



Hacettepe University Graduate School of Social Sciences

Department of Linguistics

**CONCEPTUALIZATION OF EMOTION THROUGH BODY PART
IDIOMS IN TURKISH: A COGNITIVE LINGUISTIC STUDY**

Melike BAŞ

PhD Dissertation

Ankara, 2015

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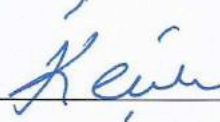
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KABUL VE ONAY

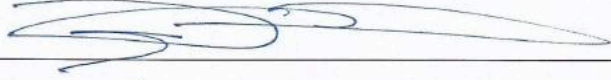
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ÖZET

BAŞ, Melike. *Türkçede Duyguların Bedenle İlgili Deyimler Aracılığıyla Kavramsallaştırılması: Bilişsel Dilbilimsel Bir İnceleme*, Doktora Tezi, Ankara, 2015.

Bu çalışma, Türkçe konuşan bireylerin beden bölümleriyle ilgili deyimler aracılığıyla duyguları kavramsallaştırma biçimlerini bilişsel dilbilimsel bir çerçevede incelemeyi amaçlamaktadır. Bu tez çalışması üç sorunu irdelemektedir: (i) duygu ifade eden deyimlerdeki beden bölümü sözcüklerinin dağılımı; (ii) bir beden bölümü sözcüğü içeren deyimlerdeki duygu kavramlarının sınıflanması ve dağılımları; (iii) bir duygu türü ifade eden bedene ait deyimlerin temelini oluşturan kavramsal eğretilmeler ve ad aktarımları.

Çalışmanın veri tabanını çeşitli sözlüklerden elde edilen ve bir beden bölümü sözcüğü içeren (örn. kalp, göz vs.) 488 adet deyim oluşturmaktadır. Çalışmada önce deyimlerde ifade edilen duygu türleri belirlenip sınıflandırılmış, daha sonra bu deyimlerin altında yatan kavramsal eğretilmeler ve ad aktarımları ortaya çıkartılmıştır. Türkçe deyimlerdeki duygu türlerinin belirlenmesinde ve sınıflandırılmasında Ortony, Clore and Collins'in (1989) duygu sınıflandırması modeli temel alınmış, ancak model çalışmanın özelliğine göre Türkçe için yeniden geliştirilmiş, böylece Türkçe üzerine yapılacak benzer çalışmalar için model önerisi sağlanmıştır. Araştırmacı tarafından tespit edilen duygu türlerinin deyimlerle olan bağlantıları ve bunların doğruluğu bağımsız değerlendirici çözümlenmesi yöntemi ile sınanmış ve duygu türlerinin doğrulukları teyit edilmiştir. Verilerin çözümlenmesinde ve kavramsal ilişkilerin belirlenmesinde Lakoff & Johnson (1989) ve Kövecses (2000a, 2005) tarafından geliştirilen Kavramsal Eğretileme Kuramı temel alınmıştır.

Çalışmanın verileri 28 duygu türü ve en fazla türde duygu ifade eden ilk 19 beden bölümünden oluşmaktadır. Deyimlerdeki beden bölümlerinin ve ifade ettikleri duygu türlerinin sayısal dağılımları tablo ve figürlerle sunulmuştur. En yüksek kullanım frekansına sahip beş duygu türü (üzüntü, sıkıntı, öfke, hoşlanma/sevgi, korku) için kavramsal eğretilmeler ve ad aktarımları çözümlenip deyimlerle kurulan ilişkileri açıklanmıştır.

Çalışma, belirli beden bölümlerinin duyguların kavramsallaştırılmasında üretken kaynak alanlar olduklarını ve Türkçe açısından bir bilişsel-kültürel kavramlaştırma modeli oluşturduklarını göstermektedir. Bu bağlamda, kavramsal eğretilmeler ve ad aktarımları, her ne kadar bedensel deneyimlere dayansayalar ve evrensel ortaklıklar gösterebilir de, dilsel yansımalarında kültürün önemli bir etkiye sahip olduğu

görülmüştür. Çalışma, soyut duygunun somut beden bölümleriyle ilişkilendirilmesi sonucu Türkçede kültürel olarak nasıl kavramsallaştığını, toplumsal ve bireysel olarak zihinsel şemaların yapılandırılmasında oynadığı rolü göstermesi ve böylece kültüre özgü duygu şemalarını ortaya koyması açısından önem taşımaktadır.

Anahtar Sözcükler: Duygu, Beden, Deyimler, Kavramsal Eğretileme, Ad Aktarımı, Cisimleştirme, Kültürel Kavramsallaştırma

ABSTRACT

BAŞ, Melike. *Conceptualization of Emotion through Body Part Idioms in Turkish: A Cognitive Linguistic Study*, PhD Dissertation, Ankara, 2015.

This dissertation seeks to illuminate the embodied cognition of Turkish speakers via the idiomatic language they use to communicate their emotions. More specifically, it addresses three problems: (1) distribution of the body part terms used in idioms to express emotions; (2) categorization and distribution of emotion concepts in relation to the body part idioms; (3) conceptual metaphors and metonymies underlying the body part idioms that express an emotion type.

The study utilizes 488 idioms that contain body part words (e.g. heart, eye etc.) that are obtained from several dictionaries of idioms. It first identifies and categorizes the emotion types expressed in these idioms, and second reveals the conceptual metaphors and metonymies underlying these idioms. In determining the emotion types expressed in the idioms, the emotion categorization model of Ortony, Clore and Collins (1989) is based on, however, the model is restructured for Turkish in respect to the features of the study. An interrater analysis is conducted to test the emotion types of the idioms determined by the researcher, and the accuracy of the emotion types are confirmed. Conceptual Metaphor Theory, developed by Lakoff and Johnson (1989) and Kövecses (2000a, 2005), is employed to analyse the data and to determine the conceptual mappings.

Data consists of 28 emotion concepts and 19 distinct body parts expressing a higher variety of emotion types. The quantitative distribution of the body parts in the idioms and the emotion types they express are presented in tables and figures. The conceptual metaphors and metonymies are analyzed under five emotion categories with the highest frequencies (i.e. sadness, distress, anger, liking/love, fear).

The study demonstrates that particular body parts are productive source domains in Turkish for the conceptualization of particular emotion concepts, and they constitute a complex cognitive-cultural conceptualization model for Turkish. Although conceptual metaphors and metonymies are grounded in bodily experience and show universal tendencies at the generic level, their linguistic manifestations reveal important roles of cultural influences. The study is significant in that it unveils how emotion is culturally conceptualized and embodied in Turkish due to its association with the concrete body parts, and demonstrates the role it plays in the construction of cognitive schemas both socially and individually.

Keywords: Emotion, Body, Idioms, Conceptual Metaphor, Conceptual Metonymy, Embodiment, Cultural Conceptualization

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CHAPTER 1

INTRODUCTION

1.1. CLEARING THE GROUNDS

Conceptual metaphors, conceptual metonymies and cultural conceptualizations are the notions that have become extremely significant in recent years in attempts to identify and describe the human conceptual system. At the cross section of language, cognition and culture lay cultural conceptualizations, which are the culturally constructed ways of conceptualizing experiences. Cultural schemas, categories, metaphors and conceptual blends are the cultural conceptualizations that are emergent at the level of cultural cognition (Sharifian, 2011).

The embodiment of meaning is the central idea of the cognitive linguistic view of meaning. In cognitive science, the term “embodiment” refers to “understanding the role of an agent’s own body in its everyday, situated cognition,” in other words, how our bodies affect the ways we think and speak (Gibbs, 2005, p. 1). The human body is composed of both external body parts and internal body organs, and it is an organizational system with various constituents that perform different physical, physiological, and even social functions (Maalej & Yu, 2011, p. 1).

There is a general tendency for languages to express more abstract terms in more concretely, and the human body is frequently used as a metaphorical source domain across all world languages (Kövecses, 2010). Emotion, which is largely comprehended via metaphors, is one of the basic target domains. Emotions are seen in many cultures as occurrences inside the body. The conceptual metaphor THE BODY IS A CONTAINER FOR EMOTION is considered to be one of the most common primary metaphors that can be

observed in many world languages (Kövecses, 2000a).

Although the human physical form remains constant in all human communities, the associations between the physiological symptoms and the internal states may change from one culture to another. Gibbs (2005) argues that “bodies are not culture-free objects, because all aspects of embodied experience are shaped by cultural processes” (p. 13). Wierzbicka (1995) also indicates that different cultures may vary in terms of the attitudes they foster in their members towards the expression of emotions. She maintains that “different cultures take different attitudes towards emotions, and these attitudes influence the way in which people speak. ... different cultural attitudes toward emotions exert a profound influence on the dynamics of everyday discourse” (1995, p. 156; as cited in Sharifian, 2007, p. 44). As a result, different cultures, hence languages attribute their emotional experiences to different body parts. For instance, in Kuuk Thaayorre, the language spoken in Cape York Peninsula in Australia, emotions are mainly located in the belly (Gaby, 2008), while in the Indonesian language; the liver is the seat of basic emotions (Siahaan, 2008). Bodily metaphors of emotions, therefore, are culturally variable constructions rather than reflections of intrinsic physiological changes.

Within this framework, this study, in general, searches for the relation between the body and human cognition, and the reflection of this relation onto language via idioms. Sharifian (2007) notes that “attitudes towards emotions and emotional expressions are embodied in emotion schemas that prevail among the members of a cultural group” (p. 45). Emotion schemas are the most important aspect of a living language. For this reason, identifying how emotions are expressed in terms of the body part terms in Turkish and the metaphoric and metonymic use of the body part terminology is significant in depicting the emotion schemas in Turkish, as one type of cultural schemas.

1.2. INTRODUCING THE STUDY

1.2.1. Statement of the Problem

The embodiment thesis regards cognition as mediated by our bodily experiences, as well as it regards the more abstract target domains of cognition (e.g. those of thought, emotion, and language) as grounded in tangible source domains, such as the human body and the conceptualizations of body parts (Sharifian, Dirven, Yu & Niemeier, 2008b, p. 7). Therefore, in order to understand the embodied nature of human cognition, researchers need to investigate potential mind-body and language-body relations.

The role of the body in human conceptualization has received much attention in recent years, and extensive studies have been carried out on the role of the body in the expression of emotion and the function of metaphors in the conceptualization of emotions in English (Barcelona, 1986; Lakoff & Johnson, 1980a; Kövecses, 2000a) and other languages across the world (e.g. Maalej, 2008; Perez, 2008; Yu, 2004, among others). A basic claim in these studies is that human emotions have some kind of conceptual content, and that although emotional concepts are abstract, they have an obvious basis in bodily experience. In other words, when we act on our emotions, we act not only on the basis of feeling but also on the basis of an understanding on what it is that we feel (Lakoff, 1987, p. 377). Therefore, they are largely comprehended and expressed in metaphorical terms. These studies have showed that conceptual metaphors and metonymies play an important role in the naïve or folk understanding of emotions. On the other hand, the question remains unanswered as to whether, and to what extent, emotion is conceptualized in metaphoric and metonymic terms in Turkish.

Emotion schemas, as a part of cultural conceptualizations, embody the beliefs and attitudes towards emotions and emotional expressions (Sharifian, 2007). These emotion schemas exist across the members of a cultural group. Identifying the emotion schemas of a culture can help us detect how the members of that culture feel, act and speak in particular situations. Idioms,

which are conventionalized shortcut expressions that reflect a society's common ways of thinking, are linked to metaphoric and metonymic conceptual structures, and reflect some of the fundamental and emotional patterns of human thought (Gibbs; 2007, p. 697). Therefore, they play a significant role in revealing the emotion conceptualizations. Metonymies and metaphors are regarded among the most culture and language specific phenomena; therefore, metonymic and metaphoric expressions of emotion manifestations become an extremely valuable source both for the analysis of social cognition and for cross-linguistic comparisons. Moreover, these manifestations, or rather their linguistic expressions, provide a basis for research on cultural conceptualization of different emotion types within a given language.

There are a number of studies that deal with the interplay among emotion, body organs, idioms, and culture from different perspectives (e.g., Aksan, 2011; Ceyhan, 2000; Çetinkaya, 2007a; Özkan & Şadiyeva, 2003; Tufar, 2010). However, the relation between body parts and emotions in Turkish idiomatic expressions still lacks a systematic description from a cognitive linguistic perspective. Although there are some attempts to apply the theoretical framework to figurative descriptions of emotions (Aksan, 2006a, 2006b, 2007; Aksan & Kantar, 2007, 2008a, 2008b; Çetinkaya, 2006a, 2006b, 2007b), its bodily basis has not been handled in full detail yet.

Additionally, a literature review reveals that Turkish lacks scientific studies that categorize and list the emotion concepts prevalent in Turkish culture. The only scientific study on Turkish emotion concepts follows a prototypical approach, and identifies the superordinate level emotion terms (*duygu/his/heyecan*), but falls short in providing a full categorization of the basic level (e.g. anger) and subordinate level terms (e.g. annoyance) (Smith & Smith, 1995).

It is expected that the current study will fill these gaps in the literature, and contribute to the understanding of the categorization, schematization and the metaphoric and metonymic conceptualization of emotion with respect to body part idioms.

1.2.2. The Purpose

This study aims at contributing to an understanding of how the human body is an input for abstract conceptualizations of emotions, and how body and emotion are categorized and schematized in the minds of Turkish speakers. In order to explore the ways in which different body organs have been employed in Turkish to conceptualize human experiences such as emotions, this study concentrates on the idioms that include a body part term, which are called somatic idioms. Idioms are “concise sayings, which reflect the national philosophy of Turkish on language, and they are one of the riches of Turkish language and folklore with regard to their numbers, areas of use, content and subject matters” (Özkan & Şadiyeva, 2003, p. 136). Therefore, they are vital in depicting cultural models.

The study of metaphors and metonymies of emotions, which are based on parts of the body, may contribute to a clearer understanding of how physical experience is projected onto linguistic expression of emotion. For Lakoff & Kövecses (1987), the relation between metaphor and cultural model is such that the metaphors constitute a cultural model. In this sense, the overarching aim of the study is to provide a systematic description of Turkish idiomatic expressions containing body part words and to analyze them within the framework of cognitive theory of metaphor and metonymy. More specifically, the aims of this study are as follows:

- (i) First, it is aimed to find out the body part – emotion interrelationship, that is, which body part has been widely used for certain emotions. Naming and categorizing the emotion concepts in the idioms that include a body part helps us to understand how a culture uploads its affection onto language.
- (ii) Secondly, it is aimed to investigate the existence of conceptual mappings between the source domain of body parts chosen for analysis and the target domain of emotion. If they exist, it is further aimed to find out how

the resulting metaphors and metonymies help us conceptualize different emotion types such as anger, sadness, etc. to come up with a cultural (or folk) model of emotion.

(iii) Third, based on the results related to the body-emotion relationship and the conceptual mappings, it is aimed to draw conclusions on the socio-cultural and socio-cognitive structures in the minds and linguistic practices of Turkish-speaking individuals.

1.2.3. Research Questions

Starting out from the general research question “How are the emotions organized in our conceptual system?” the research questions that guide this study are:

1. What is the distribution of the body parts and their frequencies used in Turkish idioms to express emotions?
2. Among the identified categories, what is the distribution and frequency of different types of emotions used in Turkish idioms?
3. How is emotion conceptualized metaphorically and metonymically through body part idioms in Turkish?
4. In what ways may the answers to the above questions be interpreted in terms of socio-cultural and socio-cognitive structures in the minds and linguistic practices of Turkish-speaking individuals?

1.2.4. Boundaries of the Research

The universe of the study is composed of body parts and their related idioms that are used to express or evoke emotions in Turkish. In order to identify the idioms that express emotions, only published and online dictionaries were searched. The gender specific body parts, sexually explicit somatic idioms and

swear words were not included in the research. Although the gathered data has yielded significant results for the purpose and provided means to represent the common cultural cognition, the slangs, neologisms and other innovative expressions coined by individual speakers can still be the subject of other related studies to further investigate the issue in question.

1.2.5. The Method

The method of the study covers two main parts: the method of data collection and the method of data analysis, as explained in detail below.

1.2.5.1. Data Collection

1.2.5.1.1. Constructing the Database

The subject matter of the present study is body part idioms in Turkish. The study makes use of a dictionary-based database. In other words, the data serving as the basis of this study is taken from several online and hard copy dictionaries of idioms that reveal the standard language use in Turkish. Among these, the online Dictionary of Proverbs and Idioms of Turkish Language Association (TDK) is selected as the basic dictionary of use as it is a corpus-based general-use dictionary representing ordinary, present-day Turkish. In addition to it, in order to reach a wider variety of idioms from past to present, several contemporary dictionaries of idioms have been scanned which were compiled by Aksoy (1984), Bezirci (1998), Çotuksöken (2004), Emir (1974), Karlı (1999), Parlatır (2011), Püsküllüoğlu (2006), and Ünlü (1976). Also, two online dictionaries of idioms have been scanned from the websites http://www.edebiyatfakultesi.com/deyimler_a.htm and <http://deyimler.site.si.web.tr/index.html>. Moreover, a dictionary containing only body part idioms compiled by Hatice Şahin (2004) has also been included on the dictionary list. On the other hand, the idioms in the dictionary of Turkish dialects and those that are not used in standard written Turkish have not been included in the scope of

the study. Given the fact that the linguistic material is derived from contemporary dictionaries which themselves rest on a substantial database, we can safely presume them to be representative of everyday metaphors and metonymies, and in that sense, of the figurative language that the Turkish speakers 'live by.'

The database is compiled in three stages. First, the dictionaries of idioms mentioned above have been scanned, and the body part words encountered in the dictionaries have been listed. Some of these words can be used synonymously including *kalp* and *yürek* for 'heart', *yüz* and *surat* for 'face', and *baş*, *kafa* and *kelle* for 'head'. It should be noted that although these words denote the same anatomical organs, that is, the heart, face and head in English, and can be used synonymously in particular contexts, they have been considered as distinct lexical items in the study because of their different collocational and connotational uses.

On the other hand, gender specific body parts, the body parts that are used in slang or swear expressions, body fluids (e.g. blood, marrow, bile, etc.) and abstract terms related to the body have been omitted from the list. This way, the number of the body parts identified for the purpose has been 59. The list of the body part terms collected during database construction procedure is presented in Appendix-3.

In the second stage, all the idioms that include body part terms have been scanned from the dictionaries, and an index has been constructed. Several criteria have been taken into account during the compilation process. Some of the idioms have been observed to have more than one body part word. In such cases, while sorting an idiom for a specific body part category, the first word has been considered to be the determining word. For example, the idiom *ağzı kulaklarına varmak* – (one's mouth reaching to one's ears – to rejoice), is considered to be a mouth-idiom because the first word is "mouth."

Idioms occupy a wide range of syntactic roles, from membership in individual word classes (e.g. nouns, adverbs, adjectives) to predicates and entire

sentences (Ayto, 2006; Maltepe, 1997). The database of the present study covers idioms with different syntactic roles. For example, the idiom *yüreği kanamak* (someone's heart bleeding) functions as a predicate in a sentence expressing that someone is in sorrow, while the idiom *tavşan yürekli* (rabbit hearted) operates as an adjective expressing fear, and the idiom *kalp yarası* (the heart wound) functions as a nominal idiom expressing love or the anguish of love in a metaphorical way. In this regard, a number of verb phrase idioms have been found to have active, passive or causal constructions with same emotional expression in the dictionaries. For example, while *sinirlerini bozmak* (damaging someone's nerves) has the causal construction, *sinirleri bozulmak* (someone's nerves being damaged) has the passive form. Similarly, some verb phrase constructions have the noun phrase forms; e.g. *yüreğini delmek* (piercing someone's heart) and *yüreği delik* (someone's heart (being) pierced) with the same meaning and emotional denotation. Additionally, the nouns in some idioms have both the nominative forms and accusative or dative case endings (e.g. *baş döndürmek* and *başını döndürmek* - whirling (someone's) head) with the same meaning. All such idioms have been combined and considered as one lexical entry to be examined in the study. In this way, an inventory of 2816 idioms have been recorded.

In the third stage, the idioms and their definitions have been detected for their emotion type(s). Because there is not a Turkish classification of emotion types, the emotion typology of Ortony, Clore & Collins (1988) has been taken as the basis in determining the emotion types of the idioms, and developed and adapted to Turkish culture by the researcher based on the idioms database. This is thought to be a noteworthy contribution to the field since it proposes a new emotion categorization model which can be employed in similar studies on Turkish as well as other languages. Some of the emotion types included in Ortony et al. (1988) have been omitted, while other emotion types expressed in the idioms that are not included in Ortony et al. (1988) have been added to the new typology. This way, a total of 28 distinct emotion types have been identified. (See section 2.2.5.1. for more information on the model of Ortony et al., and the adaptation process). Appendix-1 presents a detailed description of

Turkish emotion types developed for the study. Table-1 outlines these categories of emotion concepts employed in the study:

Table-1 Emotion Types Used in the Study

EMOTION TYPE	RELATED EMOTIONS	SAMPLE IDIOMS
ADMIRATION	admiration, appreciation, awe, esteem, respect, etc.	göz kamaştırmak, baş çevirtmek
AFFECTIVITY	affectivity, being affected, emotional arousal, sensitive, etc.	gözleri dolmak, burnu sızlamak
ANGER	anger, annoyance, exasperation, fury, incensed, indignation, irritation, livid, offended, outrage, rage, etc.	yüzünü buruşturmak, sinirleri gerilmek
COURAGE	courage, self-confidence	gözü kara çıkmak, yüreği konuşmak
DESIRE	desire, wish, passion, intense willingness, impatient want, enthusiasm, etc.	gözyle yemek, damarları şaha kalkmak
DISAPPOINTMENT	dashed-hopes, despair, disappointment, frustration, heartbroken, etc.	eli boş çıkmak, hevesi boğazında kalmak
DISLIKING/HATE	aversion, detest, disgust, dislike, hate, loathe, repelled-by, revulsion, etc.	yüreği dolu, sırt çevirmek,
DISTRESS	depressed, distressed, bored, boredom, anguished, feeling uncomfortable, etc.	ağzından burnundan getirmek, iliğini kurutmak,
APATHY	pitiless, senseless, emotionless, insensitive, cruel, unemotional,	gözünün yaşına bakmamak, yüreği taştan olmak
EXCITEMENT	excitement, exhilaration, flurry, commotion, thrilling, exciting, etc.	yüreği gümbür gümbür atmak, ağzı dili tutulmak
FEAR	apprehensive, anxious, cowering, dread, fear, fright, nervous, petrified, scared, terrified, timid, worried, etc.	yüreği kalkmak, eli yüreğinin üstünde olmak
GRATITUDE	appreciation, gratitude, feeling indebted, thankful, etc.	ağız öpmek, (birisine karşı) boynu eğri olmak
HAPPINESS	contented, cheerful, delighted, ecstatic, elated, euphoric, feeling good, glad, happy, joyful, jubilant,	gözlerinin içi gülmek, ayakları yerden kesilmek,

	pleasantly surprised, pleased, etc.	
HOPE	anticipation, anticipatory, expectancy, hope, hopeful, looking forward to, etc.	dört gözle beklemek, gözü yollarda kalmak
JEALOUSY	envy, jealousy, resentment, etc.	gözü kalmak, karnı almamak
LIKING/LOVE	adore, affection, attracted-to, like, love, etc.	yüreği akmak, kalbini çalmak
LONGING	yearning, longing, wish, nostalgia, aspiration,	gözünde tutmek, burnunda tutmek
PITY	compassion, pity, sad-for, sorry-for, sympathy, etc.	ciğeri parçalanmak, kalbini eritmek
PRIDE	self-esteem, conceit, pride, vanity, self-assurance	göğsü kabarmak, burun şişirmek
REGRET	regret, penitent, remorse, self-anger, etc.	başını taştan taşa vurmak, dizini dövme
RELIEF	relief, relaxation, comfort	yüreğe su dökülmek, kalbi ferahlamak
REPROACH	appalled, contempt, despise, disdain, indignation, reproach, etc.	ayak altına almak, alnını karışlamak
RESPECT	respect, esteem, honor reverence, courtesy, regard, value, venerable, etc.	baş üstünde tutmak, omuzda taşımak
SADNESS	displeased, dissatisfied, distraught, feeling bad, grief, homesick, lonely, lovesick, miserable, sad, shock, uneasy, unhappy, upset, etc.	kalbi kan ağlamak, başına karalar bağlamak,
SATISFACTION	gratification, hopes-realized, satisfaction, etc.	yüreğine sinmek, yüreği yağ bağlamak
SHAME	embarrassment, feeling guilty, mortified, self-blame, self-condemnation, self-reproach, shame, (psychologically) uncomfortable, uneasy, etc.	alın damarı çatlamak, kulaklarına kadar kızarmak
SURPRISE	surprise, shock, amazement, astonishment, etc.	eli ağzında kalmak, küçük dilini yutmak
SUSPICION	suspicion, distrust, doubt, misgiving, unease, etc.	kulağına pire kaçmak, mide bulandırmak

The idioms and their definitions have revealed that most of the idioms are direct expressions of an emotion type, that is, the emotion type is directly given in the

definition (e.g. *kaş(larını) çatmak* / knitting one's brow(s)= to get angry). On the other hand, there is another group of idioms, which are associated with or evoke certain emotion types so when we read the definition we deduce an emotion, or associate the meaning with an emotion type. For example, in the idiom *boğaz boğaza gelmek* (coming throat to throat/flying at one another's throats) which is defined as 'to fight violently' in the dictionary, *anger* is deduced as the dominant emotion type. Accordingly, the idioms that directly express, evoke or are related to an emotion type have been selected and categorized by the researcher in terms of their emotion types in this stage.

Some idioms have been observed to cover two or more different emotions in their dictionary definitions. In these cases they have been categorized into more than one emotion type according to their definitions. For instance, the idiom *burnunun yeli harman savurmak* (someone's nose wind winnowing) is defined as *to become haughty, to be conceited, and to be furious (büyüklenmek, kibirlenmek; çok öfkelenmek)*; therefore included under the Jealousy and Anger categories.

1.2.5.1.2. Selection of Body Part Idioms Data

As indicated above, 59 body part words are identified from the scanned dictionaries of idioms, and a total of 2816 somatic idioms are collected. Because of the space limitations, it is aimed in the study to focus on the body parts with higher frequencies of emotion types. For this reason, the number of emotion types that each body part is related to has been calculated. The body part idioms with 14% and over (i.e., 4 and more emotion types), which make up 50% and over of the total number of the emotion types (i.e., 28) have been included in the data as a part of quantitative and qualitative analysis. This corresponds to the first nineteen parts of the body listed in Appendix-3. The distribution of the data is presented in the table below:

Table-2 Quantitative Information of the Body Parts Data

	BODY PART TERM	n	%
1.	GÖZ-EYE	76	16%
2.	YÜREK-HEART	93	19%
3.	BAS-HEAD	72	15%
4.	AĞIZ-MOUTH	29	6%
5.	YÜZ-FACE	43	9%
6.	KALP-HEART	34	7%
7.	BURUN-NOSE	24	5%
8.	EL-HAND	19	4%
9.	AYAK-FOOT	10	2%
10.	CİĞER-LIVER/LUNG	23	5%
11.	ALIN-FOREHEAD	9	2%
12.	BOĞAZ-THROAT	10	2%
13.	DAMAR-VEIN	6	1%
14.	DİL-TONGUE	7	1%
15.	KAFA-HEAD	13	3%
16.	KARIN-STOMACH	6	1%
17.	KULAK-EAR	5	1%
18.	DUDAK-LIP	4	1%
19.	GÖĞÜS-CHEST	5	1%
	SUM	488	100%

n= number of the idioms that express emotions for each body part term

%= percentages for each body part within the total number of idioms data (n=488)

Based on Table-2, 19 body part terms (with a sum of 488 idioms) that are included in the data analysis can be sub-classified according to different groups of body parts:

- (i) 263 idioms contain a body part connected with the head: 72+13 with head with its two synonyms (baş+kafa), 43 with face (yüz), 9 with forehead (alın), 5 with ear(s) (kulak), 76 with eye(s) (göz), 24 with nose (burun), 10 with throat (boğaz), 29 with mouth (ağız), 7 with tongue (dil), and 4 with lip (dudak),
- (ii) The trunk of the body is involved 162 times in terms with the heart with its two synonyms kalp and yürek (34+93), chest - göğüs (5), stomach - karın (6) and liver/lung - ciğer (23),
- (iii) 29 idioms are connected with the limbs: hand - el (19) and foot - ayak (10),

(iv) General body: vein - damar (6)

1.2.5.1.3. Inter-Rater Analysis

An inter-rater analysis survey has been carried out to test the reliability of the emotion types of the idioms in the database. A stratified sampling technique has been used to decide the number of idioms to be included for each body part in our survey. Accordingly, for every four varieties of emotion, one idiom has been selected, and the total has been calculated as 40 idioms as a representation of the universe of idioms (n=488). Table-3 below presents the distribution of the number of the idioms used for the inter-rater analysis:

Table-3 Distribution of the Number of the Idioms Used in the Inter-rater Analysis

BODY PART TERM	EMOTION VARIETY NUMBER	NUMBER OF IDIOMS TO BE USED
GÖZ-EYE	19	5
YÜREK-HEART	18	5
BAŞ-HEAD	15	4
AĞIZ-MOUTH	14	4
YÜZ-FACE	10	2
KALP-HEART	9	2
BURUN-NOSE	8	2
EL-HAND	8	2
AYAK-FOOT	7	2
CİĞER-LIVER/LUNG	7	2
BOĞAZ-THROAT	5	2
ALIN-FOREHEAD	5	1
KARIN-STOMACH	5	1
KULAK-EAR	5	1
DAMAR-VEIN	5	1
DİL-TONGUE	5	1
KAFA-HEAD	5	1
DUDAK-LIP	4	1
GÖĞÜS-CHEST	4	1
SUM		40

40 body part idioms have been selected randomly in the data, and 15 raters, who were specialists in Turkish language and linguistics, were asked to match the idioms and emotions by themselves to determine whether or not the emotion types previously selected by the researcher for the idioms were appropriate or not. The raters were also asked to add any extra emotion types they think the idioms are related to but not included in the emotion list or specified by the researcher. The percentage agreement approach has been employed in the estimation of the interrater reliability, and the average scores for each idiom have been calculated (Güler & Taşdelen Teker, 2015; Şencan, 2005). It has been found that with a percentage of 92%, the participants are consistent with the researcher. In order for the evaluation results to be considered reliable, the percentage agreement among the raters should be higher than 75% (Şencan, 2005). In this sense, the percentage agreement of our interrater analysis is considered to be enough for having a reliable outcome. The participants have not suggested any extra emotion type different from those provided by the researcher. The sample of the inter-rater survey is presented in Appendix-2.

1.2.5.2. Data Analysis

Methods implemented in the data involve quantitative and qualitative analyses of body part and emotion correlations, including first the calculation of frequencies and percentages of body part-emotion interrelations, followed by an identification procedure for conceptual metaphors and metonymies.

1.2.5.2.1. Quantitative Analysis

Some elements of simple quantitative analysis have been applied, that is, calculating the frequencies and percentages of idiomatic expressions that

- (i) contain certain body parts,
- (ii) express or are related to certain emotion types, and
- (iii) instantiate different types of cognitive mappings.

The data have first been analyzed quantitatively to find out the answers to the first two research questions. Accordingly, in the first part, the distribution of the body parts and their frequencies used in Turkish idioms to express emotions has been determined. The body parts have been listed in the descending order in terms of the number of different emotion types they express. Then, the frequencies and percentages of the emotion types which have been identified for each body part (n=19) have been calculated and discussed. This way, what emotion types are associated more with what body parts have been determined.

In the second part, the frequencies and percentages of the body parts used in the expression of each emotion concept (n=28) have been calculated and discussed. Additionally, an overall distribution of the percentages of the emotion types within body part idioms has been calculated. This way, the distribution of different emotion types used in Turkish body part idioms, and which components of the body are culturally arranged more in the expression of specific emotion types have been determined. Findings are presented in tables and figures in Chapter 3, and discussed by providing sample idioms.

Finally, in the third part, the frequencies and percentages of the conceptual mappings have been calculated to identify whether conceptual metaphors or metonymies play a bigger role for the conceptualization of particular emotions.

1.2.5.2.2. Qualitative Analysis

The study adopts the basic tenets of the Cognitive Theory of Metaphor and Metonymy (henceforth, CTMM) discussed by Lakoff & Johnson (1980a) and especially by Kövecses (1990; 2000a; 2010) that we conceptualize the most abstract domains in terms of those which are relatively better comprehended in our physical and cultural environment of daily life. According to cognitive linguistics, two basic types of cognitive projections are widespread in language and thought, that is, conceptual metaphor and conceptual metonymy. Barcelona (2002, p. 246) defines metaphors and metonymies as follows:

“Metaphor is a mapping of a conceptual domain, the source, onto another domain, the target. Source and target are either in different taxonomic domains and not linked by a pragmatic function, or they are in different functional domains.

Metonymy is a mapping of a conceptual domain, the source, onto another domain, the target. Source and target are in the same functional domain and are linked by a pragmatic function, so that the target is mentally activated.”

The connections between conceptual areas are seen in terms of correspondences, or mappings, between elements within source and target domains. The use of the terms “correspondence” or “mapping,” helps ensure that in analyzing conceptual metaphors, connections are made between aspects, features, or roles in source and target domains at a conceptual level (Knowles & Moon, 2006, p. 34). In contrast, conceptual metonymy is based on *closeness* rather than a similarity or correspondence, since the two elements in a metonymy are essentially a part of the same conceptual domain.

As a practical technique, Kövecses (2010, p. 174) describes the ‘is like’ test of Gibbs (1994) to distinguish metaphor from metonymy. Accordingly, if one thing can be said to ‘be like’ another, then it is a metaphor. If it does not make sense to say this, then it is a metonymy. The mappings between the source and target domains can be formulated as *A is like B* for conceptual metaphors, and *A stands for B* for conceptual metonymies. A detailed description of CTMM is presented in section 2.5.

The first five emotion concepts (i.e., Sadness, Distress, Anger, Liking/Love and Fear), which have higher frequencies of use, have been selected for the qualitative analysis. For each body part idiom that communicates one or some of these emotions, the conceptual metaphors and conceptual metonymies have been identified in order to answer the third research question. Next, the idioms have been grouped according to the identified generic level and specific level metaphors and metonymies under each emotion type title. The underlying conceptualizations and the sub-folk models involved in metaphors and metonymies have been discussed separately and presented in figures.

Throughout the study, it is expected to reveal how the Turkish language, thus the Turkish speakers, establish links between physical body parts and abstract emotions through the use of idioms, thus construct conceptual mappings this way. Although it seems to be an individual act, actually, it is a historically and culturally established phenomenon which is imposed on our minds as we acquire our mother tongue. In other words, metaphorical constructions embedded in idioms and their emotional counterparts become part of socially shared perception and expression of reality.

1.3. DEFINITIONS OF BASIC TERMS

This section provides the definitions of the key terms which are commonly referred to in the study. Although the terms have been explained in various sources, the accepted definitions followed all through the dissertation are defined below:

- (i) **Conceptualization:** Conceptualization is an umbrella term which refers to the process of meaning construction, and embraces essential cognitive processes such as schematization and categorization, metaphors and conceptual blends (Evans, 2007; Sharifian, 2003, p. 188).
- (ii) **Embodiment:** Embodiment is a central idea in Cognitive Linguistics, which holds that because “we share similar cognitive and neuro-anatomical architectures (minds, brains and bodies), ... the nature of human experience, and the nature of possible conceptual systems that relate to this experience, will be constrained” (Evans, 2006, p. 64).
- (iii) **Emotion:** Emotion is “transient, bio-psycho-social reactions to events that have consequences for our welfare and potentially require immediate action (Matsumoto & Hwang, 2012, pp. 92-93). Depending on the definition, emotions are considered to have biological, psychological and social dimensions which have crucial impacts on the nervous system, mental activities and the behaviors of the person as well as they have social meaning when elicited.

- (iv) Idiom: An idiom is “an institutionalized multiword construction, the meaning of which cannot be fully deduced from the meaning of its constituent words, and which may be regarded as a self-contained lexical item” (Ayto, 2006, p. 518).
- (v) Metaphor (also conceptual metaphor): Metaphor is “the cognitive mechanism whereby one experiential domain is partially ‘mapped’, i.e. projected, onto a different experiential domain, so that the second domain is partially understood in terms of the first one” (e.g. I’m *on top* of the situation - CONTROL IS UP) (Barcelona, 2003, p. 3; Evans, 2006, p. 39).
- (vi) Metaphonymy: Metaphonymy is the phenomenon in which metaphor and metonymy conceptually interact. There are possible interactions, that is, metaphor from metonymy, metonymy within metaphor and metaphor within metonymy (Evans, 2007; Goossens, 1995). *Metaphor from metonymy* is a metonymy-based metaphor (e.g. *A captain barking orders to his soldiers*). *Metonymy within metaphor* is “a metaphoric expression in which there is still some remnant of a metonymy left” (e.g. *I could bite my tongue off*) (Dirven, 2003, p. 23). On the other hand, *metaphor within metonymy* means that “the expression for linguistic action is basically a metonymy, which also has a metaphoric flavour about it” (e.g. *get up on one’s hind legs*) (Dirven, 2003, p. 23).
- (vii) Metonymy (also conceptual metonymy): Metonymy is “a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or ICM” (e.g. *(have) a good head - HEAD STANDS FOR INTELLIGENCE*) (Kövecses & Radden, 1998, p.39).

1.4. THE OUTLINE OF THE DISSERTATION

This dissertation is divided into four major chapters. The present chapter sets the stage for introducing the focus, aim and method of the study. It also provides the definitions of the basic terms employed in the study. Chapter 2 is composed of five sections; each section supplies the background information

and presents literature review first on idioms, second on emotions, third on cultural conceptualizations, fourth on body and embodiment, and last on the cognitive theory of metaphor and metonymy. Chapter 3 is designed to provide answers to the research questions of the dissertation. It involves three sections: it presents and discusses the frequencies and percentages of first the emotion types in terms of the body parts, secondly the body part terms in terms of the emotions, and third discusses the conceptual metaphors and conceptual metonymies identified for specific emotion types. Finally, Chapter 4 concludes the discussion, provides a brief summary of the quantitative and qualitative findings and draws some conclusions on the fourth research question depending on the answers of the first three research questions. This part also highlights the significance of the present study and includes implications for future research.

CHAPTER 2

THEORETICAL FRAMEWORK: A SURVEY OF FUNDAMENTAL CONCEPTS AND RELATED STUDIES

2.1. IDIOMS

2.1.1. Describing Idioms

Cultural conceptualizations are generated through interactions between the members of a cultural group, and are comprised of the cultural schemas and categories which are defined “as patterns of distributed knowledge across the cultural group” (Sharifian, 2011, p. 5). Therefore, they enable the speakers to think in a similar fashion. Sharifian (2003) states that “[d]ifferent levels and units of language such as speech acts, idioms, metaphors, discourse markers, etc. may somehow instantiate aspects of cultural conceptualizations” (p. 198). In this sense, idioms are conventionalized shortcut expressions that reflect a culture’s common way of thinking.

An idiom can be described “as an institutionalized multiword construction, the meaning of which cannot be fully deduced from the meaning of its constituent words, and which may be regarded as a self-contained lexical item” (Ayto, 2006, p. 518). Idioms are short texts; they are the expressions that exploit the power of language to present emotions, thoughts, dreams, desires, and life experiences in the shortest way, mostly by flowing out of logic. A large part of our everyday linguistic repertoire is formed by idioms. They are also expressions that can exhibit every phase of human life; therefore they are one type of media that people appeal in order to make their words influential (Sinan, 2000, p. 2).

There have been diverse definitions of idioms since scholars often undertake the issue from their perspectives based on different research goals. Liu (2008, p. 23) mentions three major criteria that most scholars reach agreement on in

defining and identifying idioms: “(1) Idioms are often non-literal or semi-literal in meaning - that is, an idiom’s meaning is often not completely derivable from the interpretation of its components. (2) They are generally rigid in structure - that is, some of them are completely invariant but others allow some restricted variance in composition. (3) Idioms are multiword expressions consisting minimally of two words, including compound words.”

The definitions of Turkish scholars are nearly close to one another. The dictionary of Turkish Language Association (TDK) defines an idiom as a fixed phrase or expression that carries an interesting meaning relatively different from its original meaning. The Dictionary of Linguistics Terms (Dilbilim Terimleri Sözlüğü) defines idioms as follows: “a phrase that is composed of two or more words to carry a specific meaning” (1949, p. 57). The Explanatory Dictionary of Linguistics Terms, compiled by Vardar (1988) defines idioms as: “the combination of morphemes that form a kind of lexicographic unit; a conventionalized phrase that includes a more or less different meaning from its original meaning” (p. 74). In his Dictionary of Turkish Idioms, Püsküllüoğlu (1995) defines idioms as: “generally more than one word language units or fixed phrases that mostly have a different meaning than their real meanings and that add fluency and attraction to narration” (p. 7). “Idioms are fixed phrases that are made of at least two words, that enhance the strength of expressions in speech and writing, and whose some constituent words may undergo semantic changes” (Çotuksöken, 1998, p. 7).

The quoted definitions above are similar in the sense that they all define idioms as *fixed*, *conventionalized* or *stereotyped* expressions. These are patterns which have been formed as a result of life experiences by people to make things easier and faster. In short, what makes patterns idiomatic are the common experiences that people, hence societies have passed through.

