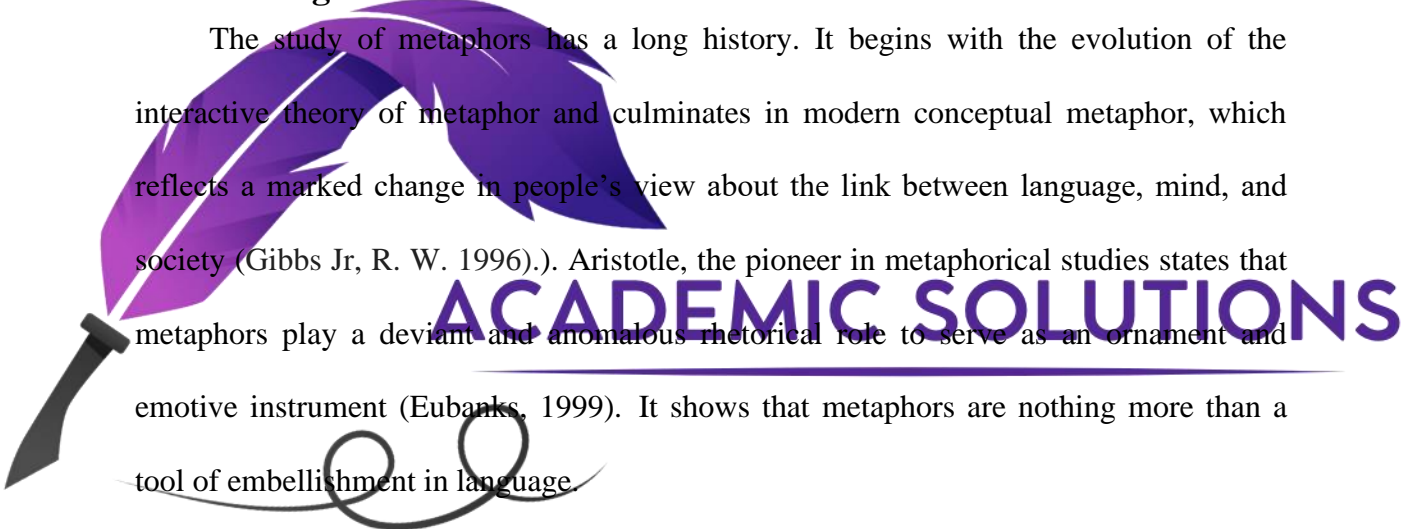


INTRODUCTION:

“...The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor”.

(Lakoff, 2003; 3)

1.1 Background:

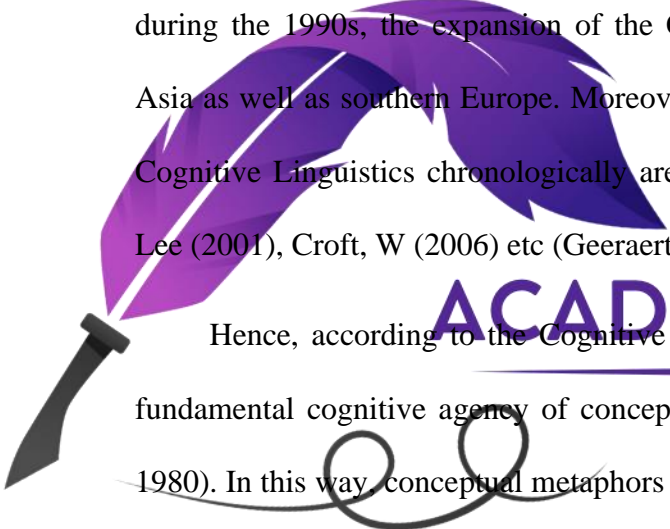


The study of metaphors has a long history. It begins with the evolution of the interactive theory of metaphor and culminates in modern conceptual metaphor, which reflects a marked change in people's view about the link between language, mind, and society (Gibbs Jr, R. W. 1996). Aristotle, the pioneer in metaphorical studies states that metaphors play a deviant and anomalous rhetorical role to serve as an ornament and emotive instrument (Eubanks, 1999). It shows that metaphors are nothing more than a tool of embellishment in language.

Keeping in view of the above notion, some studies in this regard were carried out focusing on language only without taking into consideration the socio-cultural and ideological dynamics. Subsequently, Lakoff and Jonson (1980) challenged this perspective of metaphors in their work titled “Metaphor We Live By”. In this systematic groundbreaking study, they draw close attention to the relationship between language and thought (Lakoff & Jonson, 1980). They persuasively argue that metaphors are not merely the tools of embellishment in language but a conceptual art and the way of defining one

thing in terms of another (Casasanto, D. 2009).

However, in the field of Cognitive Linguistic, the key figures are Lakoff, Ronald, and Leonard Talmy, who worked on this subject around 1970s to 1980s. But in the 2nd half of the 1980s, the key figures in the field of Cognitive Linguistics were Gilles Fauconnier, Eve Sweetser, Ray Gibbs, Bill Croft, Dave Tuggy, Adele Goldberg, Sally Rice etc. Besides, during this period, the idea of Cognitive Linguistics has been taken up simultaneously by Western and Central European linguists like Rene Dirven, John Taylor, Chris Sinha, Arie, Peter and Gunter etc (Geeraerts & Cuyckens, 2007). It was during the 1990s, the expansion of the Cognitive Linguistics study directed mostly in Asia as well as southern Europe. Moreover, some of the important figures in the field of Cognitive Linguistics chronologically are Schmid (1996), Dirven and Verspoor (1998), Lee (2001), Croft, W (2006) etc (Geeraerts & Cuyckens, 2007).



Hence, according to the Cognitive Linguistics, conceptual metaphor refers to the fundamental cognitive agency of conceptualizing the surroundings (Lakoff & Johnson, 1980). In this way, conceptual metaphors are the essential and indispensable phenomenon in language as well as in thought (Gibbs, R. W. 1999). As the philosophers of the British school suggest:

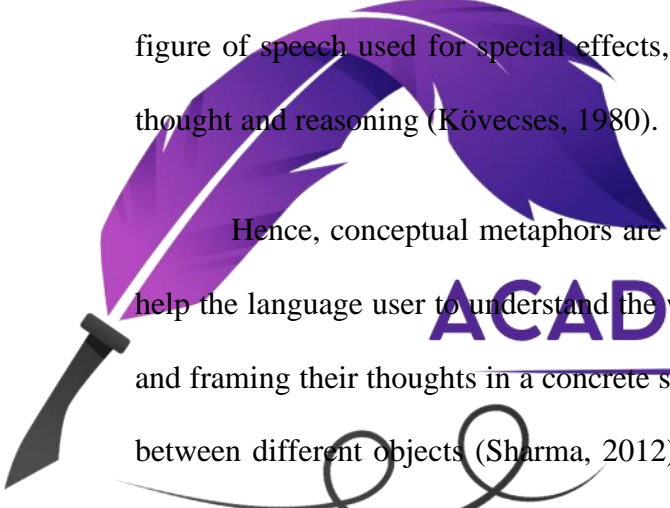
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“...thought is governed by two laws. The first is contiguity...ideas that are frequently experienced together get associated in the mind. Thereafter, when one is activated, the other is activated too. The other law is resemblance: when two ideas are similar, whatever has been associated

with the first idea is automatically associated with the second (Pinker, 1997: 113).

Thus, conceptual metaphor firstly is a property of words and considered to be a linguistic phenomenon. Secondly, it would be used for particular artistic/rhetorical purposes, i.e., 'All the world's a *stage*' by Shakespeare is one of the glaring examples of conceptual metaphor. Thirdly, it is based on the similarity between the two entities for comparison and identification. Fourth, it shows the mindful and intentional use of words with a special talent to convey a specific message comprehensively: and lastly, it is a figure of speech used for special effects, which shape everyday human communication, thought and reasoning (Kövecses, 1980).

Hence, conceptual metaphors are an integral part of any human language as they help the language user to understand the world around them by shaping their perceptions and framing their thoughts in a concrete shape with the help of similarities and difference between different objects (Sharma, 2012). The metaphors have two elements, tenor and vehicle. The tenor is the underlying literal meaning, whereas the vehicle is the image conveyed by the word actually used (Richards, 1936). It helps to articulate abstract thought processes in a simple manner for easy comprehension of difficult concepts (Sharma, 2012). The conceptual metaphor often appears, when an abstract concept is being conversed, because it might at times be difficult to describe as it is. Therefore, the conceptual metaphors help to convey the exact message precisely (Grey, W. 2000). A metaphor may conventionally be recognized as a linguistic trend and cognitive tool for

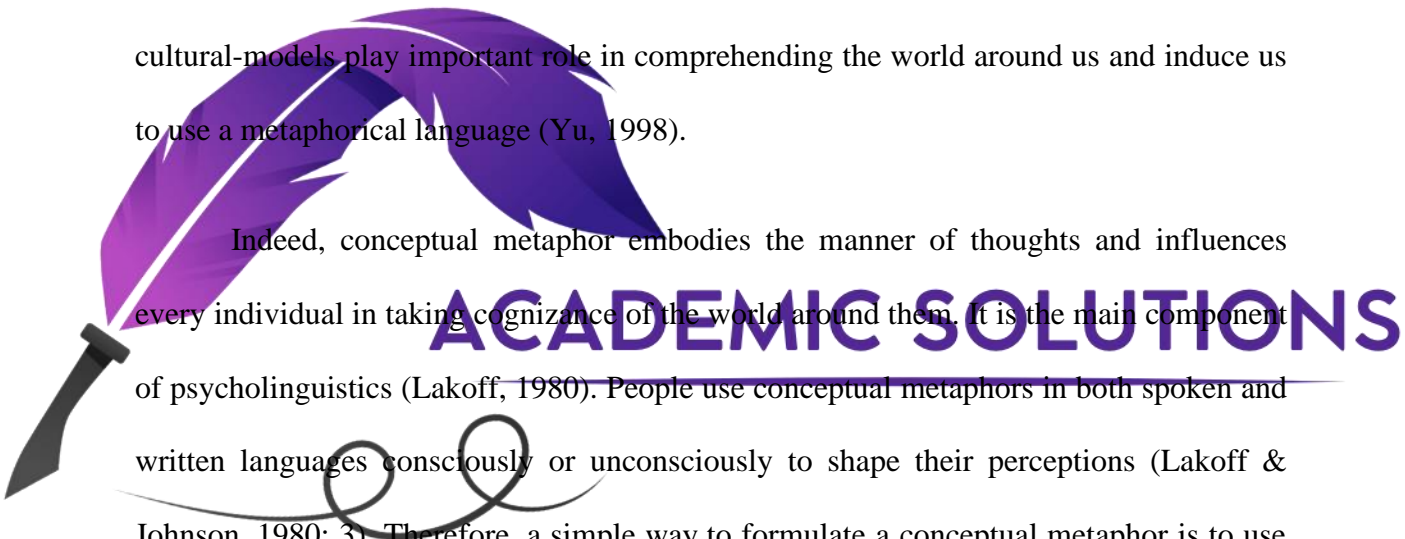


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colloquial usage by different speech communities for the conceptualizations of various domains of information.

Similarly, the world around us shapes our emotions. It's therefore, assumed that the emotions of human beings are neither predetermined nor innate but rational (Györi, 1998). Emotions are structured by concepts and judgments that people learn in a specific culture through which they give their experiences particular shapes and meanings (Grey, W. 2000). Thus cultural influences shape a language considerably and metaphors agree with the cultural-environment and historical-background (Lakoff, 1980). Consequently, cultural-models play important role in comprehending the world around us and induce us to use a metaphorical language (Yu, 1998).

Indeed, conceptual metaphor embodies the manner of thoughts and influences every individual in taking cognizance of the world around them. It is the main component of psycholinguistics (Lakoff, 1980). People use conceptual metaphors in both spoken and written languages consciously or unconsciously to shape their perceptions (Lakoff & Johnson, 1980; 3). Therefore, a simple way to formulate a conceptual metaphor is to use expressions or manifestations, like, LIFE IS A JOURNEY. (Khowar: ZINDAGI EI MUSAFARY (زندگی ای مسافری)). Here the use of capital letters illustrates that the specific phrasing doesn't appear in speech as such, rather it exists in our concept. Thus, the mapping of metaphorical components of conceptual metaphor begins to take shape in the source domain, JOURNEY and the target domain LIFE (Lakoff & Johnson, 1980). Hence, the mechanism of a conceptual system relates to the human experiences drawn from physical and physiological existence in their respective cultural domains (Lakoff,



1980). The speech communities across the world use conceptual metaphors in their respective languages. Though, the nature of some of the conceptual metaphors across the nations may be different and reflect opposite cultural meanings, connotations, and ways of thinking (Lakoff & Johnson, 1980). Therefore, the study anticipates exploring and analyses the conceptual metaphors of the four emotion concepts like **Love, Anger, Happiness and Sadness** in English and Khowar comparatively.

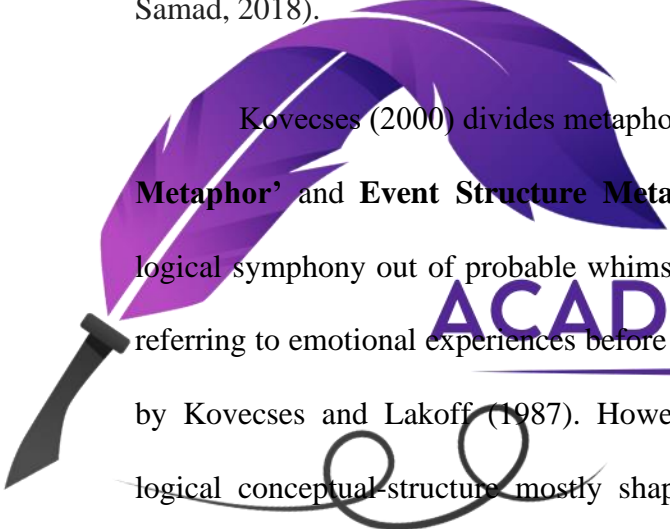
The emotion concept of **Love** is considered to be the strongest feeling of fondness and affection. In most situations, **Love** is expressed metaphorically because it is abstract and complex to describe literally. For example the expressions: **Love is Fire, Love is Madness** express the violent and devastating aspects of this feeling that cannot be expressed literally. In this way, words such as FIRE (ANGER) and MADNESS (GADARY دڱ پى) are used to illustrate LOVE (MOHABATO محبت) in the above

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mentioned capitalized/bold sentences. The scientists in the field of Cognitive Science like Lakoff (1980) Johnson (1999) and Kövecses (2000) explain the basic cognitive structures in order to reveal the creation of allegorical sayings. These structures are known as conceptual metaphors in cognitive semantics. While citing Grant and Oswick, Fu, (2010) states that metaphor is a process that involves ‘carrying over’ or ‘crossing’ of one component of experiences into another.

Subsequently, metaphors construct images or words to express meanings. Lakoff and Jonson (1980) in their study of metaphors motivate the scholars to ponder important ideas expressed in the following lines, (a) metaphor allows you to understand a notion/concept in-terms of another obviously defined model, as the concept of ‘LOVE’

could be understood in terms of 'JOURNEY'. (b) Metaphor deals with two distinctive styles of activities, such as 'LOVE' involve emotion, while the journey involves traveling. (c) Metaphors structure our everyday concept partly such as 'LOVE' is partly structured in terms of a journey. (d) Metaphor entails understanding one-domain of experience in-terms of another-domain, i.e., "the target-domain of LOVE is understood in terms of the source-domain of JOURNEY". (f) Finally, metaphors don't form sole images, even though these images are logical with one another by virtue of being sub-categories of the main class, sharing the most important universal entailment (Shah, & Samad, 2018).



Kovecses (2000) divides metaphors into classes, i.e., '**The Great Chain of Being Metaphor**' and **Event Structure Metaphor**. It seems to be difficult to invoke any logical symphony out of probable whimsical images of the concept among varied terms referring to emotional experiences before the study on the figurative language of emotion by Kovecses and Lakoff (1987). However, Kovecses and Lakoff (1987) discover a logical conceptual-structure mostly shaping the basis of metaphorical expressions of emotions. Since metaphors have been considered as a set of logical mapping of the source domain into the target domain. Thus, various images employ the folk-theories about the physiology of emotions along with other metaphors, which are not only used in poignant contexts like, "**Body is Container**" and "**States are Substances**". These have been derived from a folk understanding of emotion-physiology and form a complex system of metaphor (Kovecses, 2000)).

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In this way, the emotion concept ANGER (QAHAR قَهَار), from an evolutionary

perspective, energizes a person for resistance. It results in a common ejection of an empathetic nervous system, which activates the fighting stimuli in all kinds of beings or animals. Psychologically, it happens to the correction of wrong perception (Strongman, 2003). The emotional situation might range different from the difference in intensity from placid irritations to extreme rage and fury. It is obvious that “Anger” has the following physical consequences, (a) the raising of heart beat rate, (b) the rising of blood pressure, and (c) the levels of adrenaline and noradrenalin. The aggregate task of “Anger” is to activate the body for an abrupt action (Strongman, 2003). Possibly, “ANGER (QAHAR ڦڦڦ in Khowar)” is one of the most studied emotion-concepts in cognitive science from a semantic point of view. It is widely expressed and exemplified by an increased metaphorical source-domain (Lakoff, 1987). It is obvious that the cognitive linguist Lakoff and Kovecses have intentionally chosen “Anger” related emotions for their “Case Study” because its conceptual-structure is very richly reflecting a complicated folk-model (Kovecses & Lakoff, 1987).

The “Anger” related emotion concepts seem to be more structured as compared to the other emotion-concepts (ibid). However, the scene of “ANGER” has been illustrated by a number of conceptual metaphors as well as metonymies for both the physiological and behavioral responses, which is represented by collected data in English and Khowar. Hence, a number of figurative language expressions employ the folk theories about physiology and ontology of emotions-concepts of “Anger” like shivering, escalated blood-temperature, rising blood pressure and extra physical anguish.

Similarly, the emotion concepts of HAPPINESS and SADNESS have been conceptualized by orientation, which systematizes the entire schema of the human concepts, i.e., HAPPY (*KHOSHAN* خوشن) is UP (USNIK اوکینس) and SAIDNSS (*KHFAGEE* انځرڱ) is DOWN (YOUDIK دى). Consequently, most of the fundamental concepts of human beings might be arranged in the conceptual framework by some of the oriented metaphors, rooted from substantial as well as cultural experiences. These fundamental practices might involve in the perceptions and motor movements of the body. As a result, human beings adopt ideas that might develop in their concepts and latter convert into conceptual metaphors and would be extended to their communications (Shah, & Samad, 2018).

However, English is an international language spoken all over the world with millions of user, who have adopted it as a first or second language. The English language is rich in metaphors and a sizeable work has been done on conceptual metaphors by a number of writers, who have produced a literature of great merit (Machakanja, 2006). It is a living language used by the majority of the entire world for international means of communication, so there is hardly any comparison between English and other oriental languages (Said, 1978). On the other hand, Khowar is a language spoken by a small community confined to a mountainous region, which is hardly accessible to the outside world due to its harsh terrain (Decker, 1992; 28). Until recent times Khowar even did not exist in written form although it is a very rich language in terms of all the conventions that are attributed to any indigenous community. It has been a language of a tribal society, deprived of formal education since its inceptions; therefore, it did not grow much

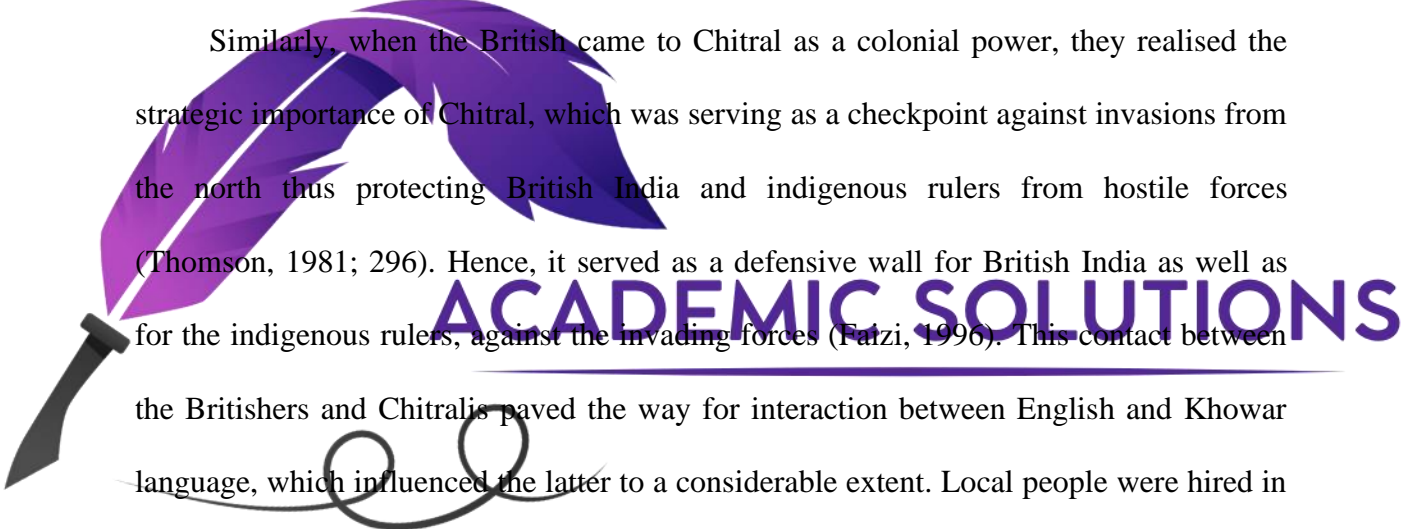
academically and mostly remained static due to scarcity of research on the various attributes and components of Khowar.

Though Khowar is one of the major languages of Northern Pakistan it is mainly spoken in Chitral, which is strategically located right at the center of different cultures with distinctive languages (Israr, 2012). It has close cultural ties with Central Asian countries on the northern side and shares the same bond with Asian countries in the south (Warburton, 2007) making it a repository of various cultures. Therefore, Khowar has a rich linguistic diversity encompassing all the cultures and languages that it has encountered. Before, the British occupation of this region, several invading forces attacked Chitral coming both from northern and southern borders (Warburton, 2007). Some of the invading forces left behind their people who settled down in this region and mingled with the indigenous population to develop a society comprising various ethnic groups who afterward helped evolve a compact culture to be known as Khow culture, which eventually gave birth to Khow caste (Baig, 1999). The word “*Khow*” does not relate to any specific ethnic group. This multiethnic society fostered a common language known as Khowar or Chitrali language and helped to cement mutual relationship as a unifying force (Decker, 1992; 42).

Subsequently, Khowar has been a lingua Franca of the heterogeneous Khow caste in this region (Decker, 1992; 42). It contains features of both Central Asian and South Asian languages. There are a few other languages spoken in this region namely *Kaelashamonde*, *Palulla*, *Dameeli*, *Gawarbat*, *Nooristani*, *Yidigha*, *Burushaskey*, *Gujary*, *Wakhy*, *Kyrgyzi*, *Persian-Dary*, *Pushto*, Urdu, and English (Sloan, 1980). Among these languages, *Pashto*, Urdu and English are used by young people who either learn them at

schools, colleges and universities or at workplaces outside Chitral (Magnus, 2005; 40).

Although, majority of the population uses Khowar language as a vehicle of thought and they prefer to call themselves as Chitralis (Magnus, 2005). Khowar speaking people in Chitral resides in various valleys, like Torikhow, Mulikhow, Mustaj, Kooh, Lot-kooh and Drush. This figure does not include people who have migrated to other places and their number reaches almost about a million (Decker, 1992; 41-42). Anyhow, Khowar is spoken in a few other surrounding areas such as Nuristan (Afghanistan) Gurno Badakhshan (Tajikistan) Ghizar (Gilgit) and Kalam (Swat) (Magnus, 2005).



Similarly, when the British came to Chitral as a colonial power, they realised the strategic importance of Chitral, which was serving as a checkpoint against invasions from the north thus protecting British India and indigenous rulers from hostile forces (Thomson, 1981; 296). Hence, it served as a defensive wall for British India as well as for the indigenous rulers, against the invading forces (Fatzi, 1996). This contact between the Britishers and Chitralis paved the way for interaction between English and Khowar language, which influenced the latter to a considerable extent. Local people were hired in the British Army, which encouraged Chitralis to incorporate English words in their local language. This mingling of the two languages greatly enriched Khowar language on one hand, but at the same time overshadowed the development of Khowar language due to the predominance of English as an international language.

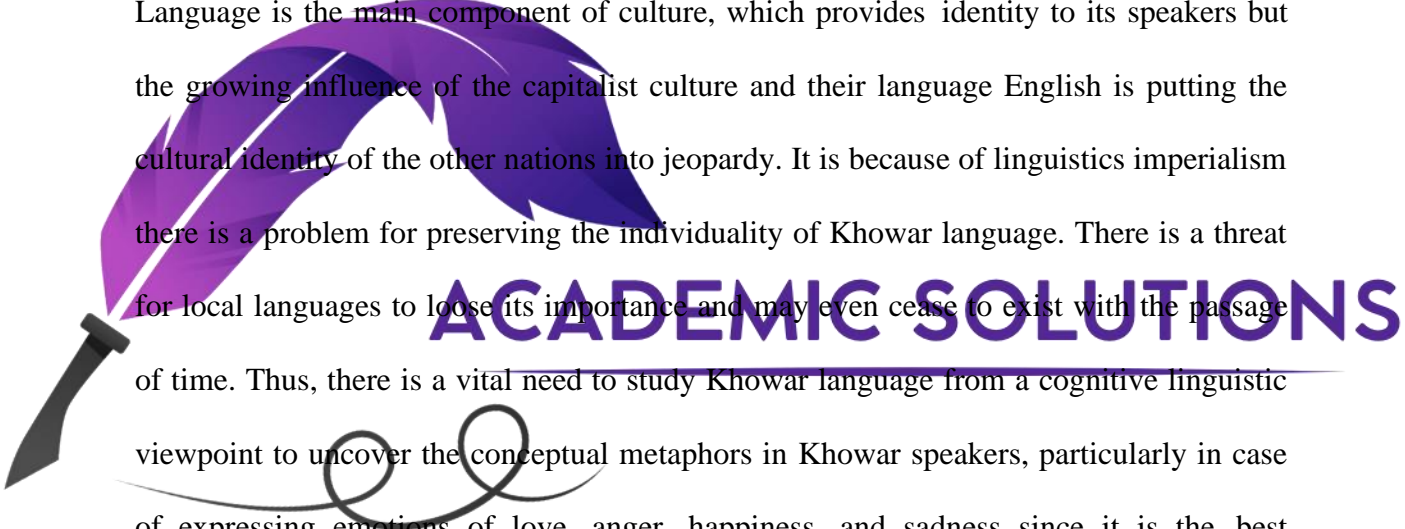
As compared to English, no linguistic study of Khowar has so far been made except that a few individuals initiated some sort of investigation into this language at a personal level for their own interest (Decker, 1992). The reason why no such task was undertaken seems to be the lack of easy access to Chitral; in the first place as high mountain ranges

like the Hindu Kush, Karakorum and Himalayas broke communication links for a good part of the year (Curzon, 2012). Even those who worked on the Khowar language obtained information from outside resources instead of physically accessing the region (Curzon, 2012). However a major contribution to language study was made by Morgenstern, who visited Chitral in 1929, which in fact paved the way for further interest in Khowar language, thus a few other individuals tried to probe into this subject (Decker, 1992). Correspondingly, an effort has yet to be made in Khowar on the metaphorical aspect of the language and no study has ever been conducted in this regard leaving a big gap to be bridged if a comparison is to be made with the English language on the use of conceptual metaphors in expressing strong emotions. Like all other communities living in cultural pocket holes, Chitralis have also developed distinctive physical experiences and cultivated peculiar metaphorical expressions, so the purpose of this research is to identify any similarities and variations in the use of conceptual metaphors in English and Khowar in order to discover the universal or cultural-based values.

Similarly, in this age of globalization with fast-paced advancement in the study of languages, Khowar still remains in the background and endangered due to technological influence on one hand, and on the other hand because of the scarcity of good academic research. Thus, the current research study will preserve this indigenous language for future generations and will provide a platform for further studies in Khowar language that will bring forth its diverse linguistic and socio-cultural significance among the family of Indo-Aryan languages. This study particularly focuses on conceptual metaphors used in Khowar and English languages, so that a comparative analysis was carried out to explore the richness, organic nature biologically generative processing and

living existence as well as linguistic diversity of Khowar language. It might be helpful in preservation, and documentation of Khowar language as a whole. In fact, there was a vital need to study Khowar metaphors from a Cognitive Linguistic point of view to uncover the conceptual structure of Khowar speakers with reference to English, particularly in the case of emotions since metaphor is the best cognitive tool in expressing their intensity.

1.2 Statement of the Problem:



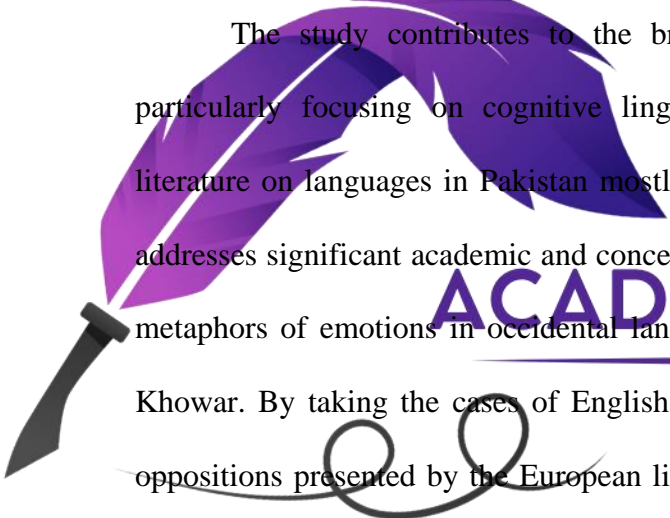
Language is the main component of culture, which provides identity to its speakers but the growing influence of the capitalist culture and their language English is putting the cultural identity of the other nations into jeopardy. It is because of linguistics imperialism there is a problem for preserving the individuality of Khowar language. There is a threat for local languages to lose its importance and may even cease to exist with the passage of time. Thus, there is a vital need to study Khowar language from a cognitive linguistic viewpoint to uncover the conceptual metaphors in Khowar speakers, particularly in case of expressing emotions of love, anger, happiness, and sadness since it is the best cognitive tool to show the human intensity and the organic nature of their language.

In European literature, English is considered to be an organic, biologically generative processing language (Said; 1978). On the other hand, oriental languages, i.e., Khowar is considered to be inorganic and essentially un-generative likewise (ibid). In European literature the oriental languages are presented to be devoid of emotions metaphors. There is a need to understand the problem, i.e., whether Khowar is organic, biologically

generative processing and alive like English or it is inorganic, biologically regenerative processing as claimed in the Western literature.

There is also need to study a comparative systematic analysis of the four emotion concepts, such as love, anger, happiness, and sadness metaphorically in the field of cognitive linguistics. There is a need to show, how English and Khowar speech communities express their emotion concepts metaphorically, as metaphors have not been a mere linguistic device but a matter of action and thought (Gibbs, 1994).

1.3 Significance of the Study:



The study contributes to the broader literature on oriental languages while particularly focusing on cognitive linguistics. Moreover, it also contributes to the literature on languages in Pakistan mostly its Northern Areas. In this context, the study addresses significant academic and conceptual/theoretical questions related to conceptual metaphors of emotions in occidental languages like English and oriental language like Khowar. By taking the cases of English and Khowar, it addresses the glitch of binary oppositions presented by the European literature to justify their colonization. Moreover, the significance of this study lies in the fact that it attempts to expose the cultural shed of meaning in metaphorical expressions of Khowar in relation to English. Additionally, the study intends to document the conceptual metaphors in significant yet ignored languages like Khowar. Besides, the study adds to the theoretical discussion of George Lakoff & Johnson's conceptual metaphor theory by relating and engaging it to the case study of Khowar. Moreover, this study also contributes to the literature in the field of cognitive linguistics.

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This study is concerned that there is no comprehensive and coherent work available for the manifestation of conceptual metaphors of emotions in English and Khovar to provide an assessment comparatively. Therefore, the significance of this study lies in highlighting Khovar in the process of globalization and expose its cultural shed of meaning in metaphorical expressions for the documentation in terms of English. In addition to elevate the study of such neglected, marginalized languages like Khovar to the level of a passionate new science of mind, and to make a major breakthrough for the comparative study in the field of cognitive linguistics is also significant.

Moreover, this study is to show the organic nature of the marginalized language like, Khovar for the documentation as well as globalization of its component for academic discussion and debates. It may pave the way for further studies on other conceptual emotions in Khovar as well as other regional languages because such studies on the topic have never been conducted on the languages spoken in Pakistan and particularly on Khovar.



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1.4 Rationale of the Study:

Several studies have been conducted in the area of conceptual metaphors in English and other local languages in the context of the world. For example research have been conducted to study emotion metaphors between English and Chinese (Liu & Zhao 2013), the cultural basis of conceptual metaphors in Akan and English (Ansah, G. N. 2010), a comparative study on basic emotion conceptual metaphors in English and Persian literary texts (Mashak, S. P., Pazhakh, A., & Hayati, A. 2012). In addition researches have been carried out to study the analysis of conceptual metaphors of selected emotions in Slovak

Language (Retova, D. 2008), and a cognitive study of happiness metaphors in English, Tunisian Arabic and Spanish (Hamdi, S. 2015), anxiety between mind and society: A corpus-driven cross-cultural study of conceptual metaphors (Glynn, D., & Nordmark, H. (2013: Almirabi, M. (2015). Besides, a study also has been conducted to explore integrating language and culture through conceptual metaphor in teaching Chinese as a foreign language (Wang, H. 2017).

The above cited studies in the area of conceptual metaphor between English and other regional and local languages reveal the fact that studies in this field is remarkable; and provides a strong justification to my study. It is from the aforementioned reviewed studies, the gape is identified clearly. No such study has been conducted on the conceptual metaphors in English and Khowar. Therefore this research is conducted in order to fill the gap left unabridged yet, and contribute as well as add to the existing body of literature on the subject of cognitive linguistics.

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1.5 Objectives

1. To analyse the conceptual metaphors of emotions in English and Khowar.
2. To highlight the similarities and differences in conceptual metaphors of emotions in English and Khowar.
3. To explore and record the cultural shed of meaning in conceptual metaphors in English and Khowr.

1.6 Research Questions:

- 1 How do conceptual metaphors of emotions manifest in English and Khowar ?
- 2 What are the similarities and differences in the conceptual metaphors in

English and Khowar?

- 3 What is the cultural shed of meaning in conceptual metaphors in English and Khowr?

1.7 Delimitation of the Study:

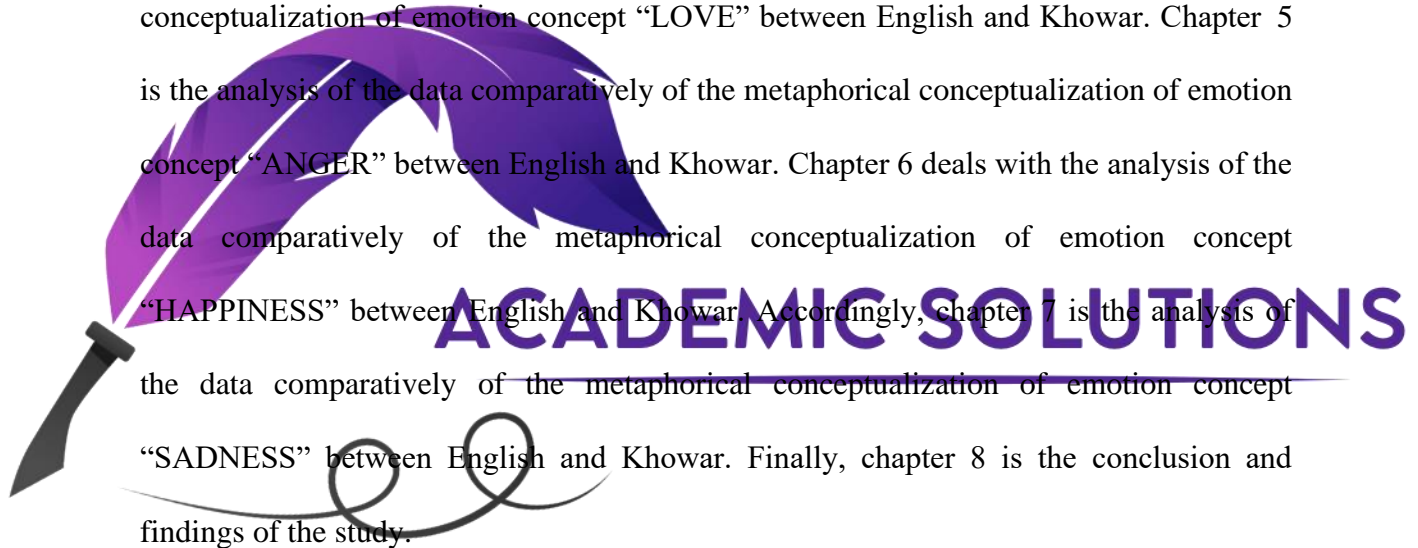
The study is delimited to the exploration of conceptual metaphors, which are related to emotional concepts such as, Love, Anger, Happiness and Sadness. This study mainly focus to analyze the aforementioned emotion concepts in Khowar and English comparatively in terms of different contexts on the bases of the structural-metaphor, ontological-metaphor and orientational-metaphor for demostration of universality and cultural embodiment. Besides, the above-mentioned conceptual metaphors of emotion, other related metaphor could not be covered under this study.

1.8 Organization of the Study:

The dissertation comprises of 8 chapters to outline and address the questions stated above. In this way, Chapter 1 is the introduction of the study. It comprises of a background to the study which outlines the themes of this research. These includes the Khoiwar language, the English tradition and metaphorical expressions of emotions. This backjground is followed by the research design of this study. In this section the study outlines the methodological design utilized to address the objectives of this study. The study is primarily a case study in nature. The design is follwed by the justification and rationale of the study. In ths section the study present argumenst for justification of the oresent work while giving rationale for it. , research questions, objectives and limitations for the study.

Chapter 2 provides a comprehensive review of the available materials both indigenous

and foreign writers on the topic. It deals with cognitive perception, cognitive turns in linguistics, language and the importance of language, language and identity. Moreover, it deals with the cognitive linguistics and metaphor and language. Besides, it reviews a comprehensive body of literature related to Khowar language, conceptual metaphor and its mapping as well as metaphorical studies of emotions in different languages. This portion of the study has provided a rationale to identify the research gap left on bridge yet. Chapter 3 deals with the research methodology, paradigm, and theoretical framework for the study. Chapter 4 is the analysis of the data comparatively of the metaphorical conceptualization of emotion concept “LOVE” between English and Khowar. Chapter 5 is the analysis of the data comparatively of the metaphorical conceptualization of emotion concept “ANGER” between English and Khowar. Chapter 6 deals with the analysis of the data comparatively of the metaphorical conceptualization of emotion concept “HAPPINESS” between English and Khowar. Accordingly, chapter 7 is the analysis of the data comparatively of the metaphorical conceptualization of emotion concept “SADNESS” between English and Khowar. Finally, chapter 8 is the conclusion and findings of the study.



CHAPTER-II

LITERATURE REVIEW:

“A frozen continent

Lies dark and wild, beat with perpetual storms

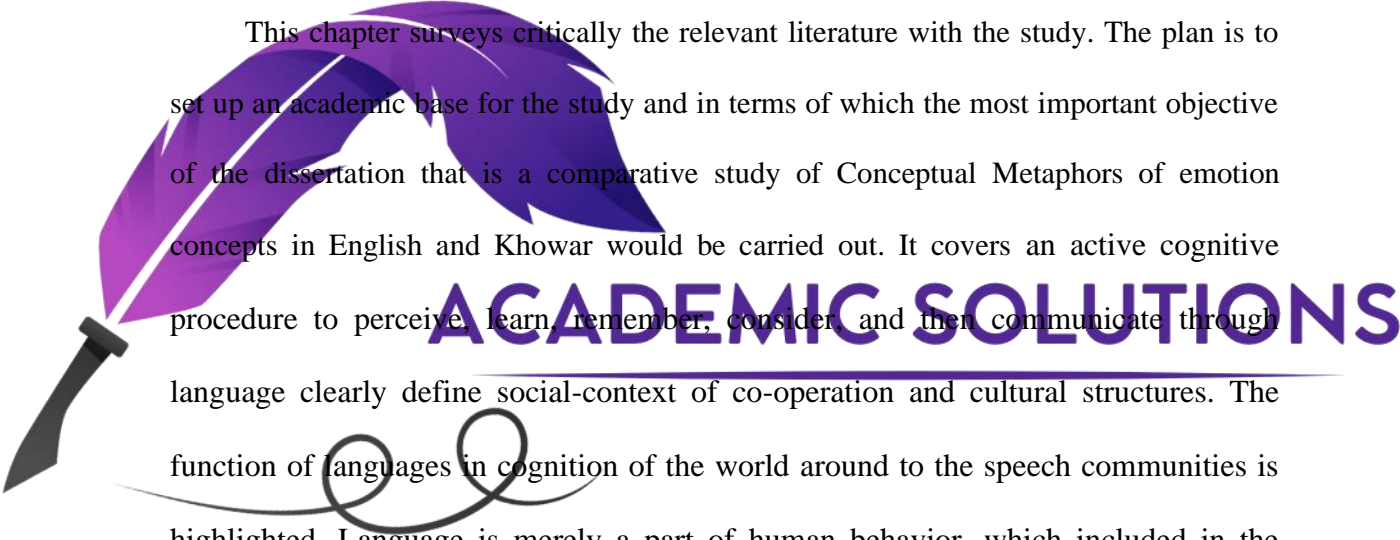
Of whirlwind and dire hail, which on firm land

Thaws not, but gather heap, and ruin seems

Of ancient pile: all else deep snow and ice”.

(JohnMilton, Paradise Last)

2.1. Introduction:



This chapter surveys critically the relevant literature with the study. The plan is to set up an academic base for the study and in terms of which the most important objective of the dissertation that is a comparative study of Conceptual Metaphors of emotion concepts in English and Khowar would be carried out. It covers an active cognitive procedure to perceive, learn, remember, consider, and then communicate through language clearly define social-context of co-operation and cultural structures. The function of languages in cognition of the world around to the speech communities is highlighted. Language is merely a part of human behavior, which included in the comprehensive view of life and environment. A language may not be valued on the bases of fiscal and political domination of its speakers. A language fulfills the social and psychological obligations of the speakers. Consequently, all languages in the world assure equal position and serve the process of exchange of ideas, passions, and requirements of the speakers. Hence, languages are conservancy contribution to preserve attitudes of traditional connotation and icon of identity. The words in a language convey different meanings according to the situation and the competence of the speaker's knowledge and context, and the meaning of words in sentences is

motivated by a conceptual mechanism, which is known as conceptual metaphor. The people in the world use the same conceptual system through their respective languages. Metaphor has two parts expressions, e.g., something is something else, and the mapping of metaphor is unidirectional. The conceptual metaphors are as a fundamental cognitive competence. Metaphor reflects metaphoric structuring and organizations in the conceptual construction of the human mind.

The metaphorical mapping is a cast-iron set of ontological associations relating the units from the source domain onto the target domain. It is known as ‘ontological correspondence’, as **Love is a Journey**. It shows that the firmly prearranged knowledge from the source-domain (**Journey**) is projected/anticipated on the abstract target domain (**Love**). Kövecses (2002) says that the metaphorical mapping preserves the cognitive topology (the structure of image schema) of source-domains to the intrinsic composition of target-domains. The chapter is the review of both the foreign and indigenous literature on the subject to identify the research gap for this study.



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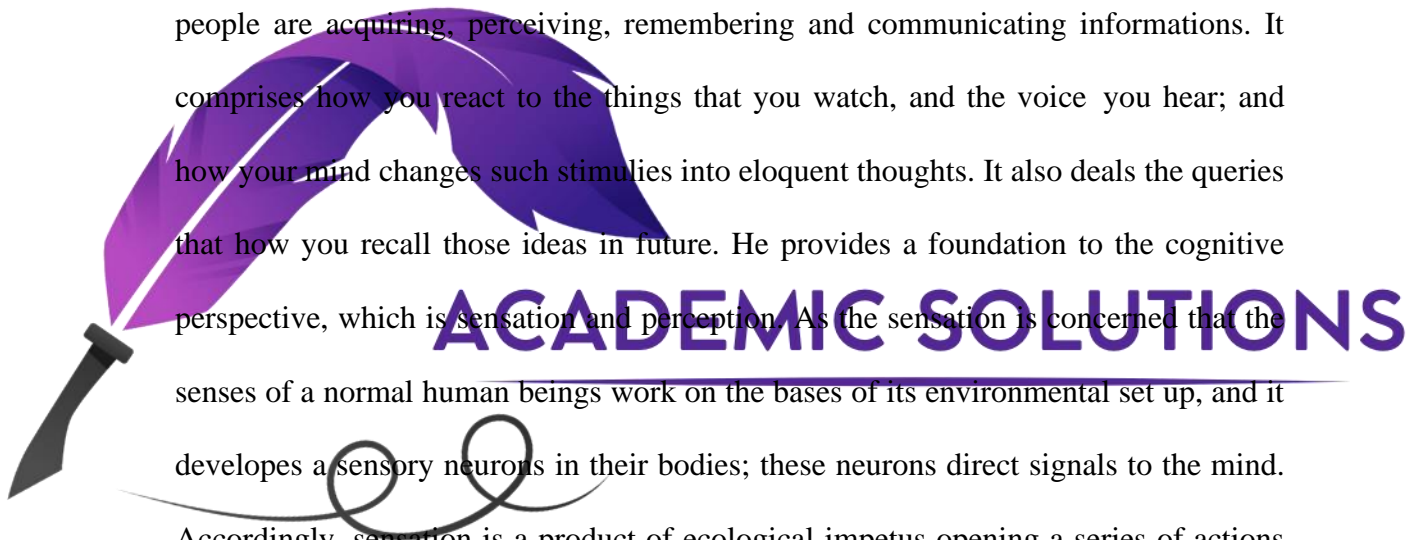
2.2. Cognitive Perception:

Rex & Gary (1973) describe that the cognitive perspective evaluates the mental processes like memorizing, perceptions, thinking and solving some problems. The cognitive perspective on social communication embarks on the supposition that humans are intelligent beings. Therefore, they do not behave simply with impulse, taxis, intuition and inured response; rather, their behaviours are the response to the meaning of the stimulus that reflects an active cognitive procedure to perceive, learn, remember, consider, and then communicate through language. Besides, human beings are social animals, thus their understandings, contemplations, and acts take place in a clearly define social-context of co-operation, contests, as well as cultural structures. But this study intents to show whether the cognitive perspective evaluates the mental

processes or not.

Michelle (2017) presents theories of cognition, which are consequently sketched and assessed critically. The subject matter in this study comprises the rise of cognitions, the theory of Piaget, which deals with the intellectual growth and its evaluations, the problem space-theory, and the theories of conceptual representations in adult thought examination, among supplementary kind of thoughts and interpretation, reasoning and stimulation as well as an assessment of psychological description theories.

Wind, G. (2013) describes that the cognitive perspective is the study like, how people are acquiring, perceiving, remembering and communicating informations. It comprises how you react to the things that you watch, and the voice you hear; and how your mind changes such stimulies into eloquent thoughts. It also deals the queries that how you recall those ideas in future. He provides a foundation to the cognitive perspective, which is sensation and perception. As the sensation is concerned that the senses of a normal human beings work on the bases of its environmental set up, and it develops a sensory neurons in their bodies; these neurons direct signals to the mind. Accordingly, sensation is a product of ecological impetus opening a series of actions starts in one of your senses. Afterward an electric and organic motion will enter from a sensory neuron to the mind and thus perception will happen. The transformation of the sensory knowledge into eloquent ideas easy to understand is called perception. Bothe the sensation and perception process occured swiftly as well as mechanically that you won't be able to think and realize about them how these are happening. My research is based on the practical work on this subject and deals with the cultural perceptions through language. The reviewed notion might be proved at the finding of this study.



Joseph, B, R., (1933) says that cognitive insight denotes of the talent to get informations approximately the sphere around us not via the senses of seeing, touching, tastinh, lestning, and smelling. The rudimentary hypothesis about extrasensory perception is that human beings could experiences stuffs which drive afar the capability of the identified senses. He assarts that the human beings have certain level of extra-sensory perceptions, which would be experienced involuntarily on numerous circumstances. He negates the view that a few beings have exceptional power to access extrasensory perception; he believes that all human beings have the potential for extrasensory perception, and some of the individuls have the abilty to use the sensory perception potential. This study fill the gap left unbridge in the above mentioned literature.

2.3. Cognitive Turn in Linguistics:

Ponterotto (1994) mentions that the term “Cognitive Turn in Linguistics” has not a long history; and it is used for the 1st time, though in a distinctive sense, probably due to its best first description is by Winfried d’Avis: “So unscharff nuch diae theoretischeen Grundlagen diesir neuin Wissenschaft send, so eining istman sichdoch überihr Geburtsjahr: 1956. Damels trefen sech Semun, Chomsky, Newell u.a. am MIT bem ‘Symposiom on the Theory of Information’ undbrachten dein Sten für eineneue Art deer Erforschong deer Kognitionins Rollen. Das Neue bestand in dem Versuch, seihr altea philosophisch Fragen nachdem Wesendes Geisteis indie Frage nech sener Funktion sweise zu überführan und interdisziplinär undauf emperischem Wegezu beantwurten. Unstretig wieras Gaburtsjahr istauch, daß folgend Teildisziplinan zor Kogntion swissenschaft gehören: Linguistiek, Computer wissenschaft, Psychology, Neurobiology und Philosophy des Geistes (ibid).

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Winfried (1998: 37) describes that different kinds of informal linguistic research, many of that focused on the symbolic conceptual function of a language. They have found that the term 'cognitive' is an appropriate expression of characterizing their concern, thus, the interaction of theoretical linguistics with the types of 'hyphenated' linguistics like neuro-linguistics, psycho-linguistics and bio-linguistics related linguistics phenomena to the proper cognitive procedures by exploring it. They were ultimately displaying the function of language in cognition, thus, authenticating the use of the phrase 'Cognitive Turn'. On the other hand, my research is neuro-linguistics or psycho-linguistics and also covers the cognitive turn in a different perspective by comparing two completely different languages, that is, English and Khowar. This study contributes to the above literature by providing more vivid evidence on the symbolic conceptual function of language by displaying the function of culture in cognition the world around them.



2.4. Language and its importance:

Human beings have always been interested in language, as they have always been interested in other forms of human behaviours. Since man is as much talking being as he is a knowing being. His un-ending curiosity about himself and his surroundings is at the root of the emergence of the vast store of knowledge that he has gone on a building. The wonder and amazement that he felt at everything that happened around him and his fellow beings have hardly dimmed with time. That is why there is always a process of renewal and revision, refinement and re-work in going on in the massive ever-replenishing storehouse of knowledge. The language was considered as merely a part of human behaviour, and, therefore, was included in the comprehensive view of life and environment. Through it did not receive any special attention for long. The language was never out of the field of scholarly

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interests; it formed a small part one of means of coming to a better understanding of the cognitive processes, the physical phenomena, and a quest for truth.

A language is a basic tool for communication among human beings throughout the world. It is a language through which human beings express their desires, passions, and emotions; and get knowledge from their surroundings. Revez (1956) describes that a language shows the perfectness of human beings, and distinguish them from the other living beings. Thus, language is the symbol of human beings and vice versa. It is a historical fact that numerous scholars consider the importance of language in the lives of human beings as well as animals. John Stuart Mill (1820) says that language is the fundamental tool for shaping human thoughts and emotions. He further elaborates that the competence of language is one of the illuminations of the brain and common sense of the communicators. As Said (1978) cites Coleridge's views about language, 'language is the armory of the human mind; and at once contains the trophies of its past and the weapons of the future conquests'.

E. Sapir (1921) states that a language serves as a vehicle both for communication as well as to reveals the mind set of the community where it is spoken. Sapir (1921) elaborates that the major details about a speech community's communal cohesion could be taken from their language, which grants the peculiar convincing symbol of the collective structure to its speakers. Revez (1956) states language is the crucial proposition and sign and symbol of human existence in any part of the world. It is the medium of communication with each other as well as with the other living beings in their geographical locations. Therefore, language is one of the fundamental devices in its form, like verbal, gestural and sensory for defining their interactions from one another in the world where they live. The supreme importance of language is in its use as a tool, a vehicle of expression. It is a source through which interaction between

human beings takes place. The social behaviour of men is conditioned by the possibility of human communication with the aid of language (Barnett). In this sense, verbal communication is a condition of the existence of human society (ibid). And language is the product of man's social behaviour can not be overemphasized.

Reveez (1956) expounds that the animal world was the starting point of language; as the people in the evolutionary period started to emulate the animal sounds in their adjacent vicinities: and they gradually built up such sounds to make meaningful words for their communication. It seems that the proponents of this theory start their discussion about the evolution of speech sounds to form a language from the prehistorical period. In this way, the theory only considers the beginning of the speech sound without giving any proper evidence of language evolution. Contrary to another notion developed, which claims that in human language/s there is not speech sounds alike to the animal sounds (Reveez, 1956). It is also explained, no doubt that children may produce animals like sounds, but those sounds would not be used by them later on when they acquire language from the surrounding for their communication. Moreover, the proponents of this theory also assert that language needs an inclusive constitution therefore only speech sounds seemed to be not enough for a language, but it needs a complete cognitive structure.

The theorist of human knowledge believe that language is the property of all human beings. It has been developed to manage their organic and communal requirements by communicating with each other (ibid). According to the rule and regulation, the speech sounds have been divided to form words and sentences in a particular order as well as a system; because language is the source of communication with the people around us from the originated ideas and feelings in our mind by putting them into the form of sentences. In the communication process, we speak,

hear, read and write. Edward (1921) states that the sentences in a language would be altered in restrained fashion on the bases of aptitude and condition of the amplifiers. Thus, the sentences are used to transmit, accomplish and inform the aim according to the situations. The language also serves as a vehicle of thinking about something. It is the staunch beliefs of the religious scholars that language is a mean to register the pleas of creatures with their creator (God).

As, Quran reveals that the power to speak was bestowed Hazrat Adam in Heaven; though it is unknown which language Hazrat Adam was speaking, certainly he was speaking a language. On the bases of this information, it could be assumed that the language of Hazrat Adam may be the foundation of the whole languages spoken worldwide. Badshah (2000) cites the Horder's claim that a language is so imperfect as well as trivial to link it with God Almighty is like the denial of His sovereignty. Therefore, he opposes the view strictly. He claims that the people living in different regions of the world have developed their own language, which is the result of their endeavours. At this point, it may be taken for granted that language seems the product of the requirements and intuitive inclinations of speakers of different languages in the world. The proponent of the aforesaid notion seemed to be the supporter of Din Dong Theory (Crystal, 1988). Darwin (1859) mentions in his famous evolution's theory that "men achieved the prestige of ditinactive qulity from the other living beings after acquiring a language, and use it for their survival.

Bertand Russel (1950) says it is unknown that in which stage language/s embarked on. It is true that language began from the time immemorial and developed slowly and gradually. The new inventions and discoveries have expedited the process of the development of language/s according to the needs of the speakers and handed it over from generation to generation.

The above discussion shows that the notions of the scholars about the beginning and evolution of language seemed to be dissimilar. Therefore, it is always in obscurity that in which stage language began and then evolved. But, we are pretty certain that language is bestowed from the All-Mighty God to the human being as a gift, and a source of expressing ideas and emotions through the phonetic means. There was an epoch that one can guess only when human beings were transported literally from silence to words. After that there was language, therefore, for the true scientist the task is to examine, how language is, but not how it came about (Said, 1978; 138).

