

Conceptualization of "Sadness" in Khadija Mastoor's 'Aangan'

Dr. Huma Batool

Assistant Professor, Department of English, Air University.

Rabia Noreen

Lecturer at OPF Girls College & M.Phil Linguistics, Department of English, Air University.

Museerah Nisar

M.Phil Linguistics, Department of English, Air University.

Received on: 02-10-2024

Accepted on: 05-11-2024

Abstract

Metaphors and emotions are interlinked as cognitive processes that reflect cognitive vision to understand emotion concepts through language (Lakoff & Johnson, 2003; Kovesces, 1986). The aim of the paper is to study emotion metaphors in Urdu by identifying metaphorical mappings in terms of its source and target domain. For the study, data is retrieved from Urdu Novel 'Aangan' written by Khadija Mastoor. A theoretical framework of Conceptual Metaphor Theory by Johnson and Lakoff (2003) is applied for metaphorical analysis of linguistic expressions. The descriptive differences reveal that Urdu language uses internal organs, body orientations and sensory-perceptual experiences to map onto the 'sadness' emotion. The analysis of linguistic expressions support the physiological embodiment as well as cultural embodiment thesis. It also provides empirical evidences to indicate that sadness is expressed in metaphorical terms both literally and figuratively. The result supported the assumption that Sadness metaphors are primarily based on bodily experiences of the speaker.

Keywords: cognitive linguistics, sadness metaphor, embodiment, Urdu, conceptualization

1. Introduction

Language is known as the reflective mirror to examine every aspect of the environment that humans have experienced before. Through language, not only the external factors can be examined, but it also provides approach to human insights and interrelated phenomena. Cognitive linguists studies human mind, body, and their associate systems, and all of them are central to explore the concepts that are built in ways we experience and perform activities in our daily life. Consciously or unconsciously, such activities and experiences reside in our mind, affect our thought process, and thus, are reflected in our language. This linguistic ability allows the quick and effective expression to encode and transmit ideas. Therefore, empiricist

view that “the human mind cannot be investigated in isolation from human embodiment” (Evans. & Greens 2006).

The embodiment is the result of human sensory receptors through which information is taken from the external environment and then processed inside the human brain and mind. Johnson (1987) further clarified that body is a source to generate conceptual structures which are integral to mind. These conceptual structures are to be understood in accordance with embodied origin of basic perceptual motor programs and emotional, historical, social and linguistic dimensions. This shows that our socio-perceptual experiences are truly dependent on nature of our body. These repetitive sensory-perceptual experiences thus formulate a concept, to which language becomes the conscious product of this conceptual system. Cognitive linguists believe that just like language, our conceptual system is also systematic and organized in particular ways. In other words, our concepts are organized the way we perceive information and it is linked with systemized functioning of our body (Evans & Greens, 2006). Lakoff and Johnson (2003) also favor the conceptual systematicity that there is a whole coherent system in human bodies working outside and inside to carry out language formation processes. Cognitive linguists use linguistic evidences as data to explore human cognition as embodied mind, embodied experience and embodied realism.

Our concepts are governed by our thoughts due to which we organize and structure what we perceive and then relate our bodily experiences, attributes, characters, activities and actions with other human beings. Primarily, these linguistic evidence tell us that our conceptual system is also metaphorical in nature that is consciously and subconsciously part of our everyday language (Jan et al., 2023). In the last few years, there has been a sharp increase in the attention devoted to the comprehension of metaphorical uses of language (e.g. Honeck & Hoffman, 1980; Ortony, 1979). According to Lakoff and Johnson (2003), our language is mostly composed of literary metaphors which are not just a matter of words but how we think and act is in fact metaphorical in nature. Analyzing these literary metaphors gives us insight to understand the nature of our bodies. Evans and Greens (2006) further explain that the consequences of seeing experience and conceptualization as embodied is that we construct embodied realism. That is to say that most part of our experiences construct our reality. Lakoff and Johnson (2003) also submit in favor of the view that metaphors have central role in defining our everyday realities. Thus, the nature of our bodies include spatial orientation such as up-down, top-bottom, in-out, front-back, and forward-backward. It also include human attributes (weeping, crying, understanding, grasping, wisdom, virtue etc.), characteristics (arms, feet, different eye colors, facial features, body features) activities (cutting, grinding, chewing) and actions (running, walking, playing, and fighting). Such body orientations shape metaphors like *happy is up* and *sad is down* through which we derive expressions like *I'm feeling down*.

In the linguistic systems, metaphors are always the central subject of inspection in human studies that provide us deeper insights about embodied cognition. Nowadays, a separate branch has emerged in linguistic sciences i.e. cognitive linguistics, which takes this unique system as an interesting feature which reflects cognitive vision. The study of metaphor in cognitive linguistics began with the work of Lakoff and Johnson (1980) who are the pioneers of this field. They wrote a book “Metaphors We Live By”. They are of the view that metaphors are significant in forming conceptual structure through which we understand one domain

and map its similarities onto another. Thus, previous studies investigate this cognitive process and raised number of debatable interesting questions (Lakoff & Johnson, 1980, Ortony, 1979; Vosniadou & Ortony, eds). These studies argue about the process of metaphorical conceptual building and production of abstract imaginative structures, which in other word, aims to find the answer of how metaphors helps in unfamiliar ways to conceptualize unfamiliar things. Later on, Kovecses' work has been extensively relatable in this close inspection of metaphors. He defines conceptual metaphor as a systematic set of correspondences or mappings between two domains of experiential nature (Kovecses, 2017). Metaphors not only shape our understanding of the world around us, but also influence our language and thought (Maftuna, 2023). They systematically structures vaguer domains, such as argument, health, and lust, in terms of more concrete domains, such as war, vertical space, and hunger (Kovecses, 1986). Lakoff and Johnson (1989) are the key proponents of highly influential metaphor approach i.e. the conceptual metaphor theory. This theory shares the guiding principal which entails that conceptual structures has experiential basis (Evans & Green, 2006). In theory, certain claims and principles on the production and function of metaphors are made. Firstly, the important observation made by cognitive theorists is the uni-directionality of the metaphors. Secondly, the pattern of metaphorical mapping is originated from source domain and mapped on the target domain. Third principle deals with metaphorical entailment factor in understanding the metaphorical expressions, according to which, when a source domain does not explicitly state mappings on to the target domain, then other rich inferences can be drawn. Fourth principle states that series of metaphorical structures combine together to give complex metaphor systems. Fifth principle states that metaphors are image schematic in nature. Johnson (1987) defines that "an image schema is a recurring, dynamic pattern of perceptual interaction and motor programs that give coherence and structure to our experiences". The sixth principle proposes the invariance position of metaphors. Lakoff (1993, p. 2015) posited the Invariance Principle by affirming that "metaphorical mappings preserve the cognitive topology (that is, the image schema structure) of the source domain, in a way consistent with the inherent structure of the target domain". The seventh principle explains the fact that metaphors have conceptual nature. It further elaborates that a metaphor is a result of cognitive process based on embodied cognition and thus has conceptual organization. The last claim of CMT about metaphor is the highlighting and hiding effect of metaphors. Lakoff and Johnson (2003) also further explain the fact providing empirical views in their book "Metaphors We Live By".

