

A CROSS-CULTURAL EXAMINATION OF EMOTION METAPHORS: ENGLISH-KHOWAR CONTRASTS AND SIMILARITIES

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Abstract

The traditional linguists failed to clarify the metaphor as indispensable part of our cognitive mechanism instead of being perceived as language phenomenon. While the modern linguists like George Lakoff and Johnson conducted their research on metaphor from the perspective of both language and philosophy and published of the masterpiece titled “Metaphor We Live By”. Keeping in view of the later linguists, this research article deals with the cognitive linguistics approach to make a comparative analysis of emotion metaphors in English and Khowar. consequently, the study is based on the theoretical framework of Lakoff and Johnson, and qualitative content analyses as methodology. Thus, data is analyzed on the bases of the aforementioned technique. The result showed that the emotion metaphors seemed to be almost similar because of the universal embodiment. Although, the contrast seemed to be on the bases of culturally embodied. Besides, the examination of this study revealed that the similarity in the emotion metaphors seemed to be dominant rather than contrast.

INTRODUCTION

This research aims to comparatively analyze the emotion metaphors in English and Khowar focusing on the emotional concepts, of “love”. The study is based on one of the Lakoff and Johnson (1980) branded three types of conceptual metaphors. The first is Structural metaphor, i.e., an abstract target concept is structured in term of the most concrete source domain; for example, (love is fire, (ashqi angar) – this concept is highly structured and clearly described. As the philosophers of the British school of Philosophy suggested the following: “...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, firstly, the emotion metaphors are the property of words and linguistics phenomenon. Secondly, it might be articulated for a particular artistic/rhetorical purposes, i.e., the glaring example is ‘All the world’s a stage’ by Shakespeare. Thirdly, it is based on resemblance in the course of the two entities for comparison and identification. Fourthly, it is demonstrated the mindful and intentional use of words with special talent to convey a specific message comprehensively. The fifth, it is a figure of speech for special effects of everyday human communication, thought and reasoning.

Subsequently, emotion metaphors embodied the manner of thoughts; and influences every individual

in cognition of the world. Henceforth, it is a main component of psycholinguistics. The people use emotion conceptual metaphors in both spoken and written languages consciously or unconsciously to shape their perceptions (Lakoff & Johnson, 1980, p. 3). The speech communities across the world use the conceptual metaphors in their respective languages having similarities and differences. The similarities might be due to the universality of conceptual emotion metaphors. However, the natures of some of the conceptual emotion metaphors across the nation are different and reflect opposite cultural meanings, connotations and way of thinking. As the conceptual emotion metaphor often appears, when an abstract concept is being conversed, because it might be very difficult to mention as it is. Therefore, the conceptual emotion metaphors may serve of conveying the exact message precisely. Thus, emotion metaphors might conventionally recognize as a linguistics trend and cognitive tool for colloquial usage by different speech communities for the conceptualizations of various domains of information. Therefore, a simple way to formalize conceptual emotion metaphors are all the preceding expressions' manifestation, i.e., (life is a journey. (zindagan yee musafary) There the use of capital letters illustrate that the specific phrasing doesn't appear in language as such, whereas it lies beneath in our concept (Lakoff & Johnson, 1980).

Eubanks (1999) says that metaphor has two-parts expressions, i.e., something is something else. It seems that he has drawn his conclusion from the proposition of Aristotle. As Aristotle upholds that a metaphor has two main discursive scenes, e.g., the place from where it has originated, and the place where it has been reallocated. Thus, he claims that it is made of two components, which would be easily extracted or concealed. Hence, the two parts of a metaphor work on each other by sharing some obvious expression. Max Black (1962) offers a special view of metaphors. He calls Aristotle's theory a comparison theory, in which pre-existing similarities would be compared terms between each other. Thus, Black suggests a substitute view, as he argues, when we say "man is a wolf" we do not simply project the preexisting characteristics of a wolf onto man but rather newly involve man in a system of commonplaces or "implicative complex" about wolf. As the metaphor "man is wolf" manipulates both our

ideas of man and wolf. Subsequently, since Black's view, the Metaphor theory has undergone a radical transformation. Lakoff and Johnson (1980) claim that our conceptual system has the capacity both to think 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 the great deal of the substances of metaphors. Hence, metaphor functions at the conceptual level. Thus, 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 term of another different kind of thing. In the conceptual metaphor, for instance, (argument is war), in the aforementioned example we understand 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) believe 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 respective metaphor. To illustrate the aforementioned point, Lakoff and Turner (1989) tip 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 source domain and which is the target domain. Moreover, from this observation, they concluded that the mapping in conceptual metaphors is unidirectional and not bi-directional. In addition, they elaborate, 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. The aforementioned literature review has provided me a clear insight about this research study.