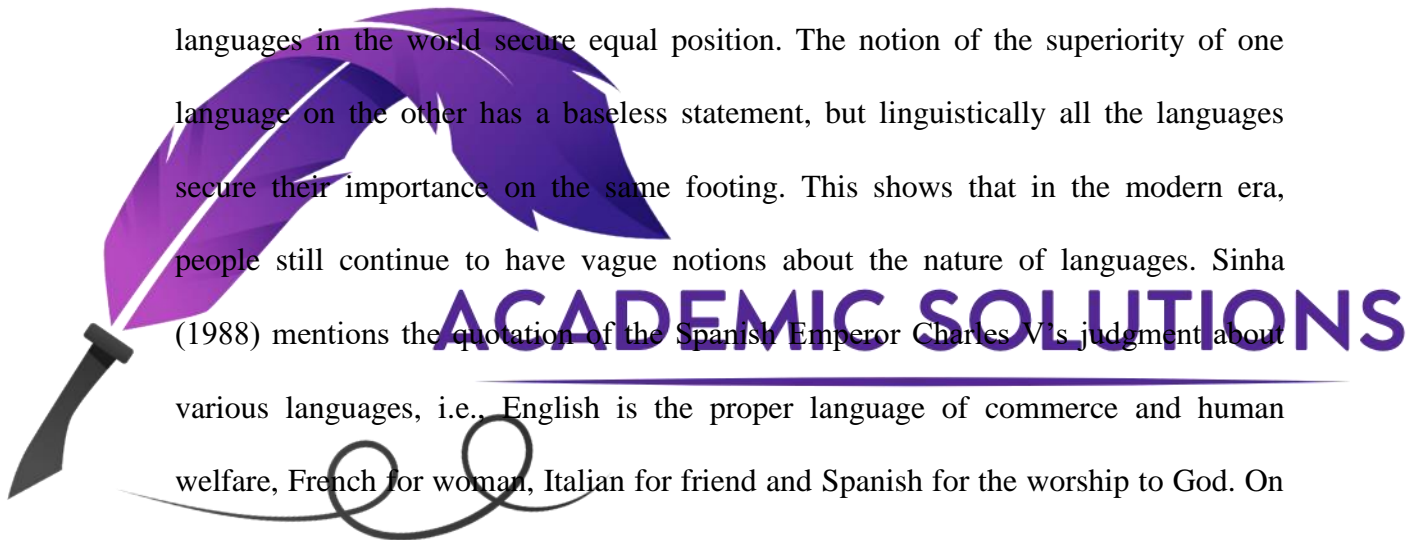
Sinah and Jensen de Lopez (2000) describe that the most important utility of language is to convey ideas, needs, passions, and emotions. Consequently, it is a universally accepted truth that different languages in the world have been developed as a vehicle of communication of its speakers, therefore all the languages in the world possess an equal status.

The modern linguists have presented the characteristics of a language.

According to Edward (1921) language is a system of voluntarily produced sound symbols entirely human and non-instinctive process to communicate thoughts, passions, and requirements. Language is a system, which contains other systems like phonological, morphological, syntactic, semantic and so on, thus language is polysemantic. Each of these systems is a complex network of sets of rules and relations of mutual dependences units governing and determining other units. The raw material of language is sound, any language used anywhere is first a spoken language. On the other hand, writing systems are the inventions of the latter usage in cultural evolution. As for as, the description of a language is concerned that sound unit constitutes its inner structure in terms of formal patterns, which function meaningfully in different contexts. Sound, form, and meaning are the value of sounds and the

meaning of meaning lie encapsulated informal patterns of language. Block and Trager (1942) explain that a language is a system of random uttered signs through that a community co-operate and communicate. R.H. Robins (1967) says that a language is a verbal sound structure, which is based on unadulterated or uninformed resolution, interminably extendable and adjustable to the varying requirements and circumstances of its speakers. R.Wardhaugh (2006) language is a scheme of random uttered cyphers used for communications by human beings as well as animals.

According to David Crystal (1988), the social and psychological obligations are fulfilled through the respective languages of their speakers, it is, therefore; all the languages in the world secure equal position. The notion of the superiority of one language on the other has a baseless statement, but linguistically all the languages secure their importance on the same footing. This shows that in the modern era, people still continue to have vague notions about the nature of languages. Sinha (1988) mentions the quotation of the Spanish Emperor Charles V's judgment about various languages, i.e., English is the proper language of commerce and human welfare, French for woman, Italian for friend and Spanish for the worship to God. On the other hand, Said (1978) explains in his famous work titled "Orientalism" the views of Renan. Renan viewed that all "Oriental Languages are inorganic and all Oriental people are sub-human" and the Occidental languages are organic and living. Besides, Sinha (1988) cites a general public opinion that most of the people in the subcontinent considered Sanskrit is a language of science, while Punjabi is a rough language. Such kinds of notions about languages seem to be false because all languages are logical as well as organic and are used to fulfill the social and psychological needs of the speakers. The present research aims to show the importance of Khowar language, which fulfills the demands of the Khow speech



community in every aspect of life.

However, at a certain period of time few languages might be functional and high-flying because of the incomparability of its speakers for a particular interval, but linguistically such uniqueness has no magnitude. As, Reveez (1956) states that a language should not be valued on the bases of fiscal and political domination of its speakers; it is, therefore, seemed to be very complicated to assess the dominance of one language on the other language linguistically (ibid: 7).

The present research presumes after thoroughly reviewing the available literature on the importance of language that Khowar language is as important as English. It is fulfilling the needs of its speakers as well as to sever in conceptualizing the emotions concepts. Additionally, this study contributes to the existing literature on the importance of language in the field of cognitive linguistics by comparing two different languages, English and Khowar. Besides, this study also shows the importance of the Khowar language and their culture, which is missing yet in the existing body of the aforementioned reviewed literature.

2.5. Language and Identity:

Language is a sign and icon of distinctiveness, thus there is no such notion of dominance of one language on the other. According to David Crystal (1988), all languages serve as a process of exchange of ideas, passions, and requirements of their speakers, thus, it is necessary to study all the languages scientifically. This kind of study may impart critical information about the respective societies, the nature of the inhabitants as well as culture. Hence, language conservancy contributions to preserve attitudes of traditional connotation. M.P. Sinha (2005) believes that language is transmitted voluntarily through culture. Piaget (1972) explains that a person can learn the language where s/he interacts continuously with a well-structured environment.

Moreover, he advocates that the knowledge you create through language allows you to distinguish yourself from the rest of the world. It shows the cultural traits in a language and reveals individual language speakers' identity. The miraculous ability of human species is verbal communication, thus it seems to be one of the appealing areas of study to explore the identity of their speakers.

Although linguists try to find out, how the messages are produced and conveyed to the listeners, in what fashion the semantics hole is inflamed or contracted between the speaker and listner. As language is a code, any alteration mindful or cataleptic, in the signal may perplex to the listeners. Consequently, all the aforementioned points show that linguistics is a scientific study of language. But the present research is based on a cognitive science to add the above evaluated cluster of literature on language and identity by presenting the individuality of Khowar speech community after studing the manifestations of conceptual metaphors in English and Khowar. This sort of study for cultural identity has not yet been diged out in the pervious researches.



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2.6. Metaphor and Language:

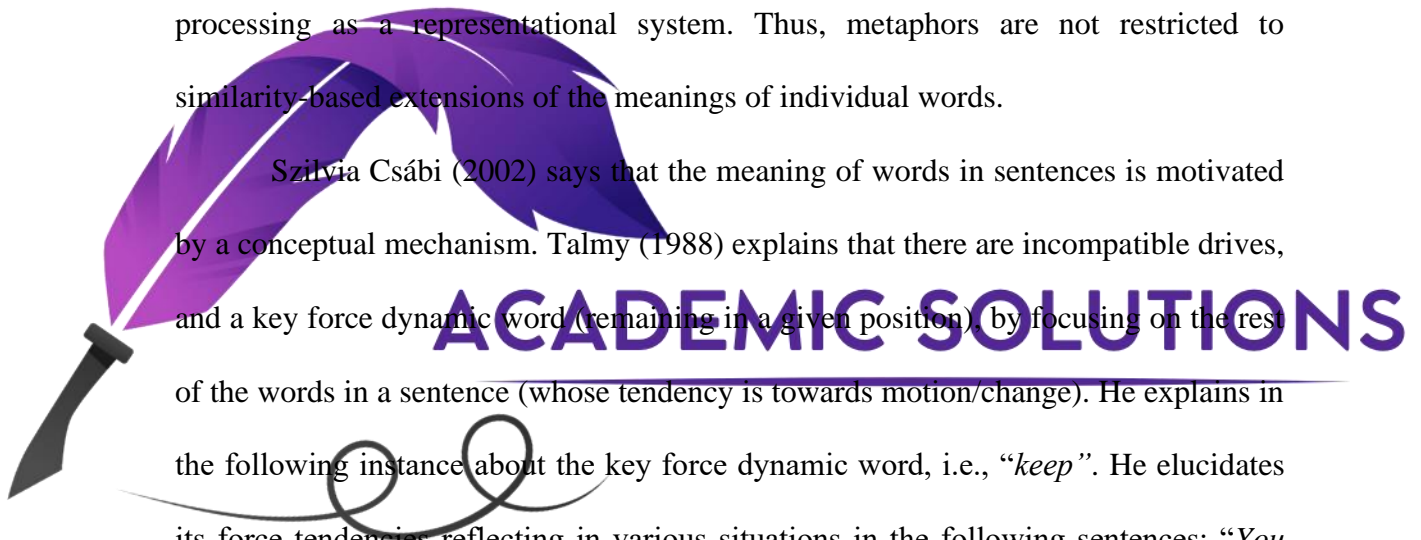
Metaphor is a central object of linguistic inquiry. Makkai (1993) says that metaphor confronts us with the poser of revealing some things for another thing else by associating distant-ideas – it relates to the impression of figurative non-literal use of language. Gibbs (1994) elaborates that metaphorical-language continuously shows the apparent gigantic implication of mental-imagery of fabrication and progression in any native language. Haser (2000) describes that the lexicon of the native language is beleaguered under the particle of the metaphorical-meaning transfer. This kind of symbol generates-principle has remained active to date since the evolution of language. Sweetser (1991) explores that all languages, as well as genres, formulate metaphorical-expressions considerably to reveal the underlying motives of the

playfulness of mind. Thus, the metaphorical expression remains the source of the mesmerizing of both linguists and literary scholars alike.

Barnden and Lee (2002) cite that the study on metaphor has started in the Aristotelian era. Such studies have been conducted on a different aspect of linguistic reasoning in multiple-disciplines. Consequently, the 1st metaphor theory has evolved and developed under the influences of linguistics and psychosomatic discoveries, which led to the foundation of subjects like artificial intelligence, cognitive science, and neuroscience (ibid). Gibbs (2006) mentions, before the evolution of the conceptual metaphors, the theorist's assent that metaphors had been used in linguistics processing as a representational system. Thus, metaphors are not restricted to similarity-based extensions of the meanings of individual words.

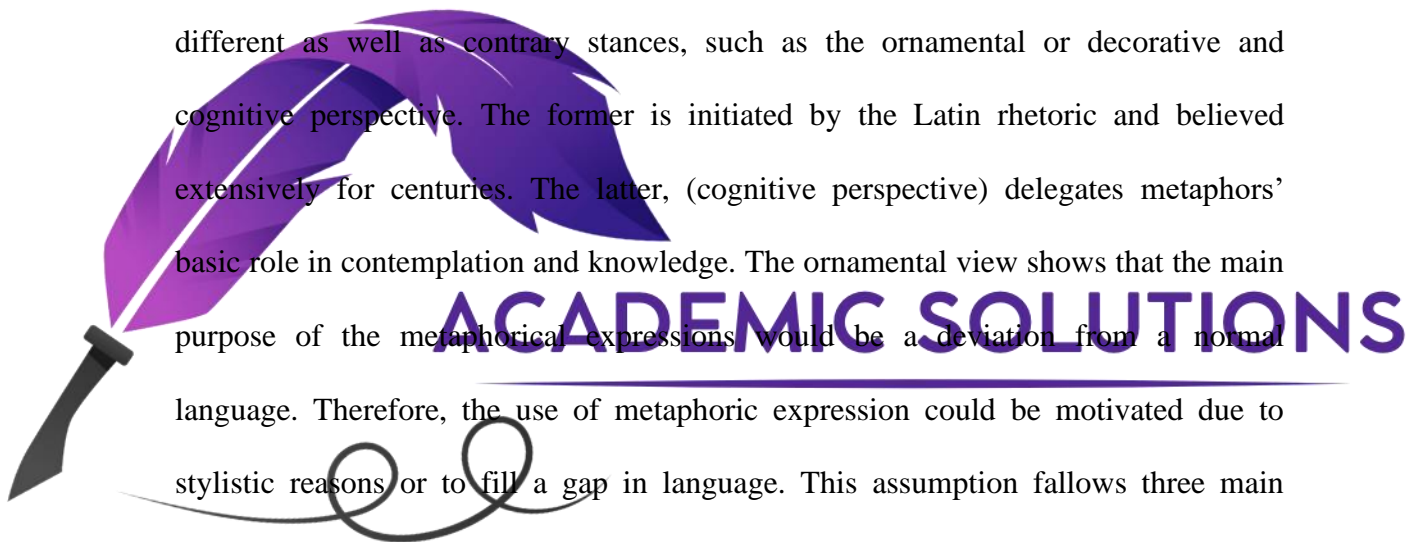
Szilvia Csábi (2002) says that the meaning of words in sentences is motivated by a conceptual mechanism. Talmy (1988) explains that there are incompatible drives, and a key force dynamic word (remaining in a given position), by focusing on the rest of the words in a sentence (whose tendency is towards motion/change). He explains in the following instance about the key force dynamic word, i.e., “keep”. He elucidates its force tendencies reflecting in various situations in the following sentences: “*You are an hour late, what kept you? “She kept her promise/her word/the secret” (ibid).*

Rudi Keller (1994) refers to the idea of the ‘invisible hand process’; it means the capability of language competence of individual speakers and it is increasing possessions. It structures the initial source of all semantic alterations. The words in a language convey different meanings according to the situation and the competence of the speaker’s knowledge of context. According to this view, the metaphorical expression is an innovation aiming to impress the de-coder (ibid). Hence, Geeraerts (1999) names it ‘*hearer-oriented expressivity*’ by elaborating, when such



novelties/innovations of word meanings are apparent to be useful, the whole speech community must adopt irrespectively how clear the metaphorical-motivation of the word is. Anyhow, Sun and Korhonen (2010) clarify that metaphors play significant structural-role in organizations and the processing of conceptual comprehension. Hence, this phenomenon of metaphor reveals that metaphor isn't constrained to the similarity-based expansion of individual words meaning, but it involves inactivating cast-iron mapping, which re-conceptualize one entire part of understanding in term of another one.

The chronology of metaphor studies shows that there is severity between two different as well as contrary stances, such as the ornamental or decorative and cognitive perspective. The former is initiated by the Latin rhetoric and believed extensively for centuries. The latter, (cognitive perspective) delegates metaphors' basic role in contemplation and knowledge. The ornamental view shows that the main purpose of the metaphorical expressions would be a deviation from a normal language. Therefore, the use of metaphoric expression could be motivated due to stylistic reasons or to fill a gap in language. This assumption fallows three main consequences. The first is the feature of extraordinary uses of language, which falls into the category of style and plays a trivial role in everyday uses of language commonly. The second is a strong tendency of focusing on novel-metaphors by neglecting conventional instances as a mark of authorial creativity. The third, metaphoric lexis are considered dispensable or replaceable at least with literal equivalent words without loss of meanings. Deignan (2005; 3) describes the guiding rules of metaphor study until recently: these were "[...] till the last half of the twentieth century, decorative approach prevailed". However, many scholars felt necessary to revive the conventional pose, which separated the level of language from



that of thought. They tried to include both languages and thought into a more broad theory of metaphor. They explore that the colloquial uses of language also have a considerable amount of metaphoric expressions for decorative purposes, which are scarcely noticed (ibid).

The present research presumes after thoroughly reviewing the available literature on metaphor and language. The present study contributes to the existing literature on the metaphor and language in the field of cognitive linguistics by comparing two different languages, English and Khwar. Besides, this study also shows metaphor and language which is missing yet in the existing body of the aforementioned reviewed literature.

2.7. Cognitive Linguistics:

The study on Cognitive science has been focused since the last half of the 19th century. It is interdisciplinary fields, which try to gathering and integrates knowledge from various disciplines, i.e. linguistics, psychology, computer science, philosophy and neuroscience formerly existing independently. The central objectives could be an attempt to comprehend the nature of the human mind.

Rohrer (2001) mentions that the British mathematician namely Alan Turing has proved “all digital computers are in principle reducible to the recursive elaboration of a Turing machine”. He further explains that the prevalent metaphors depicted the mind as a “running-software” in the brain-“hardware”. This exhilarating novel examination was re-enforced by the first achiever of the “computer intelligence” to deal with complicated tasks of computer language (ibid; 35-63). Though it was before restricted to the high caliber of the human mind, for example, to play chess game and to prove mathematical-theorems. The program of Computer follows a set of system operational on a set of discrete-symbols, which seems to be analogical to mind-

manipulating symbolic-representations; these can ultimately be condensed into the sequence of distinct signs.

Although, among the disciplines of cognitive science linguistic is considered as a founding discipline, which deals semantics and meaning of words according to the context to formalize the language by working with the set of algorithms like in a code of a computer. Rohrer (2001) fetches the analogy of mind like a program of a computer with a set of ideas:

“Mind is separated from body and independent of it”. “Emotions have no conceptual contents. Grammar is all about form, not about meaning”. “Reasoning is transcendental to thinking”. Lakoff (1987) describes that there may be universality in any possible word. It is because; all the people in the world use the same conceptual system through their respective languages. The present research aims to fill the gaps which is missing in the above mentioned body of reviewed literature by comparing the two completely distinct languages like English and Khwar in the field of cognitive science.

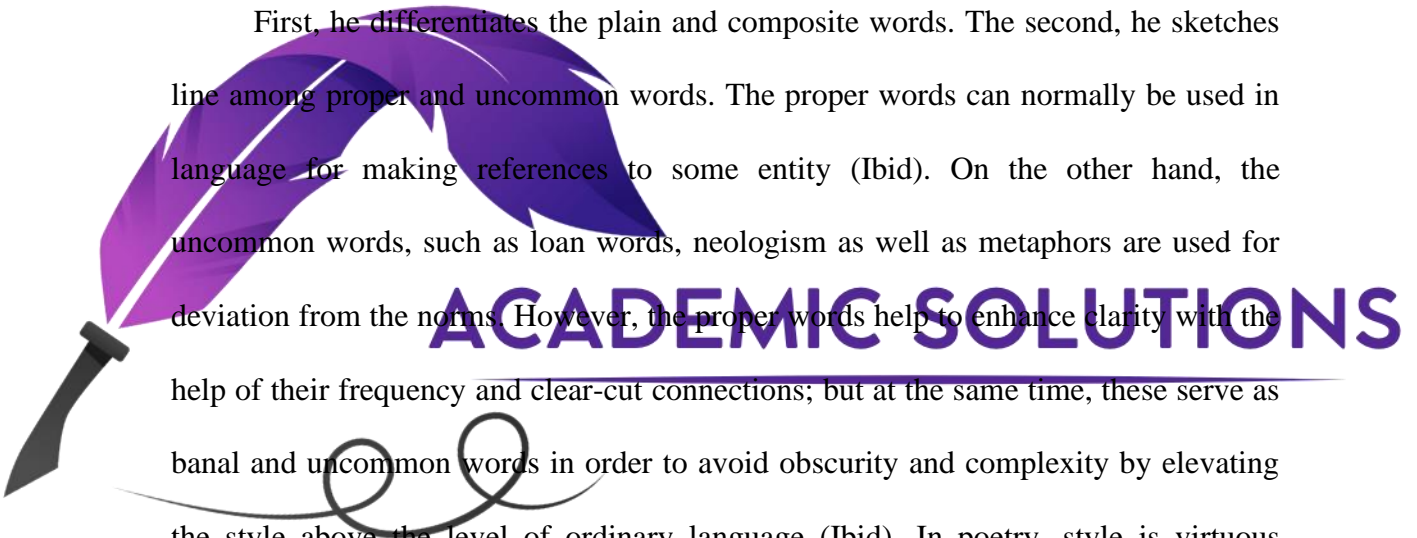
2.8. Metaphor Study:

The history of the metaphor study shows various approaches of scholars. As Ortony (1979) his work titled “Metaphor and Thought” which stirred the brain of Lakoff and Johnson (1980). Furthermore, the work provided a background to them to think critically about metaphors; hence, they introduced a decisive work titled “Metaphors We Live By”, which upholds a process of reassessment of the cognitive function of metaphors (ibid). Besides, the work also contributed to opening a fresh venue in the history of metaphor study the 1980s onward. On the other hand, chronologically, the origin of the metaphor study could be traced back to the Aristotelian area. Aristotle (1991) explains the metaphorical expression, which is a

process to transfer a word from its suitable sphere to an unfamiliar one by keeping in view the virtue of an existing connection (Aristotle 1991; 3).

It reveals the etymological sense of metaphorical expressions in the Aristotelian poetics. Here, the lines of taxonomic categorization of the two domains may be either directly connected, i.e., departing from genus to species or vice versa; and from species to species within the same genus. Moreover, there would be linkages on the source of some mutual attributes through an analogy between the one to the other. It is obvious that the notion of Aristotle about metaphor is extensive, as in his Poetics chapter twenty-one; he converges on lexis as well as different kinds of words.

First, he differentiates the plain and composite words. The second, he sketches line among proper and uncommon words. The proper words can normally be used in language for making references to some entity (Ibid). On the other hand, the uncommon words, such as loan words, neologism as well as metaphors are used for deviation from the norms. However, the proper words help to enhance clarity with the help of their frequency and clear-cut connections; but at the same time, these serve as banal and uncommon words in order to avoid obscurity and complexity by elevating the style above the level of ordinary language (Ibid). In poetry, style is virtuous because the common and uncommon words have been combined in a balanced way for clarity as well as worth mentioning. Therefore, he viewed that a poet ought to master both the common and uncommon lexis to produce good metaphors, which, he considers, is the most significant skill for the grand style in poetry. Aristotle makes this point explicit: [...] the metaphorical capacity is the most important obsession; and this is the only talent that couldn't be easily acquired by everyone. The metaphorical capacity is the symptom of an exceptional bestowed brain; the ability to produce excellent metaphors means the ability to identify similarities between different things



(Aristotle 1991; 3).

However, the fundamental responsibility of metaphor and the cognitive implication has to show the relationship between two different rudiments by spotting resemblances, e.g., “[...] for the association, using such words and things that would be impossible to connect otherwise. Lakoff and Turner (1989) discuss a new discussion about the principles of temperance in the poetics, by focusing on the language of prose. It shows the fact that the extraordinary means employed to make higher the style in poetry, which must be used with great care in prose to avoid artificiality or unwarranted, where it is much more complicated to sock an equilibrium between banality and unnecessary sophistication. If the balance is trampled, it causes distrust among the audience or readers (ibid).

But here the only thing to create balance and to avoid confusion in a spoken or written language is a metaphor. Hence, metaphor is the only alternative that ought to be selected in prose without apprehension or thudding obscure. Aristotle (1991) “[...]

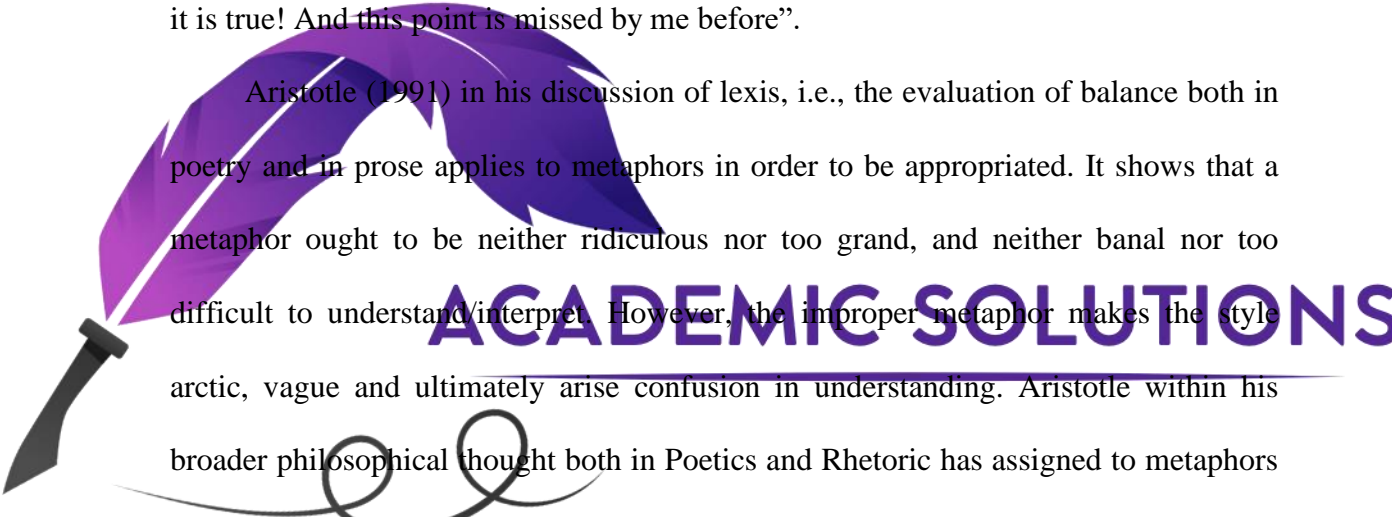
There are no other kind expressions unanimously used, everyone uses metaphors in common and proper terms while talking or writing. Metaphors have the capacity to make the style clear and different as compare to the other linguistics deviations from the norms on the bases of its clearness, pleasantness, and exoticism. In this connection the metaphors are closely related to the proper words, even-though metaphors function on the bases of a different logical relation (ibid). As it is noticed, the principle of similarity guides metaphors, while the much more rigid principle of identity regulates the proper words, which determine an unambiguous one to one correspondence between them and their referents.

Yet, it is another fact, metaphors have less semantic and ontological restraints, which doesn't mean that metaphors have the qualities of arbitrariness; and later on,

this confusion has been discussed and specified. Aristotle (1991) mentions that in order to appropriate, a metaphor must be rooted in the analogy.

Hence, the choice of words must be taken into account to find out the more appropriate and similar qualities between two dissimilar things. However, Aristotle has assigned the function to the metaphor of generating instantaneous knowledge by putting simultaneously two different things, having no clear connections in a vivid and forceful manner:

[...] thus, a wittiness primarily appears from metaphor to surprise the audience with something astonishing and the learning starts, in this way the mind seems to say: “oh, it is true! And this point is missed by me before”.



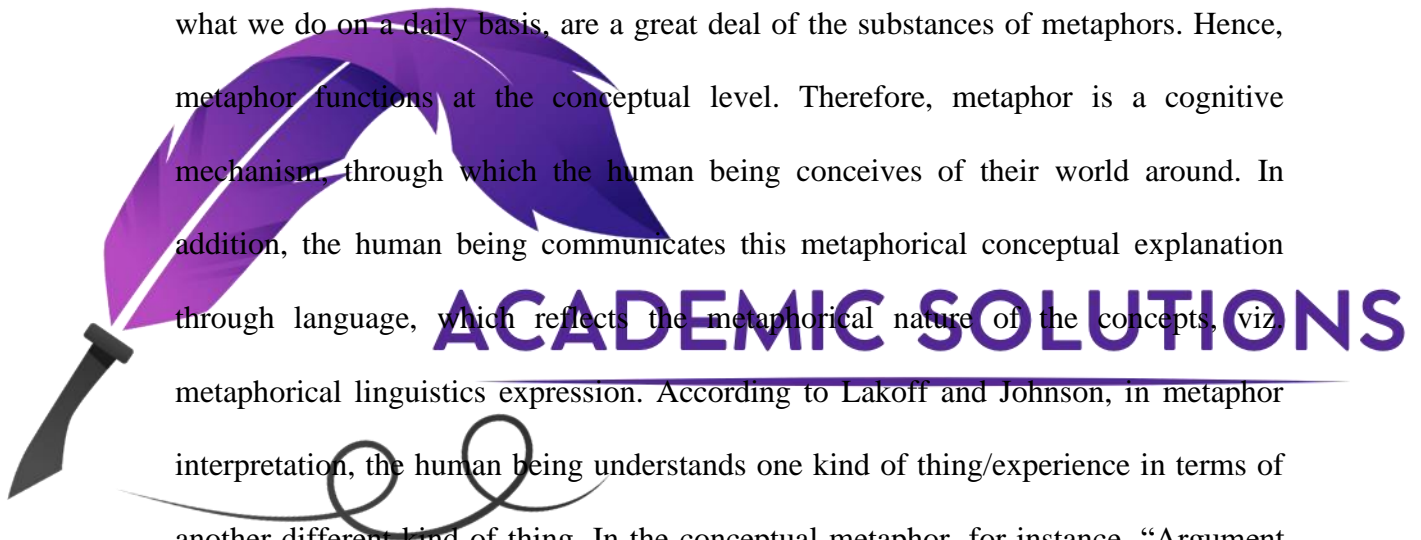
Aristotle (1991) in his discussion of lexis, i.e., the evaluation of balance both in poetry and in prose applies to metaphors in order to be appropriated. It shows that a metaphor ought to be neither ridiculous nor too grand, and neither banal nor too difficult to understand/interpret. However, the improper metaphor makes the style arctic, vague and ultimately arise confusion in understanding. Aristotle within his broader philosophical thought both in Poetics and Rhetoric has assigned to metaphors the value of clarity. Eubanks (1999) says that metaphor has two parts expressions, e.g., something is something else. It seems that he has drawn his conclusion from the proposition of Aristotle. As Aristotle upholds that metaphors have two key discursive scenes, like, the place from where it is initiated, and the place where it is reallocated. Thus, Eubanks states that it is made of two modules, which would be easily mined or covered. Hence, the two fragments of a metaphor toil on each other by partaking specific recognizable expression.

Max Black (1962) advocates a special interpretation of metaphors, and he considers the Aristotelian theory as an association concept, in which preexistent

resemblances would be associated each other. Thus, Black suggests a substitute view by arguing; when it is said that “man is a wolf”. In the capitalized sentence it is not merely project the preexisting features of a wolf onto man, somewhat anew involve man in a structure of common place or “implicative complex” about a wolf. As the metaphor ‘man is a wolf’ manipulates both our ideas of man and wolf. Subsequently, since Black’s view, the Metaphor theory has undergone a radical transformation.

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

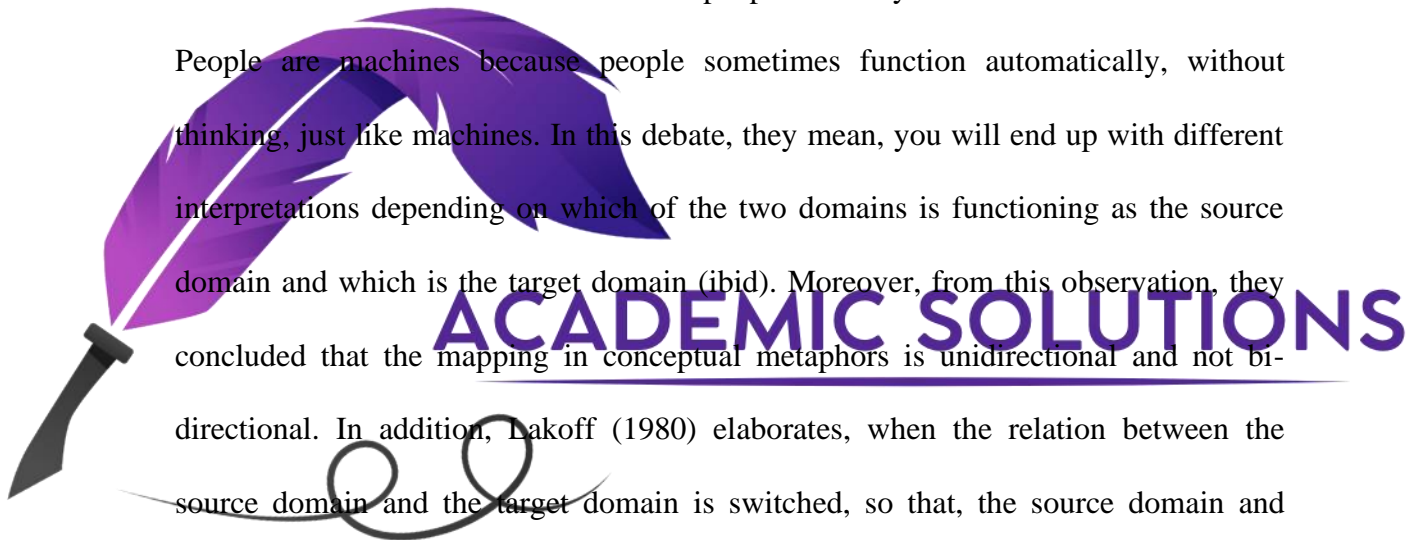
Lakoff and Turner (1989) consider the mapping of metaphor is unidirectional. As we use metaphor to map certain conceptual properties of a conceptual source domain onto a conceptual target domain to create a new understanding of the target domain. Thus, the mapping takes place at the conceptual metaphor level. Besides, they also exhibit that it is possible for two unusual conceptual metaphors to involve



the same domains, for instance, “Machines are People and People are Machines”. The difference would be which one of the domains ought to be source domain, and which one would be the target domain for each relevant metaphor. To illustrate the aforementioned point, Lakoff and Turner (1989) incline to the conceptual metaphor “Machines are People” and make the definite claim that the conceptual metaphor, “Machines are People”, allows us to think of machines as having attributes of people.

In addition, when we switch this metaphor around to “People are Machines” different deductions are made because different attributes are mapped between the two domains. Machines are people and they need to be treated with care. People are machines because people sometimes function automatically, without thinking, just like machines. In this debate, they mean, you will end up with different interpretations depending on which of the two domains is functioning as the source domain and which is the target domain (ibid). Moreover, from this observation, they concluded that the mapping in conceptual metaphors is unidirectional and not bi-directional. In addition, Lakoff (1980) elaborates, when the relation between the source domain and the target domain is switched, so that, the source domain and target domain would exchange their roles, and thus the derived meaning will also be changed, it is because the mapping always comes from the source domain to the target domain. This is one of the specific attributes of the source domain, which is mapped onto the target domain.

Quinn (1991) elaborates that metaphors play a significant role in the Aristotelian theory of knowledge. He moves gradually beyond Plato’s valid category of similarity and dissimilarity to recognize the ontological as well as the conceptual significance of the kind of resemblance in metaphoric expressions. He found that



metaphors have been a powerful gear to convey the multi-faceted nature of Aristotelian beings. The aforementioned literature review about the history of the metaphor studies since the time of Aristotle to the modern era enhances the background of this study by providing critical insight. Moreover, the present research contributes to the existing body of literature by digging out comparatively between two different languages like English and Khwar.

2.9. Conceptual Metaphor:

Lakeoff and Johnson (1980) consider that the conceptual metaphors are as a fundamental cognitive competence. The people employed it in their daily lives either consciously or unconsciously. Therefore, the study on metaphor seems to be marked as a turning point after the publication of the American cognitive linguists George Lakoff and Johnson, titled “The Metaphor We Live By”. They elaborate that metaphor is pervasive in our daily lives not only in language but also in thoughts as well as in actions. It shows that our conceptual system is basically metaphorical in nature, through which we think as well as act.

Hence, the metaphors’ locus is not only the language but also our conceptual system, as we conceptualize one mental domain in terms of another. It negates the conventional views about the metaphor, which believe that metaphor is the only realm of poetry as well as figurative language. Lakeoff and Turner (1989) describe that metaphor is an integral part of our language and lives, whether we aware of it or not. Besides, it helps us in understanding something abstract in terms of something specific. Moreover, according to Sweetser (1990) the working mechanism of conceptual metaphor is very technical; like “*Life is a journey*” It is obvious that the speaker speaks metaphorically but not literally. If so, how does metaphor work, It is a fundamental query of every metaphorical theory to respond. The answer is, in metal

two important concepts are involved, i.e., the target domain is the starting point whereas the source domain is the comparison point.

Saeed, (2000) states, the materialization of metaphor is because of the comparison of the source domain and the target domain; which are realized through mapping. Many scholars have studied on metaphorical mappings, like Lakoff & Johnson (1980) and Fauconnier (1997). The metaphor helps in understanding as well as expressing one brand of an entity in terms of an alternative; it is through the mapping of source domain on to the target domain. Here, Lakoff and Turner (1989) apply the term “mapping” only to denote the relations between two domains. But, “mapping” is an organized pose of correspondences, which subsists between constituent elements of the source domain with the target domain. Hence, the inherent structure of the target domain must admit the properties mapped from the source domain. The mapping shows the infusion of the properties of the source domain into the target domain.



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According to Saeed, (2000), there are some traits of mapping for obtaining a better comprehension, like; the image schema structure of the source domain is projected onto that of the consistent inherent structure of the target domain, known as Invariance Principle (Lakoff, 1993: 202-251). The other principle is Target Domain Overrides, which provides a clue about the specific properties in the source domain that ought to be mapped onto the target domain. The aforementioned principles give details of another feature of lop-sidedness mapping, e.g., metaphors are directional and it transfers the qualities from the source domain on to the target domain.

Lakoff and Johnson (1980) have generally divided the conceptual metaphors into the following three major categories, (a) Orientational metaphor, (b) Ontological metaphor and (c) Structural metaphor. The theoretical framework of this study is

based on the aforementioned classification of Conceptual Metaphor.

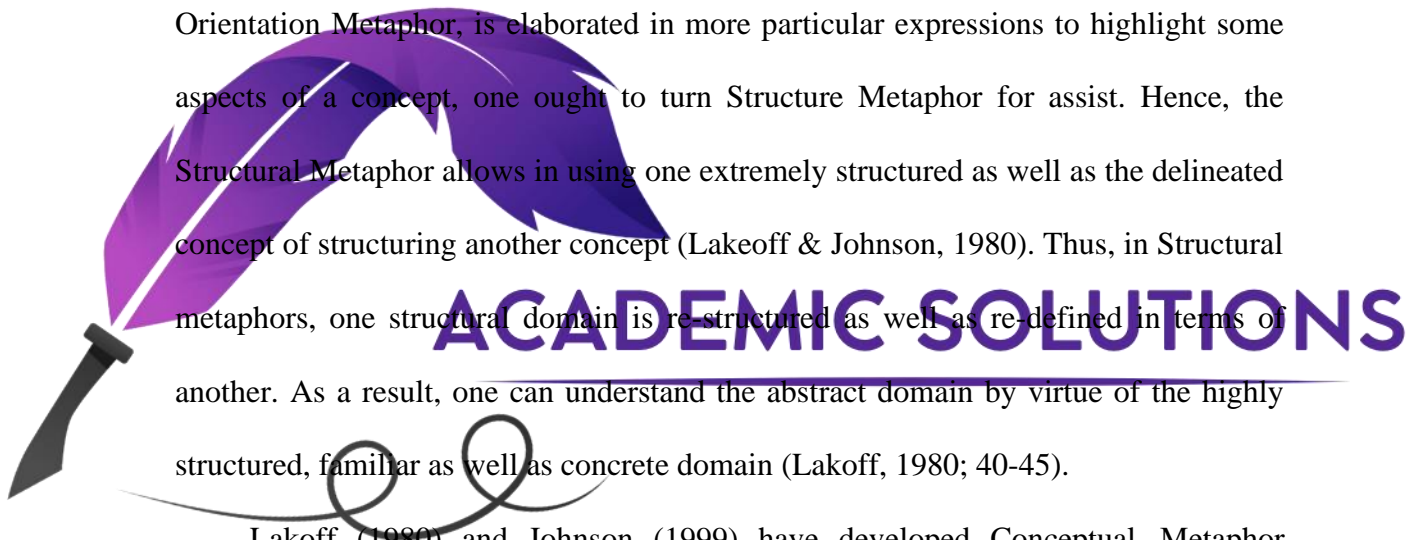
The Orientational metaphor is labeled specialization because the majority of them resulted from our acumen of space. The spatial orientations are the outcome of our experiences in this physical world, which provide the fundamental conception through that we live. It includes UP and DOWN, FRONT and BACK, DEEP and SHALLOW, CENTRAL and PERIPHERAL. These are exactly pulverized from the very fundamental experiences of human beings, and such experiences of sensing orientation seemed to be learned in the early stages of life. Thus, such an occurrence might be substantiating in psychological study. Kovecses (2005) states that it seems to be a natural phenomenon that the speakers of different languages use the basic orientation concepts of understanding the very conceptual things like emotions, condition of health, social status, etc. Consequently, the orientational metaphor gives a concept of a spatial orientation like, *'My spirit rose'* and *'I am feeling down'*. In the aforementioned italic sentences the words "rose" and "down" show the function of orientation metaphors (ibid).

Besides, there is the Ontological Metaphor, which gives us an understanding of physical objects through experience beyond mere orientation. Through these experiences, a uniform kind of substance could pick out by us as a discrete entity. Hence, the fundamental familiarities of human worldly orientations endorse orientational metaphors. Experiences of the physical objects, i.e., our own bodies, which provides a base to an extra-ordinary extensive kind of ontological metaphors, which are ways of viewing occurrence, actions, sentiments, thoughts, etc., as entities and substances. Like, **Fluid in Container**" maps the emotions onto fluid in a container form a specific level to a general level of metaphor. The hot fluid in the container is the central metaphor (Lakoff & Johnson, 1980).

Additionally, the poignant condition of “emotions” is symbolized metaphorically as “**substances/material in the container**” (Lakoff, 1987 & Kövecses, 2002). It is applied to the conceptualization of various emotions. Consequently, the Ontological metaphors are being produced when our experiences with substantial objects and substance make it feasible to conjure up an abstract intangible concept like sentiments, thoughts, psychosomatic actions, which states as old /tangible entities and substances (Lakoff, 1980; 40-45). Besides the aforementioned metaphors, there is another significant form of conceptual metaphor known as structural metaphor. While the Ontological Metaphor, as well as the Orientation Metaphor, is elaborated in more particular expressions to highlight some aspects of a concept, one ought to turn Structure Metaphor for assist. Hence, the Structural Metaphor allows in using one extremely structured as well as the delineated concept of structuring another concept (Lakeoff & Johnson, 1980). Thus, in Structural metaphors, one structural domain is re-structured as well as re-defined in terms of another. As a result, one can understand the abstract domain by virtue of the highly structured, familiar as well as concrete domain (Lakoff, 1980; 40-45).

Lakoff (1980) and Johnson (1999) have developed Conceptual Metaphor Theory (CMT) from the observation of three recurring effects, i.e., grounded-cognition, unconscious process and the metaphoric-nature of abstract-thought. Hence, like other grounded-cognition theorists, the promoters of Conceptual Metaphor Theory recommend that our conceptual system is embodied and grounded. It is determined by the nature of our bodies, e.g., how the people process the world in their perceptual-system and relate it in their motor-system.

Lakoff and Johnson (1999) profess that the Conceptual Metaphor Theory is different from other grounded-cognition theories. It is because the Conceptual



Metaphor Theory primarily focuses on the metaphoric-mappings to reveal under-lying abstract-thought and ideas by grounding to the emotion concept's rationalization. Therefore, its core principle is metaphoric mappings, which illustrates the under-lying account with the help of the source domain to the target domain. Simply, the perceptual-motor is the source domain, which determined experience, while the target domain shows the concept (ibid).

The Conceptual Metaphor Theory (CMT) generally defines a conceptual metaphor as giving logical structure or restructure of one conceptual target-domain through a coherent association of experience, in terms of a source-domain. It is therefore for the projection of semantic expression of one domain on to another domain. Normally, the target domain would be conceptual whereas the source-domains would be solid. According to Kövecses, (2002), "conceptual metaphor divulges the more abstract conceptual domain with the help of a less abstract or more concrete domain, commonly by using knowledge configuration of a less abstract part of the experience to reason about a more-abstract prospect of experiences".

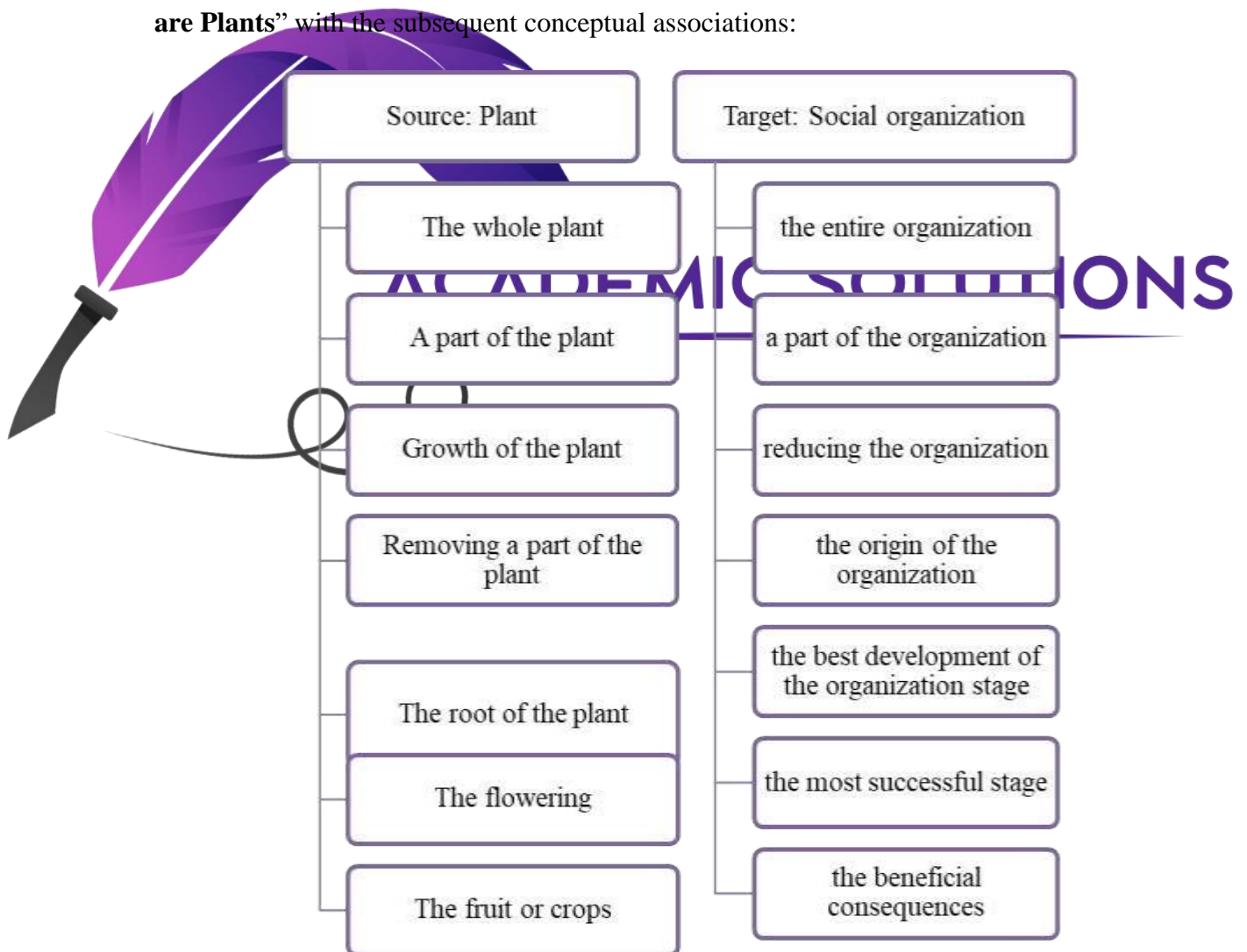
Lakoff and Johnson (1980) propose with reference to the Conceptual Metaphor Theory (CMT) that "the generalization principle metaphorical language is not in language, but in thought: These are general across-mappings conceptual-domains". As a result, linguistics metaphors are excellent proof to demonstrate the conceptual system of human being how it looks like; these are an instantiation of structuring and organizations the concept. In this way, the linguistics metaphor reflects metaphoric structuring and organizations in the conceptual construction of the human mind. Accordingly, the scholars of conceptual metaphor analyze the linguistics metaphors and the metaphoric expressions, which would be in use to utter the one conceptual domain in terms of another by inferring underlies intangible concepts and

organization. For instance, Kövecses (2002) asserts that the knowledge structure about plants/trees would be employed to comprehend any organization in the metaphoric expression of the English language, as follows:

SOCIAL ORGANIZATIONS ARE PLANTS:

- (1) “He works for the local branch of the bank”.
- (2) “Our company is growing”.
- (3) “They had to prune the workforce”.
- (4) “His business blossomed” (Kövecses 2002, p. 8).

He, for that reason, assumes the conceptual metaphor of “**Social Organizations are Plants**” with the subsequent conceptual associations:



In this way, the researchers of CMT probe the conceptualization of emotion concepts

by perceptive the conceptual structures of the concepts. They have conducted their studies very carefully at analyzing the metaphorical-expressions used in language.

2.10. Mapping of Conceptual Metaphors:

Lakoff (1993) explains that the conceptual metaphor signified by mapping, which is the fixed conceptual correspondence between the source and the target domains. Thus, the mapping is situating of association well-thought-out analytically. The metaphorical mapping is a cast-iron set of ontological associations relating the units from the source domain onto the target domain. It is known as ‘ontological correspondence’, as **Love is a Journey** (ibid). It shows that the firmly prearranged knowledge from the source-domain (**Journey**) is projected/anticipated on the abstract target domain (**Love**). Kövecses (2002) says that the metaphorical mapping preserves the cognitive topology (the structure of image schema) of source-domains to the intrinsic composition of target-domains. It is termed as “invariance principle” in the mapping (ibid). The principle is guaranteed to the container schemas, i.e. the interior would be projected/anticipated on to the interior. The exterior would be projected/anticipated on to the exterior. The boundaries would be projected/anticipated on to boundaries. The goals would be projected/anticipated to goals. And the trajectories would be projected/anticipated on to routes (ibid).

Hence, the image schema plays a pivotal role in metaphorical-mappings. Therefore, such mapping is not supposed to be capricious/arbitrary. But the body as well as daily experiences and knowledge grounded for the metaphorical mappings. Johnson (1987) explains the **image schema** as “the persistent, vibrant/dynamic pattern of our perceptual-interactions and motor-programs, which provide coherence as well as structure to our experiences” (ibid; 22). The image schema is a continuous self-motivated guide of our perceptual-interactions and motor-programs, which grants

consistency as well as structure to our experiences (Johnson, 1987: xiv).

“The ontology and epistemology of containers are mapped onto the ontology and epistemology of states, activities, and events”. As Lakoff and Johnson (1980) suppose that the concept of containment is universal due to the genesis of embodiment. It is claimed that:

“[...] people are containers that are clearly demarcated from the rest of the world by the outside of their skins. The rest of the world is outside us. Every one of us is a Container with a delimited surface and an in-out orientation. We use the ontology or our understanding of containers to understand events, actions activities as substances and states as containers” (Lakoff & Johnson 1980:29).

Hence, in abstract reasoning, the container image schema plays a fundamental role as a camper to the other schemas of our mind. It is obvious that the container image schema provokes plenty of conceptual metaphors used in daily life reasoning as well as in academic matters. Scholars like Lakoff (1987; 272-273) and Kövecses (2000: 155-156) consider very significant of the function of container image schema in metaphorical conceptualization.

Xiuzhi Li (2010) further elaborates that the container image schema has three various structural components i.e., (a) *interior*, (b) *exterior* (c) *boundary*. Accordingly, the schema is a gestalt structural, wherever the parts are understood inside the context of a larger whole. For example, we can't hold one of the structural elements of the 'container image schema' without the others, e.g., an interior doesn't exist lacking an exterior and a boundary; an exterior doesn't exist devoid of an interior and boundary; as well as, a boundary doesn't exist exclusive of an interior and exterior (Kövecses, 2000). Moreover, the container image schema is raised by our

recurring-kinesthetic experiences of bodily containment. Therefore, such a metaphor views the body and the body parts as a container, the emotion as fluid, and the substance detained in that container (Lakoff, 1987).

The main container of emotion metaphor” is projected that “**the body is a container for emotions**” (Kövecses, 2002). As it is a conventional metaphoric expression, here, the body is considered as a container for emotion, which occupies a certain-level, like, overflows, and gets rid of (Loos, Anderson, Jordan & Wingate, 1999). In this way, the image schemas get the structure of ‘containments, paths, linkages, etc, with spatial relation to ‘UP, DOWN, FRONT, BACK, PART and WHOLE (ibid). The literature provided a ground to think critically about the image schemas, it gives me the insight to understand the most common and important image schemas. On the other hand, the drooping posture typically goes with negative emotions like sadness and illness (Xiao Liu & Zgao, 2013; 157). As the procedure of human cognition is concerned the spatial concept is projected on to emotional concept keeping in view the relevance of human-posture and emotions (Eve, 1990). On the bases of the above view, it is measured that the container schema, path schema, links schema, part or whole schema, etc, are the most common image schemas. These image schemas would be very helpful both in understanding the conceptual metaphors in the data. Moreover, the review of this literature provided me with a clear ground for the data analysis for the manifestation of conceptual metaphors of emotions between English and Khovar Cross-culturally.

Owing to the sphere of correspondence between metaphors and human experiences, the conceptual metaphors have their own characteristics, such as the ubiquitousness, systematicity/logical, asymmetry/lop-sidedness and abstractions. Furthermore, many researchers have noticed the ubiquity of metaphors (Gibbs (1994),

Lakeoff & Johnson (1980). They have provided enough shreds of evidence for the prevalence of metaphors' ubiquitousness in both written and spoken discourses of all languages in the world. On the other hand, the second characteristic, e.g., "systematicity" refers to the target domain and source domain as well as the internal logic; it conforms that metaphors don't set up a single point of comparison (Saeed, 2000). For this reason, the conceptual metaphors don't emerge in isolation from each other but there must be close relationships. The metaphorical entailment could distinguish logical coordination of metaphorical concepts and a matching coherent system to the metaphorical expression for those concepts (Lakeoff & Johnson, 1980).

Consequently, a chain of metaphors based on the same experiences or iconic schema that run through the mind and helps to connect the whole discourse together that the listeners and readers could understand easily (ibid). The third feature of metaphor is "asymmetry" which indicates the directional tendencies of metaphors (Saeed, 2000). That's why a comparison between two concepts or domains isn't symmetric but it only transfers features from the source to the target (ibid). The last one is "abstraction", which interconnects to asymmetry. However, the typical metaphor uses, would be obvious to reveal an abstract idea, i.e., a more concrete source domain to a more abstract target (Saeed, 2000). Moreover, it has also been pointed out that the source domain and target domain might be uniformly concrete or abstract (ibid). As the importance of the conceptual metaphor is concerned that Lakoff (1993) considers revolutionary to the conceptual metaphor theory in many respects. Therefore, no longer for the novel or poetic-linguistic expression of the metaphors were viewed as a figure of speech (ibid).

As a substitute these are the way of thinking, moreover, the abstract concepts of everyday use like causation, change, states and purpose turn out metaphorically (ibid).

In this way, after Lakoff and Johnson's notion, many scholars started to study in the field of cognitive metaphors. Henderson (1986) has investigated metaphor in economics texts: whereas, Johnson (1987) studied the metaphors concerning 'bodily basis of meaning, imagination, and reason'. Lakoff and Turner (1989) have studied to show the relevance of the ordinary language metaphoric system for the interpretation of literature'. Lakoff (1991) has explored the metaphorical structure, which served to justify the war in the Gulf. Fauconnier (1994) has examined the body metaphors, which have been used to structure mental functioning. Lakoff (1993) investigated 'the applicability of conceptual metaphor to dream analyze'. Steen (1994) remarks, the cognitive approach to metaphor seems one of the most exciting fields of research in the social sciences, which leads away to cognitive linguists and anthropologists.

It is very important to know whether the conceptual metaphors' of emotions are universal or culturally ridden. According to Lakoff, (1987) that the basic emotions are universally conceptualized; it is because of universal human-embodied cognition.

Thus, these basic emotions like **Love, Anger, Happiness** and **Sadness**, are cross-cultural rather than being a language-culture. Chen (2010), states that languages of the world share-root in metaphors because of common human experiences. He elaborates if a new metaphorical expression is brought in a language; it points toward that human beings have the tendency of knowing new-things through the roots of metaphor, therefore, that is universal conceptually but not linguistically.