2.1.2. Features of Idioms

Langlotz (2006) characterizes idiomatic constructions as “complex symbols with specific formal, semantic, pragmatic and sociolinguistic characteristics” (p. 3). The following table outlines the descriptive features and orders them along the semiotic dimensions of form, meaning and grammatical status:

Table 4-Parameters for the definition of idioms

SEMIOTIC DIMENSION	FEATURE	TERM
GRAMMATICAL STATUS	Degree of conventionalization or familiarity	institutionalization
FORM	Formal complexity of construction: multiword unit	compositeness
	Lexicogrammatical behavior: restricted syntactic, morphosyntactic and lexical variability	frozenness
MEANING	Meaning cannot be derived from constituent words but is extended/figurative	non-compositionality

(Langlotz, 2006, p. 3)

The term "institutionalization" characterizes the process “by which a standard construction becomes more current in a speech community and is reproduced as a memorized sequence because of its specific meaning or pragmatic function” (Barkema, 1996, p. 135; as cited in Langlotz, 2006, p. 99). Belonging to the grammatical system of a given speech community, idioms are linguistic constructions that have gone through a sociolinguistic process of conventionalization. In this sense, "institutionalization" expresses the degree of novelty and conventionality within a specific speech community (Fernando, 1996; Langlotz, 2006).

Compositeness refers to the fact that idioms are multi-word expressions that consist of two or more lexical constituents (i.e. phrases or semi-clauses). For example, *kick the bucket* is composed of the constituents *kick* and *bucket*, with *bucket* being conventionally used with the definite article *the*. Frozenness expresses lexico-grammatical restrictions that can influence the variability and

the grammatical behavior of the lexical constituents (Langlotz, 2006, p. 3). Non-compositionality, or semantic opacity means that the overall meaning of an idiom is not the sum of its lexical constituents as it is often non-literal (Fernando, 1996, p. 3). In other words, a pattern of figuration is found between an idiom's general meaning and the sum of the meaning of the constituents. Based on these features, Langlotz (2006, p. 5) defines idioms as follows:

“An idiom is an institutionalized construction that is composed of two or more lexical items and has the composite structure of a phrase or semi-clause, which may feature constructional idiosyncrasy. An idiom primarily has an ideational discourse-function and features figuration, i.e. its semantic structure is derivationally non-compositional. Moreover, it is considerably fixed and collocationally restricted.”

2.1.3. Types of idioms

Fernando (1996, pp. 35-36) divides idioms into three sub-classes, although he states that it is difficult to maintain a strict division between them:

- (i) *pure idioms* are “a type of conventionalized, non-literal multiword expressions.” Pure idioms are always non-literal, however they may be either invariable or may have little variation. Also, these idioms are said to be opaque. The idioms “spill the beans” or “smell a rat,” for example, are pure idioms, as they have nothing to do with beans or a rat.
- (ii) *semi-idioms* have “one or more literal constituents and at least one with a non-literal subsense, usually special to that co-occurrence relation and no other.” For this reason, this type of idiom is considered partially opaque. As an example, *white lie* is a harmless or unintentional lie, whereas *blue film* is an obscene film.
- (iii) *literal idioms* are either invariable or allow restricted variation which meet the salient criterion for idioms. They are transparent and less semantically complex than pure and semi-idioms since they can be interpreted on the basis of their parts. The idioms *on foot*, *in any case*, *on the contrary*, *arm in arm*, etc. can be given as examples of this subclass.

The body part idioms examined in our study may be included in one of these sub-classes depending on the emotional meaning they carry and the other words they are combined with.

2.1.4. Functions of Idioms

Idioms perform different communicative functions in a language, including the types of ideational, interpersonal and relational (or textual) functions (Halliday, 1985; Fernando, 1996, p. 72). Idioms basically serve the ideational function. It denotes content which includes actions (wear different hats), events (turning point), situations (be in a pickle), people and things (a fat cat), attributes (cut-and-dried), evaluations (a watched pot never boils), and emotions (tear one's hair, a lump in one's throat) (Fernando, 1996, pp. 72-73).

The interpersonal function serves either an interactional function through greetings and farewells (good morning, see you later), directives (never mind), agreement (you're telling me), rejections (come off it), or they characterize the nature of the message through newsworthiness (guess what), sincerity (as a matter of fact), calls for brevity (cut the cackle), and uncertainty (I daresay) (Fernando, 1996, pp. 73-74).

Idioms with relational (textual) functions are used to guarantee the cohesion and coherence of discourse. These are the idioms that integrate (on the other hand, in addition, no wonder, at the same time, etc.) and sequence the information (in the first place, up to now, etc.) (Fernando, 1996, p. 74).

2.1.5. Idioms in Cognitive linguistics

From the cognitive linguistics perspective, idioms are products of human beings' conceptual system rather than a matter of language. As Kövecses (2010)

highlights, an idiom is not merely an expression that has a meaning that is special in relation to the meanings of its components, but it emerges from our more general knowledge of the world embodied in our conceptual system (p. 233).

On classical views, idioms have arbitrary meanings. However, within a cognitive linguistic perspective, idioms are not dead metaphors with arbitrarily determined meanings that cannot be predicted on the basis of their lexical components (Gibbs & Nayak, 1991; Lakoff, 1987; Nayak & Gibbs, 1990). Rather, there is a link between the idioms and their meanings called *motivation*. In other words, idioms are considered to be motivated; they emerge automatically by productive rules, and they may fit one or more patterns existing in our conceptual system (Lakoff, 1992; Langlotz, 2006). Speakers are able to apprehend idiomatic expressions “by reactivating or remotivating their figurativity, i.e., to understand why the idiom has the idiomatic meaning it has with a view to its literal meaning” (Langlotz, 2006, p. 45). Motivation does not suggest predictability, rather it emphasizes the non-arbitrary relation between the idiom and its meaning, and it is the motivation that “makes the idiom 'make sense'” (Lakoff, 1987, p. 450). Motivating links are supplied by the conventional images, knowledge about the image (often culture-specific), conceptual metaphors that connect the mental image and the knowledge of the meaning of the idiom (Gibbs & O'Brien, 1990; Lakoff, 1987, p. 450). Other important conceptual mechanisms that often support the recognition of a motivated idiom structure include metonymy and the interaction between metaphor and metonymy: metaphonymy (Goossens, 2003). Lakoff (1992, p. 211) illustrates the view of motivation as follows:

“An idiom like *spinning one's wheels* comes with a conventional mental image, that of the wheels of a car stuck in some substance—either in mud, sand, snow, or on ice, so that the car cannot move when the motor is engaged and the wheels turn. Part of our knowledge about that image is that a lot of energy is being used up (in spinning the wheels) without any progress being made, that the situation will not readily change of its own accord, that it will take a lot of effort on the part of the occupants to get the vehicle moving again - and that may not even be possible.”

Idioms are also not seen to exist as discrete units within the lexicon, but actually reflect coherent systems of metaphorical concepts (Lakoff, 1987; Kövecses, 1986). As Gibbs (1992) states: “idioms have more specific, complex meanings than do their assumed literal paraphrases” (p. 494). Although speakers use the expressions “blow your stack, flip your lid, or hit the ceiling” to mean “to get very angry”, Gibbs (1992, p. 486) hypothesizes that these idioms cannot be paraphrased literally with this meaning since they have complex semantic configurations that are motivated by two conceptual metaphors MIND IS A CONTAINER and ANGER IS HEATED FLUID IN A CONTAINER. These conceptual metaphors allow speakers to refer to ideas about “getting angry” through particular instantiations of the mapping from a source domain (e.g., heated fluid) onto a target domain (e.g., anger).

Based on this research, we can conclude that idioms reflect metaphorical mappings between source and target domains linked by conceptual metaphors and metonymies. In other words, idioms can be organized by conceptual metaphors and metonymies which enable us to investigate the conceptual structure of emotion.

2.1.6. Turkish Idioms

Turkish idioms vary a great deal in terms of their syntactic features. While some linguists define idioms as phrases composed of at least two words (Hatiboğlu, 1982, as cited in Sinan, 2000), some others state that one word can also be considered as an idiom on the condition that that word is used in a figurative way (D. Aksan, 1982). In terms of the semantic structure of idioms, we see that metaphors, metonymies, similes, a reference to a past event, allegoric words, or those transmitted via translation all play important roles in the construction of idioms. moreover, it is possible to see proverbs, reduplications, slangs, acclamations and curses in Turkish idioms (Sinan, 2000).

The Turkish language is rich in terms of idioms, which has taken the attention of linguists of different research interests. Most of these studies focused on the syntactic and semantic characteristics of the idiomatic structures, and teaching of idioms. For instance, Subaşı-Uzun (1988) examines Turkish idioms within the semantic perspective, while Maltepe (1997) analyzes the structure of idioms at the phrasal and syntactic level. Sinan (2008) examines the functions and structure of Turkish idioms, and outlines the general syntactic and phrasal features of idioms in a comprehensive way.

Recently, idioms with body part components have also drawn the interest of researchers. Özkan & Şadiyeva (2003) present a general overview of somatic idioms, which they define as the idioms based on the names of body parts. Şahin (2004) compiles a dictionary of idioms which include only parts of the body in Turkish. Yunus (2006) carries out a comparative study in which the Turkish and Chinese idioms with organ words (e.g., foot, eye, tongue, shoulders, etc.) are compared in terms of their denotative, connotative and figurative uses. Öztürk (2013) investigates the idioms which involve the organ names *nose, eyes, head, tongue, face* and *forehead* using value lists prepared by sociologists and value educators in order to find out which organ names symbolize which values of the Turkish society. His findings reveal a close relationship between helpfulness and hand, affections and eye, courage and eye, respect and head, honesty and face, and honesty and forehead.

On the other hand, Çalışkan (2010) aims to apply conceptual metaphor theory in teaching Turkish idioms to foreigners. The researcher draws a framework on somatic idioms (*ayak, burun, kulak, kalp/yürek, yüz/çehre/beniz*) which are used frequently in daily language, and offers some exercises which can be used in classroom activities.

The present study brings a different perspective to the study of idioms. It examines Turkish idioms with body part terms, which are used to express or evoke an emotion concept from the cognitive linguistic perspective.

2.2. EMOTIONS

2.2.1. What is Emotion? An Overview

As Fehr & Russell (1984) highlighted in their famous quote: “everyone knows what an emotion is, until asked to give a definition” (p. 464), emotion is hard to define. People know quite a lot about their emotional experiences as well as those of others, and they know what emotional concepts such as *happiness*, *sadness*, *anger* or *love* refer to until they are asked to give a specific definition of them. The difficulty of a definition is not only a matter for the ordinary native speakers but also for the scientists of emotion. Although extensive literature exists on the psychobiology of affect, there isn't a single or even preferred definition of emotion. Scientists of emotion, so far, have offered a variety of definitions that differ depending on the particular interest and perspectives they adopt, as well as the time they define emotion. Theories of emotion, for example, developed in the heydays of behaviorism, manifest behaviorist ideas in the same way that contemporary theories of emotion reflect the impact of cognitivism (Cornelius, 1996, p. 9). Today, psychologists all agree that emotions are multifaceted phenomena, involving feelings and experience, physiology and behavior, cognitions and conceptualizations.

Among these descriptions, Oatley & Jenkins (1996, p. 96) provide a working definition of emotion:

- (i) An emotion is usually caused by a person consciously or unconsciously evaluating an event as relevant to a concern (a goal) that is important; the emotion is felt as positive when a concern is advanced and negative when a concern is impeded.
- (ii) The core of an emotion is readiness to act and the prompting of plans; an emotion gives priority for one or a few kinds of action to which it gives a sense of urgency – so it can interrupt, or compete with, alternative mental processes or actions. Different types of readiness create different outline relationships with others.

- (iii) An emotion is usually experienced as a distinctive type of mental state, sometimes accompanied or followed by bodily changes, expressions, and actions.

Izard (1991) provides the following description of emotion:

“An emotion is experienced as a feeling that motivates, organizes, and guides perception, thought, and action. All aspects of this definition are critical to understanding the nature of emotion. Emotion motivates. It mobilizes energy, and, in some cases, the energy buildup is sensed as an action tendency. Emotion guides mental and physical activity, channeling energy in selective directions. For example, you do not usually run away when you are angry, nor do you attack when frightened. Emotion also acts as a regulator or filter for our senses. When you are happy, you see the world through the proverbial rose-colored glasses, find joy in the scent of a flower or in most anything, and walk through life with a springy step” (p. 14).

Matsumoto & Hwang (2012, pp. 92-93) define emotion as: “transient, bio-psycho-social reactions to events that have consequences for our welfare and potentially require immediate action. They are biological because they involve physiological responses from the central and autonomic nervous systems. They are psychological because they involve specific mental processes required for elicitation and regulation of response, direct mental activities, and incentivize behavior. They are social because they are often elicited by social factors and have social meaning when elicited.”

Wierzbicka (1999) gives a more comprehensive definition of emotion by stating that: “the English word *emotion* combines in its meaning a reference to ‘feeling’, a reference to ‘thinking’ and a reference to the ‘person’s body’” (p. 2). This definition encompasses the most important components of the meaning of the term emotion, namely cognitive process, feeling and bodily reactions.

The term “emotion” is usually confused and can be used interchangeably with affects, feelings, and moods. For a correct definition of emotion, it is important to distinguish it from these concepts. “Affect” is a more general term than emotions and moods. Guerrero, Andersen & Trost (1998) outline “affect” as “the general valence of an emotional state,” while “emotion refers to specific types or

clusters of feelings that occur in response to particular events, and moods refer to relatively enduring and global states of pleasant or unpleasant feelings” (p. 5). In other words, "affect" implies a “wider range of phenomena that have anything to do with emotions, moods, dispositions, and preferences” (Oatley & Jenkins, 1996, p. 124). Feelings include “the experience of physical drive states (e.g. hunger, pain, fatigue) as well as emotional states” (Thoits, 1989, p. 318). Compared to emotions, moods are more chronic and express “an emotional state that usually lasts for hours, days, or weeks, sometimes as a low intensity background” (Oatley & Jenkins, 1996, p. 125). Moods generally lack an object, thus they cannot be directly linked to an event or specific appraisal; such as being cheerful, gloomy, listless, or depressed (Scherer, 2005, p. 705).

2.2.2. Theories of Emotion

There are three main emotion theories, each of which describes and classifies an emotion in its own terms. Structuralist (also called evolutionist) theories basically focus on the relationship between the emotion and the somatic situation, and view emotions as an innate configuration of reactions. This view dates back to Darwin's 1872 book *The Expression of Emotion in Man and Animals*, which deals with the function of emotions in the context of evolution by natural selection. Darwin puts forward that some emotional expressions are identifiable across different societies and emerge in children automatically (Fessler, 2002, p. 296). Within this framework, emotions are considered to be “genetically encoded biological processes that emerged in hominid evolution as adaptations to problems or opportunities specific to the environment of evolutionary adaptedness” (Keltner & Lerner 2006, p. 326). William James, as one of the developers of this theory, views emotion primarily as the experience of bodily changes. For James, “we experience emotions because our bodies have evolved to respond automatically and adaptively to features of the environment that have survival-related significance to us. Our bodies respond

first and our experience of these changes constitutes what we call emotion” (Cornelius, 2000).

The evolutionary theorists claim that there are biologically determined universal emotions that can be identified by facial expressions. These are called “fundamental,” “basic” or “primary” emotions by the theorists. Based on his research on facial expressions of emotions in different cultures, Paul Ekman identifies seven universal emotions, namely: anger, fear, surprise, sadness, disgust, contempt and happiness (Ekman & Cordaro, 2011). He and his followers believe that “emotions are discrete, they can be distinguished fundamentally from one another” and that “emotions have evolved through adaptation to our surroundings” (Ekman & Cordaro, 2011, p. 364). In his Differential Emotion Theory, Izard (1991) mentions about ten basic emotions, that is: interest-excitement, enjoyment-joy, surprise-startle, distress-anguish, anger-rage, disgust-revulsion, contempt-scorn, fear-terror, shame-shyness, and guilt-remorse. Plutchik (1980) identifies eight primary or prototype emotions: fear-terror, anger-rage, joy-ecstasy, sadness-grief, acceptance-trust, disgust-loathing, expectancy-anticipation, and surprise-astonishment. The number of identifiable basic emotions is still controversial.

The cognitive-appraisal theories highlight the idea that thinking and feelings are inextricably inseparable. The rationale behind the cognitive perspective is that emotions are created by the judgments about the world; therefore, one needs to understand the underlying judgments of people about events in their environment in order to understand emotions (Cornelius, 1996). Although this idea of emotion has been proposed by several philosophers such as Aristotle, Epictetus, Spinoza or Descartes; the beginning of the modern cognitive approach to the study of emotions dates back to 1960s with the works of Magda Arnold, who first used the term *appraisal* to explicate emotions (Cornelius, 1996; Ellsworth & Scherer, 2003).

"Appraisal" is the key term in the cognitive account of emotion, which refers to “the process of judging the personal significance for good or ill of an event” (Cornelius, 1996, p. 12); therefore the cognitive theories are also called

appraisal theories. Appraisals are often quick, nonintellectual and automatic in nature, but they are conscious; that is, emotions are not detached from and do not come before cognition (Lazarus, 2003). Appraisal theories perceive emotions as “arising from an individual’s cognitive evaluation of a situation and its implications for personal well-being” (Burleson & Goldsmith, 1998, pp. 253-254). Every emotion is connected to different patterns of appraisal that result from a person’s reaction to an environmental condition that is harmful and one that is beneficial. As Lazarus highlights, “[i]f the relationship is appraised as harmful, the basis of a negative emotion is present, say, anger, anxiety, guilt, shame, sadness, envy, jealous, or disgust. If the relationship is appraised as beneficial, the basis of a positive emotion is present, say, happiness, pride, relief, or love” (2003, p. 126).

The social constructivist perspective, the youngest of all, emerged in the 1980s most notably in the works of James Averill (1980), Rom Harré (1986), and the anthropologist Catherine Lutz (1988) (Cornelius, 2000). “Social constructionism is a method of epistemological inquiry which sees knowledge as a social and cultural process” (King, 1989, p. 19). To put it another way, “knowledge is not something that people possess in their heads, but rather, something people do together” (Gergen, 1985, as cited in King, 1989, p. 19). According to this view, emotions are created by societies and cultures, and individuals acquire them through experience; therefore in order to understand what emotions are about, one needs to examine the social accomplishment of emotions (Johnson, 2009). For constructivists, emotions are words, concepts, representations, metaphors, in short social constructions; hence they reject the view that emotions are basically biological occurrences. Rather, emotions are forms of discourse that emerge within culturally specific institutions, values, technologies, narratives, and social practices (Keltner & Lerner, 2006, p. 327). For this reason, how people talk about emotions, including how emotions are described or distinguished in a language, social practices, and emotion metaphors and metonymies all shape how people experience emotion.

Within the framework of all these explanations and conclusions, it seems impossible to support or follow only one approach to emotion. However; it is evident that physiological, cognitive and the social factors play an important role in the emergence of emotions. Also, although each of these traditions handle emotions from a different perspective, they may overlap to some extent in their views and some emotion theorists' work cover the principles of two or more traditions (Cornelius, 1996, p. 11).

2.2.3. Emotion and Language

Emotions are not only experiences embodied in the peripheral branches of the nervous system but also experiences that people represent with language, concepts, and discourse - or what is known as "emotion knowledge" (Niedenthal, 2008). Emotions are not themselves linguistic things, but the most readily available nonphenomenal access we have to them is through language. Thus, in order to specify the domain of a theory of emotion, it is difficult to avoid using natural language words and expressions that refer to emotions (Ortony, Clore & Collins, 1988, p. 8).

The emotion lexicon can be organized into concepts and categories (Fehr & Russell, 1994; Ortony, Clore & Collins, 1988; Kövecses, 2000a; Shaver et al., 1987). At the superordinate level, emotional knowledge makes a distinction between positive-good and negative-bad. The next level is the basic level of knowledge in which emotional concepts such as love, happiness, surprise, anger, sadness, and fear, are established (Keltner & Lerner, 2006, p. 321). These middle or basic level concepts represent the core emotion within the category. The core emotions are referenced more easily than the other members of the category and are likely to anchor the mental representations of all emotions within a given category (Guerro, Andersen & Trost, 1998, p. 20). At the subordinate level of analysis, more specific states take part; for instance, the emotional concept "anger" embodies anger, annoyance, offense, or rage.

Concepts can be defined as “mental representations of categories of entities (natural and artifactual), situations, experience, and action.” Therefore, they help us to encode, remember and make inferences about the entities we met for the first time (Niedenthal, 2008, p. 587). Emotional concepts are significant in humans’ lives as they facilitate understanding of other people’s as well as their own emotions; therefore they are essential for judgment of the social world, and for the development of an individual’s behavioral repertoire (Niedenthal, 2008, p. 587).

The categorization of emotional concepts changes from one culture to another. Within a particular culture, while some emotion types can be found within a large number of similar concepts, other emotion clusters can be neglected. Each language has specific words for describing feelings depending on certain thoughts, like anger (angry), shame (ashamed), or surprise (surprised) in English. As Wierzbicka (1999) puts it, emotion words are not necessarily equivalent in meaning across languages, however, they all unite at least these two constituents: “someone feels something / because this person thinks something” (p. 284).

In this sense, it is difficult to translate some emotional concepts into other cultures without a loss of meaning because each emotional concept reflects a unique composition of relationships loaded by its culture. For instance, the native emotional concept of *fago* from the Ifaluk of Micronesia in the Pacific, cannot simply be translated into English since it expresses a culture-specific blend of the concepts care, sadness, and love, which can be understood through cultural practices of the Ifaluk (Lutz, 1988). Other emotion words like *amae* in Japanese and *schadenfraude* in German also prove that emotional concepts are culturally unique (Shiota & Keltner, 2005, p. 32). In order to resolve such translational problems, Wierzbicka suggests a model called Natural Semantic Metalanguage (NSM) for characterizing emotional concepts with reference to the concepts that exist in almost all languages (1992, 1999). With the help of her model, the emotional concepts are claimed to be translated into all languages and their content and meaning can be compared.

The lexicon of emotion terms in Turkish is as complex as the other languages. Aksan & Aksan (2012) claim that the same intricacies found in other languages are also found in Turkish in terms of the complicated links between emotion, feeling and sensation. On the other hand, the lexicalization of emotions reflects the collectivistic tendencies in Turkish, which may have an influence on the lexicalization of emotions. As an example, Aksan & Aksan note that “the situational antecedents like event components, physiological symptoms or associated behaviors function as alternates for emotion. In this way, heyecan, ‘agitation, excitement’ that refers to physiological arousal enters into verbal expressions or emotions” (2012, p. 290).

Smith & Smith (1995) conclude that Turkish conceptualization of the word *duygu* in Turkish is used as the label of a broader category that can be translated as *emotion* and *feeling*, *sense* and *affect*. They also stress that there may be some emotion concepts which are unique to the Turkish language, therefore a group of English emotion terms is necessary to convey the meaning implicit in the Turkish concept. Examples include *sıkıntı* (distress, embarrassment, boredom), *kin* (grudge, rancor, malice, hatred, deep enmity), and *telaş* (“agitation characterized by a feeling of anxiety mixed with urgency that manifests itself in a display of haste”) (Smith & Smith, 1995, p. 116). In this sense, identifying and categorising the emotion terms present in Turkish is important for a better understanding of the conceptualization of emotions in Turkish.

2.2.4. Studies on Emotion in Turkish

So far, there has been a fair amount of research on emotion in Turkish from a linguistic (e.g. Aksan & Aksan, 2012; Smith & Smith, 1995; Voltan-Acar, 1987; 1990) and non-linguistic focus (e.g. Boratav, Sunar & Ataca, 2011; Çakmak, Kazemzadeh, Yıldırım & Narayanan, 2012; Ceyhan, 2000; Özer & Tezer, 2008; Tarhan, 2014); however little research has been carried out within the cognitive

linguistic perspective (e.g. Aksan, 2006a-b; Aksan & Kantar, 2007, 2008a, 2008b; Çetinkaya, 2006).

In her studies, Voltan-Acar (1987; 1990) attempts to examine and categorize Turkish feeling words and idioms for the first time. Although these studies are based on a psychological perspective, she makes a semantic analysis of the words that reflect an emotion. Words and idioms that reflect an emotion are scanned from dictionaries, and the affective words and idioms, of which 80% of a group of researchers agreed on, are categorized as either positive or negative. The positive feeling words are divided into two groups, happiness and adequacy; and the negative feeling words are grouped into: unhappiness, inadequacy, suspicion, anxiety, fear and aggression. The list includes: 22 adequacy, 26 happiness, 30 inadequacy, 53 unhappiness, 11 fear, 12 anxiety, 9 suspicion, and 52 aggression words and idioms. The linguists and clinicians are asked to evaluate these words and idioms on a five-point Likert scale to check whether there is a difference between the distributions of linguists and clinicians, and hence come up with the unit intensity of the emotion type that a word/idiom belongs to.

In their study “Turkish Emotion Concepts: A Prototype Approach”, Smith & Smith (1995) replicate the prototype analysis of Fehr & Russell (1984) with aims of: (i) increasing knowledge of the Turkish emotion concepts, (ii) providing a systematic means for comparing the Turkish emotions category to others for which prototype data are available, and (iii) testing the applicability theory to Turkish emotion concepts. They find out that *duygu/heyecan* is the superordinate term in Turkish, which is the equivalent term for *emotion* in English, and *duygu* may overlap with both *emotion* and *feeling* in Turkish. Their list of emotions compiled from the free-listing of 200 university students reveal that emotions vary widely, and the Turkish concept of *duygu/heyecan* is a broader and more situation-focused category than the English concept of *emotion* (p. 117).

Çetinkaya (2006) examines the role of the body on the expression of the two opposing emotional concepts, that is, happiness and sadness. The expressions

and their collocations that indicate sadness and happiness are first analyzed semantically by taking their contextual uses into account. The frequencies for the expressions of each emotion type are presented. Then, the underlying metaphors and metonymies are investigated by the researcher. He finds that the expressions of sadness outnumber those of happiness. The verbs that sadness and happiness expressions collocate with demonstrate that concretization is a common way of indicating these two emotions.

The study of Boratav, Sunar & Ataca (2011) provide important clues on how emotions are expressed in Turkish culture within different contexts. The researchers study the cultural display rules of emotional expressions in different situational settings (i.e., public or private) as a part of an intercultural project. Among the seven basic universal emotions included in the study, happiness is found to be the emotion allowed freest expression, followed by surprise, sadness, anger, fear, contempt and disgust alternately. They find that display of all seven emotions varies significantly according to both the nature of the emotion and the social situation the individuals are in such as private/public setting, relative status of the person and gender of the target.

In order to find out the ways in which Turkish culture conceptualizes emotion, Aksan & Aksan (2012) investigate the basic emotion terms 'duygu' (emotion) and 'his' (feeling) in Turkish. They show explicitly how and why Turkish does not distinguish between feeling (his) and emotion (duygu) based on the comparison of the translations of the books of two Turkish contemporary writers in terms of the lexical choices in the translations. For instance, in contrast to English, both words can be used felicitously in the expressions like *yalnızlık hissetmek/duymak* "to feel/emote loneliness" and *açlık hissetmek/duymak* "to feel/emote hunger." Moreover, they carry out a corpus-based analysis of the 'duygu' and 'his' metaphors with reference to the underlying aspects of the collectivist culture. The metaphors found indicate that *duygu* and *his* differ significantly in the salience of their respective source domains; that is *duygu* is mapped with the object source domain while *his* is mapped with the internal sensation source domain more. However, no difference is observed in terms of

their metaphoric conceptualizations. They conclude that *duygu* and *his* do not denote distinct psychological states or emotional experiences, since emotional experiences are conceptualized holistically in Turkish culture.

In his book *The Psychology of Emotions*, Tarhan (2014) categorizes, defines and analyzes several emotion concepts within the framework of Emotional Intelligence Theory in order to help individuals to understand and control their emotions better. He handles 'sevgi' (love), 'güven' (trust, confidence), 'ümit' (hope), 'iyimserlik' (optimism), 'merhamet-şefkat' (mercy, compassion), 'mutluluk' (happiness), 'estetik duygusu' (sense of aesthetics), sorumluluk duygusu (sense of responsibility), 'vefa' (fidelity), 'adalet' (justice), 'sabır' (patience), and 'sonsuzluk duygusu' (sense of eternity) within the positive emotions category. He categorizes 'bencillik' (selfishness), 'gurur-kibir' (pride, arrogance), 'üstünlük duygusu' (superiority complex), 'utanç' (shame), 'şüphe' (suspicion), 'kıskançlık' (jealousy), 'üzüntü' (sadness), 'öfke' (anger, rage) 'kin' 'nefret' (hatred) into the negative emotions.

A review of the literature shows that the present study is unique as it attempts at analyzing Turkish emotion concepts via idiomatic language use in connection with the conceptual metaphors and metonymies that lie behind these expressions.

2.2.5. Approaches to Emotion Adopted in the Study

Two approaches to emotions are employed in the study. The first one provides a psychological account of emotions (i.e., Ortony, Clore & Collins, 1988), and the second is a cultural and linguistic account of emotions (i.e., Kövecses, 1990; 2000a).

2.2.5.1. Psychological Account of Emotions: Ortony, Clore & Collins (1988)

In their book *The Cognitive Structure of Emotions* (1988), Ortony, Clore, & Collins aim to design a psycho-cognitive model of emotions, which has come to be known as the OCC Model for short. Ortony et al. (1988) argue that their theory is based on culturally universal features at the meta-level as they aim to separate the theory of emotion from the language of emotion. Their approach to emotion is widely accepted and utilized by the researchers from different scientific backgrounds today (e.g. Desmet & Schifferstein, 2008; Kövecses, 2000a; Steunebrink, 2010; Wierzbicka, 1999).

The authors define emotions as “valenced reactions to events, agents or objects, with their particular nature being determined by the way in which the eliciting situation is construed” (1988, p. 13). “Valenced reactions to events, agents, or objects” refer to reactions for which the setting involves some event, agent and object. The OCC Model considers that a person may evaluate consequences of events (i.e., being pleased vs. displeased), actions of agents (i.e., approving vs. disapproving) or aspects of objects (i.e., liking vs. disliking). An emotion type is defined as “a distinct kind of emotion that can be realized in a variety of recognizably related forms” (1988, p. 15). Accordingly, 22 types of emotion are classified which are described in terms of the kinds of aspects of a situation one can appraise, and the eliciting conditions.

The present study adopts the formulations of the OCC model as its starting point for its own model due to several reasons. First of all, it follows a psychological-cognitive account of emotion which seeks to present a universally valid explanation of emotion families. Ortony, et al. (1988) indicate in their model that “an analysis of emotion must go beyond differentiating positive from negative emotions to give a systematic account of the qualitative differences among individual emotions such as fear, envy, anger, pride, relief, and admiration” (p. 12). In the model, each emotion type is a homogeneous group of emotions that have the same setting. As an example, the fear type group involves the emotions: *fear, anxious, dread, scared, terrified*, and the like. The

description of emotions in this way enables one to portray a general picture of various emotions in comparison to an account of separate emotions.

Second, it supplies an explicit taxonomy of a broad range of emotion types along with their tokens, which in turn enables us to identify the emotion types encoded in the body-part idioms. On the contrary of their contemporaries, Ortony, Clore, & Collins don't believe in a postulation of basic emotions (typically fewer than ten). For them, it is not a useful approach to search for basic emotions because "there seems to be no objective way to decide which theorist's set of basic emotions might be the right one" (1988, p. 7). As Wierzbicka (1999, p. 49) points out, although a great deal of work has been done so far, no such account as systematic as theirs has come out yet. For these reasons, the OCC Model forms a practical basis for developing our own model for the study.

On the other hand, since the model has originally been put forth to institute a computationally tractable design of emotion, it presupposes that all emotions have a motivation, and does not provide an adequate description for unmotivated emotions (e.g. excitement, suspicion). Moreover, it is sometimes difficult to distinguish between different emotions in a particular emotion type. For these reasons, the model had to be tailored to adapt it for the Turkish language and culture. Accordingly, some of the emotion types (e.g. Happy-for, Fears-confirmed) were omitted from the list since they were found to be logically based, hence unrelated to the content of the study. Some terms were combined and considered to be a single emotion type because of their similarity in content (e.g. Gloating was included in Happiness, and Gratification was included in Satisfaction) while other emotion types were separated (e.g. Sadness and Distress). The model was not sufficient enough in providing some of the emotions that Turkish idioms express or are related to, either. Therefore, some new emotion types (e.g. Affectivity, Courage, Desire, etc.) and new tokens under particular emotion types were added (e.g. *conceit* and *vanity* under Pride) to develop the model, and make it more representative of Turkish culture. This way, this study also provides a Turkish language-based model for further

studies with similar purposes. The emotion categorization model for Turkish is presented in Appendix-1.

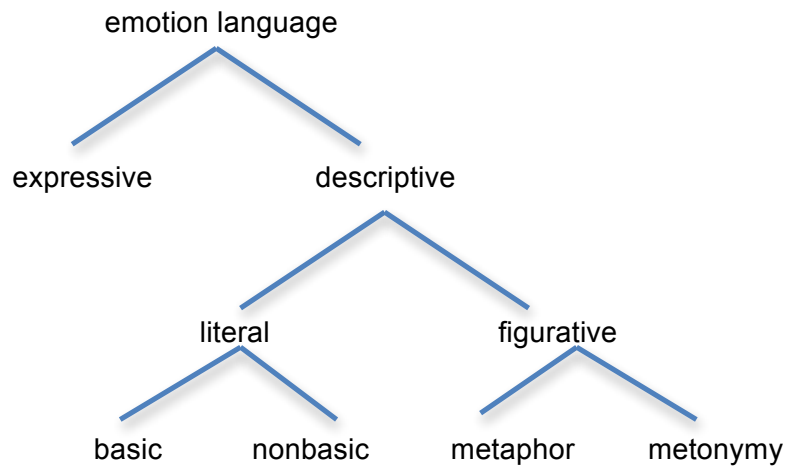
2.2.5.2. Cultural and Linguistic Account of Emotions: Kövecses (1990; 2000a)

The metaphor-based linguistic account of emotions is introduced in Lakoff & Johnson (1980a), and developed in Kövecses (1990, 2000a). In his books *Emotion Concepts* (1990) and *Metaphor and Emotion* (2000a), along with a number of articles and books, Zoltan Kövecses, gives a metaphoric and metonymic account of emotions.

The basic proposition of Kövecses in his studies is that emotional concepts are best considered as a category or set of cognitive models with one or more models in the center that are called prototypes. He indicates that these cognitive models come out of a system of conceptual metaphors, a system of conceptual metonymies, and a set of inherent concepts. One needs to study the conventionalized linguistic expressions that are associated with a specific emotion in order to be able to arrive at the metaphors, metonymies and inherent concepts, and ultimately the prototypical cognitive models (Kövecses, 1990).

In dealing with the relationship between emotion and language, Kövecses (2000a) distinguishes three types of emotion language; namely, expressive terms, terms literally denoting particular kinds of emotions, and figurative expressions denoting particular aspects of emotions, as presented in Figure-1. Some emotion words express emotions; for example, *yuck!* is used to express disgust, or *wow!* is used when one is impressed. Other emotion words describe the emotions they denote such as anger, joy, or sadness. These emotion terms can be more or less basic. For instance, love is a basic level emotion category that embodies more specific states of *love*, *like*, *compassion* and *lust*.

Figure-1 Summary of the Types of Emotion Language



(Kövecses, 2000a, p. 6)

Among these three types identified, Kövecses (2005) notes that the group of figurative expressions is larger than the other two groups; however, it has received the least attention in the study of emotion language (p. 5). Since our emotional understanding is based on metaphors and metonymies, metaphoric and metonymic expressions are pervasive in the language to describe emotions. For this reason, they play an important role in the study of emotional meaning.

According to Kövecses (2000a), emotional concepts are composed of several parts; that is, metaphors, metonymies, related concepts, and cultural models (see, for example, Kövecses, 1986, 1988, 1990). Emotion metaphors and metonymies can be conceptual and linguistic in the sense of Lakoff & Johnson (1980a). Accordingly, metaphors are mappings of the source domain (for emotions, the source domains are usually various physical phenomena) onto the target domain (emotion). Different emotions are conceptualized in different conventionalized language metaphors and metonymies; every emotion can be associated with more than one language metaphor or metonymy. The human body is one of the most frequently used source domains in the metaphorical and metonymic conceptualization of emotions (Kövecses, 2002, p. 16).

Different types of emotions are conceptualized in terms of a number of metaphors and metonymies. It is mostly the conceptual material mapped from various source domains of the metaphors to the target domain of emotion, which forms the understanding of emotions (Kövecses, 2000a, p. 127). He lists some of the most typical conceptual metaphors that characterize emotions as in the following:

EMOTION IS A FLUID IN A CONTAINER

EMOTION IS HEAT/FIRE

EMOTION IS A NATURAL FORCE

EMOTION IS A PHYSICAL FORCE

EMOTION IS A SOCIAL SUPERIOR

EMOTION IS AN OPPONENT

EMOTION IS A CAPTIVE ANIMAL

EMOTION IS A FORCE DISLOCATING THE SELF

EMOTION IS A BURDEN

For Kövecses (2000a), such conceptual metaphors are instantiations of a general force-dynamic pattern, in the sense which was outlined by Leonard Talmy (1988). He holds that EMOTION IS FORCE is the master (generic-level) metaphor which can be observed in many cultures, and the well-known specific-level metaphors of emotion, such as FIRE, OPPONENT or NATURAL FORCE are instantiations of this underlying metaphor. He also indicates that “despite the universality of bodily experience on which many of our more specific emotion metaphors (such as LUST IS HEAT and THE ANGRY PERSON IS A PRESSURIZED CONTAINER) are based” there is a large amount of non-universality in the metaphorical conceptualization of emotion as a result of differences in the framing or the experiential focus of the source domains that each culture has (Kövecses, 2008b, p. 395).

There are two general types of conceptual metonymies: CAUSE OF EMOTION FOR THE EMOTION and EFFECT OF EMOTION FOR THE EMOTION, with the latter being much more common than the former. Some representative specific-level cases of the general metonymy EFFECT OF EMOTION FOR THE EMOTION are listed below. These specific kinds of conceptual metonymies correspond to physiological, behavioral, and expressive responses associated with particular emotions (Kövecses, 2000a).

BODY HEAT FOR ANGER (physiological responses)

DROP IN BODY TEMPERATURE FOR FEAR (physiological responses)

CHEST OUT FOR PRIDE (behavioral responses)

RUNNING AWAY FOR FEAR (behavioral responses)

WAYS OF LOOKING FOR LOVE (expressive responses)

FACIAL EXPRESSION FOR SADNESS (expressive responses)

Two levels of metaphors are identified; that is, the generic-level metaphor and the specific-level one. The specific-level metaphors are instantiations of the generic-level one in the sense that they exhibit the same general structure. For instance, the specific-level metaphors EMOTION IS A MECHANICAL FORCE, EMOTION IS AN ELECTRIC FORCE, EMOTION IS GRAVITATIONAL FORCE, EMOTION IS A MAGNETIC FORCE are all the instantiations of the generic level FORCE schema (Kövecses, 2000a). The lower-level instantiations are thus congruent with a higher-level metaphor. Where they differ is in the specific cultural content that they bring to the metaphor (Kövecses, 2008a).

There is an important connection between emotion metaphors and metonymies in that the metonymies can motivate the metaphors. This motivation is not simply linguistic or conceptual but also physical since the metonymies indicate certain physical aspects of the body involved in emotion. The physical aspect indicated by emotion metonymies can be factored into two types: behavioral and physiological. For example, INTIMATE SEXUAL BEHAVIOR and LOVING VISUAL BEHAVIOR are behavioral responses that metonymically indicate love,

while AN INCREASE IN HEART RATE is a physiological one (Kövecses, 2008b, p. 382).

Related concepts are “emotions or attitudes that the subject of emotion has in relation to the object or cause of emotion” (Kövecses, 1991, p. 133). For instance, some of the most important related concepts for love include: liking, sexual desire, intimacy, longing, affection, caring, respect, and friendship. These concepts comprise literal general knowledge based on our various conception(s) of love, and express and define the range of attitudes we have toward the beloved (Kövecses, 1988). The conceptual metaphors, conceptual metonymies, and related concepts constitute the cognitive models. It is the cognitive models that we assume to be the conceptual representations of particular emotions, such as anger, love, fear, and happiness (Kövecses, 2010, p. 107).

Metaphors play a significant role in the cognitive construction of emotion concepts. Emotions are subcategorized as states, events, actions, and passions in the most prevalent folk theory of emotions (Kövecses, 2000a, p. 58). This folk theory of emotions is characterized as a five-stage scenario, or cognitive model, as shown below:

Cause → Emotion → Control → Loss of Control → Behavioral Response

He explicates this model as follows:

“Emotion is a change of state from a nonemotional state (the “state” aspect) to an emotional one. The emotion is assumed to affect the self (the “passion” aspect). The self may try to control emotional behavior (the “action” aspect). The self may respond to the emotion by undergoing emotional behavior, rather than acting as a willful agent (the “event” aspect).” (Kövecses, 2000a, p. 58)

It is the generic-level conceptual metaphor CAUSES ARE FORCES that creates this general folk theory of emotions. Accordingly, whatever motivates “an emotion is conceptualized as a cause that has enough force to effect a

change of state, and the emotion itself is also seen as a cause that has a force to effect some kind of response (physiological, behavioral, and/or expressive)” (Kövecses, 1991, p. 135).