Hence, the mechanism of a conceptual system relates to the human experiences drawn from physical and physiological existence in their respective cultural domains. These fundamental practices might involve in the perceptions and motor movements of body. As a result, human beings adopted ideas that might develop in their concepts and latter converted into conceptual emotion metaphors, which have a complete structure and seemed to be extend throughout their respective languages speeches i.e., English and Khowar speech communities.

Henceforward, the aforementioned discussion provides a clear ground for this research article, which intends to explore the conceptual emotion metaphors in English and Khowar languages. The former is an international language and considered to be organic language (Said, 1979). The latter is a language of small speech community, spoken in a landlocked region of KP District Chitral (Pakistan). Besides, the study aims to discover emotion metaphors of Khowar language, which have not yet been studied in academic circle for debate and discussion. Moreover, it this study also aims to explore similarities and difference of Khowar language with that of English language. As, language is the main component of culture, which provides identity to its speakers; the growing influence of the capitalist culture (English language) put the cultural identity of the other nations into jeopardy. The importance of Khowar language could be seen in the study of Meknes (2005) University of London has

taken advantage of the Khowar language to study and to criticize the local culture of Khowar speech community. Moreover, the study reveals whether Khowar language has the capabilities to converse the abstract ideas through conceptual emotion metaphors. In fact, there is a vital need to study Khowar emotion metaphors from a cognitive linguistics viewpoint to uncover the conceptual emotion metaphors of love, which is the best cognitive tool in expressing their intensity whether related to English or not. The study attempts to address the problems of the universality or the variation in conceptual emotion metaphors of English and Khowar languages. Moreover, whether Khowar language has the capabilities to converse the abstract ideas through conceptual metaphor of emotions with reference to that of English language. Language is one of the main components of culture, which lays an intellectual foundation of nationalism, perspective shaping and ways of thinking of a nation.

Significance of the Study:

This study is significant that no cross-linguistic based study of emotion metaphors of English and Khowar has yet been conducted. As metaphors have been considered 'a set of logical mapping structurally. However, the shared emotion metaphors in English and Khowar exhibit deviations as well similarities in the metaphorical expression. Besides, the study is significant in term to contribute the existing literature on the topic. Moreover, it provides a precocious measure of preventing the cultural traits of the regional language Khowar in the phase of global (English) before extinction.

Objectives of the study:

Objectively, this study explored cultural shades of meaning found in the emotion metaphors in English and Khowar languages. Secondly, it compared and analogized the meaning of the emotion metaphors in English and Khowar.

Research Questions:

The study answered the following research question i.e., what cultural shades of meaning, and similarities as well as contrasts were found in the emotion metaphors in English and Khowar?

Delimitation of the Study:

The study was delimited for the exploration emotion metaphors, related to the emotional concept “love” The main purpose of this study was to investigate the metaphorical structure of the aforementioned emotion metaphors in Khowar, and to compare it with the structural expression of English for analyzing the emotional terms in different contexts. Besides, the aforementioned emotion metaphors, other related metaphors could not be covered under this study.

Methodology:

This study is qualitative, which is one of the types of scientific research. Creswell (1998) described that the qualitative research is an inquiry process to explore social or human problems. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting. The aforementioned literature provided me the basic conceptual foundation of the qualitative study, which helped me in establishing the paradigm to this research article.

Qualitative Content Analysis: The qualitative content analysis is the method of the study. In this research article the interpretation of the text data was systematically classified through coding. Hsieh and Shannon (2005) defined qualitative content analysis as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (p.1278). Thus, the qualitative content analysis was the most suitable method for this study. As the qualitative content analysis pays attention to unique themes that illustrate the range of the meanings of the phenomenon rather than the statistical significance of the occurrence of particular texts or concepts. Data Collection Strategy Data collection is a key aspect of every research. Inaccurate data collection can impact the results of a study and ultimately lead to invalid results. In the proposed study I reviewed textual data for data collection. I selected text purposively. It means the text was selected on the bases of its relevance to the objectives and questions. Hence, the data was obtained from select books, Journal, indigenous texts of folklores, poetry and analytical works of both local and international scholars on the topic. Data Analyses:

The qualitative was analyzed through careful reading and rereading, the textual data coding and sorting the coded segments into broader categories as well as themes. Besides, the theoretical framework of the study was based on the Lakoff and Johnson (1980) branded of conceptual metaphor, which is being used in natural languages, i.e., Structural metaphor, “conceptual metaphor of love”: As our ordinary conceptual system is fundamentally metaphorical in nature, thus, in term of which one think and act (Lakoff, & Johnson 1980). Hence, the present study showed, how our concept is metaphorical and it structures our everyday activities.

Discussion:

The discussion examined universality and variation in conceptual emotion metaphors of English and Khowar languages. As, language is one of the main components of culture, which lays an intellectual foundation of nationalism, perspective shaping and ways of thinking of a nation. Henceforth, the following data in hand have been analyzed from both the languages.

Love is War:

1. English: He is known for many his rapid conquests in love.

Khowar: Has her Xagha kamyab ashaqi kori asur.

2. English: She fought for him but his won out.

Khowar Has bo choki de tan Dusto aliko no bety.

3. English: He made an ally of her mother.

Khowar: Has hatto nano tan dala gani asti.

4. English: He over powered her.

Khowar: Hasa ho zatai.

5. English he is slowly gaining ground with her.

Khowar: Has lash kori ho tan washkey za angoyan.

Love is Madness:

1. English: I am crazy about her.

Khowar: Ha komoro ma ahchaka asur.

2. English: She drives me out of my mind.

Khowar: Ha komoro ma gadari kori asur.

3. English: He constantly raves about her. Khowar: Hasa ho zahno nishe asur.

4. English: He has gone made over her.

Khowar: Hasa ho achto gadari bety asur.

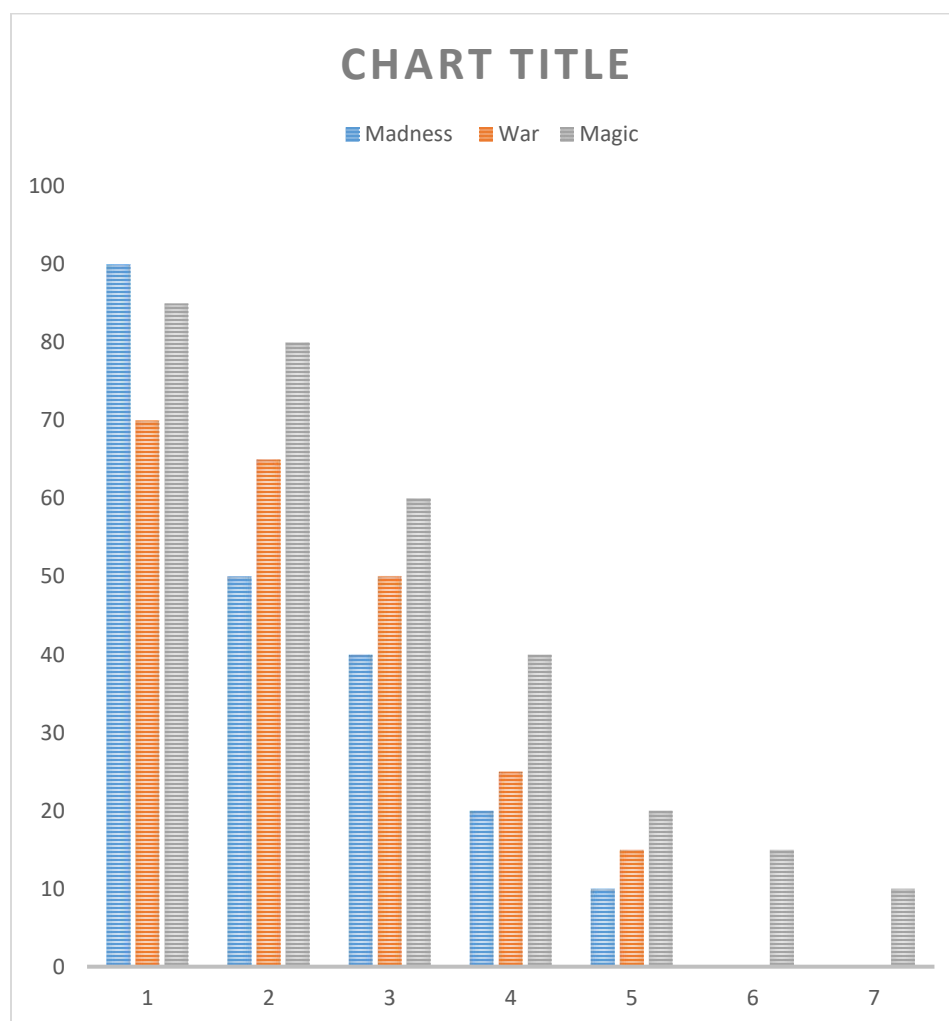
5. English: He is insane about her.