Maalej (2004) states, the basic concepts of emotions are culture-specific because these emotional concepts are constructed socio-culturally rather than universally. Moreover, Lutz (1988) contends that the universal embodiment of the emotional concept might be over-ridden by cultural-factors. Besides the

aforementioned views, there is another view, which has taken the middle stance. Kövecses (2005) argues that emotional concepts are at the same time universal as well as culturally specific. The cognitive linguists and social anthropologists like Breugelmans (2005), King (1989), Kövecses, (2000, 2005) and Lutz, (1988) have extensively documented the existence of similarities and variations in conceptualizations of the emotional concepts within a culture or between cultures through research. They often converse about the conceptual metaphors of emotions in conceptualizing in terms of the embodied cognition thesis within a culture and cross-cultural similarities.

However, Lakoff and Johnson (1980) introduce human embodied cognition. This notion, later on, considered a standard view. The proposed view of the notion held that the conceptual metaphors of emotions are generally based on human embodied cognitions; it deals with the function of the human body and brain in relation to the respective environment. Consequently, it is established that the universal conceptual metaphors have been produced by both universal human experiences and human emotions. Thus, the notion of embodied cognition is a foundation of the archetype view, which believes that the emotional concepts are structured-scripts scenario or cognitive-models.

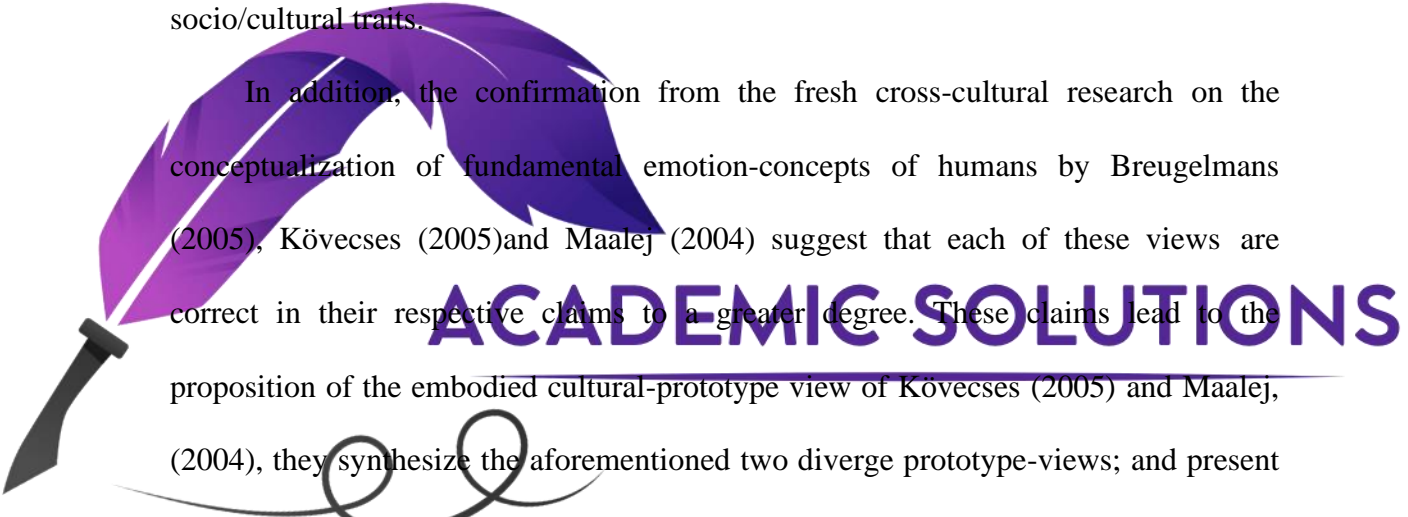
The aforementioned view remained in a hot debate between two schools of thought, i.e., the Experientialists, its proponent were Lakoff (1987) and Russell (1991) and the Social Constructionists, it was advocated by Lutz (1988). The proponent of experientialist supported the thesis of embodied cognition. They argue that emotional concepts have scripts of the prototypical emotions, which are basically universal, i.e., the same crosswise languages and crossways culture (Lakoff, 1987& Russell, 1991). It is, therefore, the particular conceptual metaphors based on the universal experiences

of human beings. For instance to get angry or to rising the body temperature are common among all human beings, so it is universal or near to be universal (ibid).

On the other hand, the Social Constructionist, Lutz (1988) agrees with the idea that the emotional concepts are scripts-scenario, but he disagrees with the claim of the same across-cultures conceptualizations of emotions presented by the Experientialists. In this connection, the Social Constructionist argues that the emotional concepts are the socio/cultural scripts-scenario or builds, thus their possessions largely dependent on the specific phases of a given culture (ibid). This view shows that diverse cultures would have various conceptualizations for the same emotional concepts, due to its socio/cultural traits.

In addition, the confirmation from the fresh cross-cultural research on the conceptualization of fundamental emotion-concepts of humans by Breugelmans (2005), Kövecses (2005) and Maalej (2004) suggest that each of these views are correct in their respective claims to a greater degree. These claims lead to the proposition of the embodied cultural-prototype view of Kövecses (2005) and Maalej, (2004), they synthesize the aforementioned two diverge prototype-views; and present the third view, which suggests that the conceptualization of emotion-concepts across-cultures rooted on the base of universal-human embodied-experiences as well as on specific socio/cultural formations. Hence, this view considers both the universal-human embodied-experiences and specific socio/cultural formations are the foundation of the basic emotion-concepts.

Additionally, the theorists of the “embodied-cultural prototype” assume that the socio-cultural salience and social constructions have the microbes of bodily-motivations. As, during the general conceptualization of such concepts the grounded universal human experiences mechanism works; thus, various cultures fasten diverse



cultural-salience specific realizations, elucidation or construal to these universal or near-universal conceptual metaphors of emotions. Kövecses (2005) orates that such kinds of similarities and variations occur in two key areas in the cross-cultural conceptualization of emotions, i.e., (a) through a source domain a particular target concept is understood, (b) through the elaboration in the conceptual correspondence of common conceptual-metaphors. Therefore, this research concentrates on both the above-mentioned points.

Moreover, the present research work endeavors to add in the subsisting corpse of literature by conducting a comprehensive study on the topic, i.e., manifestations of conceptual metaphors of four basic emotions like love, anger, happiness and sadness between English and Khovar. No research work has yet been conducted generally on the subject. This study aims to fill the gap yet unbridged.

2.11. Metaphorical Studies of Emotions in Different Languages:

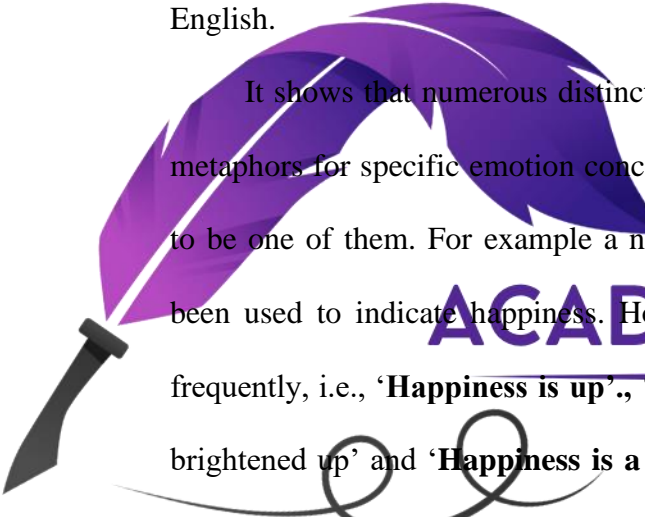
Scant attention was given in research by the study of emotion concepts in the past: As Oatley (2009) states that the “emotions have been considered conventionally as superfluous in psychology but not as serious mental-functions like acuity, language, assessment, and erudition”. Semantically, emotion-concepts were regarded merely as consisting of thought, and blank of conceptual-content (Lakoff, 1987).

However, the current researches in cognitive science have compensated by giving consideration to the study of emotion-concepts, predominantly related to the language of emotion-concepts (Dzokoto & Okazaki, 2006).

Oatley and Jenkins (1996; 122) pledge to this view in their finding after conducting research on the subject, “emotions are not extras/superfluous but the very center/core of the life of human being”. In the same way, Lakoff (1987; 380) yields that the “emotions have an enormously complicated composition, which escalates an

extensive combination of non-trivial inferences”. Hence, the research in Cognitive Linguistics on emotion-concepts, particularly in the Conceptual Metaphor Theory (CMT) convention has done considerable work by structuring metaphors on such concepts.

Cognitive linguists like (Lakoff & Johnson, 1980) claim that “metaphor is of the mind, the brain, and the body; consequently, conceptual metaphors almost universal”. Thus, there might be a similarity of several metaphors related to the emotion-concept, like Happiness, Anger, Hate etc, among different languages spoken in the world. Kovecses (1991) states, there are numerous conceptual metaphors for Happiness in English.



It shows that numerous distinct languages might share quite a lot of conceptual metaphors for specific emotion concepts. The emotion concepts of happiness seemed to be one of them. For example a number of conceptual metaphors in English have been used to indicate happiness. However, the following three seemed to be used frequently, i.e., ‘**Happiness is up**’, ‘I am feeling up’, ‘**Happiness is Light**’ e.g., ‘She brightened up’ and ‘**Happiness is a Fluid in a Container**’ e.g., ‘He’s bursting with joy’. The aforementioned instances of metaphors of emotions are frequently used in Khowar language in Chitral colloquially. On the other hand, Ning Yu (1995) finds out in his research work the same conceptual metaphors of HAPPINESS in the Chinese language.

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Kovecses (2005) states that metaphors bend to be universal and near-universal at a generic level and specific level and metaphors tend to be diverse cross-linguistically. As ‘**Happiness is up**’ is a generic level metaphor. On the other hand, a specific level rendering of the metaphor ‘HAPPINESS IS UP’ in English is “**Happiness is Being off the Ground**”. Ning Yu (1995) affirms in his research that

the specific metaphor doesn't exist in the Chinese language. Moreover, he points out that the Chinese language shares with English all the basic-metaphorical source-domains for happiness, i.e., **up, Light, Fluid in a Container**: Nevertheless, a substitute metaphor that exists in Chinese, but doesn't exist in English, i.e., **'Happiness is Flower in the Heart'**.

Matsuki (1995) describes that Lakoff and Kovecses' analysis of the conceptual metaphors of "anger" in English, which also exists in Japanese. She, at the same time, points out that there are numerous "ANGER" related-expressions, groups approximately the Japanese concept of "HARA" (belly). It shows the uniqueness of the Japanese culture; hence it is a culturally significant concept. Consequently, the "ANGER" conceptual metaphor "hara" (belly) is only limited in the Japanese language.

Kovecses (2003) has conducted a comparative study on metaphors in English and Hungarian by focusing on the metaphor "Time is Money". The researcher has taken linguistic expressions of metaphor in the two languages by focusing on the following four parameters: (a) linguistic form (b) literal meaning, (c) metaphorical meaning and (d) conceptual metaphor. Consequently, three patterns were identified, and the finding reveals that the most-highly frequent-pattern was similar in the identified parameters of both the languages. The theme deals with the understanding of the influence of culture on language. As the proponents of cultural-embodied prototypes, like Kövecses (2000) and Maalej (1999) have proposed the following two kinds of embodiment, (a) "physiological embodiment and (b) non-physiological embodiment, which is also known as culturally-specific embodiment".

Keeping in view the above-mentioned notion of the proponents of a cultural-embodied prototype, the similarities between English and Khovar elucidates of these

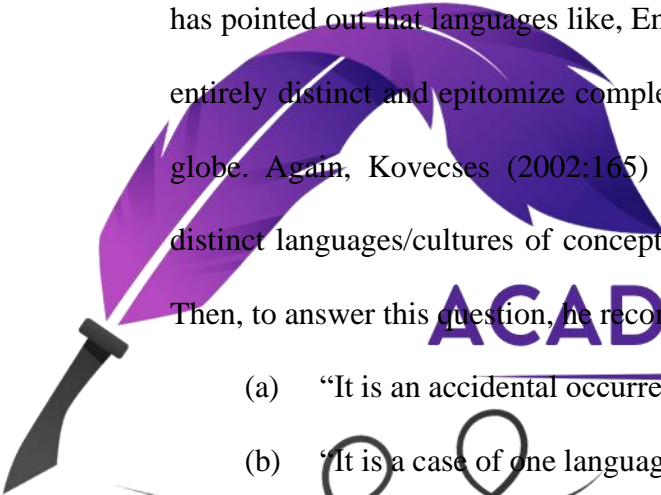
metaphors as an illustration of the physiological embodiment, here the body of a human being is conceptualized commonly as a container. On the other hand, the differences might be explained on the bases of the specific parts of the body by conceptualizing as containers, e.g., blood, eyes, guts, etc, in English, while heart, the brightness of eyes, liver, a soul in Chinese, in-terms of culturally specific-embodiment (Li, 2010). Maalej (2004; 173) squabbles that in the culturally specific-embodiment, the particular-emotions establish a conventional cultural co-relation between a part of the body and a certain conceptualization of an emotion-concept. For instance, ‘redness of face’ shows the emotion-concept of anger in English, while in Chinese, it shows the “shame or bashfulness” it is because of the blending of culture and physiology. Actually, if the body would have the dimensions of both culture and psychology, then the role of culture in the conceptualization of emotion-concepts can’t be denied (Maalej, 2004). The metaphorical use of the redness of skin shows the conceptualization of anger, which is used in several languages/several across cultures, i.e., English, Hungarian and Chinese (ibid).

The question, whether there are any conceptual metaphors that can be found in all languages, remained ambiguous. However, Kovecses (2002) suggests an easy way to answer the above-mentioned question is if we compare some conceptual metaphors whether those metaphors exist in very different languages typologically or not. Kovecses (2002) proposes, if the understudy metaphors exist in all the languages, it would be postulated that these metaphors fall into the category of universal metaphors. Moreover, a thorough study on the subject would establish reasonable confidence about these conceptual metaphors either universal or not. Kovecses (2002:163) makes a case; if the same conceptual metaphors exist in many dissimilar languages, there would be a supplementary question, why these conceptual metaphors

exist in such different languages and cultures? Thus, Kovecses (2002:163) attempts to illustrate the question by citing the happiness conceptual metaphors as under:

“Being happy is being off the ground. Being happy is being in heaven. Happiness is light. Happiness is fluid in a container. Happiness is vitality. Happiness is a captive animal (that lives well). Happiness is opponent. Happiness is a pleasurable physical sensation. Happiness is insanity. Happiness is a natural force”.

Kovecses (2002) has given instances that the above-mentioned conceptual metaphors occur in languages like English, Chinese, and Hungarian. Kovecses (2002) has pointed out that languages like, English, Chinese, and Hungarian are typologically entirely distinct and epitomize completely unrelated cultural norms and values in the globe. Again, Kovecses (2002:165) poses the queries, how it's feasible for very distinct languages/cultures of conceptualizing the happiness metaphorically parallel? Then, to answer this question, he recommends three probable answers as follow:

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- ## ACADEMIC SOLUTIONS
- (a) “It is an accidental occurrence”.
 - (b) “It is a case of one language borrowing from the other language”.
 - (c) “It is a question of the conceptual metaphors being motivated by universality, it, therefore, occurs in those cultures”.

Kovecses (2002:163) suggests the subsequent illustrative hypothesis for the subsistence of assumed universal-metaphors:” It occurs for that reason, the English-speaking, Hungarian, Japanese, Chinese population emerge to have related thoughts about their bodies, and seem to see themselves as under-going the similar physiological progression in a situation of happiness or anger”. Hence, they viewed their bodies and body-organs as containers; thus, they responded physiologically in definite circumstances similarly. In this way, Kovecses (2002) has compared the

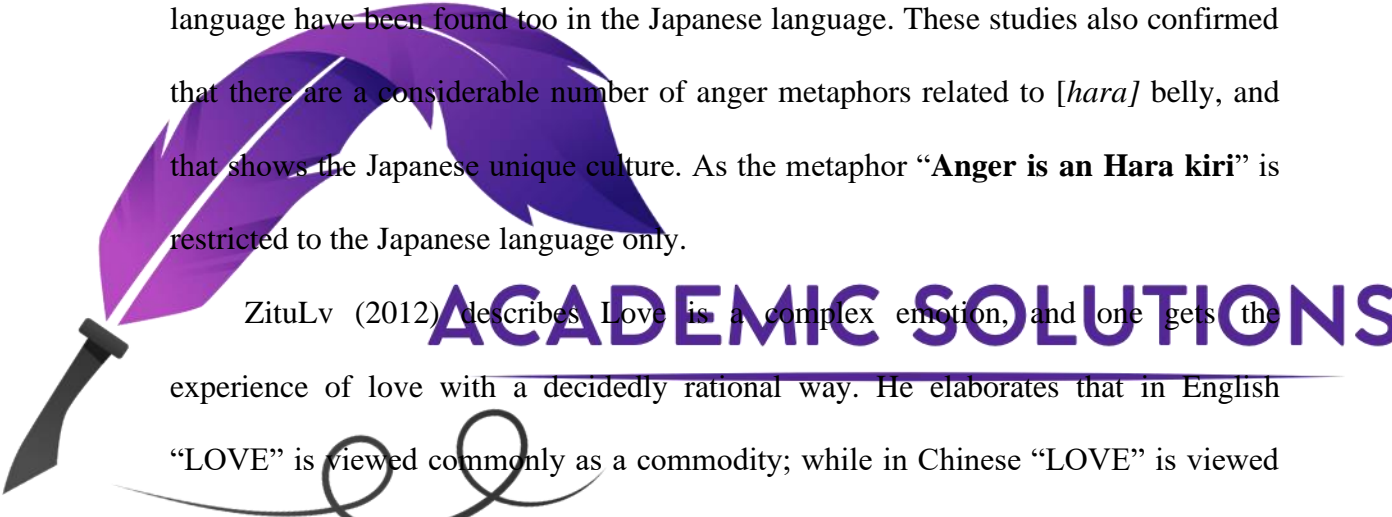
metaphoric-expression, i.e., “**Anger is a hot fluid in a container**”. This is manifested at the conceptual-metaphor in languages like English, Hungarian, Japanese, Chinese, and Tahitian. Thus, Kovecses (2002; 168-170) attempt to show the connection of “ANGER” metaphors in the aforementioned languages. Consequently, Kovecses (2002; 171) sum ups about these likenesses, which are attributed by the embodiment; and these universal conceptual metaphors may be a result of approaches that our body interacts with the physical environment.

Zitu Lv (2012), describes Love is a complex emotion, and one gets the experience of love with a decidedly rational way. He elaborates that LOVE is conceptualized as a plant, fire, etc, in both English and Chinese languages. The universality of conceptual metaphors like “**Love is a Journey, or Love is Fire**”: There is the function of the conceptual connection or mapping between the source-domain and the target-domain. It reveals that culture plays a pivotal role in the emergence of conceptual metaphors from the primary metaphors. Moreover, it is also believed commonly that the emotions concepts are cultural contingent practices; while language, as well as the underlying concepts of emotions experiences, are culturally specific (Liu & Zhao, 2013).

Mashak, Pazhakh, and Hayati (2012) remark in their study that the conceptualizing of emotions concept in English and Persian are very similar, therefore the two cultures seem to be related in conceptual metaphors of emotions. Hence it seems that there are bounds of similarities in unrelated languages, and differences are because of cultural conceptualize of definite experiential-phenomena.

In addition to the universality of conceptual metaphor, there may be a cultural distinction in the same conceptual metaphors happening in dissimilar languages. Kovecses (2002:183) proposes the subsequent probabilities of cultural-variation: (a)

“Variation in the *range* of conceptual metaphors for a given target”.(b) “Variation in particular *elaborations* of conceptual metaphors for a given target”. Moreover, he further differentiates between the above-mentioned two kinds of cultural-variation, which are (a) cross-cultural, i.e., (intercultural) and (b) variation within- culture, i.e., (intra-cultural). Kovecses (2002:183) states that there could be a difference in the variety of conceptual metaphor to languages and cultures have obtainable for the conceptualization of specific target-domains. He has drawn this conclusion on the bases of Emotions related to metaphors. Kovecses (2002) indicates that researches conducted by Lakoff, who points out that the anger related metaphors in the English language have been found too in the Japanese language. These studies also confirmed that there are a considerable number of anger metaphors related to [*hara*] belly, and that shows the Japanese unique culture. As the metaphor “**Anger is an Hara kiri**” is restricted to the Japanese language only.



ZituLv (2012) describes Love is a complex emotion, and one gets the experience of love with a decidedly rational way. He elaborates that in English “LOVE” is viewed commonly as a commodity; while in Chinese “LOVE” is viewed as paired animals. It is because of the cultural variation. As it is clear, the culture retains a fastidious source-domain to conceptualize different target-domains. ZituLv (2012) elaborates that a set of conceptual-metaphors have a fastidious target-domains, which are the same in English and Chinese roughly, but the speaker of English or Chinese show an apparent inclination for some of the employed conceptual metaphors.

Hence, the primary universal experience produces universal-primary metaphors. Consequently, in a great sense, the conceptual metaphors depend on the universality of thinking-models of the people of Orient and Occident. ZituLv (2012) mentions, it

sporadically reflects its nationalized cultural characteristics, which is Nationality. While Quinn (1991) asserts that cultural models underlie metaphors articulated in language. It is, therefore; LOVE is a general emotion of human beings. However, the expression of LOVE is to some extent culturally poles apart. Berendt and Tanita (2011) conclude that the differences in the conceptualizing of the emotions concepts are due to the cultural diversity of the speakers of different languages. As the speaker of Chinese prefers using various substances of natural-forces, i.e., animals and plants as a source domain, while, the English people use plants and natural forces as a whole to be the source-domain. For instance, a conceptual-metaphor in English, “LOVE IS PLANT”. The following examples clarify, e.g., “Love has grown up in her heart”. “Their love flourished” etc, but in the Chinese language to represent LOVE metaphorically some specific plants are used, like “twin lotus flowers on one stalk” etc, (ibid).

Consequently, Kovecses (2002;186) has identified two major bases of cross-cultural variation as following: (a) broader cultural context, which is “the governing-principles and the key-concepts in a given-culture”.(b) “The natural and physical environment in which various cultures are placed”. While Kovecses (2002) states that the governing-principles and key-concepts would be seen as vary from culture to culture as well as from cultural-group to cultural-group. Kovecses (2002; 186-7) upholds that at a general rank, i.e., the general conceptual metaphors are extremely alike across-culturally. However, in this metaphor, at a particular level, there would be significant differences cross-culturally. Moreover, Kovecses (2002; 187) supposes about the result of the natural as well as physical-environment on conceptual metaphor. He elaborates that the both the natural as well as physical environment plays a pivotal role in shaping a language through vocabulary, from that vocabulary



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the metaphors have been shaped. Thus, the speakers' subconscious perceives those entire very things that are around them for their metaphoric comprehension as well as for the creation of their conceptual-universe.

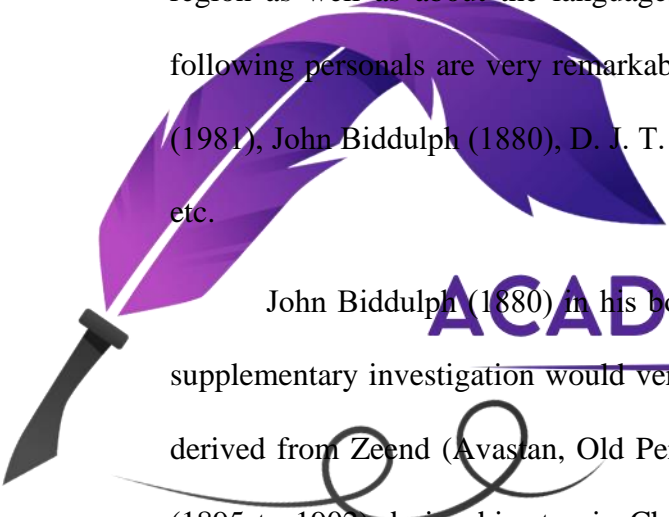
It is noteworthy that metaphors engage in recreating a substantial structural role for organizing and processing of conceptual knowledge. Thus, the trend of metaphors isn't constrained to a parallel-based expansion of implication to the meaning of each and every word instead of implying the activated fixed-mapping, which reconceptualize a complete vicinity of experiences in terms of something else. Hence, it fabricates a substantial reverberation in the subject of philosophy, linguistics, and cognitive science or conceptual metaphor (Lakoff & Johnson, 1980).

Therefore, its components would be drawn on the conceptual metaphor used in English and Khowar languages. However, there has been no cross-linguistic based study of conceptual metaphors of English and Khowar, which would provide an empirical source for evaluating the data. It is obvious that all human beings communicate with each other through language by means of a conceptual system, which is basically symbolical/metaphorical. However, the shared conceptual metaphors in English and Khowar languages seem to exhibit deviations as well as similarities in the metaphorical linguistic expressions.

But the present research is based on a cognitive science to add the above evaluated cluster of literature on conceptual metaphors of four basic emotions like love, anger, happiness and sadness by presenting the individuality of Khowar speech community after studying the manifestations of conceptual metaphors in English and Khowar. This sort of study of conceptual metaphor has not yet been digged out in the above mentioned reviewed literature.

2.12. Khowar Language:

It was during the Great Game, the region of Chitral and its principle language Khowar came to the surface as an important topic for the study to the British scholars. The region served as a gateway to the sub-continent as well as Czarist Russian. During the cold war, some of the western strategists got access to Chitral. They studied its geographical value. In addition, they pulled together some important material about the Khowar language too. But, no one of them had come to this region intentionally to study about the Khow nation and Khowar language. According to the Kendall (1992), the European strategists collected very important data about the region as well as about the languages spoken in the region; and among them, the following persons are very remarkable, i.e., Leiter (xxx), Endresen and Kristiansen (1981), John Biddulph (1880), D. J. T. O'Brien's (1885), Major Gurdon (1885, 1902), etc.



John Biddulph (1880) in his book "Tribes of the Hindu Kush" describes that supplementary investigation would verify the origin of Khowar, which seems to be derived from Zeend (Avestan, Old Persian) as well as from Sanskrit. Major Gurdon (1895 to 1902) during his stay in Chitral Castle, he gathered some materials about Khowar language that information later included in the book title "The linguistic Survey of India" written by Grieson (1928). It is obvious that the British military officers visited Chitral in their military missions. Therefore, the information they collected might be not valid. It is on the basis of that data, the linguist Grieson (1928) includes the Khowar language in the language family of the Indo Iranian and Dardic group. The following statement about the Khowar language is stated by him:

[.....]"The inhabitants of Dardistan are frequently mentioned in ancient literature. In Sanskrit literature they are spoken of as 'Darada'

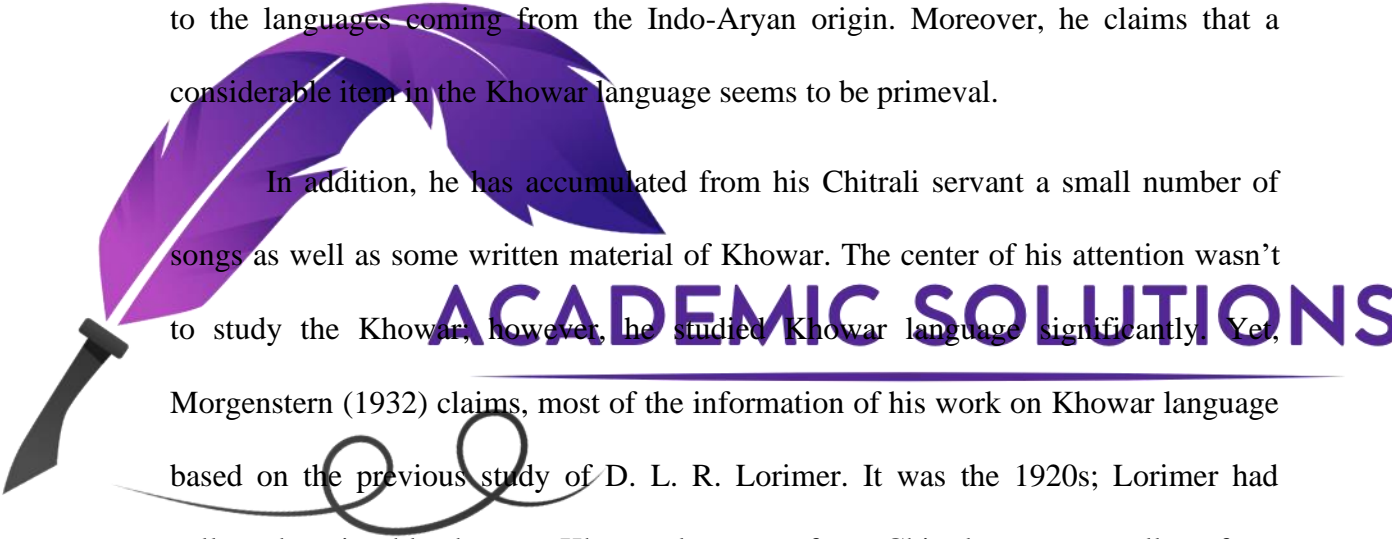
and the inhabitants were called 'Pisachas' whether 'Pinchas' a word, which was really a tribal name, later extended to denote such a demon, or the term 'raw-eating demon' was given as a nickname to the tribes inhabiting the Dard country, and they occupied this entire tract and influenced its speech: The Dardic languages of the present-day fall into three groups—the "Kafir", "K^howar" and the "Dard". Of these, Khowar consists of a single language, standing, as we shall see, somewhat apart from the others (Gerison, 1928; 108-9).

The work presents a categorized list of the languages spoken in the Indian subcontinents on the basis both of fields' work as well as available literature on the subject. Moreover, the work also covers an evaluation between the statistics used in that survey and the census of 1921 for authentication of the study. In this way, it was considered a reliable testimony of that time. On the other hand, Grierson (1928) states, the early Aryan assailants coming from the north had no doubt influenced by the non-Iranian languages. Besides, Colin P. Masica, (1991) reproves the description of the tentative categorization made by Grierson. Moreover, he asked a question, whether the language in various mountainous regions between Afghanistan and Kashmir belongs to the Indo Ariyan languages family or other languages family?

Thus, Colin (1991) criticizes the claim of Grierson, as under:

“The views of Grierson definitely obsolete and incorrect in its details, because Khowar belongs to an independent branch of Indo-Iranian branch: But it is not consisting of three sub-groups: “Kafar” “Central” and “Dard”. Khowar is deviant allegedly and represents a later interruption from across the Hindu Kush (Pamir)”.

George Cardon and Dhanes Jain (2003) state, the existing facts do not confirm the migration of the Indo Aryan into the subcontinent. They have made this claim on the basis of the Vedic texts and archaeological indication. If the Indo Aryan had not migrated to the subcontinent, hence profess of their linguistic influences on the languages of northern areas of Pakistan is baseless. On the other hand, the Norwegian Linguist, Morgenstierne (1932) states, Khowar language carries many words of unknown origin. He elaborates that Khowar has a unique kind inflectional-system; and seemed to be completely different coming from Sanskrit. The Khowar language also fallows different state lines in its formation of words and sentences as compared to the languages coming from the Indo-Aryan origin. Moreover, he claims that a considerable item in the Khowar language seems to be primeval.



In addition, he has accumulated from his Chitrali servant a small number of songs as well as some written material of Khowar. The center of his attention wasn't to study the Khowar, however, he studied Khowar language significantly. Yet, Morgenstern (1932) claims, most of the information of his work on Khowar language based on the previous study of D. L. R. Lorimer. It was the 1920s; Lorimer had collected a sizeable data on Khowar language from Chitral town as well as from Yasin Gilgit. Unluckily, he died before publishing the material; and after his death, the data on Khowar language was kept in the stacks of the library of the School of Oriental & African Studies London (SOAS). Besides, Elena Basher (1996) states, Khowar seemed to be influenced by the Indo Aryan languages, as she studied Khowar language on the basis of sociolinguistics.

Anyway, H.C. Thomson (1981) collects a considerable number of Khowar songs; he has translated some of the Khowar songs into English. But he has not given any comments on the origin of Khowar language, though, he considers Khowar as a

musical language as compare to the other languages spoken in its geographical proximity. Mohammad Ismail Sloan (1981), the author of 'Khowar-English Dictionary' claims that Iranian languages have a great impact on Khowar language than other Dardic languages. He, further, elaborates that a smaller amount of Sanskrit rudiments could be found in Khowar as compare to that of *Shiema* or the *Kohistani* languages. Biddulph (1977) his work titled "Tribes of the Hindu Kush" considers the first written document on Khowar Language. He states that Khowar seems to be derived from the Zend (old Persian Avestan) and Sanskrit. His aforementioned claim was made on the bases of some research articles that he has written on Khowar as well as on the other languages of Chitral. This literature gives me the knowledge to explore the pedigree of the conceptual metaphors of Khowar to find out how these borrowed concepts have been Khowarized.

Samsam-ul-Mulk, (1966) states, Khowar language seemed to have a close affinity with Persian. He was among the local scholars; he was the leading figure to write a book on Khowar Grammar. He adopts the letters/alphabet for Khowar writing script is based on the Persian and Urdu. In addition, he published a booklet of Khowar for beginners. The work will help me to know structure metaphors used for the Khowar language learners. Faizi (1996) claims that the culture of the Khowar speech community is more influenced by Zoroastrian as compare to Buddhist. Such influence is visible in Chitrali culture, like social rituals. Moreover, he elaborates that the practices, e.g., *Phindik* and *Ghari-Nisik*, *Moneand*, *Hoyuisand* some of the musical instruments as well as a genre seem to be native. Likewise, there are a number of social activities, such as *Yardi*, etc, carried Persian prefixes. Additionally, the Chitrali culture is greatly influenced by the missionaries who came from Persian, especially

from Khurasan and Badakhshan. They spread Islam in Chitral. The Islamic-rituals are practicing both by the Sunnis and Ismailis communities to provide solid evidence.

Israr-u-ddin (1979), and (2012), describes that the geographic location of Chitral stretches on north and north-west into Afghanistan. Upper Dir and Kunar province of Afghanistan bound it to the south. On the east Gilgit and Swat bound it. Moreover, he claims that British-India was considering Chitral the “Defensive Center of Gravity”. These works helped me in comprehending the geographical contiguity of Khowar language with the languages coming from north, west, south, and east. Faizi (1996) says that through the northern routs Chitral exposes its historical as well as cultural links with Central Asian states. Israruddin (2012) and Dani (2000) describe that in the south of Pamir and in the north of Chitral the old Silk route connects China and Afghanistan over a tiny strip, known as the Wakhan corridor. And it is a narrow belt populated by the nomad Khirghiz. In this corridor, the various routes connect Chitral with Central Asian states. Hence, Chitral was once a big center of trade.

Rahmat Karim Bag (1999) says, in the past, the traders and invaders from Central Asia left their cultural as well as linguistics impacts on the languages spoken in Chitral. Faizi (1996) states that the Wakhan corridor connects Chitral with the Central Asian states and China from various passes such as Broghal Pass, Kan Khun Pass, and Darwaza Pass, etc, whereas Shahjunali Pass connects Torikhow valley of Chitral with Wakhan directly (ibid). Moreover, numerous other passes and routs, which give access to Central Asian states and Afghanistan from Chitral (ibid). Thus, a number of immigrants, traders, and invaders from Central Asia left a considerable impression on the traditions of Chitral and its languages.

Gerson (1977; 81) states certainly, the Dravidian race was living in the northern regions of the sub-continent before the Aryan invasion. The Aryan’s

invasion left a tremendous impact on the culture of the earlier inhabitants definitely. Hence, they compelled them to develop a mixed type of language in their own line, i.e., in between the Indian and Iranian languages. With the passage of time, the speakers of the Iranian languages chased them in the Pamir region and settled there. Now they are known as the ancestors of the speakers of Ghulchah languages. Currently, The Ghulchah languages are, now known as proto Iranian-languages of Pamir (ibid). Currently, in Hindu Kush regions, there are interconnected languages spoken by the inhabitants. Consequently, in the northern parts of Pamir the Ghalchah languages are spoken, while in the south part the semi Iranian, i.e., Dardic languages are spoken (ibid). The successive Ghualchah invasions might occur on Chitral from Pamir. Therefore, Khowar language has an intimate fraternity with the Ghulchach languages as compare to the Dardic languages, which are spoken in the more remote territories of Gilgit as well as Chitral (Kafiristan) (ibid). Among those languages, Wakhi is a Pamiri language (ibid).

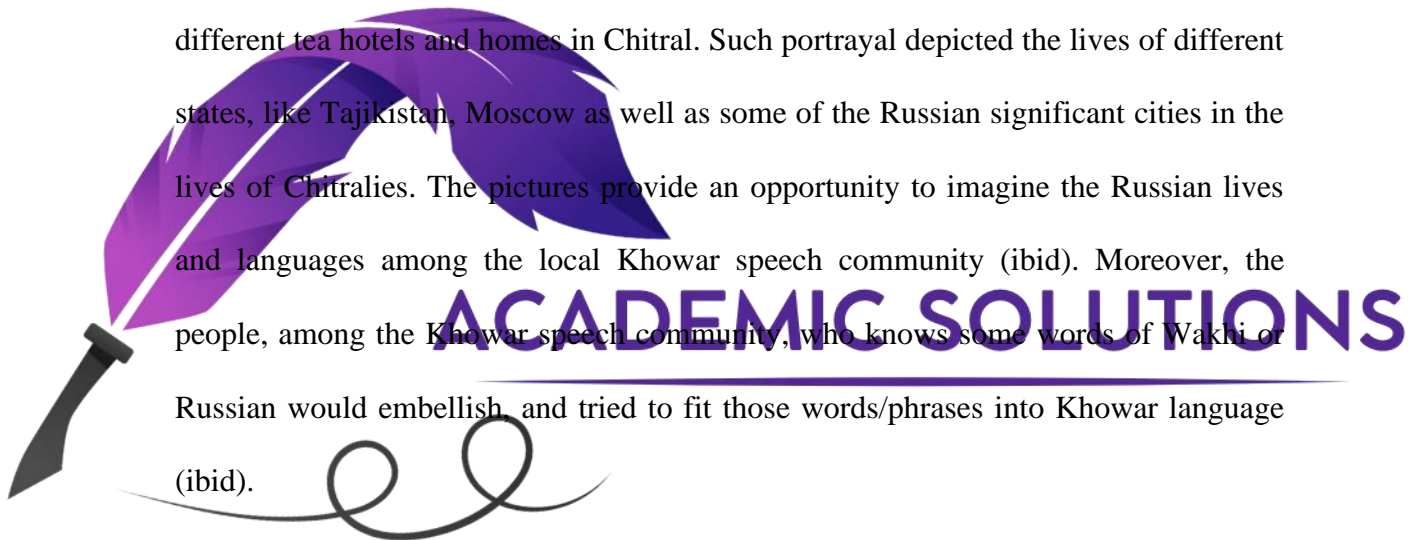


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Thus, Wakhi is one of the Pamir-languages. Grierson (1876) includes the Wakhi language in the group of Ghalchah languages. Moreover, he elaborates that Khowar language is seemed to be a language of the Ghalchah-invaders. Morgenstierne (1938) describes that there is numerous lexis as well sentences shared both in Khowar and Wakhi. This association gives proof of the very close contraction of the Khowar and Wakhi language populations in any period (ibid). Morgenstierne (1838) supposes this association maybe because of the passes in the Wakhan corridor; whereas Israruddin (1979) states that in near past various passes/routes from the different regions of Chitral, i.e., Tourkhow and Molchow valleys. Those passes connected Wakhan and Chitral. Afterward, those passes were turned in to Glaciers artificially due to the repeated interference of Bolsheviks into various valleys of

Chitral. Magnus Mersedon (2005) expresses that in recent years, a number of the Wakhy speaking Wakhies from Wakhan strip as well as from Gorno Badakhshan of Tajikistan frequently visited the different region of Chitral, especially sub-division Mastuj and Booni (ibid). Those Wakhiks were in the employment of harvesting and threshing the wheat crops with scanty payments in Chitral (ibid).

Hence, the Wakhies cast a complex linguistics influence on the lives of the Khowar speech community in Chitral. The Wakes workers in Chitral through some of the Russian phrases to the local people in Chitral (ibid). In addition, the Wakhies painted a variety of pictures of the Russian model, which are hanged or portrayed in different tea hotels and homes in Chitral. Such portrayal depicted the lives of different states, like Tajikistan, Moscow as well as some of the Russian significant cities in the lives of Chitralies. The pictures provide an opportunity to imagine the Russian lives and languages among the local Khowar speech community (ibid). Moreover, the people, among the Khowar speech community, who knows some words of Wakhi or Russian would embellish, and tried to fit those words/phrases into Khowar language (ibid).



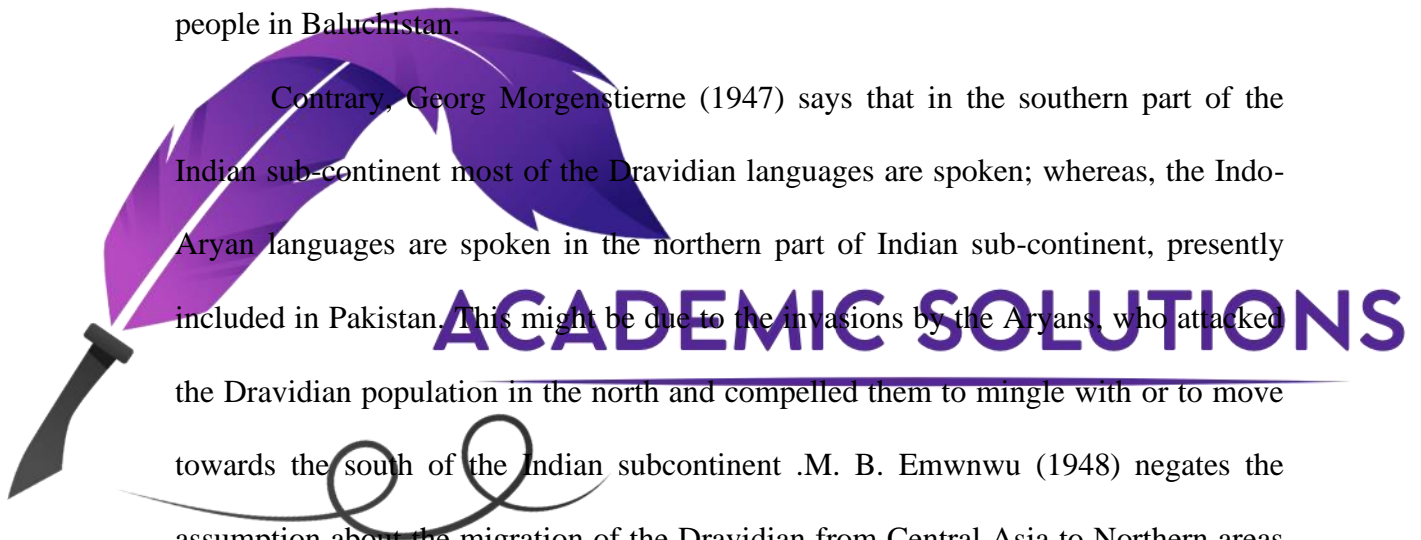
Gersion (1928) claims that Dravidians were an indigenous inhabitant of India before Aryans migration to India and spoken Dravidian languages, and he elaborates his claim in the following statement:

[.....] “The Dravidian race widely spread all over India. However, all the members of the Dravidian race would not able to speak Dravidian languages. In the north, numerous of them have been Aryanized. They adopted the Aryan-languages of their subjugators. But they are successful to retain their ethnic features”[.....] (Gersian,1928, vol; 1 Ch. 2).

Consequently, the immigration of the Dravidians from the palace to place within the

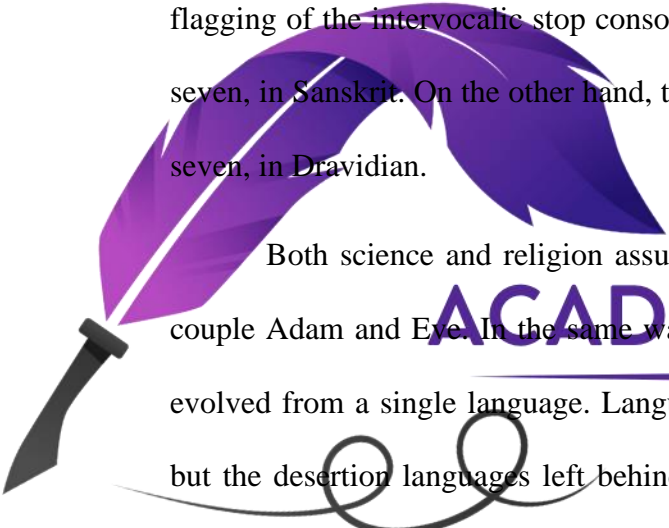
sub-continent and its peripheries continued till the arrival of the Aryans. In this way, the Dravidian also accessed to the outermost northern regions of Afghanistan and the Indian sub-continent. They mingled with the local population and evolved into an unfasten language (ibid). The Dravidian language family is one of the biggest Languages' families in the world. In the Dravidian language family, more than seventy languages are spoken approximately by three hundred & twenty-three million public. The speakers of the Dravidian language are presently living in various countries like India, Sri Lanka, and Pakistan, etc. A specific Dravidian identified language in Pakistan is Brahui, and it is spoken by more than two hundred thousand people in Baluchistan.

Contrary, Georg Morgenstierne (1947) says that in the southern part of the Indian sub-continent most of the Dravidian languages are spoken; whereas, the Indo-Aryan languages are spoken in the northern part of Indian sub-continent, presently included in Pakistan. This might be due to the invasions by the Aryans, who attacked the Dravidian population in the north and compelled them to mingle with or to move towards the south of the Indian subcontinent .M. B. Emwnwu (1948) negates the assumption about the migration of the Dravidian from Central Asia to Northern areas of the Indian subcontinent. He states the possibility may be that in the Vedic Sanskrit the Dravidian barrow words would be entered owing to the expansions of Dravidian from the northern regions of the Indian subcontinent (ibid). He also assumes that that in the northwestern regions of the Indian subcontinent the indigenous people were residing and speak their own language before the Dravidian arrivals in these regions (ibid). The areas of the northwest in the sub-continent lay the Kafiristna (Nuristan) and Chitral: and their languages, like Kalash Mound (the language of Kalash in Chitral), Noristani and Khowar have numerous Dravidian loanwords accompanied



with Sanskrit words. It gives sufficient evidence to the existence of the Dravidian language speaker in Chitral and its peripheries (ibid).

Georg Morgenstierne (1947; 9-15) states that Sanskrit came to northwestern areas of the subcontinent, after Dravidians. Tariq Rahman (1999) describes that the basis of Sanskrit belongs to Central Asia, and gets immense influence from the Dravidian languages by borrowing numerous words/vocabulary. As a result, Dravidian and Indo Aryan languages share several convergent characteristics because of the extensive nearness to one another (ibid; 38-9). The most important ascription from the Dravidian to the Indo Aryan languages phonology seems to be articulation or flagging of the intervocalic stop consonants, such as [asta] i.e., eight, and [sapta] i.e., seven, in Sanskrit. On the other hand, these would be [attha] i.e., eight, and [satta] i.e., seven, in Dravidian.



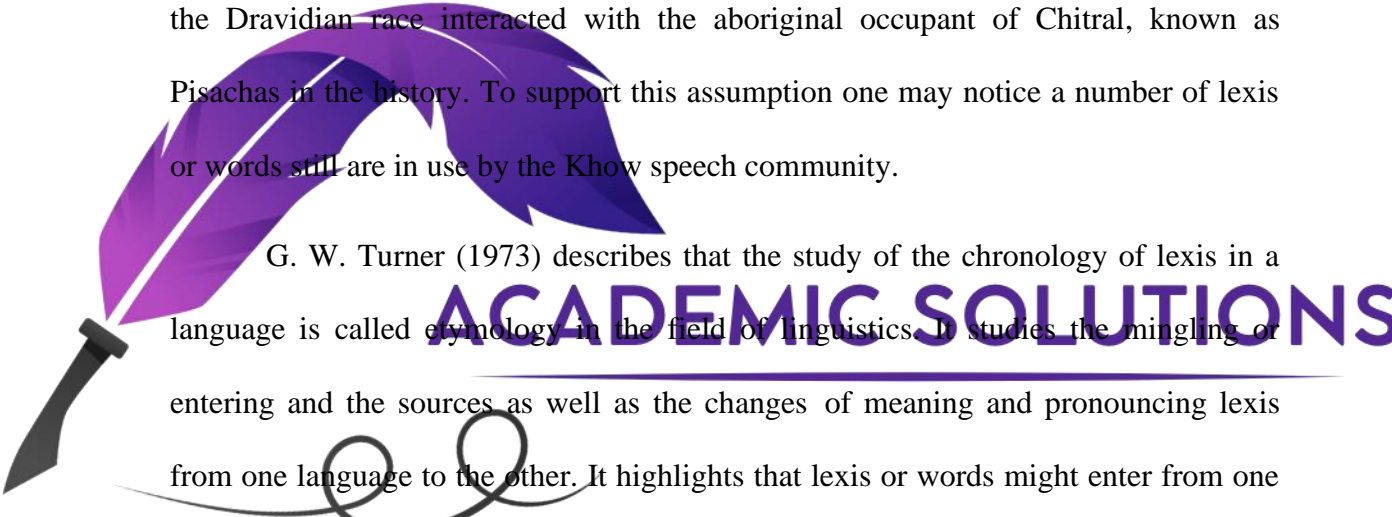
Both science and religion assume that human beings have a descendant of a couple Adam and Eve. In the same way, all languages throughout the world may be evolved from a single language. Languages like human beings would bear and died, but the desertion languages left behind their progeny. The linguists claim that there are about six thousand languages spoken in the world. These languages are divided into the various clusters on the bases of structures, vocabularies, and phonemes, and known as the language family or families. In his way, the linguists keep the Khovar language in the family of Indo Iranian languages. But no linguistics record on Khovar language was available until the arrival of the British Indian in Chitral, in the last half of the nineteen century. It was in the last half of this century; during the time “Great Game” a few British scholars had assigned the task of surveying the languages spoken in the sub-continent by the British government for their own interests.

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According to Biddulph (1977) that in the regions of “Dirdistan” (old name of Chitral) a single language was spoken that split, and therefore, the Khowar language came into existence. Moreover, he states that Khowar has enormously close relations with ‘Kalash Mond’ (the language of Kalash in Chitral) than the other languages spoken in these localities. Nazir Gardezi (1989) and Faizi (1996) assume that the people called ‘Pisacha’, speaking ‘Pisacha language were the earlier settlers inhabited in the regions between Hindu Kush and Himalayas. They also claim that ‘Pisacha language’ was the only language spoken in these regions. This evidence gives solid proof that the linguistic nucleus of Khowar language doesn’t originate from the Aryan origin. However, point to the existence of a former variety of languages that might be named as a Prototype Khowar. The Prototype-Khowar comes into view due to the interaction of ‘Pisachas’ (the Kalash, the indigenous people of Chitral) and ‘Dravidians’. Morgenstern (1942) declares that in Khowar language there are numerous words of unknown origin. The unknown trait of Khowar words upholds that Khowar language does not belong to the Indo Aryan Dardic languages. Besides, Khowar follows an inflectional system that seems to be very different coming from Sanskrit (ibid). But Sanskrit remains the focus, as the mother to most of the languages spoken today in Asia and Europe by the European theorists and scholars generally.

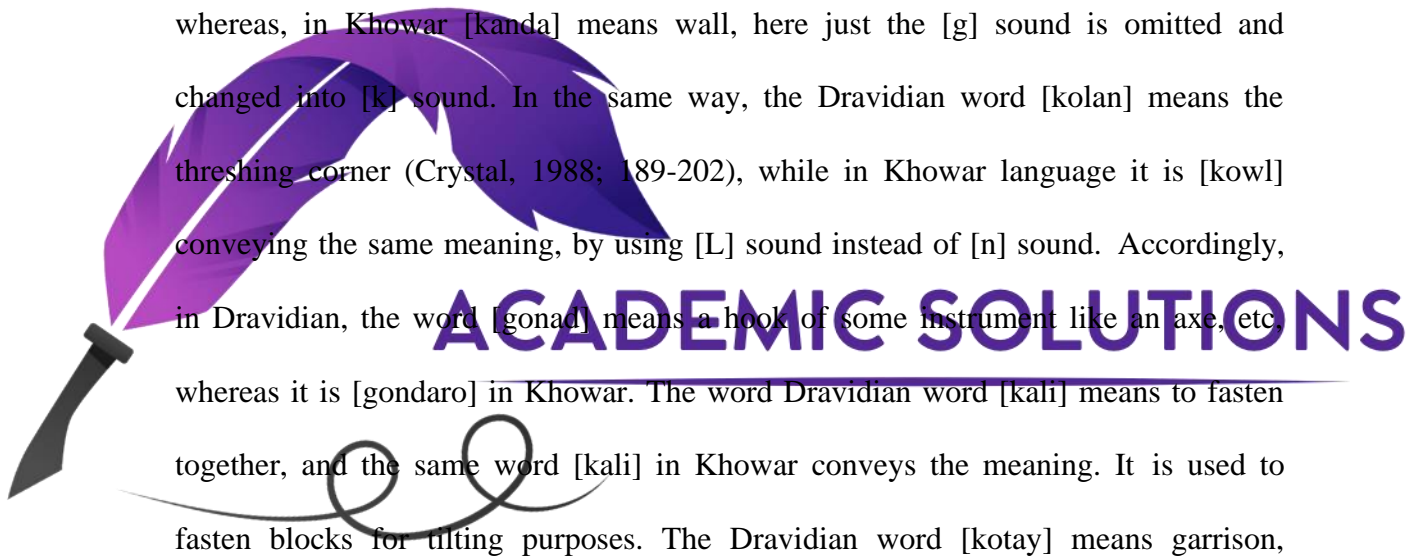
On the other hand, a few studies recently, focus on the linkages among Dravidian, Turkik and the other language, which do the aborigines of Australia, speak. This statement compels the researchers to re-examine the Sanskrit model; through tentatively, this model is a suitable contrivance for classifying the linguistics tiers. It becomes confusing; when the readers try to visualize the linguistics condition before escalating Aryans in the Indian subcontinent. Hence, the linguists, in this regard, rely upon the religious manuscripts of both the Hindus and Zoroastrians.

Fascinatingly, the distinctions between these two sources aren't so immense to treat them as the sources of two separate languages. Therefore, it is hard to dig-out any literature about the accurate record of the Khowar language. It is obvious, to obtain such information one has to rely upon the existing speech sounds and lexies only to trace their roots. According to Faizi (1996), Khowar language is one of the oldest languages of the world. He claims that Khowar has been spoken since 5TH century BC in Chitral. Besides, Ismail Soloan (1980) states that Khowar is among the old languages, definitely, it is older than the Persian language. The above-mentioned suppositions show that the history of Khowar starts from that very point of time when the Dravidian race interacted with the aboriginal occupant of Chitral, known as Pisachas in the history. To support this assumption one may notice a number of lexis or words still are in use by the Khow speech community.



G. W. Turner (1973) describes that the study of the chronology of lexis in a language is called etymology in the field of linguistics. It studies the mingling or entering and the sources as well as the changes of meaning and pronouncing lexis from one language to the other. It highlights that lexis or words might enter from one language to the other through the derivational morphological process as loanwords with the amalgamation of pre-existing rudiments in the borrowing language. The process of the evolutions is called phono semantic. This kind of linguistics study could also be applied to the Dravidian lexis existing in the Khowar language, like [vari] which means grain/seed (Emwnwu, 1948; 475). The word existed in Khowar language with slight variation in pronouncing, such as [varo] having the same meaning, by only omitting the [i] vowel sound into [o]. in this regard, Magnus (2005) states that the increasing number of population compels them to be multi-lingual, hence, as a consequence of regional modification the consequential language could go

through a similar conversion. It may happen either by tangible connections or due to the common social and biological ambiance; for instance, another Dravidian word [var], which means language (Emwnwu, 1948; 476); whereas the word [var] exists in Khowar conveying the same meaning. The best example of this is the Khowar language, i.e., [var] means language and Khow means a nation, hence [Kho-var] means the language of the Khow nation. It reveals that the word [var] has been taken from Dravidian languages. The word [null] exists both Dravidian and Khowar, which means a twirl and make use of as walking boot underneath the feet of mules, donkeys, and horses (Emwnwu, 1948; 476). In the Dravidian, the word [gonada] means wall, whereas, in Khowar [kanda] means wall, here just the [g] sound is omitted and changed into [k] sound. In the same way, the Dravidian word [kolan] means the threshing corner (Crystal, 1988; 189-202), while in Khowar language it is [kowl] conveying the same meaning, by using [L] sound instead of [n] sound. Accordingly, in Dravidian, the word [gonad] means a hook of some instrument like an axe, etc, whereas it is [gondaro] in Khowar. The word Dravidian word [kali] means to fasten together, and the same word [kali] in Khowar conveys the meaning. It is used to fasten blocks for tilting purposes. The Dravidian word [kotay] means garrison, whereas in Khowar [kotanay] means cottage. The Dravidian word [korick] means to nip off husks from grains (Emwnwu, 1948; 195), while in Khowar it is [kromic] means to nip off hasks of wheat grain. The Dravidian, as well as Khowar word [pal], means a harrow, which is used for ploughing (ibid; 335). The Dravidian word [nor] means water, whereas in Khowar [nor] means the gushing place of water or a fountain of water. The above discussed Dravidian lexis in Khowar shows the growth of prototype Khowar. Besides, these words almost related to the instruments of agriculture, which means that the agriculture started in Chitral fro the arrival of the



Dravidian race and their interaction with the indigenous inhabitants [Kalashas] historically known as Pichas.