1.1 Research Questions

- How is sadness conceptualized through metaphors in Urdu language?
- What is the nature of metaphorical mappings in terms of their source domains?

2. Literature Review

Cognitive linguists' research on concepts related to emotion, especially in the CMT tradition, has focused largely on the structure of such concepts by analyzing the conceptual metaphors/metonymies that structure emotional states. Previously, one of the trending research tradition was analyzing metaphors in terms of emotions. The questions addressed and argued about in these studies are whether emotions are metaphorical in nature and whether

emotional metaphors have physiological nature. Kovecses (2004) says that metaphors are so systematic that they govern and conceptualize human emotions which are evident in speaker's natural language. He proposes the idea that language of emotions is characterized by highly figurative metaphorical expressions. Fainsilber & Ortony's (1987) empirical study has further proven the fact that emotions and emotional states are described more metaphorically than behaviors. Their study shows that literal language is not enough explain them alone. Furthermore, other studies claim that human emotions, which are abstract in nature, are largely understood and expressed in metaphorical terms (Fesmire, 1994; Kovecses, 1986, 1988, 1990, 1991; Lakoff, 1987; Lakoff & Johnson, 1980; Lakoff & Kovecses, 1987). Concerning the relation between conceptual metaphors and emotional states, human body serves as an ideal source domain. It is because emotions are an abstract phenomena that can only be understood in terms of more concrete domains. Concepts regarding emotions like anger, fear, love, happiness, sadness, shame, and pride are primarily understood by means of conceptual metaphors (Kovecses, 2002). The rich cognitive literature on emotional metaphor is dominated by the view that conceptualization of emotion metaphors in many languages depends on embodiment (Kovecses, 1995, 2000; Lakoff, 1987; Lakoff & Kovecses, 1987; Yu, 1995, 1998), which linked them more exclusively as physiological. Maleej (2004) conducted a study and hypothesized that emotions have two types of embodiment in play. One is physiological embodiment and the other is cultural embodiment. Physiological embodiment constitutes expressions of metonymies that use body for conceptualization, whereas cultural embodiment shapes emotional structures that are culturally specific. However, this invented another ongoing topic about emotions and whether they are universally or culturally structured. CMT strongly assumes that emotional metaphors are universal across language considering that emotional metaphors are in thoughts and experiences. The argument between scholars in this debate holds that the conceptualization of emotions is culture-specific because they are socio-culturally constructed.

Many Researchers have conducted cross-linguistic study of metaphor such as Kövecses (1995, 2005); Lakoff (1987); Lakoff & Johnson (1980); Lutz (1988); Maleej (2004); (Jan et al., 2022). They shed much light on cross-cultural similarities and dissimilarities in ways of thinking and speaking. Their studies suggest that conceptual metaphors for emotions work similarly on physiological basis but are differently structured in different languages. There are several positions taken by the cognitive linguists to provide evidence for universality and variations of emotion metaphors. Kovecses (2014) introduces the term "context" for cultural embodiment and states that embodied cognition works differently across varying linguistic context. Despite the fact that universality occurs in cognitive process due to physiological embodiment, the conceptual systems interplays considerably across different cultures (p. 21). Thus, variations emerged as the consequence of general experiential basis for conceptual metaphors based on the interaction between body and culture (Gibbs, 1999, 2003) which yields 'embodied context' to interpret culture specific emotion metaphors (emphasis added). Yu (1995) submits that emotion metaphors are bounded with bodily experience, but their structures vary due to different cultural perspective in expressing these emotions. Also in his recent studies, Yu (2008, 2009) states that variations in metaphors totally depend upon the interaction of body with culture. Kovecses (n.d) further examines that metaphorical mappings are the constituent factors which actually create differences of conceptual

structures in broader cultural context. Similarly, Türker (2013) also participates in discussion about variations. He discusses that pervasive mappings in emotional metaphors describe whether they have universal or cultural basis. He further suggested that the relationship between frequency and productivity of emotion metaphors helps us in understanding the cognitive tendencies and style of the speaker. In recent researches, Ansah (2014) has shown support for the cultural embodied cognition thesis. He is of the opinion that similarities in cross-cultural conceptualization of emotions can be explained in terms of universal embodied cognition through which general metaphorical principles are driven. However, the differences in expressions may be explained in terms of speaker's tangible experiences which are central to particular group.

The language of emotions when studied informs how meanings are construed through certain linguistic choices (Kashif et al., 2023). Conceptual metaphor is one of the choices (Li & Pang, 2023). Akuno et al. (2018) analyzed ten Dholuo benga love songs, to find similarities and variations in the conceptualization of OBJECT OF LOVE AS FOOD. Thirteen metaphoric expressions were found in the love songs. In their paper, the authors were able to find similarities and variations in the conceptualization due to the fact that metaphors are indeed grounded in experience. Giang (2023) studied the same emotion, but through conceptual metaphors employed in Vietnamese idioms of love. The findings suggest that the emotion of love is conceptualized as passion, nostalgia, compatibility, and similar concepts. Rahardian and Nirmala (2018) analyzed Javanese emotion metaphors from force schemas to further understand the cognitive patterns. With purposive sampling, the writers took the metaphorical expressions that contained a concept of emotion by using force schema conceptualization. With the help of referential identity method, the metaphors were analyzed to uncover speaker's meaning. The writer uncovered several force schemas used in emotion metaphors including compulsion, diversion and enablement. A metaphor analysis was done by Bilgin and Yeşilyurt (2021) to study university students' perception regarding COVID-19. Data was gathered from 186 university students which was then analyzed through document analysis. The authors came to the conclusion that the students were able to express their perceptions and emotions with the help of metaphors.