On the relationship between metaphor and culture, based on his research on emotions, Kövecses suggests that when people metaphorically conceptualize a conceptual domain in a situation, two kinds of pressures direct them: “the pressure that derives from the human body and the pressure of the global and local context in which the conceptualization takes place” (2015, p. 93). As a result, both the body and the surrounding context play a motivating role in the emergence of the metaphors like THE ANGRY PERSON IS A PRESSURIZED CONTAINER. Universal bodily experiences construct the skeletal, generic-level metaphors, the details of which are filled out in different ways by different languages. Thus, for example, the cause of the pressure comes from a heated fluid inside the container in a language, while the material filling the container may be a gas in another, or the container may be the stomach/belly area rather than the whole body in some other languages. Kövecses terms these metaphors “body-based social constructionism” in which the same metaphor involves both universality and variation (2000a, 2005, 2015).

Additionally, there are some conceptual metaphors which are predominantly body-based, which provide a universal motivation for the existence of metaphors. For instance, in the metaphor KNOWING IS SEEING, there is a close connection between knowing, understanding, finding something out through being able to see it and examine it. As a third group, Kövecses identifies metaphors which are predominantly cultural basis which derive from the values typical to a culture (e.g. TIME IS MONEY). In short, metaphors can base on a continuum of the three dimensional model that can be outlined as follows:

Bodily basis - Body-based social constructionism - Cultural basis

Kövecses highlights that body and culture work together in most of the cases, thus, in some metaphors “the body dominates and culture is less noticeable”, in

some metaphors “the body and culture are present in more or less equal proportions” and in some others “culture predominates over the body” (2015, p. 95).

The present study adopts Kövecses’s (1990, 2000a, 2005) approach to emotion, and investigates the conceptual metaphoric and metonymic conceptualizations of particular emotions, which are identified in idiomatic constructions in Turkish.

2.3. CULTURAL CONCEPTUALIZATIONS

2.3.1. Culture: An Introduction

Like emotion, researchers have attempted to define culture for years from their own perspectives; therefore, it is difficult to arrive at a consensual definition of it. Matsumoto & Hwang (2012) provide a working definition of culture presenting it as “a unique meaning and information system, shared by a group and transmitted across generations.” Hofstede (1994, p. 5) defines culture as “the collective programming of the mind which distinguishes the members of one group or category of people from another.” A more comprehensive description is done by Spencer-Oatey (2008):

“Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each member’s behavior and his/her interpretations of the ‘meaning’ of other people’s behavior” (p. 3).

Depending on the definitions, in examining a given culture it is important to characterize three basic levels at which culture reveals itself, namely, observable artifacts, values, and basic underlying assumptions (Spencer-Oatley, 2012, p. 3). Among them, it is necessary to explore the underlying assumptions, “which are typically unconscious but which actually determine

how group members perceive, think and feel” so that the values and the behavior of a group can be understood completely (Spencer-Oatley, 2012, p. 3).

2.3.2. Cultural Cognition and Cultural Conceptualizations

With the recent rise of Cultural Linguistics, as a part of Cognitive Linguistics, the terms "cultural cognition" and "cultural conceptualization" have become popular among linguists (Palmer, 1996; Sharifian, 2003; 2007; 2015). Sharifian maintains that cognition is a property of not only individuals but also cultural groups. Cultural cognition, as he calls it, is defined as “patterns of distributed knowledge across the cultural group” which is composed of cultural schemas and cultural categories (Sharifian, 2003, p. 190). It emerges through interactions between the members of a cultural group, and it is *heterogeneously distributed* across the minds in a cultural group. Cultural cognitions are dynamic in the sense that they are constantly being negotiated and renegotiated across generations, and across time and space by members of a cultural group. Two intrinsic aspects of cultural cognition are language and cultural conceptualizations (Sharifian, 2009).

Conceptualization is an umbrella term which refers to the process of meaning construction, and embraces essential cognitive processes such as schematization and categorization, metaphors and conceptual blends (Evans, 2007; Sharifian, 2003, p. 188). Cultural conceptualizations are “culturally constructed ways of conceptualizing experiences” which emerge from the interaction between members of a cultural group and are constantly negotiated and renegotiated across time and space” (Sharifian, 2007, p. 34). They have arisen through interactions between the members of a cultural group and enable them to think in a rather similar way. Different levels and units of language, such as speech acts, idioms, metaphors, discourse markers, etc. can be the aspects of cultural conceptualizations (Sharifian, 2003, p. 198).

2.3.3. Cultural Schemas and Emotion Schemas

Schemas “are generalized collections of knowledge of past experiences which are organized into related knowledge groups and are used to guide our behaviors in familiar situations” (Nishida, 1999, p. 755). The term “schema” has traditionally been used by cognitive scientists to mean “generic knowledge of any sort, from parts to wholes, single to complex, concrete to abstract” (Strauss & Quinn, 1997, p. 49). According to Strauss & Quinn, most of the schemas are cultural schemas, namely, “we share them with people who have had some experiences like ours, but not with everybody;” therefore, they also call cultural schemas “cultural models” (1997, p. 49). Cultural schemas are conceptual structures which allow people to store perceptual and conceptual information about his/her culture and make interpretations of cultural experiences and expressions (Sharifian, 2001).

Several researchers view emotions as instantiations of certain schemas. For Izard, emotion schemas are “emotion-cognition interactions/structures that generate feeling-thought experiences and behavioral tendencies that range from momentary processes to trait-like phenomena (e.g., anger schemas, interest schemas)” (Izard, 2009, p. 2). Palmer (1996) states that “emotions are complex configurations of goal-driven imagery that govern feeling states and scenarios, including discourse scenarios” (p. 109). Lutz views emotions as social and cognitive in nature and observes that the Ifaulk “define, explain, and understand emotions primarily by reference to the events or situations in which they occur” (1987, p. 292; as cited in Sharifian, 2003, p. 197). According to Sharifian, emotion schemas are a part of cultural schemas in addition to event schemas, role schemas, image schemas, and proposition schemas. Attitudes towards affect and emotional expressions are embodied in emotion schemas that prevail among the members of a cultural group (Sharifian, 2003). These schemas contain information about affect and evaluation that is stored in long-term memory and comes to characterize the behavior of the members of the culture (Nishida, 1999, p. 756).

According to Izard (2009, p. 9), among the factors that influence emotion schemas, particularly their cognitive aspects, are individual differences, learning, and social and cultural contexts. “Emotion schemas are a natural outcome of emotion and social-cognitive development, and their cognitive content typically changes over time” (Izard, 2007, p. 266). “Development of emotion labeling and the process of putting feelings into words begins toward the end of the second year of life and continues during the preschool and elementary school years (Izard, 1971) and throughout the life span” (Izard, 2009, p. 7).

Emotion schemas are deeply encoded in language. They are usually given common language or vernacular labels, like joy or happiness, sadness, anger, and fear, by scientists and laypersons alike (Izard, 2007, p. 265). Wierzbicka (1995) notes that different cultures may vary in terms of the attitudes they foster in their members towards the expression of emotions. She maintains that “different cultures take different attitudes towards emotions, and these attitudes influence the way in which people speak. ... different cultural attitudes toward emotions exert a profound influence on the dynamics of everyday discourse” (1995, p. 156; as cited in Sharifian, 2007, p. 44). In this sense, it is important to examine how different cultural attitudes shape the way people encode and express their emotions as a reflection of different emotion schemas, and the studies of conceptual metaphors and metonymies play a significant role in identifying the emotion schemas of a culture.

2.3.4. Culture and Conceptual Metaphors/Metonymies

According to cognitive linguistic view, conceptual metaphors emerge from the interaction between body and culture; that is, they are grounded in bodily experience, but shaped by cultural understanding. This belief relies on two basic premises that are used in cognitive linguistic paradigm to depict how human cognition works. The first one is the notion of embodiment, i.e., the bodily, physical and cultural grounding of human cognition (Johnson, 1987).

The other one is the belief that human thinking essentially depends on encyclopedic knowledge and cultural models, namely, “idealized cognitive models” among which the metaphor becomes obvious (Lakoff, 1987). Cultural models construct particular perspectives “in shaping what people believe, how they act, and how they speak about the world and their own experiences” so that “aspects of embodied experience are viewed as particularly salient and meaningful in people’s lives” (Gibbs, 1999, p. 154).

In order to reason for the importance of the cultural basis for metaphors, Gibbs indicates that “embodied metaphor arises not from within the body alone, and is then represented in the minds of individuals, but emerges from bodily interactions that are to a large extent defined by the cultural world” (1999, p. 155). The bodily experiences that make up the source domains for conceptual metaphors are complex social and cultural constructions. In other words, social and cultural constructions of experience modify the embodied metaphor.

Empirical studies of conceptual metaphors have revealed that some of them are potentially universal, whereas some others are culture-specific (see, Kövecses, 2005). The cognitive theory of metaphor and metonymy gives a reason for such variations in universality and culture-specificity with regard to the interaction between body and culture (e.g. Gibbs, 1999; Yu, 2008). However, the question of how such experiential basis really operates; that is, how the interaction between body and culture results in conceptual metaphors that can be potentially universal, widespread, or culture-specific remains unanswered. In order to answer this question, the cognitive linguists adopt a “decomposition” account based on the distinction between two kinds of conceptual metaphors: *primary metaphors* and *complex metaphors* (Kövecses, 2002, 2005; Lakoff and Johnson, 1999, 2003). Accordingly, primary metaphors arise from our common bodily experience; therefore they are more likely to be universal or widespread. On the other hand, complex metaphors are blends of primary metaphors and cultural beliefs and assumptions and, hence, tend to be culture-specific.

2.4. BODY AND EMBODIMENT

2.4.1. Body and Mind: Introduction

In the seventeenth-century, the French philosopher Descartes proposed the principle of mind/body dualism; that is, the mind and body are separate entities, and the mind is hierarchically superior to the body. Since then, the view that the mind could be studied without considering the body has been a common belief within philosophy and the other more recent cognitive sciences (Evans and Green, 2006, p. 44). Accordingly, the mind was seen “as rational, thinking, immaterial, and private” whereas the body was seen as “an irrational, corrupt, and physical substance that merely provided public, physical exertion on the material world” (Gibbs, 2005, p. 4).

Advocates of these approaches (e.g. the Generative Grammar developed by Chomsky) contended “it is possible to study language as a formal or computational system, without taking into account the nature of human bodies or human experience” (Evans & Green, 2006, p. 44). Bodily movements were viewed as behavior, with little relevance to language, thought, or consciousness, and not as meaningful action (Gibbs, 2005, p. 4).

With the rise of Cognitive Linguistics, the role of the body in human perception and cognition has gained importance. As Enfield, Majid & Staden highlight, the body offers dual access as it can be seen and touched like other objects (2006, p. 138). It also can be felt through proprioception and somesthetic inputs. Our bodies are essential to daily existence in that we constantly resort to our physical selves, and we frequently come across established linguistic references to the body and its parts. “As an environmental universal, the human body is a rich resource for exploring fundamental issues about the nature of categorization” (Enfield, Majid & Staden, 2006, p. 138). To put it simply, “the mind is inherently embodied” (Lakoff & Johnson, 1999, p. 3).

The embodied cognition thesis is one of the leading principles of cognitive semantics and in the center of much research in cognitive linguistics. According

to this thesis, “the human mind and conceptual organization are a function of the way in which our species-specific bodies interact with the environment we inhabit” (Evans, 2007, p. 66). In other words, the nature of concepts and the way they are structured and organized is constrained by the nature of our embodied experience and our construal of reality is mediated to a great extent by the unique nature of our physical bodies (e.g. color perception).

Embodiment is an important theoretical concept that has been widely discussed in the Cognitive Linguistics literature. It is related to the body, especially the physiology and anatomy that is specific to humans. Evans (2007) depicts embodiment as follows:

“Physiology has to do with biological morphology, which is to say body parts and organization, such as having hands, arms and (bare) skin rather than wings and feathers. Anatomy has to do with internal organization of the body. This includes the neural architecture of an organism, which is to say the brain and nervous system” (p. 68).

The essence of human existence is embodiment; that is, the self is inseparable from the body. It is particularly about how the body is linked to the mind in the human experience and cognition. A number of programmatic theses have been proposed for the embodiment paradigm, such as, “the body being in the mind, the body grounding the mind, the body extending the mind, the body enacting the mind, the body informing the mind, the body schematizing the mind, the body shaping the mind” (Yu, 2009, p. 27). More generally, the term *embodiment* “collapses the duality of mind and body ... by infusing body with mind” (Strathern, 1996, p. 181) and assigns a more active and productive role to the body in human cognition.

2.4.2. Body, Mind and Culture

The human body is structured by both external body parts and internal organs, and “it is an organizing system with different components playing different

physical, physiological, and even social functions.” (Maalej & Yu, 2011, p. 1). Bearing in mind the fact that language reflects conceptual structure, it inevitably reflects the embodied experience. The domain of the human body is an ideal tool in the investigation of semantic typology and human experience.

The individual’s relationship with his/her body is as old as his/her relationship with language. It starts in mother’s womb, and develops as the baby is born and grows up. From the moment the person starts to interact with others, the body begins to fulfill the functions related to the society. A baby, for instance, stretches out her hand to her mother, and the mother winks at her, and even kisses her foot. These are at first physical events, and their meanings only denote what they appearantly express. In time, these bodily realized behaviors start to gain symbolic meanings, and such meanings appear in relation to either the function or structure of the particular organ, or its position in the body. After some time, “kissing foot” and “stretching hand” mentioned above gain the meanings “begging someone” and “helping”. For the first expression, the position of the organ on the body is effective while the function of the organ plays a role for the second expression. As a result, the organs have gained symbolic meanings in addition to the actions, and yield idiomatic expressions (Öztürk, 2013, p. 2131).

Research has shown that human meaning and understanding are established in the bodily experience to a great extent, and the body makes linguistic and nonlinguistic signs meaningful (Johnson, 1987, 2007; Kövecses, 2006; Sharifian et al., 2008a). Embodiment, as an essential cognitive process, is a complex concept in that it is not only embedded in the body; but also stimulated by culture. The traces of the complicated relations between body and culture in embodiment can often be seen in language (Maalej & Yu, 2011, p. 9). Cultural processes play a vital role in shaping the aspects of embodied experience; therefore the body is not a culture-free object. Where body meets the world is totally culturally based, for this reason the human conceptual system is inherently cultural (Gibbs, 2005, p. 13). Recently, linguistic studies have started to focus on the semantics of body-part terms in order to comprehend cross-

linguistic categorization of the body (Majid, Enfield & van Staden, 2006; Wierzbicka, 2007) and the role of the body for an account of emotion (Athanasiadou & Tabakowska, 1998; Enfield & Wierzbicka, 2002).

The contribution of individual bodily components and the specific roles each one plays in embodiment have also been questioned in different cultures. For instance, in their edited book, Sharifian et al. (2008a) aim to “to contribute to the knowledge of various cultures’ conceptualizations of the heart and other internal body organs, and in particular how feeling, thinking and knowing are related to internal body organs in different cultures, as they are reflected in the respective languages” including Kuuk Thaayorre, Indonesian, Malay, Basque, Chinese, Japanese, Korean, Persian, Northeastern Neo-Aramaic, English, Dutch, and Tunisian Arabic (Sharifian et al., 2008b, p. 3). As the co-editors explicate (Sharifian et al., 2008b, pp. 3-4):

Both cultural models of the mind and more scientific approaches in philosophy and/or medicine have in various cultures invoked central parts of the human body as the locus of the mind. The major loci have been the abdomen region, the heart region and the head region or, more particularly, the brain region. These three types of conceptualizations can be labeled “abdominocentrism”, “cardiocentrism”, and “cerebrocentrism” (or “cephalocentrism”), respectively.

As the quotation highlights, different cultures conceptualize different parts of the body as the locus of the mind. For instance, the heart is conceptualized as the locus of the mind in cultures like Chinese, Thai and Newar (Yu, 2009). On the other hand, two related languages, Indonesian and Malay, show the abdomen-centering perspective in that they localize feelings and thought in the *hati* ‘liver’ (Goddard, 2008; Siahaan, 2008). These studies have given rise to a newer type of embodiment called *situated* or *cultural* embodiment (Maalej, 2004, 2007). Accordingly, the historical and the cultural traditions and models that are commonly shared in a community affects our conceptualizations of abstract notions (Siahaan, 2008, p. 47).

This study aims at discovering how the body interacts with Turkish culture as manifested in the Turkish language via idioms in order to gain a deeper understanding the relation between emotion and cognition.

2.4.3. Embodiment of Emotion

The embodiment thesis considers cognition mediated by our bodily experiences, as well as the more abstract target domains of cognition, like thought, emotion and language since it depends on concrete source domains, such as the human body and conceptualizations of body parts (Sharifian et al, 2008b, p. 7). To be human means to be embodied: “What we can experience, what it can mean to us, how we understand that experience, and how we reason about it are all integrally tied up with our bodily being” (Johnson, 1989, p. 109).

Emotions are experienced not only in the mind, but also in the body. Certain emotions have certain physiological effects on the body. For example, when people are happy, they are more likely to stand upright so that the chest becomes bigger (as if swollen). On the contrary, when people are sad or depressed, they tend to adopt a drooping posture and the chest shrinks (Barcelona, 1986). Similarly, anger may show itself as blushing, or an increase in temperature and heart rate (Gibbs, 2005, p. 250). With this respect, the body is not only a place where we experience emotion, but also a medium to convey it. In every language, there are lexical somatic expressions that describe human emotional reactions. As an example, the English phrase “someone pulled a long face” is used to express that he or she is sad or unhappy. The vertical extension of one body-part (i.e., the face) is construed as a sign of an unpleasant emotional state (Yu, 2001).

Similar to thoughts, words, and ideas, emotions are believed to have a physical substance or presence, namely, we *have* feelings, or *are filled with* emotion, love, pride, rage, and we react to things *with* astonishment, anger, enthusiasm, or we fall in love (Knowles & Moon, 2006, p. 29). Conceptual metaphors and

metonymies play an important role in the conceptualization of emotions. According to Asrejan (1997), all emotion metaphors have the same basic structure: “they liken a certain psychological state (feeling) to a certain physiological state (sensation) or to another material phenomenon” (p.180). Similarly, emotion metonymies carry the same basic structure; that is the bodily manifestations of emotions: they either reflect the physiological effects of the emotions or the behavioral reactions of the emotion.

Emotion concepts as a whole are viewed as having many parts, or elements. For instance, one part or element of the domain of anger is to be upset, and one part or element of the domain of fear is an assumed drop in body temperature. Thus, linguistic examples for these two emotion concepts include *to be upset* for anger and *to have cold feet* for fear. The first is an instance of the conceptual metonymy PHYSICAL AGITATION STANDS FOR ANGER, while the second is an example of the conceptual metonymy DROP IN BODY TEMPERATURE STANDS FOR FEAR (Kövecses, 1990; Kövecses, 2000a, p. 5).

Human social cognition has established links between body parts and emotions. The relationship between body parts and emotion is widespread in many cultures. For example, Malay and Indonesian reveal conceptualizations of *hati* ‘liver’ as the seat of both emotional and mental activities (Siahaan, 2008), and in Kuuk Thaayorre the belly takes part in expressions that are associated with emotions (Gaby, 2008). Also, Yu (2002) identifies that the face is the body part most expressive of emotions because it has some features most affected by, and communicative of, emotions including happiness, shame, embarrassment, anger, fear, worry and displeasure and so on, while eyes are used in the idioms to express anger, fear, disappointment, amazement, contempt, surprise. In Tunisian Arabic, the heart is used to talk about fear, generosity, hatred, love, but not as elaborately as with anger (Maalej, 2004).

It is evident that many languages make use of body parts as the source of metaphorical expressions. In Chinese, the gallbladder is associated with one’s degree of courage in Chinese, metaphorized as GALLBLADDER IS CONTAINER OF COURAGE and COURAGE IS QI (GASEOUS VITAL

ENERGY) IN GALLBLADDER (Yu, 2003). In Turkish, the nerves are associated basically with the nerves, which are metaphorized as ANGER IS NERVE (Aksan, 2006b). In English, the spleen is seen as a container for an emotion, more specifically anger or wrath, and it metonymically stands for the emotion contained in it as in the idiom ‘to vent one’s spleen’ (Peña Cervel, 2001, p. 254). *Hara* in Japanese which literally refers to the abdomen or lower part of the torso, including belly, gut, intestines and stomach is the location of anger (ANGER IS HARA) as well as courage, will, determination, decision making, etc. (Matsuki, 1995; Berendt & Tanita, 2011).

The examples from a wide range of cultures show that embodiment is not only physiologically determined but also a function of cultural correlation between a given emotion and its cultural bearing. This is highlighted by Kövecses (2000a, 2015) emotion concepts are not only motivated by human physiology but also produced by a particular social and cultural environment. A reconciliation of these two views has led a new view termed “body-based social constructionism” (Kövecses, 2000a). In this way, “social constructions are given bodily basis and bodily motivation is given social-cultural substance” (Kövecses, 2000a, p. 14).

If the body is a vehicle through which emotions can be felt, experienced, expressed, and communicated, the present study asks which components of the body are culturally scripted more for particular emotions in Turkish language via idiomatic expressions.

2.4.4. Studies on Body and Body Part Terms in Turkish

Body and organ words have taken the attention of some scholars in recent years. They investigate the body part terms from different perspectives. Among them, Yunus (2006) carries out a comparative study on 19 body part words and idioms in Turkish and Chinese in terms of their denotative, connotative and figurative uses. Tufar (2010) examines the Turkish organ words with respect to meronymy.

Çoşar (2008) investigates how organ names used in undefined noun phrases are employed in Turkish as elements of naming. She demonstrates that different organ names are used to produce names for plants (e.g. kuzu *kulağı*, *diş otu*), parts of an organ (e.g. *ayak bileği*, *kulak memesi*), belongings (e.g. *el freni*, *kol saati*), food (e.g. dilber *dudağı*, keçi *boynuzu*), colours (e.g. yavru *ağzı*, fil *dişi*), animals, (e.g. *bağırsak solucanı*, deniz *kulağı*) and places (e.g. İstanbul *Boğazı*, *baş ucu*).

Yılmaz (2011) examines the relationship between language and mind in the transfer of organ names to the objects. He finds out that head and the organs located on the head are used more in Turkish to name the objects, tools, gadgets, and instruments invented or encountered for the first time. In the study, the rationale behind this finding is explained by the four out of five sense organs which have an important place in perceiving the outer world are found on the head.

Toybyık (2013) makes a semantic analysis of five organ names (i.e. mouth, nose, eyes, eyebrows, ears) and identifies the semantic nets of the words, and determines the basic meanings, connotations and metaphorical meanings of the words through works belonging to historic Turkish written language, dictionaries and a variety of present sources.

Recently, researchers have also approached the study of body parts from the perspective of cognitive linguistics. For instance, Öz (2011) analyzes the usages of the head and its subparts (e.g. mouth, eye, ear, etc.) in naturally occurring data to find out the figurative language uses based on image schemas and the Conceptual Metaphor Theory. Ruhi & Işık-Güler (2007) analyze the conceptualization of *face* (*yüz*) and related aspects of self in Turkish from the perspectives of discourse analysis and conceptual metaphor theory. The researchers argue that face and related concepts of self are value-laden conceptual and social frames, evoked in evaluative judgments of self and/or others. The study shows how *yüz* is used metaphorically and reflect emotions, and significant values for the construal of the social person.

Aksan (2011) questions the figurative uses of the body part words *head* (*baş*) and *foot* (*ayak*) in Turkish with respect to the image schema of verticality, and evaluates his findings in terms of the collectivist cultural model. His analysis reveals head and foot are conceptualized differently basically because of their relative positions on the body. The head (UP) suggests positive cultural values and profiles the cultural metonymies HEAD FOR ORDER, HEAD FOR RULER, HEAD FOR TALENT. On the other hand, the foot (DOWN) is evaluated negatively, and profiles LESS IS DOWN, LOW STATUS IS DOWN, BEING SUBJECT TO CONTROL OR FORCE IS DOWN metaphors.

Previous studies and dictionaries have revealed that organ names are widely used as the constituent elements to construct idioms in Turkish, and play a significant role in conceptualizing the world. The present study investigates internal and external body part terms that occur in idioms to express emotion, as well as the metaphoric and metonymic conceptualizations underlying these idioms.

2.5. THE COGNITIVE THEORY OF METAPHOR AND METONYMY

2.5.1. “Metaphors We Live By”: A Brief Account

The starting point for a discussion of metaphor within the field of Cognitive Linguistics is initiated in George Lakoff and Mark Johnson’s (1980a) seminal work *Metaphors We Live By*, which is updated in its second edition (2003). Since 1980, Lakoff has developed this approach in a series of publications with a number of associates (e.g. Gibbs, 1994, Gibbs et al., 1997, Kövecses, 1990, 2000a, 2002, 2005, Lakoff, 1987, Lakoff & Johnson, 1999, Lakoff & Turner, 1989).

According to Lakoff & Johnson (1980a), metaphors are not solely poetical or rhetorical elaborations, rather they are a part of everyday speech that influences

the ways people perceive, think, and act. In other words, they are pervasive in everyday language. They assert that:

We have found [...] that metaphor is pervasive in everyday life, not just in language but in thought and action.

(Lakoff & Johnson, 1980a/2003, p. 3)

and

Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.

(1980a/2003, p. 3)

As seen in the excerpts, their basic argument is that a metaphor is a kind of *thinking* or conceptualization, not limited to language; however, language provides a convenient way to observe how a metaphor works.

The concepts that govern our thought are not merely matters of the intellect but they “structure what we perceive, how we get around in the world, and how we relate to other people” (Lakoff & Johnson, 1980b, p. 454). As a result, our conceptual system plays the basic role in characterizing our everyday realities. Since we are not normally aware of our conceptual system, we most of the time think and act automatically. Therefore, language provides a significant source of evidence in our understanding of what our conceptual system is like because communication is largely based on this conceptual system (Lakoff & Johnson, 1980b, p. 454).

2.5.2. Conceptual Metaphors

“Metaphor is the cognitive mechanism whereby one experiential domain is partially ‘mapped’, i.e. projected, onto a different experiential domain, so that the second domain is partially understood in terms of the first one” (Barcelona, 2003, p. 3). Conceptual Metaphor is the most important concept in *Conceptual*

Metaphor Theory (Lakoff & Johnson, 1980a/b; Lakoff, 1993). It is believed to be a belief structure (e.g. TIME IS MONEY) existing in people's conceptual system, and is a "cross-domain mapping" which links the concrete source domain (e.g. MONEY) to the abstract target domain (TIME) (Lakoff, 1993). They are expressed in the formula A IS B.

2.5.2.1. Components of Conceptual Metaphors

The cognitive linguistic view of metaphor is complex with several aspects or components as Kövecses (2005, p. 5) defines. These components are: (i) source domain, (ii) target domain, (iii) experiential basis, (iv) neural structures corresponding to (i) and (ii) in the brain, (v) relationships between the source and the target, (vi) metaphorical linguistic expressions, (vii) mappings, (viii) entailments, (ix) blends, (x) nonlinguistic realizations, and (xi) cultural models. Kövecses (2005, pp. 5-8) explicates these components as follows:

Metaphors consist of a *source* domain, which is a more concrete or physical and more clearly delineated concepts, and a *target* domain, which tends to be fairly abstract and less-delineated one. As Kövecses (2010, p. 23) highlights, "[t]arget domains are abstract, diffuse, and lack clear delineation; as a result, they 'cry out' for metaphorical conceptualization." As an example, WARMTH and JOURNEY are source domains whereas AFFECTION and LIFE are target domains in the AFFECTION IS WARMTH and LIFE IS A JOURNEY metaphors.

Kövecses (2010) lists the most common source domains as: the human body, health and illnesses, animals, plants buildings and construction, machines and tools, games and sport, money and economic transactions, cooking and food, heat and cold, light and darkness, forces, and movement and direction. On the other hand, the most common target domains include: emotion, desire, morality, thought, society/nation, politics, economy, human relationships, communication, time, life and death, religion, and events and actions.

The choice of a specific source to go with a specific target is motivated by an experiential basis, namely, some embodied experience. In other words,

conceptual metaphors are often grounded in the nature of human interaction with the socio-physical world of embodied experience. For example, the experiential basis of the love-as-a-journey metaphor seems to be that love and the journey are situations that take place in time, or for the affection-as-warmth metaphor, affection correlates with bodily warmth.

Embodied experience brings about certain neural connections between areas of the brain which are related to source and target. As an example, when the area of the brain related to affection is activated, the area related to warmth is also activated.

The relationship of the source and target is such that a source domain may apply to several targets and a target may attach to several sources. For instance, the JOURNEY domain applies to both LIFE and LOVE, given the linguistic evidence in English. The pairings of source and target domains result in metaphorical linguistic expressions; therefore, linguistic expressions stem from the association of two conceptual domains. For example, “get around a problem” is the linguistic expression that derives from the metaphor DIFFICULTIES ARE OBSTACLES.

Conceptual metaphor theory sees the connections between concept areas in terms of correspondences or mappings between elements within source and target domains. Mappings are basic conceptual correspondences, or conventional associations between the source and target domains. For example, for the conceptual metaphor LOVE IS A JOURNEY, the mappings are as follows:

Table-5 Mapping for LOVE IS A JOURNEY

<i>source domain</i>	<i>mapping</i>	<i>target domain</i>
travelers	→	lovers
vehicle	→	love relationship
journey	→	events in the relationship
distance covered	→	progress made
obstacles encountered	→	difficulties experienced
decisions about direction	→	choices about what to do
destination of the journey	→	goals of the relationship

(Evans, 2013, p. 77)

Metaphoric mappings can carry rich inferences known as metaphoric entailments (conceptual implications). Entailments are additional mappings that occur when source domains map ideas onto the target beyond the basic correspondences. For instance, provided that love is conceptualized as a journey, and the vehicle as the relationships, our knowledge about the vehicle helps us to make sense of love relationships. Accordingly, a break down in the vehicle entails three choices; we get out and try to reach our destination by some other means; we try to fix the vehicle; or we stay in the vehicle and do nothing. Similarly, when a love relationship fails, we can either leave the relationship, try to make it work, or stay in it (Kövecses, 2005, p. 7).

The combination of a source domain with a target domain often gives rise to blends or conceptual integrations. Blends are new conceptual materials that emerge as a result of the projection of two mental spaces. As an example, in the sentence: “He was so mad, smoke was coming out of his ears,” the angry person is the target domain whereas smoke (fume) in a container is the source domain. The target (the angry person) has no smoke emerging from it and the source (the container with hot fluid) has no ears. These two domains are conceptually integrated in that we have a container that has ears that have smoke blowing out of them. This is a blend (Fauconnier & Turner, 2002; as cited in Kövecses, 2005, p. 7).

Conceptual metaphors are commonly realized in nonlinguistic ways. In other words, they are realized not only in language and thought but also in social-physical practice and reality. For instance, the IMPORTANT IS CENTRAL metaphor can manifest itself not only in linguistic expressions like “the central issue”, but also at social events when people in higher positions are placed at more central physical locations than less important ones.

Conceptual metaphors generally produce cultural models, i.e. structures that are both cultural and cognitive since they are culturally specific mental representations of aspects of the world. Quinn & Holland (1987, p. 4) define cultural models as “presupposed, taken-for granted models of the world that are widely shared ... by the members of a society and that play an enormous role in their understanding of that world and their behavior in it.” For example, time is commonly understood as an entity that moves as our cultural model of time is grounded on the conceptual metaphor TIME IS A MOVING ENTITY (Kövecses, 2005, p. 7).

2.5.2.2. Types of Conceptual Metaphors

Lakoff & Johnson identify three types of conceptual metaphors in their 1980a edition of the book as explained below; that is structural, orientational and ontological metaphors. Structural metaphors are “cases where one concept is metaphorically structured in terms of another” (Lakoff & Johnson, 1980a, p. 14). Source domains provide frameworks for target domains in that they determine the ways in which we think and talk about the entities and activities to which the target domains refer, and even the ways in which we behave or carry out activities. For instance, in the metaphor TIME IS MOTION, time is understood (i) in terms of some basic elements; namely, physical objects, their locations, and their motion, and (ii) there is a background condition that applies to this way of understanding time; namely, the present time is at the same location as a canonical observer (Kövecses, 2010, p. 37).

An orientational metaphor “organizes a whole system of concepts with respect to one another” via the spatial orientations: up-down, in-out, front- back, on-off,

deep-shallow, central-peripheral (ibid, 1980a, p. 15). It typically involves an orientational or spatial concept, such as up/down and in/out. For instance, in the metaphors HAPPY IS UP/SAD IS DOWN, and MORE IS UP/LESS IS DOWN, the target concepts are paired just as the source concepts are: they are antonyms or counterparts.

Ontological metaphors derive from our experience of physical objects and substances, and help us to conceptualize and talk about the abstract things, experiences, and processes as if they have definite physical properties (e.g. THE MIND IS AN ENTITY) (Lakoff & Johnson, 1980a, p. 26). In other words, the source domain of an ontological metaphor is usually an object, substance or a container in general rather than being specified exactly what kind of object or substance it is (Kövecses, 2010, p. 38). For instance, the metaphor ANGER IS A HOT FLUID IN A CONTAINER, based on the metaphor HUMAN BODY IS A CONTAINER, is an ontological metaphor in which the whole body is portrayed as a general container and not a specific one.

There may be overlaps among these three categories. For instance, structural metaphors and orientational metaphors may have ontological functions, while ontological metaphors depend on having structured source domains. In the second edition of their book, Lakoff & Johnson refer to their earlier categorization as “artificial”, stating that all conceptual metaphors are structural and ontological, and that many conceptual metaphors are orientational (Lakoff & Johnson, 2003, pp. 264–265).

2.5.3. Conceptual Metonymies

Like metaphor, metonymy is a specific kind of figurative language, and plays a central cognitive role for the construction of complex conceptual structures. Metonymy is a conceptual projection whereby one experiential domain (the target) is partially understood in terms of another experiential domain (the source) included in the same common experiential domain. One of the more

recent definitions of metonymy is as follows: “Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model” (Radden & Kövecses, 1999, p. 21). As understood from the definition, conceptual metonymy is a mapping within one and the same cognitive domain or concept in which the source (S) and target (T) can partly coincide.

Metonymy can be viewed as a special case of activation in that metonymic mapping causes the mental activation of the target domain (Langacker, 1987; Barcelona, 2003). Some authors argue that the function of conceptual metonymy is to provide mental access to a conceptual entity (Target) through another conceptual entity (Vehicle) within the same domain (Kövecses & Radden, 1998). In this sense, unlike metaphor, metonymy is a “stand-for” relation (i.e., a part stands for the whole, a part stands for another part, or the whole stands for a part). Conceptual metonymies are propositions, involving an act of representation (S STANDS FOR T, or S FOR T), for example THE FACE FOR THE PERSON (Lakoff & Johnson, 1980a).

There are three general kinds of conceptual metonymies; that is, WHOLE FOR PART (target-in-source) and PART FOR WHOLE (source-in-target) and PART FOR PART (Barcelona, 2011; Kövecses & Radden, 1998). There are many more specific metonymies within these three kinds of metonymies. In the whole-for part metonymy, a whole (*matrix*) domain stands for one of its subdomains (e.g. *She’s taking the pill*, where ‘pill’ stands for ‘contraceptive pill’).

In the part-for whole metonymy, a subdomain stands for its corresponding matrix domain. For example, in the sentence *All hands on deck* “hands” stands for the sailors doing hard physical work on the ship on account of the hands playing an experientially prominent role in the domain of labor. The term *synecdoche* is frequently used to refer to part-and-whole metonymy. It includes “cases where the whole entity is referred to by the name of one of its constituent parts, or where a constituent part is referred to by the name of the whole” (Knowles & Moon, 2006, p. 37).

Part-for-part metonymy expresses where one subdomain within a domain can stand for another subdomain within the same domain. For instance, in the sentence *The pork chop left without paying*, the notions of “pork chop” and “customer” are the two subdomains of the ‘restaurant’ domain, as a result, customers can be identified with respect to the dishes they ordered (Taylor, 2002, p. 325).

Metonymy differs from metaphor in the sense that it does not establish a mapping relation between two distinct conceptual domains; rather, it involves semantic extension within the same experiential domain (Barcelona, 2000a, p. 4). Moreover, metonymy is not based on similarity but on *conceptual contiguity* and *domain highlighting* (see Lakoff & Johnson, 1980a; Croft, 1993; Taylor, 1995; Barcelona, 2003a).

Idioms and proverbs can be metonymic, and many metonymic idioms and proverbs involve parts of the body: hate someone’s guts, two heads are better than one, and show one’s face somewhere. Expressions that refer to a particular body part often share connotations or aspects of their meanings. For example, the word ‘heart’ is typically found in expressions related to emotions and feelings, such as in ‘set one’s heart on something’, and ‘lose one’s heart to someone’ (Knowles & Moon, 2006, p. 51).

2.5.4. Metaphtonymy

Recently, cognitive linguists suggest that the interaction between metaphor and metonymy is often intricate, and the distinction between metaphor and metonymy can be scalar and fuzzy rather than absolute (Barcelona, 2003; Radden, 2003). Accordingly, there are metaphors that are conceptually motivated by a metonymy, which are more immediately grounded in experience (Barcelona 2003a, 2003b; Niemeier, 2003; Radden, 2000). Moreover, there are metonymies, which are conceptually motivated by a metaphor. Goossens (1995, p. 172) states that metonymy with metaphor exists when “a

metonymically used entity is embedded within a (complex) metaphorical expression.” For instance, the idiom *grit one’s teeth* has a metonymic basis. When trying hard to suppress their pain, people literally grit their teeth. The action thus constitutes a metonymically associated physical symptom for the underlying process of repressing the feeling. As soon as *grit one’s teeth* is used to refer to the suppression of emotions and thoughts without the affected person actually gritting the teeth, the expression becomes metaphorical: *the minister seems to have gritted his teeth at yesterday’s meeting*. The idiom can therefore be regarded as a metaphor from metonymy or a metonymically motivated metaphor (Langlotz, 2006, pp. 73-74). A special term, metaphonymy, has been put forth to specify this conceptual interaction of metaphor and metonymy (Goosens, 1995, 2003).

The present study follows the conventional practice of distinguishing between metaphor and metonymy, and the interplay between metaphor and metonymy is explained where necessary.

2.5.5. Studies on Conceptual Metaphors and Metonymies Related to Emotion

As Mesquita & Walker (2003) suggest, emotional experiences vary across cultures to a large extent, and cultural models are necessary to understand and predict these variations. The theory of conceptual metaphor and metonymy has encouraged scholars to unearth the systematicity in the domain of emotions that were believed to be unstructured. The work of Lakoff & Kövecses (1987) on anger in American English has pioneered various studies to adopt their methodology to investigate the semantic structure of different types of emotions for different languages around the world: ANGER in Chinese (King, 1989; Yu, 1995), Japanese (Matsuki, 1995), Zulu (Taylor & Mbense, 1998), Spanish (Soriano, 2003), Polish (Mikolajczuk, 1998), Hungarian (Kövecses, 1990, 2000a), Tunisian Arabic (Maalej, 2004) and Turkish (Aksan, 2006a-b); JEALOUSY/ENVY (Ogarkova, 2007), HAPPINESS (Kövecses, 1991),

SADNESS (Barcelona, 1986; Esenova, 2011; Kövecses, 1990), LOVE in English (Barcelona, 1995; Kövecses, 1990) and Turkish (Aksan & Kantar, 2007, 2008a, 2008b), LUST (Csábi, 1999), PRIDE (Kövecses, 1986), and SHAME in English (Tissari, 2006); FEAR in English (Kövecses, 1990; Esenova, 2011), Greek (Athanasiadou, 1998), Lithuanian (Sirvydė, 2006) and Tunisian Arabic (Maalej, 2007), and so on.

The biggest contribution to the field is made by Kövecses, who gives a detailed description of various emotion concepts such as love, anger, happiness, pride, etc. in his studies (1988, 1990, 1991, 2000a). A selection of the conceptual metaphors for the emotion concept “happiness” is as follows (Kövecses, 1991):

HAPPINESS IS A FLUID IN A CONTAINER She was *bursting* with joy.

HAPPINESS IS HEAT/FIRE Fires of joy were *kindled* by the birth of her son.

HAPPINESS IS A PHYSICAL FORCE He was *hit* by happiness.

HAPPINESS IS A SOCIAL SUPERIOR They live a life *ruled* by happiness.

HAPPINESS IS INSANITY The crowd *went crazy* with joy.

HAPPINESS IS A DISEASE Her good mood was *contagious*.

HAPPINESS IS LIGHT He was *beaming* with joy.

HAPPINESS IS BEING IN HEAVEN I was in *seventh heaven*.

In his comparative study on Chinese and English metaphorical expressions of anger and happiness, Yu (1995) finds that English and Chinese share the same central conceptual metaphors like ANGER IS HEAT, HAPPINESS IS LIGHT/UP. On the other hand, they differ in some other metaphors; English makes use of FIRE and FLUID metaphors whereas Chinese selects FIRE and GAS metaphors for anger.

Soriano (2003) compares the anger metaphors in English and Spanish and finds two metaphorical effects of anger that have more conventionalized linguistic realizations in English than in Spanish: the effect of anger as “burning”

(ANGER IS FIRE) and as “boiling” (ANGER IS A (HOT) FLUID IN A CONTAINER). On the other hand, Spanish has more linguistic expressions on the metaphor ANGER IS DEVIL. The results indicate that despite the common metaphors both languages possess, the conceptualization of anger becomes more culture-specific as the basic-level metaphors are further elaborated.