Georg Morgenstierne (1947) describes that a distinct phonological, as well as inflectional procedure, existed in Prototype Khowar, which played an important role in its development in later stages. In Khowar language, there exist the “Six Speech Sounds” (SSS) that make Khowar language distinctive from that language coming of the Indo-European and Indo-Iranian roots. It is assumed that in Chitral the Khowar language has been spoken since 5th B.C (Faizi 1996; 56). The six speech sounds of Khowar are the following:

1. [ç/çh ‘çhey] چ sounds one can make the following words in Khowar language, like [çetraar] چترار it is Chitral; and [çetrari] چتراری it is Chitraly.
2. [ts/ts ‘tsey] چ sounds one can make the following words in Khowar language, like [tsetseq] چتق it means Children; [tsoghū] چوغو it means an orphan; [tsowoe] چوغو it means wounded; and [tsopik] چوبک it means to collect some kinds of stuff such as mulberries, etc.
3. [j/ĵ ‘jeem] چ sounds one can make the following words in Khowar language, like [ĵenĵair] چنچیر it means Chain.
4. [w/ŵ ‘wāw] و sounds one can make the following words in Khowar language, like [khoshgaŵ] خوشگاو it means Yak.
5. [ž/žh ‘ž] ل sounds one can make the following words in Khowar language, like [žhindrik] لندرک it means a horse's braying; and [žar] لار it means poison.

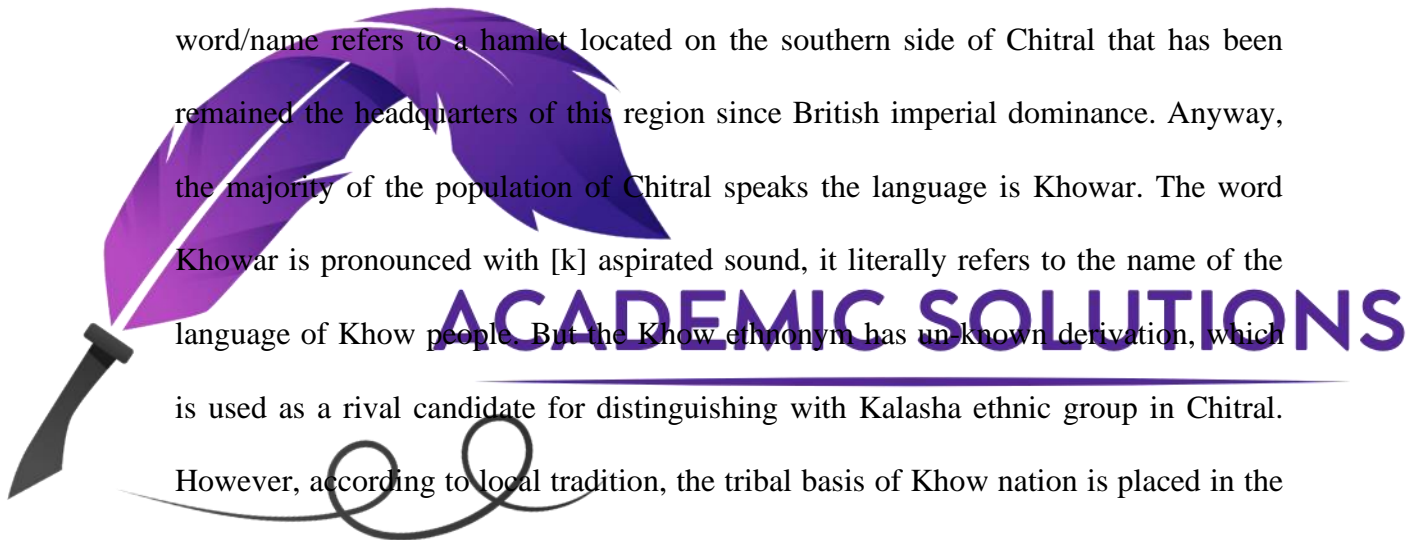
6. [ʃ/ʃ ‘ʃeen] ڀڻ sounds one can make the following words in Khowar language, like [ʃapik] ڀڻڀڻڻ it means bread; [ʃhaa] ڀڻڀڻ it means black; [ʃhawai] ڀڻڀڻڀڻڀڻ it means jewel; and [Kiʃepi] ڀڻڀڻڀڻڀڻڀڻ it means Magpie.

Ismail Sloan (1981) and some local scholars claim that Khowar language has forty-two phonemes, and most of them don't subsist/exist in the other languages spoken in Chitral. For example, the letter |t|, |th|, |d|, |l|, |sh|, |ch|, |chh| and |j| transmit two disparate structures, such as retroflexed sound and detail-alveolar or none retroflex sounds. The Khowar speech community learns these difficult pronunciations of such words or sounds on their mother's knee. They can distinguish these forms/speech sounds easy: Whereas the acquirers/outsideers of Khowar language would never be able to learn that speech sounds how long they try to learn it or stay in Chitral to learn them (Sloan, 1981; 17). In the company of these speech sound/phonemes, the most attractive is the /chh/, which is aspirated, whereas /ch/ that is un-aspirated sound/s. Thus, the word/name “Chitral” seemed to be one of the most excellent examples, the Khowar language acquirers never pronounce it correctly (ibid). The word/name “Chitral” is permanently pronounced as well as written “Chitrar”. It might be due to the inquisitive lack of aptitude of the non-Khowar speakers to craft a difference between the letters /R/ and /L/. It is, therefore, the name of so many places that are distorted by the mispronunciations of the outsiders, i.e., [Konur] becomes [Konul/], the [Lowri Pass] the [RowliPass], etc (Biddulph, 1971; 62).

There are a few examples to make more clarification to the aforementioned speech sounds such as /Chuchy/ that means tomorrow morning; it has two completely distinctive /Ch/ sounds. The first sound is an aspirated palato-alveolar, whereas the

second sound is an un-aspirated palato-alveolar. Moreover, the word /*Chuiy*/ is palato-alveolar and means night; whereas the word /*Chuy*/ is retroflex, and means hungry. In this way another example, e.g., /*Char*/ means a cliff or elliptical ground, which is un-aspirated palato-alveolar sound; and /*Char*/ is un-aspirated retroflex sound, means a dry leaf.

In the same way, the name of Chitral seemed to be Anglicized form of /*Chethraar*/ the first syllable is pronounced as a retroflex variation /*Ch*/ which follows a soft sound /*t*/, a long sound/*a*/ and /*r*/. It seems, on the surface, to be derived from /*Chethur*/, which exactly means a field or farm. From its regional perspective, the word/name refers to a hamlet located on the southern side of Chitral that has been remained the headquarters of this region since British imperial dominance. Anyway, the majority of the population of Chitral speaks the language is Khowar. The word Khowar is pronounced with [k] aspirated sound, it literally refers to the name of the language of Khow people. But the Khow ethnonym has unknown derivation, which is used as a rival candidate for distinguishing with Kalasha ethnic group in Chitral. However, according to local tradition, the tribal basis of Khow nation is placed in the northern parts of Chitral that is Turkhow and Mulkhaw regions of Chitral, now these are Tehsils of the Subdivision Mastuj (Chitral). No written documents available to trace the history of the emergence of “Khow” as an ethnic group in the northern valleys to control these territories by stitching it from the Kalasha tribe, who was reigned earlier to these areas. If the more one digs in archives, it becomes fuzzier. Thus, one has to rely on toponyms that bear linguistics shreds of evidence concerning the root of places names and their population. Therefore, it seems that the name of places in Chitral has the Dravidian, Sanskrit as well as Persian layers.



Framuz Khan (1992) describes that Khowar language has considerably influenced by the Sanskrit. The Sanskrit impact on Khowar could be seen in its loan words, especially in the names of places and things. For example, many villages in Chitral carry [graam] as suffixes e.g., “Mara-graam”, “Sha-graam”, “Sho-graam”, “Mizhi-graam” and “Zondraan-graam” etc (ibid). The aforementioned are the names of different villages in Chitral: whereas the word [mair] is derived from Sanskrit, which refers to a hill or mountain whereas [gram] refers to a village or town etc. Consequently, the toponym of “*Maragram*” may be assumed as a mountain village or a town situated at the foot of a mountain. In this way, a hamlet in sub-division Mastuj is named [*Grāmuli*], in Khowar, it means lower village; here the Khowar word [*muli*] refers to lower or below. The village names like, “Shagrām”; and the name “Shogrām” may be miscellaneous from the above toponyms as prefixed by “*sha or sho*” probably derived from “*Shiav*”, which means god or goddess, thus, it might be interpreted as “village of divine”.

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On the other hand, in the north-west of Chitral Town, in Lothkhow valley, another village is named “Mizhigrām”, which is prefixed “*mizh*”, it conveys the meaning of common or general in Khowar language. Therefore, it may be assumed that the village of common people. The village is named “Zoundhraangrām” settled by the “Zoundray” clan of Chitral, and unmistakably an ethnotoponym, i.e., the village of Zoundray race. There are so many villages that carry the suffix “*dhour*”, which refers to house or abode in Khowar language, such ethnonyms suggest to the ownership or possessions to the given locality in a community of Chitral. The abovementioned metonymies in Khowar language show that Khowar also developed under the banner of Sanskrit. It is obvious that metonymies and conceptual metaphors

have very close relationships; therefore, such kinds of literature have given insight into understanding the selected conceptual metaphors in-depth for this study.

It is obvious that Khowar language has taken a greater advantage in its development of lexis and inflectional system due to its environmental proximity to the regions of Persian speaking communities. Huges (1976) says, the physical intimacy will have a considerable influence on the languages spoken in its surrounding, and in this way hereditarily a language might be kept in the groups of the language-families: for example the family of the Aryan languages, the family of Iranian-languages, and the family of the Dravidian languages, etc. In this way, the typological-division will provide information about the interior formation as well as the concentration of a language. The family tree of languages logically came underneath to this division. Besides, it also imparts views to study these languages, which are physically and linguistically near to each other.



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Thus, before the development of Khowar orthography, the men of letters in Chitral were using Persian as the only medium of written communication. Moreover, Persian remained the official language of Chitral from 1320 to 1952 (Faizi, 1996). According to Magnus (2005) that knowing Persian in Chitral is the symbol of prestige. In this way, the religious missionaries/seminaries both the Sunni and Ismaili sects used Persian terminology frequently for spreading their respective versions of Islam. On the other hand, demographically, many of the tribes/clans living today in different valleys of Chitral, trace back their origin from different provinces of Afghanistan, Iran and Central Asia (ibid).

It is palpable that the Khowar lexicography is still in the state of immaturity; and the dictionary of mono-lingual, bi-lingual and tri-lingual has not so far been profiled, which would be helpful to trace a bulk of its shared words/vocabulary with

other languages in the peripheries. Thus, numerous words have been borrowed from various languages like Sanskrit, Persian, and in recent times from English too. It is due to the continuation of normal statutes to borrow words from any language are obvious. In the same way, Khowar followed, for example in the subsequent resonance the borrow lexis would be substituted by the sound, i.e., /d/, /d/, /g/ and /kh/. The instances are the following /d,ho:l/ and /d,o: l/ in Khowar, which means drum; /gonad/ =/kanda/ in Khowar, which means wall; /xa:s/ =/kha:s/ in Khowar, which means special; /Gari:b/ =/gri:b/ in Khowar, which means deprived. In this way, the stop dental sounds, i.e. /t/ at the end of a word be changed by the /s/ sound, like /darxa:st/ =/darkha:s/ in Khowar, which means request (Nazir Gardezi, 1989; 210-225). The registers of language mostly depend on the religious lexical substances, which have been borrowed the Persian language, basically originated from Arabic (ibid). It reveals the use of speech sounds by the Hindus and Muslims differently (Omkar, 2006; 48).

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As Khalid Bin Sayeed (1967) states that the Hindus tending to acclimatize Sanskrit words, while the Muslims favour borrowing Persian lexis. For example the word “/Khda/” is almost used by the Muslims; whereas the word “/bagva:n/” used by the Hindus, but both the words convey the same meaning, i.e., God. The word /ruh/ is used by the Muslims, while the word “/pra:n/” is used by Hindus, both the words mean ‘soul’. In this way, the word “/kha:/” is used by Muslim, whereas the word “/sopun/”, both the words convey the same meaning, i.e., dream, etc. These instances show that in Hindi the words almost entered from Sanskrit, while the words in Persian seem to inter from Arabic. Then, such word frequently entered into Khowar from Persian (Badishah, 2002; 65). The loanword/lexemes have been personalized according to the phonological procedure of Khowar language. As the lexicographical

work on Khowar language has started since the last half of the 20th Century (Hassan Dani, 2001; 55).

In this way, many words have entered into Khowar from Persian. For example, the name [*Dowan-Bagi*], means minister. The word [*shirin*] means sweet. These types of words are used as conceptual metaphors in Khowar language, e.g., '*ma shirinzhou*' means my sweet son, etc (Magnus, 2005; 73). The metonymy [*qumanean*] enter the Khowar language, which means commander; and in the Chitrali context, it does mean a powerful person in a society. In the same way, the word [*ghoghi*], which means a heifer, and recently used of naming a particular kind of cars in Persian and recently introduced in Khowar language. The word [*setatr*] seemed to be borrowed in Khowar language form the Persian word [*say-taar*], which means three wires. Borrowing from Arabic and Persian shows cultural- bound concepts. It is due to that both the Islamic and elites influences; as Arabic is the language of Islam and its preachers; whereas Persian remand the language of elitist both in Persian and Central Asia (ibid). In this way, the process of borrowing words from those languages also falls under the category of Islamic-culture, and the language of polite society respectively (Tariq Rahman, 1990; 65).

As Tariq Rahman (1990) describes that the 3rd process of semantics for coining new lexis is by representation clichés form a foreign and modern language. It is because of the progress of modernization, which has affected the whole world in one way or another. In this way, many words/metronomes, as well as phrases from English, became the part of other languages including Khowar. In Khowar language the following words are frequently used and nationally accepted, like [cigarette], [matches], [bye-bye], [of course], [see you], [take care], [dialogue], [T.V.], [Radio], [Helicopter] and etc. In addition, there are so many loan words taken from English,

which has completely been Khowarized with certain modifications as following: The phrase blood pressure is Khowarized as [*break pressure*]. The name of Toyota motor-care is Khowarized [*thohe-tamortoe*]. The name of the Tractor is Khowarized as [*te-tar*]. The word driver is khowrized as [*daryriver*]. The word hospital is khowarized as [*haspatal*] means hospital. The word close is Khowarized as [*coluise*] and word fry is Khowarized as [*farayee*] etc.

The influence of English on Khowar language is obvious, it might be due to the relation of the ruler and ruled or masters and subjects. On the other hand, English is the language of modern science and technology, and economic prosperity; therefore, it is a clear impact that could be seen on Khowar (Magnus, 2005). I have observed it during my study that in the present-days English is going to dominant Khowar to a greater extent. The Khowar speech community, even illiterates, uses numerous English words/phrases in their colloquial conversations. It shows that Khowar is among the endangered languages in the future. As a result, the development of semantic-coining of new words/phrases in Khowar from English is seen considerably.

Rahmat (1994) describes that Khow Culture is the amalgamation of a different culture. In the past, numerous clans, from the different parts of the world, came to Chitral in search of food, political stability or farther migration. Among them, a considerable number of clans settled in this region permanently. In this way, the social order was developed by different ethnic groups in Chitral. Later on, the social order evolved into a compact culture and language respectively and known as *Khow* and Khowar. Hence, the Khow nationalism penetrates the whole Khowar speech community and doesn't pertain to any particular ethnic group/groups in Chitral.

Kendall (1992) includes material in the book mostly is based on verbally

conducted interviews and observations. The work helped me to understand the similarities and differences of the emotional metaphors between Khowar (mostly collected through observation interview as well as field notes for the quantitative bases) and English. Hasen Dani (1978) exclaims that Khowar is the principal language of Chitral. It is also spoken in Yasin a district of Gilgit. Besides, the marriage ties make Khowar understood as far as other cities of Pakistan. In addition, he says that the first manuscript of Khowar is traced in 1917. He states that recently the existing-materials on Khowar language might be more than fifty publications. There are some monthlies publications too. The work has provided me with a clue about the existing works as well as the importance of Khowar language in Chitral.

Quddus (1987) describes the early history of Chitral is very little known, though some hints could be traced from the Sanskrit Literature. As it is mentioned that the indiginious inhebetent of this region were called “Pisachas”. The word Posacha in Sanskrit means those who eat the raw flesh of animales or human beings.

The “Pisachas” were the only dewellers of Kashgar valley, now is called Chitral. it was eleven century, some of the muslim invaders came to Chitral from Afghanistan and compelled them to accept islam. Later on, people started to migrate to this reagon from the various parts of Central Asia in search of food or further migration. In this way most of the imegrant settled down in Chitral, and they mingled with the local population, and started to adopt the local culture. They accepted Khowar as their language. this literature is important to understand that a language known as Khowar developed under the influence of various ethnic group has the capacity to convey the the emotional metaphors. Morgenstern (2006) says that Chitral is the vicinity of the maximum linguistics diversity in the world. Although Khowar is the chief language of Chitral and more than ten other languages are spoken in the region. This work would

be helpful in analyzing the conceptual metaphors, which have been borrowed from the other languages spoken in Chitral or its peripheries.

Aitcheson (2001) describes the progress and decline of a language. In one of his landmark studies, he clearly presented the answer to the queries such as, how language came into existence and why and how changes occurred. Besides, he explained that how language starts and how language sheds away. He considered that changes in languages happen since its evolution. Besides, he elaborates that language is a conceptual system, through that we understand the world around us.

The above mentioned reviewed literature assist me in understanding the Khowar language as well as to analyze the emotional concepts in the present study. Moreover, the reviewed literature clearly show that there is a wide gape to be filled. Hence, this research contributes to the existing body of literature by answering the research questions.



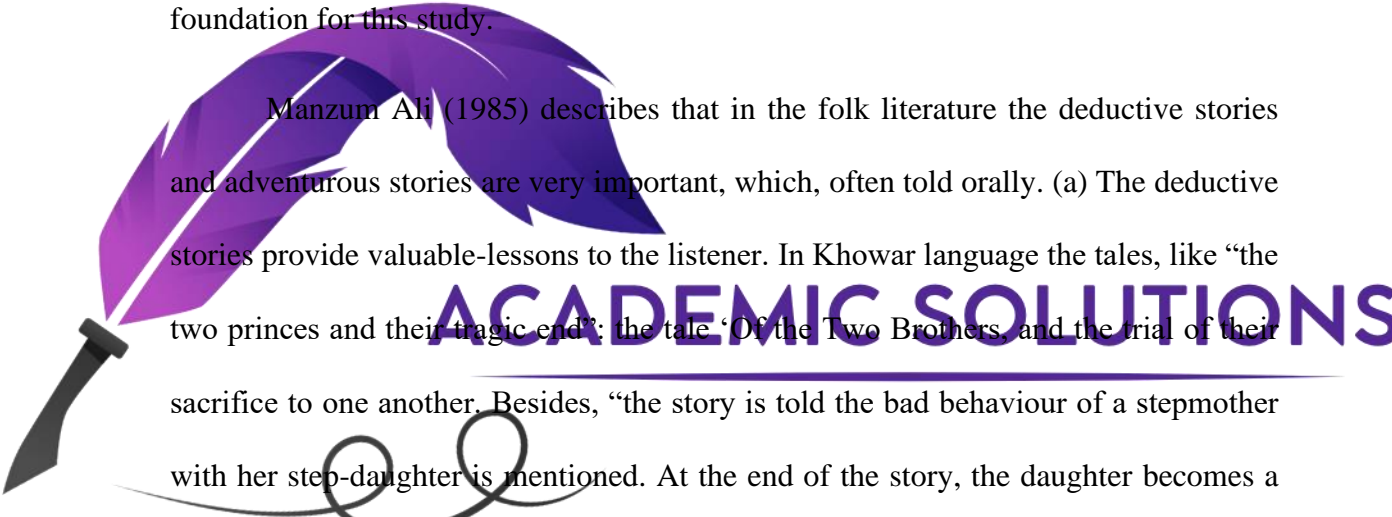
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2.13. Metaphors in Khowar Language:

It has already mentioned that Khowar was an unwritten language until the last half of the Nineteen Century. It is, therefore; the literary works that were only preserved orally from generation to generation. It seems necessary to review all those literature, which play a pivotal role in the development of Khowar language. So it is important to review all those available data for this study. Besides, such literature provides me with a clear picture of understanding the conceptual metaphors in Khowar to document and compare them with English metaphors.

Manzum (1985) considered the folklores of Khowar a very precious form of literature, which are considered centuries old. He electorates that the reason of Khowar being unwritten language isn't found, it might be due to the occupation of

Persian to the position of national/official language in these areas as well as Chitral since very long times. It is, therefore; Khovar might not be flourished as a written language in the region. Moreover, Israruddin (1979) claims that there were some very famous poets and literary personalities, educated from Central Asia. They have written their poems and short stories mostly in Persian because at that time Khovar was only as a spoken language. Hence, they only contributed orally to this language. In this way, a few of such precious assets of Khovar have orally been preserved, in the forms of proverbs, idioms, folklore, pastoral-songs, conceptual metaphors, and epic-poems. The reviews of the aforementioned available genres provide me with a foundation for this study.



Manzum Ali (1985) describes that in the folk literature the deductive stories and adventurous stories are very important, which, often told orally. (a) The deductive stories provide valuable-lessons to the listener. In Khovar language the tales, like “the two princes and their tragic end”: the tale ‘Of the Two Brothers, and the trial of their sacrifice to one another. Besides, “the story is told the bad behaviour of a stepmother with her step-daughter is mentioned. At the end of the story, the daughter becomes a princess and the mother becomes helpless”. Moreover, the tale of a lion and a hunter, i conveys the message that everyone should become passionate towards the wild-animals or wildlife. As wild animals have senses and understand the just treatments from human beings. In addition, such related tales i.e., “a cunning wife and her action” and the tale of ‘The Arrogance of Emperor’ are famous (ibid).

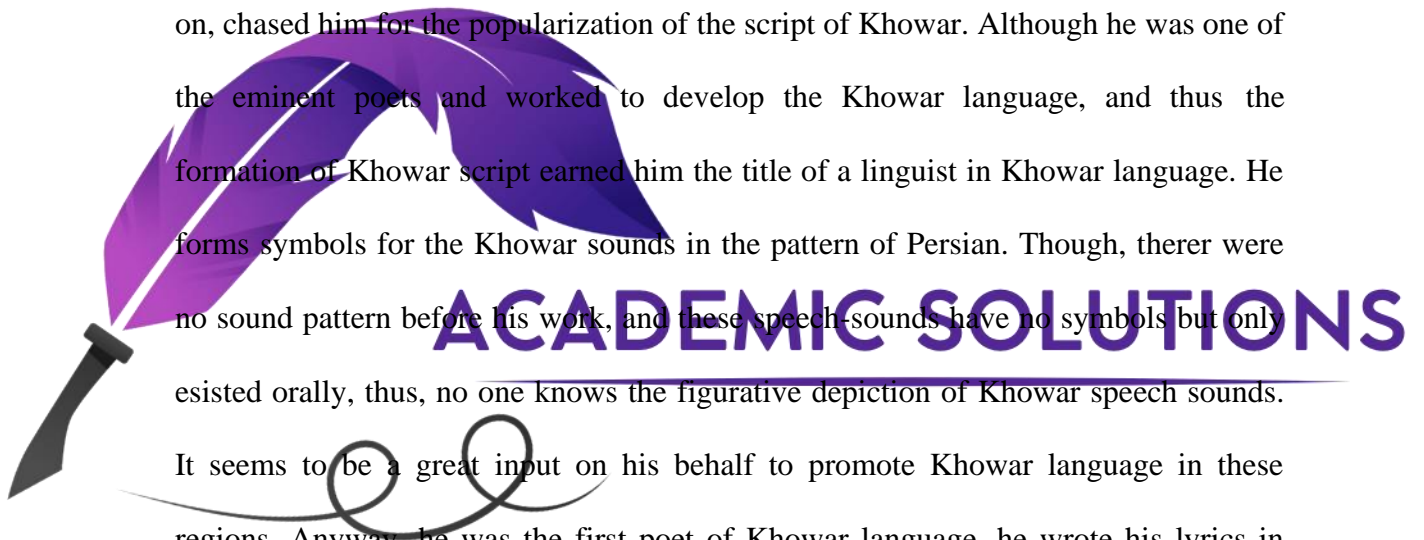
(b) The adventurous stories which fall into the category of fairy-tales. In other words, these are the fairy-tales. In such stories, the hardships of the story’s hero have been described to reach his destination. Moreover, the relationship between human beings and the ferries subtly blended to show their similarities and differences in such

stories. In this way, it shows the psyche of the people of the area. It is for the expediency of human beings for the categorization of their friends and foes between the gullible living beings; thus, such stories are: “The Parrot and Princess”, “The Blind Ghost”, “Severn Headed Monster” and “Heavenly Fairy” etc (ibid). In addition, there are comic tales that are related mostly to the simple and straightforward lives of the villagers. These stories are moral tales and didactic in nature (Manzum, 1985; 694). In Khowar, these kinds of comic stories are as following: “Egg of a Donkey”. This story conveys the message of the simple village people. they were surprised to see the watermelon for the first time by considering it as the donkey’s egg. Besides, such kinds of tales like, “A Person he had sown salt in the field. It also tells the simple life of the villagers.

Ramat Karim Baig (1999) describes the following romance in Khowar language: (a) “*Dok Yakhdeez*”, (b) “*Terchay Khan*”, and (c) “*Aman*”, (d) “*LaloZang*” “*Sher Muhammad*” The aforementioned romances seemed to be significant in Khowar language all over Chitral; another feature of these romances are unwritten and express orally from time immemorial. Moreover, the romance of Baba Syar is also popular: it tells the story of the love affairs of the famous poet in Khowar language. He won’t like to make his love distorted by marrying with his beloved. In the above lines, he considered the thrill of the beloved is not jersey as compare with her remembrance, thus the synthetic and chic love of Syar had altered into intuitive and perfect love.

Magnus (2005) states that the eminence characteristic of Khowar language is the love poems that contribute to understanding extensively derived from the typical Persian poetry and the materials of Persian literature. Numerous existing organization of Khowar poetry belongs to the ancient time. During Nineteen-Century, H.C.

Thomson (1981; 276-77) has collected some of the Khowar love poems and he interpreted and translated some of these into the English language. For this reason, the poetry of Khowar language continues as an alive convention to develop the Khowar language, the poetic and musical composition as well as performance. In present days the Khowar poets followed a new version of old-poems. The Khowar poems and odes are rich in the words, images and conceptual metaphors on which this study is conducted, like the classical-Persian mystic-poems (Magnus, 2005). Ramat Karim Baig (1999) states that Muhammad Shukuor Gharib is the pioneer of Khowar script in the second half of the 17th Century. But, in the mid of the 20th Century, his heirs, later on, chased him for the popularization of the script of Khowar. Although he was one of the eminent poets and worked to develop the Khowar language, and thus the formation of Khowar script earned him the title of a linguist in Khowar language. He forms symbols for the Khowar sounds in the pattern of Persian. Though, there were no sound pattern before his work, and these speech-sounds have no symbols but only existed orally, thus, no one knows the figurative depiction of Khowar speech sounds. It seems to be a great input on his behalf to promote Khowar language in these regions. Anyway, he was the first poet of Khowar language, he wrote his lyrics in Khowar language, whereas he had written his couplets in the Persian language. At that time, Persian was the only medium of written communication, but he introduced some of the scripts in Khowar (Manzum, 1985; 705). He used to write his pen name ‘Gharib’ in both Khowar and Persian poems (ibid). He was educated and well versed in Persian, thus a good poet in Persian, but he never preferred Persian over Khowar it was being his mother tongue. It shows his sincerity as well as his wisdom that he was aware of the importance of Khowar that it would be a principle language of Chitral very soon. He is the Chaucer of Khowar poetry and language (ibid).



There are other literary figures, they worked to develop Khowar literature; and they contributed to Khowar by promoting the lyric, epic and odds. These are known in Khowar language as ‘Ghalwar’ means song in polo match, ‘Jangwar’ means a song during war, ‘Ponwar’ means for specific journey, ‘Lockxur’ means the song during the wedding of a daughter, ‘Shapdaraz’ means a specific cultural song of Chitral, and ‘Aashurjan’ means the war of tears during this song, etc (ibid; 700-5).

The aforementioned reviewed literature reveal that metaphors have been used in Khowar language without noticing. It is because there is no specific study yet been conducted on metaphors in Khowar language. In this way, a considerable part of literature on the topic of metaphor/ conceptual metaphor study is missing. Thus, the present study intends to contribute the existing literature on Khowar language in general and manifestations of conceptual metaphor of emotions in English and Khowar specifically. This research also brings the Khowar language into the firm of Conceptual Metaphor Theory (CMT) to show the universal or cultural specific embodiment of metaphorical expressions in Khowar by comparing with English.



2.13 Conclusion:

In a nutshell, it is sum up that the available pieces of literature concerned with the study are systematically reviewed keeping in view the proposed research questions and objectives. Hence, the themes, like Cognitive perceptions, the cognitive turn in linguistics, the importance of language, language and identity, metaphors and language, cognitive linguistics, conceptual metaphors, metaphorical studies of emotions in different languages, Khowar language and metaphors in Khowar language have been studied thoroughly. Cognitive perception, cognitive turns in linguistics, language and the importance of language, language and identity. Moreover, it deals with the cognitive linguistics and metaphor and language. Besides,

it reviews a comprehensive body of literature related to Khowar language, conceptual metaphor and its mapping as well as metaphorical studies of emotions in different languages. In this way the gape for this study is identified, and there is no such study has yet been conducted in English and Khowar or other national or local languages in Pakistan by focusing on the conceptual metaphors of emotion concepts like ‘love, anger, happiness and sadness’. Therefore, it provides a strong justification to this study in acadamic circle for debate and discussion in the field of metaphor studies of cognative linguistics. Besides, this literature review has provided a critical insight to carry on the study within the selected conceptual framework.



CHAPTER-III

RESEARCH METHODOLOGY

Conceptual Metaphor of Methodology in Khowar lyric:

*Pordomo fahla beti, Sharo posto sorã anji:
ToniŞho Wzahna biti Angzanan ghona kosay.*

Having been in Bear's temperament,
Wearing over Lion's hide:
Having been in Deer's wisdom:
Like British men's stride.
(Ziarat Khan Zarak).

3.1 Nature of the Study:

This research is a Case Study of the Conceptual Metaphor of four emotion concepts qualitatively to explore a bounded system (a case) through detailed and in-depth data collection of uncovering a case (Stake (1994). The data was focused interpretively to make sense in terms of their meanings as conceptual metaphors (Denzin & Lincoln 1994; 192). Consequently, the researcher has built a complex holistic-picture, analyzed-words with reference to the nature of conceptual metaphors (Cresswell 1998; 15).

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3.2 Qualitative Content Analysis:

The qualitative content analysis employed as a research tool for the subjective interpretation of the contents of textual data. The textual data was coded and the themes or patterns were identified as well as developed (Hsieh & Shannon, 2005). This methodological tool is appropriate for studies in social sciences and linguistics in order to look at the meanings-underlying physical messages (Zhang & Wildemuth, 2009). Hence, the qualitative content analysis was used as a suitable methodological tool to analyze the selected textual data. The attention was paid to unique themes that illustrate the range of the meanings of particular-texts and concepts. It provided an insight to examine and highlight the selected text based on the research objectives

(Cresswell 1998; 15).

3.4 Data Collection Tools:

The data was obtained from written documents, text review and some informants were interviewed and transcribed into textual data. (Rubin, 2012). Thus, the research has combined with textual material and the material collected through interviews' transcription as well as notes obtained on the basis of the research guide for this study. (Bolderstone, 2012).

Consequently, the two sets of linguistics data were discussed in this study, i.e., the data of the English language and the data of Khowar language. The data of English is based on the secondary sources such as from the previous studies; whereas the data of Khowar is the primary data collected from some informants were interviewed and transcribed into textual data. and examining the textual data from the period from 25 July 2016 to 13 December 2018: Throughout my visit, I dedicated time to converse an extensive sort of relevant queries according to the research guide on the topic with people of different ages, areas, subethnic groups and occupations. In specific, it was important to triangulate informations from different sources in comparing connotative and denotative meanings of words/sentences that have been studied here as part of the analysis. It was, thus essential to identify about the circumstantial implication and usage of words/sentences as conceptual metaphors of Khowar of the interpretation in similarities and differences with reference to English.

It is intuitive in research that prior to drawing inferences based on sample collected assessment for internal reliability and validity is necessary for resolute conclusions. It is to make sure that the scales I have developed to assess certain concept are actually measured, and not ignored some important features of scaling or

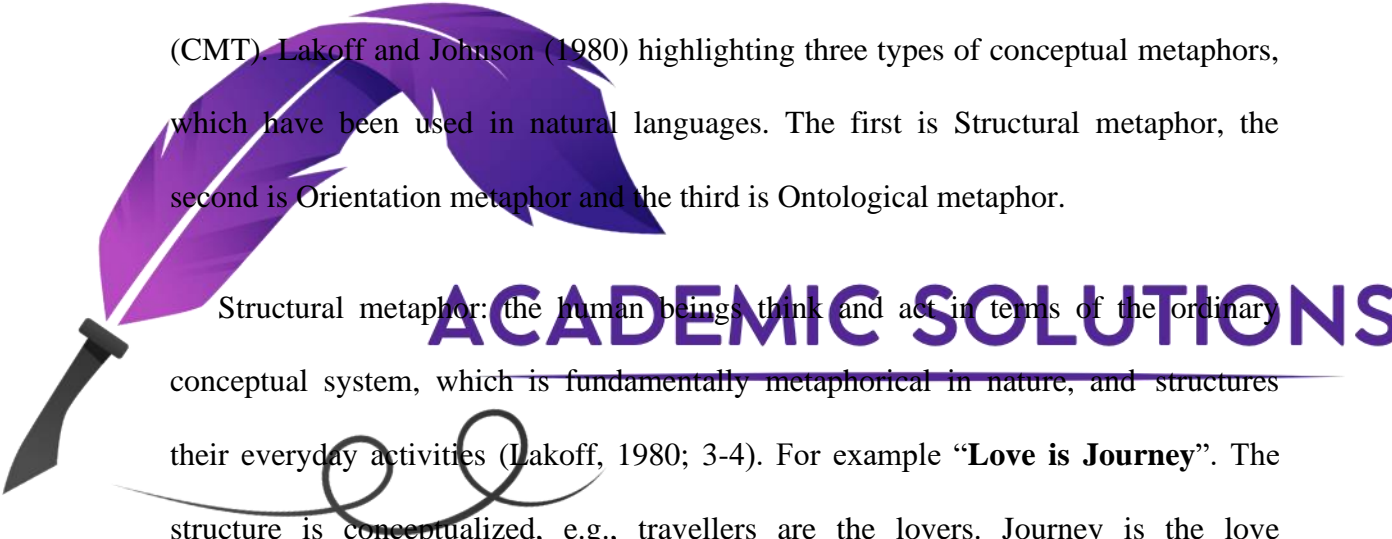
included irrelevant items. Thus, for accurate and valid interpretation of results, the data were analyzed through statistical tools such as Cronbach's Alpha (α) test and factor analysis. In this way, both statistical tools, which are called testing for the goodness of measures were used. The reliability of the measurement scales was statistically analyzed using the Cronbach's Alpha (α) reliability test. The test was used to determine the internal consistency of scales or items whether the scale or item measures the actual concept that was intended to measure or not. However, reliability indicates an error-free or without bias in the scales of measurement and indicates the stability and consistency of a measure over time or low vulnerability to changes. Therefore, it ensures the goodness of measures because the concept is measured stably and controlled. Cronbach's Alpha (α) test is a reliability coefficient that actually measures the positive correlation among scales or items. The higher the value of alpha (α) to 1, the higher the internal consistency reliability is considered. Factor analysis has been also used to check the factorial validity of test items. Validity referred to the concept that how well the results obtained from measurement actually measuring the true theory that is intended to measure. Using the factor analysis the dimension of the measurements can be obtained by checking the correlation of the items.

In the present study, the correspondence between the conceptual metaphors to conceptualize the emotion concept of **Love** تدم, **Happiness** وځش, **Anger** رڼو and **Sadness** بېځم used in English and Khowar languages have been tested for correspondence determination. The main purpose of the statistical methods of Chi-Square test of association between qualitative variable is adopted to decide whether there is correspondence or not in metaphorical conceptualization in the selected

conceptual emotion concepts in both the languages English and Khovar. The null and research hypotheses of the present study have been given as H_0 : There is no relationship or correspondence in the conceptualization of the emotion concepts between English and Khovar languages. H_1 : There is a significant association between the emotion concepts for metaphorical expressions in English and Khovar Languages.

3.5 Theoretical Framework of the study:

This study used the theoretical framework of Conceptual Metaphor Theory (CMT). Lakoff and Johnson (1980) highlighting three types of conceptual metaphors, which have been used in natural languages. The first is Structural metaphor, the second is Orientation metaphor and the third is Ontological metaphor.



Structural metaphor: the human beings think and act in terms of the ordinary conceptual system, which is fundamentally metaphorical in nature, and structures their everyday activities (Lakoff, 1980; 3-4). For example “**Love is Journey**”. The structure is conceptualized, e.g., travellers are the lovers. Journey is the love relationship. The distance covered is the progress in love relation. The impediments on route are the difficulties in love relationship. Destination is the goals in love relationship. The Orientational metaphor is labelled specialization because the majority of them resulted from our acumen of space. The spatial orientations are the outcome of our experiences in this physical world, which provide the fundamental conception through that we live. It includes UP and DOWN, FRONT and BACK, DEEP and SHALLOW, CENTRAL and PERIPHERAL. Consequently, the orientational metaphor gives a concept of a spatial orientation like, ‘*My spirit rose*’

and *'I am feeling down'*. In the aforementioned italic sentences the words “rose” and “down” show the function of orientation metaphors (Kovecses, 2005).

Ontological Metaphor, which gives an understanding of physical objects through experience beyond mere orientation. Experiences of the physical objects, i.e., our own bodies, which provides a base to extra-ordinary extensive kinds of ontological metaphors, which are ways of viewing occurrence, actions, sentiments, thoughts, etc., as entities and substances. Like, “**Fluid in Container**” that maps the emotions onto fluid in a container form specific level to general level of metaphor. **The hot fluid in the container is the central metaphor** (Lakoff & Johnson, 1980). Additionally, the poignant condition of “emotions” is symbolized metaphorically as “**substances/material in the container**” (Lakoff, 1987 & Kövecses, 2002). It is applied to the conceptualization of various emotions. The metaphorical mapping followed the following analytical procedure on the bases of ontological metaphor, like, $[x = y]$, $[y = z]$ therefore $[x = z]$. Consequently, the Ontological metaphors are being produced when our experiences with substantial objects and substance make it feasible to conjure up of abstract intangible concept like sentiments, thoughts, psychosomatic actions, which states as old/tangible entities and substances (Lakoff, 1980; 40-45).

3.6 Data Analyse

The data were collected systematically. The data was read and reread thoroughly and coded into manageable categories as well as sorted into similar groups thematically. The coding of the text was based on identifying concepts and defining relationships through mapping to explore the similarities and differences of the

conceptual metaphors in English and Khowar. Thus, the data were analyzed thematically by transcribing into different codes and sub-codes for the development of the main themes within the framework of Conceptual Metaphor Theory (CMT).

The Conceptual Metaphor Theory of metaphor was taken for logical conjecturing conceptual illustration and association from linguistics expressions, which are metaphorically understood, where the metaphorical-mapping is indirect mapping. As, this approach presumes that language is a window into cognition, and the linguistics expressions in part reflect cognitive procedures and constructions. Subsequently, the Conceptual Metaphor Theory scientifically links the metaphorical expressions to underlying conceptual metaphors by positing conceptual mappings between two conceptual-domains.

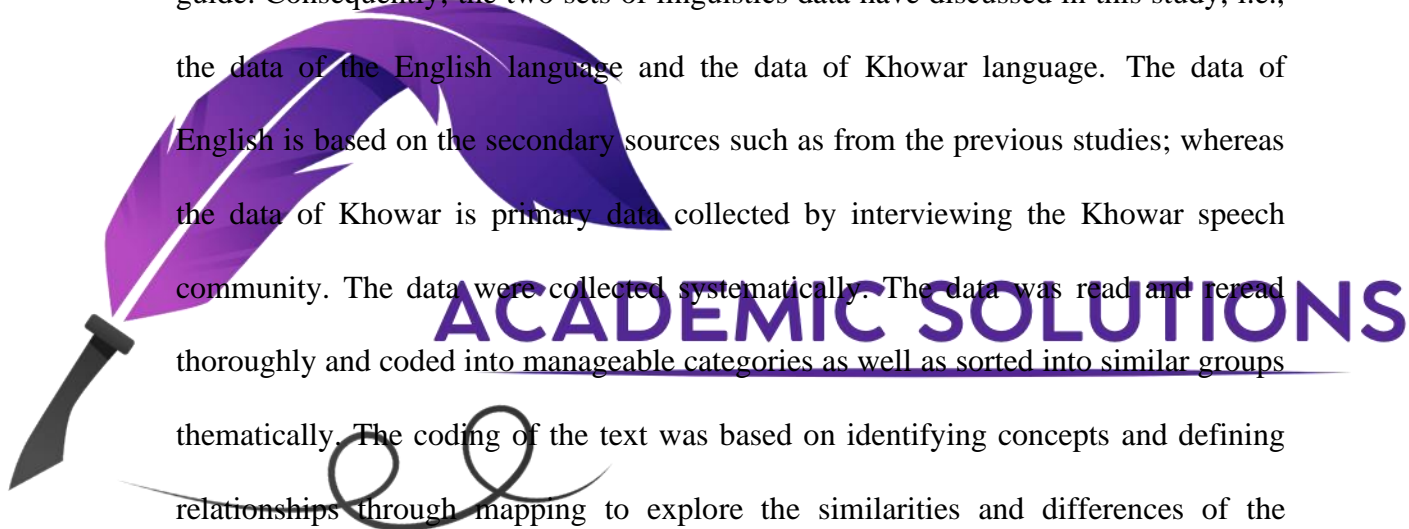
3.7 Procedure:

The study was conducted in two phases, (a) categorization or juxtaposition of the conceptual patterns in the languages, and (b) comparative analysis. First of all the metaphoric expressions were clustered under their common central metaphors and particular source and target domains. Thereafter, these were compared on the bases of the two discriminative parameters, i.e., conceptual metaphor and literal meaning. Moreover, each Khowar expression with its phonetic/Romains version and its English literal translations were listed under each main or central conceptual metaphor. By keeping in view the hypothetical benchmark, if the expressions in each group could be found the same in their literal meaning of metaphoric conceptualization in both languages, these would be considered totally the same. While two expressions under the same conceptual metaphor with distinctive literal meanings would be considered as the same. Besides, if the expressions were instantiations of a different conceptual metaphor, which is absent in either English or Khowar, would be considered as totally

different.

3.8 Conclusion:

In a nutshell, it is concluded that the methodology this research was a case study by employing the qualitative content analysis as a data collection tool and the data analysis technique. The data was obtained from written documents, text review and transcriptions of interview data. Thus this research combined with textual material and the material collected through interviewed and transcribed into textual data from some informants as well as notes obtained on the basis of the research guide. Consequently, the two sets of linguistics data have discussed in this study, i.e., the data of the English language and the data of Khowar language. The data of English is based on the secondary sources such as from the previous studies; whereas the data of Khowar is primary data collected by interviewing the Khowar speech community. The data were collected systematically. The data was read and reread thoroughly and coded into manageable categories as well as sorted into similar groups thematically. The coding of the text was based on identifying concepts and defining relationships through mapping to explore the similarities and differences of the conceptual metaphors in English and Khowar. The study was conducted in two phases: firstly, categorization or juxtaposition of the conceptual patterns in the languages, and secondly comparative analysis under the theoretical framework of Conceptual Metaphor Theory (CMT).



CHAPTER-IV

ANALYSIS OF THE CONCEPTUAL METAPHOR ‘LOVE’

Princess—what did the Russian whisper in your ear?

Rosaline—Madam, he swore that he did hold me dear as precious

Eyesight, and did value me Above this world, adding thereto

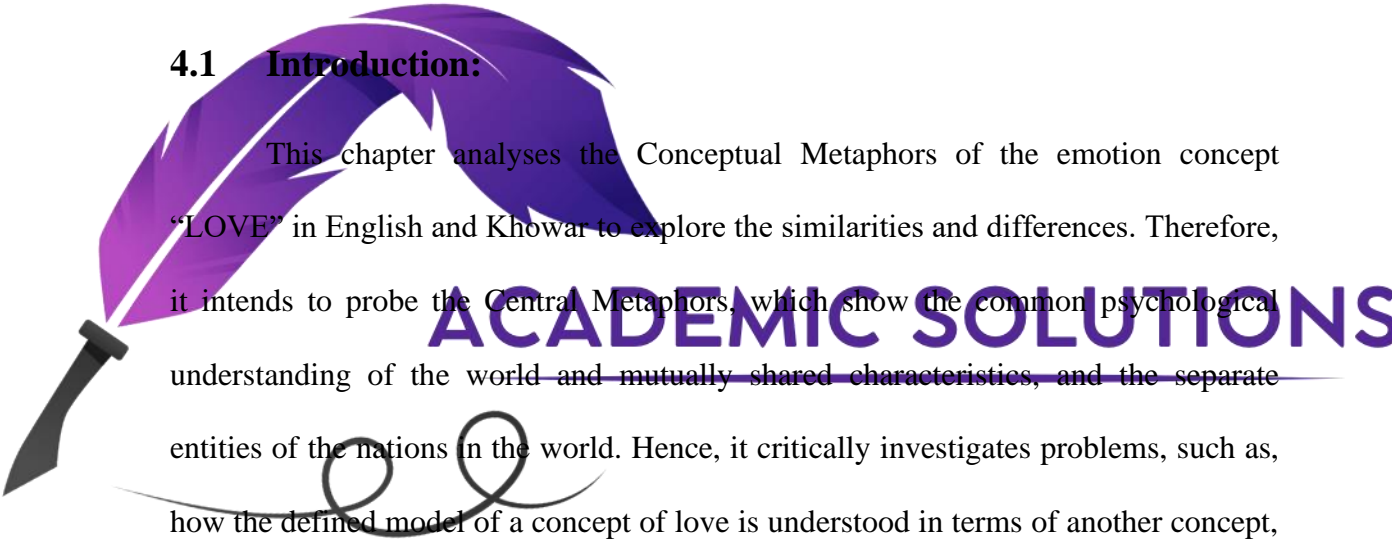
Moreover that he would wed me, or else die my lover.’

Princess—God give thee joy of him! The noble lord most

Honourable doth uphold his word.’

(Shakespeare, Love’s Labor Lost, Act v. Sc.2).

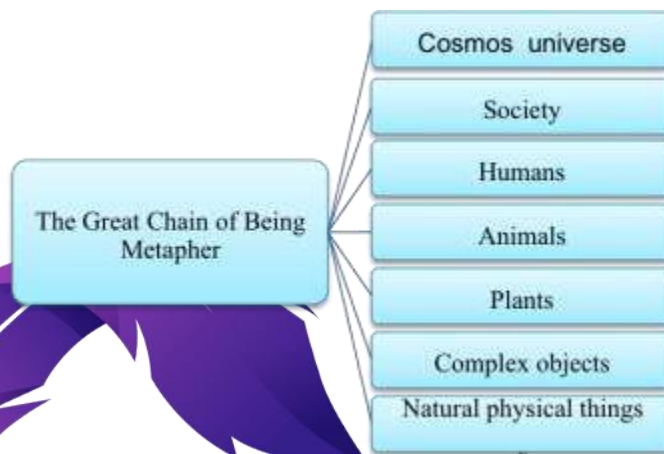
4.1 Introduction:



This chapter analyses the Conceptual Metaphors of the emotion concept “LOVE” in English and Khowar to explore the similarities and differences. Therefore, it intends to probe the Central Metaphors, which show the common psychological understanding of the world and mutually shared characteristics, and the separate entities of the nations in the world. Hence, it critically investigates problems, such as, how the defined model of a concept of love is understood in terms of another concept, in the central metaphor, like ‘LOVE IS JOURNEY’? how the emotional concept love is understood Ontologically? Here the concept of ‘LOVE’ is understood in terms of ‘JOURNEY’. The concept of ‘LOVE’ is analyzed with two different styles of activities, such as ‘LOVE’ involves emotions, whereas ‘JOURNEY’ involves traveling. Besides, it deals, how metaphors structure our everyday concepts, such as ‘LOVE’ is partially structured in terms of ‘JOURNEY’? Moreover, it examines the view that metaphors do not form a sole image. Even though these images are logical with each other by virtue of being subcategories of the main class to explain the most

significant universal entailment. On the other hand, the emotion concept love is seen orientationally, like Up/Down These metaphors have two main classes, such as “THE GREAT CHAIN OF BEING METAPHOR” and “EVENT STRUCTURE METAPHOR”.

1. ‘THE GREAT CHAIN OF BEING METAPHOR’ reveals how things are related to each other in the world, as shown below:

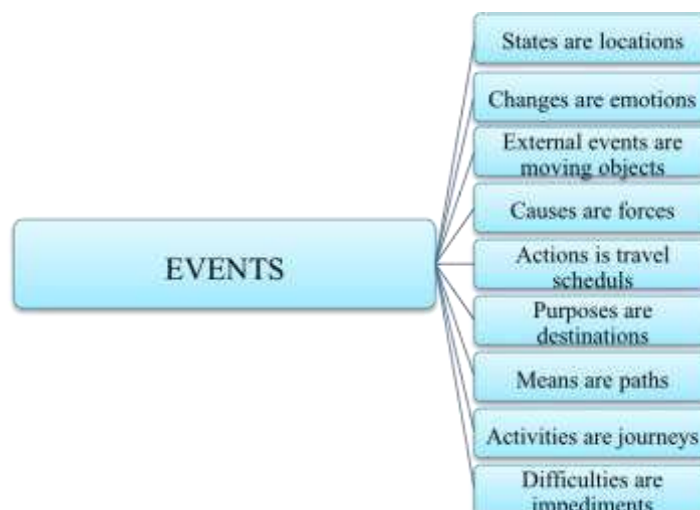


2. EVENT STRUCTURE METAPHOR:

ACADEMIC SOLUTIONS

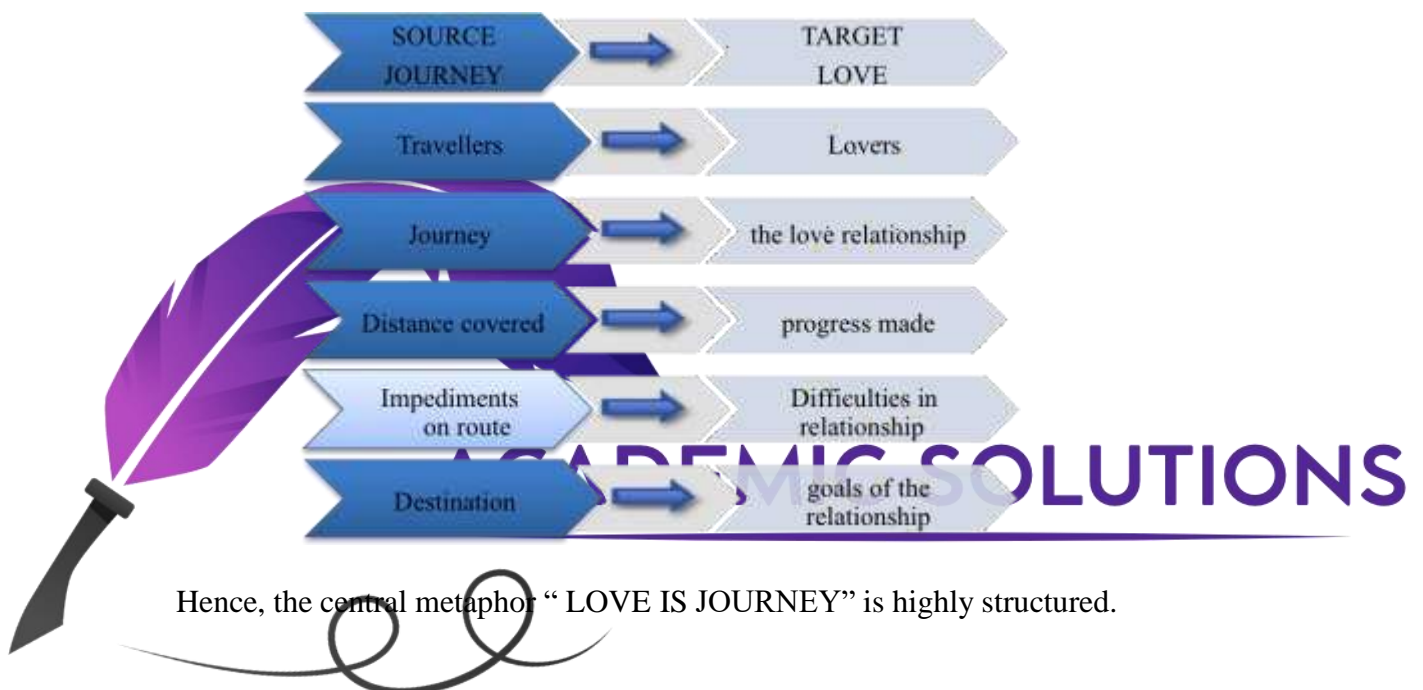
On the other hand, the ‘EVENT STRUCTURE METAPHOR’ emphasizes on conceptualizations of events in an affluent manner (Lakoff, 1980). The different aspects of events would be the target domains. Thus, conceptualization of the emotion concept LOVE has been analyzed under the category of event structure metaphor as under:

1.



EVENT STRUCTURE METAPHOR:

The metaphors, such as “LOVE IS JOURNEY” and “LOVE IS WAR” are examples of structural metaphors (Lakoff, 1980: 49). As all the human beings think and act in terms of the ordinary conceptual system, which is fundamentally metaphorical in nature, and structures their everyday activities (Lakoff, 1980; 3-4). The following diagram is one of the more prolific types of cognitive metaphors under the event structure metaphor, like LOVE IS JOURNEY.



Hence, the central metaphor “LOVE IS JOURNEY” is highly structured.

4.2 Love is Journey:

English expressions:

- *‘Look how far we have come’.*
- *‘We are at a crossroads’.*
- *‘We shall just have to go our separate ways’.*
- *‘I don’t think this relationship is going anywhere’*
- *‘Where are we?’*
- *‘We are stuck’.*

- ‘We have gotten off the track’.
- ‘The course of true love never did run smooth’.

Khovar Expressions:

‘Lal’, • Lal samonan kory washergomota baghy; Ta tanta gurom kori kaiow umar baghy. [lit: the person named he went to Wshargum with all his war instruments, whereas, his beloved passionately wait for him for a long time (Umar, 1974; 116).