The absence of universal words for emotions does not mean that there cannot be any universal emotions, or that certain emotions cannot be matched (Wierzbicka, 1992, p. 287). All the languages of the world have words corresponding to the basic emotions like happiness, sadness, anger, fear, surprise, and disgust. However, these words are not necessarily mapped on the same words as used in English. Unfortunately, this area of study remains undiscovered and uncultivated and the present article represents a small effort in the area. Although cross-linguistic studies have been explored in Chinese by Yu (1995), in Korean by Türker (2013) and in Tunisian Arabic by Maleej (2004), a relatively systematic effort is required to examine the relationship between language and emotional metaphors intensively in other languages as well.

In this paper, empirical evidence is descriptively given regarding the sadness metaphors that are used in Urdu language by using Lakoff and Johnson's (1980) approach. The focus of current research is on how metaphors are conceptualized using the bodily experiences of the speakers. The study examines the nature of metaphorical mappings in terms of the source domain that is being utilized. It also analyzes the production of sadness metaphors that have

image schematic nature. From all these viewpoints, conceptual metaphors of sadness are investigated by gathering linguistic expressions from the Urdu novel “Aangan”. The study is not new in its kind and similar research has been conducted in other languages. However, the present study focuses on the emotion metaphors used in Urdu language.

3. Method

The present study adopts the general framework and formulations presented by Lakoff and Johnson. It focuses on cognitive analysis of the metaphorical expressions while keeping in view the relatable principles of CMT theory. To do so, a literary discourse, the Urdu novel Aangan, is selected to collect linguistic expressions that focus on the applicability of these principles. There are multiple domains to satisfy these condition for metaphors. For the present study, researchers have selected the human emotion of sadness.

From the novel, metaphoric expressions were identified that reflected the emotion of sadness. These expressions were identified manually through a thorough reading of the literary text, where certain linguistics items related to sadness were set as keywords. In order to assess reliability, a second coder also conducted the similar search of these keywords and identified the same metaphoric expressions. The sentences were then translated into English language. First, the translation was done by following word-to-word translation, and then it was done through sense-to-sense translation. After identification of expressions, the expressions were put in a tabular form where their target domains were identified. This identification shed light on how the properties of source domain were mapped on target domain. Through this analysis, the expressions were then put into their relevant metaphors such as SADNESS IS FIRE, SADNESS IS DEATH etc. The metaphoric expressions are then analyzed with the help of Conceptual Metaphor Theory where the source domain and target domain are studied.

4. Data Analysis and Discussion

Metaphoric mappings carry entailments or rich inferences that are created due to the association between target and source domain. Due to these entailments, one can infer the events that may happen in the target domain. In the text taken for the analysis, there are many entailments that are found which fall under one theme. In total, eleven conceptual metaphors related to the emotion of sadness were found in the novel ‘Aangan’. Other than the entailments, there are direct metaphoric mappings as well. These source domains along with the analysis is explored in the following sections.

4.1 Sadness is DEATH

Table 4.1

DEATH source domain

Emotion	Metaphorical Expressions
Sadness	Magar wo to <u>bilkul sufaid</u> ho rahi theen. In ka <u>chehra sufaid</u> ho raha tha. In ka <u>chehra kitna zard</u> ho raha tha. Saajda aapa ka <u>rang peela</u> ho gaya tha. Patli patli <u>hari shaakhen siyah</u> par gayi theen.

(1)

a) Magar wo to bilkul sufaid ho rahi theen.

But she was absolutely white turning

But she was turning absolutely white

She was turning white.

b) In ka chehra sufaid ho raha tha.

Her face white turning was.

Her face was turning white.

c) In ka chehra kitna zard ho raha tha.

Her face how much yellow turning was.

Her face was turning much yellow.

Much of her face was turning yellow.

d) Saajda aapa ka rang peela ho gaya tha.

Saajda's color yellow turned had.

Saajda's color had turned yellow.

e) Patli patli hari shaakhen siyah par gayi theen.

Thin green branches black turned had.

Thin green branches had turned black.

In metaphor entailments, aspects of source domain are not explicit and can be inferred. It is the association between target and source domains that creates such entailments. The particular quality of the changing colors is used to describe the inner feelings in these expression, which is of sadness. In Urdu language a person is said to have a white or yellow face when s/he is extremely worried or scared. The source domain of color comes from our body interactions that when the face drains of blood, it becomes yellow or white. Likewise, when the leaves fall from the trees, they first turn yellow and then blackish brown, showing an end of their life cycle. In the same manner a person who is sad or depressed eventually becomes lifeless. Because of the sadness, a person feels unable to eat or drink, which is necessary to stay alive. The significance of color is also manifested in our everyday life where ghosts are shown of white color which refers to something unforeseen or lifeless. The ghost itself is a dark image of sadness. Moreover, in some societies, the shroud is also of white color. In this context, white and yellow color resembles the lack of vitality and therefore the properties of death are reflected through the changing of the colors.

The branches and their black color is symbolizing the sadness and depression in the air. Black color in Urdu and many other languages symbolizes death, darkness and mourning. While the color green stands for life, peace and prosperity. In the given sentence, the branches of the tree have turned black, which shows the transition of the mood from happiness to sadness. The transition is very evident in our daily interaction with our bodily experiences. A person who is sad or depress appears dull, gloomy his language and thoughts reflect darkness and negativity of life. Whereas, a person who is happy, is active and stays cheerful and jovial. Thus, ultimately his/her thoughts and language represent the positive aspect of life. Here in the given sentence, properties of death or lifelessness are being mapped with the help of cultural association with certain colors. Maleej (2004) has observed that sometimes specific type of cultural embodiment shapes different metaphors. He observed color metaphors for anger. In

this case sadness is also seen culturally defined in terms of colors such as in English with blue and in Korean with grey color.