In his study on the conceptualization of fear in Tunisian Arabic, Maalej (2007) reveals the conceptual metaphors FEAR IS A FORCE, FEAR IS INABILITY TO MOVE/ACT/THINK, FEAR IS A DISEASE, FEAR IS INABILITY TO MOVE, FEAR IS A FLUID IN A CONTAINER, which have also been found for other languages. He also identifies the culturally constructed metaphor FEAR IS A REAPER.

Esenova (2011) studies the anger, sadness and fear metaphors in English, and explores the role of various bodily and cultural factors in the creation of those metaphors. The metaphors chosen for the study map the source domains of CONTAINER, ANIMAL, SUPERNATURAL BEING, HIDDEN ENEMY, TORMENTOR, SMELL, TASTE, PLANT, MIXED SUBSTANCE and PURE SUBSTANCE onto the target domains of ANGER, FEAR and SADNESS. She finds that there are a number of anger, fear and sadness metaphors based on the experiences of human interaction with animal species such as horses, snakes, birds, etc., folk beliefs about the supernatural, agricultural experience of growing plants and the practice of mixing different substances.

Moradi & Mashak (2013) carry out a comparative study on the conceptualization of sadness metaphors in English and Persian. They find that most of the sadness metaphors such as SADNESS IS DOWN, SADNESS IS ILLNESS, SADNESS IS INSANITY, SADNESS IS NATURAL FORCE, and SADNESS IS A BURDEN are common in Persian and English. However, the linguistic manifestations or literal meanings of these conceptual metaphors differ in most cases.

Similarly, Mashak, Pazhakh & Hayati (2012) examine five basic emotions, namely, anger, happiness, sadness, fear, and love in English and Persian

literary texts. They find out that although there are some cultural differences in conceptualizing these five basic emotions (e.g. DRINKING HEART BLOOD STANDS FOR SADNESS), the two languages share most of the general conceptual metaphors in describing these emotions (e.g. LOVE IS A FLUID IN A CONTAINER, FEAR IS BEING, BEING SAD IS BEING LACK OF HEAT). Additionally, their study is important in the sense that it reveals how different body parts are used as source domains for the conceptualization of emotions in Persian (e.g. EYES/BODY/FACE ARE CONTAINERS FOR FEAR, etc.).

Emotion metaphors have recently drawn the interest of the Turkish scholars. Aksan (2006a; 2006b) analyses the metaphoric conceptualizations of anger in Turkish expressions from the perspective of Conceptual Metaphor Theory. His studies demonstrate that Turkish cultural model of anger is not very much different than the cultural model of anger in American English, and that most of the anger metaphors found in American English can also be observed in Turkish, such as: ANGER IS AN OPPONENT, ANGER IS INSANITY, ANGER IS THE HEAT OF A FLUID IN A CONTAINER, and so on. He evidences that the similarities in the conceptualizations of anger are a result of the physiological effects of it that is experienced universally such as increased body heat, or uncontrolled muscular twitches (2006a). On the other hand, Turkish includes culture specific metaphors like: ANGER IS NERVE. He attributes the primary source of difference in cultural models of anger to difference in conceptualization of emotion in collectivist and individualistic cultures that Turkish and English alternately belong to (2006a/b).

In their cross-linguistic study, Aksan & Kantar (2007) aim to demonstrate that the conceptual frameworks that surround the complex metaphor *Love is a Journey* are based on the experiences of both the social and physical world. They compare and contrast different manifestations of LOVE IS A JOURNEY in English and Turkish, which highlight the Eastern and Western conceptualizations of love as a universal emotion. Their study reveal that while the English conception of a journey follows the active, goal-oriented, extroverted, and success-oriented spirit of the early modern explorations, and is

sub-metaphorized as LOVE IS A JOURNEY OF DISCOVERY, the Turkish conception of a journey is influenced by the passive, non-goal-oriented, introverted, and fatalistic bent of the ancient Sufi search of God in one's innermost being, which is sub-metaphorized as LOVE IS A SUFI JOURNEY.

Additionally, in their a comparative analysis of love metaphors between Turkish and English, Aksan & Kantar (2008a) compare 25 love metaphors identified by Kövecses (2000a), and find that (i) most of these metaphors coincide (e.g. AŞK DELİLİKTİR – LOVE IS INSANITY), (ii) although some Turkish and English metaphors show similarity, they may differ at the linguistic level (i.e. idioms, collocations), (iii) Turkish shows conceptual mappings which are peculiar Turkish culture in more complex metaphors (e.g. AŞK ULAŞILAMAZ BİR HEDEFE YOLCULUKTUR – LOVE IS A JOURNEY TOWARDS AN UNATTAINABLE GOAL), which reflect Turkish cultural values and history (e.g. AŞK ÖLÜMCÜL BİR GÜÇTÜR – LOVE IS A DEADLY FORCE), and base on Turkish philosophical and sufistic background (e.g. AŞK ÇİLE ÇEKMEKTİR – LOVE IS SUFFERING), (iv) English possess metaphors that reflects British and American cultures, hence are rarely found in Turkish (e.g. AŞK TİCARİ BİR ALIŞVERİŞTİR – LOVE IS ECONOMIC EXCHANGE).

In another study, Aksan & Kantar (2008b), analyze the conventionalized love metaphors in Turkish within the context of path and force schemas, and compare with English love metaphors. Their findings show that PAIN, SUFFERING, INEFFABILITY, DEADLY FORCE, and SACRIFICE are specific level metaphorical source domains unique to Turkish. The English concept of journey includes a predetermined goal and a path leading the lovers towards this goal (of union), whereas the JOURNEY metaphor in Turkish does not have to be purposeful when applied to love relationships. In general, Turkish speakers are found to adopt a more traditional model as the passive sufferers of love, whereas modern English speakers tend to be rational makers or creators of love.

The results of these studies meet on the conclusion that the emotion concepts that people use in different cultures across the world are metaphorically

structured and understood. These studies are significant in the sense that they not only reveal some universal tendencies in the appearance of emotion metaphors but also indicate some metaphors and metonymies specific to different cultures. In a similar fashion, the present study investigates the idiomatic expressions of emotions with respect to the conceptual metaphors and metonymies to check whether our idioms data reveal similar findings.

CHAPTER 3

RESULTS AND DISCUSSION

This chapter is composed of three main sections. The first two sections present and discuss the quantitative findings including the frequencies and percentages of the emotion types distributed for different body parts, and those of the body part terms that are used in the idioms to indicate an emotion. In the third section, the conceptual metaphors and metonymies found in the idioms for five emotion types are presented and analyzed in detail.

3.1. DISTRIBUTION OF BODY PARTS ACCORDING TO EMOTIONS

This section presents the findings related to the frequencies and percentages of emotion types distributed for each body part term included in the study. In relation to the first research question, Table-6 shows that Turkish is rich not only in idioms that include a body part term for the expression of emotion concepts, but also in the variety of the emotion concepts being communicated. However, the distributions of the body part words and the emotion concepts vary. These distributions are explained below for each body part in detail. Sample idioms are presented for the dominant emotion types and discussed for each body part word.

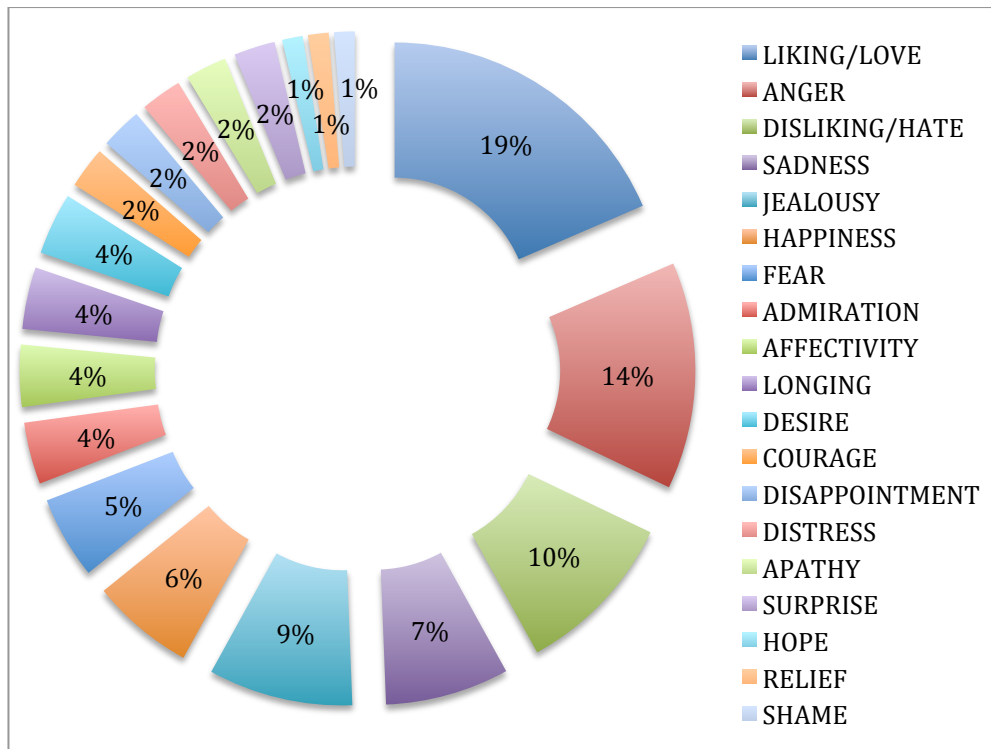
Table-6 Number of Emotion Types Expressed by the Body Part Terms

	BODY PART TERM	Number of emotion types
1.	GÖZ-EYE	19
2.	YÜREK-HEART	18
3.	BAS-HEAD	15
4.	AĞIZ-MOUTH	14
5.	YÜZ-FACE	10
6.	KALP-HEART	9
7.	BURUN-NOSE	8
8.	EL-HAND	8
9.	AYAK-FOOT	7
10.	CİĞER-LIVER/LUNG	7
11.	ALIN-FOREHEAD	5
12.	BOĞAZ-THROAT	5
13.	DAMAR-VEIN	5
14.	DİL-TONGUE	5
15.	KAFA-HEAD	5
16.	KARIN-STOMACH	5
17.	KULAK-EAR	5
18.	DUDAK-LIP	4
19.	GÖĞÜS-CHEST	4
	SUM	(n=28)

3.1.1. Göz-Eye

When we look at the body parts in terms of their distribution of emotion types, we see that Göz-Eye is at the top of the list with 19 varieties of emotion categories. 76 göz-idioms express an emotion; however, 5 of these idioms express more than one emotion type, which makes 81 total of emotive idioms. This shows that the eye is not only prolific in creating idioms, but is also seen as an important body part in expressing emotions in Turkish culture.

Figure-2 Distribution of the Emotion Types for Göz-Eye (n=81)



Eyes are significant physical features that compose people's identity. As Yu (2001; 2004) highlights, although the face is considered to be the most distinctive part of a person, both physically and socially, its focus is actually where the eyes are located. Our idioms data show that eye is the barometer of emotions, and is important not only for what it does as a perceptual organ, but also for how it looks metaphorically. This finding accords with the findings of studies that were carried out in other languages. For instance, Yu (2002) shows that eyes are used in the idioms to express anger (e.g. "horizontal-brows angry-eyes"), fear (e.g. "staring-eyes knotted-tongue"), disappointment (e.g. "turn-white-eyes"), amazement and surprise (e.g. "eyes-stare mouth-dumb", "strike-eyes shock-heart"), contempt (e.g. "cold-brows cold-eyes"), happiness (e.g. "happy-brows smiling-eyes"), and envy (e.g. "eyes-red", "eyes-hot"). Ikegami (2008) lists some of the emotion types expressed by eye idioms in Japanese as anger (e.g. "peel/bare (one's) eyes", "make (one's) eyes triangular-shaped"), surprise (e.g. "(one's) eyes roll in black and white", "widen (one's) eye"), hate (e.g. "make an eye-enemy (of someone)"), pleasure (e.g. "narrow (one's) eyes"), and despise (e.g. "look at (someone) with cold eyes").

Maalej (2011) finds that *3ayn* (eye) is used in Tunisian Arabic in the conceptualization of various emotions such as love (e.g. “Her father is keeping her in his eyes”, “Her children are her two eyes”, “Her son is the pupil of her eye”), desire (e.g. “He put his eye on her”, “His eye is not in her”), anger, guilt, envy (e.g. “His eye is spicy/salty/rough”, “An evil eye took him”) and respect (e.g. “He is in the bigger eye”). For Persian, Sharifian (2011b, 2012) finds *cheshm* (eye) as the seat of love (e.g. “He is the light of his mother’s eye”), like, (e.g. “This car has taken my eye”), dislike (e.g. “She has fallen from my eye”), and envy (e.g. “The ball of his/her eye come out for us”). The examples reveal that Turkish and its two neighbor languages Persian and Arabic show similarities in terms of not only the emotion types they express via the eyes but also their conceptualizations of these emotions.

In the data, eye is more closely associated with Liking/Love (19%; $f=15$). This matches with the view that “eye is the organ through which love is transferred best to the other party” (Tarhan, 2014, p. 81). Some sample idioms below illustrate how Göz-Eye is used to express Liking/Love in our data:

- (1) gözünün bebeği gibi sevmek - *lit.* “loving as if one’s pupil” - to love a lot
- (2) gözünü sevda (aşk) bürümek - *lit.* “love pervading someone’s eye” - totally emotionally connected to someone and not to think anything else but him/her
- (3) göze/gözüne girmek - *lit.* “entering into someone’s eyes” - get in someone’s good books, to earn the trust and love of the people

Sharifian (2011b, 2012) finds that love is the emotion most strongly associated with eye in Persian, and the examples he provides show similarity with our eye-idioms (e.g. “Nasrin is my eyes”, “My daughter has place on my eye”). The fact that it is one of the most sensitive and valuable organs of the body due to its function as a perception organ makes it necessary to be protected. In fact, in daily life, the first thing one does is to close one’s eyes upon facing with danger, and then to close and guard the face with the hands. Similarly, one tends to protect the loved one in troubled situations, thus the sensitivity for the eyes are associated with the loved ones (Öztürk, 2013, p. 2139). This is reflected in the

expressions like “gözüm” (my eyes), “iki gözüm” (my two eyes) or “göz bebeğim” (my eye pupils) used for endearment.

Since the pupil is located at the center of the eye (iris), it may metaphorically represent the person who is at the center in our lives. Therefore, the valuation of the eye is used in conceptualizing loved ones as one’s own eyes or pupils, and keeping them in one’s eyes or sight. On the other hand, not loving someone anymore or disliking is not wanting to see them as in the idiom (5) below. Liking/Love is followed by Anger (14%; $f=11$), Disliking/Hate (10%; $f=8$) Sadness (9%; $f=7$), Jealousy (9%; $f=7$), Happiness (6%; $f=5$) and Fear (5%; $f=4$). The distribution of the other emotion types seems to be more or less closer to each other as seen in the figure.

- (4) gözü kızmak - *lit.* “one's eye getting red” - to be furious so as not to see anything else (Anger)
- (5) (birini veya bir şeyi) gözü görmez olmak - *lit.* “someone’s eye not seeing someone or something anymore” - not to value someone/something anymore (Disliking/Hate)
- (6) gözleri buğulanmak - *lit.* “one's eyes misting over” - to see blurry because of watery eyes; to feel like crying (Sadness)
- (7) göze diken olmak - *lit.* “being a thorn on the eye” - to be envied by everyone (Jealousy)
- (8) gözleri parlamak - *lit.* “one's eyes to shine” - happiness becomes visible in someone’s eyes (Happiness)
- (9) gözü korkmak - *lit.* “one's eye to fear” - to cool out; thinking that someone or something may give harm due to a previous bad experience (Fear)

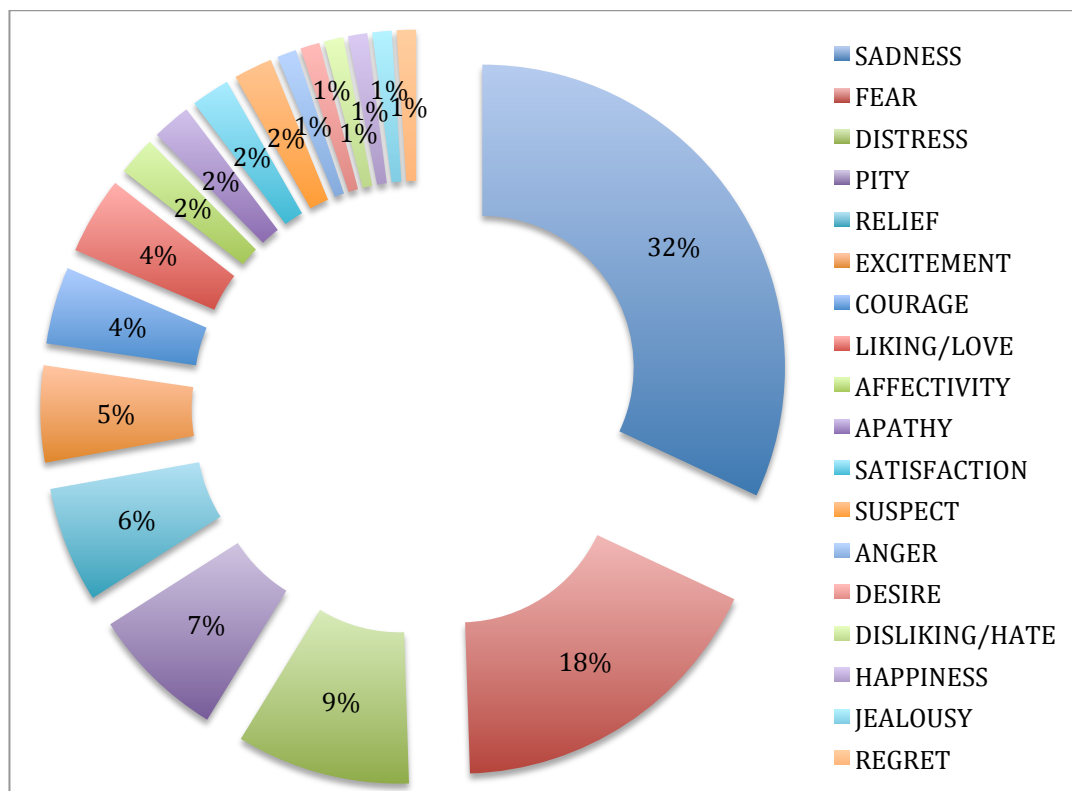
The eyes are functionally remarkable constituents of the head. They are the windows opening to the outside world; that is, much of what we experience and learn comes through the eyes. Different eye movements as well as the mimics of and around the eye have been considered as indicators of different emotions and feelings (Koca, 2012). As one of the famous saying lays stress on, “eyes are the mirrors of the heart” therefore one cannot lie or hide one’s true feelings from the eyes. The importance of eyes in how we feel and how we express our

feelings are clearly reflected in Turkish language, and proves the conceptualization of EYE IS A CONTAINER FOR EMOTIONS and EYE IS A REFLECTOR/MIRROR OF EMOTIONS in Turkish.

3.1.2. Yürek-Heart

Yürek-Heart is the body part term with the highest number of idioms (n=93) related to an emotion concept, with 18 emotion types. Among them, 4 idioms express more than one emotion concept, which makes a total of 97 emotive yürek-idioms. The distribution of these emotion types can be seen in detail in Figure-3 below:

Figure-3 Distribution of the Emotion Types for Yürek-Heart (n=97)



As an originally Turkish word, Yürek-Heart has been found to differ from Kalp-Heart in terms of its higher frequency of use and its higher variety of use with

different concepts (Çetinkaya, 2007a, p. 115). This is also observed in its use in idiomatic expressions. Additionally, our finding reveals that Yürek-Heart is the most productive source domain in Turkish for the conceptualization of emotions. The heart as a source domain in the expression of emotions has been demonstrated in many cultures, including Chinese (Yu, 2002, 2008, 2009), English (Niemeier, 1997, 2003; Peña Cervel, 2001), Tunisian Arabic (Maalej, 2008), Thai (Berendt & Tanita, 2011), Persian (Sharifian, 2008), Basque (Ibarretxe-Antuñano, 2008), Dutch (Foolen, 2008) and so on.

The figure shows that Yürek-Heart is used in the idioms to express Sadness (32%, $f=31$) more than the other other emotion concepts. This shows that Sadness is the most dominant emotion type felt in our hearts, and is seen as an entity basically located in the heart. Some sample idioms below illustrate how yürek is used to express sadness in our data:

- (10) yüreği burkulmak / yürek burkmak - *lit.* “one's heart being twisted / twisting heart” - to feel sad, to deplore / to sadden someone
 (11) yürek paralamak - *lit.* “rending heart” - to sadden a lot

According to Niemeier (1997, 2003, 2008), the heart is intrinsically connected with the emotion of love in English, while there are other less prototypical instances of emotions such as compassion, pity, envy, inhumanity, courage or cowardice that are considered to reside in the heart. In contrast to English, the findings on yürek idioms along with kalp idioms reveal that the HEART metaphor prototypically occurs with sadness. Such a result opposes with the general assumption that is held for the Western culture that the heart is primarily associated with positive emotions including love and affection. Sadness is followed by Fear (18%; $f=17$), Distress (9%; $f=9$), and Pity (7%; $f=7$), all of which are considered to be negative emotions as well. This shows that yürek is basically a container for negative emotions in Turkish.

- (12) yüreği ağzına gelmek / yüreği ağzında - *lit.* “having one's heart in one's mouth” - to be frightened suddenly, to get anxious (Fear)
 (13) yüreği kabarmak - *lit.* “someone's heart swelling” - to have the necessity of

breathing deeply due to distress (Distress)

(14) *yüreği parça parça olmak* - *lit.* “one’s heart tearing into parts” - to feel pity sincerely (for someone’s saddening situation (Pity))

Yu (2002) demonstrates that the number of the different emotion types expressed by the heart outnumbers the other internal organs. These include anger (e.g. “heart-head fire-flare.up”), anxiety and worry (e.g. “scorch heart”, “lift heart”) sadness (e.g. “heart aching”, “heart sour”), distress (e.g. “block heart”), fear (e.g. “heart throb”), happiness (e.g. “open-heart”, “heart-flower wildly”), relief (e.g. “rest-heart”), admiration (e.g. “topple-heart”, “heart-drunk”), disappointment (e.g. “heart-frigid”), disgust (e.g. “sicken heart”), hatred (e.g. “rotten heart”) and guilt (e.g. “heart void”). Among the emotion types identified it is evident that similar to Turkish, the Chinese heart is mostly associated with negative emotions, and the way the emotions are expressed show similarity in terms of their constructions.

As a positive emotion, Relief (6%; $f=6$) expresses the disappearance of the negative feelings, therefore it is an important emotion expressed by Yürek-Heart idioms.

(15) *yüreği ferahlamak* - *lit.* “someone’s heart to be refreshed” - to feel relieved, to get rid of anxiety, to find peace

Excitement (5%; $f=5$), as a neutral emotion, and Courage (4%; $f=4$) and Liking/Love (4%; $f=4$) as positive emotions, are also expressed via Yürek-Heart idioms. The rest of the emotion types are expressed in less than two idioms as shown in the figure.

(16) *yüreği parlamak* - *lit.* “someone’s heart to light up” - to get excited

(17) *yüreği konuşmak* - *lit.* “someone’s heart to talk” - to be courageous

(18) *yüreği akmak* - *lit.* “someone’s heart to flow” - to love

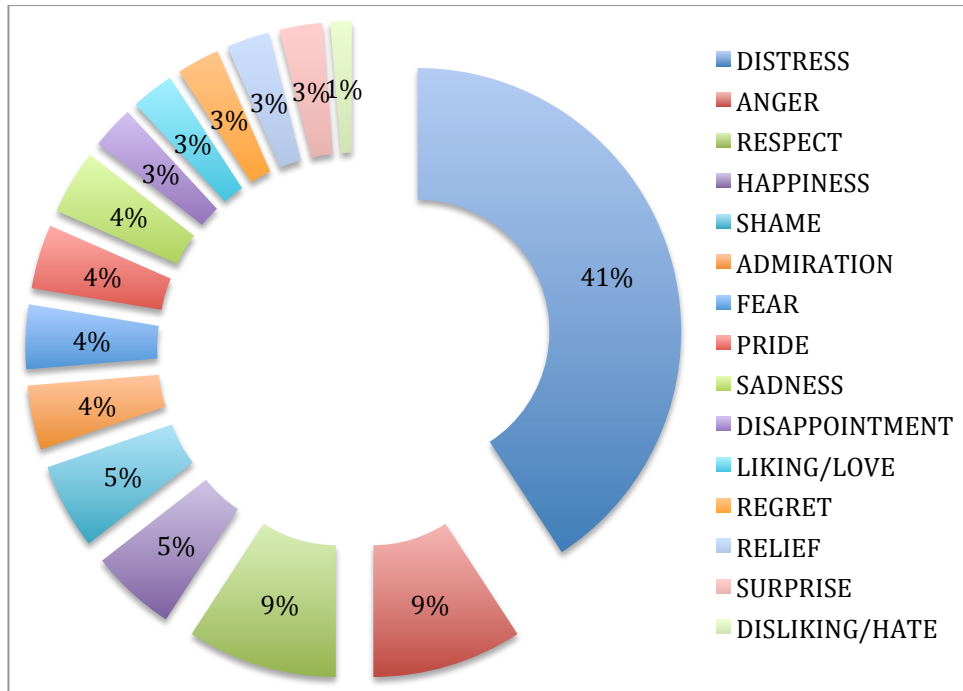
Özkan & Şadiyeva (2003, p. 138) state that in almost all Turkish dialects, the word *yürek* expresses the feelings like joy, pity, distress as well as bravery, heroism and cowardice at the same time. As observed in the sample idioms, the

heart is often seen as the place where emotions reside, probably because our experience tells us that when we are sad, distressed or scared, etc., we feel as if our chests are oppressed but when we are happy and relaxed we are more likely to have an erect posture which makes our chests swell (Peña Cervel, 2001). Therefore, similar to our bodies, we can presume our hearts as being filled with sorrow, distress, fear, pity, love, desire, etc., or they can be empty of emotions, or these may originate, overflow, and so on. The idioms data reveal clearly that Yürek-Heart is conceptualized as a CONTAINER for the emotions (e.g. *someone's heart being filled and overflowing*). It is also construed as A LOCUS where emotions originate and reside, or as A LAND/SITE on which the negative emotions can grow up (e.g. *grief being rooted in the heart*). It can also be conceptualized as CONTAINED, more specifically as FLUID inside the body container (e.g. *someone's heart flowing*). Moreover, it can be AN OBJECT that is VULNERABLE, MOVEABLE, and VALUABLE depending on the effect of emotions. Additionally, it can be a CONTACT POINT between two people (e.g. *to touch someone's heart*).

3.1.3. Baş-Head

BAŞ-HEAD is the third body-part in the list, which is very prolific in the creation of idioms and expression of emotions (n=72) with 15 distinct emotion categories. Four of these idioms denote more than one emotion concept. Figure-4 below shows the distribution of their percentages:

Figure-4 Distribution of the Emotion Types for Baş-Head (n=72)



As the figure shows, Baş-Head is more closely associated with Distress (41%, $f=31$) compared to the other types of emotions. Actually, Baş-Head is the only body part where distress has the highest frequency of use. Some sample idioms below illustrate how Baş-Head is used to express Distress:

(19) baş ağrısı (olmak) - *lit.* “(being) a head ache” - to disturb, to trouble

(20) dünya başına dar olmak (gelmek) - *lit.* “the world becoming tight to someone’s head” - to be in despair, to distress

(21) başında boza pişirmek - *lit.* “cooking boza on someone’s head” - to make someone distress

It is evident from the data that HEAD IS A CONTAINER FOR DISTRESS, and emotional distress is often expressed in terms of head trouble. When people are stressed and disturbed, the negative bodily sensation is usually felt on the head. What motivates the close association between Baş-Head and Distress can be the mapping in which head as the top of the body stands for the carrier of the head, that is, the individual, resulting in the metonymy HEAD FOR PERSON. As a result, the person in trouble or distress is conceptualized as the head of the person in trouble or sickness.

Anger and Respect are the second most frequently expressed emotions with 7 idioms each (9%), followed by Happiness and Shame, each of which has 4 idioms (5%). The frequencies of other emotions are fewer in number (i.e. 3 and fewer) and closer to one another as seen in the figure.

(22) öfkesi başına sıçramak - *lit.* “someone’s anger to jump up to someone’s head” - to get very angry (Anger)

(23) baş üstünde tutmak - *lit.* “to keep over the head” - to value and respect. to show hospitality (Respect)

(24) başı havada - *lit.* “someone’s head on air” - over the moon (Happiness)

(25) başı yerde - *lit.* “one’s head on the floor” - in shame (Shame)

The idioms exemplify how Baş-Head, as a source domain, is related to different emotions. Accordingly, different positions of the head are associated with different emotion types. Additionally, it is a critical part of the body as it carries the brain which is responsible for the management of the body. This valuation means that the closer to the head, the more respect one deserves (Öztürk, 2013). Moreover, due to its being at the top of the body, the head represents a critical level for the appearance and expression of particular emotions. For these reasons, head is not only a container for emotions but also a reflector of emotions.

Unlike English and some other European languages (Esenova, 2011; Radic-Bojanic & Silaški, 2012), the head is conceived of as a container for distress along with various other emotion types in Turkish. Such a difference may arise from the view of how emotions are generally understood in the Western cultural model. Accordingly, based on the Cartesian philosophy, the heart and the head are dichotomous in the Western philosophical reasoning, therefore thinking and feeling are assigned to different parts of the body, namely, to the mind and the heart (Niemeier, 2008; Goddard, 2005). As Niemeier (2008, p. 358) highlights, “the head in Anglo culture is primarily seen as the locus of rational thought, standing in opposition to emotions.” Niemeier maintains that “head expressions are used to refer to the head’s presumed content, that is the brain, the mind, human ratio, intelligence” (p. 358). As a result, the head is not conceived of as a

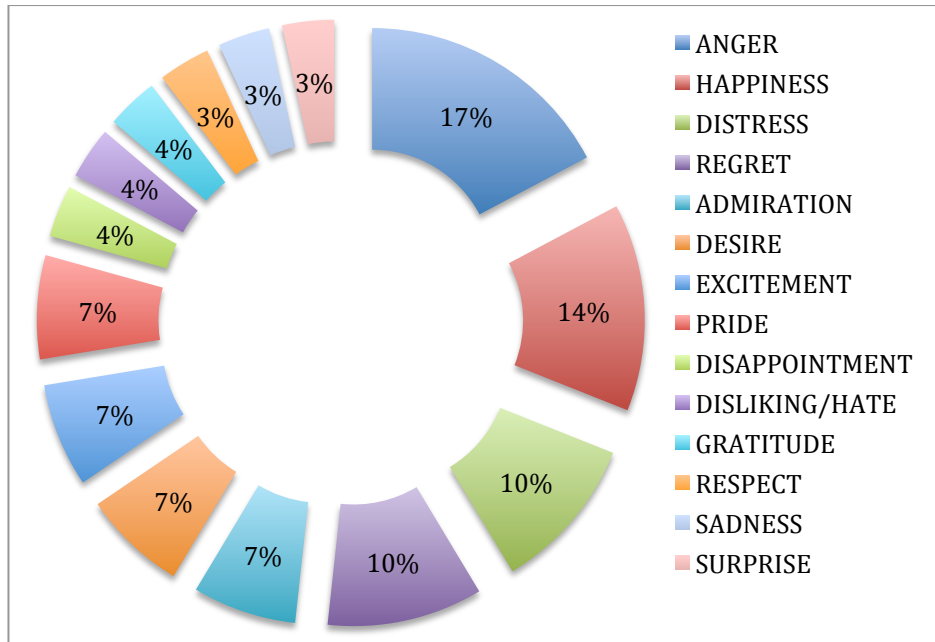
container for the emotions but for thinking in this model. Since the head is not thought of as a locus of emotion in the Western culture, distress and other emotions may not be located in it. As a milder version of this view, Peña Cervel (2001, p. 248) claims that head is a container for emotions only in an indirect way since the head is actually “a container for ideas which have some kind of emotional load” (e.g. *His head is full of worries/anxieties*, etc.). However, in a recent study, Esenova (2011) finds evidence against this view in that she finds the head metaphors in English applying to sadness, fear and anger under examination.

On the contrary to this general view, Mashak, Pazhakh & Hayati (2012) demonstrate in their study that the head is commonly conceptualized as a container for emotions in Persian. Similarly, Wierzbicka (1999) shows that movements of the head are seen as expressive of emotional states like fear, sadness and despair in Russian. Ikegami (2008) lists some of the head (*atama*) idioms in Japanese that express anger (e.g. “the blood goes up to the head”, “issue stream from the head”), surprise (e.g. “as if one had water poured on (one’s) head”), worry (e.g. “hold (one’s) head”), and embarrassment (e.g. “scratch (one’s) head”). Our findings show that Turkish does not seem to share this heart-head dichotomy in terms of the conceptualization of emotion, is directly used to express emotions, and is closer to the eastern cultures.

3.1.4. Ağız-Mouth

Ağız-Mouth is the next body-part term including 14 different emotion types, although the idioms are relatively few in number (n=29). The distribution of these emotion types can be seen in Figure-5 below:

Figure-5 Distribution of the Emotion Types for Ağız-Mouth (n=29)



As presented in the figure, the distribution of the idioms is almost equal among the emotion types. Anger is expressed with the highest frequency (17%; $f=5$), followed by Happiness (14%; $f=4$), Distress (10%; $f=3$) and Regret (10%; $f=3$). Some sample idioms below illustrate how mouth is used to express these emotions:

- (26) ağız (ağzını) açmak - *lit.* “opening (one’s) mouth” - to start to say high words; to reprimand (Anger)
- (27) ağızı dört köşe olmak - *lit.* “someone’s mouth be foursquare” - to be cheerful and joyous, to rejoice (Happiness)
- (28) ağızının tadı bozulmak - *lit.* “one’s mouth flavor being spoiled” - someone’s comfort, established order and peace to be spoiled (Distress)
- (29) ağızının payını (ölçüsünü) almak - *lit.* “getting one’s mouth cut (size)” - to regret for doing or saying something with the given response (Regret)

Similar to Turkish data, the mouth is used in Chinese expressions to indicate the emotion concepts of admiration and surprise (e.g. “click-mouth”), and disappointment, contempt and displeasure (e.g. “curl-mouth”, “pout-mouth”) (Yu, 2002). Japanese mouth expressions also show similarity in terms of the emotion types including surprise (e.g. “((one’s) open mouth won’t close”), regret

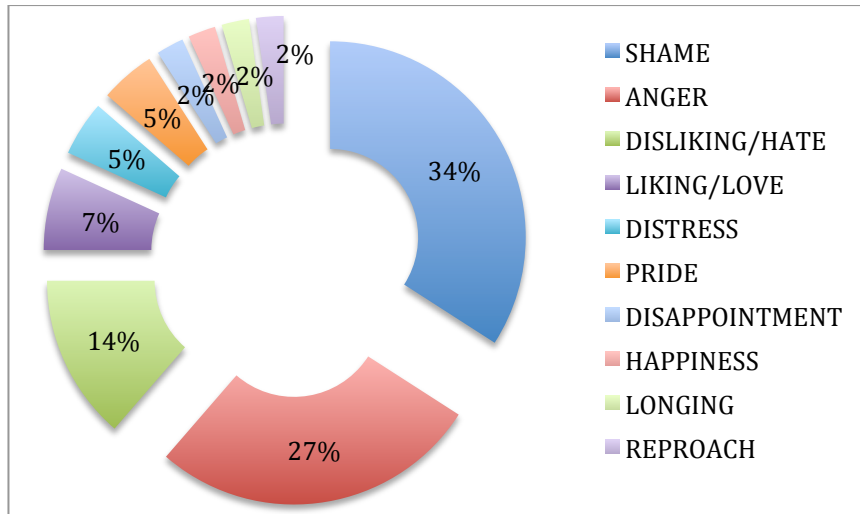
(e.g. “lower (one’s) mouth(-corners)”), and dissatisfaction (e.g. “sharpen/pout (one’s) mouth”) (Ikegami, 2008).

Eating and speaking are the main functions of the mouth yielding the metonymies SPEECH ORGAN (MOUTH) FOR SPEAKING and MOUTH FOR EATING depending on the general metonymy BODY PART FOR THE FUNCTION OF THE BODY PART. Also, mouth in the idioms, stands metonymically for the parts of the mouth like the lips, the teeth and the tongue. As seen in the sample idioms along with the Chinese and Japanese examples, the emotional uses of mouth idioms generally base on these functions and part-whole relationships, and describe observable symptoms of the emotions. In other words, different emotions are expressed via the movements of the mouth due to the impact of the emotion on the mouth based on its functions. As a result, mouth is conceptualized as the SITE and the REFLECTOR for emotions in Turkish.

3.1.5. Yüz-Face

Yüz-Face is the fifth body-part term with 10 distinct types of emotions (n=43). One of the idioms expresses more than one emotion concept. Figure-6 below shows the distribution of emotions in detail:

Figure-6 Distribution of the Emotion Types for Yüz-Face (n=43)



Facial expressions have been proved to be the main indicators of different types of emotions (Ekman, 1999; Keltner & Ekman, 2000). Based on the Chinese data, Yu states that face is an important external body part in the expression of emotions because it has some features most affected by, and communicative of emotions including eyes, eyebrows, forehead, mouth, and so forth (2002, p. 344). He identifies emotions including happiness (e.g. “face-pile up”) , shame and embarrassment (e.g. “face-swell-red-red”), anger (e.g. “face-red ears-red”, “red-den-face”), fear (e.g. “face-like-earth-color”), worry and displeasure (e.g. “stretch-face”) and sadness (e.g. “face-color overcast-heavy”).

Similar to our findings, Vainik (2011) identifies seven emotions that face refers to in Estonian, that is, fear (e.g. “to become white in the face”), shame (e.g. “redness is rushing to the face”), concern (e.g. “to be grey in the face”), disappointment (e.g. “to draw a long face”), disgust (e.g. “to make a wry face”), happiness (e.g. the face is shining”) and anger (e.g. “the face bursts into flame with anger”). In Japanese, anger (e.g. “pour vermillion over all the face”) and shame (e.g. “fire issues from the face”) are the emotion concepts associated with the face (Ikegami, 2008). Still, Turkish differs from these languages in terms of some other emotion types.

Figure-6 shows that Shame (34%; $f=15$) is the most frequently expressed emotion in Yüz-Face idioms. We identify people by looking at their faces, which

yields the metonymy FACE FOR THE PERSON. As Ruhi & Işık-Güler (2007, p. 688) highlight, Yüz-Face is a representation of self-presentation and closely linked with “identity claims, socially valued attributes, evaluative judgments on moral values, and equity in sociality rights.” In this regard, shame, as a social emotion, is more likely to be associated with face. It is mostly the skin of the face that is affected from shame, and turns into red with blush. Similar expressions have also been identified for shame in other languages as indicated above. Below are some sample idioms from our data:

- (30) yüz kızartıcı / yüzü kızarmak - *lit.* “face reddening / someone’s face to flush” - shameful, disgraceful / to feel embarrassed
- (31) yüz karası (olmak) - *lit.* “(being) a face blackness” - to be a disgrace, to be the black sheep
- (32) (bir şeye) yüzü olmamak - *lit.* “not having a face for something” - to feel ashamed

Anger (27%; $f=12$) and Disliking/Hate (14%; $f=6$) are the next two emotion types with higher frequencies in comparison to the others. The idioms expressing these emotions commonly based on the facial expressions as exemplified below:

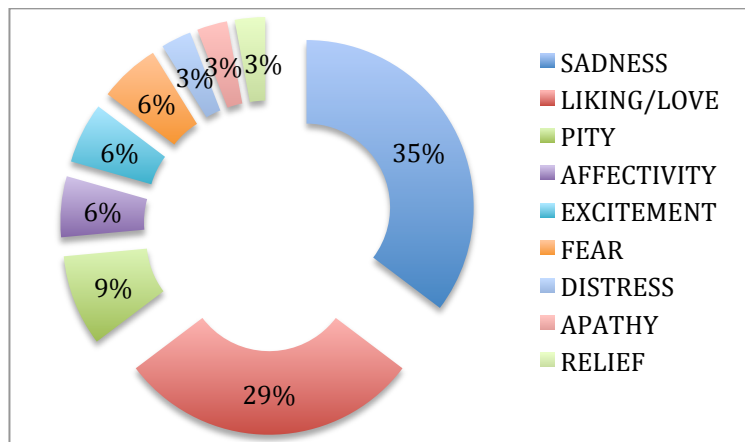
- (33) çatık yüz - *lit.* “frowned face” - angry face (Anger)
- (34) yüz çevirmek - *lit.* “turning (one’s) face” - to stop showing interest (Disliking/Hate)

Since eyes are located on the face, the face may be felt as containing the same type of emotions as the eyes. The figure reveals that except for Pride and Reproach, all the emotions expressed by face are expressed by the eyes, too. Therefore, similar to eyes, face can be considered as a MIRROR reflecting and communicating emotions. This close connection between emotions and looks exposed on people’s faces motivates the metonymy FACE (FACIAL EXPRESSIONS) FOR EMOTIONS (Kraska-Szlenk, 2014; Yu, 2002).