- Pache ma baghaw beyabana achy gosa no. [lit: you have left me in the desert of love; would you come back?

- Awa hatam tha posheko arzua, magum rahy arat amanan gany. [lit: I have come here with the desires to meet you: but I return back without success.]

ACADEMIC SOLUTIONS

- Tasum shuro phok lamha ya maza: tasar jadabety rahey beko blika nistay. [lit: definitely the time with you was very pleasant, afterwards the departure was very awful.]

is the • Haya nasibo tamasha to ma faqir mo josh: awa dabadar no basam a khosh to wafadar berowa. [lit: it spectacle of this world, thus you should not consider me mendicant. I might not go to the court, if my beloved was loyal.]

- Lole ki, haya ishquo safara kandori drungar kositam. [lit: Look how far we have come].

- Ispa ishqo biyabana behchi asusi. ايسى قىو ايسى نى [lit. we are stuck in the desert of love].
- Ispa her kos tan tan ishqo rahen boghalik. ايسى نى نى قىو رانىم و بىغ نى ك [lit. We shall just have to go our separate ways in love].
- Ishqo rahen kosi kura toritam. قىو رانىم و كىس و كرا و نزانىم [lit. where are we walking in the way of love].
- Ishqo raha behchi asusi. قىو رانىم و كىس [lit. we are stuck in the path of love].
- Ashaq biti rahar nisi asur. ايشاق بىتى رانىم و كىس [lit. he has gotten off the track in his love].
- Ishqo rahen kosik haruni asan no. ايشاق بىتى رانىم و كىس [lit. The course of true love never did run smooth].

ACADEMIC SOLUTIONS

It is for further authentication of the central metaphor as LOVE IS JOURNEY, in the bold and underlined literal translation of a Khowar folk tale is given as under:

Literal translation:

*A long time ago there lived a king. He was very rich but had no children. One day a man came and told him that in the neighbourhood of his kingdom lived a holy man who would understand his problem, and his amulets would be of help. ***The king, one day, decided to visit the holy man. The holy man gave him an amulet and some other talisman.** “Now you will have a son,” he said to the king’s surprise “And I will suggest him a name. His name will be Mughal Khan.” One good day a son was born to them. He grew up into a handsome young man. One night while he was sleeping he had a dream. In the dream, he saw an exquisitely*

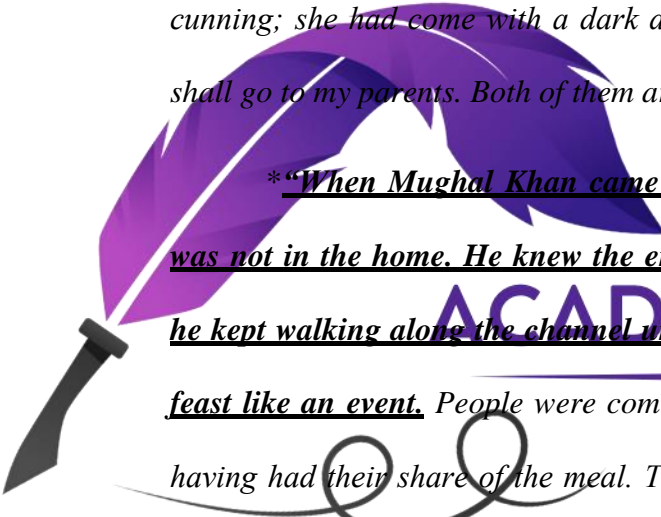
pretty girl. * He passionately fell in love with the 'Dream Girl'. One day he told his mother, "Mother! I am leaving this palace and this kingdom. They do not belong to me. I am going away to some other land." Lo! Here was the woman he had seen in the dream, an exquisitely fair lady! First, she smiled and then cried out of pity. "O, fair young man!" she began, "Wherefore did you come to this place?"

*"I have been walking for many days and many months to reach this place," Mughal Khan answered, "and all these days and months I have been looking for you." "You should go away please," cried the woman, "This castle belongs to the Monster, and he has forcefully kept me here. If he returns he will spare neither you nor me. He will eat both of us up." "Do not panic," said Mughal Khan, "When the Monster approaches the castle, wake me up." Saying this he rested his head on the lap of his dream-beloved and fell fast asleep.

"The Monster has approached," said the woman. Mughal Khan the Fighter got ready. When the Monster entered, he impulsively jumped on to him and took to fighting him. After a tough fight of pulls, pushes and jostles Mughal Khan the Fighter took him down at last and killed him. Getting rid of the Monster, Mughal Khan married his dream-lady. The new couples started living happily in the castle. A large running stream would flow through the lawn of the castle. This stream would, then, flow into a large channel, which would ultimately flow towards another kingdom in a far distance. The lady, Mughal Khan's wife, would comb her hair sitting beside the stream.

One day the woman was combing her long hair sitting beside the running stream, as usual. A tangled strand of her hair fell into the stream and was flown away without her notice. The running stream of water flowed it all the way into the next

kingdom, where this water channel would run the king's watermill. A long strand of hair had got tangled around the bladed rotor of the water mill, causing it to stop. Fascinated by the strand of beautiful long hair of a young woman, the king announced, "He who brings me this girl would ascend my throne as a gift: He would be the king of this kingdom!". Mughal Khan had gone out hunting. Upon returning he saw a poor old woman crying for food near his house. When his wife came to receive him at the gate he told her about the wailing woman, and said, "We too have parents of her age. We should let her in." Ignoring what the Dev had said, especially about women, they let her in. The Dev was already fast asleep. The old witch was very cunning; she had come with a dark design. "Come along," said the old witch, "We shall go to my parents. Both of them are alive."

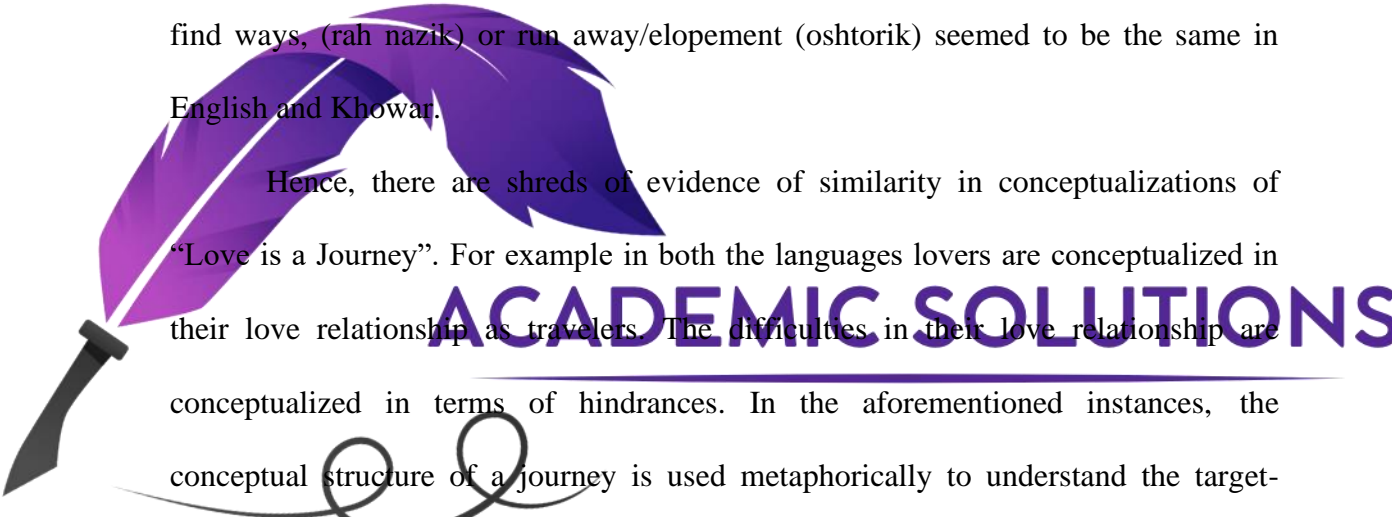


***When Mughal Khan came back from hunting and he saw that his wife was not in the home. He knew the entire situation and without wasting more time he kept walking along the channel until they reached a place where they saw some feast like an event.** People were coming to attend the feast, and some were leaving, having had their share of the meal. They asked the people, "What is this feast for?" "It is for the king's marriage," they responded, "The nuptial day has almost approached. He has arranged this open feast well in advance.

He moved on towards the court of the king. The old witch was sitting in the front chair, waiting to ascend the throne as promised by the king for bringing him the most amazing woman to marry. The king was about to gift his throne to her. The old witch, meanwhile, saw Mughal Khan coming and cried for help. She tried to escape, but Mughal Khan deftly drew his sword and slew her. Then he leaped on the king and sliced his head off. Mughal Khan rescued his beloved-wife at last. ***He brought his exquisite wife to his own royal house in his father's kingdom. As he was the only**

son of his loving parents, he ultimately came to them after all these journeys in his love (Zahur, nd).

The analysis of the data confirmed that LOVE is equally conceptualized in terms of a JOURNEY in English and Khowar. As the lovers are the travelers, set on a journey in their love relation, over a distance they progress in love relation towards a destination. Thus, LOVE is conceptualized in term of JOURNEY like a real journey, as two friends travel in a vehicle, on the way the vehicle stuck; and they are suppose to reach in the destination. Therefore, they have to choose some alternatives to progress in the journey. Likewise, the lovers in the difficulties of their love journey find ways, (rah nazik) or run away/elopement (oshtorik) seemed to be the same in English and Khowar.



Hence, there are shreds of evidence of similarity in conceptualizations of “Love is a Journey”. For example in both the languages lovers are conceptualized in their love relationship as travelers. The difficulties in their love relationship are conceptualized in terms of hindrances. In the aforementioned instances, the conceptual structure of a journey is used metaphorically to understand the target-domain ‘love’ in English as well as Khowar with the subsequent conceptual mapping to formulate the metaphorical expressions. Thus, speakers of both the languages strive to understand more abstract emotion “Love in terms of more concrete entity “Journey”. This sort of talent to handle the conceptual notion among the speakers of English and Khowar is the evidence of similarity. Pinker (1997: 352) describes the use of space and motion as a metaphor for a more abstract notion to explain like, Love is a Journey.

On the other hand, the data also proved that ‘Love is Journey’ seemed to be heterogeneous in Khowar, whereas in English it seems to be homogeneous, which

referred to various styles of journeys, as under:

| | | |
|---------------|----------------------------------|-------------------------------|
| 'A car trip'. | 'It has been a long bumpy road'. | 'We cannot turn back now'. |
| 'Train trip'. | We have gotten off the tracks'. | 'We are at a crossroads'. |
| 'Sea voyage'. | Our marriage is on the rocks' | 'Look how far you have come'. |

Lakoff and Johnson reaffirm that the above outlined metaphorical expressions are not six conceptual-metaphors, but these are the mirrors of a Central Metaphor, like “love is a journey”. These reflect the way of describing/experiencing love in-terms of a journey. It is the way to envisage “love” in English. It might be due to the European seafaring traditions. Therefore, the metaphorical expression of English according to data in hand, love has numerous terms containing the voyage or mechanical elements. As Peter (1997) says that Europe developed through the shipbuilding industry in the commencement of the 18th century; and they have first-rate experiences of seas voyages, therefore, they may conceptualize the emotion concept ‘love’ like journey in car, train or ship or boat. Thus, it is obvious that the immediate environment influences our language and linguistics expressions.

Contrary, the history of Chital, is concerned that such tradition of sea trades or mechanical trades was/is not exercised; and the trades were mostly on the animal’s backs. As a result, the aforementioned metaphorical expressions related to ‘car, train trip’ and sea voyage in Khowar language were not found in the data of Khowar.

Moreover, it is because, “love” as a journey in English takes place on the water as well as land, but the love as a journey in Khowar, according to the data analyses, takes place on land only. It might be due to the rationalization in terms of cultural salience. Consequently, the habitats also play a pivotal role in shaping the image schema, as England is an island, where they travel both in water and land. It

seems that journeys through water and land geo-culturally more salient among the English speakers. Whereas, the abode of Khowar speech community predominantly a mountainous isthmus along the Chitral river with a few streams. It is, therefore, only the land journey that seems to be geo-culturally more salient in Khowar. Thus, they conceptualized the emotion concept “love is journey” according to their cultural traits. The Khowar speech community conceptualized the conceptual emotion love according to the geo-cultural traits, which have been bold and underlined in the literal translation of a Khowar song is as under:

*Lit. ***I went over hilltops; I went through hot coals, O beloved.** I went on, crying bitterly; I went on, wiping the tears, O beloved. Lips are ruby, teeth are pearl, and your words are delightful. ***Being looked at, from over the Zomosore زوموسور (Hilltop), the green grass strips and fields of Reshun ريشون (name of a hamlet in upper Chitral) display their beauty. *How is it possible for the greenery and fields to look so lovely/ it is my beloved's lips and teeth display their beauty. Neither fairies nor human beings are like you in beauty. By Mirza Muhammad Siyar Chitrali poet.***

According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. As the conceptualization of “love is journey” in the aforementioned instances of the data analysis related to English and Khowar were considered different.

4.3 Love is War:

English Expressions: ‘

- *He is known for his many rapid conquests in love’.*

- ‘She fought for him but his mistress won out’.
- ‘He overpowered her’.
- ‘He made an ally of her mother’.
- ‘He is slowly gaining ground with her’.

Khovar Expressions:

• Ma Khalaq to brow pathokan kory washkey herdiou ma: laka shet lakey

ma paza tata tiro cha Kaman pry. قون ٺھي پکري و ٺھي کي ٺھي پکري، پکري پکري، پکري پکري نا.

ٺھي پکري و ٺھي کي ٺھي پکري، پکري پکري، پکري پکري نا. [lit: your eye lashes are like an arrow in a bow towards my

heart: and my heart is a target for it.]

- Hase tan ishqa kamiyabio bache mashhor. ٺھي پکري و ٺھي کي ٺھي پکري، پکري پکري، پکري پکري نا. [lit. He is known for his rapid conquests in love].

- Ha komoro bo janjal kory ho awai. ٺھي پکري و ٺھي کي ٺھي پکري، پکري پکري، پکري پکري نا. [lit. She fought for him but his mistress won out].

Hase ha komoro tan weshki zhetai. ٺھي پکري و ٺھي کي ٺھي پکري، پکري پکري، پکري پکري نا. [lit. He

•

overpowered her].

- Hate komoro nan ha daqo tan dala gani asur. ٺھي پکري و ٺھي کي ٺھي پکري، پکري پکري، پکري پکري نا. [lit.

He made an ally of her mother].

- Hase lash kori ha komoro tan weshki zhetai. ٺھي پکري و ٺھي کي ٺھي پکري، پکري پکري، پکري پکري نا. [lit. He is slowly gaining ground with her].

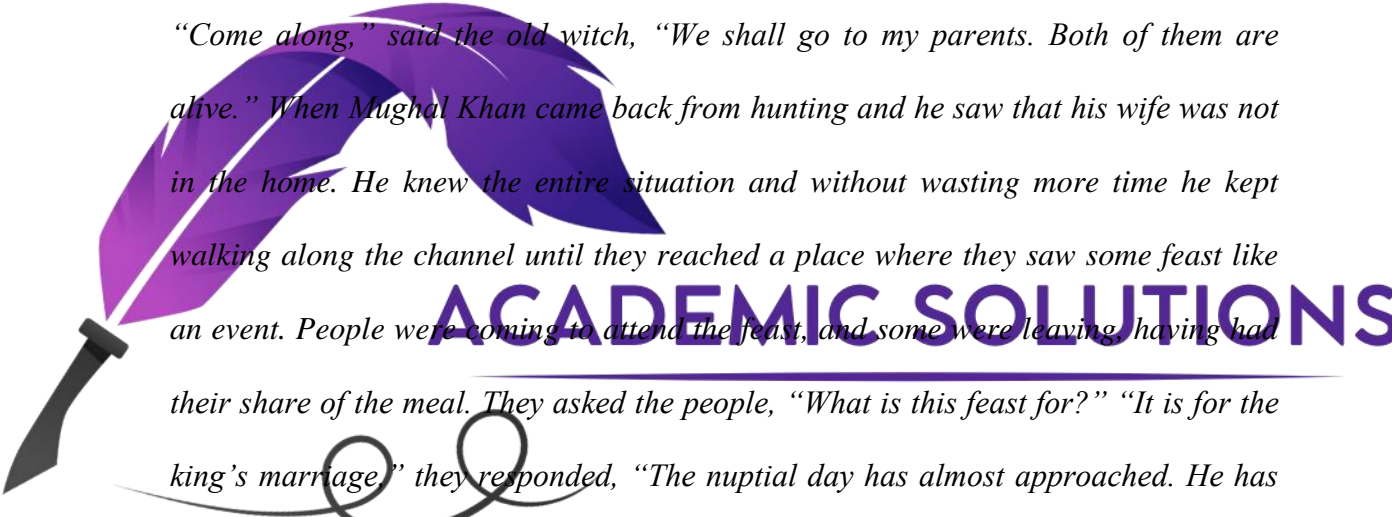
[lit. He is slowly gaining ground with her].

It is for further authentication of the central metaphor as love is war, in the bold and

underlined literal translation of a Khowar folk tale is given as under:



Literal translation: *Mughal Khan the Fighter got ready. *When the Monster entered, he impulsively jumped on to him and took to fighting him. After a tough fight of pulls, pushes and jostles Mughal Khan the Fighter took him down at last and killed him. Getting rid of the Monster, Mughal Khan married his dream-lady. One day Mughal Khan had gone out hunting. Upon returning he saw a poor old woman crying for food near his house. When his wife came to receive him at the gate he told her about the wailing woman, and said, “We too have parents of her age. We should let her in.” *The old witch was very cunning; she had come with a dark design.*



*“Come along,” said the old witch, “We shall go to my parents. Both of them are alive.” When Mughal Khan came back from hunting and he saw that his wife was not in the home. He knew the entire situation and without wasting more time he kept walking along the channel until they reached a place where they saw some feast like an event. People were coming to attend the feast, and some were leaving, having had their share of the meal. They asked the people, “What is this feast for?” “It is for the king’s marriage.” they responded, “The nuptial day has almost approached. He has arranged this open feast well in advance.” He moved on towards the court of the king. The old witch was sitting in the front chair, waiting to ascend the throne as promised by the king for bringing him the most amazing woman to marry. The king was about to gift his throne to her. *The old witch, meanwhile, saw Mughal Khan coming and cried for help. She tried to escape, but *Mughal Khan deftly drew his sword and slew her. Then *he leaped on the king and sliced his head off. Mughal Khan rescued his beloved-wife at last (Zahur, nd).*

The analysis of the data proved that the speaker of English and Khovar equally conceptualizes the emotion concept “love” in terms of “war”. As it is a natural

phenomenon that in the world of living creatures war or fighting may occur for one reason or the other. It happens when one desires something and the other try to prevent or snatch it. The desired things might be food, land, loved one etc. on the other hand, it is apparent that with the passage of time the form of war has also been changed. The paradigm has been shifted from a real sword or weapon battle to verbal war.

Consequently, arguments have been developed to win or achieve the desired things like a real war. In this way, a war may happen between lovers through arguments or a real war for winning the loved one. As a result, love is conceptualized as warlike material warfare. In this way the emotion concept love is conceptualized as war in English and Khowar after a careful analyses of the data. The aforementioned instances of the structural metaphor “love is war” in English and Khowar seemed to be very closely associated, and even looked like a literal translation of each other. Both the languages have built up a similar way of articulating “love “ in terms of “war”. The analyses of the data showed that these kinds of expressions have frequently and colloquially been used in English or Khowar without noticing as the, metaphorical expressions.

Hence, in both the languages the source domain war is used to illustrate the target domain love. Therefore, the ontological correspondence, for example, the source domain’s perceptually devastating property of a WAR is mapped onto the target domain’s perceptually tense property of love. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “love is war” in both the languages.

Despite of the aforementioned expression, the data exposed that some of the figurative use love is war as under:

English expression:

- *There came battalions of her admirers’.*

Khovar expression:

- Ho koshdarakan kia nas niki. وہ و خش دوراکن بیک سن بکین [lit. She has numerous admirers.

The analysis of the above instances depicted that in English and Khovar the literal and the figurative expressions are the coherent systems rather than a randomly chosen. The human beings conceptualize their experiences in terms of these coherent systems (Lakoff, 1980: 41). The expressions of English and Khovar like, [to fight / jhanjalجھانجلا], [an ally/ sory bik سوری کب], [to overpower / mola dik مولا د], [to gain ground / froskeik فروسکیک], etc, are the example of the same defining domains of “war”.

The “war” terminologies are coherently used in the above-mentioned examples both in English and Khovar. The “love” is partially structured, comprehends and discussed in-term of “war”.

Hence, in both the languages the source domain war is used to illustrate the target domain love. Therefore, the ontological correspondence, for example, the source domain’s perceptually devastating property of a war is mapped onto the target domain’s perceptually tense property of love. As, X = Y, Y = Z therefore X = Z. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “figurative expression love is war” coherently used in English and Khovar. It might be due to the fact that

war/conflict is a worldwide event as a part of human nature and therefore part of the holistic culture in the world.

4.4 Love is Heat Metaphor:

English Expressions:

- ‘I felt hot all over when I saw her’.
- ‘She’s burning with desire’.
- ‘I’ve got hot for her’.
- ‘He’s on fire for her’.

Khwar Expressions:

- Xano pacaran ma Iskim pury. زانہ رانہ ہم ایسکو وہ پری [lit: the memories of my beloved have burned my spirit].

- Isquo angara xano palatam. اے انا اور انا ان لہنت [lit: I have burn my soul in the fire of love].

- Ishq angar key bery, mashq gulsamber key bery. شمع انگر رہ کر بیا ہے، گلشمبر رہ کر بیا ہے. [lit: love is fire but the beloved is a flower.]

- Herdy ta ishqa poly uzguro hoy. ہی ہنچ ڈیو پول ہے اوڑو گرووہ ہے. [lit: my heart burned and became scintilla in your love].

- Awa hamish ho poshi tan garom boman. آوا ہمیشہ وہ پش تن رگم بومان. [lit. I felt hot all over when I saw her].

- Hato andreni lachoran. اوتنه اندر نيندو هجران [lit. She's *burning with* desire].
- To bache ma jigarband wrentzunian. اوتنه چابم رگن ب ورت خون مان [lit. I've got *hot* for her].
- Hase to bache poli krotch. اوتنه چابم رگن ب ورت خون مان [lit. He's *on fire* for her].

The above analysis of the data showed that conceptual emotion “love” is conceptualized as heat. Lakoff (1990, 35-40) in his ‘scientific’ theory based on the proved assumptions, argues that love is “heat” such as the heat boil the water and like the warmth the earth by the sun. Therefore, the ‘love is heat metaphor, which could be scientifically clarified, i.e., when someone is in love (a) he gets excited, (b) the heart beats more rapidly, (c) he gets hot, (d) he gets nervous, (e) he gets even reddened and (f) his body temperature rises. The above instances allow us to perceive the association between “love” and “heat” through the likeness of physical experiences both in English and Khovar expressions in the same ways. Moreover, love is seen as lust, which is actually heated. Therefore, the speakers of both the languages conceptually mapped love as heat in the following manner:

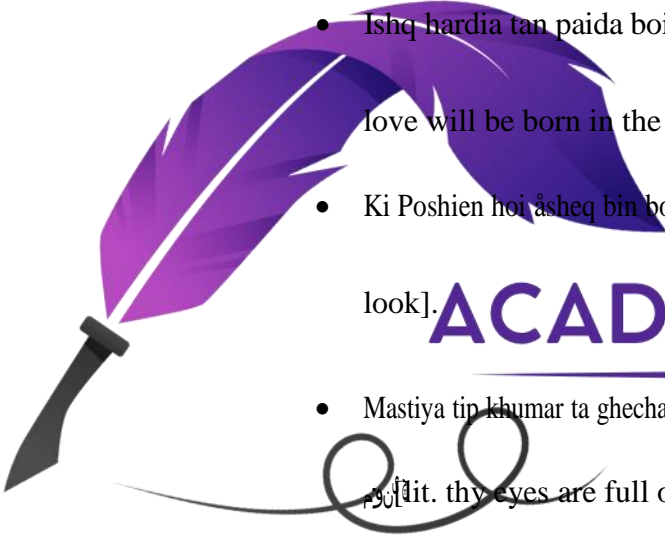
- The entity that is hot (from fire)----- the (lover) lustful person.
- The heat. ----- the lust.
- The degree of the heat. ----- the intensity of the lustful feeling.

The degree of “heat” symbolizes the passion of the sexual desire of the lovers on either part in English and Khovar expressions. Thus, the source domain “heat” is equally used onto the target domain “love”. It might be due to the culturally universal physiological components that the conceptualization of emotion concept “love” has very much similarity in both the languages.

of the container metaphors are the body parts, such as eyes, heart, etc. Hence, it shows that the Khowar speech community commonly used the conceptual metaphors like, ‘eyes are container for love’, heart is a container for love’, as following:

Khowar Expressions:

- To Poshi asheq biti asur [lit. with the first glimpse, he is in love with her].
- Hase hardiyar mohabbat korak. [lit. she has a heart full of love].
- Ishq hardia tan paida boi mo korin no boi. [lit. love will be born in the heart].
- Ki Poshien hoi asheq bin boi. [lit. live is started with a look].
- Mastiya tip khumar ta ghecha share ma namo bachen. [lit. thy eyes are full of love for me].



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The aforementioned examples according to the data in hand were specific in Khowar. As the container reflection delineates ‘in and out’ perception, which is applied accurately to the human body as an innate container. It is because of this principle that emotions thought to be occurred in the interior of the body, for the reason that, it seems to be a universal approach to conceptualize the emotion concept and body association through container-structure. But, the above instances from the data reveal that the “**container metaphor**” seem to be culturally specific. The claim is made on the bases that such a metaphorical conceptualization of the emotion

concept of “LOVE” was not found in the data of English as mentioned above. Hence, according to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. In the analysis of the data two types of “**container metaphor**” have been incorporated the former is totally the same, while the latter was totally different. By keeping in view, such similarity and difference the “**container metaphor**” is considered different.

4.6 Love is Fluid in a Container.

English Expressions:

- ‘She was filled with love’.
- ‘She was overflowing with love’.
- ‘She is brimming with love’.
- ‘My heart is being filled with your love’.
- ‘His eyes were filled with love’.

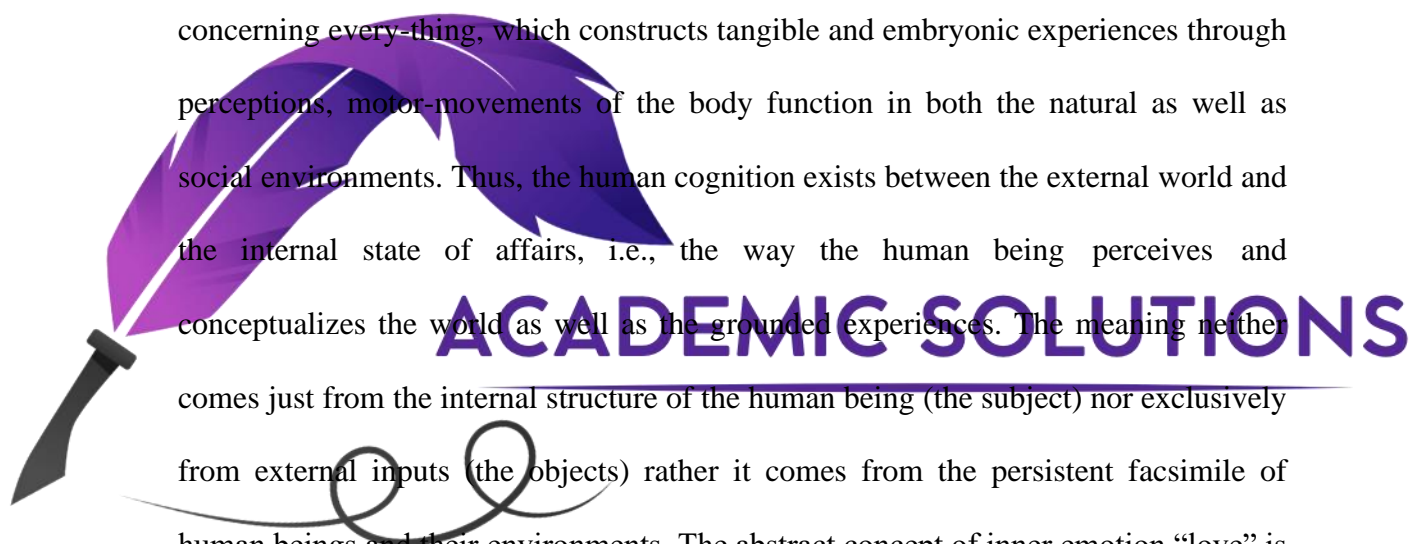
Khovar Expressions:

- Ma som ghecha tip. بم وسم دجیو پیٹ [lit. full up of my both eyes].
- Ma ghechan roshti. بم غناہن روتش [lit. the light of my eyes].
- Ma hardiyo tipy. بم ہرندہیا [lit. full up of my heart].
- Hase tan dosto poshi apakain hai. نن دووتس وپیش ان نیک اہے ئی [lit. she was overflowing from the mouth seeming her boy friend].
- Hase muhabbatar tip. ہسہ محبتان ار پیٹ [lit. she is filled with love].

The analysis of the data in the above examples divulged that the **container metaphor** seems to be quite common in English and Khovar. As Kavecses (1990)

expresses that the feelings of love are conceptualized as ‘fluid in a container’. The container reflection delineates ‘in and out’ perception, which is applied accurately to the human body as an innate container. It is because of this principle that emotions thought to be occurred in the interior of the body, for the reason that, it seems to be a universal approach to conceptualize the emotion concept and body association through container-structure.

“**Love is a fluid in a container**” is another image schema. The image schemas like fluids, foods and other substances are grounded in diverse experiences of human beings. Here the experiences are interpreted in a broad penetration of concerning every-thing, which constructs tangible and embryonic experiences through perceptions, motor-movements of the body function in both the natural as well as social environments. Thus, the human cognition exists between the external world and the internal state of affairs, i.e., the way the human being perceives and conceptualizes the world as well as the grounded experiences. The meaning neither comes just from the internal structure of the human being (the subject) nor exclusively from external inputs (the objects) rather it comes from the persistent facsimile of human beings and their environments. The abstract concept of inner emotion “love” is the indispensable of human life like the other physical substances on which they depend. Therefore, the conceptualizing of the emotion “love is fluid in container” equally conceptualized in the same way in English and Khowar. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “love is fluid in container” in English and Khowar.



4.7 Love is Madness:

English Expressions:

- *'I am insane about her'.*
- *'I am just wild about the girl'.*
- *'He has gone mad over her'.*
- *'He constantly raves about her'.*
- *'She drives me out of my mind'.*
- *'I am crazy about her'.*
- *'He has lost his head because of love'.*
- *'When we fall in love, we usually become silly and absent-minded'.*

Khawar expression:

- Awa tata mas keyratam mokhow dras poran ma qahra: Wa tan chaghul chamotan to galase tan poran ma qahra. اوا تاتا ماس کیراتام موکھو دراس پوران ما قہرا: وا تن چاغل چاموتان تو گالاسہ تن پوران ما قہرا.

درسی وہ پوران بہر نوا، وا تن اھچ و غڑ و مچ تن نون شی و ہ پوران بہر نوا [lit: when I am calling you a moon, thus in anger you are spreading your hair over thy face. In the same manner you are combing your hairs with the help of thy tender fingers.]

- Rom jaladan lowa ma khosh Begim ma qahran. روم الجدا ن زف ول بہ خوش. دیگب بہر نوا [lit: the backbiters have made angry of my beloved with me.]
- ma hayat ashrowgachy gar key to koshan hasesan: ta shut

Allaho nama wa mata letam mo kora. بِمِاِحْتِ اِرْشُو عَن جَرِگَه کَرَنُوخ شَه دِنَه اِن،

[lit: I am weeping always but you are

happy: For God sake stop your anger that hurt me too much.]

- Ma pury masum desh masta qahran. بِمُوْه پَرِي بِمُوْسَم دَشِي تَمَرِشَن [lit: my beloved is annoyed and sulk with me].
- Lashro hosa ta sher owlan boyan; parchaman worry herdia lan koyan. اَلرْشُو وَهِي سَه تَرِيحْ اَوْنِي لَو بَن، رِيَا مَچَن وُورِي هِي نِي لَو کَن [lit: do not giggle because your milk is spilling: And the odor of your hair causes insanity].

- Ma Pari masum desh mata qahran. مَم پَرِي کُوْسَم دَشِي تَمَرِشَن [lit: My beloved is angry and sulked with me.

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- Asheq biti na hosh taruran na ma dimagh korom koyan. اَعْقَش بِيْتِي نَه اَعْقَش بِيْتِي نَه اَعْقَش بِيْتِي نَه [lit: When we fall in love, we usually

became silly and absent minded].

- A ma doniya owa ta ishqa waswas. اَلْمَه دُنْيَا اَوَا تَا اِشْقَا وَاسْوَاس [lit: oh my beloved I am crazy in your love].
- Asheq biti ho hosh tan no taruran. اَعْقَش بِيْتِي هُوْ هُوش تَنْ نُو تَارُورَان [lit: He has lost his head because of love].

- Ha komoro poshi awa kyani boman. [lit. I am craz about her].
- Awa ho poshi dewana boman. [lit. I am insane about her].
- Asheq biti ho hosh tan no taruran. [lit. He has lost his head because of love].
- Ha komoro poshi awa kyani boman. [lit. I am crazy about her].
- Ha komoro ma gaderi kori asur. [lit. She drives me out of my mind].
- Hase ho zehna nishi asur. [lit. He constantly raves about her].
- Hase ho achto gadari bety asur. [lit. He has gone made over her].
- Hata komoro poshi masoro kiagh nishaeran. [lit. I am just wild about the girl].



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In the above mentioned analysis of the data, two instances, i.e., (a) Ashaq bitiy ma na hosh taruran na ma dimagh korom koyan. [lit. When we fall in love, we usually became silly and absent minded], and (b) Ashaqbeity ho hosh tan no taruran. [lit. He has lost his head

because of love], seemed to be well fitted under the metaphoric expression “love is madness” both in English and Khowar. Though, such scientific proof has yet been found that in love a person would lose his/her balance of mind. But, it is a common belief among the Khowar speech community that a person in love would absent-minded and behaves abnormally. And such expressions are frequently found in the form of proverbs in Khowar language. The above analyses of data extracted from both the languages conform that the emotion of “love” is equally understood in terms of “madness” both in English and Khowar.

Additionally, the aforementioned two examples, in the other instances, the words, like wild (جنگالدار), mad (گاداری), crazy (کیب کیب) are well comprehended by the speakers of both the languages. They don't have any hurdles in identifying their feeling and performance of familiarity with any of these emotions. Moreover, they seemed too aware of the meaning according to the context. As madness belongs to their native and crucial experiences, thus gives them an indication of sensing love. Like other diseases, love affects the body and mind due to its emotional association and motivated by the embodiment. Therefore, such metaphorical expressions are found in English and Khowar cultures. Hence, the existence of the similar metaphorical expressions in the understudy languages seems to be more vital intuitions and rejoinders, therefore, unalienable part of understanding the emotion concept of “love”.

Hence, in both the languages the source domain madness is used to illustrate the target domain love. Therefore, the ontological correspondence, for example, the source domain's perceptually silly property of madness is mapped onto the target domain's perceptually disturbing property of love. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical

benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “love is madness” in English and Khowar.

4.8 Love is Magic:

English Expressions:

- She is bewitching’.
- ‘She charms me’
- ‘He has in trance me’.
- ‘She cast her spell over me’.
- ‘She had hypnotized me’.
- ‘I was spellbound’.
- ‘The magic is gone’.

Khovar expression:

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- Ha Komoro ma sora tanJadokoryasur. [lit. She
cast her spell over me].

- Ho Jadoasar ma sorakhatumhoy. [lit. The magic is gone].

- Mata kighkoriasisony. [lit. I was spellbound].

- Ha Komoro ma zehno tan wetsunki zhingei asur. [lit. She had hypnotized me].

[lit. She had hypnotized me].

- Ha komoro ma behush kori asur. [lit. He has in trance
me].

- Ha daq ma ta weshki zhingei asur. ۛظق ٲم شو ٲك ى زدن باوسر. [lit. She charms me].
- Ha komoro tan shelio jado koyan. ۛظق ٲم شو ۛظق ٲم شو [lit. She is bewitching].
- Hato poshi kiagh ma dimagho ganiran. ۛظق ٲم شو ۛظق ٲم شو [lit. I am losing my head, in a glance.

The human beings have been fascinated by magic from times immemorial, which provides an explanation to the unknown. The above-mentioned analysis illustrated that the speakers of both languages try to find out the very sensation of love through magic. But, these metaphors seem to be enormously prolific in Khowar.

Moreover, the verb ‘Hosho ganik’ ۛظق ٲم شو (meaning to hypnotize, to cast a spell) is most commonly used when talking about women’s ability to charm men but not vice versa. “In Kalash mythology, the women are thought to have power over forces of evil, darkness and disease” it gives details of the transformation of Kalash culture into the Old Khowar tradition of matriarchies. There, the function of a woman was as a mediator between her husband and the ancient goddess. However, magic seems to belong to the natural and crucial experiences of people universally and gives them a clue of sensing love. Hence, the existence of similar metaphorical expressions in English and Khowar gives the impression to be more vital perception and response. It is, for that reason serves as an unalienable part for understanding the emotion concept of “love”.

Hence, in both the languages the source domain magic is used to illustrate the target domain love. Therefore, the ontological correspondence, for example, the

source domain's perceptually negative property of magic is mapped onto the target domain's perceptually perplexing property of love. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of "love is magic" in English and Khowar.

4.9 Love is Unity:

English Expressions:

- *'I see love as something that guarantees the stability of the relationship'.*
- *'I view myself and others as forming a unity'.*
- *'They are very closed with each other'.*
- *'There is a perfectly matched system'.*
- *'There is something between them'.*
- *'We were made for each other'.*

Khovar Expressions:

- Hat egho bachen paida no biti asuni. ن دیا ون بیب اوسن ت اؤغن [lit. they haven't been made for each others].
- Hatat egho booko xan. اؤن اؤن اؤن اؤن [lit. they are like two souls in a body].
- Mosho che bok eghote tori asuni. اؤن اؤن اؤن اؤن [lit. there is a perfect match between husband and wife].
- Hetan tan moxi sakht mohabbat share. نن ومژی نخس تبجم ریش اؤن اؤن [lit. they have developed a lovely ties for one another].

- Hatan tan muxi kia mamila share. ہاتن تان مٹھی پیک لہم ریش [lit. there is something between them].
- Ma hardio nas. مہ ہارڈیو ناسن [lit. a peace of my heart].

In the aforementioned analysis of the data, the central metaphor to understand the emotion concept of love is thought “unity” that judged at least by various metaphorical entailments, like “**love is closeness**” and “**love is bound**” as a subdivision of “love is unity”. Such kind of metaphorical expressions to conceptualize the emotion concept of “love” is highly shared by English and Khowar. The majority of the English expressions in such sort could be rendered into Khowar language, which serves the same meaning and metaphorical sense among the Khowar speech community.

According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. During the analysis of the data three instances of “**love is unity**” were totally the same while the two examples were totally different. On the bases of such similarity and difference, the “**love is unity**” is considered different.

4.10 Love is Plant:

English Expressions:

- ‘*O Rose, though art sick! The invisible worm has found out thy bed; of crimson joy: And his dark secret love: Does thy life destroy*’ (William Black).
- ‘*She is a red-red rose, and I am burning with love*’.
- ‘*My love is a red rose*’.

Khovar Expressions:

- Ishq hardia paida boi mo korin no boi. ہن دہا رپےئ وم وکرنی ون رپےئ [lit. the love will grow in hart, means it grows like a plant].
- Ta hosta ju gambori egho mate dos kiani boi. ہٹ وھن گنہوری ارغی یم دوس ایکن [lit. it won't be a matter if you give me one of the two flowers in your hand (song)].
- Ma gulgamburi. مہ لگ گنہوری [lit. my red rose].
- Ma khormazhuli. مہوخر بمزوڑی [lit. my date apricot].

• Ta sharana sarfo kan aih biti biran. تہ رشان رسوفا کن ایہ بیتہ ریان [lit. the beauty and charm of the beloved is described very skillfully; her tall and delicate body is compared to a charming evergreen tree of the cypress family, while her fair complexion to milk], (Khovar song).

- Ma xan koyito ispro, isprowo poshin no boi. مہ خان کویٹو اِسپرو، اِسپرو پویش ون رپےئ [lit. my beloved is the flower of fig and the fig's flowers are invisible].

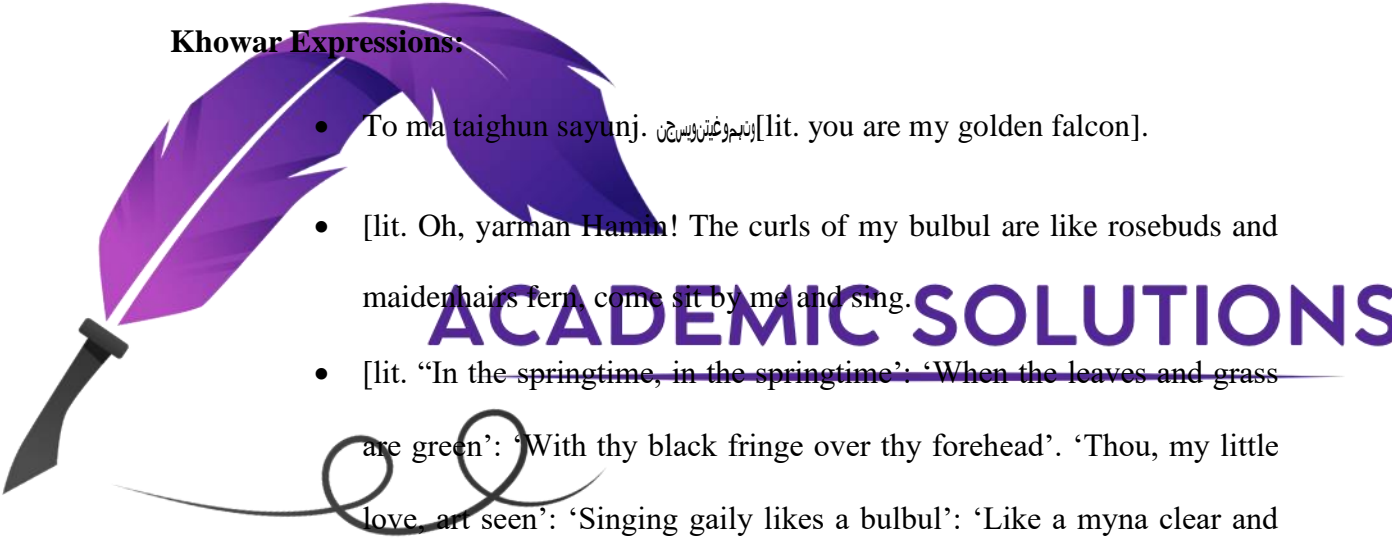
Lord Curzon (1898) describes, “One further characteristic I recall of the light-hearted, pleasure-loving Chitralis, viz., their fondness for flowers. I constantly noticed men wearing a yellow or other blossom tucked in their thick lovelocks, just as a clerk behind an English counter might carry his pen, behind the ear”. In the above-mentioned analysis of the data that in Khovar the name of different plants is used to conceptualize the abstract emotion love as compared to that of English. It shows that English people are more eager to express their love frankly and directly. While the Khovar speech community

is prone to reveal their love indirectly, therefore, they use various plants to express their love. Therefore, according to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. In the above-mentioned instances the source domains are different to express the love both in English and Khowar, thus, “LOVE IS PLANT” is considered different.

Specific Conceptual Metaphors in Khowar:

4.11 Love is Bird:

Khowar Expressions:

- 
- To ma taighun sayunj. انايم و غيلن ايسرجن [lit. you are my golden falcon].
 - [lit. Oh, yarman Hamma! The curls of my bulbul are like rosebuds and maiden hairs fern, come sit by me and sing.
 - [lit. “In the springtime, in the springtime”: ‘When the leaves and grass are green’: ‘With thy black fringe over thy forehead’. ‘Thou, my little love, art seen’: ‘Singing gaily likes a bulbul’: ‘Like a myna clear and true’: ‘Ah, why don’t they give thee to me?’ ‘Without thee what can I do’?
 - Otch kowor gheri gom dosto doro sorry: لوح و کورور رينی و گم نوروس دورور سوری [lit. turning to Blue Pigeon, I will hover over Beloved’s home.]

The data analysis shows that the Khowar speech community conceptualizes the emotion concept ‘love is bird’. As Lord Curzon (1898) notices, “*Perhaps, however, the most salient Chitrali characteristics are their almost Grecian love for the sport, and dancing, and song. Chitral is renowned for its hawks and falcons, which are*

*caught in traps, and exported to neighbouring countries, as much as from 2 to 3 lacks is often paid for a single bird. Even man of position, as he rides forth for recreation, and very often two men will be astride of the same steed, carries his hawk upon his glove right hand, while his attendants follow with one or two more birds”.-----
“Mehtar Nizam-ul-Mulk was also devoted to the sport and was always attended by his hawks when we went out riding. He had killed as many as thirty quail in a single day (ibid).*

In the data, such kinds of conceptualization of love are specific only in Khowar because of the cultural traits. The basic metaphorical expressions are the part of a common conceptual apparatus shared by the Khowar speech community in the Khow culture. The cross-cultural discrepancy isn't a matter of accessibility or scarcity of definite source-domains, but simply a matter of inclination of definite conceptual-metaphors. The English and Khowar speakers observed different source domains of conceptualizing the same target domain “LOVE” as “love is a bird”. The Khowar speech community, most of the time uses the source domain, i.e., Falcon/ Hawk **وغيٽن**

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وغيٽن pigeon **پيدو**, Bulbul **بلبل** and Mina **مينه** to conceptualize love. However, English lacks such implications. But, in English “Dove” is the only source domain to conceptualize love. The Khow culture almost influenced by both the Kalash and Buddhism that makes the Khowar speech community to express their love indirectly and implicitly. On the other hand, the English language has been influenced by the ideas of Christianity, materialism and individualism strongly; therefore, they express their love directly and passionately. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which is absent in either English or Khowar, which were considered as totally different. Hence, the

aforementioned expressions in Khowar are considered totally different.

4.12 Love is Pain:

Khowar Expressions:

- Pachaman wory herdia lan koyab. [lit. the nice odor of your hair creates pain in my heart].
- Ta dero dart achy chomicaka prani. [lit: the pain in love you have given me pained again severely].
- Donyu goman sum hetam nsa dochar. [I embraced with so may dilemma in love, which are painful].

The analysis shows that the central metaphor love is pain appeared to be specific in Khowar language. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which is absent in either English or Khowar, which were considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

Results of the data related to Love:

Chi-square Test

| | Value | Asymp. Std. Error | Approx. T | P-value |
|---|-------|-------------------|-----------|---------|
| Interval by Interval Pearson's R | 0.983 | 0.003 | 40.395 | 0.000 |
| Ordinal by Ordinal Spearman Correlation | 0.986 | 0.004 | 44.624 | 0.000 |
| N of Valid Cases | 60 | | | |

In the aforementioned analysis of the data by using Chi-square test, which showed that the p – value is 0.000. Therefore, it is inferred that the conceptual metaphors to conceptualize the emotion concept “LOVE” have correspondence in both the languages English and Khowar.

Reliability Statistics

| Cronbach's Alpha | N of Items |
|------------------|------------|
| 0.990 | 2 |

Validity Test

| | Component |
|---------|-----------|
| | 1 |
| English | 0.996 |
| Khowar | 0.996 |

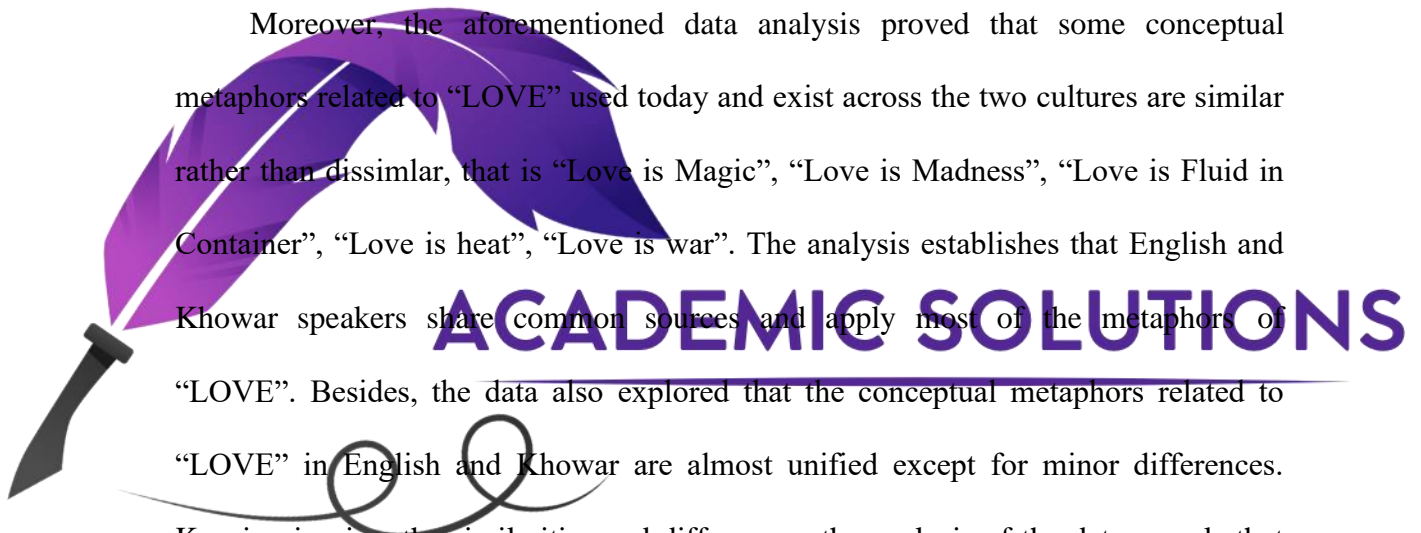
The Cronbach’s Alpha reliability test showed that there is 99% internal consistency among the data used in this study taken from English and Khowar languages for the conceptualization of the emotion concept ‘LOVE’. The validity test table showed that the validity of the data was highly correlated. Thus, it can be used for resolute inferences.

4.13 CONCLUSION:

The comparative analysis of the data revealed that the emotion concept ‘LOVE’ was found both universal as well as culture-specific. The conceptual metaphor provides a base for approving, knowing, judging and logical reasoning. It shapes the way people think and act along with their communications. In this way the abstract concept “LOVE” which is a worldwide emotion and common among the

human beings residing in different state/countries. Thus, the understandings of the emotion concept love in the understudy languages through conceptual metaphors are both universal as well as culturally specific. The variation is because of cultural differences, as the human beings living in various physical environments construe their understanding of emotion concept “love” with the help of those physical environments. Thus, the Khowar speech community conceptualized the emotion concept of love in the following conceptual metaphors of love seemed to be different, after a careful analysis of the data in hand, that is ‘Love is Bird’, ‘Love is plant’, ‘Love is unity’, ‘Love is container’ and ‘Love is a journey’.

Moreover, the aforementioned data analysis proved that some conceptual metaphors related to “LOVE” used today and exist across the two cultures are similar rather than dissimilar, that is “Love is Magic”, “Love is Madness”, “Love is Fluid in Container”, “Love is heat”, “Love is war”. The analysis establishes that English and Khowar speakers share common sources and apply most of the metaphors of “LOVE”. Besides, the data also explored that the conceptual metaphors related to “LOVE” in English and Khowar are almost unified except for minor differences. Keeping in view the similarities and differences, the analysis of the data reveals that there are more similarities than differences in the conceptual metaphors of “LOVE” between English and Khowar languages.



CHAPTER-V

ANALYSIS OF THE CONCEPTUAL METAPHOR ‘ANGER’

Chan choriosharanaeechan ma zindagi

Katibetaqedire no zhan ma zindagi:

In the orchard of autumn, one fallen leaf is my life,

Oh, winter of my destiny,

How you have turned my life miserable.

(Khowar song, showing anger).

5.1 INTRODUCTION:

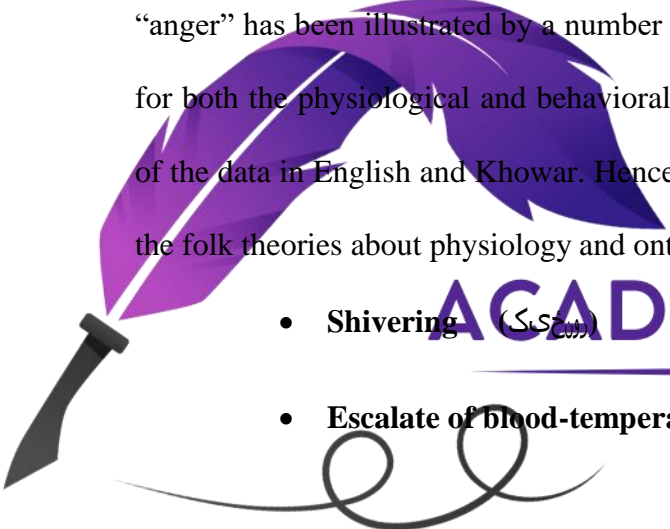
This chapter analyses the Conceptual Metaphors of the emotion concept “anger”.

There is a number of metaphorical expressions employ by the folk-theories about the physiology of emotions. Though, the physiology of emotions has not only been used in a poignant context like, “body is container” and “states are substances”. These have been derived from the folk understanding of emotion-physiology and form a complex system of metaphor. Thence, the chapter deals with the questions such as: How the emotion

concept “anger” is conceptualized in English and Khowar languages? According to an evolution aspect, the anger infuses energy to any living beings for action as well as for counteraction. It results in a common ejection of an empathetic nervous system, which makes active the wrestling or contesting system in all kinds of living beings. The aggregate task of “Anger” is to activate the body for an abrupt action (Strongman, 2003). Psychologically, it occurs for the correction of wrong perception. The emotional situation might be ranged different in intensity from placid irritations to extreme rage and fury. Thus, this chapter also examines the physical upshots of anger, by answering questions like how the raising of heart bit, blood pressure rate show anger in English and Khowar? Why anger related emotion concepts seemed to be more structured as compared to the

other emotion concepts? What is the physiological response of anger? How the speakers of English and Khowar languages show their behavioral responses in anger? What are the similarities and differences in the source domain to show the target domain in English and Khowar?

Possibly, “anger” may be one of the most studied emotion-concepts in cognitive science from the semantic point of view. It is widely expressed in an exemplified by a numerous of metaphorical source-domain. The “Anger” related emotion concepts seem to be more structured as compared to the other emotion-concepts. However, the scene of “anger” has been illustrated by a number of conceptual metaphors as well as metonymies for both the physiological and behavioral responses, which is represented in the analysis of the data in English and Khowar. Hence, a number of metaphorical expressions employ the folk theories about physiology and ontology of emotions-concepts of “Anger” like:

- 
- ACADEMIC SOLUTIONS**
- **Shivering** (سُرختی ک)
 - **Escalate of blood-temperature** (رے ل اوسر ک)
 - **Rising of blood pressure** (ٹلیر پریشر اوکینس) **and**
 - **Extra physical anguish.** (زیون ڈالے بند ے)

These symptoms are being used to refer to the “Anger” related emotions by creating a structure of metonymy for the metaphorical emotion-concepts.

5.2 Anger is Shivering:

English Expressions:

- *'He was shivering with anger'.*
- *'She was grinding her teeth with anger'.*

Khovar Expressions:

- *Hase qahri biti tan donan bronitai.* شيرينگيا نين دونان تان فريزي [Lit. She was grinding her teeth with anger].
- *Hato qahar yari no diti ronzawoshoy.* فريزي نين ديتي رونخاواوشوي [Lit. He was shivering with anger].