There is the highlighting of certain symbolisms associated to the color white and yellow, and certain constraints in which not all the properties of a color can be mapped on sadness. For example, in the sentences above, the color white is being taken in the context of depicting absence of life, when in some cases, white can also represent peace and purity.

4.2 Sadness is FIRE

Table 4.2

FIRE source domain

Emotion	Metaphorical Expressions
Sadness	Jesai dukh k andhairai men <u>gham dehak rahai</u> hon gai. Aisa <u>bujha bujha sa jee</u> ho raha tha.

(2)

a) Jesai dukh k andhairai men gham dehak rahai hon gai.

As if gloom's darkness in grief blazing was

As if grief was blazing in gloom's darkness.

Grief was visible in the gloominess.

b) Aisa bujha bujha sa jee ho raha tha.

Such smother heart getting was

Heart was getting extinguished.

The heart was feeling low.

The source domain of the respective metaphors for sadness in these expressions is a burning entity such as a flame/fire. On one hand, fire can bring pain and death, and on the other hand, it also the symbol of survival. It is the heat of fire that keeps us warm and alive. There is an association between the source domain fire, and the target domain sadness, which is pain and death. This association creates the metaphoric entailments that show that sadness is fire. In the expression (2a), the intensity of fire's burning heat is being used for sadness, which is visible in the pitch black darkness of suffering. However, in the expression (2b), the fire is being seen as a sign of life. In this case, its absence is showing lifelessness and sadness. As long as the fire keeps going, it is alive, but once we blow it, it dies out. In this case, the gradual decrease of fire's light is referring towards the state of depression, where as a person's energy decreases, the sadness increases and engulfs his heart and body.

In Urdu, the word *jee* refers to *heart* and is often used to describe one's feelings because of the emotional experience felt by the speakers. Whenever a person feels sad or happy, s/he refers to the heart as a living entity that is feeling sad or happy. The metaphor "*SADNESS IS FIRE*" in (2b) highlights that fire is seen as life, and its absence can mean there is absence of light in itself, while the metaphor hides the fact that fire can be destructive and harmful. In (2a), "*SADNESS IS FIRE*" highlights the property of fire which is to give light, which is why it is visible from afar. This same property is being highlighted for sadness, which is so intense that it has become as bright as a fire visible in the darkness.

This highlighting and hiding also corresponds with the principal of invariance according to which there are certain constraints when it comes to metaphoric entailments. Koveces (2000,

2005) has highlighted that conceptual mappings reflect individual socio-cultural understanding to particular target group. Here fire's certain properties are being used for metaphoric mappings, like the pain it inflicts when it burns, but not the properties in which fire is a source of warmth or life. "SADNESS IS PAIN" is correct but "SADNESS IS LIFE" is an incorrect mapping of properties.

4.3 Sadness is WRITING

Table 4.3

WRITING source domain

Emotion	Metaphorical Expressions
Sadness	Barai chacha ki ankhon men is ne <u>dukh ki wo madham si tehreer</u> parh li

(3)

a) Barai chacha ki ankhon men is ne dukh ki wo madham si tehreer parh li.

Older uncle's eyes in she grief's that faded writing read.

She read the grief's faded writing in her uncle's eyes.

She read the grief that was written in his eyes.

Eyes are considered as the window to the soul. In many cultures, it is commonly believed that eyes express emotions and feelings of the person. In the given sentence, sadness has become visible in the eyes like it has been converted into words. However, this writing also appears to be blurred (3a), which can refer to eyes that have been filled with tears. Here the direct metaphorical mapping is done in figurative way and the universality of human experiences with writing is depicted. Lakoff & Kovecses (1987) in their studies claim that human emotions, which are abstract in nature, are largely understood and expressed in metaphorical terms. Therefore emotions are just like our thoughts which are abstract and invisible as long as they are in our mind and are unspoken or unwritten, but as soon we write them down in form of lexemes, they become visible and can be read by others. The writer knows that visibility of sadness is just like the visibility of an inscribing where the linguistic expressions are easily readable, which is why the property of being visible is mapped on the domain of sadness. The mentioned expression also marks the uni-directionality of metaphor *SADNESS IS WRITING*. It can be other way i.e. *WRITING IS SADNESS*, however, the type of metaphorical mapping causes differences in conceptualization of sadness as an emotion.

4.4 Sadness is an ACHING ORGAN

Table 4.4

ACHING ORGAN source domain

Emotion	Metaphorical Expressions
Sadness	Is ka <u>kalaija dukhta</u> Is ka <u>jee dukh raha</u> tha Maira <u>jee dukhta hai</u> . Is ka <u>dil tarap uthta</u> .

(4)

a) Is ka kalaija dukhta.
Her liver aches

Her heart would get hurt.

b) Is ka jee dukh raha tha.
Her heart aching was.
Her heart was aching.

c) Maira jee dukhta hai.
My heart aches.

d) Is ka dil tarap uthta.
Her heart writhes would.
Her heart would ache.

In expression (4a) the word *kalaija* is linguistically used for liver whereas, in expression (4c), *jee* is used interchangeably in place of heart in Urdu. In the sentences taken for analysis, both the words are used interchangeably to symbolize the aching heart *dukhna*. A person feeling happy would feel a satisfaction in his or her heart. In case of sadness, the heart aches. One of the few symptoms of depression and sadness experienced by people is often chest pain. The heart is enclosed in the chest, which means that area is physiologically affected whenever we feel sad. In reality, people often experience heart attacks purely because of the overwhelming emotions of sadness. Yu (1995) in his study has pointed out that Chinese medicine has classified a potential links between emotions and human organs/body. They believe that organs are closely related to the human sensory organs and therefore complement each other. This correlation between emotion and sensory programs has crucial role in expressing symptoms of disease associated with body organs.

