.

الكلمات المفتاحية: المجاز، التصوير المجازي، الفرح، الغضب، اللغة الإنجليزية، اللغة العربية، دراسة مقارنة، اللغويات النفسية.