Shivering is the physiological-symptom of “Anger” in folk theory. When a person would be very angry, s/he might lose control over the body, and automatically a kind of shivering will assault the body. Therefore, the emotion concept of anger is conceptualized

“anger is shivering”. The above-mentioned instances of conceptualizing the emotion concept of “anger” according to the data, that the emotion concept of anger both in English and Khovar seemed to be the literal translations of each other. Moreover, it is also presumed that such kind of similarity could be because of the resemblances in the human psyche and understanding. On the other hand, emotions are considered universal due to the body correlations; it might be due to the bodily experiences of the speakers of both the languages. Most probably, some of the conceptual metaphoric expressions of English might be shared and accessed by the speaker of other languages like Khovar. The Khovar speech community is eager for adaptability, therefore, it may be due to the colonial influence on Khovar language.

It is clear after the analysis of the data that conceptualization of emotion concept

is fundamental to human cognition, wisdom and way of thinking as well as mood. The anger is, therefore, seemed to be one of the universal emotions. The analyses uncovered that both English and Khowar speakers conceptualize the emotion concept anger in the same way. As a result, the anger emotion is mapped onto shivering in English and Khowar for the projection and cognition of anger. Therefore, in both languages the source domain shivering is used to demonstrate the target domain anger. Therefore, the ontological correspondence, for example, the source domain's perceptually anxious property of shivering is mapped onto the target domain's perceptually fretful property of anger both in English and Khowar. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus the result indicates that the expressions are totally the same by keeping in view the hypothetical benchmark. According to the hypothetical benchmark, the expressions in each group were found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “anger is shivering” in both English and Khowar.

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5.3 Anger is Extra Physical Anguish:

English Expressions:

- *'Anger has paralyzed him'.*
- *'Anger has blinded her'.*
- *'His eyes are covered by anger'.*

Khowar expression:

- *Qahar horo ghechan kano kori share.* رڻڙو ورو ٿيڻ ۽ ڏکڻو ڪري رهڻ [lit. Anger has blinded her].
- *Qahar ho ghechan soro parda hoi.* رڻڙو ورو ٿيڻ ۽ وسر روڙو ڀڄايو ٿو [lit. His eyes are

covered by anger].

- *Qahri biti kixhibiko no betai.* رڻي بيٺا ڪي ڇڏي ڇڏي [lit. Anger has paralyzed him].
- *Ma loliro ghechan dutshmano mo lole.* تڙهه ڏي ٻه ڏاڍو ڏانهن [lit. cast not on the enemy the amorous eye, which you have ever cast on me].

The “Anger” is frequently connected with the failure of lucid foresight and loss of senses etc, (Lutz, 1988). This manner of conceptualization is noticed both in English and Khowar data. Thus, the anger is conceptualized as “anger is extra physical anguish”. In the above-mentioned analysis of the data, it is found that in Khowar the emotion concept of anger seemed to be more prevalent as compared to English. In consequence the analysis of the data illustrated that such expressions considered partially the same. Therefore, the analysis of the data confirmed that “sadness is a natural force” in conceptualizing the emotions concept of sadness is different.

On the other hand the data also illustrated some differences in the Central Metaphor “Anger is Extra Physical Anguish” as following:

Khowar Expressions:

- *Qahri biti to khaka tol no behchitai.* رڻي بيٺا ٿي ڪهڪو ٿو ٿو [lit. He lost the weight of his mind].
- *Hes tan tchiqar bi asur.* اهو ٿو ٿو ٿو ٿو [lit. He is out of orbit].
- *Ohch belinzi hoi.* اهو ڏي ڏي ڏي [lit. He was flown out of skin].

The analysis of the data in conceptualizing the emotion concept ‘Anger’ related to the extra physical anguish has not been found in English, but these are frequently used in

Khovar. The abovementioned analysis of the data in hand reveals that there is no resemblance in conceptualizing the emotion ‘ANGER’ metaphors related to the extra physical anguish between the two languages. Moreover, the differences are seen in Khovar like the words, “*khaka tol*” *وتل اھکھک* means *weight of mind*, “*çhiqhar bik*” *ضيقار بيک* means *out of orbit* and “*Ôwçh belinzi*” *اويخ بيژ ينزي* means *out of the skin* are only specific in Khovar to show the extra physical anguish. Such kind of difference in Khovar seemed to be due to pragmatic, morph-syntactic and typological. According to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which absent in either English or Khovar, considered as totally different. Hence, the aforementioned expressions were specific in Khovar, and absent in English and considered totally different.

5.4 Heat Metaphors:

The basic folk model of the physiology of the conceptual emotions and real anger’s physiology are corresponding closely. It is due to the anger that the body temperature and the blood pressure would raise. Consequently, the ‘anger is the heat of a fluid in a container’ is the fundamental metaphor in the conceptualizations of anger. This is primarily due to its numerous entailments. The metaphor ‘anger is heat’ is divided into two subversions, i.e., anger is fire and anger is the heat of fluid in a container. The body is a container for anger as following.

The body is a container:

English Expression:

- *‘They are full containers of anger’.*

- 'He is full of anger'.

Khovar Expression:

- *Hes sakht qairi asur.* است تا خسر زنی او سر [lit. He is full of anger].
- *Het qahra malagh.* تپه ره ز احم اغ [lit. They are full containers of anger].

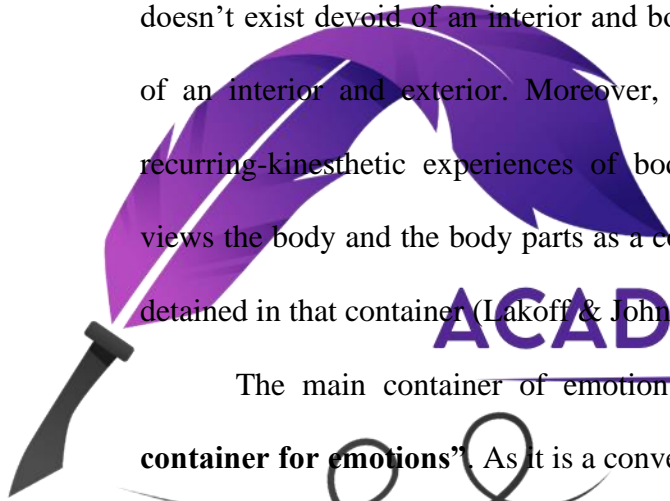
The analysis of the data indicated totally that the expressions in each group were found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “ANGER” in both the languages. Additionally, the poignant condition of “Anger” is symbolized metaphorically as “**substances/material in the container**” These substances may be in the form of solid or liquid and needed special temperature. These types of metaphors are generally known as the container metaphors, and the image schema stimulates such metaphors. The data of this study shows that such types of metaphorical expressions are obvious in Khovar for the anger emotion. As the image schema is a continuous self-motivated guide of our perceptual interactions and motor-programs, which grants consistency as well as structure to our experiences.

As Lakoff and Johnson suppose that the concept of containment is universal due to the genesis of embodiment. It is claimed that:

“[...] people are containers that are clearly demarcated from the rest of the world by the outside of their skins. The rest of the world is outside us. Every one of us is a Container with a delimited surface and an in-out orientation. We use the ontology or our understanding of containers to understand events, actions activities as substances and states as containers” (Lakoff & Johnson 1980:29).

Hence, in abstract reasoning, the container image schema plays a fundamental

role as compare to the other schemas of our mind. It is apparent that the container image schema provokes plenty of conceptual metaphors to use in daily life reasoning as well as in academic matters. The container image schema plays a significant role in metaphorical conceptualization. It has three various structural components i.e., (a) *interior*, (b) *exterior* (c) *boundary*. Accordingly, the schema is a gestalt-structural, wherever the parts are understood inside the context of a larger whole. For example, we can't be held one of the structural-elements of the 'container image schema' without the others, i.e., an interior doesn't exist because of lacking an exterior as well as a boundary; an exterior doesn't exist devoid of an interior and boundary; and a boundary doesn't exist exclusive of an interior and exterior. Moreover, the container image schema is raised by our recurring-kinesthetic experiences of bodily containment. Therefore, such a metaphor views the body and the body parts as a container, the emotion as fluid, and the substance detained in that container (Lakoff & Johnson, 1980).



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The main container of emotion metaphor is projected that “**the body is a container for emotions**”. As it is a conventional metaphoric expression, here, the body is considered as a container for emotion, which occupies a certain-level, such as, overflows, and gets rid off (Loos, Anderson, Jordan & Wingate, et al. 1999). There are some figurative-expressions that manifest such kinds of metaphors as under.

English Expression:

- *‘English: He is overflowing with anger’.*
- *‘English: She is brimming with pride’.*
- *‘English: She could not contain her glee’.*

The data reveals that the aforementioned kinds of metaphorical conceptualization

of the emotion concept “ANGER” have not been found in Khowar, and the only substituted and nearly related expression in Khowar is as under:

Khowar Expression:

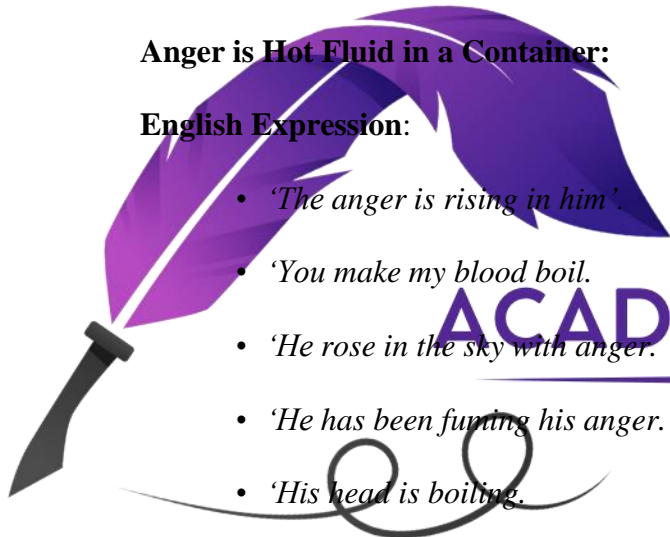
- Āpakein mo gay. ان نیکو مے گ [lit. you should not spillover from the mouth].

According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings would be considered partially the same. Because the aforementioned instances both in English and Khowar are nearly related; thus, considered different.

Anger is Hot Fluid in a Container:

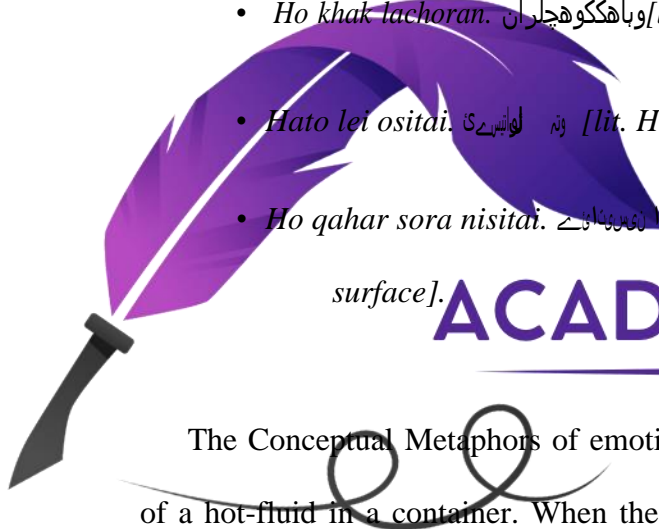
English Expression:

- *‘The anger is rising in him’.*
- *‘You make my blood boil.*
- *‘He rose in the sky with anger.*
- *‘He has been fuming his anger.*
- *‘His head is boiling.*
- *‘His blood boiled.*
- *‘His anger spurts up on the surface.*
- *‘His voice seething with anger’, “he told the Ohio Democrat that the strategic arms talks with Moscow were at a very sensitive stage”.*
- *I will never follow you and will never bother you, the singer promises, {his voice simmering with rage}.*



Khovar Expression:

- *Qahri biti aih tchoki asur.* رڻي ڏيکي ٿي ته ڦيروڪي اوسر [lit. *The anger is rising in him*].
- *To ma leyo osetaw.* تون به ٿو وڻو اوسر [lit. *You make my blood boil*].
- *Qahri biti asmana choki asur.* رڻي ڏيکي ٿي آسمان ڦيروڪي اوسر [lit. *He rose in the sky with anger*].
- *Has qahro zhirei asur.* اڻڻ سڙو ٿو ڦيروڪي اوسر [lit. *He has been fuming his anger*].
- *Ho khak lachoran.* وڻو ٻاھڪو ڇلڻ [lit. *His head is boiling*].
- *Hato lei ositai.* وڻو ٿو اوسر [lit. *His blood boiled*].
- *Ho qahar sora nisitai.* ڦيروڪي اوسر ٿو اوسر [lit. *His anger spurts up on the surface*].



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The Conceptual Metaphors of emotions concept anger could be understood in terms of a hot-fluid in a container. When the temperature of fluid raises and the fluid would start of simmering and boiling, in the way the intensity of an angry person raises. According to the above mentioned data analyses, “**Anger is Hot fluid in a Container**” is used frequently both in English and Khovar. “Anger is hot fluid in a container” is the central metaphor, which is identified by Lakoff and Kovecses in English, which is mapped as under.

- **Source, Hot fluid in a container** ⇒ ----- ⇒ **Target Anger**
- ‘The physical container’ ⇒ ----- ⇒ ‘the body of angry person’,

- ‘The top of the container’ ⇒ ----- ⇒ ‘the rational self of an angry person,
- ‘The hot fluid inside container’ ⇒ ----- ⇒ ‘the angriness’,
- ‘The degree of fluid heat’ ⇒ ----- ⇒ ‘intensity of angriness’,
- ‘The cause of the increase in fluid heat ⇒ ----- ⇒ ‘cause of angriness’.

Hence, the basic structure of the abovementioned central metaphor seemed to be the same in both English and Khowar. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “anger” in both the languages.

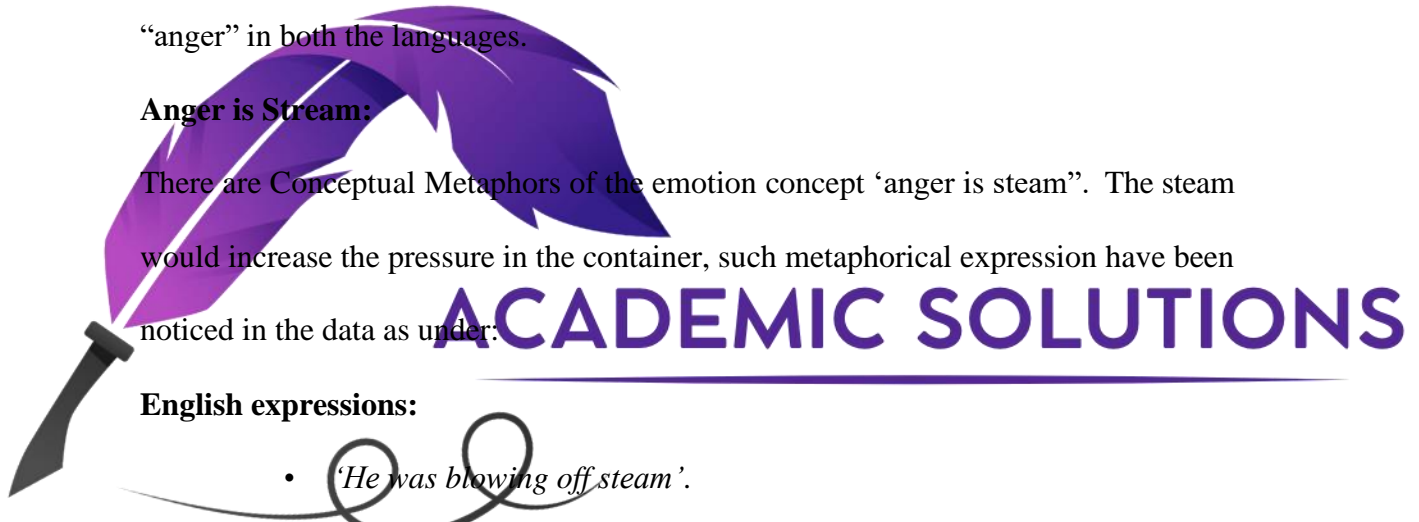
Anger is Stream:

There are Conceptual Metaphors of the emotion concept ‘anger is steam’. The steam would increase the pressure in the container, such metaphorical expression have been noticed in the data as under:

English expressions:

- *‘He was blowing off steam’.*
- *‘She got all steamed up’.*

The analyses of the data confirmed that the aforementioned expressions have not found in the data of Khowar language. It shows the difference between English and Khowar in conceptualizing the emotion concept, anger is stream. On the other hand, the ultimate bluster resultant from the amplifying force has similar consequences found in Khowar, as under:



Khovar Expressions:

- *Qahri biti pho ispani asur.* رڙي ڪٽي ٿي ويو هيا ايسپان، اوسر [lit. She almost burst with anger].
- *Hes otroçhitay.* ايسر اوت روفريت اٿي [lit. He exploded].
- *Hes phat biko biti astai.* ايسر بيڪييا ايسر [lit. He was about to blow out].
- *Atasho goli gheri asur.* آوشتو گول ريفي اوسر [lit. He has become a fiery bullet with anger].

The above-mentioned instances from the data revealed that there are some differences in conceptualizing of the central metaphor anger is steam in English and Khovar. It is therefore; the cross-cultural variations are not the matter of availabilities or shortages of definite source domains, but merely a matter of preference/presentation of certain conceptual metaphors. In a shared general metaphor, English and Khovar may observe distinctive source domains in conceptualizing the same target domain of ‘anger’.

According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered different.

Anger is Heat or Fire:

English Expression:

- ‘Cool his hot head’.
- ‘He has boiled our head’.
- ‘She was flaring with anger’.
- ‘He was flaring with flaring in anger’.
- ‘She was red hot in anger’.

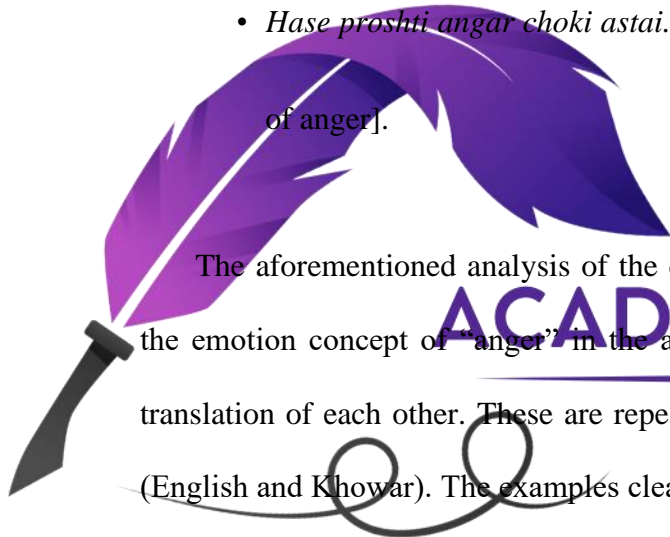
- ‘You was radiating with anger’.
- ‘She was boiling with anger’.
- ‘He is doing a slow burn’.
- ‘His anger is smouldering’.
- ‘Add fuel to the fire’.
- ‘He lit up the first spark of anger’.

Khovar Expression:

- Ho dimagho μ shāka ki. وہ دماغ اواسا کی [lit. cool his hot head].
- Dimagho laçhetay. دماغ ہوا [lit. he has boiled our head].
- Hase qahri biti angar gheri astai. شیرازی بیباک کر رہی اسے، [lit. she was flaring with anger].
- Hase qahri biti braq braq loçhitai. قیول چھن [lit. she was red hot with anger].
- Hase qahri biti angar çhøki astai. شیرازی بیباک کر رہی اسے، [lit. He was flaring with flaring in anger].
- Hase qahri biti ingar lei pochi astai. شیرازی بیباک کر رہی اسے [lit. She was red hot in anger].
- To qahri biti aih tchoki astai. تیرا دماغ ہوا [lit. You were radiating with anger].

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- *Hase qahri biti lachoran.* شہریڑی بیوہ چل ران، [lit. She was boiling with anger].
- *Hase lash lash biti angar chakoor.* فہرشلشل بیوہ انگر فکور، [lit. He is doing a slow burn].
- *Qahro bala angar tchokiko biti asur.* ریزون ڈا انگر فروکی کو بیواوسر، [lit. His anger is smoldering].
- *Qahri biti cheq d angar tchoke.* ریزوی بیخیق دی انگر فروکے، [lit. not add fuel to the fire].
- *Hase proshti angar choki astai.* فہر رپو، شال انگر فروکی استے، [lit. He lit up the first spark of anger].



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The aforementioned analysis of the data that anger is heat or fire to conceptualize the emotion concept of “anger” in the above instances seemed to be the almost literal translation of each other. These are repeatedly and normally used in both the languages (English and Khowar). The examples clearly reveal that we don’t only talk about anger in term of heat or fire, but actually the angry person act or behave like a fire, which will burn and harm to someone if don’t deal with him/her tactfully.

- **Source, Fire** ⇒ ----- ⇒ **Target Anger**
- ‘Fire⇒----- ⇒ ‘Anger’,
- ‘Burning substance⇒----- ⇒ ‘Angry person’,
- ‘The origin of fire ⇒----- ⇒ ‘the origin of anger’,
- ‘The intensity of fire⇒----- ⇒ ‘intensity of anger’,
- Physical damage by fire⇒----- ⇒Mental damage of angry person.

Therefore, the source domain fire is used to show the target domain anger. Thus, the ontological correspondence, for example, the source domain, which is the perceptually dangerous property of heat/fire, is mapped onto the target domain, i.e., the perceptually dangerous property of the angry person in both the languages. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “anger” in both the languages.

Anger is Liquid:

English Expressions

- *'He was boiled with anger'*.
- *'He poured out anger on him'*.
- *'He became like blood with anger'*.
- *'His blood is churning'*
- *'Her passion was seething'* (Lakoff, 1987).

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Khwar Expression:

- *Qahri but loçhity.* رڼو ښوولاهج څاوشري. [lit. he was boiled with anger].
- *Hase qahro hato sora dakhetai.* هس رڼوونه وسراڅ څن اري. [lit. he poured out anger on him].
- *To qahar giti lei pochi astai.* لښج التبري. [lit. he was as blood with anger].
- *Ho lei usee hai.* لوي ساري. [lit. his blood is churning].
- *To ghon ghari hai.* رڼو غن ريغاري. [lit. her passion was seething].

The analysis of the data proved that the anger is conceptualized, like a boiling substance for the emotion concept of “anger” in the above instances; and seemed to be the almost literal translation of one other. These are repeatedly and normally used in English and Khowar. The examples clearly reveal that we don’t only talk about anger in terms of liquid (boiling substance). But actually, the angry person is a boiling substance, e.g., boiling water or oil, which will burn and harm to someone if you don’t deal with the angry person sensitively. Therefore, the source domain boiling liquid is used to show the harmful target domain anger. Thus, the ontological correspondence, for example, the source domain’s perceptually dangerous property of boiling liquid is mapped onto the target domain’s perceptually dangerous property of the angry person in both the languages. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “anger” in both the languages.

Anger is Solid:

The conceptualization of anger’s material quality is, “anger could stack up”. Like other solid materials, anger needs force to move it, renovate it or re-milt it, etc.

English Expression:

- *‘Riding over the anger’.*
- *‘On the anger’.*
- *‘In the anger’.*

Khowar Expression:

- *Qahro soro nishe* رڤووسرو [lit. *Riding over the anger*]

- *Qahro sora.* رڻو وسرا [lit. on the anger].
- *Qahro moxi.* رڻو وومڙي [lit. in the anger].
- *Qahro bala.* رڻو وونڙا [lit. due to the force of enge].
- *Totio qahro matoty sora nezik.* سڀ ڀڻا ڀڻا رڻو ووسرا [lit. Moved anger of someone onto someone else].

The above-mentioned analysis uncovered that Khowar is rich in conceptualizing the anger emotion “anger is solid” as compared to English. It might be due to the good acquaintance of Khowar speech community with the physical environment. Moreover, either the speakers of English or Khowar use the metaphor “**Anger is increased temperature**” for solid substances. As a substitute for emphasizing the slow increase of anger and loss of control as the central metaphor of “Hot Fluid in a Container” and stresses-out the motive of “Anger” its intensity as well as its interval. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “anger” in both the languages.

Additionally, the correspondences of “ Anger” metaphors of emoticons can be seen rotationally both in English and Khowar, as under:

1. As the substances of wood could be smouldered for a few moments than they would be suddenly be flared up. In the same way, people could be up after annoying for a few moments then suddenly get angry as the smouldering wood onto the fire.
2. As fire pose danger on the things around or nearby; and in the same way,

the angry person poses danger on other people around or nearby.

3. It is obvious that things on fire cannot be in a normal way. Therefore, an angry person can't act in a normal manner.

Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “anger” in both the languages.

5.5 Anger is Colour:

The most associated color with anger is red: in folk theories, flushing face is due to the increase of body temperature or of blood pressure, which makes the colour red of an angry person (Lakoff, 1987), as under.

English Expressions:

- *'She turned red with anger'.*
- *'My face flushed with anger'.*

Khovar Expressions:

- *Hase qahri biyi trakh kroj pochi astai.* شہر زوئی بیب، شہر زوئی بیب [lit. *She turned red with anger*].
- *Ma qahar giti mokhar bas nisaw oshoi.* بھر زوئی بیب، بھر زوئی بیب [lit. *My face flushed with anger*].

It is clear from the above examples of data analyses that the red colour metonymical symbolized the emotion anger in English and Khovar in the same manner. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and

metaphorical conceptualization of the emotion concept of “anger” in both languages.

Besides, the data also reveal some differences in the central metaphor “anger is colour”: Subsequently, the data showed that there are few other colours associated with the anger of metaphoric expression in Khowar, like “dark” and “pale” colloquially used. But, such metaphorical expressions seemed to be exceptional in the data of English, as following.

Khowar expressions:

- *Hase qahri biti tshom tsha pochi astai.* شہریرزی کی بی بی پوم پا رہی چالسی، [lit. *His face was dark with anger*].
- *To qahar giti zehch pochitai.* ونریرؤن دیکھت زج ہوا تہیے، [lit. *He has gone pale with anger*].

The above-mentioned instances are specific in Khowar for the conceptualization of the emotion concept in the central metaphor “anger is colour”. Thus, according to the hypothetical benchmark, the expressions were instantiations of different conceptual metaphors, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

5.6 Anger is a Horse:

English Expressions

- ‘Unbridled anger’.
- ‘You must try to put a curb on your bad temper’.
- *This article gives you some ideas as to how to harness your anger so that it does not harm you’* (<http://www.ifsonline.ie/news/specialist.html>).

- ‘Anger is like, A full-hot horse, who being allowed his way, Self-mettle tires him’ (Shakespeare; Henry VIII).

- ‘She bridled at his tone’.

Khovar Expressions:

- To wexalewo mo bos. [lit. you should be unbridled] means bridled yourself.
- Hes ho apaki alghas. [lit. she bridled at his tone].
- Chaglay chagh mo kore awa biabana asum, surkhun istor ma mula pong lakhi alghana asum. [lit. oh, crow you should not cry, am in a wasteland by riding a dangerous horse].
- Hes xebak istor. [lit. she is a dangerous horse].

The above analysis of the data showed that in English and Khovar the central

metaphor anger is a horse seems to be the literal translation of each other. Hence, in both the language the ontological correspondence, like, the source domain, which is the perceptually dangerous property of horse mapped onto the target domain, which is the perceptually dangerous property of an angry person. Anger is characterized in terms of a horse both in English and Khovar, because, a horse may be very dangerous if it isn't restrained. Hence, the horse source domain to conceptualization anger, knowing it by their experiences that uncurbed and unbridled horses might be risky for riding. It is because such horses may run at a high speed dangerously and may throw off or trample over the rider. As, $X = Y$, $Y = Z$ therefore $X = Z$. Moreover, some of the instances seemed to be the literal translation of each other. According to the hypothetical

benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered different.

Specific Anger Metaphors of Emotions in Khowar:

Additionally, the data showed that there is such kind of animal metaphors, which seemed to be specific only in Khowar, as under.

5.7 Anger is Wolf or Bear:

Khowar Expressions:

- Hase qahri biti shaper ghari asur. شہری ریغی اوسر، [lit. he became a wolf with anger].

- Purdum ghari asur. ڀوڊوم ریغی اوسر. [lit. anger is bear].

- Ta mosh adrakho lai purdomei, purdom ma zeboi wa khyo bardomei. بت و موش ادروخ، [lit. thy husband is the snow leopard, how I will

get bigger under the fear of leopard (anger), who would eat me] (Khowar song).

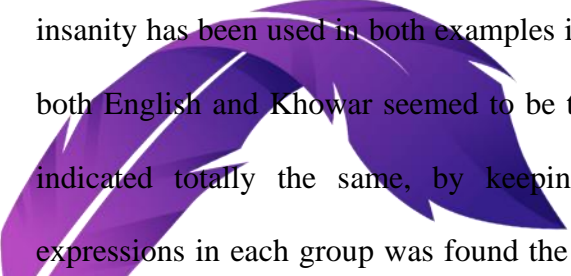
The conceptualization of the emotion concept “anger is wolf or bear” is only used by the Khowar speech community. It might be due to the rustic culture, and their interaction excessively with the dangerous wild animals in their surroundings. Therefore, they are prone to use the source domain “wolf, or bear” mapped onto the target domain anger. Thus, according to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which absent in either English or Khowar, were considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

5.8 Anger is Insanity:

English Expression:

- *'The man was insane with rage'.*

Khovar Expression:

- Ha mosh qahri biti brokhchitai.  [lit. The man was insane with rage].

The analysis of the data presented that anger is used insanity both in English and Khovar. The angry person may cross all social boundaries in the state of anger. The word insanity has been used in both examples in a very similar way. Thus, such expressions in both English and Khovar seemed to be the translation of each another. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of "ANGER" in both languages.



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5.9 Anger is Aggressive Animal Behaviour:

English Expressions:

- *'Do not snarl at me!'*
- *'Do not stare at me!'*
- *'Do not bark at me!'*

Khovar Expressions:

- Mate mo ghundrawe.  [lit. do not snarl at me!].
- Ma dish mo low.  [lit. don't stare at me!].

- Mate mo waqha. ماتو مو وا قح [lit. don't bark at me!].

The analysis of the data in hand revealed that angriness is an aggressive animal behavior, which is used in English and Khowar; and such expressions seem to be the translations of each other. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “ANGER”.

Anger is a Captive Animal:

English Expression:

- *'He unleashed his anger'.*

Khowar Expression:

- Qahro dalawan. قاهره دالوان [lit. set free your anger].
- Tan ranei bote. تان رانے بوت [lit. fasten your dog]

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The analysis divulged that “Anger is a Captive Animal” is conceptualized both English and Khowar. The aforementioned instances show that such metaphorical expressions seemed to be partially the same. According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. Therefore, the aforementioned instances are seemed to be different.

5.10 Anger is an Opponent in a Struggle:

English Expression:

- *'I was struggling with my anger'.*
- *'You need to subdue your anger'.*

- ‘I was seized by anger’.
- ‘He lost control over his anger’.

Khovar Expressions:

- Tan qahro bo moshkila zhiretam. تن رهو بو م لاله ژ هم [lit. by struggling I swallowed my anger].
- Allaho qahrar tan soro bach ko. الله رهوار نن وسرو چب وک [lit. escape yourself from God’s anger].
- Tu qahro bardasht koko koshish ko. توه رهو کوه کوشش وک [lit. you struggle to control your anger].
- Hato qahar giti bokht bronital. هاته رهو گیت بخت برنیتال [lit. he chewed stone to control his anger].

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The aforementioned analysis of the data showed that the central metaphor “Anger

is an opponent in a struggle”. Here the anger is depicted as a person in the struggle.

Thus above expressions seemed to be partially the same in English and Khovar.

According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings are different.

5.11 Anger is a Burden:

English Expressions:

- ‘He carries his anger around with him’.

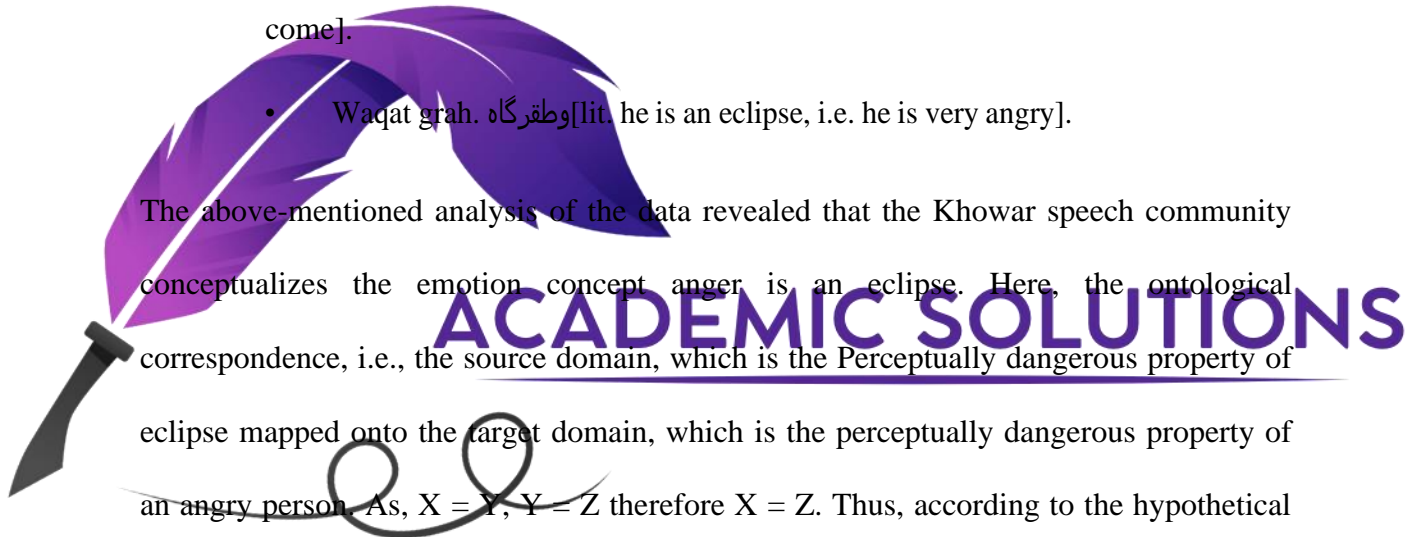
i.e., angry person is an eclipse, angry person is epilepsy and angry person is a blind dragan, as under:

5.15 Angry Person is an Eclipse:

Khovar Expression:

- Grah biti nishi asur. رگاہ بیتیب یشین اوسر [lit. he set becoming eclipse, i.e. he set angrily].
- Ghrah giti asur. رگاہ بیتیبگ ریش [lit. eclipse has come, i.e. the angry person has come].
- Waqat grah. وطقرگاہ [lit. he is an eclipse, i.e. he is very angry].

The above-mentioned analysis of the data revealed that the Khovar speech community conceptualizes the emotion concept anger is an eclipse. Here, the ontological correspondence, i.e., the source domain, which is the Perceptually dangerous property of eclipse mapped onto the target domain, which is the perceptually dangerous property of an angry person. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which was absent in either English or Khovar, which were considered as totally different. Hence, the aforementioned expressions in Khovar were considered totally different



5.16 Angry Person is Epilepsy:

Khovar Expression:

- Mergi gheri asur. رمڱ ريڱي اوسر [lit. he became epilepsy, means he became very angry].
- Mergi mo bos. رمڱ وم وبس [lit. you should be epilepsy, means you should not be angry]
- Mergi no. رمڱون [lit. he is epilepsy, means he is angry always].

The data showed that the Conceptual Metaphor of the emotion concept anger, as an epilepsy is very commonly used in Khovar. In such expressions, the ontological correspondence, i.e., the source domain, which is the perceptually dangerous property of epilepsy mapped onto the target domain, which is the perceptually dangerous property of angry person among the Khovar speech community. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which was absent in either English or Khovar, which were considered as totally different. Hence, the aforementioned expressions in Khovar were considered totally different.

5.17 Angry Person is a Blind Monster:

Khovar Expression:

- Kano nahang gheri asur. ننگه ريڱي اوسر [lit. he became a blind Monster, means very angry].
- Kano Nahang wa. ننگه وا [lit. he is a blind Monster, means angry person].

• Kano Nahango ghon ta xiboi. کَنو وَاغَن بَت زَبَدِي [lit. the Monster will eat you, means treat you angrily].

Moreover, the following extracts have been taken from one of the short stories of Khowar to give solid proof to the aforementioned claims.

-----Lo! Here was the woman he had seen in the dream, an exquisitely fair lady! First, she smiled and then cried out of pity. “O, fair young man!” she began, “Wherefore did you come to this place?” “I have been walking for many days and many months to reach this place,” Mughal Khan answered, “and all these days and months I have been looking for you.” “You should go away please,” cried the woman, **“This castle belongs to the Monster,** and he has forcefully kept me here. **If he returns he will spare neither you nor me.** He will eat both of us up.” “Do not panic,” said Mughal Khan, **“When the Monster approaches the castle,** wake me up.” Saying this he rested his head on the lap of his dream-beloved and fell fast asleep.

When the Monster approached, it started raining, with a heavy cloudburst of blood and stones outside. The woman could not wake him up. She cried out of pity for the young man’s life. Tears rolling down her cheeks dropped on the face of the young man, and woke him up. “Why are you crying?” asked Mughal Khan worrying. **“The Monster has approached.”** said the woman. Mughal Khan the Fighter got ready. **When the Monster entered,** he impulsively jumped on to him and took to fighting him. After a tough fight of pulls, pushes and jostles Mughal Khan the Fighter took him down, at last, **he killed him. Getting rid of the Monster,** Mughal Khan married his dream-lady. The new couples started living happily in the castle.

In the aforementioned analysis of the data taken from the Khowar text of short story revealed that conceptualizing of the emotion concept ‘Anger is a Blind Monster’

is colloquially used in Khowar. In such expressions, the ontological correspondence, i.e., the source domain, which is the perceptually dangerous property of blind monster mapped onto the target domain, which is the perceptually dangerous property of Angry Person. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which is absent in either English or Khowar, which are considered as totally different. Hence, the aforementioned expressions in Khowar are considered totally different.

5.18 Anger is Poisonous Reptiles:

Khowar expressions:

- Qahri biti dodor gheri giti astai. رڻي ڏيڏو دور رڻي ڏيڏو گهري گهري آسٽاي [lit. he came as a lizard with anger].
- Ma mayonan mala axhdar hero hoi . من اڻڙاڙ دار ريو وه ٿي . [lit. in the nest of my Mana a snake frequently visited, means my beloved is under control of an angry person].
- Boyikan mala aayi drowo ghon. ويڪين اڙاڙ اڙاڙ ڏو وڙون [lit. the angry persons' visit is like an attack of a snake in a bird's nest].

The analysis of the data showed that “anger is poisonous reptiles” is used in Khowar to show anger. In such expressions, the ontological correspondence, i.e., the source domain, which is the perceptually dangerous property of poisonous reptiles mapped onto the target domain, which is the perceptually dangerous property of an angry person. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which is absent in either English or Khowar, which were considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally

different.

5.19 Anger is Bird Specially Magpie:

Khovar Expressions:

- Kishipy gharay donyou mo tonja. کیشپی گھرای دونو ما تونجا [lit. you shouldn't disturb the peaceful environment becoming yourself Magpie, i.e. Angry].

The aforementioned conceptualization of emotion concept anger as Magpie is common among the Khovar speech community. In such expressions, the ontological correspondence, i.e., the source domain, which is perceptually dangerous/stupid property of Magpie mapped onto the target domain, which is the perceptually dangerous/stupid property of an angry person. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, according to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which was absent in either English or Khovar, consider as totally different. Hence, the aforementioned expressions in Khovar seemed to be totally different.

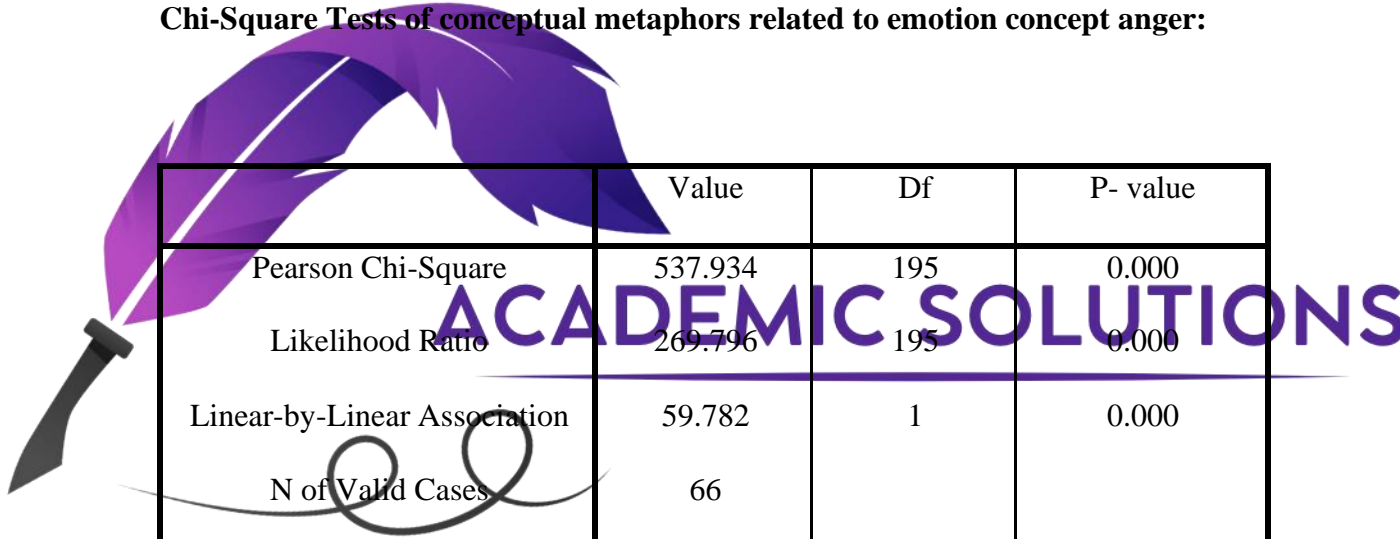
2.20 Anger is Poisonous Insect:

Khovar Expressions:

- Hase waqat bombor. ہاسے وقت بومبور [lit. he is a poisonous wasp, means he is very angry person].
- Hase pindor bispee. ہاسے پندور بیسپی [lit. she is the potter wasps, means very dangerous].
- To qahri ki how lai bombor kia. تو قہری کی ہوا لای بومبور کیا [lit. in anger, you are a mason wasp].

The above analysis of the data showed that the Khowar speech community conceptualization of emotion concept anger is poisonous insect/wasp. In the above expressions, the ontological correspondence, i.e., the source domain, which is the perceptually dangerous property of poisonous insect Wasp is mapped onto the target domain, which is the perceptually dangerous property of an angry person. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which was absent in either English or Khowar, which were considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

Chi-Square Tests of conceptual metaphors related to emotion concept anger:



| | Value | Df | P- value |
|------------------------------|---------|-----|----------|
| Pearson Chi-Square | 537.934 | 195 | 0.000 |
| Likelihood Ratio | 269.796 | 195 | 0.000 |
| Linear-by-Linear Association | 59.782 | 1 | 0.000 |
| N of Valid Cases | 66 | | |

In the aforementioned analysis of the data related to the emotion concept “anger”, the chi-square test showed highly significant results, which valued (P-value = 0.000). It indicated a high association of the data taken from both the languages English and Khowar.

Reliability Statistics

| Cronbach's Alpha | N of Items |
|------------------|------------|
| 0.927 | 2 |

Validity Test

| | Component |
|---------|-----------|
| | 1 |
| Khowar | 0.990 |
| English | 0.990 |

The reliability and validity test for the emotion concept ‘anger’ shows that the items used to study anger, and result showed that there is 92.7% internal consistency among the interpreted data taken from both English and Khowar languages, whereas the correlation indicated the accuracy and validity of the results.

5.21 CONCLUSION:

The analysis of the data conformed that the conceptualization of the anger emotion in Khowar seemed to parallel with English in broad-spectrum. Most of the source domains in Khowar mapped onto the target domains to show the abstract emotion anger is very similar to English. Additionally, the conceptual structure of anger is composed and designed by the conceptual metaphors in Khowar having their similarities and differences with English. Consequently, both similarities and differences in the broad conceptualization of the “anger” emotion concept in native English and native Khowar have been found. Moreover, some of the expressions seemed to be partially the same, as under.

The metaphorical conceptualizations of anger is totally similar in the following conceptual metaphors, i.e., “Anger is Shivering: Anger is Heat Or Fire”, “Anger is Solid”, “Anger is The Heat Of a Fluid In A Container”, “Anger is Insanity”, “Anger is an Aggressive Animal Behaviour” and “Anger is Social Superior”.

The metaphoric conceptualization of anger is seemed to be different in the following conceptual metaphors, i.e., “Extra Physical Anguish”, “Anger is Stream”,

“Anger is Colour”, “Anger is a Horse”, “Anger is a Captive Animal”, “Anger is an Opponent in a Struggle”, “Anger is a Burden”, and “The Cause of Anger is Physical Annoyance”. “Anger is Wolf or Bear”, “Angry Person is an Eclipse”, “Angry Person is Epilepsy”, “Angry Person is a Blind Monster” and Anger is Poisonous Reptiles.



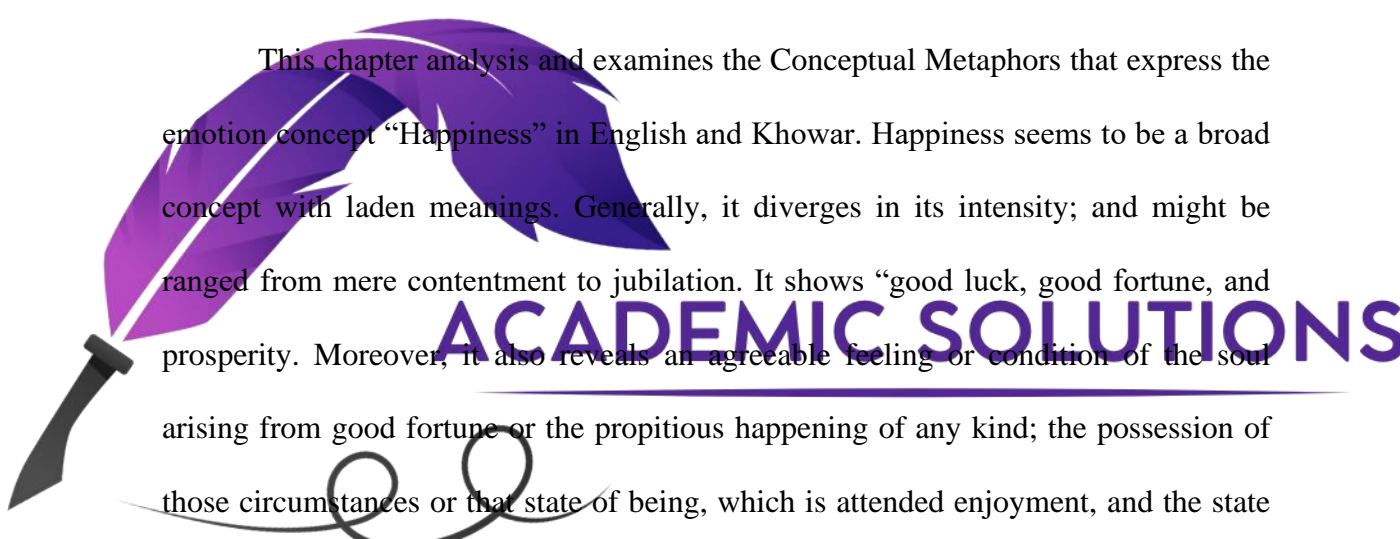
CHAPTER-VI

ANALYSIS OF THE CONCEPTUAL METAPHORS

“HAPPINESS”

*It lies
Deep meadowed, happy,
Fair with orchard lawns
And bowery hollows.
(Tennyson, Morte d'Arthur).*

6.1 Introduction:



This chapter analysis and examines the Conceptual Metaphors that express the emotion concept “Happiness” in English and Khowar. Happiness seems to be a broad concept with laden meanings. Generally, it diverges in its intensity; and might be ranged from mere contentment to jubilation. It shows “good luck, good fortune, and prosperity. Moreover, it also reveals an agreeable feeling or condition of the soul arising from good fortune or the propitious happening of any kind; the possession of those circumstances or that state of being, which is attended enjoyment, and the state of being happy, contentment, joyful satisfaction, felicity and blessedness. Thus, the chapter deals with the questions, such as; How emotion concept of Happiness is expressed metaphorically as a physical reaction? What are the spatial conceptual representation of Happiness in English and Khowar? Hence, it is intended to explore the similarities and differences to exhibit the organic nature of the Khowar language as compared with the English language.

How happiness is an emotion concept? The first assumption is, you know what you think, the reason is conscious, but the fact is ninety-eight percent unconscious (Lakoff, 2010). The second, reason is supposed to dispassionate, you

can't be rational without being emotional. As Lakoff (2010) cites (Democivio & Kana, 1900): If you look at people who have a stroke of brain damage that make them unable to feel emotion. And they don't know what is happiness and sadness. Therefore, we would not be rational without emotion. Here, the positive rational attitude towards the emotion brings happiness.

Though it seems to be difficult to find out a clear conceptual distinction between happiness, i.e. "*Koshany) and Khoshan*" joy and delight in Khowar language. Generally, happiness is associated with the condition of stability or reinstatement of stability by curtailing grief and promoting the state of exhilaration. Thus, in a happy mood, the mind seems to be fresh and new ideas spring up, which facilitates cleverness as well as the exploration behaviors. There are conceptual metaphors referring to the substantial response of happiness or joy as under:

6.2 Physical Reactions of Happiness:

English Expressions:

- 'She blushes with happiness'.
- 'He jumped up with joy'.
- 'She was trembling with happiness'.

Khovar Expressions:

- Khoshan biti to ghech ghecha ashroo hani. شڻ ٿيڻ ۽ ڇڻا ڇڻا ڇڻا ڇڻا ڇڻا [lit. Tears came down from his eyes with happiness].
- Hatet khoshan biti aih bi u prani. شڻ ٿيڻ ۽ ڇڻا ڇڻا ڇڻا ڇڻا ڇڻا [lit. they jumped up with joy].
- Hase koshaniyo xireko no biti kelitai. هڪڙو ڇڻو ڇڻو ڇڻو ڇڻو ڇڻو [lit. He wept because

of happiness].

The aforementioned analysis of the data confirmed that happiness is seen as a physical reaction in both the languages. Such physical reactions occurred to respond to happiness or joy was considered partially the same because only the second example seems to be a literal translation of each other in both the languages. Contrary, the first and the third examples showed the only physical reactions of happiness/joy, which have been conceptualized differently by the speakers of both the languages. According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. Thus, the aforementioned instances both in English and Khowar are different.

On the other hand The Spatial Conceptual Representation has been indicated in the data. The very significant aspect in evaluating the concept of emotion is the spatial conceptual representation. As the positive emotions usually associated with the direction UP, are called Orientational metaphors.

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6.3 Happy is Up:

• Embodiment (gravitation) = Values ERCT/ Up = good. Good =

Up → ↑

English Expression:

- 'I am feeling up'.
- 'He is in high spirit'.
- 'We try to keep her spirits up'.
- 'Cheer up, boys'.
- 'Come on!'
- 'My spirits rose'.

You are in high spirits.

| | |
|--|---|
| My spirits | Rose |
| TD: DESIGNATOR: CHANGE OF STATE {MOOD} | SD: (Vertical) ORIENTATION {UP} TD: CHANGE OF STATE {MOOD} |
| ABOVE LEVEL | ABOVE LEVEL⇒↑ |

| | |
|------------------------------|---|
| You are in spirits | High |
| TD: DESIGNATOR: STATE {MOOD} | SD: (Vertical) ORIENTATION {UP} TD: CHANGE OF STATE {MOOD} |
| ABOVE LEVEL | ABOVE LEVEL⇒↑ |

Khovar Expressions:

- Shereen, ریشنی means sweet. [lit: a charming person].
- Machy, ماضھی means honey. [lit: a dearest person].
- Bulbul, بلبل means nightingale. [lit: a very charming person].
- Mayna, مینا means mina. [lit: a beautiful lady].
- Share, شیر means lion. [lit: a brave person].
- Shapi, شاپی means wolf. [lit: a heard working man].
- Tich, تیخ a male goat. [lit: a grave person].
- Awa khoshan asum. اواخ شن اوسم [lit: I am feeling happy].

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- Hase hawsalamand asur. شيروح بلصردنم اوسر [lit. He is in high spirits].
- Ispa hote hosala dosiyan. اسپر وه مرتوح بلصردنم اوسر [lit. We try to keep her spirits up].
- A daqan chalan dyor. ارے ڈاقن اچڑان دویر [lit. Cheer up, boys].
- Ge la xan. ارے گالڑان [lit. Come on!].
- To koshan biti asmana b u praw. امسپن بیتی وی ریپاؤ [lit. you touch the sky with delight].

Hase khoshan biti ushponiran. شیریوخ شین شیاوویشرینان [lit. she springs with delight].

| | |
|---------------------------------|--|
| Hase hoshan bity. | Ushponiran. |
| TD: DESIGNATOR: STATE {MOOD} | SD: (Vertical) ORIENTATION {UP} TD: CHANGE OF STATE {MOOD} |
| ABOVE LEVEL | ABOVE LEVEL ⇒ ↑ |

| | |
|---------------------------------|--|
| To hoshan bity. | Asmana be youprow. |
| TD: DESIGNATOR: STATE {MOOD} | SD: (Vertical) ORIENTATION {UP} ↑ TD: CHANGE OF STATE {MOOD} |
| ABOVE LEVEL | ABOVE LEVEL ⇒ ↑ |

In the above analysis the English Orientational metaphors have been compared with the Khowar Orientational metaphors. The aforementioned instances showed that in both the languages the Conceptual Metaphor HAPPY IS UP. In the Khowar metaphorical expressions the words such as, “*ushponik and Asmana be you dik*”

اَلسَّهَن بِي رِي دِي relate to the orientation schema by revealing upward movement similar to the English words “rose and high”. Moreover, these words, like, “*ushponik and Asmana be youdik*” اَلسَّهَن بِي رِي دِي advocate the sentences with the positive connotation. It might be due to the embodiment proposition that there are similarities in Orientational metaphors. Thus, the above-mentioned examinations of the conceptual metaphors seemed to be universal rather the co-incidence to happen in both the languages. And these metaphorical expressions show that happiness in terms of an upward orientation. Besides, most of the metaphors are so conventionalized that may not be noticed as conceptual metaphors. It might be grounded on the basis of bodily experiences of human beings through out the world. These might arise from the fact that the human has an upright body and the effect posture typically, which goes with an optimistic estimation of both emotional states and physical states. In the above examples, a comparison of English and Khovar linguistics expressions illustrate that the mapping of the ontology of vertical and horizontal domains onto the ontology of the state domain. After analysis of the data, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “HAPPINESS IS UP” in both the languages.

6.4 Happiness is Hot Fluid in Container:

English Expressions:

- ‘She was overflowing with happiness’.
- ‘He exploded with joy’.
- ‘The news cooled down his joy’.

- ‘My heart is full of joy’.
- ‘He is bursting with joy’.
- ‘I was overwhelming with joy’.
- ‘Joy welled up inside her’.

Khovar Expressions:

- Khoshan biti loh pochitai. [lit. he boiled with the happiness].
- Koshaniyo sum bas no giti pat biro oshoi. [lit. he was about to explode with happiness].
- Koshan biti apaken gika prai. [lit. she was overflowing from the moth with joy].
- Ma hardi khoshniyar tip. [lit. My heart is full of joy].
- Hes khoshan biti behosh hoi. [lit. I was overwhelming with joy].
- Koshani ho andreni tip bishare. [lit. Joy welled up inside her].
- Koshan biti ashro bacharai honi. [lit. He is bursting with joy].

The analysis of the data proved that the Conceptual Metaphor “Happiness is Hot Fluid in Container” equally conceptualized in English and Khovar. The speaker of both the languages mapped the happiness emotion onto fluid in a container form a specific level to a general level of metaphors. The hot fluid in a container is the

central metaphor.