The word *tarap uthna* or *writhing in agony* is the extreme pain or agony in the heart. The writer does not say that his/her heart cries, weeps or shrieks because they are humanoid attributes. Here, the writer particularly says *tarap uthna* due to bodily experience of the person while s/he is going through sadness and may experience extreme pain in heart. The property of organ as a vulnerable entity is being mapped on sadness. All the other properties of a body organ are ignored which are to help our body function normally. The physiological embodiment yields expressions of sadness where the part of the body used for conceptualization is also physiologically affected. Culturally, specific embodiment involves parts of the body that are culturally correlated with the emotion of sadness.

4.5 Sadness is DOWN

Table 4.5

DOWN source domain

Emotion	Metaphorical Expressions
Sadness	Is ka <u>munh</u> utar gaya. Is kay pairon talai kuwaan khud gaya hai, wo dheerai dheerai <u>gir rahi hai</u> . Apnai <u>doobtai huai dil</u> ko roak rahi theen. Aisa mehsoos hota kay <u>dil doob jaye</u> ga. Saajda aapa ka <u>munh latak gaya</u> .

(5)

a) Is ka munh utar gaya.

Her face dropped.

b) Is kay pairon talai kuwaan khud gaya hai, wo dheerai dheerai gir rahi hai.

Her feet under a well dug had, she slowly slowly falling is.

A well had dug under her feet, she is falling slowly slowly.

She was falling down in a well.

c) Apnai doobtai huai dil ko roak rahi theen.

Own sinking heart stopping

Stopping her own sinking heart.

She was trying to stop her sinking heart.

d) Aisa mehsoos hota kay dil doob jaye ga.

As felt the heart sink would.

It felt as the heart would sink.

She felt as if her heart would sink.

e) Saajda aapa ka munh latak gaya

Saajda's face fell.

Schemas can be used metaphorically to talk about sadness. Image schemas can also serve as source domains for metaphoric mapping and here the schema down is used as source domain. Some metaphors are image schematic in nature and the source domain that is used may have an image schematic foundation. That is why, such conceptual metaphors are image schematic in nature as they are formed through our embodied experiences. Sadness is also often expressed using the schema of down. As the sun sets at night, it marks the end of the day. It is also sometimes symbolized as the death of the sun until it is reborn again in the morning. People feeling sad often experience a sinking feeling in their stomach and chest, which is again linked to the heart that is located in that area. The body parts are often used to conceptualize sadness. The feelings of sadness are expressed with a heart that is sinking. When something sinks, it is becoming lifeless or it stops existing. Semin, (2002) findings in this regard also supported the fact that emotions are sometimes interpreted in terms of emotional events that cause them. Wierzbicka (1992) has also pointed out that sadness is not a particular feeling but a particular feeling raised by a specific reason that caused it.

We form the image schemas through the nature of our bodies. Image schemas are pre-conceptual, which means that they are formed at a time when humans are not aware of them. The schema of up-down is created through the image schema of space, which is formed in very early stages of our childhood. As children notice their environment, they begin to register space and how things exist around them. We become aware of the fact that some things are above us, like the roof of the house or the sky, and some things lie below us like the floor. When a person is sick, s/he lies down to rest. The down position is often linked with sickness and death. It is often expressed in the expressions *I'm feeling low* or *I'm feeling down*. Heart is a vital organ of the body, and once it stops beating, the body stops working. Once the heart begins to sink, it is slowly losing its vitality. In "SADNESS IS DOWN", the emotion of sadness is associated with the down position.

All the linguistic expressions tend to explain the abstract concept of sadness with phenomena

or things that follow the downward motion rather than upward. Therefore, the very concept of sadness is metaphorically constructed as “oriented downwards” due to the sensory perceptual experiences and interaction with our outer world.

4.6 Sadness is SEASON

Table 4.6

SEASON source domain

Emotion	Metaphorical Expressions
Sadness	Is k ghar ki <u>khizan bahar men na badli</u> . <u>Bheegi bheegi hawayen</u> chalti rehten <u>Bahaar jaa chuki thi</u>

(6)

a) Is k ghar ki khizan bahar men na badli.

Her house’s autumn spring into did not turn.

Her house’s autumn did not turn into spring.

b) Bheegi bheegi hawayen chalti rehten

Moist breezes blow would.

Rainy breezes would flow.

c) Bahaar jaa chuki thi

Spring gone had.

Spring had gone.

Sadness is compared to autumn, which is a season known to symbolize sadness or end of something as leaves begin to fall from trees and die. *Bahaar* or spring is considered as the season of happiness or rebirth. In the expressions, the season of autumn (sadness) inside the house does not seem to transform into spring (happiness). The rainy season brings with it rain, which also symbolize tears which a person sheds when s/he is feeling sad. The blowing winds during the rainy season are humid, which symbolically refer to the inner sadness. It also appears in the linguistic expression ‘*it’s raining in my heart*’. It is the internal environment of the body which appears to be dull, inactive and often result in a person crying. The tears are the driving force to dominate the element of sadness just like in a rainy season. Conceptual metaphors are grounded in basic kinds of experiences, and here, those are our experience with the seasons along with the feelings they trigger in us. The properties of autumn are used, that represent sadness and death, while other properties are ignored which may show that the falling leaves then further enrich the soil in nutrients. The same highlighting is found in the case of rainy season, where the sadness is highlighted, and the romantic attributes which are sometimes attached to it, are hidden. The mentioned emotion metaphorical mappings are very specific to the individual thoughts, experiences and perspective to look at things.

4.7 Sadness is ABANDONED LAND

Table 4.7

ABANDONE LAND source domain

Emotion	Metaphorical Expressions
Sadness	In ki aankhon men <u>weeranian ro rahi theen</u> . Sadness is a living creature where target domain is an abandoned land Fasal kat chuki thi, <u>khait weeran</u> para tha. Awaara kutton nai bhonk bhonk kar raat ko or bhi <u>weeran</u> kar dia tha. In ka dukho main ghira hua chehra kis qadar <u>khandar ho raha</u> tha

(7)

a) In ki aankhon men weeranian ro rahi theen.

Her eyes in desolation crying was.

Desolation was apparent in her eyes.

b) Fasal kat chuki thi, khait weeran para tha.

The crops harvested had been, farm abandoned was.