Khowar: Has hatto poshe dewana boyan.

Love is Magic:

1. English: She cast her spell over me.
Khowar: Ha Komoro ma sora tan Jado kory asur.
2. English: The magic is gone.
Khowar: Ho Jado asar ma sora khatum hoy.
3. English: I was spellbound.
Khowar: Mata kigh kori asony.
4. English: She had hypnotized me.

- Khowar: Ha Komoro ma zahno ta washki zinga asur.
5. English: He has in trance me.
Khowar: Ha ta ha Komoro bahush koriasur.
6. English: I am charmed by him.
Khowar: Ha Daq ma ta washki zinga asur.
7. English: She is bewitching.
Khowar: Ha Komoro tan shaalio jado koyan.



It seems that the structure of conceptual metaphors of selected emotion concepts in Khowar is equivalent to the structure of English; and the differences seem to be on the more concrete level of metaphors. According to the cultural influences the emotion metaphors of love in English may stem from individualistic views and media. On the other hand, Khowar speech community seemed to be influenced by Kalash tradition and Persian, therefore linking love to spiritual themes. Eventually, the metaphors seemed

to be more expressive, while these metaphors in English seemed to be straightforward as compare to Khowar. Henceforth, “love is war” seemed to be common in English, whereas, “Love is Magic” seemed to be prevalent in Khowar, revealing mystical views. Besides, according to the emotional connotations, “Love is madness” seemed to intensity in Khowar, while it seemed to be positive in English.

The aforementioned emotion metaphors of Love seemed to be common in colloquial usage and

literature, whereas in Khowar these seemed to be more elevated and mostly used in literature rather than colloquially.

Thus, the chart exhibits the similarities in the major themes of emotion metaphors of love but also highlights the significant cultural as well as linguistic contrast. Hence, to understand these emotion metaphors might deepen cross cultural insight in to the emotion of the perception and expression of Love. The human beings have been fascinated by the magic for time immemorial, which provided an explanation to unknown. The above-mentioned examples show that the speakers of both the languages try to find out the very sensation of love through magic. These metaphors are enormously prolific in Khowar. Moreover, the verb 'Hoshoganik' (meaning to hypnotize, to cast spell) is most commonly used when talking about women's ability to charm men, and not vice versa. "In the Khowar mythology women are thought to have power over forces of evil, darkness and disease" it gave details the Old Khow tradition of matriarchies, where the function of woman as mediator between the husband and the ancient goddess.

Conclusion:

The emotion metaphors projected of the property and structure from one conceptual domain to another conceptual domain by transferring one thing in place of another. Thus, the comparative examination of the conceptualization of the basic emotion metaphor 'love' was shown that English and Khowar shares similarities in some major expressions. It seemed to be that of emotional concepts like 'love', which might be embodied, either based on bodily experiences of human being or physiological functioning of human body's close relation in both understudy cultures. Hence, these similarities substantiate that emotion metaphors seemed to be embodied and motivated by the physiological truth as well as sometime may be universal. On the other hand, a wide range of contrast found in some of the major expression during the examination in emotion metaphors of 'love' in these two totally different languages. The study revealed that the contrast seemed to be because of 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 Klashah traditions and culture as a model to express their emotion concepts. Hence, the study also interpreted, such different cultural norms may also be played a significant role in shaping the world views of the people around the world, as it seemed to be true to both the understudy cultures. In a nutshell, the emotion metaphors of 'love' seemed to be predominantly originated from physical experiences. On the other hand, at the same time, cultural models also influenced the emotion metaphors of 'love'. Hence, emotion metaphors of 'love' in both the languages and cultures illustrated by cognitive frequency and cultural-diversity.

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