- **Source, Hot fluid in a container** ⇒ ----- ⇒ **Target Happiness**
- ‘The physical container’ ⇒ ----- ⇒ ‘the body of a happy person’,
- ‘The top of the container’ ⇒ ----- ⇒ ‘the rational self of a happy person’,
- ‘The hot fluid inside container’ ⇒ ----- ⇒ ‘the happiness’,
- ‘The degree of fluid heat’ ⇒ ----- ⇒ ‘intensity of happiness’,
- ‘The cause of the increase in fluid heat ⇒ ----- ⇒ ‘cause of happiness’.

This mapping is applied to conceptualize the happiness emotion. In the above-mentioned instances, the body is observed as a container both English and Khwar, whereas the emotions are imagined as the fluid in a container. If emotions would be supplementary and more than the limits of the container that may overflow, burst and so on, as mentioned in the above linguistic expressions. Moreover, the body-parts like heart, eyes, bosom, etc, are used as a container of happiness in both the languages. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “Happiness is Hot Fluid in Container” in both the understudy languages.

6.5 Happiness is Light:

English Expressions:

- ‘Her eyes were sparkling like diamonds’.
- ‘Amusement gleamed in his eyes’.
- ‘The news brightened up the whole day for me’
- ‘The girl looks radiant in this picture’
- ‘Her eyes shone with delight’.

- 'The future looks bright'

Khovar Expression:

- Khoshan biti to mokho teka zheingi giti oshoi. خوش بین بن و موخ بکنا ل کجیگ
[lit. Twinkle of joy appeared in her face].
- Khoshan biti to ghech rosht biti oshoni. خوش بین بن غ نچ رو ا نتیں اووشن. [lit. His eyes were shining out of happiness].”
- Ha lowo kaar kori pura anus khoshan hal hotam. ےہ لو اکر وکری پورا انوس خوش بن ال [lit. The news brightened up the whole day for me].
- Ha komoro haya taswira waqat lapheran. ےہ وکومرو ہیہ وخت طوطق ژارپیان [lit. The girl looks radiant in this picture].
- Khoshan biti ho ghech rosht honi. خوش بین بن غ نچ رو ا نتیں [lit. Her eyes shone with delight].
- Mustaqbil rosht ghechi goyan. مستقبل روشن غ نچی وگنن [lit. The future looks bright].

English and Khovar shared the conceptual metaphor “Happiness is Light” seemed to be universal as reflected in the aforementioned instances of the data analysis. It might be on the bases of common bodily experiences. The shining eyes and face are natural as well as a universal response to the emotion of happiness. It attributes a positive valuation for the concept of happiness being a light of feeling up. Moreover, the instances appeared to be a literal translation of each other. The colorful dress, among the Khovar speech community, is the symbol of happiness like the

intense-emotion, which is a strong psychological force. As a result, the irrational act would be committed, which might not be socially expected to form a normal person. Thus, the above data analyses represented the idea by metaphor mapping in the instances, where normal human beings lose control over themselves under an intense psychological force of happiness. Subsequently, such universal retorts tend to be shared in both the languages. The ‘Insanity’ for the emotion concept of “Happiness” in the above instances seemed to be the literal translation of one other. These are repeatedly and normally used in both languages (English and Khowar). The examples clearly revealed that we don’t only talk about happiness in term of insanity, but actually the happy person act or behave in a state of insanity, the happy person may harm or act like a mad person. Therefore, the source domain of insanity is used to show the target domain of happiness. Thus, the ontological correspondence, for example, the source domain, which is the perceptually dangerous property of insanity, is mapped onto the target domain, i.e., the perceptually hazardous property of a happy person in both the languages. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “Happiness” in both the languages.

6.7 Happiness is Gift:

English Expressions:

- ‘He gave her happiness’.
- ‘He received happiness’.
- ‘She was giving happiness’.

Khovar Expressions:

- Hase hato khoshan arer. شہزادہ خوش شہزادی [lit. he gave her happiness].
- Hatote khoshani hasil hoi. شہزادہ خوش شہزادہ کو حاصل ہوا [lit. he received happiness].
- Hase safo khoshan korawoshoy. شہزادی خوش شہزادہ کو دے رہی [lit. she was giving happiness].

The analysis of the data showed that the emotion concept of ‘Happiness’ is conceptualized in terms of a “Gift” both in English and Khovar. Hence, in both languages the source domain Gift is used to illustrate the target domain Happiness.

Therefore, the ontological correspondence, for example, the source domain’s perceptually pleasing property of a GIFT is mapped onto the target domain’s perceptually rewarding property of HAPPINESS. As, $X = Y$, $Y = Z$ therefore $X = Z$.

Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of “Happiness is Gift” in both the languages.

6.8 Happiness is Plant:

English Expressions:

- ‘She seeds happiness’.
- ‘He harvests happiness’.
- ‘Let us be grateful to people who make us happy, they are the charming gardeners who make our souls blossom’.

Khovar Expressions:

- Koshani hato hardia paida hoi. ھە دېيا ۋە رەي [lit. happiness is grown in her heart].
- Hato mokha koshani azhi share. ھە مېخ ۋە رەي [lit. happiness rises in his face].
- Khoshan bity waqat ishprentjity. ھە شېۋەق ۋە رەي [lit. he blossoms with happiness].

The abstract concept of happiness is interpreted and uttered in term of plant or crop. The analysis of the data illustrated that such expressions repeatedly as well as normally used in both languages. The examples clearly revealed that we don't only talk about happiness in terms of plant, but actually conceptualized as a plant to demonstrate the abstract thing in a concrete form. Happiness is like a plant is fruitful, in this way the beneficial possessions of a plant as a source domain mapped onto the target domain of happiness in both the languages. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of "Happiness is Plant" in both the languages.

6.9 Happiness is an Object:

English Expressions:

- 'The news has brought them joy and delight'.
- 'In search of lost happiness'.

Khovar Expressions:

- Ha khabar hatanta bow koshan arar. [lit. The news has brought them delight].
- Koshani mashki mashki kasiran. [lit. he is roaming in search of happiness].
- Ho koshani ma khoshani. [lit. his happiness is my happiness].
- Hato Poshi awa bow koshan boman. [lit. seeming her gives me happiness].

The abstract concept of happiness both in English and Khovar are interpreted and uttered in term of physical-entity, like an object, that could be seized, bestowed, carried, shared with someone and search for the lost. Through the conceptual metaphor, the reifications of the abstract concept of happiness, according to the data in hand, “Happiness is an Object”, which seemed to be pervasive in Khovar as compared to English. The belongings are unseen in the aforementioned examples of the conceptual metaphors “**happiness is an object**”. The belongings are the controlled entities owned by the owner. Accordingly, happiness might be purchased, gifted and stolen similar to other assets of someone. Such chrematistics of happiness is seen in Khovar language, as follows:

Khovar Expressions:

- *Mat to dos matan hardiyo na poloi oshoi na zakhmi* [lit. you should give me back my happy heart, which is

stolen by you].

- To ma koshaniyo di ma sar aweritaw. ٻن ٻم وڃ نٿين ڊي ٻم اسر او ڪيو [lit. you have snatched my happiness].

According to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings are considered partially the same. Therefore, the analysis of the data shows that “Happiness is an Object” in conceptualizing the emotions concept of Happiness is considered different.

In addition, the data show some differences in the conceptualization of happiness in English and Khowar; and these are the following major variations concerning happiness:

6.10 HAPPINESS IS BEING OFF THE GROUND:

English Expressions:

- ‘He was floating in the clouds’.
- ‘She flew on the wings of happiness’.
- ‘She was in the seventh heaven of delight’.
- ‘He was just soaring with happiness’.
- ‘I was floating’.
- ‘I am six feet off the ground’.

The aforementioned conceptual metaphors depicted happiness in English. The careful analysis of the data revealed these metaphors might concern partially with birds as a sign of liberty, hence, linked with happiness. On the other hand, due to the conventional mood of thought, the “Happiness is Being Off the Ground”, such kind of metaphorical expressions did not exist in the data of Khowar. But the Khowar speech community looks upon “Happiness is Being Off the Ground” as the sign of both

“shame” or ” humiliation” as well as being feeling proud or out of control, as under:

Khovar Expressions:

- Hase asmani āsur. امسین اوسر ٲٲٲ, [lit. he is floating in the sky, i.e. felling proud].
- Hase khoshan biti zeminar torody hoi. ٲٲٲ وځ ٲٲٲ ٲٲٲ زٲٲٲ ٲٲٲ وٲٲٲ, [lit. she is up from the ground, means out of control].
- Hase duniyu molo baghai, ٲٲٲ ٲٲٲ وٲٲٲ ٲٲٲ, [lit. he was off the ground, i.e. shame/humiliation].

On the other hand, in Khovar language the conceptualization of the emotion concept of happiness seemed to be totally different from English, however, other similar conceptual metaphors revealed in the data. As the Khovar speech community instead of being described as “Being off the Ground”, happiness some time portrays in terms of “Flowers in the Heart”.

Khovar Expressions:

- Hase khoshan biti waqat brochchitai. ٲٲٲ وځ ٲٲٲ ٲٲٲ وٲٲٲ ٲٲٲ ٲٲٲ, [lit. she bloom with happiness].
- To ma gul gambori isprentje ki to ma bagha. ٲٲٲ ٲٲٲ لگ ٲٲٲ ٲٲٲ ٲٲٲ ٲٲٲ ٲٲٲ, [lit. you’re my red rose, blossom in my garden and make me happy].

The above-mentioned analysis of the data the ROSE metaphor seemed to be rooted in the Khovar culture as a symbol of happiness. Besides, it shows the introvert temperament, i.e., the reaction to happiness in the heart of the Khovar speech community. While, the English people seem to be more extrovert, and lean-to convey the emotions concept of happiness more outwardly, which reflects in “Happiness Is

Being off the Ground”. Thus, according to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

6.11 HAPPINESS IS FIRE:

English Expressions:

- ‘She was sparkling with happiness’.
- ‘The flame of his joy was burning’.
- ‘She was glowing with happiness’.

“Happiness is fire” is conceptualized in English, but such metaphoric expressions have not found in the data of Khowar. The aforementioned analysis shows that ‘**happiness is a fire**’ is specific in English, as the source domain of fire is mapped onto the target domain happiness.

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- **Source, Fire** ⇒ ⇒ **Target Happiness**
- ‘Fire ⇒ ⇒ ‘happiness’,
- ‘Burning substance ⇒ ⇒ ‘happy person’,
- ‘The origin of fire ⇒ ⇒ ‘the origin of happiness’,
- ‘The intensity of fire ⇒ ⇒ ‘intensity of happiness’,
- Physical damage by fire ⇒ ⇒ Mental damage of a happy person.

In consequence, according to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

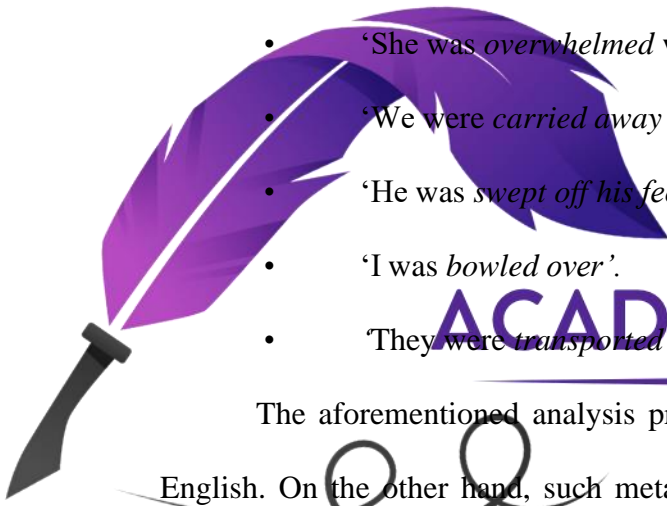
6.12 Happiness is a Natural Force:

The emotion metaphor of happiness is also conceptualized in terms of ‘a natural force’. It, in this case, seems to refer particularly to the natural-element of a RIVER.

HAPPINESS IS RIVER:

English Expressions:

- ‘The joy flows into her’.
- ‘She is tossed by the waves of joy’.
- ‘Nothing could contaminate her happiness’.
- ‘She was *overwhelmed* with joy’.
- ‘We were *carried away* with happiness’.
- ‘He was *swept off his feet*’.
- ‘I was *bowled over*’.
- ‘They were *transported with joy*’.



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The aforementioned analysis proved that ‘**happiness is river**’ is specific in English. On the other hand, such metaphorical expressions have not been found in Khowar data. As a result, according to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions considered totally different.

- **Source River** ⇒-----⇒-----⇒**Target Happiness**
- ‘Muddy-water’⇒-----⇒-----⇒ ‘spoiled-happiness’,
- ‘Spring of water’⇒-----⇒-----⇒ ‘reason for happiness’,
- ‘Wave of water’⇒-----⇒-----⇒ ‘wave of happiness’,
- ‘Force of water’⇒-----⇒-----⇒ ‘intensity of happiness’,

- ‘Barrier or Dam’ ⇒ ----- ⇒ ----- ⇒ ‘obstacles to happiness’.

On the other hand in Khowar such conceptualizations of happiness is very scare but a few nearly related metaphors are as under:

Khowar Expressions:

- Khoshan biti waqat ojoshom arer. [lit. he was rising as sea tides with happiness].
- Koshaniyo leher ho moxha paida honi. [lit. the wave of happiness burst out in his face].

The abovementioned metaphorical expressions from Khowar data seemed to be related with English.

6.13 Happiness is Opponent:

English Expressions:

- ‘Happiness overpowered her’.
- ‘She was *overcome* with joy’.
- ‘Happiness took *complete control* over him’.
- ‘He was *knocked out!*’
- ‘She was *seized* by joy’.
- ‘Happiness won at the end’.

The analysis data revealed that “Happiness is Opponent” is conceptualized in English, but such metaphorical expressions have been not found in Khowar data. Though, the opponent metaphor in the matter of conceptualizing happiness is ambiguous; but sometimes it is used to show happiness as mentioned in the aforementioned instances. Thus, according to the hypothetical benchmark, the

expressions were instantiations of a different conceptual metaphor, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

6.14 Animal Metaphors:


Happy Person is an Animal (That Lives Well)

English Expressions:

- ‘He was as happy as a *pig in slop*’.
- ‘She was *chirping like a cricket*’.
- ‘He was as happy as a *clam*’.
- ‘He was happy as a *pig in shit*’.
- ‘He was happy as a *horse in the hay*’.
- ‘She was *crowing* with excitement’.
- ‘He was *wallowing in* a sea of happiness’.

On the other hand, in Khowar the only related expression is found as under:

Khowar Expressions:

- Hase haiwano ghon gham no koi.  فہمے ہجاون و غن مغ ون وکدے، [lit. s/he always happy like an animal.]

The above-mentioned analysis of the data illustrated that the conceptualization of the emotion concept ‘Happy Person is an Animal’ is limited only in English, but such expressions have not found in the data related to Khowar. Kovecsee (1991) describes that happiness is like a living beings that needs a strong force of keeping in control. These suppositions are found in animalistic behaviour metaphors, i.e., ‘**a happy person is like an animal that lives well**’, ‘**happiness is a pleasurable physical sensation**’; ‘**happiness is a captive animal**’. According to the data in hand,

these kinds of metaphorical expressions of happiness found only in English but not in Khowar data. Thus, according to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions in English were considered totally different.

Specific conceptual metaphors of happiness in Khowar:

- *E hosten dahko, e hosten mahko* ای و بنیتس دا و ای و بنیتس وک [lit. you should not expect to get something if you haven't given something before. It means that for achieving something to someone you must bestow another thing in advance].

- *Azari sher, bezari neki* ازاری ریش، زبیری بک [lit. animosity would not live long. It means that there must be an agreement after a quarrel between families and kinsfolks].

- *Bayu-gharo borh tonishu* زبویو بیا، تیچ کلبو [lit. the ibex itself will come to a good hunter. It means that fortunate one will be favoured everywhere].

- *Rakhoom keey hoy Kanow ghechary de ashrow goye* رمخ بک وهیئ و نک ع کاهر دی ارشو [lit. kindness and empathy force an individual to dedicate the whole kit and caboodle for the deserving].

[lit. kindness and empathy force an individual to dedicate the whole kit and caboodle for the deserving].

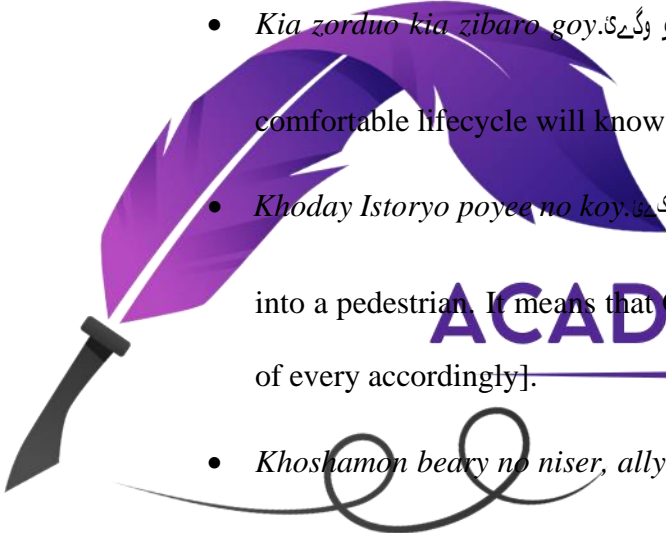
- *Shamoo loawe hallal* شوم زو الال [lit. the meat of an evening fox is lawful. It means in the time of dire need of food everything is legal].

- *Shapir kichhirprai kali, kali key chhir no praishapir* شپک فیض هور رپایئ اڑکی، اڑکی بک فیض هور وک [lit. if wolf will give milk it's a sheep, if a sheep won't give milk it's a

[lit. if wolf will give milk it's a sheep, if a sheep won't give milk it's a

wolf. It is your enemy who helps you in trouble is your friend, the friend who would not help you in time of difficulty is your enemy (Ramat Karim Baig (1999).

- *Dologolo mo drawy, kidretow dats* دڙول وگڙووم دراوے بک درلڙو د [lit. you don't carry the drum if you carry beat it. It means you should perform your duty whole heartedly].
- *jamaro cha gordogh barabar* ڄامارو ڇو وگڙدوغ [lit. a son-in-law and ass have equal status. It means a son-in-law must be obedient to his in-laws].
- *Kia zorduo kia zibaro goy* اڪڙو ڙوردو اڪڙو ڙابرو وگڙي [lit. a person, who enjoyed a comfortable lifecycle will know the delightfulness of luxury].
- *Khoday Istoryo poyee no koy* ڪڙي اوستوريو پڀي وڻ وگڙي [lit. God never turns the rider into a pedestrian. It means that God always cares about the position and status of every accordingly].
- *Khoshamon beary no niser, ally dure no goye* ڪڙي دوري وڻ وگڙي [lit. nothing will be gotten without struggle].
- *“Owratow shonan dat, sogono phran dats”* ڪڙو سونگون رهڀني د [lit. Use sycophancy tendency in dealing with a woman, while use ash of growing a herbal].



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Data Analysis & Results of the Emotion Concept ‘Happiness’

Chi-Square Tests

| | Value | df | P-value |
|------------------------------|---------|----|---------|
| Pearson Chi-Square | 268.309 | 90 | 0.000 |
| Likelihood Ratio | 164.016 | 90 | 0.000 |
| Linear-by-Linear Association | 42.480 | 1 | 0.000 |
| N of Valid Cases | 46 | | |

In the above-mentioned analysis of the data by using Chi-square test, which confirmed that the p – value is 0.000. Therefore, it is inferred that the conceptual metaphors to conceptualize the emotion concepts “Happiness” have correspondence in both the languages English and Khowar.

Reliability Statistics

| Cronbach's Alpha | N of Items |
|------------------|------------|
| 0.986 | 2 |

Validity Test

| | Component |
|---------|-----------|
| | 1 |
| Khowar | 0.993 |
| English | 0.993 |

The Cronbach’s Alpha reliability test confirmed that there is 98.6% internal consistency among the data used in this study taken from English and Khowar languages for the conceptualization of the emotion concept ‘Happiness’. The validity

test table confirmed that the validity of the data was highly correlated. Thus, it can be used for resolute inferences.

6.15 CONCLUSION:

In a nutshell, English and Khowar shared similarities in several major conceptual metaphors of conceptualizing happiness, i.e., Happiness is Up, Happiness is Fluid in a Container, Happiness is Light, Happiness is Insanity, Happiness is Gift, Happiness is Plant, Happiness is An Object, and Happiness is a Natural Force. Moreover, some dissimilarity has been found in conceptualizing of the emotion concept Happiness in English and Khowar, for example, ‘Happiness is Being Off The Ground’ from English and ‘Happiness is Flowers in the Heart’ from Khowar. Besides, the Khowar speech community tends to use extensively the names of a body part in expressing happiness, such as “ma herdyu zahi”, [lit. soothing of my heart], “ma hardyu khoshany”, [lit. my heart is happy], “ma ghch rusht hony”, [lit. my eyes are bright with happiness] to show the emotion concepts of happiness.

Moreover, “Happiness is a natural force” is conceptualized in English, but such metaphorical expressions seemed to be exceptional in Khowar. Besides, “Happiness is opponent” and ‘a happy person is an animal that lives well’ is conceptualized in English, but such expressions have not been found in Khowar. These are the glaring examples of differences in conceptualizing the emotion of Happiness between English and Khowar.

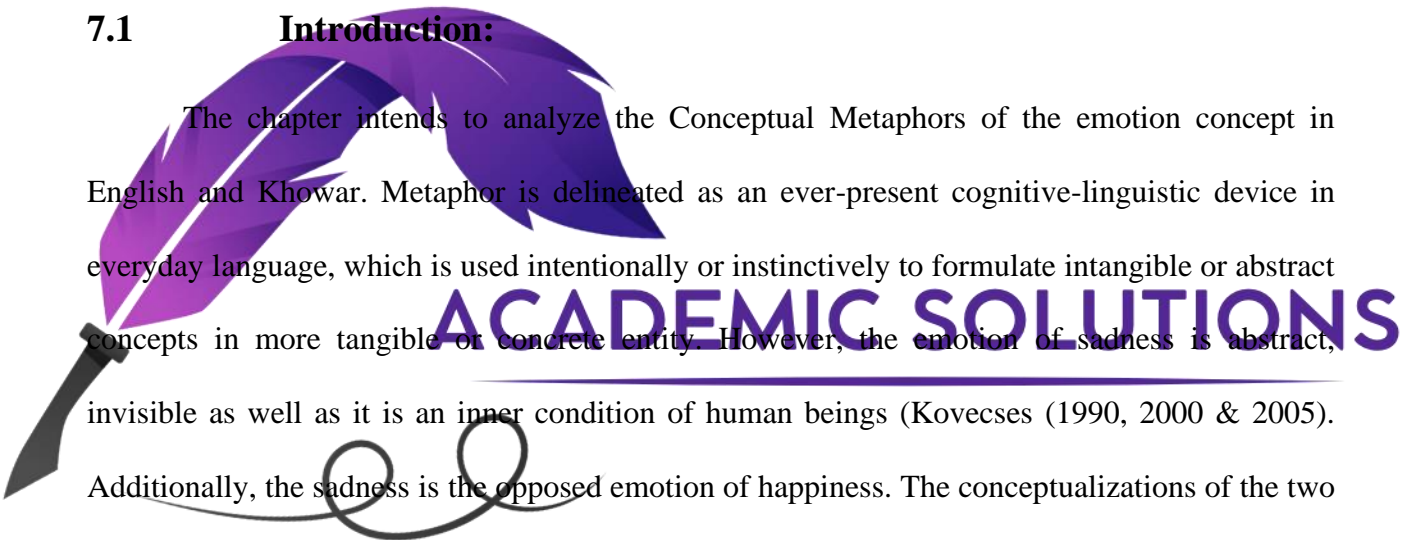
CHAPTER-VII

ANALYSIS OF THE CONCEPTUAL METAPHORS

‘SADNESS’

*Even now, where Alpine solitudes ascend,
I sit me down a pensive hour to spend,
And, placed on high above the storm's career,
Look downward where and a hundred realms appear.
(Oliver Goldsmith, The Traveler).*

7.1 Introduction:



The chapter intends to analyze the Conceptual Metaphors of the emotion concept in English and Khwar. Metaphor is delineated as an ever-present cognitive-linguistic device in everyday language, which is used intentionally or instinctively to formulate intangible or abstract concepts in more tangible or concrete entity. However, the emotion of sadness is abstract, invisible as well as it is an inner condition of human beings (Kovecses (1990, 2000 & 2005). Additionally, the sadness is the opposed emotion of happiness. The conceptualizations of the two emotions are concerned that in most circumstances the contrast seems to exist, but some times the similar source domains may be used for both sadness and happiness.

The revolutionary works on conceptual metaphors of emotion reveal that the conceptualization of emotion in many languages is universal. It is due to the likeness of human nature and the physiological as well as the behavioral response of the body in rejoinder to sentiments, which in turn leads to the related understanding of abstract-concepts (Lakoff & Kovecses, 1973). Therefore it is the main concern of the researchers in this chapter to exhibit the divergence and convergence in metaphorical expressions of the emotion concept “sadness” in

English and Khwar. Barcelona (1986) analyses the sadness metaphors from the cognitive linguistics perspective. He explores multiple source domains on the bases of Kovecses (1990) models with some amendments. Keeping in view the same model the present study planed to compare the metaphorical conceptualization of the emotion concept sadness.

The emotion concept 'sadness' is represented by the feelings of defeat/loss seclusion and drawback. It is attributed to the absorption of concentration of self and repeatedly social alienation as well as a loss of vigour. Hence, it is alike to distress, misery or anguish. Certainty, in Khwar the word for sadness "gham" is identical to distress, misery or anguish, with slight distinction in its connotation as compared to that of English. On the other hand "sadness IS orientational metaphor". It is as the 1st group of conceptual metaphor, which gives to the sadness a downward orientation (Johnson, 1980).

As the main conceptual metaphor depicts the conceptualization of sadness in English is an orientational, i.e., "sadness is down". It demonstrates a negative emotional state, thus its valuation, which is depicted by the down orientation to indicate the dissatisfactory position of mind. In Khwar such expressions were frequently used. Hence, the chapter intends to explore the differences and similarities in English and Khwar.

7.2 Sadness is Down:

- **EMBODUNEBT (gravitation) = Values**
- **ERECT / DOWN = bad. Bad⇒↓**

English Expressions:

- 'I am feeling down'.
- 'He is really low these days'.

- ‘He is in low spirits’.
- ‘His spirits fell at the bad news’.
- ‘I am depressed’.
- ‘He plunged into the deepest abyss of sadness’.

Sad is Down:

“I am depressed”.

| | |
|---------------------------------|--|
| I am | Depressed |
| TD: DESIGNATOR: STATE {MOOD} | SD: (Vertical) ORIENTATION {DOWN} TD: CHANGE OF STATE {MOOD} |
| BELOW LEVEL | BELOW LEVEL |

I fell into a depression (Lakoff & Johnson, 1980).

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
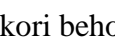
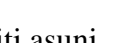
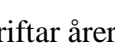

| | |
|---------------------------------|--|
| I into a depression | Fell |
| TD: DESIGNATOR: STATE {MOOD} | SD: (Vertical) orientation {down} TD: change of state {MOOD} |
| Below level | Below level |

The conceptualization “SADNESS IS DOWN” is also found in the data of Khwar, which seemed to be apparent by widespread expressions.


Khovar Expressions:

- Galaborda, بلغوبردا means mixture of dissimilar things. [lit., a person of unknown origin].
- Ba namak, بے مکھن means unsalted. [lit: socially unacceptable person].
- Palakoto, پالاکوٹا means the waste of husk, which come out during threshing the wheat. [lit: a person who belongs to a very low category or status].
- Kishepy, کیشپی means Magpie. [lit: an awful person].
- Kolochy, کوکڑوچ means chicken. [lit: a weak person].
- Chock, چوک means owl. [lit: an unintelligent person].
- Toty, توٹی means parrot. وطیط [lit: an unwise person].
- Xingogh, خینگوگ means scorpion. ژینگوگ [lit: a dangerous person].
- Kali, کالی means sheep. زلی [lit: an lazy person].
- Payee, پیئی means goat. نئی [lit: an ugly person].
- Qachir, قچیر means mule. قچیر [lit: a dull person].
- Gordogh, گوردوغ means donkey. [lit: a foolish person].
- Kia maza niki. کیا مزا نکی [lit. I am feeling down].
- Hase haya moxi sust asur. ہاسے ہایا موخی سست اسور, [lit. s/he is really low these days].

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- Hase taza dam kia.  [lit. s/he is in low spirits].
- Shom khabaro kar kori behosh hoi.  [lit. His spirits fell at the bad news].
- Hatet achi ghesti biti asuni.  [lit. they are depressed].
- Tan soro ghama giriftar arer.  [lit. h/she plunged into the abyss of grief].
- Ta bachan tan soro zom charo olem.  [lit. I will fling myself into mountain and hills].

| | |
|---------------------------------|--|
| Ta bachan tan suro ulam | Zum charo |
| TD: DESIGNATOR: STATE {MOOD} | SD: (Vertical) ORIENTATION {DOWN} TD: CHANGE OF STATE |
| BELOW LEVEL | {MOOD} |
| BELOW LEVEL | BELOW LEVEL |

- Hase tan dusto Poshiko bachan donio sora mula arar.  [lit. He was made to touch the ground by his girlfriend].

| | |
|------------------------------------|--|
| Hase tan dusto Poshiko bachan arar | Donio sora mula |
| TD: DESIGNATOR: STATE {MOOD} | SD: (Vertical) ORIENTATION {DOWN} TD: CHANGE OF STATE |
| BELOW LEVEL | {MOOD} |
| BELOW LEVEL | BELOW LEVEL |

The analysis of the data in the aforementioned instances, the English Orientational metaphors has been compared to that of Khowar Orientational metaphors, the conceptual metaphors sadness is down. In the above examples a comparison of English and Khowar linguistic expressions have been mapped on the ontology and epistemology of vertical and horizontal domains onto the ontology and epistemology of the state domain. As, the words like fall, down, low and depressed have been used to show the emotion concept of sadness. It is obvious that these spatial words have not been randomly used to indicate emotion of sadness, but these words have a close connection with our bodily experiences. We, as a human being, retain upright bodies, and our stances are mapped for the understanding of emotions. The positive emotions as well as physical states, such as happiness and health, are shown typically by the erect posture. On the other hand, the drooping posture typically goes with negative emotions like sadness and illness. As the procedure of human cognition is concerned that spatial concept is projected on to emotional concept keeping in view the relevance of human-posture and emotions. Consequently, the concept of sadness is uttered with the help of down-words and phrases; while, happiness concept is articulated with the help of up-words and phrases.

Hence, in Khowar metaphorical expressions the words like “*Zum charo and Donio sora mula*” refer to downward movement and equivalent to the English words “depress and fall”, which exhibit negative connotations. It might be due to the embodiment proposition that there are similarities in Orientation conceptual metaphors of English and Khowar. Thus, the above-mentioned conceptual metaphors seem to be universal rather the co-incidence to happen in both the languages. Like the other emotion concepts, sadness is also perceived through body parts, like, heart, head, eyes, etc, to be a container for emotional-state conceptualized as fluid. Sadness isn't epitomized by an escalating temperature or pressure within the container like the concept of

anger. But, sadness is slowly dissolved emotion rather than violent discharge or explosion. The emotion concept of sadness is conceptualized in the same way both in English and Khowar.

On the other hand, the data showed some variation in the central metaphor “sadness is down” as following:

English Expressions:

- ‘I am feeling kind of low right now’.
- ‘He brought me down with his remarks’.
- ‘However, she’s been getting quite depressed lately’.
- ‘I am feeling down’,
- ‘He is really ‘low in these days’ (Mashak, 2012)

Khowar Expressions:

- Ishqo tofan kia khabar gan awai khishtiyo gani. ع قو وطنن بيك ابر اكن اولي كھ شانو [lit. His ships were drowned by the storm].
- Zom giti to soft prai. زوم يتيگ وت وسري رپاي [lit. The mountain of sorrows felt on him].
- Donya de hote kia no arer. دنيا دي وهت بيك ون ارى [lit. The world has ruined on him].
- Shom understudy torikosum to shon utrochitani. وشم ريخ وتروكي وسم وت وشن [lit. Listening the bad news his lips were lynched].
- Hato mokho teka zhengei niki. هاتو موخو تيكيا لىنگى نيكى [lit. there is no smile on her

face due to the grief].

- Hase seminar lashta prai. هاسه سمنار لاشتا پراي، [lit. h/shecame down on the surface of earth form sky].

The analysis of the data revealed some differences between English and Khowar in the orientational metaphors of sadness is down. For instance, the downward oriented bodily-posture is mapped onto emotional condition in English is very common and conventional, while it seems to be exceptional in Khowar.

Moreover, the analysis of the data from English suggests that the increase of sadness is experienced as being bodily closer to the ground: one could be immediately low in one's physical-position, or even down on the ground as a hint in the above examples. The speakers of English use the words “down” and “low” straightforwardly to convey their emotion of sadness, i.e., ‘I am feeling down’, and ‘He is really ‘low in these days’. Unyielding to English, Khowar doesn't apply the words low or sown directly. The down or low orientation can be inferred from

the above-mentioned Khowar metaphorical expressions. The above mentioned Khowar metaphoric expressions are the yardstick in mapping the sadness emotion onto the category of English conceptual metaphors ‘sadness is down or low’ by keeping its poles apart brand of linguistic materialization. Thus, according to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. Therefore, the analysis of the data showed that “sadness is down” in conceptualizing the emotions concept of sadness is considered different.

7.3 Sadness is Fluid in a Container:

English Expressions:

- ‘She is filled up with sadness’.
- ‘There was a sadness in her eyes’
- ‘May have sadness ingrained in them’.
- ‘He poured out his grief’.
- ‘His grief evaporated like dew’.
- ‘His heart is cracking of sadness’.

Khovar Expressions:

- Hase ghamari tip. هاسه گھامری تپ [lit. S/he is filled up with sadness].

- Hato ghechan loliko ghan gm saraw oshoi. هاتو گھچان لولیکو گھان گم ساراو اوشوی [lit. he was seemed sad in his eyes].

- Hase tan qahro nezitai. هاسه تان قاهره نزیتای [lit. he poured out his grief].

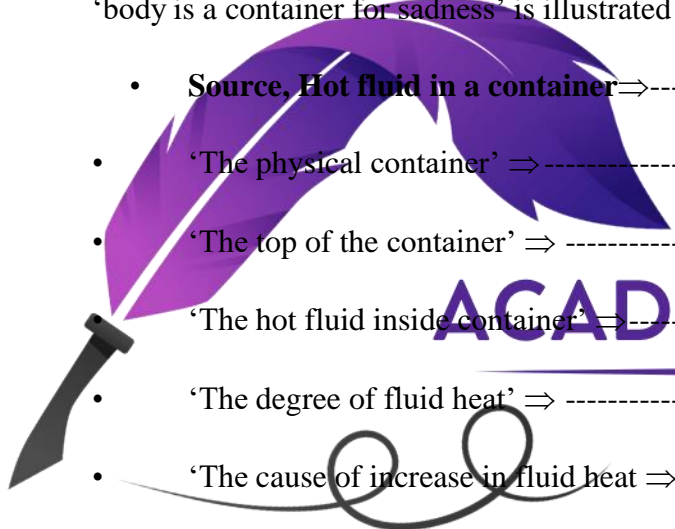
- Ghāmo ashro mokho deel dyaw honi. گھامو اشرو موخو دل دی دوانی [lit. The tears of grief come out in her face].

- Hato hardi otrochiko biti share. هاتو هاردی اوتروچیکو بیتی شیره [his/her heart is going to gust with grief].

- Doni doni ma ishkama okhei share. دونی دونی ما ایشکامه اوکھی شیره [lit. thinking over the grief my belly is fill up].

The container metaphor is extremely prolific in the case of emotions identification. It is shared within all emotion concepts, and considered a general source domain for the manifestation of abstract emotions. In this connection, English and Khwar share conceptual metaphors “sadness is hot fluid in container” that maps the sadness emotion onto fluid in a container form a specific level to a general level. The hot fluid in the container is the central metaphor (Lakoff and Johnson, 1980). The containers for the emotion concept sadness are body parts, i.e., eyes, heart, chest and body itself. Consequently, the metaphorical mappings ‘eyes are container for sadness’, “heart is a container for sadness’, ‘chest is a container for sadness’ and ‘body is a container for sadness’ is illustrated from the English data and Khwar data.

- **Source, Hot fluid in a container** ⇒ ----- ⇒ **Target Sadness**
- ‘The physical container’ ⇒ ----- ⇒ ‘the body of a sad person’,
- ‘The top of the container’ ⇒ ----- ⇒ ‘the rational self of a sad person,
- ‘The hot fluid inside container’ ⇒ ----- ⇒ ‘the sadness’,
- ‘The degree of fluid heat’ ⇒ ----- ⇒ ‘intensity of sadness’,
- ‘The cause of increase in fluid heat’ ⇒ ----- ⇒ ‘cause of sadness’.



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Besides, the data revealed some variations in SADNESS ISN FLUID IN CONTAINER.

Khwar Expressions:

- Hase tan leyo peetai. ^{ٺٺيا ٺٺ ٻوليا پي ٺٺيا} [lit. s/he drank his blood].
- Hamish ashro pey aure. ^{شيهه ارشود پيا اوسر} [lit. s/he is alive always by drinking tears].
- Tan hardio pi koi tortai. ^{هوي اٺٺو پيا وڪري ٺٺر ليو ٺٺيا} [lit. he achieved the goal by drinking his heart’s blood].

- Ma poshoro oyoie. ہم پوشر اووے ئی [lit. he is eaten my body's flash, i.e., given me grief].
- Hamish gham xiboyan. شہم غم خبوند [lit. he is always eating sorrow/grief].
- Ma poshur khatum hoi. ہم پوشر کھتوم هوی ئی [lit. my body-flash perishes].
- Het ma oyonī. تہم اوونئیں [lit. They ate me].

Mashak, Pazhakh, and Hayati (2012) state that the ‘drinking blood or heart bloodstands for sadness’ and ‘sadness is edible’ in the category of container metaphor. According to the abovementioned benchmark, the difference is visible in the metaphorical expressions English and Khowar. The Khowar speech community leads to metaphorical mappings like ‘drinking blood or heart blood tears stand for sadness’ and ‘sadness is edible’ are extensively conventional and entirely limited metaphorical expressions of sadness emotions. Thus, according to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings were considered partially the same. Therefore, the analysis of the data showed that “sadness is fluid in container” in conceptualizing the emotions concept of sadness is considered different.

7.4 Sadness is Burden:

English Expressions:

- ‘He has buried his sadness’.
- ‘He staggered under sadness’, which illustrates sadness like a heavy burden that takes human's balance and makes him unable to walk or move in a balanced way’.
- ‘She was pushing her heavy sadness around’.

- ‘He was down’.
- ‘She was drowning in sadness’.

Khovar Expressions:

- Hase dunyo ghaman moxo asur. شہ دین افین ومژو اوسر, [lit. h/se was sinking into numerous sadness].
- Ghaman baran mula kehtoran. افین نران ومژاکن ٿوران [lit. he staggered under sadness.

Hase ghaman phai yee koko moxi asur. ڪڙڪرڙڪه ومژي اوسر شہ افین اچر, [lit. he is busy of keeping his grief away].

- Gham to palghechi sheni. غم ٿو پالگهچي شيني. غم غونڙا ٿي [lit. h/she is in gulfed in may sorrows].
- Hase achi ghesti biti asur. شہ اچي گهستي بيتي اوسر, [lit. he was feeling hesitation or down].

The analysis of the data showed that “sadness is a burden” seemed to be similar in English and Khovar. In the above metaphorical expressions, sadness is viewed as a heavy load leaden on a person. Thus, ‘sadness is burden’ is conceptualized in English as well as in Khovar similarly. Accordingly, the sadness emotion is mapped onto burden both in English and Khovar for the projection and cognition of sadness. Hence, in both the languages the source domain burden is used to illustrate the target domain sadness. Therefore, the ontological correspondence, for example, the source domain’s perceptually weighty property of a burden is mapped onto the target domain’s perceptually tedious property of sadness. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of ‘sadness is burden’ both in English and Khovar.

7.5 Sadnedd is Dark:

English Expressions:

- ‘He is in a dark mood’.
- ‘The future looks pretty dismal’.
- ‘Both of us were in a black mood’.
- ‘I felt very gloomy’.

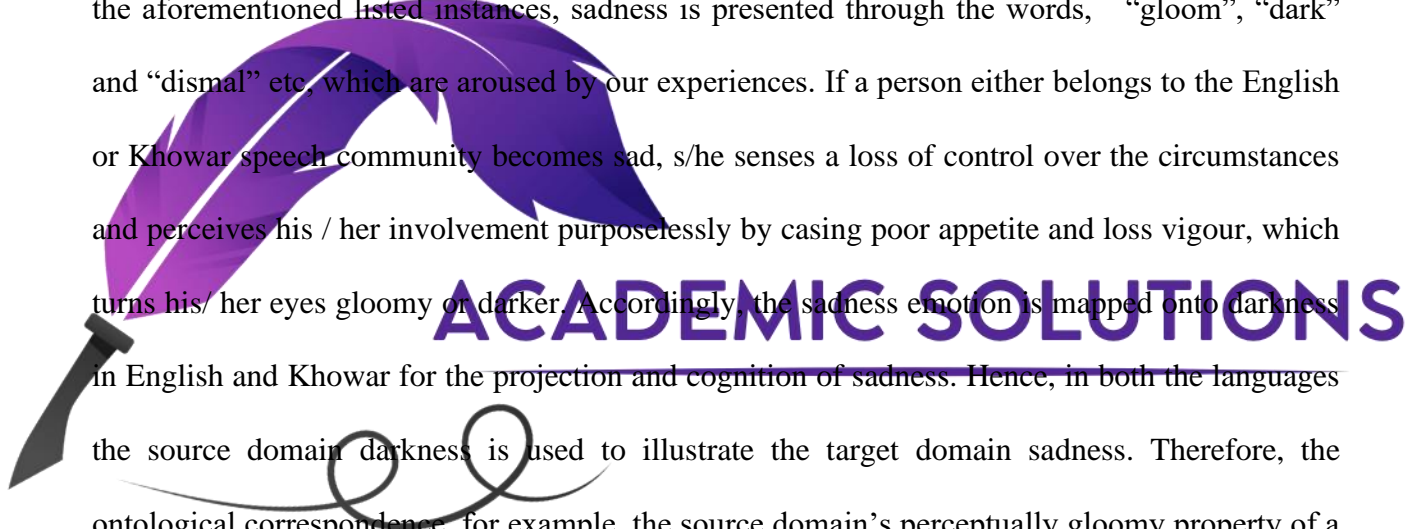
Khovar Expressions:

- Ma tabiyat choi biti share. ہم تعیبطوہجے کی تہیریش [lit. I feel very gloomy in my temperament].
- Dunya tota choi saretai. دایں دانت و ہجے کی سرتائے کا [lit. the world seems to him dark because of sadness].
- Gyak zamana choi sareran. الیک زام روہجے کی سرتائے کا [lit. The future looks pretty dismal].
- Hase tsha khabaro alai. شہے کا انوروالا لے [lit. he brought the black news].
- Ma ghecho shayi. ہجے کی پانی [lit. h/she is the black part of my eye].

Kovecses, 2000) describes that in the case of ‘sadness is dark’ metaphor, for example the people who would be in pensive mood must prefer the dark place to the green or light places. Moreover, it seemed to be a common supposition that the black-colour is an excellent representative of sadness in the case of “sadness is dark”. As a result, those who are poignant would naturally prefer dark-colours and places than light-colours or places. According to Kovecses, (2000) a study is conducted to signify the mood of people through array colours. It is found that the sad people selected darker-shades and grey-shades of colours, while the glad people picked brighter-shades of colours. In this way, among the Khovar speech community the

state of being sadness or morning marks by wearing black or dark colour-clothes, but the happy moods marks by the people bright colour-clothes. Consequently, it is established that the black is the common-colour of sadness. The analysis of the data shows that dark-colour, as a metaphor to conceptualize the emotion concept of sadness is common in English and Khowar. So, the concept is reciprocated in both cultures.

The data showed that sadness is commonly conceptualized as dark in the understudy languages. The central metaphor “sadness is dark” seemed to be similar to in English and Khowar. The Khowar speech community very frequently use the sadness is dark metaphors. In the aforementioned listed instances, sadness is presented through the words, “gloom”, “dark” and “dismal” etc, which are aroused by our experiences. If a person either belongs to the English or Khowar speech community becomes sad, s/he senses a loss of control over the circumstances and perceives his / her involvement purposelessly by casing poor appetite and loss vigour, which turns his/ her eyes gloomy or darker. Accordingly, the sadness emotion is mapped onto darkness in English and Khowar for the projection and cognition of sadness. Hence, in both the languages the source domain darkness is used to illustrate the target domain sadness. Therefore, the ontological correspondence, for example, the source domain’s perceptually gloomy property of a dark is mapped onto the target domain’s perceptually miserable property of sadness. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of ‘SADNESS IS DARK’ both in English and Khowar.




7.6 Sadness is Black/Blue:

English Expressions:

- ‘She looks blue today’.
- ‘Rainy days make me blue’.
- ‘Paul was in a blue mood’.
- ‘It was blue Monday and he did not feel like going back to work’.

Contrary, the Khowar speech community mostly applies metaphors that use the colour “BLACK/YELLOW”. Thus, the emotion concept of sadness is conceptualized “SADNESS IS BLACK/YELLOW” in Khowar, which are peculiar and conventional in Khowar than in English, as under.

Khowar Expressions:

- Hase hānun taq zehch biti asur.  [lit. S/he looks completely yellow today].
- Ghamgin biti zehchawa peshi drero ghon biti asur. [lit. Due to the sorrow she seems to be dyed in yellow colour].
- Hase tsha khabaro ālai. [lit. he has brought the black news].
- To xan sha biti share. [lit. his life became black because of sadness].

- Dufhiyān dē wōghē bīāshā glākīn dē; eyes [lit. his eyes became black because of sadness].

Besides, another variation in Khowar and English is “sadness is color”, as under:

- Gaman ranga bity asur. [lit. he has got the colour of sadness].

It is obvious that colours are the part and parcel of culture, therefore to conceptualize the emotion concept of sadness are presented by mapping onto colours. Hence, the understudy

languages have influenced by their cultural customs in conceptualizing the things around them. In this way, the metaphorical concept of sadness emotion appears to somewhat differently in both the languages. As the emotion concept “sadness is black/blue” is a particular metaphor in English to express the sad emotions. But, the emotion concept “sadness is black/yellow” seemed to be a particular metaphor in Khowar to express the sad emotions. Hence, the blue metaphor makes no sense in Khowar and utterly different.

The above analysis of the data, the Khowar metaphorical expressions are the yardstick in mapping the sadness emotion onto the category of English conceptual metaphors ‘sadness is black/ blue, and these expressions are pole part brands of linguistic materialization. Thus, according to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings are considered different. Therefore, the analysis of the data showed that “sadness is black/blue and yellow” in conceptualizing the emotions concept of SADNESS is different.

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7.7 Sadness is an Opponent:

English Expressions:

- ‘You have to overcome your sadness’.
- ‘You have to defeat your sadness’,
- ‘Sadness has broken her back’.

Khovar Expressions:

- To tan qahro sora qabo kore. تان رڻووسرا اڻوڻوڪ [lit. you must control your sadness].
- Hes tan qahro zhiretai. هس تان رڻو وڙ ڳوڙي [lit. he overcomes/defeat his sadness].

- Qahro af thowe. رڙوآف وهتوے [lit. throw out the sadness].
- Gham to meho chini sher. مڃوٺا ٽوھن ڇي ريش [lit. sadness has broken her back].

The analysis of the data related to the central metaphor ‘sadness is an opponent’ equally conceptualized in English and Khowar. Besides, the sadness is personified as ‘sadness is an opponent’. It is because the joy would be experienced freely, but the sadness often needed the struggle to come out from it. Hence, sadness is presented as a rival, with whom you have to fight and even to exterminate. Moreover, the emotion concept of sadness is embodied as **“sadness in an enemy”**. The data also revealed such kinds of instances both in English and Khowar, for example, “You should overcome your sadness” [khowar: Tu-tan qahro sora qabo kora]. Here the sadness is presented as an enemy. You have to fight to overcome it. Likewise, the Khowar speech community like the English people considers the sadness as an enemy, who would cause pain and harm, e.g., “Sadness has broken her back” [Khowar: Gham tu maho chenishar]. This kind of conceptualizing of emotion concepts is basic to human understanding, wisdom, and way of thinking. The sadness is, therefore, seemed to be a universal emotion, shared by both English and Khowar speakers, and shows the conceptualizing of their experiences respectively. Accordingly, the sadness emotion is mapped onto the opponent both in English and Khowar for the projection and cognition of sadness. Hence, in both languages the source domain opponent is used to illustrate the target domain sadness. Therefore, the ontological correspondence, for example, the source domain’s perceptually painful property of an opponent is mapped onto the target domain’s perceptually harmful property of sadness. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of ‘sadness is opponent’ in English and Khowar.

7.8 Sadness is Friend:

English Expressions:

- I propose embracing the sadness in our lives and sending love to ourselves’.
- Accepting our sadness as a normal part of life’.

Khovar Expressions:

- Keliko hardiyar ghamo boj kam boi. ھزر ومغ وبھج مک ربے ئی زبکرک [lit. crying/weeping reduce the inner grief].
- Ghamgin ki hoi insan Allaho yad koi. ندو کے ئی ان اللہو [lit. sadness approximates human to God].
- Hase dunyo ghaman sum dochar hoi. دواھچر ویے ئی [lit. he embraced with numerous grief].

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The analysis of the data in hand has unveiled another central metaphor of the emotion concept like, ‘sadness is friend’. The data reveals that the conceptualization of emotions concept sadness as a friend seemed to be similar both in English and Khovar. These kinds of conceptualizations of sadness imply to visualize “sadness” as a friend or companion. The Khovar speech community frequently employs the ‘friend metaphor’ in conceptualizing ‘sadness’. It is supposed that embracing sadness in life is like adding love to live. Besides, to accept sadness is a normal part of the life of everyone in this world. There are so many harsh realities, thus, human beings have to accept them willingly or unwillingly. Therefore, such type of conceptualization of the emotion metaphor of sadness suggests foreseeing ‘sadness as a companion/friend.

In the same way, generally, the Muslims and particularly the Khovar speech community

hold the conceptual metaphor sadness is friend to conceptualize sadness, e.g., Ghamgen key hoy enysan Allaho yad koy. [lit. sadness approximates human to God].

Hence, such types of conceptualizing of emotion concepts are basic to human understanding, wisdom and way of thinking. The sadness is, therefore, seems to be a universal emotion, shared by both English and Khowar speakers, and shows the conceptualizing of their experiences of sadness respectively. Accordingly, the sadness emotion is mapped onto friend or companion both in English and Khowar for the projection and cognition of sadness. Therefore, in both languages the source domain friend is used to illustrate the target domain sadness. Therefore, the ontological correspondence, for example, the source domain's perceptually easing property of a friend is mapped onto the target domain's perceptually beneficial property of sadness. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of 'sadness is friend' both in English and Khowar.

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7.9 Sadness is an Atmosphere:

English Expressions:

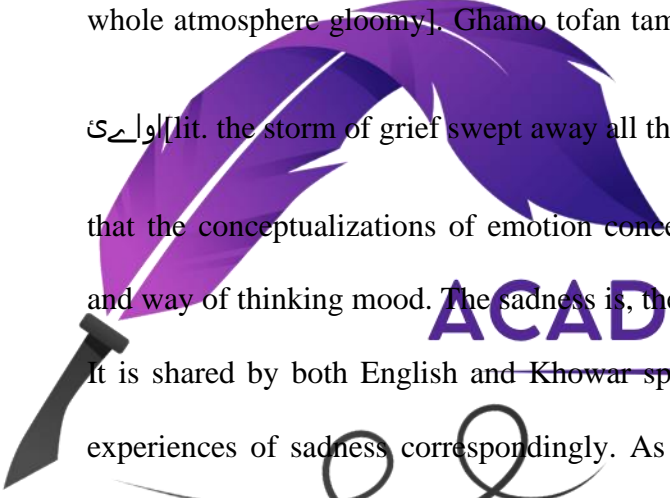
- 'Atmosphere changed from happily singing to ghastly sadness'.
- 'Atmosphere of peace becomes tinged with sadness'.

Khowar Expressions:

- Hase giko sum mahol ghamgin hoi. $\text{هاسے گیکو سُم ماحول گھامگن ہوی}$, [lit. he created a sadness atmosphere].
- Shum khabar giko doro mahol d ghamgin hoi. $\text{شُم کھابار گیکو دورو ماحول دی گھامگن ہوی}$. [lit. with the bad

news, the atmosphere of home changed into sadness].

The aforementioned analysis of the data revealed the emotion concept of sadness is conceptualized as an atmosphere. This metaphorical mapping of sadness onto the atmosphere delivers both in English and Khowar having alike metaphoric meaning or connotation. The ‘sadness is an atmosphere’ is identified and explored by Barcelona (1986). The conceptualization of sadness as an atmosphere is conventional both in English and Khowar. The data also demonstrates that the atmosphere metaphor shows the environment where the people fell sadness, e.g., hato briko khaber torikosum donya dasho pry. [lit. the news of the death made the

whole atmosphere gloomy]. Ghamo tofan tamam khosheniyani muxhi awai.  ومغ وطان اتمم وخ نشن

او اے [lit. the storm of grief swept away all the happiness]. It is clear after the analysis of the data

that the conceptualizations of emotion concepts are fundamental to human cognition, wisdom and way of thinking mood. The sadness is, therefore, seemed to be one of the universal emotions.

It is shared by both English and Khowar speakers and confirms the conceptualization of their experiences of sadness correspondingly. As a result, the sadness emotion is mapped onto the atmosphere both in English and Khowar for the projection and cognition of sadness. Therefore, in both languages the source domain atmosphere is used to demonstrate the target domain SADNESS. Therefore, the ontological correspondence, for example, the source domain’s perceptually destructive property of an atmosphere is mapped onto the target domain’s perceptually detrimental property of sadness. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group was found the same in their literal meaning and metaphorical conceptualization of the emotion concept of ‘sadness is atmosphere’ both in English and Khowar.

7.10 Sadness is a Natural Force:

English Expressions:

- ‘A laugh in the sea of sadness’.
- ‘Waves of depression came over him’.
- ‘Representing sadness as a sea’.

Khovar Expressions:

- Awa ghaman phai koko moxi asum. اوا امغن اڀڙي ڏکوک و مڙي اوسم [lit. I am involved in whirlwind of sadness].
- Ghaman hon soro gheriko, hosh d baghai. امغن ون وسرو ريڳو، وهش دي اڻڀڙي [lit. the flood of sadness destroys thought].
- Ghamo he tofanan sum muqabila kori asur. اوڻو هه وطنن سنو مقابلا ڪري اوسر [lit. he is fighting with the storm of sadness].

The sadness is conceptualized as “sadness is a natural force”. In this metaphorical expression, the sadness is depicted as a devastating natural force, used both in English and Khovar. Moreover, the abovementioned analysis of the data showed that in Khovar the emotion concept of sadness seemed to be more prevalent as compared to English. In Khovar sadness, as a natural force is depicted as some natural phenomena, having destructive qualities, i.e., storm, flood, and whirlwind in Khovar. Hence, the data uncovered that “sadness is a natural force” is more common in Khovar than English. Thus, according to the hypothetical benchmark, two expressions under the same Conceptual Metaphor with distinctive literal meanings are considered partially the same. Therefore, the analysis of the data showed that “sadness is a natural force” in conceptualizing the emotions concept of sadness is considered different.