3.1.6. Kalp-Heart

Kalp-Heart is the sixth body part term with a variety of 9 emotions. It is one of the frequently used body parts in idioms to communicate emotions with 34 idioms. Figure-7 below presents the detailed distribution of these emotions:

Figure-7 Distribution of the Emotion Types for Kalp-Heart (n=34)



Kalp, which is a borrowing from Arabic, refers to the heart and commonly used synonymous with *yürek*. However, these two words differ in terms of some collocational and connotational uses (Çetinkaya, 2007a). Such differences are clearly seen in idiomatic expressions. The word *kalp* has been used to refer to the physical heart (i.e. *kalp krizi*, *kalp ameliyatı* - heart attack, heart operation), and has been conceptualized as the seat of emotions as reflected in our data.

Figure-7 illustrates that similar to *yürek*, *kalp* is closely associated with Sadness (35%; $f=12$). The outcome of the idioms with *yürek* and *kalp* demonstrate that the HEART metaphor commonly occurs with Sadness in Turkish. Such a finding opposes the general assumption that heart is primarily associated with positive emotions such as love and affection (Niemeier, 1997, 2003). This finding also accords with the findings of Esenova (2011) for English that English speakers apply the heart metaphor not only to positive emotions but also onto anger, fear and sadness.

However, unlike *Yürek-Heart*, Liking/Love (29%; $f=10$) and Pity (9%; $f=3$) are

the next two emotions expressed by Kalp-Heart. This shows that there is a division of labor between these two words. Kalp-Heart is used in a more western view of heart which is associated with love. Originally an Arabic word, Kalp-Heart may have entered into the Turkish language with its Arabic connotations, and may have affected by the teachings of Islam which prescribes *kalp* as the seat of faith and the spiritual world (Maalej, 2008). In Islamic Sufism, *kalp* is accepted as the residence of the creator (God), and considered as the place of faith. It is also perceived as the part of the body which has taken from the God in Sufi tradition (Korkmaz, 2010, p. 674). Such senses of *kalp* make it differ from *yürek*, and affect its emotional uses. Some sample Kalp-Heart idioms are provided below:

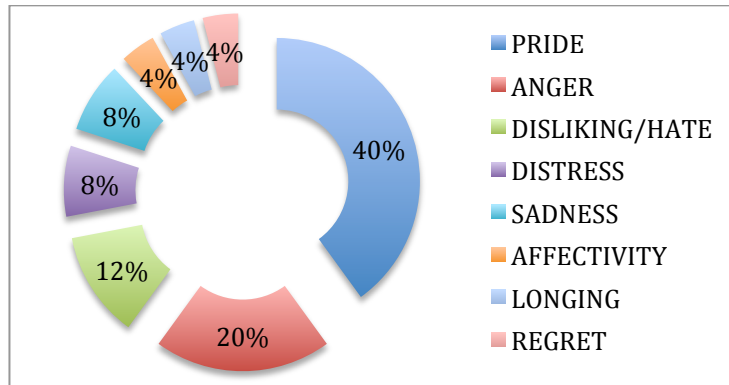
- (35) *kalbini kırmak* - *lit.* “breaking (someone's) heart” - to hurt someone’s heart, to sadden, offend someone (Sadness)
- (36) *kalpleri bir olmak* - *lit.* “hearts being together” - to love each other (Liking/Love)
- (37) *kalbi yumuşamak* - *lit.* “one's heart to soften” - to become merciful (Pity)

The idioms data reveal that in addition to being conceptualized as a CONTAINER for emotions (e.g. *filling someone's heart*, *entering someone's heart*), Kalp-Heart is seen as AN OBJECT which is FRAGILE (e.g. *breaking (someone's) heart*), VULNERABLE (e.g. *one's heart to bleed*), MOVEABLE (e.g. *one's heart coming into one's mouth*) and VALUABLE (e.g. *stealing someone's heart*). Additionally, it can be a CONTACT POINT, BRIDGE or a BOND between two people (e.g. *touching someone's heart*, *hearts being together*). It also stands for the individual (THE HEART FOR THE PERSON). For instance, as in the idiom, “win someone’s heart”, it is the “whole” person who is conquered, but the heart provides mental accessibility to the person possessing it.

3.1.7. Burun-Nose

Burun-Nose is the seventh body part in the list that is associated with 8 distinct emotions (n=24). One of the burun-idioms expresses more than one emotion concept. Figure-8 below shows the distribution in detail:

Figure-8 Distribution of the Emotion Types for Burun-Nose (n=24)



As seen in the figure, Pride has the highest rate of use (40%, $f=10$). This is in accordance with Özkan & Şadiyeva (2003, p. 140) who state that Burun-Nose is used metaphorically to symbolize conceit, vanity, pride and egoism in Turkish as exemplified below:

(38) burnu kabarmak - *lit.* “someone’s nose to swell” - to pride oneself on, to become haughty

(39) burnu havada (olmak) - *lit.* “one’s nose being on air” - conceited, someone who looks down on others

Similar expressions are observed in Japanese (e.g. “one’s nose is tall”, “hang something on one’s nose”) (Ikegami, 2008) and Estonian (e.g. ‘to rear up one’s nose’ for false pride) (Vainik, 2011) as well. Located on the head, the position of the nose is closely related to the position and movement of the head. Vainik explicates that raising head and nose above the normal position is considered as deviating from the norm, thus as BAD, since it attributes superiority to the emoter (2011, p. 61). In this regard, being conceited is closely associated with having an upright nose/head, and yields the metonymy THE UPPER POSITION

OF THE NOSE FOR PRIDE.

The other emotion concepts with higher frequency of use are Anger (20%, $f=5$) and Disliking/Hate (12%, $f=3$). The idioms that express these emotions indicate behavioral reactions of the emotion in an idiomatic and metaphoric way. Given below are some examples.

(40) burnundan ateş püskürmek - *lit.* “spouting fire from one’s nose” - to be furious (Anger)

(41) burun bükme - *lit.* “bending nose” - to dislike (Disliking/Hate)

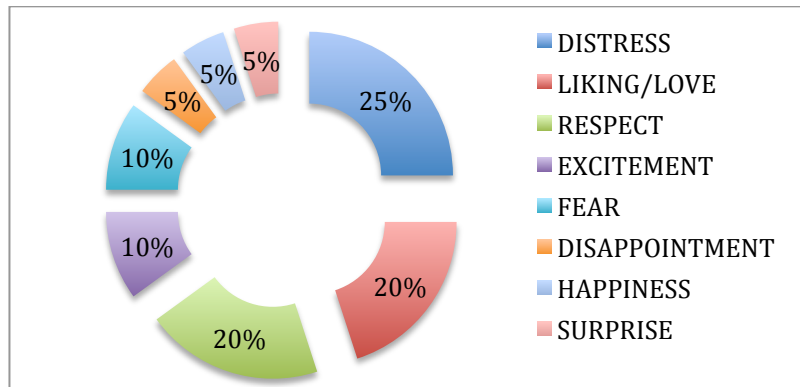
The idioms data reveal that Burun-Nose is basically a CONTAINER for specific emotions (e.g. *spouting fire from one’s nose*). Breathing as the main function of the nose yields NOSE FOR BREATHING depending on the general metonymy BODY PART FOR THE FUNCTION OF THE BODY PART. As a result, one breathes from one’s nose fiercely with anger leading INTENSE BREATHING STANDS FOR ANGER metaphor. Nose can also be seen as AN OBJECT which is INVALUABLE so that someone (who is conceited) *doesn’t take their nose if it falls down*, or it can be A VULNERABLE OBJECT affected by the negative emotions (e.g. *blood drops from one’s nose*).

3.1.8. El-Hand

El-Hand is one of the most important external body parts which are used to deal with the external world. It is the organ used for touching, grasping, holding and squeezing. In this sense, hand is used metonymically for fingers. Our everyday bodily experiences with hands set up the cognitive schemas upon which we build more abstract and complex concepts like feelings and emotions. Additionally, it is an important component of verbal and nonverbal communication. It is used in gestures, saluting, swearing, guiding, etc. (Koca, 2012). As a part of arm, it has also been found to express the social values of solidarity, support and benevolence in the idioms (Öztürk, 2013). In our data, el is related to 8 distinct emotion types despite its small number of idioms ($n=19$).

One of the el-idioms expresses more than one emotion concept. Figure-9 presents the distribution of these emotion types:

Figure-9 Distribution of the Emotion Types for El-Hand (n=19)



As seen in the figure, el is more closely associated with Distress as it constitutes one fourth of el-idioms (25%; $f=5$). Liking/Love (20%, $f=4$) and Respect (20%, $f=4$) are the next two emotions with higher frequency of use. The other emotion concepts are expressed in less than three idioms.

(42) eli şakağında - *lit.* “one’s hand being on the temporal” - to be thoughtful, distressed and anxious (Distress)

(43) el üstünde tutmak - *lit.* “keeping on the hand” - to value someone a lot, to show respect and love (Liking/Love)

(44) bir elini bırakıp ötekini öpmek - *lit.* “kissing first one hand, and then the other” - to show excessive respect (Respect)

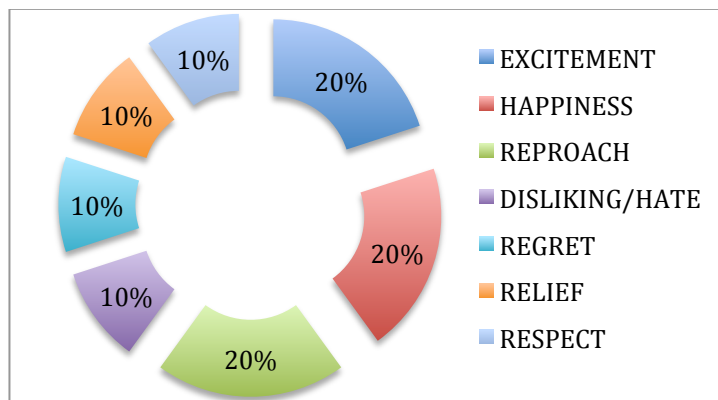
As the sample idioms reveal, hands play an important role in the expression of emotions. Where people put their hands and what they do with their hands can be indications of different emotions. This happens in two ways; either hand is affected by the physiological effect of emotions, so that the emoter puts his/her hand in different positions, or hand movements are directly used to express emotions as illustrated in the sample idioms. Additionally, the el idioms representing emotions have symbolic and cultural meaning, like being on the hand for being loved, or kissing hands for respect.

Similar to Turkish, Japanese and Chinese idiomatic expressions that include hands describe the bodily acts or gestures expressive of certain emotions. In Chinese, hands express joy (e.g. “hands-wave feet-dance”), anxiety (e.g. “rub-hands stamp-feet”), grief and sorrow (e.g. “pound-chest stamp-feet”). In Japanese, hands are used in the expression of grief (e.g. “the hands tremble”, anxiety (e.g. “clasp sweat in the hands”), disturbance (e.g. “neither the hands nor the legs can’t reach out”) and delight (e.g. “the dancing hands don’t know the places to step on”) (Ikegami, 2008).

3.1.9. Ayak-Foot

Ayak-Foot does not seem to be used much in idioms that communicate emotion (n=10). Still, these idioms include 7 distinct emotion types. Figure-10 presents the distribution of these emotion types below:

Figure-10 Distribution of the Emotion Types for Ayak-Foot (n=10)



The distributions of the emotion types of ten foot-idioms are close to one another in that Excitement, Happiness, and Reproach have 2 idioms each (20%), whereas Disliking/Hate, Regret, Relief, and Respect have one idiom each (10%). Given below are some examples:

(45) ayağı/ayakları (birbirine) dolaşmak - *lit.* “someone's feet to mat” - to stumble while walking because of excitement, rush, shame, etc., to be

astonished and act wrong (Excitement)

(46) *ayağı yerden kesilmek* - *lit.* “someone's feet leaves the ground” - to walk on air, to be very happy (Happiness)

(47) *ayak altına almak* - *lit.* “taking someone under one's foot” - to despise, discard, to bring shame on (Reproach)

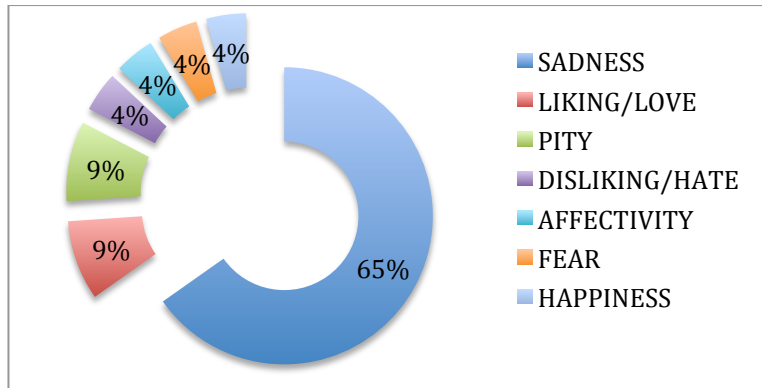
Ayak-Foot is the part of the body which is basically used to stand and walk. This leads to the metonymy FOOT FOR WALKING, depending on the general metonymy BODY PART FOR THE FUNCTION OF THE BODY PART. As observed in the sample idioms, this lies behind the relation between ayak and the emotions it expresses. In this regard, ayak is generally associated with emotions in terms of how the particular emotions influence the bodily acts. This finding matches with that of Yu (2002) for Chinese (e.g. “jump-feet” for anxiety or rage). In the case of Happiness, one feels like flying rather than walking in accordance with the metaphors HAPPINESS IS UP and HAPPINESS IS BEING OFF THE GROUND.

Reproach, as a negative emotion is construed in terms of Ayak-Foot in Turkish, since as Aksan (2011) discusses, located at the bottom of the body, Ayak-Foot represents lower status in Turkish cultural model. He shows that the foot is used in some linguistic expressions to denote negativity and insignificance (i.e., *ayak işi* (foot work), *ayaküstü* (on foot, standing), *ayak oyunu* (a game of foot), etc.) (2011, p. 246). These are the linguistic reflections of the metaphors LESS IS DOWN or LOW STATUS IS DOWN. In this sense, the negative emotion Reproach is associated more with Ayak-Foot in Turkish.

3.1.10. Ciğer-Liver/Lung

Ciğer-Liver/Lung is a prolific body part term in communicating emotion since 23 out of 32 ciğer-idioms collected from the dictionaries express an emotion. Figure-11 presents the distribution of these emotion types below:

Figure-11 Distribution of the Emotion Types for Ciğer-Liver/Lung (n=32)



As Figure-11 shows, Sadness is the most prototypical emotion type expressed by ciğer-idioms (65%, $f=15$). The other emotions have two and fewer idioms. In this sense, ciğer is conceptualized as a container basically for Sadness in Turkish. Given below are some examples on Sadness.

(48) ciğeri yanmak - *lit.* “one’s liver-lung to burn” - to suffer from intense pain

(49) ciğer acısı - *lit.* “liver-lung pain” - the pain caused by the death of one’s child or a close friend

(50) ciğeri kan ağlamak - *lit.* “someone’s liver-lung to cry blood” - to be distressed and sorrowful

Liver has been demonstrated to be one of the central organs that express emotions in various languages. For instance, in Malay (Goddard, 2008) and in Indonesian (Siahaan, 2008), liver is conceptualized as the central body organ for emotion concepts. The Indonesian liver word *hati* is used to describe several emotions including love (e.g. “fruit liver”, “to fall liver onto someone”), happiness (e.g. “with happy liver”), anger (e.g. “hot liver”), worry (e.g. “cause one’s liver palatable”) and sadness (e.g. “smarting of her liver”) (Siahaan, 2008, pp. 56-57).

Gaby (2008) shows that in Kuuk Thaayorre (a Paman language of Cape York Peninsula), liver, which is conceptualized as both within and part of the belly, has strong conceptual links with emotion (e.g. “belly-liver hot” for anger, “liver bad-ABLATIVE” for worry or “belly-liver strong” for brave). Ibarretxe-Antuñano (2008) finds that emotions associated with liver (*gibel*) in Basque are all

negative including lethargy, mistrust, hostility, scorn and spite. Yu (2002) also demonstrates that liver is closely associated with anger (e.g. “move liver-fire”) and sadness (e.g. “liver ripped into pieces”) while the lungs are associated with only sadness (e.g. “split lungs”) in Chinese. Then, we can state that the associations of liver-lung with emotion types differ from one language to another, although they mostly tend to express negative emotions.

Ciğer is a general term used to refer to lungs and liver in addition to its extended meanings of heart and inside of the body, therefore, it shows similarities with *Yürek*-Heart and *Kalp*-Heart in terms of the construction of idioms and their emotional meanings (Baş, 2014). Özkan & Şadiyeva (2003, p. 139) emphasize that the words *ciğer* and *bağır* (bosom) in somatic idioms indicate a meaning close to the words *yürek* and *kalp*, and are used in the expressions of love, compassion and self sacrifice related to kinship bonds in Turkish. Below are the idioms that exemplify Liking/Love and Pity:

(51) *ciğerimin köşesi* - *lit.* “the edge of my liver-lung” - my beloved, my dear child

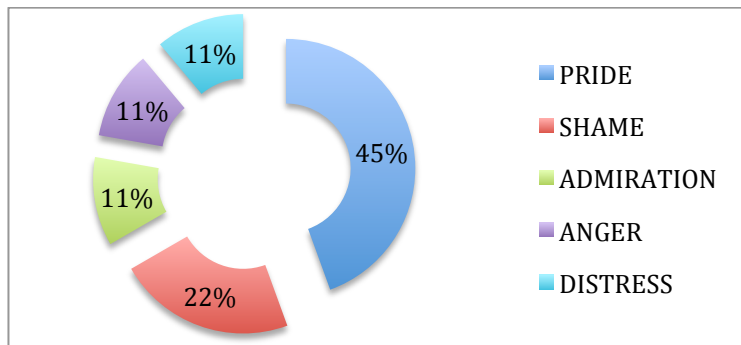
(52) *ciğeri parçalanmak* - *lit.* “someone's liver-lung to part” - to pity somebody a lot

In fact, *Ciğer*-Liver/Lung is exploited commonly in Turkish to express endearment in a similar way to the eyes (see section 3.1.1.). Such uses of endearment is not typical to Turkish since correlations between the internal organs and endearment is expressed in other languages as well. For instance, “*ya kibd-i*” (hey, my liver) is used in Tunusian Arabic to show the dearness of the children (Maalej, 2008). These examples indicate the metonymy CIGER FOR THE LOVED PERSON. The idioms data further reveal that *Ciğer*-Liver/Lung is construed as A CONTAINER for specific emotions. It is also seen as AN OBJECT which is VULNERABLE (e.g. *someone's liver-lung to part*), MOVEABLE (e.g. *someone's liver-lung to come up into one's mouth*), PRECIOUS (e.g. *liver-lung piece*) as well as it represents VALUE (e.g. *someone's liver-lung doesn't worth five/ten cents*).

3.1.11. Alın-Forehead

With a variety of 5 emotions, Alın-Forehead is the eleventh body part in the list (n=9). The distribution of the emotion types is presented in Figure-12 below:

Figure-12 Distribution of the Emotion Types for Alın-Forehead (n=9)



As presented in Figure-12, Pride is the most salient emotion type associated with alın with 45% ($f=4$). The other emotion types have two and fewer idioms.

(53) alını açık yüzü ak - *lit.* “someone’s forehead being clear and face being white” - someone who doesn’t have any shame, or anything to be shy about

(54) alını ağartmak - *lit.* “whitening one's forehead” - to do people proud with one’s succes, to earn honor and reputation

(55) alın derisi değil, davul derisi - *lit.* “not forehead skin but drum skin” - barefaced, shameless

Unlike conceitedness which is associated with burun; honor, dignity and justified pride are associated with the forehead in Turkish. Being on the head as the upper part of the face, and occupying a large place of the face, forehead is seen as a representative of the face, hence the person. Therefore, being honored and dignified is conceptualized as having a clear and white forehead in Turkish as illustrated in the idioms. The words ‘ak’ (white) and ‘kara’ (black) are closely linked to the metaphorical meanings of lightness and darkness (i.e., GOOD THINGS ARE LIGHT and BAD THINGS ARE DARK), and they constitute an organized system with the orientational metaphors GOOD IS UP

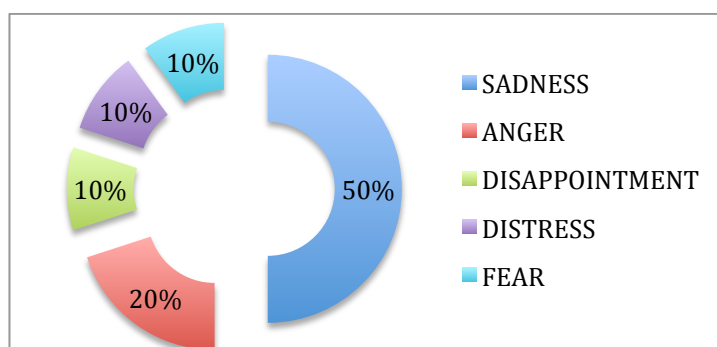
and BAD IS DOWN (Lakoff & Johnson, 1980a, p. 16) in accordance with “evaluative judgments on social behavior” (Ruhi & Işık-Güler, 2007, p. 689). In this respect, *kara* (black) is associated with feelings of being in disgrace while *ak* (white) is associated with justified pride and honor.

According to Tarhan (2004, p. 168), shame (involving bashfulness, shyness and embarrassment) is a constructive negative emotion which contributes to the maturity of an individual. The opposites of this emotion are insensitiveness, barefacedness and irresponsibility. In this sense, this emotion is related to decency, puridicy (*ar*) and chastity (*namus*), and valued in Turkish culture (Tarhan, 2004, p. 168). For this reason, the forehead/face of someone, which does not blush after an embarrassing situation is construed as the lack of bashfulness, hence resembled to the skin of a drum.

3.1.12. Boğaz-Throat

Boğaz-Throat is the twelfth body part with a variety of 5 emotion types ($n=10$). Figure-13 presents the percentages of these emotions for this body part:

Figure-13 Distribution of the Emotion Types for Boğaz-Throat ($n=10$)



As seen in the figure, Boğaz-idioms seem to be more associated with Sadness with 50% ($f=5$), as half of the boğaz-idioms relate to this emotion. Similar to our findings, the throat has been found to be used in the descriptions of sadness in Estonian (Vainik, 2011), and of intuitive apprehension, worry and anger in Kuuk Thaayorre (Gaby, 2008). The rest of the emotions have two and fewer idioms

as seen in the figure.

(56) boğazında düğümlenmek - *lit.* “having a lump in one’s throat” - to feel sad

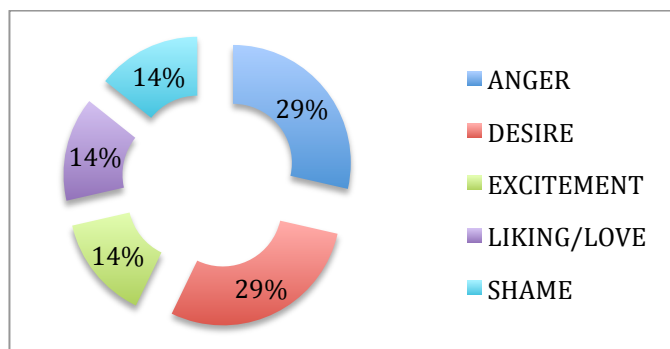
(57) boğazından geçmemek - *lit.* “not passing from one’s throat” - to feel sad to eat food alone because of the absence of the loved ones or poverty

The association between the throat and the negative emotion Sadness derives from the BODY PART FOR THE FUNCTION OF THE BODY PART, THROAT FOR EATING/SWALLOWING metaphors. Accordingly, when one is sad or worried one cannot eat or swallow easily due to the saddening situation, and this negative effect of the emotion is idomatized as illustrated in the sample idioms.

3.1.13. Damar-Vein

In general, Damar-Vein is not a prolific body part in the expression of emotions although it is found to relate to 5 emotion types (n=6). One of these damar-idioms expresses more than one emotion concept; therefore the total number of emotive damar-idioms is 7.

Figure-14 Distribution of the Emotion Types for Damar-Vein (n=7)



The distributions of the emotion types expressed by damar-idioms are almost equal. Anger and Desire makes 29% each ($f=2$), whereas Excitement, Liking/Love and Shame constitutes 14% each ($f=1$) of the total.

(58) damarına basmak/dokunmak - *lit.* “touching/pressing on someone’s vein” - to make someone angry on a sensitive topic (Anger)

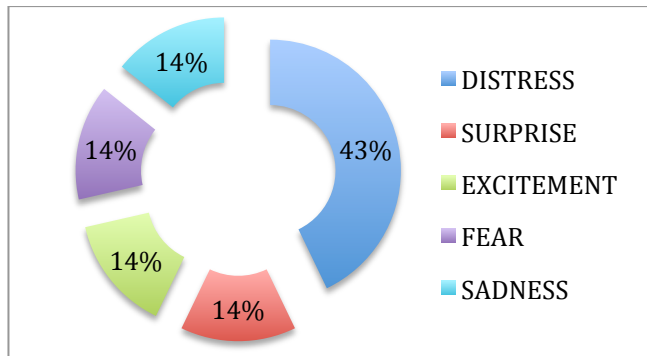
(59) damarları şaha/ayağa kalkmak - *lit.* “someone’s veins to rear back/stand up” - to desire extremely (Desire)

As illustrated in the sample idioms, vein represents the temperament, disposition and nature of the person, therefore doing or saying something that a person doesn’t like is seen as a pressure on the vein, disturbing the emoter. Similarly, intense desire is conceptualized as physical movements on the veins as exemplified in the idiom.

3.1.14. Dil-Tongue

Dil-Tongue does not seem to be used much in expressing emotion (n=7), thus it is not a prolific body part in expressing emotion in Turkish. Still, the types of emotions expressed by dil vary up to five, as shown in Figure-15 below.

Figure-15 Distribution of the Emotion Types for Dil-Tongue (n=7)



As presented in Figure-15, out of 7 dil-idioms indicating emotion, Distress is expressed in 3 idioms (43%), while the emotion concepts Surprise, Excitement, Fear, and Sadness are expressed in 1 idiom each (14%).

(60) dilinde tüy bitmek - *lit.* “hair to grow on someone’s tongue” - to fed up with repeating something

(61) dili yanmak - *lit.* “someone's tongue to burn” - to suffer pain due to one’s

chattering, to come to harm, to tire of something

The association between the tongue and the negative emotion Distress derives from the BODY PART FOR THE FUNCTION OF THE BODY PART, TONGUE FOR SPEAKING metaphors. Accordingly, talking too much and repeatedly, saying something wrong, or not to be able talk puts the person in Distress. On the other hand, the expressions of the emotions surprise, fear and excitement hint at the physiological reactions of the emotions that result in a hinderance of the movement of the tongue.

(62) dili tutulmak - *lit.* “someone’s tongue to be tied” - to become speechless due to fear, excitement, surprise, etc.

(63) dilini yutmak - *lit.* “swallowing one’s tongue” - not to be able to talk due to fear

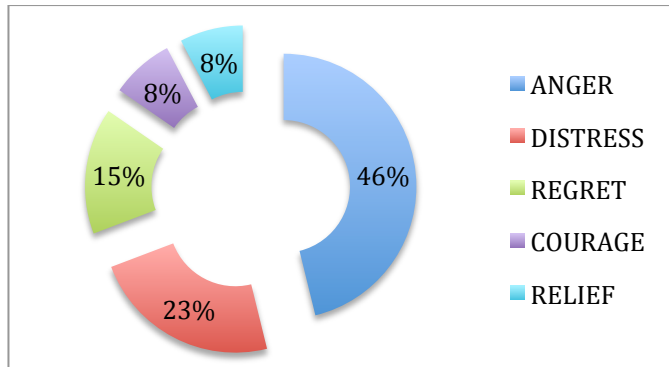
(64) dili damağı kurumak - *lit.* “someone’s tongue and palate to dry” - someone’s mouth to dry because of excitement

Similar to our examples, in Chinese, tongue is used to express surprise or fear (e.g. “staring-eyes knotted-tongue”, “stiff tongue”) or wonder, fear or shock (e.g. “bite-tongue”). In these expressions tongue is unable to move as a result of the physiological reactions to the emotions. Additionally, in Japanese, tongue expresses surprise (e.g. “roll up one’s tongue”) and shame (e.g. “stick out one’s shame”). Together with our idioms, these examples reveal that the expressions of a limited number of emotions mostly depend on the physiological effects of the emotions on the tongue.

3.1.15. Kafa-Head

Kafa-Head does not seem to be employed much in idioms in communicating emotion, since only 13 idioms are found to be emotive. Still, these idioms express 5 distinct emotion types as indicated in the figure below.

Figure-16 Distribution of the Emotion Types for Kafa-Head (n=13)



Kafa-Head is the Arabic borrowing which refers to the head and used synonymously with Baş-Head. However, these two words differ in terms of their collocational and connotational uses (Çetinkaya, 2007a). Unlike Baş-Head, Kafa-Head refers to the ability of comprehension and perception, and connotes mentality and viewpoint.

Figure-16 shows that in the data, Kafa-Head is less prolific in expressing emotion in comparison to Baş-Head; however, similar to Baş-Head idioms, Kafa-Head idioms mostly communicate Anger (46%, $f=6$), and Distress (23%, $f=3$), despite in the reverse order (see 3.1.3.). The idioms mainly illustrate that Kafa-Head is the SITE where intense anger is felt, hence is a CONTAINER for anger. The other emotion types are fewer in number as seen in Figure-16. Given below are some examples from our idioms data.

(65) kafası kızmak - *lit.* “someone's head heating up” - to become furious, to steam up, to annoy

(66) kafasının kontağı atmak - *lit.* “someone's head ignition to blow” - to get one's rag out

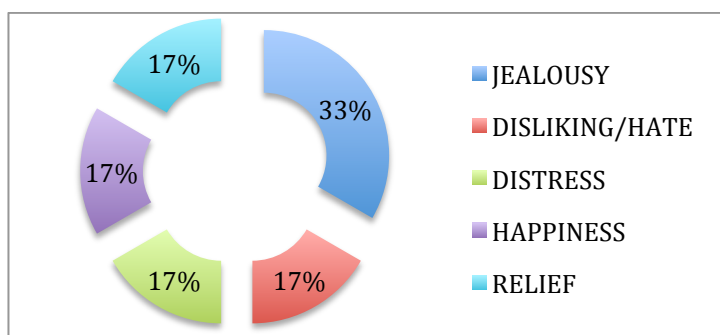
(67) kafası şişmek - *lit.* “one's head to swell” - to feel uneasy about noise, someone's mind to fatigue

3.1.16. Karın-Stomach

Karın-Stomach is the another body part with a lower emotive use (n=6) with a

variety of 5 distinct emotion types. In this sense, the stomach in Turkish is not a very productive source domain in emotion conceptualizations; however the variety of emotions it expresses is high in number.

Figure-17 Distribution of the Emotion Types for Karın-Stomach (n=6)



Karın-Stomach refers to the lower front part of the torso that extends from the borders of the ribs to the pubic covering several organs around that area; therefore it may mean abdomen, belly, stomach, intestines and womb in English. It also has semantic extensions of “inside, mind, head (*kafa*) and *gönül*” as defined in the Online Dictionary of Turkish Language Association. These extensions can be explained by PART FOR PART metonymy where on part of the body is used to refer to another part of the body.

Studies on different languages reveal that the words belly-abdomen-stomach are productive in the conceptualization of emotions. For instance, Ibarretxe-Antuñano (2008) stomach (*urdail*) is used in Basque to express hypochondria, hysteria and annoyance. Yu (2002) shows that in Chinese stomach is linked with anxiety (e.g. “pull-intestines hang-stomach”). In Japanese, *hara* (belly/stomach/abdomen) is considered as the container for emotions including anger, regret, grief (Matsuki, 1995; Ikegami, 2008). Sharifian (2008) shows that the special body part term *del* which is translated as “heart, stomach, abdomen, belly, guts, mind, courage, patience, middle” in Persian is the seat of emotions, feelings and desires including love, compassion, mercy, pity, upset, anxiety, hope, disappointment and confidence.

In Turkish, however, Karın-Stomach is used as a locus of a much more

restricted range of emotions with a limited number of idioms. As seen in the figure, the distribution of the emotion types is almost equal in that Jealousy makes 33% ($f=2$), while Disliking/Hate, Distress, Happiness and Relief makes 17% each ($f=1$). In this sense, a dominant emotion category cannot be attributed to Karın-Stomach in Turkish, and it is seen as a CONTAINER for these emotions. Some sample idioms are given below.

(68) karnı yememek - *lit.* “one’s stomach not to eat” - to be jealous

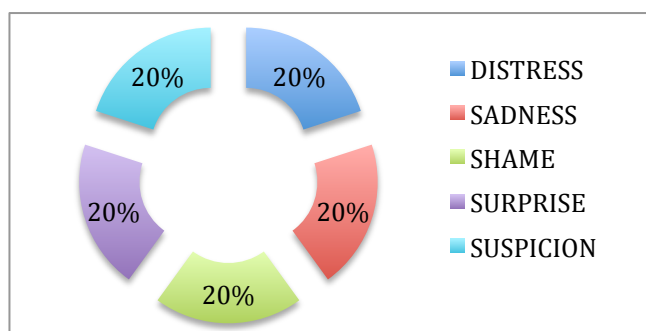
(69) karnı almamak - *lit.* “one's stomach not to take on” - to be jealous

In the idioms Karın-Stomach is used to express Jealousy with reference to the function of the stomach, that is, where the food is stored and digested, yielding the metonymy KARIN FOR DIGESTING based on the general metonymy BODY PART FOR THE FUNCTION OF THE BODY PART. Jealousy is seen as something that disturbs the stomach. In this sense, stomach, as an internal part of the body, is conceptualized as a CONTAINER for jealousy/envy, as well as the other emotions it is used to express.

3.1.17. Kulak-Ear

Kulak-Ear does not seem to be preferred much in expressing emotions in idioms since only 5 of them are associated with emotion. Each of these idioms is related to a different emotion type as Figure-18 below presents.

Figure-18 Distribution of the Emotion Types for Kulak-Ear (n=5)



As seen in Figure-18, in our data, Distress, Sadness, Shame, Surprise and

Suspicion are the emotion concepts expressed by Kulak-Ear idioms. Each of these emotions has only one idiom (20%). In this sense, a dominant emotion category cannot be attributed to ear in Turkish. Some sample idioms are provided below.

(70) kulakları dolmak - *lit.* “someone’s ears to fill” - to fed up with listening to the same topic constantly (Distress)

(71) kulağı düşük - *lit.* “one's ear being low” - joyless, dejected (Sadness)

(72) kulaklarına kadar kızarmak - *lit.* “blushing up to one’s ears” - to feel embarrassed (Shame)

Ear is used to express displeasure (e.g. “dirty someone’s ears”) and misery (e.g. “cover the ears”) in Japanese (Ikegami, 2008) and worry (e.g. “ear bad”) in Kuuk Thaayorre (Gaby, 2008). Among the emotion types identified it is evident that similar to Turkish, the ear in the cited languages is mostly associated with negative emotions. It is basically seen as a CONTAINER for these emotions.

3.1.18. Dudak-Lip

Dudak-Lip is a relatively less preferred body part, both in constructing idioms in Turkish and in expressing emotion (n=4). Two of these idioms express more than one emotion type making the total number of emotive idioms 6. The figure below presents the distribution of four emotion types expressed by lip idioms.

Figure-19 Distribution of the Emotion Types for Dudak-Lip (n=6)

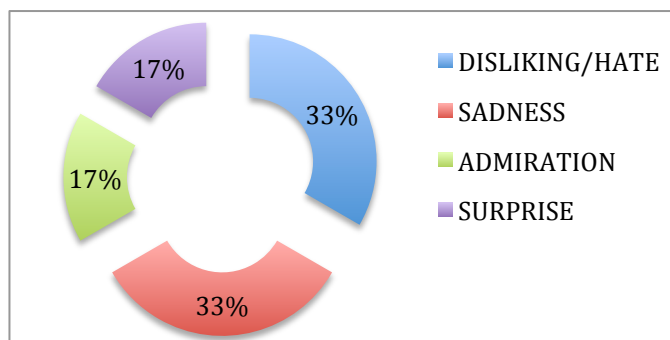


Figure-19 shows that the distribution of the four emotion types is almost equal in that Disliking/Hate and Sadness each makes 33% ($f=2$), whereas Admiration and Surprise each makes 17% ($f=1$) of the total.

(73) dudak (dudağını) bükmek - *lit.* “curling one’s lip” - to behave in a way to show that someone doesn’t like something, not to care (Disliking/Hate)

(74) dudakları titremek - *lit.* “someone’s lips to tremble” - to be about to cry (Sadness)

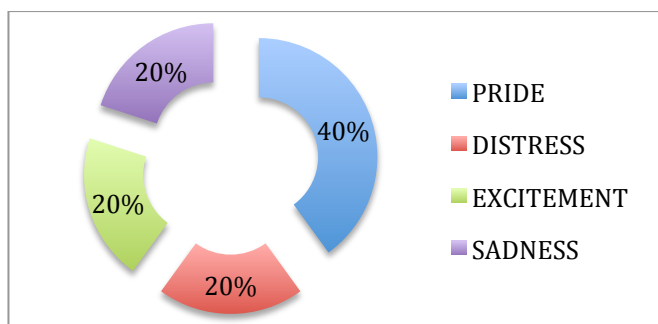
(75) dudak ısırma / dudak ısırtma - *lit.* “to bite lip / to make someone to bite their lips” - to startle with an inappropriate situation; to admire / to impress; to astonish (Surprise & Admiration)

Lip is associated with particular emotions in terms of its movements. Because lips are the outer part of the mouth, they constitute an indispensable part of the facial expressions. Similar to the mouth, lips describe observable symptoms of the emotions. In other words, different emotions are expressed via the movements of the lips due to the impact of the emotions on the lips. Accordingly, when it curls it expresses disliking something, when it trembles it hints at crying, and when it is bitten it expresses surprise or admiration as illustrated in the idioms, yielding the metonymy MOVEMENTS OF LIPS FOR EMOTION. As a result, lips can be conceptualized as the REFLECTOR for particular emotions in Turkish.

3.1.19. Göğüs-Chest

Göğüs-Chest is the last body part with 4 different emotion types. The idioms constructed with göğüs are limited in number ($n=5$). Figure-20 below presents the distribution of these emotion types:

Figure-20 Distribution of the Emotion Types for Göğüs-Chest (n=5)



Göğüs-Chest is the frontal part of the body between the neck and stomach, and covers the organs like heart, lungs, etc. (Online Dictionary of Turkish Language Association). Despite its physical proximity to the heart, the emotion concepts expressed by Göğüs are relatively limited in Turkish as seen in Figure-20.

Chest is conceptualized as a CONTAINER for emotions in several languages like grief, anger and depression in Chinese (Gibbs, 2005; Yu, 2002), delight, grief, regret, surprise, love, anxiety, relief and pride in Japanese (Ikegami, 2008; Occhi, 2008). Chest in Turkish is not as productive as these languages in the expression of emotions. Figure-20 demonstrates that Pride is more closely associated with göğüs since it makes 40% ($f=2$), while Distress, Excitement and Sadness each makes 20% ($f=1$) of the distribution in our data.

(76) göğsü kabarmak - *lit.* “one's chest swelling” - to praise oneself, to flatter oneself

(77) göğsünü gere gere - *lit.* “by stretching chest” - by praising oneself, by feeling proud

Similar to Burun-Nose, Göğüs-Chest is more closely associated with Pride. This is in accordance with Özkan and Şadiyeva (2003, p. 140) who state that these two body parts are used in a similar fashion metaphorically, and symbolize conceit, vanity, pride and egoism. Similar expressions are also observed in English as in “pride swelled my little bosom” (Peña Cervel, 2001, p. 251), and in Japanese as in “stick out one's chest” (Ikegami, 2008). Then, we can claim that there is a general tendency for (some) languages to make an association between the swollen chest and pride.

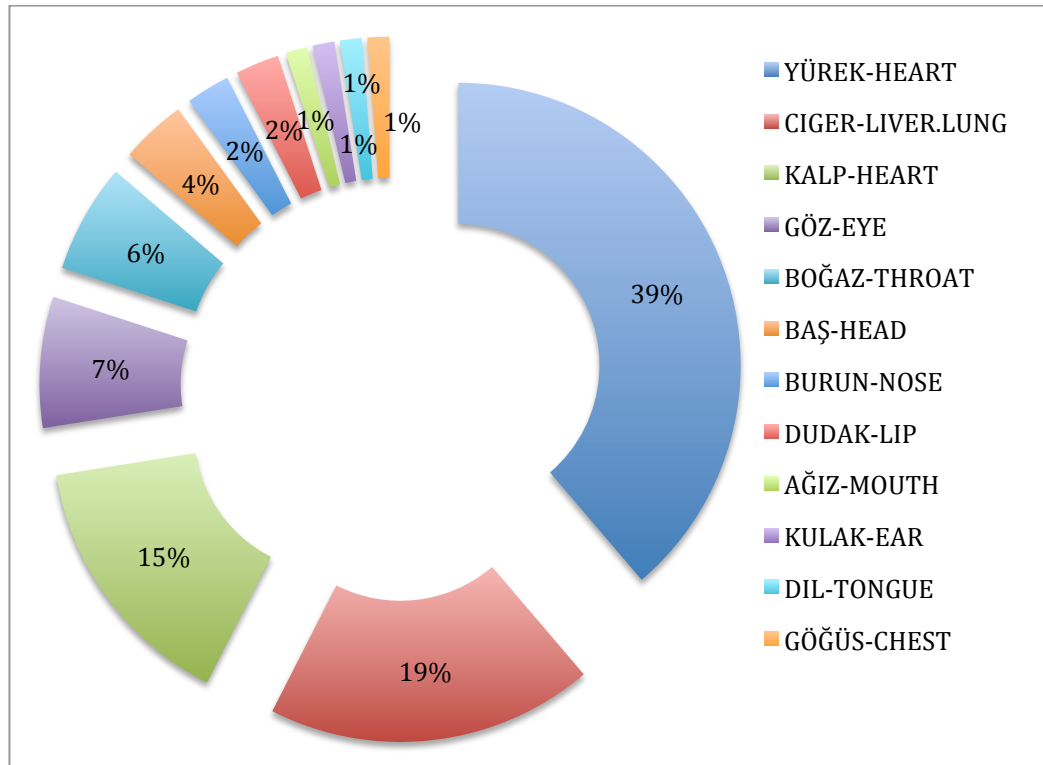
3.2. DISTRIBUTION OF EMOTIONS IN TERMS OF BODY PARTS

Twenty-eight distinct emotion categories were identified from the collection of body part idioms. This section deals with the general distribution of these emotion types in terms of which body parts are used to express which emotion types. The emotion concepts are discussed in the descending order below.