The crops had been harvested, the farm was abandoned.

c) Awaara kutton nai bhonk bhonk kar raat ko or bhi weeran kar dia tha.

Vagabond dogs by barking night more desolate made had.

The dogs had made the night more desolate by barking.

d) In ka dukho main ghira hua chehra kis qadar khandar ho raha tha

Her sadness by besieged face how much empty become had.

Her face besieged by sadness was so much empty.

To express the sadness, the eyes have been shown as silent and lifeless. Through personification, silence has been given the property of a human being that is crying inside the eyes. In many languages, eyes have been called as the windows to the soul as a person's eyes can instantly show what s/he is feeling.

In the expression 7b, sadness is being equated to a farm that has been rid of all its fruit/life. Once the crops are harvested, it becomes quiet as all the work is done and there is nothing left to collect. When a person is happy, s/he is full of life much like a land full of fruits. However, due to sadness, a person's life can suddenly feel deserted as though it has been rid of all its life. We often have such experiences where we watch films that show us abandoned land as to represent loneliness.

A sad or depressed person often feels lonely and isolated, which is linguistically expressed through the metaphor of an uninhabited land. A sad person may also want to be alone and not talk to anyone else. Similar aspect of sadness is also identified by Türker (2013) in his study of Korean emotion metaphors. He states that loneliness is a psychological and behavioral effect caused by sadness. In the example 7c, the barking of dogs has only intensified the depressive feelings during the night which now seems like an abandoned place with no sign of life. The howling and barking of dogs is usually heard in places that are remote which is why the sound is associated with loneliness and seclusion. Indeed, it is the sadness that is making the night unbearable to pass.

4.8 Sadness is BARREN LAND

Table 4.8

BARREN LAND domain source

Emotion	Metaphorical Expressions
Sadness	In ki <u>ujaar soorat</u>

(8)

a) In ki ujaar soorat

Her barren face.

In any farm, fertile soil is important to grow plants and crops. When a land is infertile or barren, people avoid living in that place; that is why those areas are arid without any sign of life. The concept of barren land here is serving as source domain to express emotion of sadness. In Urdu, schema of unhabituated place is called *ujaar* and the word *soorat* is used for *face* of a person. Metaphorically, a sad person is shown to have a face that looks like a barren land because there is no life on it. The entailment is actually derived from our everyday interaction with the outer world. Whenever, we come across sad or depressed people, they appear dull or inactive and they do not show any sign of life. It is the dullness of their face which is symbolically shown as bareness, and therefore, acts as source domain. A barren land is unable to produce life, and hence no one wants to live in such a place. These kinds of areas are usually unoccupied and spooky. It is interesting to note that without any experience of seeing a barren land, a speaker cannot relate to the schema.

4.9 Sadness is ABYSS

Table 4.9

ABYSS source domain

Emotion	Metaphorical Expressions
Sadness	In ki ankhon men aisi gehrayi thi, aisa andhaira tha kai in ki taraf daikh kar lagta <u>kuwain men jhaank</u> rahai hon.

(8)

a) In ki ankhon men aisi gehrayi thi, aisa andhaira tha kai in ki taraf daikh kar lagta kuwain men jhaank rahai hon.

Her eyes in so much depth, so much darkness that her towards looking seemed well in looking into.

Her eyes had so much intensity and darkness that it seemed like looking into a well.

In the given metaphor the properties of abyss are serving as source domain to express the emotion of sadness. An abyss is also metaphorically used for death, disappointments, hopelessness and negativity and is significant in understanding the state of being sad. Therefore, in Urdu language, sadness is abyss because a person who is experiencing the sad emotions is full of negativity, disappointments and hopelessness. This conceptual mapping shows the disappointments that s/he is feeling. There are other metaphorical expressions such as “*SADNESS IS DISAPPOINTMENT*”, “*SADNESS IS NEGATIVITY*”, and “*SADNESS IS HOPELESSNESS*” that can structure the target domain of sadness. Additionally, in many studies where happiness and sadness emotions are analyzed, this metaphor is used. Yu

(1995) says that happiness is often expressed in terms of light which shows hope, while sadness is associated with abyss or darkness.

4.10 Sadness is FLUID in a CONTAINER

Table 4.10

FLUID IN A CONTAINER source domain

Emotion	Metaphorical Expressions
Sadness	Tumharai parhnai ki awaz sai <u>jee bhar raha</u> tha Ansu is ki <u>rooh main laraz laraz rahai</u> thai

(10)

a) Tumharai parhnai ki awaz sai jee bhar raha tha.

Your reading's voice heart filling up was.

Hearing your voice is making me well up.

b) Ansu is ki rooh main laraz laraz rahai thai.

Tears in her soul inside trembling.

Her soul was brimming with tears.

In these expressions, sadness is shown as a fluid in a container. When a container is filled with fluid, it starts to overflow or it can burst. In other words, sadness has filled up the container or body. Same is the case with the sadness emotion which is being expressed in example 10b. Here, the expression of 'heart filling with sad emotions' is being metaphorically mapped to explain the emotion of sadness itself. In this state, the heart of a person is bursting with sadness. Therefore, Maleej (2004) has called heart as 'mini-container'. The logic noted by him is that in different languages, heart is treated as container which is actually a sub container of the container 'body'.

In example 10b, the soul or *rooh* is given the properties of a container in which the tears are trembling. Here, the tears are a demonstration of the emotion of sadness, but because they are fluid in nature, the soul is acting as its container. Though soul itself is an abstract phenomena, here it is concretized with containment properties to show that the sadness emotions are so strong that the entire soul seems to be filled up to brim with them. Such kinds of linguistic items are image schematic and arise due to our day to day interaction with things that have containment properties such as a glass, cup, and even our body which acts as a container where we inhale the oxygen or swallow the food. In both the expressions, the sadness is being expressed with the metaphor of tears in a container, which is an image schematic concept.

The schema of container is created in pre-conceptual stages in our life, where we are not aware of their existence. The schema of container is formed because of our interaction with the world around us, where we associate a room or any space with a boundary as a container. When we eat food, or drink water, we consider our bodies to be the container in which we are putting the food. Through this concept, we know that the image schema of container is acting as the source domain here, which is bursting with tears. Anything that is filled with something after a limit, begins to bear the consequences. A balloon filled with too much air bursts after a point. When a glass is filled with a lot of water, it begins to over flow. Even our own bodies feel overwhelmed when we eat or drink too much. All these experiences create

our concept of a container with a boundary and a threshold.