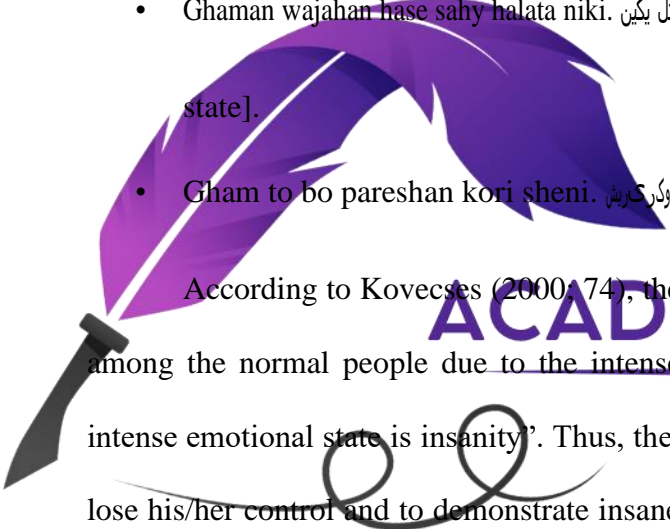
7.11 Sadness is Insanity:

- **English Expressions:**

- ‘He was insane with grief’.
- ‘He’s out of his mind with grief’.
- ‘My outlook was clouded with grief’.

- **Khovar Expressions:**

- Gham hato gaderi kori sheni. غم غارتنگ ڪو ڪري ريش [lit. she is mad with sadness].
- Ghaman wajahan hase sahy halata niki. شے حيص اجهتل يکين افغن وچان [lit. she is not in her normal state].
- Gham to bo pareshan kori sheni. غم غارتو پارشان ڪو ڪري ريش [lit. he is hectic because of sadness].



According to Kovecses (2000: 74), the intense emotion causes of eventual lack of control among the normal people due to the intense psychological force. Consequently, the effect of intense emotional state is insanity”. Thus, the intense sadness leads the rational/normal people to lose his/her control and to demonstrate insane/irrational actions. It affects senses of seeing and hearing. According to Kovecses (1990) “strong emotions are madness”. It shows that a sad person would act irrationally like mad people. Moreover, “sadness is interference with accurate perception” is the sub category of the above-mentioned central metaphor. Thus, the analysis of the data showed that the central metaphor and its subcategory seemed to be common in English and Khovar.

It is clear after the analysis of the data that conceptualization of emotion concept is fundamental to human cognition, wisdom and way of thinking as well as mood. The sadness is, therefore, appeared to be one of the universal emotions. It is shared by both English and Khovar

speakers, and confirmed the conceptualization of their experiences of sadness in the same way. Consequence, the sadness emotion is mapped onto insanity both in English and Khowar for the projection and cognition of sadness. Therefore, in both languages the source domain madness is used to exhibit the target domain sadness. Therefore, the ontological correspondence, for example, the source domain's perceptually horrible property of insanity is mapped onto the target domain's perceptually devious property of sadness. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of 'sadness is insanity' both in English and Khowar.

7.12 Sadness is Food:

English Expressions:

- 'I can suck melancholy out of a song as a weasel sucks eggs'.
- 'All my joys to this are folly, Naught so sweet as *Melancholy*'.

Khowar Expressions:

Modam gham xhoti asur. دم احم غ زويتاوسر [lit. he is at all times eating melancholy].

Hase mudam ashro pi asur. هاس دم امارش و پياوسر [lit. he is always drinking tears].

The analysis of the data proved that the emotion concept of sadness is considered as a bit of food both in English and Khowar. The instances are related and used across-culturally on the basis of their shared-common grounds. Besides, the data also revealed some variation in conceptualizing the emotion concept SADNESS. But the above-mentioned metaphors of sadness seemed approximately unified apart from minor variations.

Hence, the data discovered that the “sadness is food” metaphor appeared to be more common in Khowar than English. As a result, according to the hypothetical benchmark; two expressions under the same Conceptual Metaphor with distinctive literal meanings are considered partially the same. Therefore, the analysis of the data showed that “sadness is food” in conceptualizing the emotions concept of sadness is considered different.

7.13 Sadness is an Illness:

English Expressions:

- 'Time heals all sorrows'.
- 'For all the sadness she was suffering now'.
- 'She was heart-sick'.

Khowar Expressions:

- Wakhto sum justa gham tan doden boni. [lit. time heals all sorrows].
- Hase hardiyo bema. [lit. s/he is heart sick].
- 'Briawa istor khasmo xhiboi'. [lit. An ill horse bites its owner].
- Hase hardiyo bema. [lit. s/he is heart sick].
- 'Chhovo mal nasen deir'. [lit. the goats of an orphan run out of the flock, means sadness spreads like an epidemic or plague].
- Ghamgeen biti ho rang de zehch biti share. [lit. his color became yellow with sorrow].
- Ka ma hami ghaman te kia elaj ki koi. [lit. if someone cures my

sadness].

The analysis of the data revealed that the conceptualization of the emotions concept **sadness is an illness** seemed to be common in English and Khowar in respectively. Kovecses (2000) states that emotions could be seen on the bases of their negative or positive touchy; and the negative posture is considered as an illness. Consequently, the sadness emotions are mapped onto illness. Thus, the sadness emotion is mapped onto illness both in English and Khowar for the projection and cognition of sadness. So, in both the languages the source domain illness is used to illustrate the target domain sadness. Therefore, the ontological correspondence, for example, the source domain's perceptually depressing property of illness is mapped onto the target domain's perceptually aching property of sadness. As, $X = Y$, $Y = Z$ therefore $X = Z$. Thus, the result indicated totally the same, by keeping in view the hypothetical benchmark, the expressions in each group is found the same in their literal meaning and metaphorical conceptualization of the emotion concept of 'sadness is illness' both in English and Khowar. Therefore, it considered similar.

7.14 Sadness is Pain in Heart:

Khowar Expressions:

- Ma xan qalipo lalir hardi chomikar kia khabar. مہ فرہومیکار یکہ ایتر. [lit. My beloved looks at my body without knowing the pain in my heart].
- To hardi chameran. مہ فرہومیکاران. [lit. his heart is in pain].
- Ghaman te doni to hardi chamei briko biti asur. گہم تہ دونی تو ہدی چامہی بریکو بیٹی اسور. [lit. Thinking over the sorrows, he feels pain in the heart and about to die].

- Hase hardia lakhak. هسه هارديا لاکھک [lit. he keeps things in his heart].

The analysis of the data uncovered that the Khowar speech community conceptualizes the emotion concept ‘sadness is pain in heart’. Contrary, such type of conceptualization of sadness did not found in the English data. Thus, according to the hypothetical benchmark, the expressions are instantiations of a different conceptual metaphor, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

7.15 Sadness is Fire:

Khowar Expressions:

- Ma jigarband pachoniyan. ما جگر بند پچونيان [lit. My livers are burning due to the sadness].
- Ma pachei baghai. ما پچهي باغهاي [lit. I have been burned due to her departure].
- Ma xhana angar arer. ما خانہ انگر ارر [lit. s/he burned my heart].

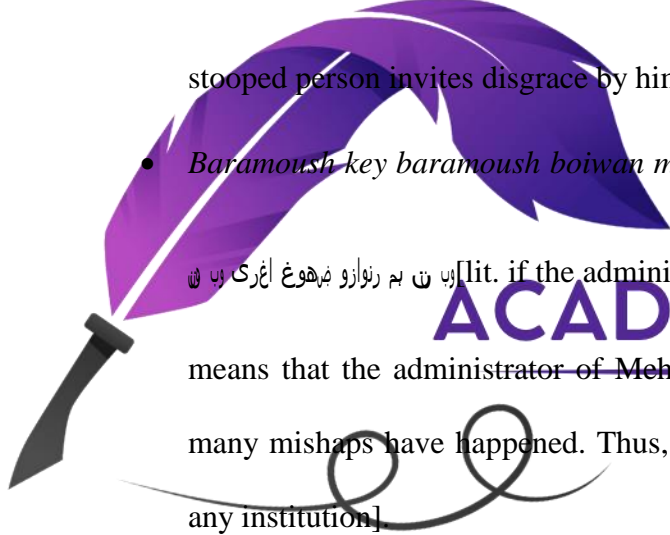
The data revealed that the Khowar speech community conceptualizes the emotion concept ‘SADNESS IS FIR’. Furthermore, in Khowar, such conventional expressions seemed to be prevalent to express sadness. The Fire as a source domain is more frequent in Khowar.

- **Source, Fire** ⇒ ----- ⇒ **Target Sadness**
- ‘Fire ⇒ ----- ⇒ ‘sadness’,
- ‘Burning substance ⇒ ----- ⇒ ‘sad person’,
- ‘The origin of fire ⇒ ----- ⇒ ‘the origin of sadness’,
- ‘The intensity of fire ⇒ ----- ⇒ ‘intensity of sadness’,
- Physical damage by fire ⇒ ----- ⇒ Mental damage of sad person.

Contrary, such type of conceptualization of sadness did not found in English data. Thus, according to the hypothetical benchmark, the expressions were instantiations of a different conceptual metaphor, which absent in either English or Khowar was considered as totally different. Hence, the aforementioned expressions in Khowar were considered totally different.

Specific conceptual metaphor of sadness in Khowar:

- *E host chal no koi.* ای وەش اچڑ وں دوئے [lit. a person can't clap with a single hand. It means human beings are social animals, therefore they need each other co-operation].
- *Alio khun aalio gerda na.* ازوی وخن ازوی رگداین [lit. a duck invites death itself. It means that the stooped person invites disgrace by himself].
- *Baramoush key baramoush boiwan maa nirwazor chough gharye boyana.* براموئ بک براموئ
 ب ن بم رنوازو بهووغ اغری ب ن [lit. if the administrator were active my harrow hasn't been stolen. It means that the administrator of Mehtar of Chitral courts was not reliable; therefore so many mishaps have happened. Thus, the distraction must be strong to run the affairs of any institution].
- *Briawa Istor khasmo ziboi.* سوا اوتسر تھو ژبےئے [lit. the dying horse will bite her owner. It means that sometime you will get harm from your close friend].
- *Boghako chake I angar mo dopha.* بباغوک بکےئے ای انگز وم دواپ [lit. you shouldn't allow the person, who is going out, to cover the fire. This conceptual expression means if a person is departing would have no care of the internal affairs].



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- *Bou muzha mroi no parir.* [lit. many hunters will give a chance of an ibex. It means that there will be no agreement among different people].

- *Changiko poan Iskurdi.* [lit. a lie has short-course. It means that a liar person would be unveiled very soon].

- *Chhek chhay akozhi boi.* [lit. every malady strikes the sick. It means misfortune never comes alone].

- *Chhovo mal nasendaen.* [lit. the orphan's goats ran away from the flock. It means a poor person will always be harmed everywhere.

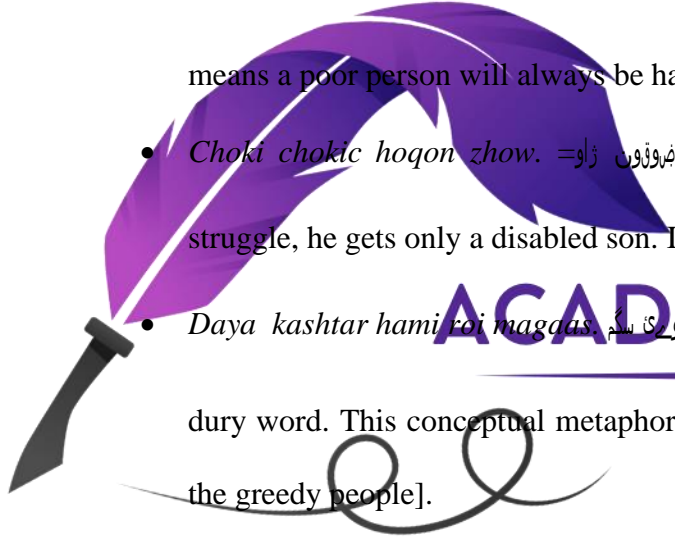
- *Choki chokic hoqon zhow.* [lit. it is shocking that after too much struggle, he gets only a disabled son. It means very hard work and a very poor result.

- *Daya kashtar hami rei magas.* [lit. the people seem to be the flies of the dury word. This conceptual metaphor means that the worldly benefits will attract only to the greedy people].

- *Ghoto luan ghoto nan hush koi.* [lit. the mother of deaf and dumb knows his/her language. the conceptual experssion means that one ticker knows the trick of the other].

- *Khostow Farsee sorotaa goye.* [lit. a bad skilled person will get trouble].

- *"Pachan Rooy ma Kaser, Weragha Ohchma Kaser.* [lit. something in surface and something in hidden. The concept means the hypocrate person].



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- *Sura khu rmula khur.* وسرا وخر ومرا وخر [lit. being something in surface and being something hidden (Magnus, 2005; 54).
- “*Pelilyo Brearu key haiy wrazone nazir.* عذو بك اءى ورازون زناى [lit. a person will behave oddly when a catastrophe comes near to him.
- *Shapir no zuti shongu koyana.* شپن ژوگن پونگو وكنهن [lit. a wolf has not to mate but eat. It means a stupid person could humiliate everyone.
- *Shapiro-suzuti Khachmo-su Kalick.* شپروسم ژوبن شكمو وسيم زبك سى [lit. being the partner of a wolf in eating, and being the partner of the owner in weeping. The concept means to play a duel role].

DATA ANALYSIS & RESULTS OF THE EMOTION CONCEPT ‘SADNESS’

Chi-Square Tests

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| | Value | Df | P-value |
|------------------------------|---------|-----|---------|
| Pearson Chi-Square | 388.776 | 130 | 0.000 |
| Likelihood Ratio | 223.033 | 130 | 0.000 |
| Linear-by-Linear Association | 56.202 | 1 | 0.000 |
| N of Valid Cases | 60 | | |

In the above-mentioned analysis of the data by using Chi-square test, which demonstrated that the p – value is 0.000. Therefore, it is inferred that the conceptual metaphors to conceptualize the emotion concepts “SADNESS” have correspondence in both the languages English and Khowar.

Reliability Statistics

| Cronbach's Alpha | N of Items |
|------------------|------------|
| 0.972 | 2 |

Validity Test

| | Component |
|---------|-----------|
| | 1 |
| Khovar | 0.994 |
| English | 0.994 |

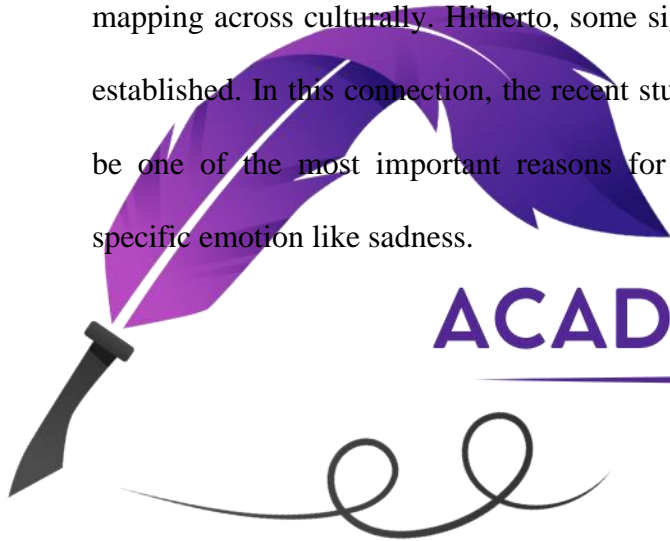
The Cronbach's Alpha reliability test confirmed that there is 97.2% internal consistency among the data used in this study taken from English and Khovar languages for the conceptualization of the emotion concept 'SADNESS'. The validity test table verified that the validity of the data was highly correlated. Thus, it can be used for resolute inferences.

7.16 CONCLUSION:

In short, the careful analysis of data confirmed that most of the sadness substantial metaphors are common or totally the same both in English and Khovar, i.e., sadness is burden', 'sadness is dark', 'sadness is opponent', 'sadness is friend', 'sadness is atmosphere', 'sadness is insanity', 'sadness is illness'. Moreover, there are some conceptual metaphors of sadness both the languages totally different, like, sadness is down, sadness is fluid in container, sadness is black/blue, sadness is a natural force, "sadness is food", metaphor of sadness in English and Khovar is 'sadness is fire'. besides, the data also revealed that there were some differences

between these metaphorical expressions in English and Khowar due to their cultural variations.

Hence, it is obvious that English and Khowar speakers shared common grounds, and apply most of the common central metaphors of sadness. Besides, in these metaphorical expressions of sadness emotion in English and Khowar, it is found that metaphors of sadness were almost unified apart from a few trivial dissimilarities. Thus, the universality depicted in the presentation of the sadness emotions. However, it seemed to be asserted surely about the pragmatic basis of emotion metaphors. It is due to the reason that the studies on metaphors have been carried out only by scratching the surface, and discovery in the cohesion of metaphor mapping across culturally. Hitherto, some significant reasons regarding the matter had not been established. In this connection, the recent study shows that correlation in experiences seemed to be one of the most important reasons for explaining such metaphors, which represented a specific emotion like sadness.



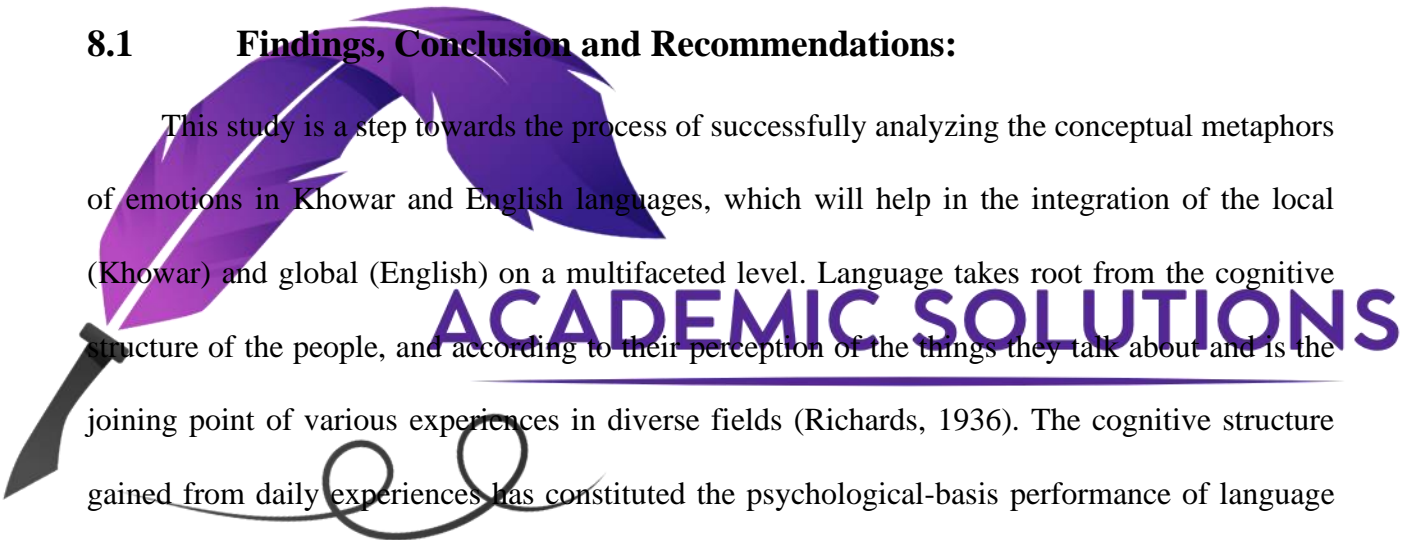
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CHAPTER-VIII

CONCLUSION:

*When at the first I took my pen in hand,
Thus for to write; I did not understand
That I at all should make a little book
In such a mode, ney, I had undertaken,
To make another, which, when almost done;
Before I was aware, I this begun.
(John Bunyan, Pilgrim's Progress).*

8.1 Findings, Conclusion and Recommendations:



This study is a step towards the process of successfully analyzing the conceptual metaphors of emotions in Khowar and English languages, which will help in the integration of the local (Khowar) and global (English) on a multifaceted level. Language takes root from the cognitive structure of the people, and according to their perception of the things they talk about and is the joining point of various experiences in diverse fields (Richards, 1936). The cognitive structure gained from daily experiences has constituted the psychological-basis performance of language (Baumeister, & Masicampo, 2010). In the previous chapters, the analysis of the four emotion concepts, such as Love, Anger, Happiness, and Sadness illustrated that both in English and Khowar, the emotion concepts have largely been conceptualized through the process of metaphorical expressions by mapping from the more concrete source domain to the more abstract target domain. It has also been noticed that English and Khowar shared most of the Central-Metaphors with very slight variations in translation. Besides, the range of the metaphors in Khowar is as wider and richer as in English. Despite the fact that Khowar is a relatively young language as far as its codified written form is concerned. Some of the written documents of

Khovar came into existence in the latter half of the 20th century, but the literary works of English date back to the 15th century. It can, therefore, be said that this study established the aforementioned claim on the basis that none of the Central-Metaphors is missing in Khovar. Though English and Khovar belong to two different language families and cultures, still both languages shared similarities in the Conceptual Metaphors of emotion. It seems that the similarity between English and Khovar is due to human-conceptualization that influence certain universal-properties of the human body. Here the properties refer to the embodiment of meanings: and the meanings reflect the human beings' collective biological capacities as well as physical and social experiences in their environments. Thus, these capabilities, as well as practices, are universal which help in articulation of human emotions throughout the world. It might be therefore the similarity in the expressions of emotion that conceptual metaphors in English and Khovar are quite natural. It is because that the speakers of both languages have similar notions about their bodies. Moreover, they seem to undergo similar physiological and behavioural processes during the state of Love, Anger, Happiness and Sadness. As a result, the metaphorical expressions of the emotional concepts seemed to emanate from innate behaviour based on the humans' bodily experiences rather than capricious whims, which is supported by the similarities in the Central-Metaphors on the basis of the following findings.

8.2 Similarities in the conceptual metaphors of emotions between English and Khovar:

“LOVE” is used as a metaphorical expression in both languages and cultures and it is identically conceptualized. It is found that the metaphorical conceptualizations of love such as “love is magic”, “love is madness”, “love is fluid in a container”, “love is heat”, “love is war”. “love is unity”, “love is a container” and “love is a journey” used today exist across the two cultures. The study further established the fact that English and Khovar speakers shared common sources

domain and employed them in most of the metaphorical expressions of emotion concept “LOVE” in the same way.

Consequently, such similarities also seem to be found in the metaphorical conceptualization of emotion concepts “anger”, such as “anger is shivering”, “anger is heat or fire”, “and “anger is solid”, “anger is a hot fluid in a container”, “anger is insanity”, “anger is an aggressive animal behaviour”, “anger is socially”, “anger is extra physical anguish”, “anger is steam”, “anger is colour”, “anger is a horse”, “anger is a captive animal”, “anger is and opponent in a struggle”, “anger is burden”, and “the cause of “anger is physical annoyance”.

Similarly, it is found that English and Khowar share major conceptual metaphors of conceptualizing “happiness”, like happiness is up, happiness is fluid in a container, happiness is light, happiness is insanity, happiness is gift, happiness is plant, happiness is an object, and happiness is a natural force.

Besides, it is also found that most of the substantial metaphors are relevant to SADNESS both in English and Khowar, such as sadness is burden’, ‘sadness is dark’, ‘sadness is opponent’, ‘sadness is friend’ ‘sadness is atmosphere’, ‘sadness is insanity’, ‘sadness is illness’, sadness is down, sadness is fluid in container, sadness is black/blue, sadness is a natural force, and “sadness is food”.

Love, anger, happiness, and sadness are the emotional experiences, which are expressed in a variety of source-domains and reflected by using the varieties of image schemas. The image schemas account for the comprehensions of the selected metaphors in English and Khowar. Moreover, the container schema, the parts, like heart, eyes, lever, etc, are viewed as the container, for the storage of related emotions in both the languages. The conceptual emotions of love, anger, happiness and sadness are, therefore, viewed as something found in a container. On

the other hand, the source domain of path schema is very common and universally shared. Path and journey are seen in every part of the world. Therefore, the path schema as a source domain mapped on to the target domain of 'love' is common in these languages. A relationship is initiated when two people decide to embark on a love journey. Hence, the study establishes that the image schema provides grounds for the similarities in metaphoric expressions of different emotions concepts.

It is due to the fact that Khowar language is greatly influenced by the Old Persian, Sanskrit and other such languages coming from the north and northwest. Subsequently, in the last quarter of the 19th century, the British accessed the region as an imperial power. The influence of English culture began to be felt as well. People from the Khowar speech community started to learn the imperial language and started adopting their cultural traits slowly and gradually, and borrowed them in Khowar. In this way, a relationship developed between the rulers and the ruled. Such a relationship is also viewed in this study to have caused a minute resemblance in conceptualizing the selected emotion concepts in Khowar. Lately, the conceptualization of the emotion concept of love is seen in the celebration of Valentine's day among the Khowar speech community, which is a symbol of Eurocentric diffusionism.

On the other hand, the shared human physiology is decoded in conceptualizing the emotion concepts. The emotion concepts are primarily based on the physiological progressions, which compose the sensation of human being, and seem to be cross-culturally universal. The shreds of evidence in the support of this hypothesis are clearly visible in this study, conducted on the languages of different origins and various cultures. The study establishes that the speaker of English and Khowar choose to conceptualize their emotions in several diverse manners within

the control of universal-physiology. This is yet another factor in which a similarity revealed by the data in conceptualizing emotion concepts in English and Khowar.

In a nutshell, it is established that English and Khowar shared metaphorical conceptualizing of selected emotion concepts, which is discovered in this study through careful analysis of the data. Most of the Khowar metaphorical expressions of emotions are found to be a literal translation of one another by rendering the same metaphorical meanings and domino effects. The results, as well as the opinion of universality in metaphorical conceptualizations of emotions concepts, were greatly supported by the preceding works on emotions by Matsuaki, (1995), Kovecsess, (1990) and Barceloan & Soriana, (2004). In short, the study explicitly substantiates that the conceptualization of the selected emotion concepts is found uniformly in both English and Khowar languages. These can noticeably be differentiated from each other by the distinct cultures and ecological-salience. Therefore, it is established that emotion metaphors are universal or near-universal. It may be due to the bodily correspondences, which is found dominant both in English and Khowar after analysis of the data, though they belong to the different group of language families.



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8.3 Differences in the Conceptual Metaphors of Emotions In English and Khowar:

The differences are also found in the metaphorical conceptualization of the selected emotions in English and Khowar, which is because of cultural influences; as culture is the entire prototype of the viewpoints, religious-beliefs, traditions, organizations, substances, and procedures that characterize the life of a human community. Thus, language is one of the main components of culture, which plays a significant role in the development of the culture. In this way, language is a social phenomenon and represents the mood of thinking of that very culture. Thus metaphor is one of the main mechanisms of conceptualizing the emotion concepts in a

language. Thus, the most underlying beliefs in a culture may be lucid with the metaphorical-structure of the most basic concepts in society. Hence, the understudy languages, English and Khowar belong to absolutely different patois systems.

As there are two different theories about the origin of the Khowar language. The first theory claims that the Khowar language belongs to the Indo-Iranian Dardic group of languages. While the second theory claims that it belongs to the Dravidian group of languages. On the other hand, English belongs to Indo-European groups. However, on the basis of both theories, Khowar is completely different from English. On the other hand, English belongs to a group of SVO languages, whereas, Khowar belongs to the group of SOV languages. Additionally, English-culture is deeply influenced by the four-human dogma, which initiates from the primordial Western therapy and beliefs, while Khow culture is greatly influenced, in its initial stages by Kalash, Zoroastrianism, later Persian and Islamic philosophy. It is, therefore, the various cultural influences, which bring out the diversity in the conceptualization of the selected emotions in English and Khowar.

It is found that Khowar speech community conceptualized the emotion concept of love in the following conceptual metaphors seemed to be different, that is ‘love is bird’, ‘love is plant’, ‘love is unity’, ‘love is a container’ and ‘love is a journey’.

It is found that the emotion concept of ‘ANGER’ is conceptualized totally different by English and Khowar in the following conceptual-metaphors, such as “anger is wolf or bear”, “angry person is an eclipse”, “angry person is epilepsy”, “angry person is a blind monster” and anger is a poisonous reptile.

A difference is also found in conceptualizing of the emotion concept of ‘happiness’ in English and Khowar, i.e., ‘happiness is being off the ground’ from English and ‘happiness is

flowers in the heart' from Khowar. Besides, a difference is found in conceptualizing the emotion concept of 'sadness' like, sadness is down, sadness is fluid in container, sadness is black/blue, sadness is a natural force, "sadness is food".

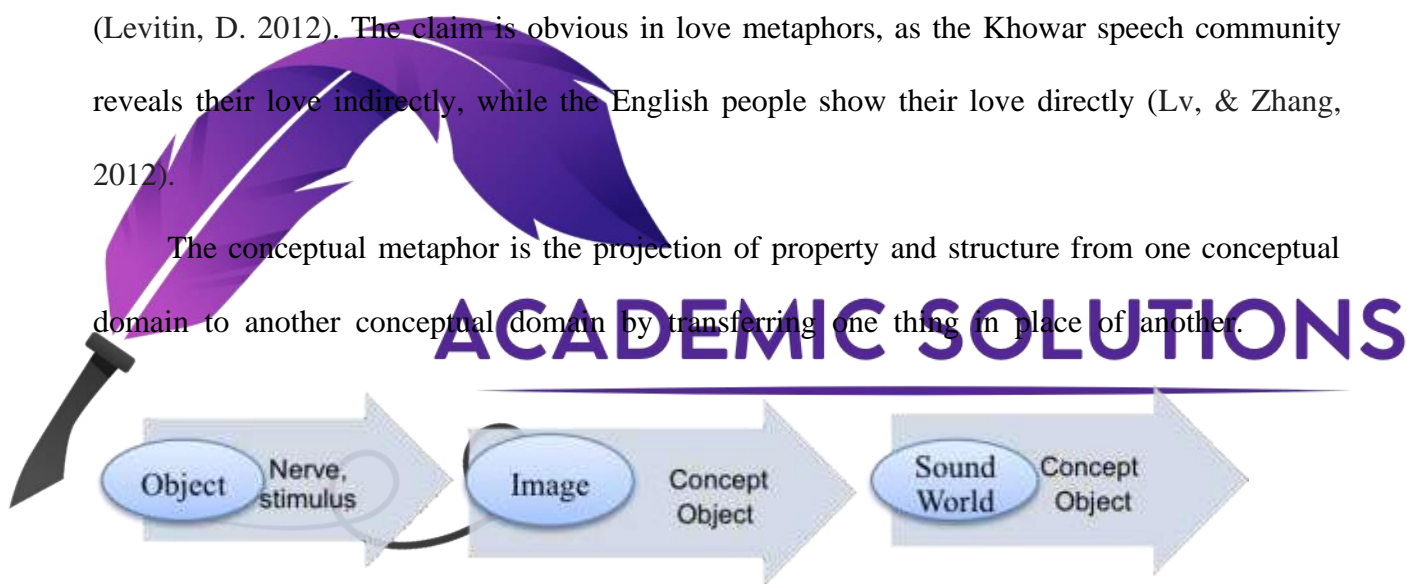
The study establishes that cultural models cause variation in metaphorical expressions. The grounds of differences in metaphors are clustered into two big classes: (a) differential experiences, and (b) differential cognitive preference or traditions/styles. It is, therefore, many of the conceptual metaphors of the selected emotions in Khowar and English vary from each other due to their differential experiences; as human beings are totally different from each other. Additionally, the selected metaphors of emotion in both Khowar and English differ due to their distinctive preferences or traditions/styles; and they are put to use for the creation of abstract thought in their distinctive ways as their physical environments, national personas, mode of thinking, devout values and ideological-cultural traits. People residing in distinct physical-environments interpret them differently; therefore, their metaphorical expression of emotions varies. Accordingly, the speakers of both languages observe their own physical environment and construe the conceptual metaphors in a diverse manner. At this point, it is obvious that the people in Britain automatically conceptualize the emotion metaphors in a different manner as compared to the Khowar speech community.

The results showed that mostly the metaphors have similarities rather than differences. This is due to the universality of the emotion concepts in conceptualizations and due to the fact that all languages seem to come from the root of a single source. Since the physical experiences are universal, the conceptualizations of emotions happen in a similar manner.

The analysis of the data has confirmed the aforementioned claim. On the other hand, in different physical-environments, the natives concentrate on various native-products to map on the target

domain in the conceptualization of emotions concepts. The different outlooks also play a pivotal role in the conceptualization of emotions concepts by the speaker. The different ways of thinking in different cultures is another cause, as the people of the west, are more practical and logical, whereas the people of the east are imaginative and dependent on intuitions, which affect fundamentally the conceptualization of emotions concepts differently. Besides, the Khovar speech community is greatly influenced by the belief of Kalash, Zoroastrianism and Islam respectively (Parkes, 2006), whereas Judaism and Christianity influenced westerners. These ways of thinking also determine the choice of mapping to conceptualize emotion concepts (Levitin, D. 2012). The claim is obvious in love metaphors, as the Khovar speech community reveals their love indirectly, while the English people show their love directly (Lv, & Zhang, 2012).

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



Thus, the comparative analysis of the conceptualization of the selected emotions in this study shows that English and Khovar share similarities in several major conceptual metaphors. It is because of emotional concepts, which are embodied, either based on bodily experiences of the human being or physiological functioning of the human body's close relation. Hence, these similarities substantiate that metaphors aren't erratic but are embodied and motivated by the physiological truth.

Contrary, variations also exist in the conceptualizations of these metaphors, which seem to

be the influences of concrete-historical as well as conventional-culture reasons. It is obvious that culture shapes and influences in making the concepts and cognition of the world around the inhabitants. The native speakers of English hold the “old west humoral cultural doctrine”, while the speech community of Khowar takes the old Khow and Kalash traditions and culture as a model. Hence, it shows the differences in the expression of these emotion concepts metaphorically.

In a nutshell, the conceptual metaphors of the understudy four emotional concepts predominantly originated from physical experiences. At the same time, cultural models influence the conceptualizing of the emotions concepts metaphorically. Hence, emotion metaphors of selected emotion concepts in both languages are illustrated by cognitive frequency and cultural-diversity. It shows the richness of Khowar language as compare to that of English.

8.4 Exploration of the Cultural Shade of Meaning in Conceptual Metaphors:

Khowar language is itself a signified and constituted entity. The Khowar speaking people become a community under the banner of Khowar in spite of living in different geographical-spaces. They could be defined also on the basis of some religions, racial-essences appropriate to this geographical-space (Russell, 1991).

In addition, the influence of English language/culture has spread in this region since early by the British occupation of the whole India (Parameswaran, 1997). Later by both, western type of education and twice Americans presences in Afghanistan situated in the periphery of Chitral. These situations provided a background for the adaptation of the English language and culture in the form of a neo-imperialism. Previously they would invade a region physically but nowadays cultural appropriation and soft powers are used to dominate people culturally. It may perhaps be a far-reaching generalization on my part that Eurocentric fashions are guiding the felt tendencies

of our contemporary-culture (Rahman, T. 2004, January). It might be either our slavish approaches or they deliberately going to produce loyal European and American men in these regions after a thorough study in their great educational institutions (Stanfield, J. H. (1985). On the other hand, Khowar speech community is lacking such institutions to study our languages and culture. Keeping in view such devastating missions this study intends to record and to show the cultural shades of meaning in their conceptual metaphors in their colloquial speeches, and the richness of Khowar language/culture in the region before extinction. Therefore, the study has multiple purposes, i.e., to exhibit the importance of an ignored language/culture in the phase of globalization, to integrate the local (Khowar) and global (English), to explore and record the cultural shade of meaning in conceptual metaphors of emotion concepts. The study establishes that Khowar is an alive and organic language like English.

8.5 Further Research Topics:

Though the purpose of the study is to sketch out comparatively the main conceptual metaphors of selected emotions in English and Khowar, so minor ones are omitted due to their insignificance. Hence, comprehensive research is necessary to identify the specific conceptual metaphors of emotion in Khowar, but it is beyond the limit of this study. In the end, it is hoped that the findings in this study would help the researchers/students in the study of cognitive linguistics across cultures research. There is a space to study other conceptual metaphors in English and Khowar like the emotion concepts fear, sorrow, etc.

8.6 Recommendations:

It is strongly recommended that appropriate measures must be taken on the governmental level to maintain the cultural values in developing local languages like Khowar in the phase of globalization.

The cultural shade of meaning should be preserved and maintained in local languages throughout Pakistan by research in academic circles before extinction under the influences of globalized culture. There are potentials to study in similar footing on the other local and regional languages comparing with that of English. Such studies will also help the policymakers to promote national integration, to know the psyche of the inhabitants. This study will help to preserve the Khow culture. Besides, in the academic level, such studies will open a new venue in the field of linguistics and cultural study, which will broaden the scope of the field.



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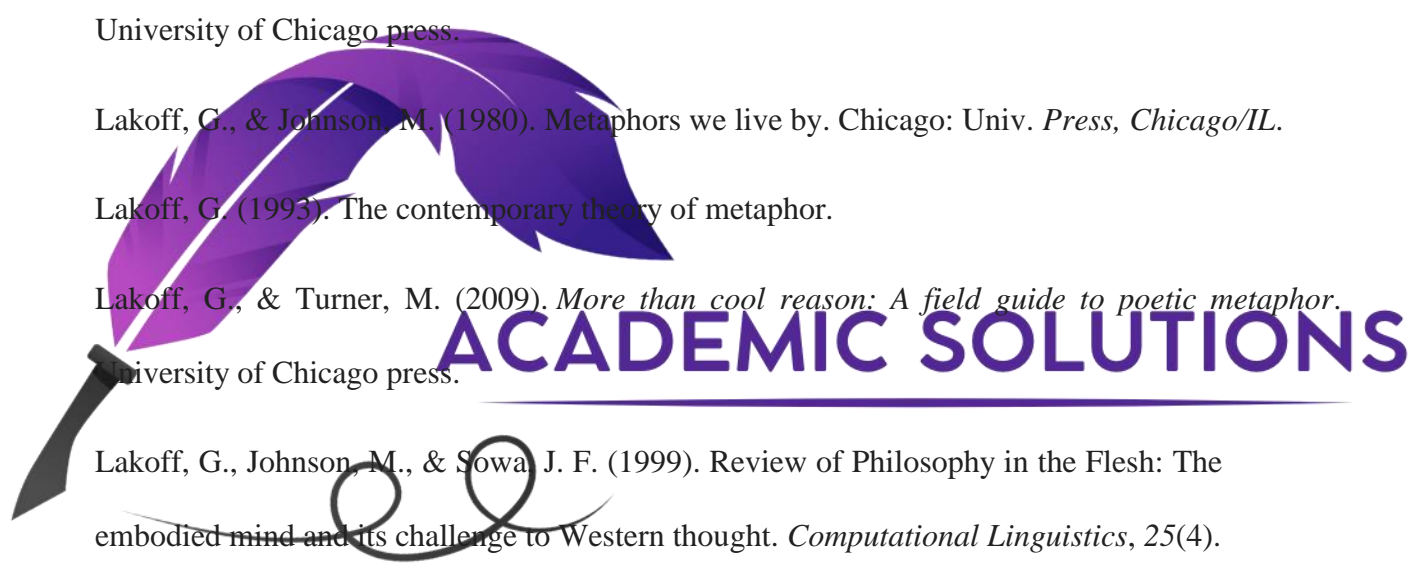
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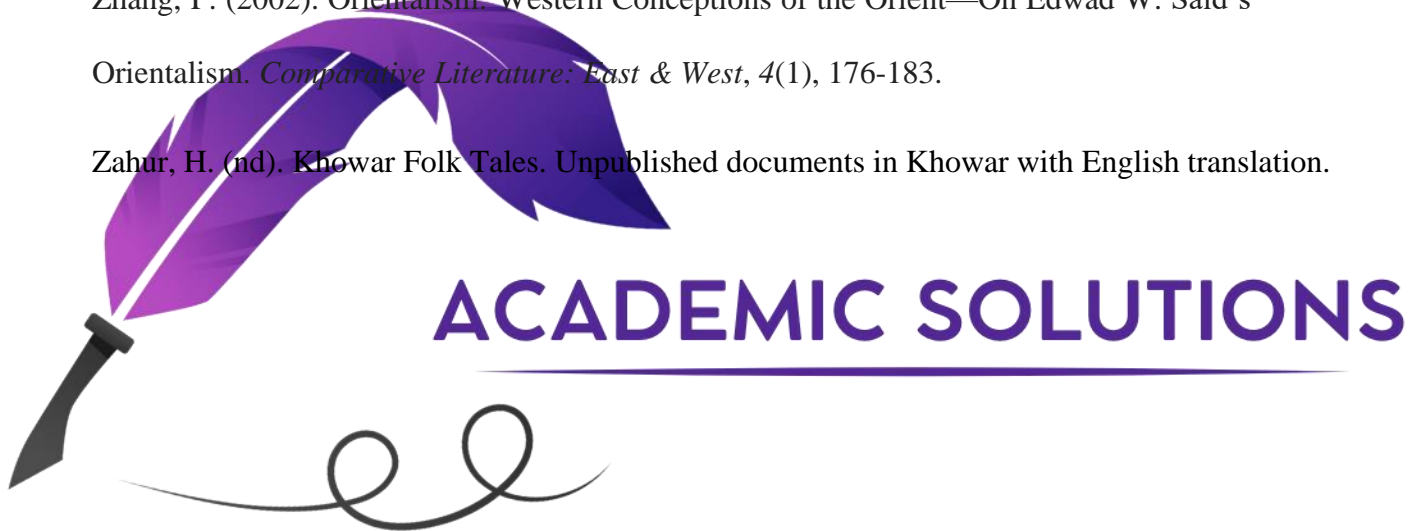
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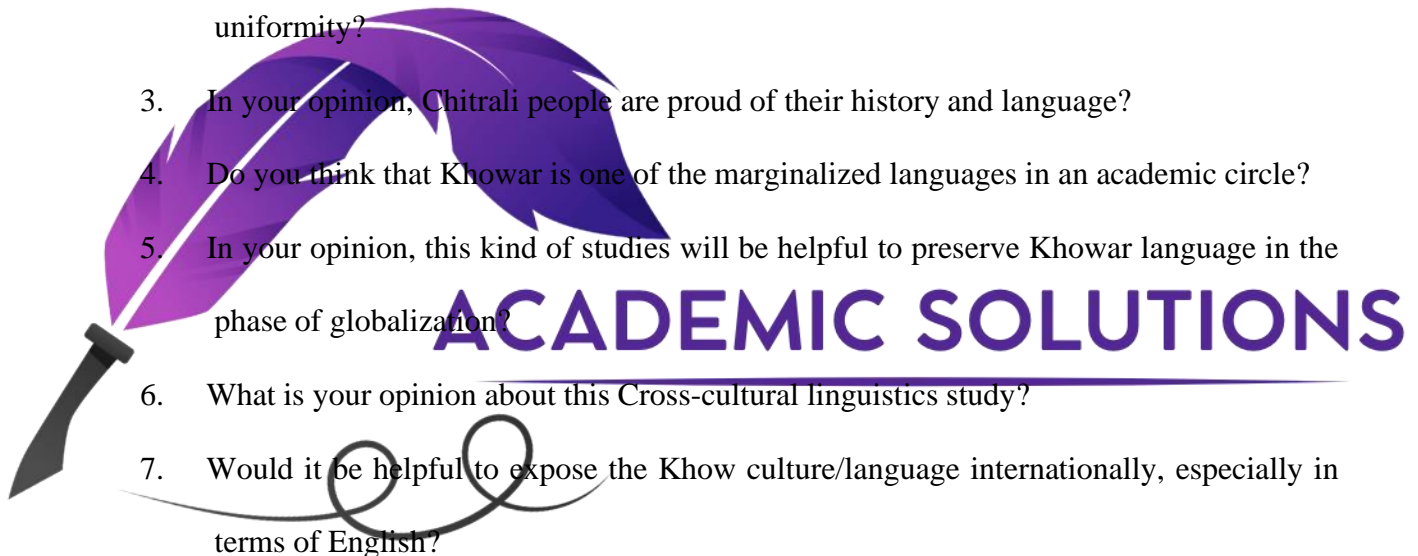


APPENDIX

APPENDIX: 1-A

Interview guide for the emotion concept “love:

1. Do you think that Khowar [Chitrali] is one of the major languages of the northern area of Pakistan?
2. Is it true that the political and cultural environment of Chitral has been fairly stable for centuries because of the Khowar language, which appears to have a great degree of uniformity?
3. In your opinion, Chitrali people are proud of their history and language?
4. Do you think that Khowar is one of the marginalized languages in an academic circle?
5. In your opinion, this kind of studies will be helpful to preserve Khowar language in the phase of globalization?
6. What is your opinion about this Cross-cultural linguistics study?
7. Would it be helpful to expose the Khow culture/language internationally, especially in terms of English?
8. Do you know about the abstract emotions, like, LOVE, ANGER, HAPPINESS and SADNESS?
9. How conceptual emotions have been articulated metaphorically in the Khowar language?
10. Do you think that love is an emotional concept?
11. What kinds of source domains are mostly used to illustrate the target domain love in Khowar? (a) Plants, (b) animals/birds, (c) body parts, (d) natural forces etc.



12. Please tell the name a few of the most prominent plants, animals/birds used as a source domain conventionally in Chitrali culture.
13. Do you agree that the body is a container for the emotion of love?
14. Which parts of the body are commonly used to express love?
15. If the eyes, heart, leaver, and hands are used to express the concept of love, what is the reason?
16. Do you think that love is madness?
17. Love is madness metaphor commonly being used in Khowar language?
18. How love is metaphorically conceptualized as heat/fire?
19. Do you agree that love is a fluid in a container?
20. Love is fluid in a container is frequently used in Khowar language?
21. What are the cultural traits, which help in conceptualizing the emotion concept of love?
22. How the speech community of Khowar reveals their love, i.e., directly or indirectly?
23. If they reveal their love indirectly what is the reason?
24. Do you think that love is taboo in Khow society/culture?
25. Is it true that love is conceptualized as a journey?
26. Are you agreeing that love is conceptualized as a war in Khow culture?
27. What is your opinion about love is magic?
28. The conceptualizing of love as a magic metaphor is rare or common?
29. Do you agree that love is unity?
30. What type of colour is used as a source domain to conceptualize the emotion concept of love?

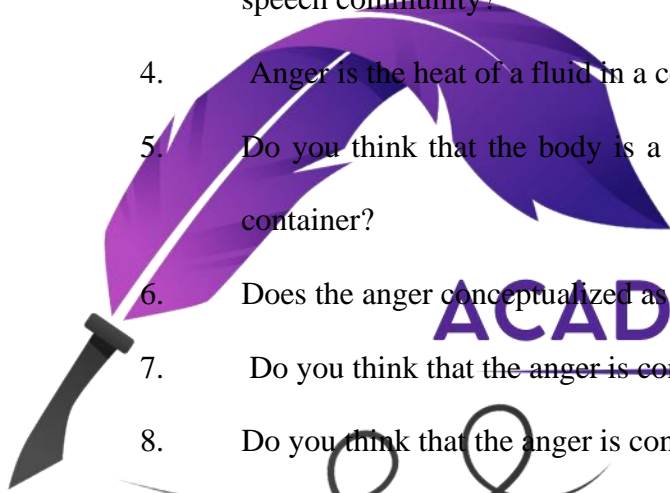


ACADEMIC SOLUTIONS

APPENDIX: 2-A

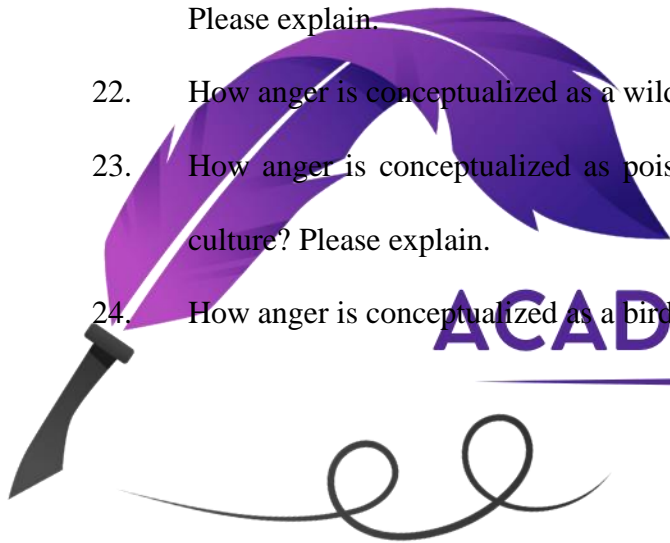
Interview guide for the emotion concept “Anger”:

1. Do you agree that the emotion concept anger is conceptualized metaphorically as shivering, escalate of blood temperature, rising of blood pressure and extra physical anguish among the Khowar speech community? If it so why?
2. Is it true that the Khowar speech community use the phrases “out of orbit” and out of skin” to conceptualize the angry person?
3. Is the heat metaphor commonly used to conceptualize the anger among the Khowar speech community?
4. Anger is the heat of a fluid in a container?
5. Do you think that the body is a container for anger and substances/ material in the container?
6. Does the anger conceptualized as heat or fire metaphorically in Khowar?
7. Do you think that the anger is conceptualized as a solid thing in Khowar language?
8. Do you think that the anger is conceptualized as a liquid thing in Khowar?
9. How the abstract emotion anger is conceptualized as colour in Khowar?
10. Do you agree that in Khowar language most of the times the source domain animal is used to conceptualize the abstract emotion anger?
11. Which types of animals are metaphorically presented to show the emotion concept of anger?
12. Do you think that anger is insanity, why? Please explain.
13. The aggressive animal behaviour is common to conceptualize the emotion concept of anger, why?



ACADEMIC SOLUTIONS

14. Do you agree that anger is conceptualized as a captive animal?
15. How anger is conceptualized in Khowar as an opponent in a struggle?
16. Do you think that anger is conceptualized as a burden in Khowar?
17. Does the Khowar speech community consider anger as the cause of physical annoyance?
18. Anger is conceptualized metaphorically as a natural force in Khowar, why and how?
19. Do you think that anger is social superior in Khow culture?
20. How anger is conceptualized as supernatural forces in Khowar language? Please explain.
21. How anger is conceptualized as a physical annoyance in Khowar language and culture?
Please explain.
22. How anger is conceptualized as a wild dragon in Khowar? Please explain.
23. How anger is conceptualized as poisonous reptiles or insects in Khowar language and culture? Please explain.
24. How anger is conceptualized as a bird in Khowar language? Please explain.

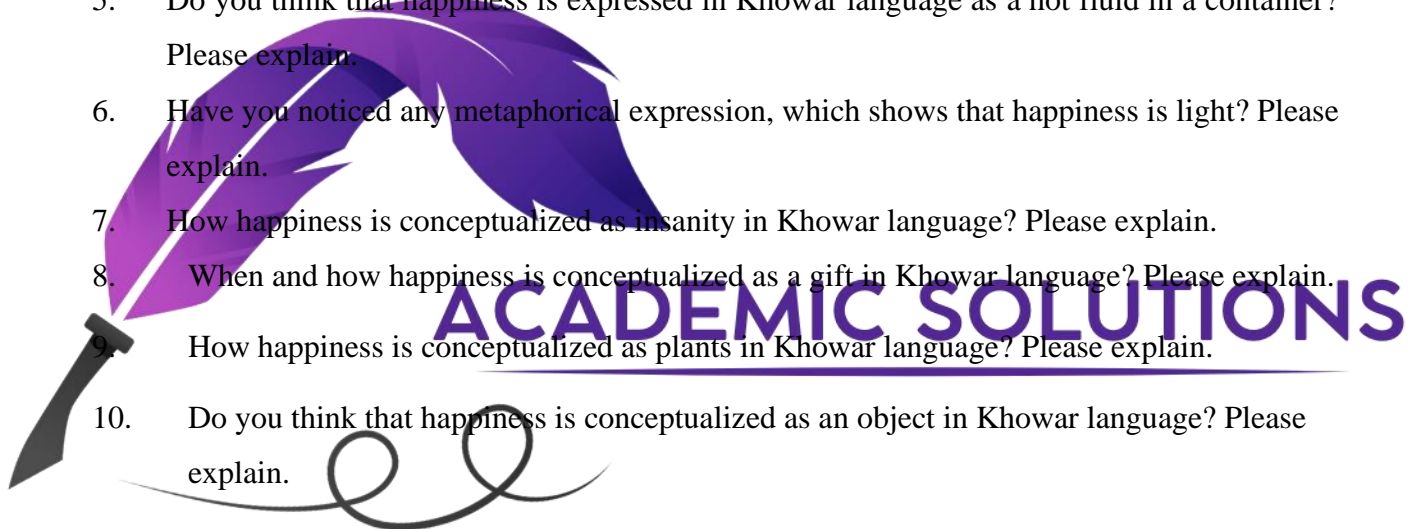


ACADEMIC SOLUTIONS

APPENDIX: 3-A

Interview guide for the emotion concept “Happiness”:

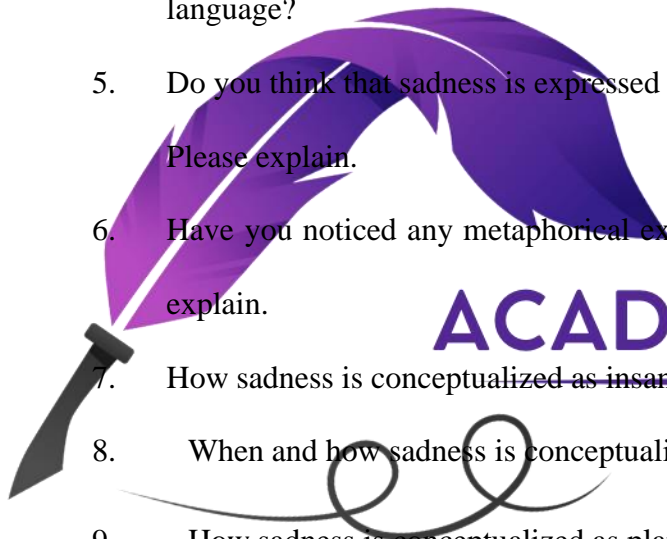
1. How the abstract emotion concept happiness is articulated in Khowar language metaphorically?
Please explain.
2. Do you agree that happiness is considered up in Khowar language?
3. How the abstract emotion concept happiness is articulated in Khowar language, with the help of different source domain?
4. What types of physical reactions of happiness is shown by the speaker of the Khowar language?
5. Do you think that happiness is expressed in Khowar language as a hot fluid in a container?
Please explain.
6. Have you noticed any metaphorical expression, which shows that happiness is light? Please explain.
7. How happiness is conceptualized as insanity in Khowar language? Please explain.
8. When and how happiness is conceptualized as a gift in Khowar language? Please explain.
9. How happiness is conceptualized as plants in Khowar language? Please explain.
10. Do you think that happiness is conceptualized as an object in Khowar language? Please explain.
11. Have you noticed any metaphorical expression, which shows that happiness is fire?
Please explain.
12. Do you think that happiness is conceptualized as happiness is being off the ground in Khowar language? Please explain.
13. When and how happiness is conceptualized as a natural force in Khowar language?
Please explain.
14. Do you think that happiness in an opponent?
15. Have you noticed that any animal metaphor to reveal happiness?



APPENDIX: 4-A

Interview guide for the emotion concept “Sadness”:

1. How the abstract emotion concept sadness is articulated in Khowar language metaphorically? Please explain.
2. Do you agree that sadness is considered down in Khowar language?
3. How the abstract emotion concept sadness is articulated in Khowar language, with the help of different source domain?
4. What types of physical reactions of sadness is shown by the speaker of the Khowar language?
5. Do you think that sadness is expressed in Khowar language as a hot fluid in a container? Please explain.
6. Have you noticed any metaphorical expression, which shows that sadness is light? Please explain.
7. How sadness is conceptualized as insanity in Khowar language? Please explain.
8. When and how sadness is conceptualized as a gift in Khowar language? Please explain.
9. How sadness is conceptualized as plants in Khowar language? Please explain.
10. Do you think that sadness is conceptualized as an object in Khowar language? Please explain.
11. Have you noticed any metaphorical expression, which shows that sadness is fire? Please explain.
12. Do you think that happiness is conceptualized as sadness is being off the ground in Khowar language? Please explain.
13. When and how sadness is conceptualized as a natural force in Khowar language? Please explain.
14. Do you think that sadness in an opponent?



ACADEMIC SOLUTIONS

15. Have you noticed that any animal metaphor to reveal the sadness?
16. How sadness is conceptualized as a natural force in Khowar language? Please explain.
17. How sadness is conceptualized as sadness is food in Khowar language? Please explain.
18. Do you think that sadness is conceptualized, as sadness is an illness?
19. How sadness is conceptualized as sadness is apain in the heart? Please explain.