3.2.1. Sadness

Sadness is the most commonly expressed emotion type via body part idioms ($n=80$) in the database. 12 distinct parts of the body are used to communicate Sadness. Figure-21 shows the distribution of these body part terms.

Figure-21 Distribution of the Body Parts for Sadness ($n=80$)



The figure shows that internal organ words, Yürek-Heart, Kalp-Heart and Ciğer-Liver/Lung are the top three words expressing sadness. Although Yürek-Heart

is used to communicate several emotion types, it is more likely to be associated with Sadness in Turkish since it has the highest frequency of use in idioms (39%, $f=31$). It is followed by Ciğer-Liver/Lung (19%, $f=15$) and Kalp-Heart (15%, $f=12$). *Ciğer*, as a cover term for liver and lung, can also mean heart and inside as defined in the Online Dictionary of Turkish Language Association. Ciğer idioms that express sadness have usually the same structures as yürek and kalp idioms (e.g. yüreği kan ağlamak = ciğeri kan ağlamak = kalbi kan ağlamak). In this sense, *heart* and *ciğer* in Turkish can be considered as the SEAT for sadness. Some sample idioms below illustrate how these body parts express sadness.

- (78) yüreğini ateş almak - *lit.* “one's heart catching fire” - to feel sad extremely
 (79) ciğer(i) kebab olmak - *lit.* “one's liver-lung becoming kebab” - to feel extreme sadness
 (80) kalbi parçalanmak - *lit.* “someone's heart to shatter” - to feel sadness deeply

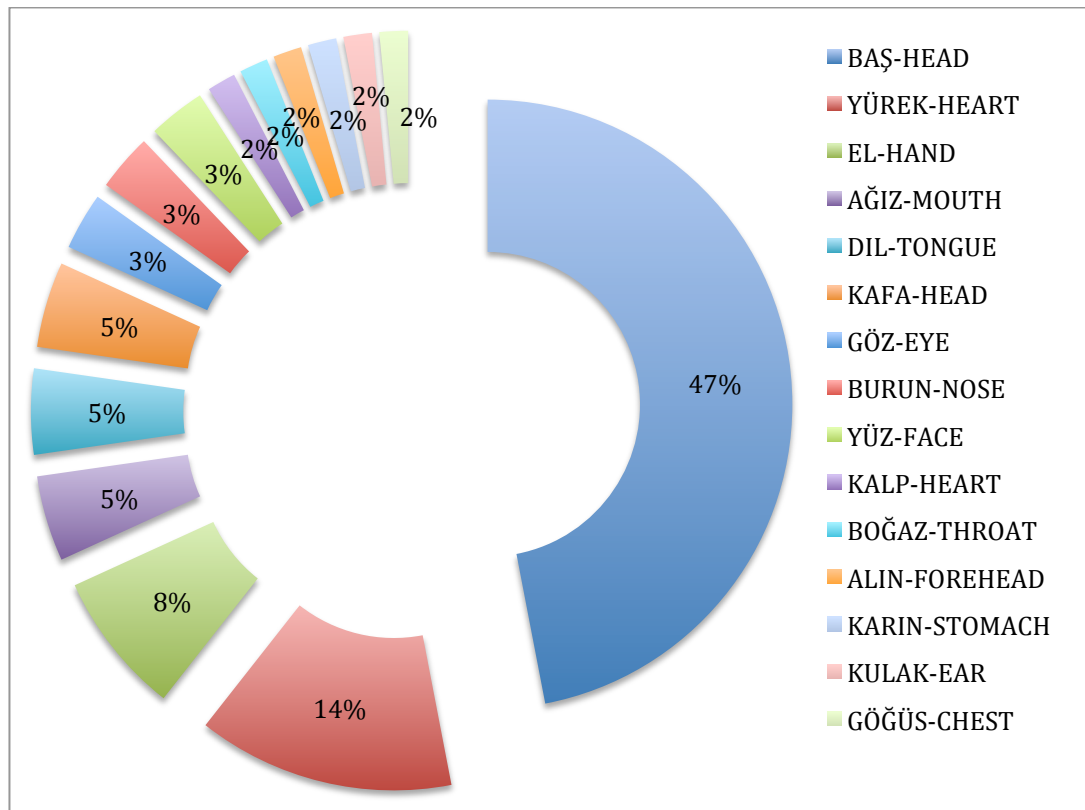
Göz-Eye is the other body part that expresses Sadness with 6 idioms (7%) followed by Boğaz-Throat (6%, $f=5$) and Baş-Head (4%, $f=3$). The other body parts have only one idiom as indicated in the figure. Sadness is perceived as a negative emotion in the folk theory. This is apparent from the findings that a number of body part source domains used in the conceptualisation of sadness focus on the negative evaluation aspect of the emotion. In other words, the idioms indicate that the negative emotion sadness has several imaginative negative effects on different parts of the body.

- (81) gözünü (gözlerini) duman bürümek - *lit.* “fume to pervade someone's eye(s)” - to feel sad, to grieve
 (82) boğazına dizilmek - *lit.* “something to be lined up in one's throat” - to feel sad to eat food alone because of the absence of the loved ones or poverty
 (83) başına karalar bağlamak - *lit.* “tying black(s) on one's head” - to mourn

3.2.2. Distress

Distress is the second most frequently expressed emotion type in idioms data. 15 distinct body parts are found to relate to Distress with a total of 66 idioms. Figure-22 below illustrates the distribution of the body parts associated with Distress.

Figure-22 Distribution of the Body Parts for Distress (n=66)



As explained in section 3.1.3., Baş-Head is the most frequently preferred body part (47%, $f=31$) to express Distress in the database.

(84) başının derdine düşmek - *lit.* "worrying about one's head" - to be too distressed as not to deal with any other thing

(85) başında kazan kaynatmak - *lit.* "boiling cauldron on someone's head" - to trouble someone

The idioms data reveal that while sadness is often expressed in terms of heart trouble, distress (*sıkıntı*) is expressed in terms of head trouble. The reason for such a distinction is that distress is a more problem oriented emotion type causing psychological tiredness (Online Dictionary of Turkish Language Association). According to Smith & Smith (1995, p.116), “*sıkıntı*” a comprehensive emotion concept unique to Turkish, for which the English emotion concepts *distress*, *embarrassment*, *problem* and *boredom* are needed to convey the implicit meaning thoroughly in it. In this sense, the head, which is generally conceptualized as the locus for thinking and reasoning, is associated with distress in Turkish.

Yürek-Heart (14%, *f*=9) and El-Hand (8%, *f*=5) are the other organs that are associated with distress. The other body parts are fewer and closer to each other in number. The body parts demonstrate that Distress can be associated with both internal and external organs in Turkish. Some sample idioms are given below.

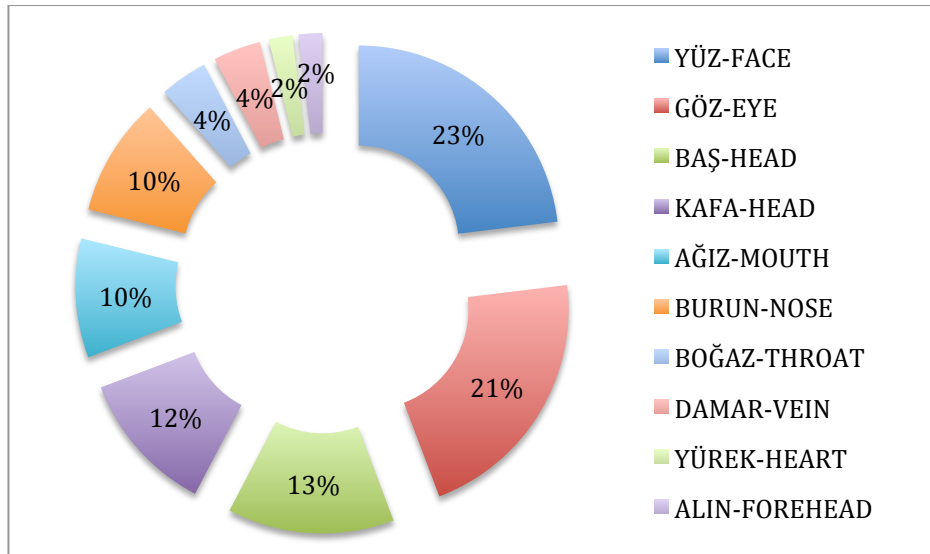
(86) *yüreği daralmak* - *lit.* “one's heart to narrow down” - to feel distressed

(87) *eli koynunda kalmak* - *lit.* “someone's hand stays on his bosom” - to be in desperate straits

3.2.3. Anger

Anger is the third most frequently expressed emotion type in body-part idioms (*n*=52). Ten distinct body parts are associated with Anger as Figure-23 shows below:

Figure-23 Distribution of the Body Parts for Anger (n=52)



Anger has been one of the most frequently studied emotions. Among these studies, Maalej (2004, 2011) demonstrates that despite being construed as a liquid in the overall body, in the heart, and in the nerves, anger is alternatively construed through the eyes in Arabic. Matsuki (1995) puts forth that in addition to the whole body, Japanese conceives of the stomach/bowel area (*hara* in Japanese) as a container for anger. In the Japanese cognitive model, anger is conceived of as moving from the *hara* to the chest (*mime*) and then to the head (*atama*). If anger reaches *atama*, the angry person is unable to control anger. Yu (1995) claims that Chinese places anger (*qi*) in several different body containers including the breast, heart, stomach and spleen.

Different from the above mentioned languages, our data as indicated in the figure reveals that almost all of the body parts are located on the head, and are external body parts. This shows that anger is most frequently observed around the head and its subparts, and that anger idioms mostly base on the visible, observable manifestations of anger. As seen in Figure-23, among the ten body parts, Yüz-Face (23%, $f=12$) and Göz-Eye (21%, $f=11$) are the most frequently employed ones. This shows that face and eyes are the main sites for anger in the minds of Turkish speakers. Some sample idioms from the data are provided below:

- (88) yüzünü buruşturmak - *lit.* “wrinkling one’s face” - to make a face with anger
 (89) yüzü sirke satmak - *lit.* “one’s face selling vine” - to be sullen and unlovely;
 one’s displeasure to be evident from one’s face
 (90) gözü (gözleri) dönmek - *lit.* “someone’s eyes rolling back” - to see red
 (91) gözleri çakmak çakmak (olmak) - *lit.* “one’s eyes becoming lighter” -
 someone’s eyes to be(come) red or blazed because of rage

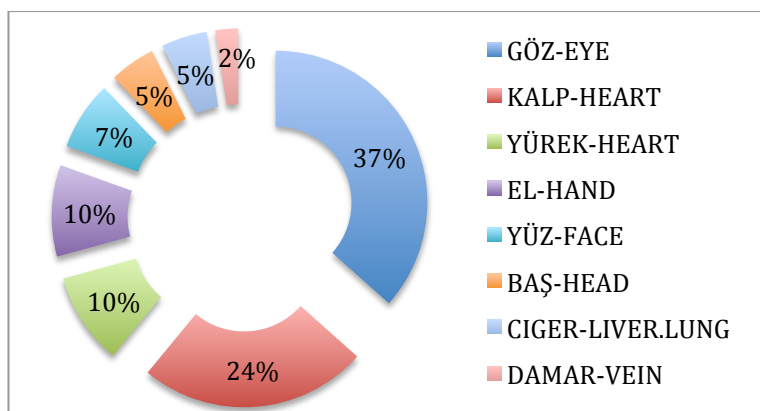
Baş-Head (13%, $f=7$), Kafa-Head (12%, $f=6$), Ağız-Mouth (10%, $f=5$), Burun-Nose (10%, $f=5$), have a relatively higher frequencies compared to the others. In this sense, these body parts are also considered as the containers for anger as exemplified below.

- (92) öfkesi başına sıçramak - *lit.* “someone’s anger jumping up to someone’s head” - to get very angry
 (93) kafası atmak - *lit.* “someone’s head to blow” - to become furious, to blow one’s stack
 (94) ağızından ateş saçmak - *lit.* “someone’s mouth scattering fire” - to be furious and utter inappropriate words
 (95) burnundan solumak - *lit.* “breathing from one’s nose” - to be very angry

3.2.4. Liking/Love

Liking/Love is the fourth most frequently expressed emotion type through body part idioms ($n=41$). Additionally, 8 distinct body parts are associated with Liking/Love as Figure-24 shows below:

Figure-24 Distribution of the Body Parts for Liking/Love (n=41)



As Figure-24 reveals, Göz-Eye is the most preferred body part to communicate Liking/Love (37%, $f=15$). As explained in section 3.1.1., Göz is the main indicator of Love in Turkish. This finding matches with that of Maalej (2011) for Tunisian Arabic. Maalej holds that eye (3ayn) “functions either as a container or for love or as a valued organ to be given to the ones we love” (2011, p. 223). Additionally, in Persian, the emotion most strongly associated with the eye (cheshm) is love in the sense that the loved person is equated with one’s eyes (Sharifian, 2011b, 2012). Similar to what Sharifian (2012) highlights, such idiomatic expressions are usually employed between family members such as a mother and a child, and do not convey the sense of a romantic love. Some sample Göz-Eye idioms that express Liking/Love in our data are provided below.

(96) göz bebeği - *lit.* “eye baby/pupil” - cherry of one’s cheek, very precious, beloved

(97) (bir şeyi) gözü gibi sevmek - *lit.* “loving something as one’s eye” - to love a lot

(98) gözde olmak - *lit.* “being on the eye” - to catch on with somebody

Heart is the prototypical body part which has been used in the conceptualization of Love motivating the metaphor LOCUS OF LOVE IS HEART in many languages (Niemeier, 1997, 2003; Maalej, 2008; Perez, 2008). Our data partially proves this view as Kalp-Heart is the second most productive body part that express love (24%, $f=10$) following by Yürek-Heart (10%, $f=4$) and El-Hand

(10%, $f=4$). Unlike the eye expressions, the heart expressions mostly convey the sense of romantic love. The other body parts associated with Liking/Love are fewer in number of idioms. Given below are some examples.

(99) kalp kalbe karşıdır - *lit.* “heart is towards heart” - love and sincere feelings are reciprocal

(100) kalbine girmek - *lit.* “entering someone's heart” - to win someone's love

(101) yürekten bağlanmak - *lit.* “being connected to (somebody) from the heart”
- to love a lot, to be attached with love and faithfulness

(102) ellerde gezmek - *lit.* “walking on the hands” - to be respected and to be loved

3.2.5. Fear

Fear is “an internal emotional reaction composed of psychological and physiological dimensions that may be aroused when a serious and personally relevant threat is perceived” (Witte, 1998, p. 429). The expression of Fear is associated with 8 distinct body parts in a total of 31 idioms. Figure-25 presents the details of the distribution of the body parts:

Figure-25 Distribution of the Body Parts for Fear ($n=31$)

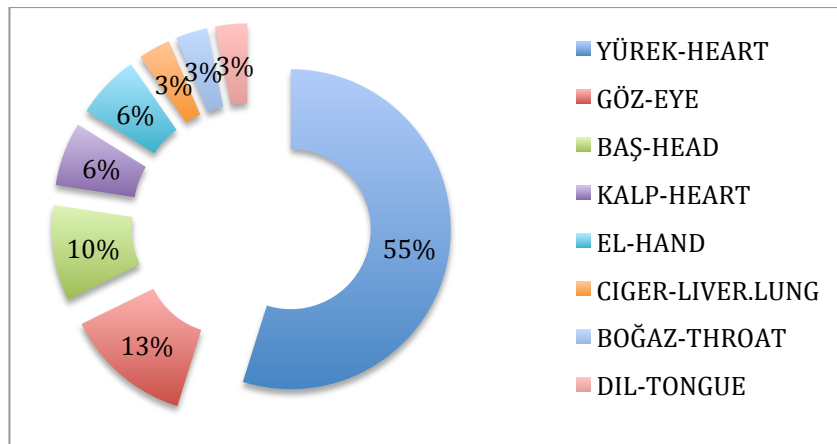


Figure-25 shows that Fear is closely associated with Yürek-Heart (55%, $f=17$). Increase in heartbeat rate is one of the physiological effects of fear, which is reflected on the idiomatic expressions. In this sense there is a metonymic basis in the construction of yürek idioms expressing fear. Kövecses (1986, 1988, 1990, 1991), Barcelona (1986, 2000), Lakoff (1987) and Maalej (2007) have discussed about the metonymic motivation of metaphors that express emotions including fear on the basis of the physiological reactions that they cause. Some sample idioms are provided below.

- (103) yüreği yerinden oynamak - *lit.* “someone's heart moving from its place” - to dread suddenly
- (104) yüreği küt küt atmak - *lit.* “someone's heart skips a beat” - someone's heart to beat fast because of fear and anxiety; to be nervous
- (105) tavşan yürekli - *lit.* “rabbit hearted” - coward

Similar to Turkish, fear in Chinese has been found to affect the heart, in addition to the gallbladder (Yu, 2002). Göz-Eye (13%, $f=4$) and Baş-Head (10%, $f=3$) are the next two body parts with relatively higher frequency of use. The distribution of the idioms are more or less closer to one another for the rest of the body parts as seen in the figure. Given below are some sample idioms.

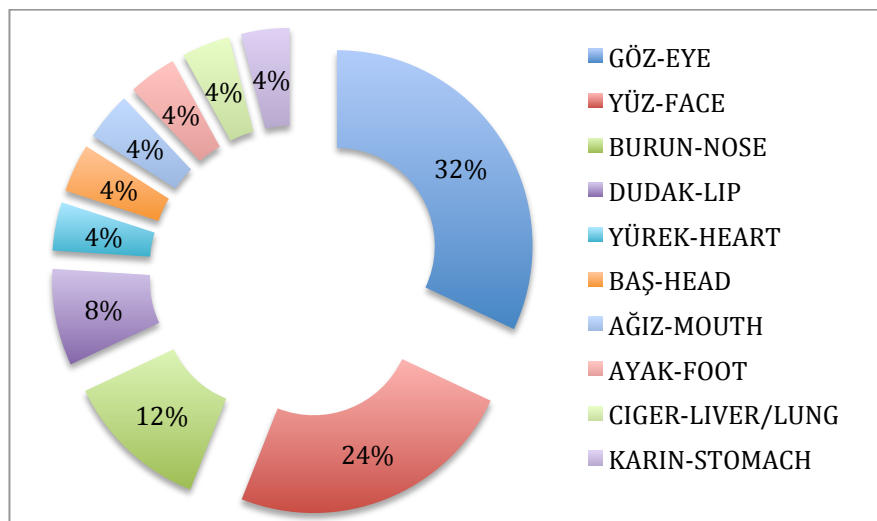
- (106) gözünü yıldırmaq - *lit.* “dreading someone's eye” - to cool out; to fear to face with a situation because someone tried it before
- (107) can başına sıçramak - *lit.* “someone's soul to jump up to someone's head” - to be scared

The relation between fear and eyes derives basically from the function of the eyes. It is the organ which sees and faces with the dangers and problems around the person first, and gets the definite information on dangers, therefore similar to courage, fear has been directly associated with the eyes.

3.2.6. Disliking/Hate

Disliking/Hate idioms are correlated to 10 body parts, with a total of 25 idioms. Figure-26 shows the distribution of these body parts:

Figure-26 Distribution of the Body Parts for Disliking/Hate (n=25)



As the figure shows, Disliking/Hate is construed more frequently through Göz-Eye (32%, $f=8$). Similar to Liking/Love, Disliking/Hate is expressed more through Göz-Eye in Turkish. Göz-Eye is conceptualized as THE CONTAINER FOR DISLIKING/HATE, just like LIKING/LOVE. The IN-OUT, HIGH-LOW, UP-DOWN image schemas suggest that ENTERING THE EYE IS GOOD (or IN/HIGH/UP IS GOOD), but LEAVING THE EYE IS BAD (or OUT/LOW/DOWN IS BAD).

(108) gözden düşmek - *lit.* “falling down from someone's eyes” - to lose the love, respect and trust of others because of the things someone says or does; someone or something to lose value

(109) gözünü kin bürümek - *lit.* “hatred to cover someone's eye” - not to give importance to anything except for the sense of taking revenge

The next two organs are expressing Disliking/Hate with relatively higher frequency are Yüz-Face (24%, $f=6$) and Burun-Nose (12%, $f=3$). The

distribution of the idioms are more or less closer to one another for the rest of the body parts as seen in the figure. Face as the location of eyes and nose is seen as the site expressing Liking/Love and Disliking/Hate as presented in the examples below.

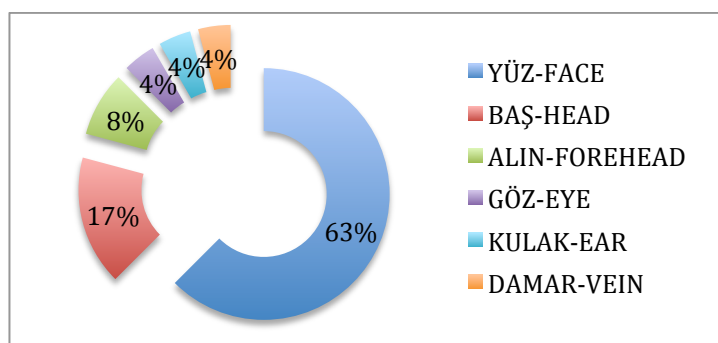
(110) yüzü soğuk (olmak) - *lit.* “to have a cold face” - used to describe the disliked, unpleasant, scary things

(111) burun bükme - *lit.* “to bend nose” - to dislike

3.2.7. Shame

The emotion concept of shame is closely associated with the concepts of shyness and bashfulness in Turkish. Tarhan (2014, p. 168) describes this concept as ‘ar duygusu’, which is colloquially known as decency and pudicity. Shamelessness, indifference and irresponsibility are the concepts opposite of this feeling; therefore he advises to protect the feeling of shame. Shame is expressed in 24 idioms through 6 different body parts. Figure-27 presents the distribution of these body parts used to express Shame.

Figure-27 Distribution of the Body Parts for Shame (n=24)



The distribution of the idioms in terms of the body parts show that Yüz-Face is closely associated with shame (63%, $f=15$). Baş-Head (17%, $f=4$) is the second mostly employed body part. The rest of the body parts have less than two idioms. The idioms examined describe generally the presence and absence of

shame in relation to the body parts, and the physiological (usually blushing) and the behavioral (bending face/head down) effects of shame on the person.

(112) yüzünü kara çıkarmak - *lit.* “turning someone’s face black” - to embarrass someone

(113) yüzünün derisi kalın - *lit.* “having a thick face skin” - brazen-faced

(114) yüzü yerde / yüzü yere gelmek (geçmek) - *lit.* “one's face is on the ground / one’s face turns to the ground” - to become shamefaced, to be ashamed of something

(115) başını önüne eğmek - *lit.* “bending one’s head” - hang one’s head; to be embarrassed

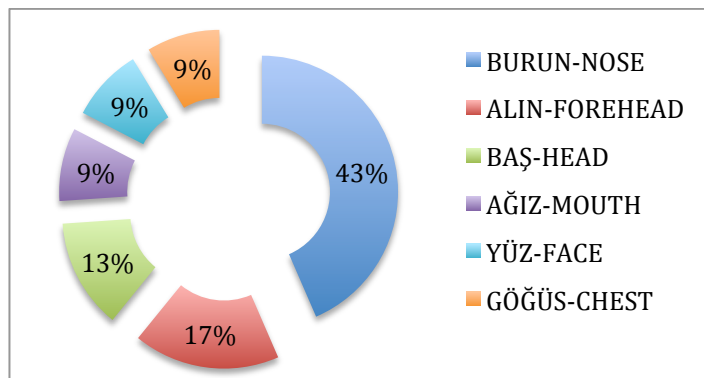
(116) alın derisi değil, davul derisi - *lit.* “not forehead skin but drum skin” - barefaced, shameless

As explained in section 3.1.5., face is the body part through which Shame and Embarrassment are observed overtly. Eyes, ear, and forehead which are located on the face, also express blushing in the idioms they are constructed with.

3.2.8. Pride

6 distinct body parts found in idioms express Pride (n=23). Figure-28 below presents the distribution of these body parts:

Figure-28 Distribution of the Body Parts for Pride (n=23)



According to Tarhan (2014, p. 152), pride has two dimensions; one is the positive side including honor, dignity, self-respect, and self-confidence, and the other is the negative side including conceit, boasting and arrogance. While its positive aspect is related to the sense of worthiness, the negative aspect is the exaggerated and false sense of pride. Kövecses (1986, p. 39) also names Pride as the superordinate conceptual domain that involves a variety of concepts including conceit, self-esteem, justified pride, false pride, vanity, self-assurance, and so on.

When we look at the body parts with respect to these subordinate concepts, we see that Burun-Nose is closely related to conceitedness and vanity in which the pride scale is higher than the corresponding value scale (43%, $f=10$). The inappropriate amount of pride is usually associated with HEIGHT AND BIGNESS of the nose as seen in the examples below. The idioms are in line with the metaphor A CONCEITED PERSON IS BIG, put forth by Kövecses (1986).

(117) burnu büyük / burnu büyümek - *lit.* “big nose / one’s nose to grow” - conceited, bighead, to belittle others, to think one is the bee’s knees

(118) burnu Kafdağı’na çıkmak - *lit.* “someone’s nose going up to the mount Kaf” - to become arrogant; to be conceited

Alın-Forehead (17%, $f=4$) is the second body part mostly associated with Pride. Alın-Forehead idioms express what Kövecses (1986) calls “justified pride” more. Some sample idioms are presented below.

(119) alını açık gezmek - *lit.* “walk one’s forehead clear” - to walk with one’s honor and virtue

(120) alınının akıyla - *lit.* “with one’s white forehead” - with honor, successfully, without falling into a blameworthy situation

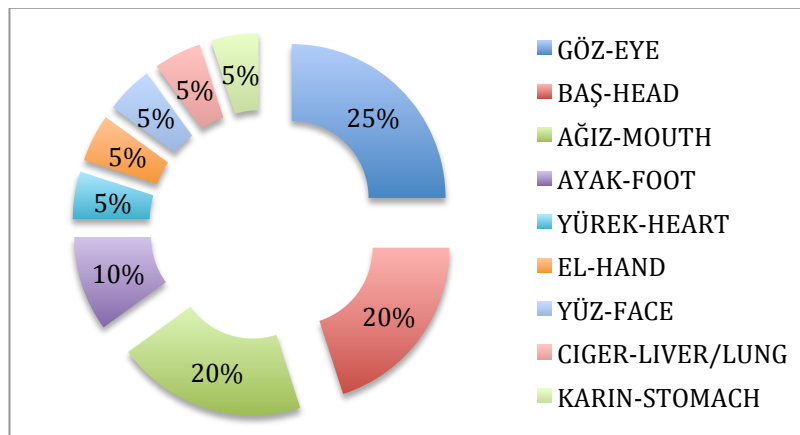
As explicated in section 3.1.11., forehead is construed as the site for honor/justified pride in Turkish. As Ruhi & Işık-Güler put it, “kara (black) is associated with feelings of being in disgrace while ak (white) is associated with pride” (2007, p. 689). The central cultural model behind this conceptualization is

being moral/virtuous/ honor is being clean and white. In this sense, the color of the forehead is an obvious indicator of Pride and Shame in Turkish.

3.2.9. Happiness

Happiness is depicted as the opposite of unpleasant emotional experiences like sadness, anxiety and apprehension (Kövecses, 1991). The idioms that express Happiness are distributed among 9 distinct parts of the body (n=20). Figure-29 below presents the percentages of these body parts:

Figure-29 Distribution of the Body Parts for Happiness (n=20)



As presented in Figure-29, Göz-Eye has the highest percentage of use ($f=5$, 25%), and it is followed by Baş-Head (20%) and Ağız-Mouth (20%) with 4 idioms each. The rest of the body parts involve less than two idioms.

(121) gözlerinin içi gülmek - *lit.* “inside of someone’s eyes smiling” - that someone is very happy is evident from their eyes and face

(122) başı göğe değmek - *lit.* “someone’s head to touch sky” - to rejoice, to fly with happiness

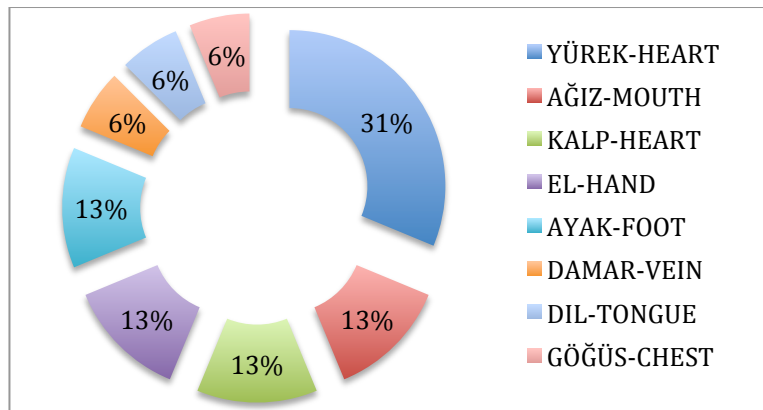
(123) ağızı dört köşe olmak - *lit.* “someone's mouth to be foursquare” - to be cheerful and joyous, to rejoice

Eye idioms express happiness in terms of the expressive aspect of the eyes, that is, the way the eyes are looking. Head idioms express happiness with respect to the UP/DOWN orientational image schema (i.e., HAPPINESS IS UP). High locations are positive (or good) and correlated with happiness, whereas low locations are negative (or bad) and correlated with sadness. Mouth idioms express happiness in terms of smiling, and the shape of the mouth when smiling.

3.2.10. Excitement

Although Excitement is not a frequently expressed emotion type via body, 8 body parts are used in its expression (n=16). Figure-30 below shows the percentages of these body parts:

Figure-30 Distribution of the Body Parts for Excitement (n=16)



The figure illustrates that Excitement is most strongly felt in and expressed by Yürek-Heart (31%, $f=5$). The idioms reveal that excitement reveals itself as the increase in the heartbeat rate, hence yürek is conceptualized as the container for excitement. The other body parts are two and fewer in number as indicated in the figure. These sample yürek-idioms illustrate how excitement affect the heartthrob:

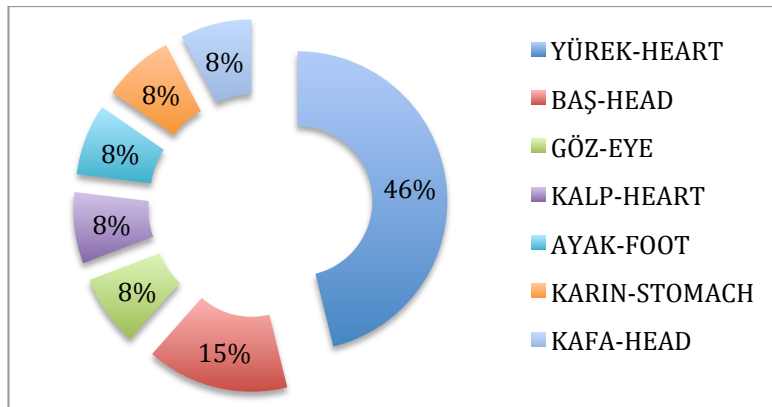
(124) yüreği hop etmek (hoplamak) - *lit.* “someone's heart jumping” - to be freaked out suddenly, thrill someone to pieces

(125) yüreği gümbür gümbür atmak - *lit.* “someone's heart beating fast and furious” - to feel excited extremely

3.2.11. Relief

Relief is expressed in 13 idioms distributed among 7 body parts, as shown in Figure-31 below.

Figure-31 Distribution of the Body Parts for Relief (n=13)



The figure illustrates that Relief is most frequently expressed by Yürek-Heart (46%, $f=6$). The other body parts involve less than two idioms. This shows that we feel relief basically in our hearts. Relief is the disappearance of an unpleasant event that causes stress, fear, anger, sadness and so on. During this experience of unpleasant event, our bodies become physiologically tight and nervous reflecting on our muscles, heartbeat, and the overall body. When the unpleasant event disappears, our bodies get the balance and change to its normal condition, so relieved. This is clearly reflected on the idiomatic expressions in Turkish as exemplified below:

(126) yüreğine (soğuk) su serpmek - *lit.* “sprinkling (cold) water on someone’s heart” - to relax with the disappearance of a worry, to rest easy

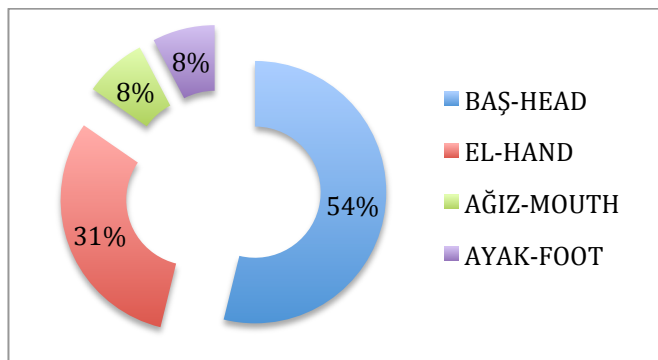
(127) yüreği ferahlamak - *lit.* “someone's heart being refreshed” - to feel relieved, to get rid of anxiety, to find peace

(128) başı doğrulmak - *lit.* “someone's head to straighten up” - to get rid of a troublesome situation, to reach happiness

3.2.12. Respect

According to Tarhan (2014, p. 171), Respect is a combination of Love and Shame in that when one both loves another and feels shy about him/her, this is a sign of respect towards that person. Similarly, Kövecses (1988, p. 33) describes Respect as an integral part of our conception of Love. Besides, respecting someone involves valuing him/her and being attentive not to hurt him/her. Respect is associated with 4 different parts of the body with 13 idioms in total. Figure-32 presents the distribution of these idioms:

Figure-32 Distribution of the Body Parts for Respect (n=13)



As Figure-32 shows, Respect is more closely associated with Baş-Head (54%, $f=7$) in the database. The other body parts that express Respect are El-Hand (31%, $f=4$), Ağız-Mouth (8%, $f=1$), and Ayak-Foot (8%, $f=1$). Idiomatic expressions expressing Respect generally base on the behavioral reactions caused by this emotion.

(129) baş üstünde tutmak - *lit.* “keeping over the head” - to value and respect

(130) başında gezdirmek - *lit.* “carrying someone/something on the head” - to value

(131) el pençe divan - *lit.* “hand paw divan” - clasping hands in front the respected person; to show excessive respect

Respect is generally related to value, recognition and superiority (Kövecses, 1990). In this sense, the respected person or thing is usually seen over the head as in the sample idioms. As Aksan (2011) highlights, due to its location on the body, head in Turkish culture represents a higher status. He holds that “[l]ocated at the topmost position, the head conceptualizes those who reside at the very top in the social stratification” (p. 254). On the other hand, the feet conceptualize those who are at the very bottom of society. Such conceptualizations are clearly reflected on the idiomatic uses expressing Respect as well as Reproach.

El-Hand, similarly, indicates Respect in terms of how it is used in nonverbal communication. It is used in the idioms as descriptions of the acts of tying hands (particularly on the belly) in front of the respected person or kissing hands of the respected person, which has come to mean respect, reverence and obedience in Turkish culture (Koca, 2012).

3.2.13. Pity

Pity is expressed in 12 idioms in the database via 3 different body parts. Figure-33 shows the allocation of these idioms among these body parts.

Figure-33 Distribution of the Body Parts for Pity (n=12)

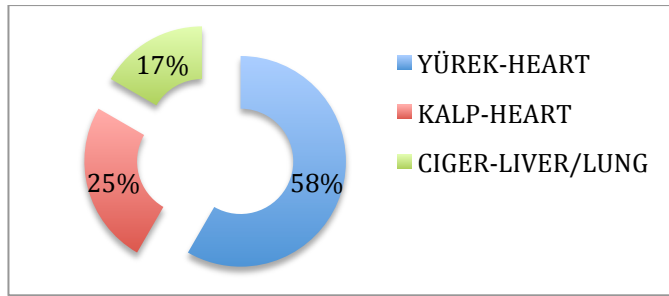


Figure-33 reveals that Pity is an emotion type that is felt and expressed only by internal organs. Yürek-Heart (58%, $f=7$) is the most frequently used body part to express Pity, followed by Kalp-Heart (14%, $f=3$), and Ciğer-Liver/Lung (10%, $f=2$). Some sample idioms expressing pity are provided below.

(132) yufka yürekli - *lit.* “someone’s heart (being) phyllo dough/slim” - someone who cannot bear touching situations, who has too much emotion of pity

(133) yüreği cız etmek (cızlamak) - *lit.* “someone’s heart to make (the sound of) ‘cız’” - to pity a lot

(134) kalbi yumuşamak - *lit.* “someone’s heart to soften” - to become merciful, someone’s anger and obstinacy to be over

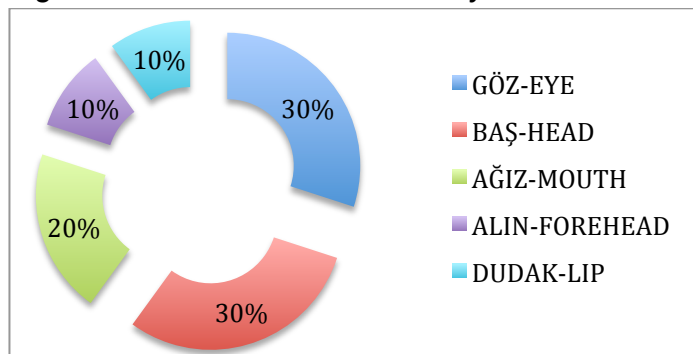
(135) ciğeri parçalanmak - *lit.* “someone’s liver-lung to part” - to pity somebody a lot

Ciğer, as a cover term for liver and lung, can also mean heart and inside (Online Dictionary of Turkish Language Association). Ciğer idioms that express pity have usually the same structures as Yürek-Heart and Kalp-Heart idioms (e.g. yüreği parçalanmak (someone’s heart to part) = ciğeri parçalanmak (someone’s liver/lung to part)). In this sense, heart in Turkish can be considered as the main locus of pity, similar to sadness.

3.2.14. Admiration

Admiration is the emotion type which is not frequently employed in body part idioms (n=10). Five distinct parts of the body relate to Admiration. The distribution of the body parts is presented in Figure-34 below:

Figure-34 Distribution of the Body Parts for Admiration (n=10)



As seen in Figure-34, Göz-Eye and Baş-Head are body parts that have 3 idioms each (30%) that express Admiration. Ağız-Mouth has 2 idioms (20%), and Alın-Forehead and Dudak-Lip have 1 idiom each (10%). Some sample idioms expressing admiration are given below.

- (136) göz kamaştırıcı / gözleri kamaşmak - *lit.* “eye dazzling / one’s eyes to dazzle” - formidable / to charm something; to be impressed, to admire
- (137) gözünü alamamak - *lit.* “can’t take one’s eyes off someone/something” - to look in admiration, cannot change one’s eyes to anywhere else while looking at something
- (138) baş /başını döndürmek - *lit.* “twirling someone’s head” - to make people admire oneself

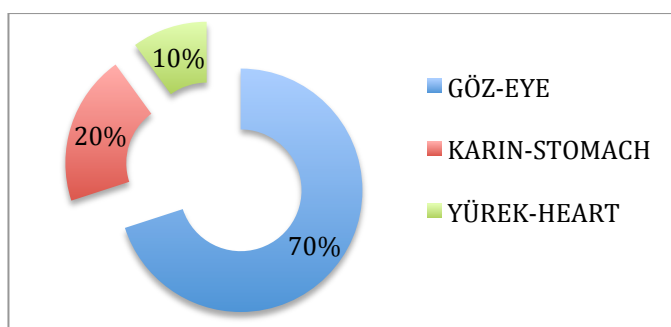
In the idioms data, Admiration is conceptualized in terms of how it affects the person physically and behaviorally. As an integral part of love (Kövecses, 1988), Admiration is reflected via the eyes. The object of admiration is conceptualized as a brittle object that takes one’s attention so that one cannot

take his/her eyes on the thing arousing admiration. Also, it may make one feel dizzy, bite one's lips, kiss someone's forehead, etc. as expressed in the idioms.