4.11 Sadness is PHYSICAL FORCE

Table 4.11

PHYSICAL FORCE source domain

Emotion	Metaphorical Expressions
Sadness	Kalaija <u>masla ja raha</u> tha Is ka <u>jee dab raha</u> tha. Amaan kesai chup or <u>ghuti ghuti</u> rehteen. Is ka dil <u>toot gya</u> tha. Aba ki yad sai is ka dil <u>kat raha</u> tha.

(11)

a) Kalaija masla ja raha tha.

Heart smushed being was.

Heart was being smushed.

b) Is ka jee dab raha tha.

Her heart compressed being was.

Her heart felt suffocated.

c) Amaan kesai chup or ghuti ghuti rehteen.

Mother how quiet and suffocated would remain.

Mother felt so quiet and suffocated.

d) Is ka dil toot gya tha.

Her heart broken had.

Her heart had broken.

e) Aba ki yad sai is ka dil kat raha tha.

Father's memory her heart crushed being was.

Missing her father made her heart feel crushed.

In the source domain, there is a physical force that is causing the heart to feel squeezed, suffocated, broken or crushed. This force is also causing the heart to shake. Anything that can be moved or squeezed or crushed by any other force is seen as physically weak under the overwhelming outer force. Likewise, Gokce (2016) has also observed this metaphor of SADNESS AS BURDEN in his study. It is classified in terms of intense pressure by any external/internal force. The term heartbreak is often used to describe how sad and disappointed a person feels. Once something breaks, it is never the same again and sadness is like that, even when you recover from a heartbreak, you always remember it and bear those emotional scars. It is the physiological experience that is giving rise to these metaphoric entitlements. For a person who gets injured, it is extremely painful for a few days until the wound heals. In the expression 11b, sadness is reflected with the linguistic expression of *suffocation* where the person feels suffocated due to the external force of melancholy and stays silent. The source domain of force here is image schematic which includes all the experiences that people go through in childhood. These are the experiences that help form the concept of force, including compulsion, blockage and counterforce. The properties of force are mapped on sadness to demonstrate the physiological experiences that are equated

with this emotion. When people are sad, they feel a heavy burden on their chest or suffocation as if a force is being applied on their bodies.

4.1 Sadness Expressions in Urdu Language and Embodiment

Human beings always try to make sense of their surroundings with the help of language where their words are further affected by their perceptions. It is not easy to explain an abstract concept in linguistic expressions, and therefore, a speaker uses his or her life experiences related to concrete objects to put into words the feelings and emotions. In case of this study, a person who has not experienced different weathers or does not have the concept of a barren land would be unable to describe emotional state of sadness into associate words. For this purpose, a variety of necessary knowledge (encyclopedic structures) is needed. While it can be assumed that embodiment is a conscious and unconscious effort of human mind and body, it means that the background knowledge exists without a fair recognition of it. Thus, embodiment is not only something through which schematic construction is done, but it also helps in structuring initial schemas/concepts that are formed in our mind without having an intellectual knowledge. As the analysis showed, these schemas sometimes play an integral role in lining our metaphorical thoughts.

The findings of this study correspond with the previous studies where the metaphors used have been grounded in human experiences (Akuno et al., 2018). The findings also add to Rahardian and Nirmala's (2018) research where they found that force schemas were used in emotion metaphors. In current study, it was found that the schema of physical force was used where its properties were mapped on the emotion of sadness. These findings entails that embodiment plays a vital role in our conceptualization and meaning making. Without any socio-physical or sensory-perceptual experiences, it would be impossible for us to make sense of the world around us. In all the collected emotion metaphors, the mapping of properties from abstract to source domain is a vivid observation for emotion of sadness. Not only that, but many metaphors can be identified as image schematic in nature. The given discussion supports interrelation of thoughts and metaphors which are heavily dependent on nature of our bodies that shape our experiences. The metaphors used for sadness are not just linguistic expressions, but they provide an insight to the mind of user and how the speaker constructs the language in accordance to his/her tangible experience. The mapping of properties from source domain onto a target domain is not a simple strategy of mind, but it provides us a window to further explore the conceptual systems on which it works.

Conclusion

While the linguistic metaphors are not seen as systematic coherent processes, cognitive linguistic provides evidences for implicit complexity on which they work. Our experiences enable us to make sense of the abstract entities by using the concrete one. The present study also goes on to demonstrate the practical application of metaphor approach proposed by Lakoff and Johnson (1980s). The study confirms that embodiment plays a gigantic role in the metaphoric conceptualization of an emotion, which in this case, is sadness. What we simply consider as bodily experiences play a vital role as they hold semantic processes but simultaneously effect and shapes the way language is used. The analysis also sheds light on the way sadness is conceptualized through metaphors in Urdu language – through our

embodiment. Future studies could explore the cultural and social aspects of meaning making among Urdu speakers or the speakers of any other language. Moreover, comparative analysis of languages can help explore the language and conceptualization of different emotions.