3.2.15. Jealousy

Jealousy is found in 3 body parts with a total of 10 idioms. Figure-35 below describes the distribution of these body parts:

Figure-35 Distribution of the Body Parts for Jealousy (n=10)



Göz-Eye is more closely associated with Jealousy (70%) with 7 idioms. Karın-Stomach (20%, $f=2$) and Yürek-Heart (10%, $f=1$) are the other two body parts that are used in idioms to express jealousy/envy with lesser percentages.

(139) gözü değmek - *lit.* “one's eyes to touch” - to fall someone in a bad situation with admired or envied looks that is believed to bring bad luck or evil

(140) göze diken olmak - *lit.* “being a thorn on the eye” - to be envied by everyone

(141) sağ gözünü sol gözünden sakınmak - *lit.* “bewareing one's right eye from the left eye” - to be very jealous

It is commonly believed in Turkish culture that someone's envious looks has a negative effect or destructive power on the thing or person being envied, called *nazar* (the evil eye). In folksay, the word *nazar* can be used in place of Göz-Eye (e.g. göz değmesi – nazar değmesi (touch of eye/nazar)). This “striking force”

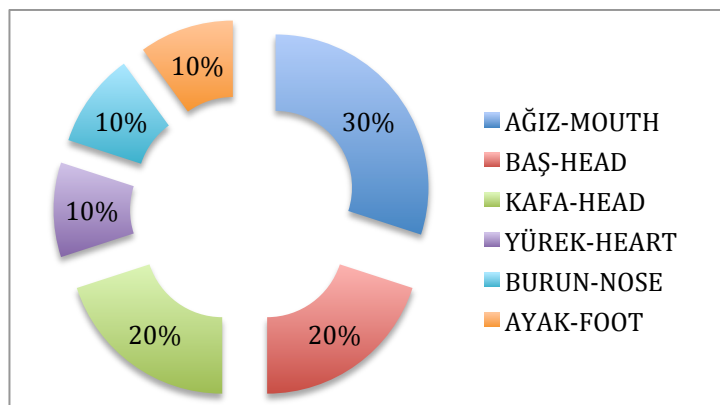
(nazar), which is grounded on jealousy and envy, finds its way to go out via the eyes, and hits the victim. In this sense, Göz-Eye is considered to be the two points where the soul opens outside (Koca, 2012, p. 183). The first way to stop or protect against this force has been thought to withstand the eye with the eye (göze göz), which led the Turkish culture to create amulets in the shape of eye (Koca, 2012, p. 183).

This finding agrees with Sharifian (2011b), who demonstrates that eye is closely associated with envy in Persian. Similar conceptualizations have been found to exist in totally different cultures as well. For instance, Swartz (1998) marks the identification of the eye with envy in Mombasa Swahili and states that for the speakers, “envy begins in the eyes that see what is desirable, is experienced and influenced in the heart where the desire to have what the other has is produced and may find expression of through the tongue thus spreading and increasing envy” (p. 30, as cited in Sharifian, 2011b, p. 202).

3.2.16. Regret

Regret is expressed through 6 different body parts in 10 idioms. Figure-36 describes the distribution of these body parts:

Figure-36 Distribution of the Body Parts for Regret (n=10)



The distribution of the 6 body parts is almost equal as seen in the figure. In general, Regret is expressed via outer parts of the body. Ağız-Mouth makes 30% ($f=3$), Baş-Head makes 20% ($f=2$) and Kafa-Head makes 20% ($f=2$), whereas each of the other body parts make 10% ($f=1$). The idioms illustrate how these organs are affected by the negative emotion, and the self-punishment one applies to his/her head. Given are some sample idioms.

(142) ağızından emdiğini burnundan getirmek - *lit.* “making someone eject from his nose what he has sucked with his mouth” - to make someone regret for something

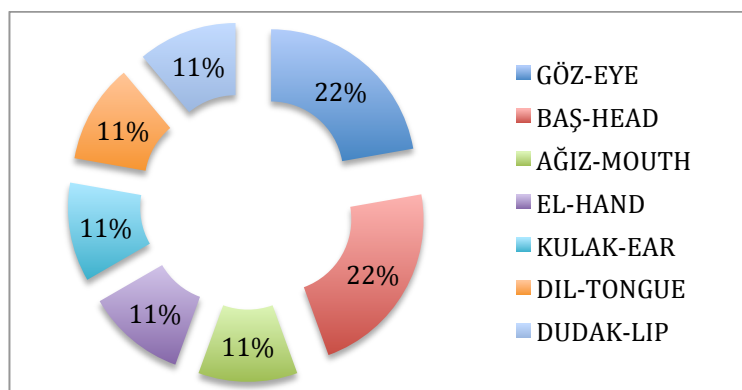
(143) başını dövmek - *lit.* “beating one’s head” - to regret, to feel sorry

(144) kafasını (duvardan) duvara vurmak - *lit.* “hitting one’s head from one wall to another” - to repent

3.2.17. Surprise

Surprise is one of the less expressed emotions via body parts. Nine idioms were found in the database that express Surprise, and these idioms are distributed among 7 body parts. Figure-37 presents this distribution below:

Figure-37 Distribution of the Body Parts for Surprise ($n=9$)



As shown in the figure, the nine idioms are distributed almost equally among the seven body parts: Göz-Eye and Baş-Head make 22% each ($f=2$), whereas

Ağız-Mouth, El-Hand, Kulak-Ear, Dil-Tongue, and Dudak-Lip makes 11% each ($f=1$). In this sense, there is not a dominant body part related to this emotion. The idioms generally base on the behavioral and physiological effects of the emotion on the person via the external body parts, such as opening one's eyes wide, startling, biting one's lips, holding one's hand on one's mouth, and so on. Given below are some sample idioms:

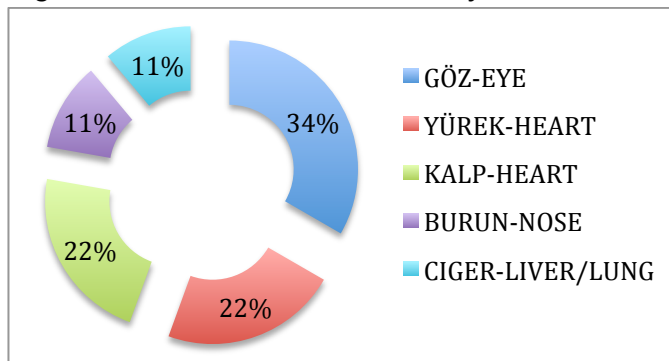
(145) gözleri fal taşı gibi açılmak - *lit.* "someone's eyes opening like a fortune stone" - to look with surprise

(146) akli başından gitmek - *lit.* "someone's mind leaving one's head" - to be confused about what to do

3.2.18. Affectivity

Affectivity is expressed in 9 idioms by 5 different parts of the body. Figure-38 presents the distribution of these body parts used to express Affectivity.

Figure-38 Distribution of the Body Parts for Affectivity (n=9)



As seen in Figure-38, in our data, Göz-Eye seems to have a higher percentage (34%) with 3 idioms. These idioms express Affectivity in terms of crying, since being emotional is usually associated with crying. The other body parts have less than two idioms as seen in the figure. The internal organs that express

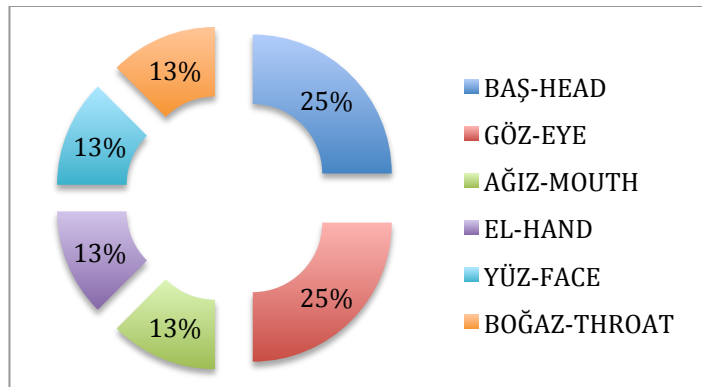
Affectivity express this emotion in terms of physical contact, motivated by the metaphor EMOTIONAL EFFECT IS PHYSICAL CONTACT (Kövecses, 2002).

- (147) gözleri yaşarmak / göz yaşartıcı - *lit.* “one's eye to water / tear inducing” - to be emotional / touching, emotive, moving
- (148) gözleri dolmak (dolu dolu olmak) - *lit.* “one's eyes to fill (with tears)” - to become emotional as to cry
- (149) yüreğine dokunmak - *lit.* “touching on one's heart” - to be affected deeply, to sorrow

3.2.19. Disappointment

Eight idioms are found in the database that are related to Disappointment. These are correlated with 6 parts of the body, as the figure below shows:

Figure-39 Distribution of the Body Parts for Disappointment (n=8)



As seen in Figure-39, the distribution of the idioms related to the body parts is almost equal in that Baş-Head and Göz-Eye have 2 idioms each (25%), and Ağız-Mouth, El-Hand, Yüz-Face and Boğaz-Throat has only one idiom each (13%). The distribution shows that disappointment is not associated with a particular body part, but is related to different parts of the body, especially the head and its parts. The sample idioms below show how the negative emotion is socio-culturally and metaphorically associated with different body parts.

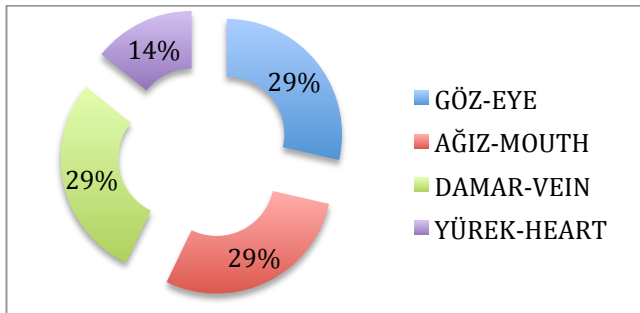
(150) dünya başına yıkılmak - *lit.* “world being wrecked on someone’s head” - to lose hopes

(151) gözü/gözleri açık gitmek - *lit.* “passing away with one’s eye(s) open” - to die before achieving a desire someone wishes

3.2.20. Desire

Desire is another less frequently expressed emotion type, as it is found in 7 idioms in the database expressed with four different body parts. Figure-40 illustrates the distribution of these body parts:

Figure-40 Distribution of the Body Parts for Desire (n=7)



As seen in Figure-40, the distribution of the body parts is almost equal in that Göz-Eye, Ağız-Mouth and Damar-Vein each make 25% ($f=2$), and Yürek-Heart makes 13% ($f=1$) of the total.

(152) gözüyle yemek - *lit.* “feasting one’s eyes on” - to stare at something with desire

(153) ağız sulandırmak - *lit.* “making one’s mouth water” - to raise desire

(154) damarlarında kan tutuşmak - *lit.* “blood to catch fire in one’s vein” - to desire violently, to become exuberant

The idioms data reveal that desire in Turkish is conceptualized in terms of eyes and seeing, mouth and eating, and in a more metaphorical way, vein which

carries the blood through the body. Similar to our findings, desire is conceptualized in terms of seeing and eyes in Tunusian Arabic (Maalej, 2011).

3.2.21. Courage

Courage is the mental or moral strength to venture, persevere, and withstand danger, fear, or difficulty. Courage is not expressed frequently via body part idioms in Turkish since 7 idioms are observed in the database that appear in 3 body parts. Figure-41 below shows the distribution of these organs:

Figure-41 Distribution of the Body Parts for Courage (n=7)

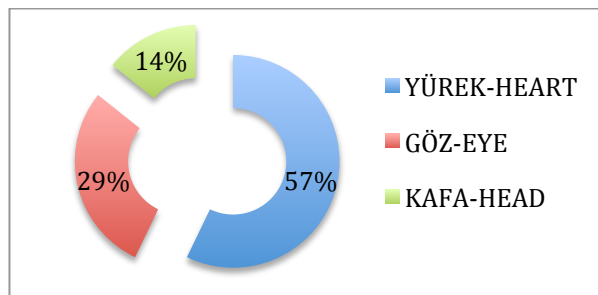


Figure-41 reveals that Yürek-Heart (57%, $f=4$), Göz-Eye (29%, $f=2$), and Kafa-Head (14%, $f=1$) are body parts that are used to communicate courage in Turkish. The figure shows that courage is basically placed in the heart in Turkish conventional expressions. In her cross cultural study on heart metaphors, Perez (2008) shows that in English, French, German, Italian and Spanish, courage is placed in the heart as well.

(155) yüreklilik göstermek - *lit.* “showing heartedness” - not to fear, to act bravely

(156) arslan yürekli - *lit.* “lion hearted” - someone who isn’t afraid of anything

(157) gözü kara (çıkılmak) - *lit.* “one’s eye (to appear) to be black” - courageous, fearless, adventuresome

Perez (2008, p. 37), points out that the heart correlated with particular animals symbolize the presence or lack of courage. She maintains that “it is not the

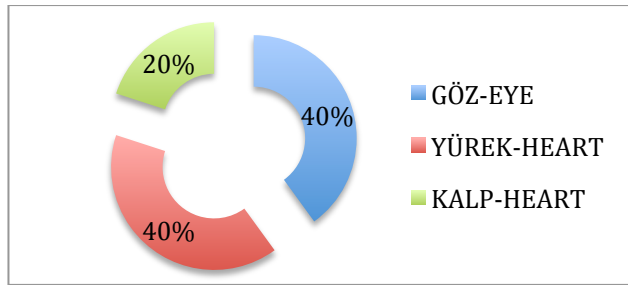
same to have ‘a heart of lion’, brave and fierce animal par excellence, than to have a ‘chicken heart’, animal commonly associated to cowardice” (p. 37). Similarly, in our data, while the idiom ‘lion hearted’ represents courage and bravery, the idioms ‘rabbit hearted’ or ‘camel hearted’ represents cowardice.

The connection between courage and eye comes from eye’s relation with fear which is the opposite of courage (see, 3.2.5.). Eyes are the organs through which we are informed about the things around us, and are aware of the dangers. Therefore, people with courage are set free from fear by removing the sight function of the eyes. The relation between courage and eyes can also be attributed to the color term *kara* (black), which is considered to symbolize greatness, power, strength and bravery in Turkish culture. Black is the color which has been commonly used to qualify emperors or hero soldiers (Genç, 2009; Gönen, 2005; Kalafat, 2012). With this respect, unlike the common use of the black color, which is associated with negativity (e.g. GOOD THINGS ARE LIGHT and BAD THINGS ARE DARK), when it combines with Göz-Eye, it expresses a positive aspect in Turkish culture.

3.2.22. Apathy

Apathy is generally described as the absence of interest or sensitivity towards the feelings of others in which case the person is not easily affected, or touched, and impassivity, cruelty, pitilessness, moral insensitivity or inhumanity may prevail. The expression of Apathy is distributed to 3 body part terms with 5 idioms in total. Figure-42 below illustrates the percentages of these body parts:

Figure-42 Distribution of the Body Parts for Apathy (n=5)



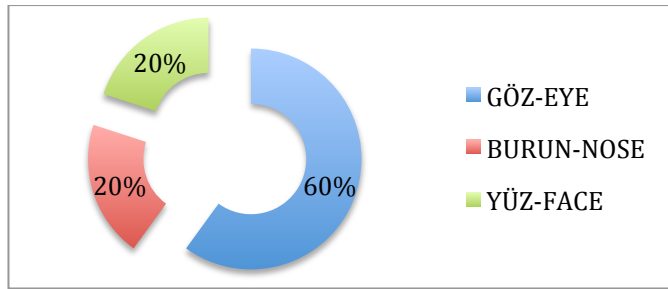
As seen in Figure-42, Göz-Eye (40%, $f=2$), Yürek-Heart (40%, $f=2$) and Kalp-Heart (20%, $f=1$) are the organs used to communicate the lack of emotionality in Turkish. This emotion type can be considered as the opposite of the emotions Liking/Love and Pity. The three body part words used to express Apathy are the ones which express these two emotions with higher percentages. However, these body parts are used in negative constructions as illustrated in the idioms below.

- (158) (birinin) gözünün yaşına bakmamak - *lit.* “not looking at someone’s eye drop (tear)” - not to pity someone
- (159) göz kırpmadan - *lit.* “without blinking the eye” - not to pity someone
- (160) yüreği taştan olmak / taş yürekli - *lit.* “one’s heart being stony / stone hearted” - to be merciless and cruel / emotionlessness, hardhearted
- (161) kalbi/kalp olmamak - *lit.* “not having a heart” - to be pitiless and merciless; not to have the emotion of pity

3.2.23. Longing

Longing is among the less prominent emotions in Turkish as it is found in 3 body parts with a total of only 5 idioms. Figure-43 below describes the percentages of these body parts:

Figure-43 Distribution of the Body Parts for Longing (n=5)



Out of 5 idioms expressing Longing, Göz-Eye has 3 (60%) idioms, while Burun-Nose and Yüz-Face have one idiom each (20%). Longing, which is the willingness to see and come together with someone or something is conceptually close to Liking/Love, hence is more likely to be associated with the eyes as exemplified in the idioms below.

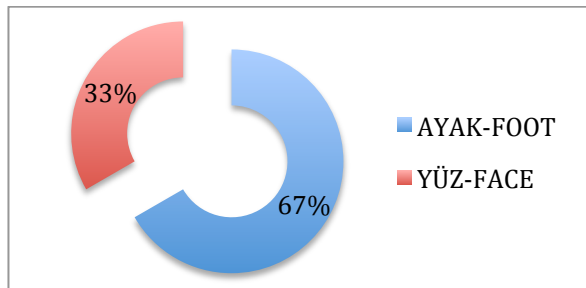
(162) dört gözle beklemek - *lit.* “waiting with four eyes” - to look forward to; to wait for someone/something impatiently

(163) gözü yolda (yollarda) kalmak (olmak) - *lit.* “one's eyes being (left) on the roads” - to wait for someone’s coming with aspiration; have been waiting for a long time

3.2.24. Reproach

Reproach is not often expressed via body part idioms in Turkish since only 3 idioms are observed in the database that are connected to two distinct parts of the body. Figure-44 below shows the distribution of these organs:

Figure-44 Distribution of the Body Parts for Reproach (n=3)



As seen in Figure-44, Ayak-Foot ($f=2$, 67%) and Yüz-Face ($f=1$, 33%) are the two body parts that are related to Reproach in the data.

(164) ayak altına almak - *lit.* “taking someone under one’s foot” - to despise, discard, to bring shame on

(165) ayak altında kalmak - *lit.* “being under the foot” - to fall into contempt, to be belittled

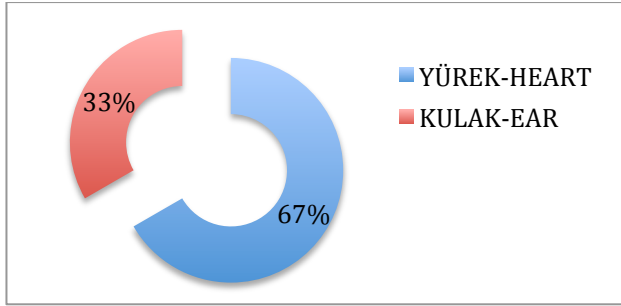
(166) yüzüne vurmak (çarpmak) - *lit.* “casting (smashing) in someone’s face” - to say someone’s flaw to their face reproachfully

Feet as the lowest part of the body are in general socioculturally evaluated negatively (see Section 3.1.9.), therefore as a negative emotion, reproach is more likely to be associated with foot in Turkish. Aksan (2011) explicates this with the metaphors HIGH STATUS IS UP and LOW STATUS IS DOWN. In this sense, being despised, belittled, reproached are construed as being under the foot or being exposed to harsh behavior as illustrated in the idioms. Face plays an important role as a vehicle in communication, this makes it the preferred organ for reproachfully casting one’s flaws (Öztürk, 2013, p. 2138). Since it represents one’s public self-image, it is damaged as a result of harsh words (Ruhi & Işık-Güler, 2007).

3.2.25. Suspicion

Suspicion is not often expressed via body part idioms in Turkish since only 3 idioms are observed in the database that appear in 2 body parts. Figure-45 below shows the distribution of these organs:

Figure-45 Distribution of the Body Parts for Suspicion (n=3)



Yürek-Heart (67%, $f=2$) and Kulak-Ear (33%, $f=1$) are the two body parts that are related to Suspicion in the data. Yürek-Heart and Kulak-Ear are seen as containers for suspicion as shown in the idioms below. Suspicion, as a negative emotion, is seen as a kind of rodent or insect which falls into the container, and disturbs and damages it. Yürek-Heart is seen as a land there the negative emotion suspicion enters or resides. Different from the heart, ear is related to the suspicion in the sense of what one hears.

- (167) yüreğine kurt düşmek - *lit.* “a worm to fall into someone’s heart” - to get suspicious
- (168) yüreğini kemirmek - *lit.* “gnawing someone’s heart” - to feel uneasy about something; to worry
- (169) kulağına pire kaçmak - *lit.* “a flea to escape into someone’s ear” - to suspect

3.2.26. Satisfaction

Satisfaction is not a common emotion type that is expressed through body parts since only two idioms are found in the data. Yürek-Heart is the only organ that is used in the expression of Satisfaction. The idioms show that the heart is conceptualized as the CONTAINER for Satisfaction.

- (170) yüreği yağ bağlamak - *lit.* “someone’s heart putting on fat” - to feel relieved for something desired to happen; to feel happy a lot for a reason

(171) yüreğine sinmek - *lit.* “permeating someone’s heart” - to feel peaceful and happy for something that happened as her/his wish; to feel at ease

3.2.27. Gratitude

Gratitude is another uncommon emotion type expressed through body parts because only one idiom is found in the data (n=1). Ağız-Mouth is the only organ that is used in the expression of Gratitude.

(172) ağız öpmek - *lit.* “kissing mouth” - to show gratitude

3.2.28. Hope

The last emotion type which is not commonly expressed through body parts in the data is hope since only one idiom is found in the database (n=1). Göz-Eye is the only organ that is made use of in the expression of Hope as indicated in the idiom below. This idiom expresses hope in addition to the emotions love and desire.

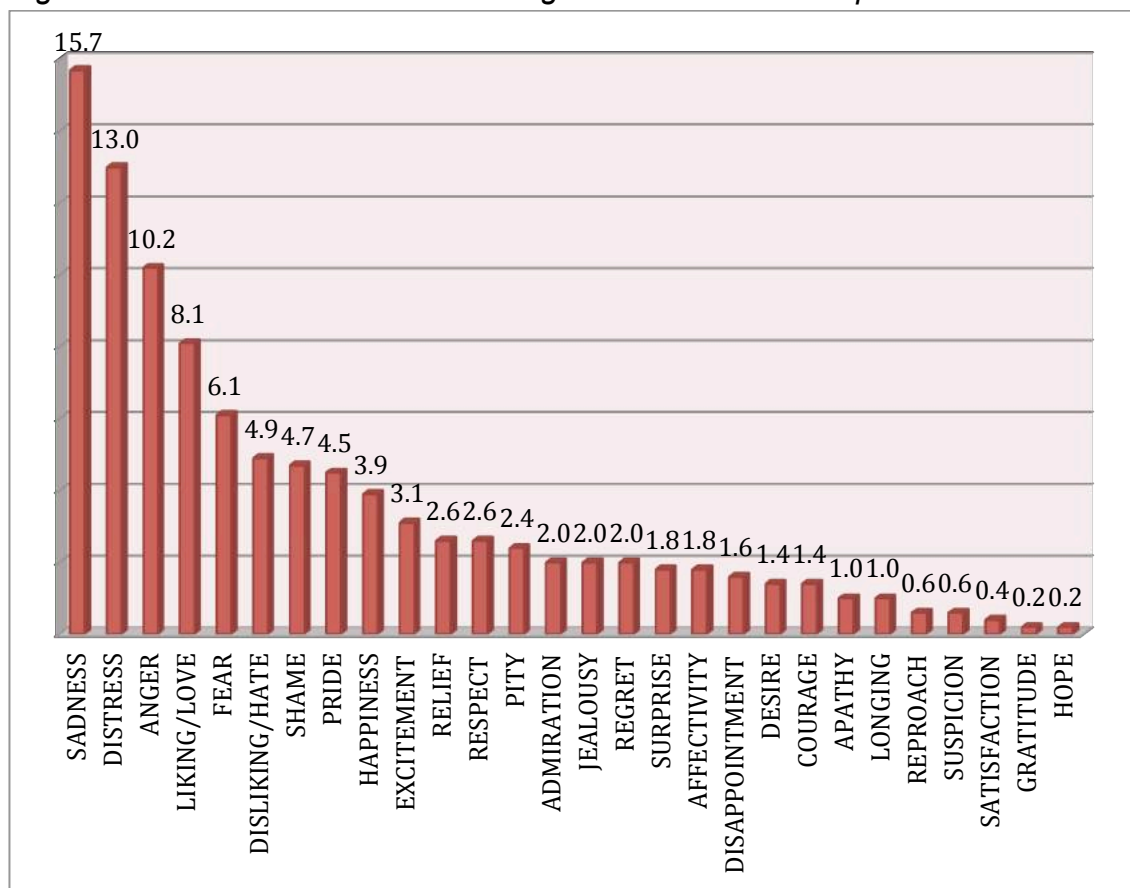
(173) (birinin) gözünün (gözlerinin) içine bakmak - *lit.* “looking into someone’s eyes” - to beg someone with eyes for a desire to come true

3.2.29. General Distribution of the Emotion Concepts

Based on our data, Figure-46 below presents a general distribution of the emotion types in terms of their percentages based on the number of emotive emotions (n=507). It must be noted that the total number of emotive idioms (n=507) does not match with the total number of idioms (n=488) because some of the idioms express or evoke more than one emotion category. For instance,

damar-vein has 6 idioms, but since one of the idioms, that is, *damarlarında kan tutusmak* (blood to flame up in someone's veins), expresses both excitement and desire, the number of the emotive idioms increases to 7.

Figure-46 Distribution of the Percentages of Emotion Concepts



In relation to the second research question, the emotion survey has revealed 28 distinct emotion concepts expressed or evoked in the body part idioms. Based on the data of analysis, the distribution of these emotion concepts within body part idioms in general shows that some emotions are more frequently expressed than others, and most emotions are described via reference to multiple body parts. As seen in Figure-46, Sadness (15.9%, $f=80$), Distress (13%, $f=66$), Anger (10.2%, $f=52$), Liking/Love (8.1%, $f=41$) and Fear (6.1%, $f=31$) are alternately the top five emotion types expressed in more than 30 idioms. It is important to note that these emotion concepts are also cataloged

among basic emotions by the psychologists (Ekman, 1999; Ekman & Cordaro, 2011; Fehr & Russell, 1984; Izard, 1991, 2007; Plutchik, 1980; Shaver, Schwartz, Kirson, & O'Connor, 1987). This provides evidence that these emotions are prime in our minds, and are expressed more in idiomatic expressions.

The distribution for the rest of the emotions is as follows: Disliking/Hate (4.9%, $f=25$), Shame (4.7%, $f=24$), Pride (4.5%, $f=23$), Happiness (3.9%, $f=20$), Excitement (3.1%, $f=16$), Relief (2.6%, $f=13$), Respect (2.6%, $f=13$), Pity (2.4%, $f=12$), Admiration (2%, $f=10$), Jealousy (2%, $f=10$) and Regret (2%, $f=10$). On the other hand, Surprise, Affectivity, Courage, Desire, Disappointment, Emotionlessness, Longing, Reproach, Suspicion, Satisfaction, Gratitude and Hope are expressed in less than 10 idioms.

Emotion is usually divided into positive and negative, both in the psychological literature and folk psychology (Wierzbicka, 1999). It is a common belief that “feelings are often conceptualized as either ‘good’ or ‘bad’, and that in all languages people can talk of ‘good feelings’ and ‘bad feelings’ (of ‘feeling good’ and ‘feeling bad’)” (Wierzbicka, 1999, p. 281). The view that the valence of an emotion is closely related to its subjective pleasantness and unpleasantness is popular among the psychologists (Ortony, Clore & Collins, 1988; Solomon & Stone, 2002). Solomon and Stone (2002) indicate that in addition to the subjective value, the social evaluations also affect the positive and negative valence of emotions.

The data reveals a great tendency toward characterizing negative emotions more than positive ones. 66% of all expressions describe negative emotions (e.g. disappointment, shame, disliking) while 21% describe positive emotions (e.g. happiness, relief). The top three emotions identified in the database are also negative emotions (i.e. sadness, distress and anger). In this regard, our finding is in agreement with the general disposition in languages to make more distinctions in the subdomain of negative emotions (Vainik, 2011). The reason for this tendency can be attributed to the evolutionary need to beware of “possible frights rather than to differentiate benefits in a very detailed manner

(Allik, 1997, as cited in Vainik, 2011, p. 57).

This finding also suggests that negative emotions are more likely to be somatized than the positive ones in their expressions. Therefore, we can deduce from our findings that somatization is common in Turkish folk understanding and expressions of emotions. This finding accords with Mumford (1993), who finds that “patients from non-Western cultures tend to ‘somatize’ their emotions, while non-Western patients tend to ‘psychologize’ them” (as cited in Ogarkova, 2013, p. 54). In psychology, somatization is generally defined as a way of speaking with the body, more specifically the expression of unpleasant emotional states (such as depression, anxiety and grief) or the experience of various social stress in the form of physical symptoms (Helman, 2007). Because there is no available study carried out in Turkish on emotion talk, we cannot make a comparison between our findings and other studies. According to Helman, some cultures may have a special form of somatization by selecting one particular organ as the main focus of all symptoms anxiety, and he calls this phenomenon “cultural somatization” (2007, p. 263). Depending on our data, we can propose the internal organs *kalp*, *yürek* and *ciğer* to be the main organs chosen for symbolic and metaphoric significance for Turkish culture, since it is most commonly these organs physically affected by the negative emotion as discussed above.

In a study of the expression of emotional display rules in Turkish culture, Boratav, Sunar & Ataca, (2011) find that the expression of sadness have higher endorsement than the other basic emotions, except for happiness and surprise. In another study, which focuses on the comparison of the arousal dimensions in the USA and Turkish, Akırmak, Sunar & Boratav (2013) find that sadness has a higher expressiveness compared to the USA, thus conclude that sadness is a more aroused emotion in Turkish culture.

Similar to our findings, in his study on the happiness and sadness expressions in Turkish, Çetinkaya (2006) finds that within 1415 linguistic expressions, 978 of them indicate sadness while 437 indicate happiness. He explicates the possible reasons of such a big difference in that happiness is considered to be a normal

and expected emotional state, therefore the society pays attention to a sad person more than a happy person (p. 491). Along with these studies mentioned above, our findings make it clear that the society has emphasized the negative emotions more than the positive ones, and sadness and distress, which are conceptually close to each other, are marked emotion types in Turkish culture, hence have been cognitively and linguistically more elaborated.

Turkish is generally considered to carry the characteristics of a collectivist culture (Aksan & Aksan, 2012; Mesquita, 2001; Smith & Smith, 1995), hence the lexicalization of emotions in Turkish may reflect the collectivist tendencies. According to Aksan & Aksan (2012), emotion events and emotional experiences are represented differently in collectivist cultures where emotions are commonly conceptualized as relational, interpersonal and holistic. Individualist cultures are generally qualified to have more "self-focused" emotions (e.g. anger, pride, shame), whereas collectivist cultures have more "other-focused" emotions (e.g. pity, mercy, sympathy, love) (Markus & Kitayama, 1991). In contrast to this generalization, sadness is generally "concentrates attention of the self and is an indication the person (the self) needs help" (Strongman, 2003, p. 138). This can be explained by the fact that since "emotions in the collectivist cultures tend to embody the connectedness between individuals and their social environment" (Mesquita, 2001, p. 73), the frequent employment of sadness may aim to sustain solidarity between the speakers. Somatic idioms provide indirect ways of expressing emotions, so that for example, the idiom "my heart is consumed" is a more indirect and effective expression than the direct expression "I'm very sad."

Linguistic evidence indicates that feelings are not always construed as good or bad, and some emotion terms do not signal an evaluation (Wierzbicka, 1999, p. 281). The valence of such emotions is determined by "the situational context, and by the axiological value attributed to emotion by the description" (Vainik, 2011, p. 57). In the data, the emotion concepts, whose valence is difficult to determine without a context, include pride, excitement, surprise, desire and affectivity, and the expressions conveying these emotions constitute 13% of the

total expressions. In this sense, emotions can be conceptualized either in a negative, positive or neutral way in Turkish.

3.3. ANALYSES OF CONCEPTUAL METAPHORS AND METONYMIES

Quantitative analysis is necessary but not sufficient to understand the conceptualization of emotion in Turkish. It is also important to find out how different parts of the body in idiomatic expressions are utilized to understand the abstract domain of emotion. In the following section, we look closer at the first five emotion categories and analyze the metaphoric and metonymic mappings to unveil emotion schemas in the minds of Turkish speakers. These categories (i.e., Sadness, Distress, Anger, Liking/Love, Fear) have the highest frequencies of emotion expression and constitute 53% of the database.

The idiomatic expressions are presented with their literal translations of English and definitions. The idioms and their underlying metaphoric and metonymic conceptualizations are discussed separately under each emotion concept. Next, a general discussion is carried out on the nature of the metaphors and metonymies found for each emotion concept.

3.3.1. Conceptual Metaphors

3.3.1.1. Sadness

Sadness, as the most expressed emotion type in our data, is conceptualized in terms of several conceptual metaphors. These metaphors are presented and discussed below:

SADNESS IS PHYSICAL AGITATION

(174) kalp acısı - *lit.* “heart agitation” - deep sadness, deep pain

(175) ciğer acısı - *lit.* “liver-lung pain” - the pain caused by the death of one’s

child or a close friend

- (176) kalp ağrısı - *lit.* “heart ache” - the pain caused by the unrequited love
- (177) kalbi burulmak / kalbini burmak - *lit.* “someone’s heart being twisted / twisting someone’s heart” - to be in deep pain / to sadden, to disturb someone
- (178) kalbi dayanmamak - *lit.* “one’s heart cannot withstand sth.” - to deplore, cannot put up with a sorrow, to get sad
- (179) yüreği dayanmamak / yürek dayanmaz - *lit.* “one’s heart cannot withstand sth.” - to deplore, cannot put up with a sorrow / to feel an unbearable pain
- (180) yüreğinin başı sızlamak - *lit.* “the head of one’s heart aching” - to feel sorry with a deep feeling of pity; to pity, to feel sad
- (181) yüreği sızlamak / yüreğini sızlatmak - *lit.* “one’s heart aching” - to feel sorry with a deep feeling of pity; to pity, to feel sad
- (182) ciğeri sızlamak - *lit.* “one’s liver-lung aching” – to feel sorry, to deplore, to have an ache by heart
- (183) burnunun direği sızlamak - *lit.* “someone’s nose bone aching” - to feel agitated morally or materially, to be sorry a lot
- (184) yüreği burkulmak / yürek burkmak - *lit.* “one’s heart to be twisted / twisting heart” - to feel sad, to deplore / to sadden someone
- (185) ciğerine batmak - *lit.* “stinging one’s liver-lung” - to suffer; to be sorry
- (186) başına dert etmek - *lit.* “making trouble on one’s head” - to make sth a matter of concern
- (187) kalbi kan ağlamak - *lit.* “one’s heart crying blood” - to be in deep pain and sadness
- (188) ciğeri kan ağlamak - *lit.* “someone’s liver-lung crying blood” - to be distressed and sorrowful
- (189) yüreği kan ağlamak - *lit.* “someone’s heart crying blood” - to sadden, to be in deep pain

The verbs *ache*, *sting*, *twist*, *hurt*, *cry* and the nouns *agitation*, *ache*, *torment* in the idioms are all examples of a mapping in which the body-part is physically agitated, thus the person is bodily agitated. The negative emotion type Sadness is viewed as an external cause that can create agitation in the object (i.e. body

parts), which results in emotional disturbance in the self. This mapping matches the generic level metaphor EMOTION IS PHYSICAL AGITATION (Kövecses, 2000a, p. 80). Accordingly, when a person feels sad, the psychological agitation reflects upon the internal organ, and makes it suffer metaphorically, resulting in the specific level instantiation SADNESS IS PHYSICAL AGITATION metaphor. Additionally, the idiom *heartache* describes emotional pain which is caused by unrequited love yielding the LOVESICKNESS IS PHYSICAL AGITATION metaphor. The idioms also suggest that the heart is conceptualized as a VULNERABLE ENTITY which is easily affected and hurt by sadness as a negative emotion.

SADNESS IS PHYSICAL DAMAGE

- (190) kalbi parçalanmak - *lit.* “someone’s heart to shatter” - to feel sadness deeply
- (191) kalbi parça parça olmak - *lit.* “someone's heart to be into pieces - to feel sad deeply
- (192) kalbi yırtılmak - *lit.* “to tear one's heart” - to suffer
- (193) kalp/kalbini kırmak / kalbi kırılmak/kırık - *lit.* “to break (someone's) heart / broken heart” - to hurt someone’s heart, to sadden, offend someone / to get sad, to be offended
- (194) ciğerini sökmek - *lit.* “to tear one's liver-lung” - to hurt or damage someone a lot, to make someone unviable; to take something from sb by force
- (195) yüreği yaralı / yürek yarası - *lit.* “one's heart to be wounded” - someone who has met a disaster, or whose agony is going on / great sadness, grief, agony
- (196) dil yarası - *lit.* “tongue wound” - offense caused by harsh words
- (197) ciğeri kan dolmak - *lit.* “someone's liver-lung to fill up blood” - to be in pain and sorrow
- (198) ciğer kanı içmek - *lit.* “to drink liver-lung blood” - to suffer in great pain
- (199) kalbi kanamak - *lit.* “one's heart to bleed” - to suffer pain and sadness

- (200) yüreği kanamak - *lit.* “one's heart to bleed” - to be shaken with intense sorrow
- (201) yüreğinden kan gitmek - *lit.* “blood to go out from someone's heart” - to be in a deep pain
- (202) ok gibi ciğerine işlemek - *lit.* “to strike one's liver-lung as if by an arrow” - being negatively affected by something, to agonize, to be in pain
- (203) yüreğine bıçak saplamak - *lit.* “to stick a knife in someone's heart” - to give a pain a lot
- (204) kalbine saplanmak - *lit.* “(something) to stick into someone's heart” - to deplore extremely
- (205) yüreğine saplanmak - *lit.* “(something) to stick into someone's heart” - to deplore extremely
- (206) ciğeri delinmek / ciğerini delmek/delip geçmek - *lit.* “someone's liver-lung to be pierced / to pierce through one's liver-lung” - to put sb. in an unbearable pain or sadness; a tragic situation causing distress for somebody
- (207) yüreğini delmek / yüreği delik - *lit.* “to pierce one's heart / someone's heart to be pierced” - to give pain / sorrowful
- (208) yürek paralamak - *lit.* “to rend heart - to sadden a lot”
- (209) yüreği tükenmek / yürek tüketmek / (birinin) yüreğini tüketmek - *lit.* “one's heart to be consumed / to consume heart” - to get tired to tell something; to fuss; to feel a deep sadness by keeping the pain inside oneself / to tire someone until understanding something

The concept of harm usually refers to the nonliteral negative effects of the emotion, which is comprehended in terms of physical damage. This leads to the general conceptual metaphor of EMOTIONAL HARM IS PHYSICAL DAMAGE (Kövecses, 2000a, p. 46). Physical damage denotes a visible damage as a result of one physical object knocking into another.

Sadness idioms with the PHYSICAL DAMAGE metaphor outnumber the other types of metaphors related to this emotion. Sadness hurts the heart in somewhat different ways. As the idioms indicate, the unity of the heart is

conceptualized as being damaged metaphorically by this negative emotion. Accordingly, the heart can be gnawed, broken down, pierced, torn, rent, or shuttered. Gnawing is biting or nibbling something persistently that results in corrosion on the material. The feeling of worry or uneasiness is conceptualized as gnawing inside the heart, which results in damage. Idioms (202)-(207) instantiate the physical damage caused by a sharp instrument, specifically by a needle, knife or arrow. The conceptual metaphors (THE CAUSE OF) SADNESS IS A SHARP OBJECT and HEART IS A VULNERABLE OBJECT lie behind these expressions.

Blood as a body liquid is a frequently used term in the idioms that express Sadness. Blood usually appears as a result of a physical damage of a body part. When it is used with heart and liver/lung, it expresses the deepness of the damage, which is used for the expression of the intensity of sadness yielding the HEART-LIVER/LUNG BLOOD IS INTENSE SADNESS metaphor. These idioms also account for the fluid component in the CONTAINER metaphor, as Cığır-Liver/Lung, Kalp-Heart and Yürek-Heart are seen as a container that is filled with blood, and when it is damaged blood comes out.

For the idiom *one's heart to be consumed*, HEART is conceptualized as an entity that can be consumed away. The mapping between the psychological and physical consumption and exhaustion can be subsumed under the conceptual metaphor PHYSICAL EXHAUSTION FOR EMOTIONAL EXHAUSTION, and more specifically SADNESS IS PHYSICAL EXHAUSTION.

SADNESS IS A PHYSICAL FORCE

(210) *yüreği boğazına tıkanmak* - *lit.* “someone's heart to congest on his/her throat” - to distress, to feel sorry

Based on Leonard Talmy's (1988) work on the role of “force dynamics” in language and conceptualization, Kövecses (2000a) claims that much of the language and conceptualization of emotions can be described in terms of force

dynamics. Accordingly, EMOTIONS ARE FORCES is one of the master metaphors, which organizes much of our thinking about emotion (Kövecses, 2000a, p. 61).