REFERENCES

1. Akuno, L., Oloo, P. A., & Magonya, A. L. (2018). The object of love is food conceptual metaphor in selected Dholuo Benga music of 1970s and 2000s. *Linguistics and Literature Studies* 6(1), 40-46. doi: 10.13189/lis.2018.060106
 2. Ansah, G. N. (2014). Culture in Embodied Cognition: Metaphorical/Metonymic Conceptualizations of FEAR in Akan and English. *Metaphor and Symbol*, 29(1), 44-58. doi:10.1080/10926488.2014.859483
 3. Bilgin, O., & Yeşilyurt, E. (2021). Perceptions of university students about coronavirus: A metaphor analysis study. *Psycho-Educational Research Reviews*, 10(1), 118-127.
 4. Evans, V., & Green, M. (2018). *Cognitive Linguistics an Introduction*. doi:10.4324/9781315864327
 5. Fainsilber, L., & Ortony, A. (1987). Metaphorical Uses of Language in the Expression of Emotions. *Metaphor and Symbolic Activity*, 2(4), 239-250. doi:10.1207/s15327868ms0204_2
 6. Fesmire, S. A. (1994). Aerating the Mind: The Metaphor of Mental Functioning As Bodily Functioning. *Metaphor and Symbolic Activity*, 9(1), 31-44. doi:10.1207/s15327868ms0901_2
 7. Gibbs, R. W. (1999). Taking metaphor out of our head and putting it into the cultural world. In R. Gibbs & G. Steen (Eds.), *Metaphor in Cognitive Linguistics* (pp. 145–166). Amsterdam: John Benjamins.
 8. Gibbs, R. W. (2003). Embodied experience and linguistic meaning. *Brain and Language*, 84(1), 1-15. doi:10.1016/s0093-934x(02)00517-5
 9. Giang, D. N. (2023). Vietnamese concepts of love through idioms: A conceptual metaphor approach. *Theory and Practice in Language Studies*, 13(4), 855-866.
 10. Gokce, O. (2016, September). *Conceptualization of Happiness, Sadness and Anger in Kyung-Sook Shin's Please Look After My Mom*. Paper presented at THE IV-th INTERNATIONAL FORUM ON COGNITIVE MODELING, Ankara, Turkey. Retrieved from <http://www.academia.edu/29064369>
 11. Honeck, R.P., & Hoffman, R. R. (Eds.). (1980). *Cognition and figurative language*. Hillsdale, NJ: Lawrence Erlbaum Associates, Inc.
 12. Jan, A., Batool, H., & Noor, A. (2022). Use of 'eye' metaphor in idioms: Comparative analysis of English and Urdu. *Pakistan Journal of Society, Education & Language*, 9(1), 296.
 13. Jan, A., Batool, H., & Qadeer, A. (2023). AWARENESS POSTERS AND 1ST WAVE OF COVID-19 IN PAKISTAN: A MULTIMODAL METAPHOTONYMIC ANALYSIS. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 20(1), 499-522.
 14. Johnson, M. (1987). *The body in the mind*. doi:10.7208/chicago/9780226177847.001.0001
 15. Jr, R. W. (1999). Researching metaphor. *Researching and Applying Metaphor*, 29-47. doi:10.1017/cbo9781139524704.005
 16. Kashif, M., Jilani, B., & Qasim, H. M. (2023). Evaluating Emotional Language: A Comparative Appraisal Analysis of Urdu Poetry of Bhabha and Ajami. *Pakistan Languages and Humanities Review*, 7(4), 458-473.
 17. Kovecses, Z. (1986). *Metaphors of anger, pride, and love: A lexical approach to the structure concepts*. Philadelphia: Benjamins.
 18. Kovecses, Z. (1988). *The language of love: The semantics of passion in conversational English*. Lewisburg, PA: Bucknell University Press.
 19. Kovecses, Z. (1990). *Emotion concepts*. New York: Springer-Verlag
 20. Kövecses, Z. (1991). Happiness: A definitional effort. *Metaphor and Symbolic Activity*, 6(1), 29-47.
-

- doi:10.1207/s15327868ms0601_2
21. Kövecses, Z. (1995). American friendship and the scope of metaphor. *Cognitive Linguistics*, 6(4), 315-346. doi:10.1515/cogl.1995.6.4.315
 22. Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling* (1st ed.). Cambridge, UK: Cambridge University Press.
 23. Kövecses, Z. (2002). *Metaphor a practical introduction*. Oxford University Press
 24. Kövecses, Z. (2005). *Metaphor in culture: Universality and variation*. Cambridge, UK: Cambridge University Press.
 25. Kövecses, Z. (2014). Creating metaphor in context. *International Journal of Language and Culture*, 1(1), 21-41. doi:10.1075/ijolc.1.1.02kov
 26. Lakoff, G. (1987). *Women, fire, and dangerous things: What categories reveal about the mind*. Chicago, IL: University of Chicago Press.
 27. Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago, IL: University of Chicago Press.
 28. Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. doi:10.7208/Chicago/9780226470993.001.0001
 29. Lakoff, G., & Kövecses, Z. (1987). The cognitive model of anger inherent in American English. In D. Holland & Q. Naomi (Eds.), *Cultural Models in language & thought* (pp. 195-221). Cambridge: Cambridge University Press.
 30. Lakoff, G., & Turner, M. (1989). *More than cool reason: A field guide to poetic metaphor*. Chicago: University of Chicago Press.
 31. Maalej, Z. (2004). Figurative language in anger expressions in Tunisian Arabic: An extended view of embodiment. *Metaphor and Symbol*, 19(1), 51-75. doi:10.1207/s15327868ms1901_3
 32. Maftuna, A. (2023). Cognitive-structural interpretation of metaphor and language. *Ta'lim Va Rivojlanish Tahlili Onlayn Ilmiy Jurnal*, 3(10), 179-181.
 33. Li, J., & Pang, H. (2023). The Performance of Conceptual Metaphors in Different Language Systems.
 34. Ortony, A. (1979). *Metaphor and thought*. New York: Cambridge University Press.
 35. Rahardian, E., & Nirmala, D. (2018). The force scheme in Javanese emotion metaphors. *PAROLE: Journal of Linguistics and Education*, 8(1), 12-18.
 36. Semin, G. R., Görts, C. A., Nandram, S., & Semin-Goossens, A. (2002). Cultural perspectives on the linguistic representation of emotion and emotion events. *Cognition & Emotion*, 16(1), 11-28. doi:10.1080/02699930143000112
 37. Türker, E. (2013). A corpus-based approach to emotion metaphors in Korean: A case study of anger, happiness, and sadness. *Review of Cognitive Linguistics*, 11(1), 73-144. doi:10.1075/rcl.11.1.03tur
 38. Wierzbicka, A. (1992). Talking about emotions: Semantics, culture, and cognition. *Cognition and Emotion*, 6(3-4), 285-319. doi:10.1080/02699939208411073
 39. Yu, N. (1995). Metaphorical Expressions of Anger and Happiness in English and Chinese. *Metaphor and Symbolic Activity*, 10(2), 59-92. doi:10.1207/s15327868ms1002_1