Physical forces can have several forms, such as heat, attraction of bodies, abrupt physical contact between bodies, and so forth. In the idiom, Sadness is seen as a physical force that makes the heart move upwards, resulting in congestion of the throat. In other words, the PHYSICAL FORCE on the Heart leads to certain responses (i.e. change of its place). The internal organ HEART, on the other hand, undergoes the effect as a result of the negative emotion, yielding the metaphor HEART IS A MOVABLE OBJECT.

SADNESS IS PHYSICAL CONTACT / EFFECT ON EMOTIONAL SELF IS CONTACT WITH PHYSICAL SELF

(211) yüreğine dokunmak - *lit.* “to touch one's heart” - to get sad, to be affected deeply and extremely

(212) yüreğe/yüreğine işlemek - *lit.* “to penetrate one's heart” - to arouse a deep sorrow

(213) ciğerine işlemek - *lit.* “to penetrate/sink into one's liver-lung” - to be negatively affected or to feel upset by a bad saying or behavior

In the idioms, Heart is conceptualized as the contact point, a bridge or A PERMEANT ENTITY that allows emotions to go inside, whereas Sadness is metaphorized as A PHYSICAL CONTACT that makes a physical effect on the Heart by touching and penetrating it. In the idiom *touching someone's heart*, ‘heart’ is conceptualized as the contact point with an outside factor that results in emotion, and making contact with the heart results in experiencing the other person's emotion or experience. In the idiom *penetrating the heart/liver/lung*, the emotion goes further into the organ. This metaphor entails what Lakoff et al. (1991, p. 45) calls the EFFECT ON EMOTIONAL SELF IS CONTACT WITH PHYSICAL SELF metaphor, where the source domain is contact, touch, and the

target domain is feeling, emotion, effect.

SADNESS IS A BURDEN; SADNESS IS AN EXTERNAL PRESSURE

(214) yüreği ezilmek - *lit.* “one's heart to be squashed” - to feel sorry, to feel pain

(215) yüreğine büyümek - *lit.* “to grow on one's heart” - to offend, to hurt

(216) yüreğine dert olmak - *lit.* “(something) to be a trouble to someone's heart”
- someone's behavior is a continuous source of sadness

(217) ciğerine oturmak - *lit.* “to sit/sink on one's liver-lung” - to feel sorry suddenly

(218) yüreğine oturmak - *lit.* “to sit onto one's heart” - to feel sad suddenly, to sadden a lot

(219) yüreğine (bir şey) çökmek - *lit.* “something falling down on someone's heart” - to feel a deep anguish

(220) yüreği kaldırmamak - someone's heart not to lift - cannot bear, cannot endure

(221) kalbi sıkışmak - *lit.* “someone's heart to squeeze” - to be extremely sad because of a problem

(222) yüreği sıkışmak - *lit.* “one's heart to squeeze” - to be extremely sad because of a problem

Many emotions like anger, fear, sadness, and shame are viewed as difficult states to cope with for the Emoter. This is an aspect of emotion concepts that the source domain of BURDEN focuses on. Any kind of difficulty is conceptualized as a burden, yielding DIFFICULTIES ARE BURDENS, which in turn, leads to the metaphor EMOTIONAL DIFFICULTIES ARE BURDENS. The external pressure caused by the burden on the body-container corresponds to the stress or difficulty caused by the emotion on the self, which is called emotional stress or difficulty (Kövecses, 2000a, p. 82). In the idioms, the verbs squash, squeeze, sink, fall down, etc. instantiate the external pressure on the body container (Heart, Liver/Lung) caused by the burden (Sadness) which

corresponds to stress or difficulty caused by the negative emotion, Sadness.

SADNESS IS FIRE/HEAT

- (223) yüreğine ateş/od düşmek - *lit.* “fire falling onto one's heart” - to feel sad, to come to grief
- (224) yüreğini ateş almak - *lit.* “one's heart catching fire” - to feel sad extremely
- (225) ciğeri dağlanmak / ciğerini dağlamak - *lit.* “someone's liver-lung to be cauterized / cauterizing one's liver-lung” - to suffer from intense pain, to feel sorry intensely
- (226) yüreğini dağlamak - *lit.* “cauterizing someone's heart” - someone's inside to burn with agony and longing
- (227) yüreğine dağ açılmak - *lit.* “making a stigma on someone's heart / a stigma to be opened on someone's heart” - to feel a deep pain
- (228) ciğeri kavrulmak - *lit.* “one's liver-lung to be roasted” - being in a deep pain
- (229) ciğer(i) kebab olmak - *lit.* “one's liver-lung becoming kebab” - to go through a sorrow, to suffer from intense pain
- (230) ciğeri yanmak / ciğerini yakmak (birinin) - *lit.* “one's liver-lung burning / burning someone's liver-lung” - to suffer from intense pain
- (231) yüreği erimek / yüreğini eritmek - *lit.* “one's heart melting” - to feel sorry due to a sad situation / to make someone sad
- (232) yüreğinin yağı (yağları) erimek - *lit.* “someone's heart fat melting” - to feel sad a lot
- (233) gözlerinde/gözünde şimşek (şimşekler) çakmak - *lit.* “lightning flashing in someone's eyes” - to be shaken with a very sad occasion

Intensity of the emotion is usually expressed via the source domains heat and fire, yielding INTENSITY IS HEAT/FIRE (Kövecses, 2000a; 2010, pp. 144-145). The HEAT/FIRE metaphor is considered to be a specific level FORCE metaphor, since the usual resultant action of FIRE is that the person in an emotional state does change, that is, becomes energized, dysfunctional, and so

on (Kövecses, 2000a, p. 76).

The particular effect of heat is that it damages the thing burning, that is, damage to the self. In other words, as the object becomes dysfunctional as a result of exposure to uncontrolled fire (high degrees of heat), so does the self as a result of uncontrolled intense emotion. This can be seen in this group of idiomatic expressions, where the intense physical response of the thing corresponds to the damage to the self, where the damage results from the self's inability to control the emotion (Kövecses, 2000a, p. 77). In the idioms, the heat of the fire that burns, cauterizes, or stigmatizes the heart is mapped on the intensity of the negative emotional state, hence metaphorized as SADNESS IS FIRE. In this sense, the idioms demonstrate that Sadness is one of the "hot" emotions in Turkish culture, which becomes very intense and causes damage to parts of the body.

SADNESS IS A SUBSTANCE (LIQUID) THAT FILLS/COVERS THE HEART

(234) yüreğini kaplamak - *lit.* "(something) filling someone's heart" - to feel sadness and anxiety

Based on the generic metaphor THE BODY IS A CONTAINER FOR EMOTIONS, in the idiom, the negative emotional states sadness and anxiety are both seen as a substance or liquid that fills and covers the container heart.

SADNESS IS A PHYSICAL SUBSTANCE (BLOCK) INSIDE THE THROAT

(235) boğazı/boğazında/boğazına düğümlenmek - *lit.* "having a lump in one's throat" - not to be able to speak due to excitement or sadness; to feel sad

(236) boğazına bir yumruk tıkanmak/ gelip oturmak - *lit.* "a punch blocking up one's throat" - not to be able to speak (due to excitement, distress)

(237) boğazından geçmemek - *lit.* "(something) not passing from one's throat" - to feel sad to eat food alone because of the absence of the loved ones or

poverty

(238) boğazına dizilmek - *lit.* “(something) being lined up in one’s throat” - to feel sad to eat food alone because of the absence of the loved ones or poverty

(239) boğazında kalmak - *lit.* “(something) sticking in one’s throat” - cannot swallow a bite due to sadness

Throat is the organ which has an important function in speaking and eating; therefore, the metaphor THROAT IS A GATEWAY and the metonymy THROAT FOR SPEAKING/EATING are the basis for the conceptualization of this group of idioms. Accordingly, Sadness is viewed as A PHYSICAL SUBSTANCE or A BLOCK that congests, knots, sticks, or blocks the throat, hence preventing the organ from properly fulfilling its functions, resulting in not being able to speak or eat at all.

GRIEF IS A LIVING ORGANISM (PLANT)

(240) yürekte keder kökleşmek - *lit.* “grief rooting in the heart” - someone's grief to deepen

The intensity and continuity of the negative emotion sadness or grief is conceptualized as rooted inside the heart like a plant, yielding the metaphor GRIEF IS A LIVING ORGANISM, or more specifically, A PLANT. HEART, on the other hand, is seen AS A LAND where the negative emotions can reside and grow, as exemplified in the idiom.

SADNESS IS ECTASY

(241) gözünü (gözlerini) duman bürümek - *lit.* “smoke pervading someone’s eye(s)” - to daydream, to be lost in thought; to feel sad, to grieve

(242) başını duman almak/başı dumanlanmak - *lit.* “one’s head becoming smoky” - to sadden

'Duman' (smoke) in idioms makes a reference to the smoke caused by marijuana, thus feeling sad or melancholy is conceptualized as being under the effect of drugs. The negative effects of the emotions are conceptualized as smoke, namely, the person under the influence of drugs (i.e. negative emotions) is unable to see clearly or think rationally since his/her head is covered by smoke.

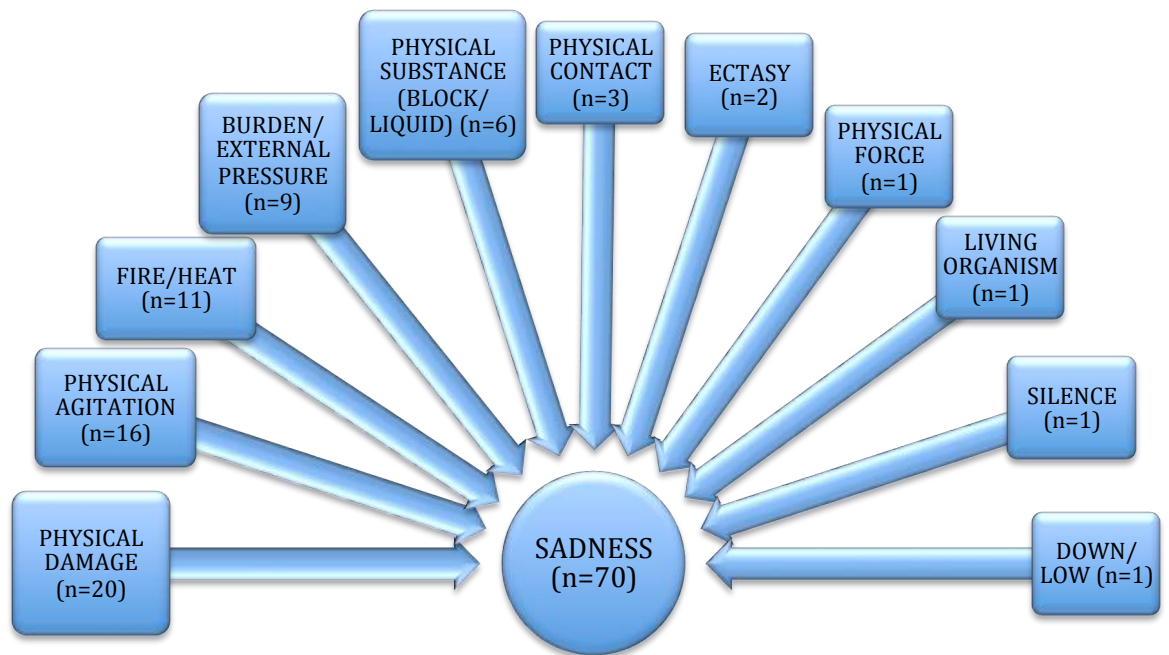
SAD IS DOWN; SADNESS IS LOW

(243) kulağı düşük - *lit.* "one's ear being low" - joyless, dejected

The idiom illustrates the general conceptualization of sadness as a downward orientation (Lakoff & Johnson, 1980a). This metaphor is closely linked to our physical experience while feeling this emotion since it is experienced as being physically nearer to the ground.

Sadness is considered to be one of the basic or primary emotions (Ekman, 1999; Johnson-Laird & Oatley, 1989; Izard, 1977), and is generally described as an emotional reaction to some sort of loss by the psychologists. For instance, Izard portrays the emotion as being caused by the loss of someone held dear through death or separation (1991, p. 200). Strongman (2003) also stresses that "sadness is an emotion that concentrates attention of the self and is an indication the person (the self) needs help" (p. 138). In general, our data show that Sadness and its related emotions are conceptualized in terms of several conceptual metaphors which help us to understand the cognitive model of Sadness in Turkish (86.4%, $f=70$). The figure below outlines the metaphors found for Sadness.

Figure-47 Conceptual Metaphors for Sadness



As we see in Figure-47, the data analysis demonstrates a range of specific source domains used in the conceptualisation of sadness that focus on the negative evaluation aspect of the emotion. It has been established in the analysis that there is a close conceptual link between the source domain of PHYSICAL DAMAGE and the target domain SADNESS since most of the idioms express sadness in terms of harm or suffering that affects the body part physically. Physical damage is intended here in the sense of what Kövecses (2000a) defines: “a visible damage as a result of one physical object knocking into another” (p. 40). This metaphor also couples with the EMOTIONAL SELF IS A BRITTLE OBJECT master metaphor put forth by Lakoff, Espenson & Schwartz (1991). Therefore, PHYSICAL DAMAGE is central in the metaphorical system of sadness in Turkish.

The metaphors found also reveal that any non-controlled change caused by an outside factor in the normal emotional balance of a person is pictured as having some kind of physical effect on the person. Most of the metaphors found have the PHYSICAL component, such as physical agitation, physical force, physical

contact, etc. This shows us that the appearance or presence of Sadness as a negative emotion is more likely to be seen as a kind of physical situation which has a strong and harmful effect on the body, hence the person. It is most of the time yürek and other internal organs which are negatively influenced by this physical effect. Such a conceptualization derives from the view that PEOPLE ARE CONTAINERS for emotions and EFFECT ON EMOTIONAL SELF IS CONTACT WITH PHYSICAL SELF.

Most of the metaphors found in our data for Sadness agree with those identified by Barcelona (1986), Esenova (2011), King (1989), Kövecses (2000a), KháNh Ly (2012, Peña Cervel, 1997). In this regard, for these metaphors, the conceptualization of Sadness shows cross-linguistic universality. The Sadness metaphors identified by Barcelona (1986) and Kövecses (2000a) are listed in the table below:

Table-7 Sadness Metaphors Identified for English

SADNESS IS DOWN
SADNESS IS DARK
SADNESS IS A LACK OF HEAT
SADNESS IS A FLUID IN A CONTAINER
SADNESS IS A PHYSICAL FORCE
SADNESS IS A NATURAL FORCE
SADNESS IS ILLNESS
SADNESS IS INSANITY
SADNESS IS A BURDEN
SADNESS IS A LIVING ORGANISM
SADNESS IS A CAPTIVE ANIMAL
SADNESS IS AN OPPONENT
SADNESS IS A SOCIAL SUPERIOR
SADNESS IS A LACK OF VITALITY

According to Kövecses (2000a, p. 40), physical damage is one of the source domains which is used in the conceptualization of pride and shame in English. On the contrary to his postulation, our data show the PHYSICAL DAMAGE, as the most widely applying source domain, forms the keystone in our understanding of Sadness, therefore shows a cultural peculiarity. Additionally, metaphors like FIRE, ECTASY, SILENCE, PHYSICAL CONTACT are not reported by the researchers for other languages. In this sense, although few in number, these metaphors are observed in Turkish conceptualization of Sadness.

3.3.1.2. Distress

Distress is the second most frequently expressed emotion concept, and is conceptualized by a number of metaphors as explained below:

DISTRESS IS DARK

- (244) dünya gözüne zindan olmak (görünmek veya kesilmek) - *lit.* “world being a dungeon in someone’s eye” - to be in a deep hopelessness, despair and pessimism
- (245) başına zindan etmek - *lit.* “making a dungeon on someone’s head” - to put someone into a difficult situation
- (246) yüreği kararmak - *lit.* “one's heart darkening” - to feel pessimistic and distressed
- (247) kalbi kararmak - *lit.* “one's heart darkening” - to lose one’s belief in something, to be demoralized, to distress

Light and dark are basic human experiences. EMOTION IS LIGHT/DARK is one of the generic level metaphors listed by Kövecses (2000a, p. 39). The color black usually has a negative association whereas white has positive connotations. As highlighted by Ruhi & Işık-Güler (2007, p. 689) “ak” (white) and “kara” (dark/black) are closely connected to the metaphorical meanings of lightness

and darkness (i.e. GOOD THINGS ARE LIGHT and BAD THINGS ARE DARK) and “they form a coherent system with the orientational metaphors, GOOD IS UP and BAD IS DOWN (Lakoff and Johnson, 1980a, p. 16) with respect to evaluative judgments on social behavior.” Accordingly, the negative value of the black color and the entities in this color are reflected on the conceptualization of Distress. The idioms with eye and head express Distress as causing darkness that disturbs eyesight. With the negative feelings of demoralization, despair, helplessness and so on, the internal organs change into black yielding the DISTRESS IS DARK metaphor.

DISTRESS IS PHYSICAL DAMAGE

- (248) gözü çıkmak - *lit.* “one’s eye coming out” - to be in a difficult situation
- (249) yüreği bozulmak - *lit.* “one’s heart being broken down” - to distress, to feel suffocated
- (250) yüreği göz göz olmak - *lit.* “someone’s heart having holes” - to get extremely worried
- (251) burnundan kan damlamak - *lit.* “blood drops from one’s nose” - to have difficulty, to suffer pain
- (252) burnundan (fitil fitil) gelmek - *lit.* “(something) coming out of someone’s nose” - to be on the rack due to not to get the expected results from a task started with goodwill; something good that someone gets to sour due to unpleasant events
- (253) alınının damarı çatlamak - *lit.* “someone’s forehead vein cracking” - to suffer a lot to succeed, to struggle and make a great effort
- (254) baş ütölemek - *lit.* “ironing head” - to trouble someone with too much talk
- (255) kafa (kafasını) ütölemek - *lit.* “ironing (someone’s) head” - to trouble someone with too much talk
- (256) kafayı yemek - *lit.* “eating the head” - to go nuts, to become depressed
- (257) (birinin) başını yemek - *lit.* “eating someone’s head” - to cause someone to get into a difficult situation
- (258) (birinin) başının etini yemek - *lit.* “eating someone’s head flesh” - to speak

or say something continuously until boring or annoying someone

Physical damage is intended in the sense of observable damage as a result of one physical object hitting another; for example one car making a dent in another (Kövecses, 2000a, p. 57). The nonliteral negative effects of the emotion are seen in terms of the concept of harm, which is comprehended as physical damage that can be expressed with the specific level metaphor DISTRESS IS PHYSICAL DAMAGE.

The idioms in this group demonstrate that Distress is conceptualized in a way that gives damage to a variety of body parts including eye, nose, head, forehead, and heart. Emotional distress, including difficulty, trouble or worry causes the eye to come out, break the heart down, makes holes in the heart, bleeds the nose, causes things to come out of the nose, cracks the forehead, irons the head and eats the flesh of the head as seen in the idioms.

BOREDOM IS MALFORMATION (OF THE TONGUE)

(259) dilinde tüy bitmek - *lit.* “hair growing on someone’s tongue” - to fed up with repeating something

TONGUE STANDS FOR SPEAKING is the metonymy underlying this idiom. The idiom describes a situation in which as a physiological effect of repetitious talk, the amount of saliva inside the mouth diminishes, making the tongue feel like dry and hairy. In this regard, boredom is conceptualized as MALFORMATION OF THE TONGUE.

DISTRESS IS PHYSICAL AGITATION

(260) karın ağrısına uğramak - *lit.* “having a stomachache” - to come up with a troublesome situation

(261) başı ağrımak / baş/başını ağrıtmak - *lit.* “one's head aching / giving a headache” - to have a problem, to be in trouble

(262) baş belası / (birinin) baş (başının) belası olmak - *lit.* “head trouble / being a (someone’s) head trouble” - someone or something that disturbs someone / to disturb and harrass someone

(263) baş ağrısı / baş ağrısı olmak/vermek - *lit.* “head ache / being/giving a head ache” - a disturbing topic / to disturb, to trouble

Kövecses (2000a, p. 82) defines agitation as “a kind of incapacity, bodily or mental incapacity; when it happens, the self is unable to act normally.” “Headache” and “stomachache” in the idioms suggest bodily agitation in which the body parts are physically agitated. This is mapped with the negative emotion Distress, in which the person is bodily and emotionally agitated, yielding the metaphor DISTRESS IS PHYSICAL AGITATION.

DISTRESS IS INTERNAL PRESSURE; DISTRESS/BOREDOM IS A SUBSTANCE (FLUID) IN THE EAR/HEAD/HEART

(264) kulakları dolmak - *lit.* “one’s ears to fill” - to fed up with listening to the same topic constantly

(265) kafa (kafasını) şişirmek / kafası şişmek - *lit.* “swelling (someone’s) head / someone’s head to swell” - to trouble someone with noise and talkativeness / to feel uneasy about noise, someone’s mind to fatigue

(266) yüreği şişmek - *lit.* “one’s heart to swell” - to get bored due to listening to tiresome things

(267) yüreği kabarmak - *lit.* “one’s heart to swell/rise” - to have the necessity of breathing deeply due to distress

(268) yüreği daralmak / yüreği dar - *lit.* “one’s heart narrowing down / one’s heart (being) narrow” - to feel distressed

(269) yüreği sıkılmak - *lit.* “one’s heart being squeezed” - to feel suffocated, to feel uneasy, to distress

Emotions are usually viewed as fluids or gases located inside the human body and controlled by the person. Any non-controlled change in the normal emotional balance of a person is thus imagined as having some sort of physical

effect on the body. This agrees with the nature of the idioms found. Accordingly, Distress and Boredom are seen as A SUBSTANCE (i.e. FLUID) that fills and swells the CONTAINER Heart/Head/Ear. Also, intense Distress causes pressure on the container. WHEN THE INTENSITY OF DISTRESS INCREASES, THE FLUID RISES causing internal pressure and compression inside the body parts.

DISTRESS IS HEAT/FIRE

- (270) yüreği kaynamak - *lit.* “someone's heart boiling” - to feel suspicious and anxiety
- (271) başından (aşağı) kaynar sular dökülmek - *lit.* “very hot water pouring down on someone's head” - to feel distressed a lot due to a saddening and bad situation
- (272) dili yanmak - *lit.* “one's tongue burning” - to suffer pain due to one's chattering, to come to harm, to tire of something
- (273) başını ateşlere yakmak - *lit.* “setting fire on someone's head”- to get into trouble
- (274) baş/başını yakmak - *lit.* “burning (someone's) head” - to cause someone to get into a difficult situation
- (275) başında kazan kaynatmak - *lit.* “boiling cauldron on someone's head” - to trouble someone
- (276) başında dert tütme - *lit.* “trouble smoking on someone's head” - to be in big trouble
- (277) başında boza pişirmek - *lit.* “cooking boza on someone's head” - to make someone distress

High degrees of heat make the objects hot, and damage the thing burning. The HEAT/FIRE metaphor occurs for the Distress emotion, which burns and damages the body parts Heart, Tongue and Head. In the idiom *one's heart boiling*, HEART is conceptualized AS A FLUID that boils due to Anxiety and Suspicion. In this sense, the negative emotions are conceptualized as FIRE that

makes the Heart boil. Similarly, in the idiom, *hot water pouring down on someone's head*, Distress is conceptualized as “boiling water.” In the idioms (273-277), HEAD is conceptualized as A STOVE, which is subject to the FIRE. In this sense, Distress has the same effect as fire on the specific parts of the body.

DISTRESS IS A BURDEN; DISTRESS IS EXTERNAL PRESSURE

- (278) yüreği götürmemek - *lit.* “someone's heart not carrying” - cannot put up with a sorrow
- (279) göğsü daralmak - *lit.* “one's chest narrowing” - to breathe barely; to feel bored
- (280) boğazını sıkıkmak - *lit.* “squeezing someone's throat” - to distress, to disturb, to overwhelm
- (281) başı sıkılmak (sıkışmak)/sıkıya gelmek - *lit.* “someone's head getting jammed” - to be in difficulty
- (282) başa binmek - *lit.* “getting on head” - to harass, to disturb
- (283) dünya başına dar olmak (gelmek) - *lit.* “the world becoming tight to someone's head” - to be in despair, to distress
- (284) başına yıkmak - *lit.* “wrecking on someone's head” - to leave someone in a difficult situation
- (285) tavan başına çökmek (yıkılmak) - *lit.* “the ceiling falling down on someone's head” - to feel like squeezed with a psychological disturbance due to a saddening situation or news
- (286) eli taş altında kalmak - *lit.* “someone's hand being (trapped) under the stone” - to be in despair

The idioms exemplify the conceptual mapping in which emotional stress or difficulty experienced by the self is seen as a BURDEN that causes physical pressure on a person. The external pressure caused by the burden on body parts corresponds to the stress or difficulty caused by the emotion, yielding the metaphors DISTRESS IS A BURDEN and DISTRESS IS EXTERNAL

PRESSURE (ON THE THROAT/HEAD/CHEST).

The idiom *one's chest narrowing* also describes the physiological effect of Distress as causing difficulty in breathing that can be mapped as INTERFERENCE WITH BREATHING FOR DISTRESS metonymy in connection with CHEST FOR BREATHING.

The idioms also entail that this burden causes difficulty in physical movement and action as in (284-286) entailing the submetaphor DISTRESS IS INABILITY TO MOVE.

DISTRESS IS AN UNPLEASANT TASTE; DISTRESS IS GUSTATIVE PROBLEM

(287) ağzının tadı bozulmak - *lit.* “one’s mouth flavor spoiling” - someone’s comfort, established order, peace to spoil

(288) ağzının tadını kaçırmak - *lit.* “upsetting someone’s mouth taste” - to put a damper on, to spoil someone’s established order

(289) ağız tatsızlığı - *lit.* “mouth flavorlessness” - lack of harmony and uneasiness in a community

For the mouth-idioms, the emotional domain (i.e. distress) is conceptualized in terms of another experiential domain (i.e. gustative domain). While the feelings of comfort, well-being and harmony are seen as a nice and pleasant taste in the mouth, the disappearance of these is viewed as a problem in the flavor of mouth yielding the metaphors DISTRESS IS AN UNPLEASANT/BAD TASTE and DISTRESS IS GUSTATIVE PROBLEM.

DISTRESS IS PHYSICAL ANNOYANCE

(290) başına bela almak - *lit.* “taking trouble on one’s head” – to face a problem, to be in a difficult situation

(291) başı belada olmak - *lit.* “one's head being in trouble” - to be in a difficult

situation

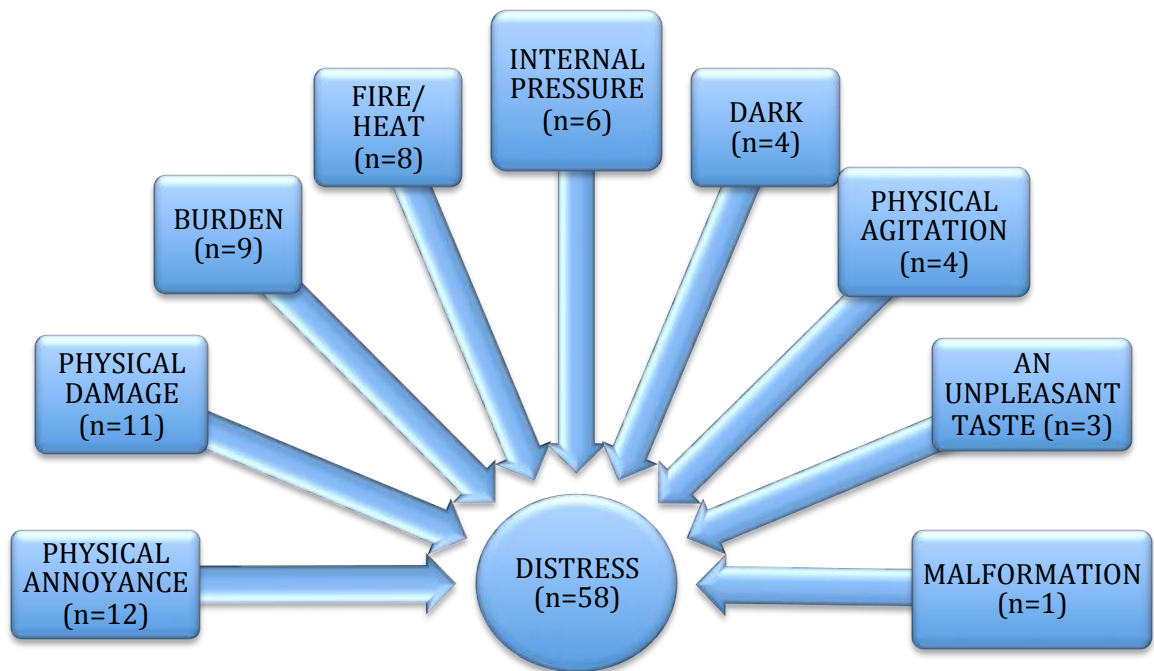
- (292) başı belaya girmek (uğramak) - *lit.* “one's head getting into trouble” - to face with a disturbing situation
- (293) başı dara düşmek - *lit.* “falling someone's head into trouble” - to get into trouble
- (294) başına bela olmak (kesilmek) - *lit.* “being a trouble on someone's head” - to trouble and disturb someone
- (295) başına bela/dert açmak - *lit.* “bringing trouble on someone's head” - to have trouble after a bad incident / to put oneself into a difficult situation
- (296) başına belayı satın almak - *lit.* “buying trouble to one's head” - to start a job voluntarily that later understood to be distressing
- (297) başına iş açmak - *lit.* “bringing trouble on someone's head” - to cause a disturbing and challenging situation
- (298) başı derde girmek / başı dertte (olmak) - *lit.* “getting someone's head into trouble” - to get into trouble
- (299) başını derde/belaya sokmak - *lit.* “leading someone's head into trouble” - to get distressed; to put someone into a difficult situation
- (300) başının derdine düşmek - *lit.* “being deeply occupied with one's head” - to be too distressed as not to deal with any other thing
- (301) derdi başından aşkın (olmak) - *lit.* “one's trouble being over his head” - to have lots of trouble

The idioms exemplify situations in which emotional distress is conceptualized as physical annoyance. These forms of annoyance include a difficulty or disturbing thing, and a victim. It is the Head that experiences “dert”, “bela”, and “dar” (i.e. trouble, problem, distress) in the first place. The conceptual metonymy HEAD FOR PERSON motivates the idioms in which the body part ‘head’ stands for the individual under Distress. As a result, the person feels physically annoyed, that is, distressed.

In general, our data show that Distress is conceptualized in terms of several conceptual metaphors which help us to understand the cognitive model of

Distress in Turkish (87.9%, $f=58$). The figure below summarizes the metaphors found for Distress.

Figure-48 Conceptual Metaphors for Distress



Distress is an emotion conceptually close to Sadness, therefore it shows resemblance with Sadness in terms of its metaphoric conceptualization. As seen in Figure-48, most of the metaphors show similarity with that of Sadness found in our study and listed by Kövecses in Table-7. Similar to Sadness, Distress is more likely to be seen as a PHYSICAL DISTURBANCE in Turkish cognitive model (e.g. physical damage, physical agitation, etc.). In comparison to the other metaphors within this emotion type, it is especially conceptualized as a PHYSICAL ANNOYANCE located on the Baş-Head. Therefore, one can deduce that emotional distress is commonly construed as physical annoyance in Turkish.

Neuropsychological studies have demonstrated that such a connection between distress and physical annoyance, agitation or pain has a neurological basis. For instance, in their study, Eisenberger & Lieberman (2005) show that the same region of the brain processes both physical pain and emotional distress.

Therefore, it is not surprising that people make sense of emotional suffering in terms of physical pain (Esenova, 2011).

Kövecses (2000a) states that Heat/Fire source domain applies to the emotions anger, (romantic) love, lust and shame in English. In contrast, our data shows that FIRE can be used for the conceptualization of the negative emotions Sadness and Distress which are not included in Kövecses' list. In this sense, FIRE, as well as UNPLEASANT TASTE and MALFORMATION are the metaphors observed in Turkish. These metaphors are related to the body parts Yürek-Heart, Baş-Head, Ağız-Mouth and Dil-Tongue.

3.3.1.3. Anger

Anger is considered to be one of the basic emotions by a number of emotion theorists (Ekman, 1999; Izard, 1977; Johnson-Laird & Oatley, 1989; Parrot, 2001). According to Lakoff & Kövecses (1987), CONTAINER metaphor is the central metaphor for anger. The idiomatic expressions in the data provide clear evidence for the container metaphor and its submetaphors for anger in Turkish.

(INTENSE) ANGER IS FIRE

(302) kafası kızmak / kafasını kızdırmak (birinin) - *lit.* "someone's head getting red / heating up someone's head" - to become furious, to steam up, to annoy

(303) gözü kızmak - *lit.* "someone's eye getting red" - to be furious so as not to see anything else

(304) ateşi/harı başına vurmak - *lit.* "someone's fire going to their head" - to get very angry

(305) gözleri çakmak çakmak (olmak) - *lit.* "one's eyes becoming a lighter" - someone's eyes to be(come) red or blazed because of an inflammatory disease or rage

(306) ağızından ateş saçmak - *lit.* "someone's mouth spreading fire" - to be

furious and utter inappropriate words

(307) burnundan ateş püskürmek - *lit.* “spouting fire from one’s nose” - to be furious

(308) gözlerinde/gözünde şimşek(ler) çakmak - *lit.* “lightning flashing in someone’s eyes” - to get very angry

(309) gözü dumanlanmak - *lit.* “one’s eyes getting smoky” - to see red; not to see anything because of anger

According to Kövecses (1995), the metaphor ANGER IS FIRE has a metonymical basis in that the physiological response of body heat caused by anger may have been associated with fire. Anger is conceptualized as FIRE that heats up the head as in (302) and (304) and eye (303). The more intense the anger is, the more effective the fire is. Sparks are scattered from eyes (305), and fire is scattered from mouth and nose (306-307).

The idiom *someone’s mouth spreading fire* also entails a metonymic relationship in that FIRE STANDS FOR THE FURIOUS AND INAPPROPRIATE WORDS that the Emoter utters as well as the metaphorical submapping THE EXPRESSION OF ANGER IS AN EXPLOSION. The idiom (308) suggests that a person is in an energetic state with the effect of anger that is reflected through one’s eyes, yielding the metaphor ANGER IS AN ELECTRIC FORCE.

The idiom *one’s eyes getting smoky*, implies that FIRE causes smoke that covers the eyes, hence hinders the eyesight of the Emoter, as a conventionalized realization of the INTERFERENCE WITH ACCURATE PERCEPTION FOR ANGER metonymy.

ANGER IS INTERNAL PRESSURE

(310) yüreğinin şişini indirmek - *lit.* “diminishing swelling of the heart” - to calm down one’s anger, to get it off the chest

PEOPLE ARE CONTAINERS (FOR THE EMOTIONS) and EMOTION IS A SUBSTANCE IN A CONTAINER are two metaphors related with the “internal

pressure” metaphor. The specific container for emotion is the human body and the specific substance is typically a fluid or a gas. Anger is usually seen as a liquid in the container heart that exerts internal pressure. Verbs like ‘inflate’ (şişmek) or ‘congest’ (dolmak) appear quite frequently in anger contexts, suggesting pressure felt inside by the individual (Aksan, 2006a, p. 8). Due to that pressure, the container wants to burst, but before it bursts, as in the idiom, the person does something to reduce the amount of emotion in the heart, and saves the container from bursting. This matches with THE ANGRY PERSON IS A PRESSURIZED CONTAINER metaphor which is considered to be near-universal (Kövecses, 2004, p. 264).

ANGER IS RISING FLUID / WHEN THE INTENSITY OF ANGER INCREASES, THE FLUID RISES

(311) öfkesi burnunda - *lit.* “one’s anger being on one’s nose” - to be furious

(312) öfkesi başına sıçramak (çıkmaq, vurmak) - *lit.* “someone’s anger jumping (rising) up to someone’s head” - to get very angry

(313) başına kan çıkmak - *lit.* “blood rising up to one’s head” - to rage, to lose control with anger

(314) gözünü (gözlerini) kan bürümek - *lit.* “one’s eyes being covered with blood” - to see red; to get angry as to kill someone

The idioms represent a metaphorical mapping in which anger is viewed as FLUID that rises up as the intensity of anger increases. However, unlike English and Japanese (Lakoff & Kövecses, 1987; Matsuki, 1995), our data shows that the fluid is not necessarily ‘heated’ in Turkish. The idiomatic expressions refer to the metaphorical level that the anger-fluid has reached in the body-container. This level corresponds to the upper parts of the body basically located in the head (i.e. head, nose, eye). In idioms (313) *blood rising up to one’s head*, and (314) *one’s eyes being covered with blood*, it is ‘blood’ that rises up to head, hence fills the eyes yielding BLOOD IS ANGER metaphor. In this sense, blood is an important indicator of the level of anger in Turkish.

INTENSE ANGER IS EXPLOSION / WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES

(315) kafası atmak - *lit.* “someone's head blowing” - to become furious, to blow one's stack

(316) kafasının kontağı atmak - *lit.* “someone's head ignition blowing” - to get one's rag out

(317) kafasının tası atmak - *lit.* “someone's head top blowing” - blow one's top

(318) kafası dönmek - *lit.* “someone's head turning/rotating” - to get angry

(319) gözü (gözleri) dönmek - *lit.* “someone's eyes rolling back” - to see red

When the pressure on the container becomes too high, the container explodes. (Kövecses 1990, p. 55). In other words, the person loses control over his anger. The idiom (316) is a special case of explosion that is caused by electricity, whereas the idiom (317) can be further metaphorised as WHEN A PERSON EXPLODES, PARTS OF HIM GO UP IN THE AIR (Aksan, 2006a). Also, idioms (318) and (319) exemplify that the internal pressure not only makes the body parts go up in the air but also makes them turn around themselves.

CAUSE OF ANGER IS AN EXTERNAL PRESSURE; CAUSE OF ANGER IS PHYSICAL ANNOYANCE

(320) cin damarına basmak - *lit.* “press on someone's goblin vein” - to say something to make someone very angry, to infuriate

(321) damarına basmak/dokunmak - *lit.* “press/touch on someone's vein” - to make someone angry on a sensitive topic

In addition to the internal pressure, the cause of anger (e.g. doing or saying something that makes someone angry) is seen as a pressure or annoyance that compresses the vein. These expressions also involve physical contact whereby the cause of anger touches or presses the vein of the individual. The idiom including a special vein called the ‘goblin vein’ can also be metaphorized as

ANGER IS DEVIL. As another interpretation, Çetinkaya (2007) states that anger causes uncontrolled movements on the muscles of the face, and as a result of this physiological effect, the nerves below the neck tend to appear during anger. Such effects are commonly observed in the phrases with the body parts *nerve* and *vein*. Accordingly, the conceptual metonymy (UNCONTROLLED) MUSCULAR TWITCHES FOR ANGER also motivates the metaphors underlying these idioms.

ANGER IS DARKNESS

(322) yüzünü karartmak - to blacken one's face - to make a face with anger

The metaphorical source domains of "light-dark" apply to anger in this idiom, since anger is usually associated with the assumed darkening of the face. The word "kara" (black) has been used to represent negativity in Turkish culture (Gönen, 2005). According to Apresjan (1997, p. 184), "positive emotions can be likened to 'light' since in certain cultures, light is conceptualized as spiritual goodness; negative emotions can be likened to darkness, since darkness is conceptualized as spiritual evil." The metaphors JOY IS LIGHT, ANGER IS DARKNESS illustrate this principle. The conceptual metonymy CHANGE IN SKIN COLOR ON FACE FOR ANGER can also be considered as providing the metonymical basis for this idiom.

ANGER IS A PHYSICAL DAMAGE

(323) kafası bozulmak / kafasını bozmak - *lit.* "having someone's head broken"-
to get annoyed

This idiom is a conventionalized realization of the mapping HEAD IS A MACHINE, in which case the machines can be broken down. The negative effect of the emotion is conceptualized as A PHYSICAL DAMAGE to the head. The idiom also implies the conceptual metonymy INTERFERENCE WITH

MENTAL FACULTIES since it entails that “the mind/brain of the angry person cannot function normally” (Aksan, 2006a, p. 11).

ANGER IS A DEVIL

(324) cinleri başına toplanmak (üşüşmek) - *lit.* “one’s demons to gather onto one’s head” - to get angry

Since HEAD STANDS FOR THE MENTAL FACULTIES, being angry is conceptualized as losing control of oneself, and being controlled by the demons or evil spirits. As Barcelona & Soriano (2004, p. 304) highlight, the metaphor ANGER IS A DEVIL is a special case of ANGER IS AN OPPONENT / CONTROLLER, by virtue of which the emotion is conceptualized as a demon that possesses the person.

ANGER IS INSANITY

(325) ağı köpürmek - *lit.* “someone’s mouth to foam up” - to be furious

Aksan (2006a) states that expressions of insanity are highly conventionalized in Turkish to express anger. The idiom derives from the expression “*kudurmak*” (to get rabies), that results in insane behavior. The metaphor has a metonymical basis in that as a behavioral reaction of anger, the person starts to speak furiously, which in turn is related to the MOUTH FOR SPEAKING (BODY PART FOR THE FUNCTION OF THE BODY PART) metonymy.

ANGER IS ECTASY

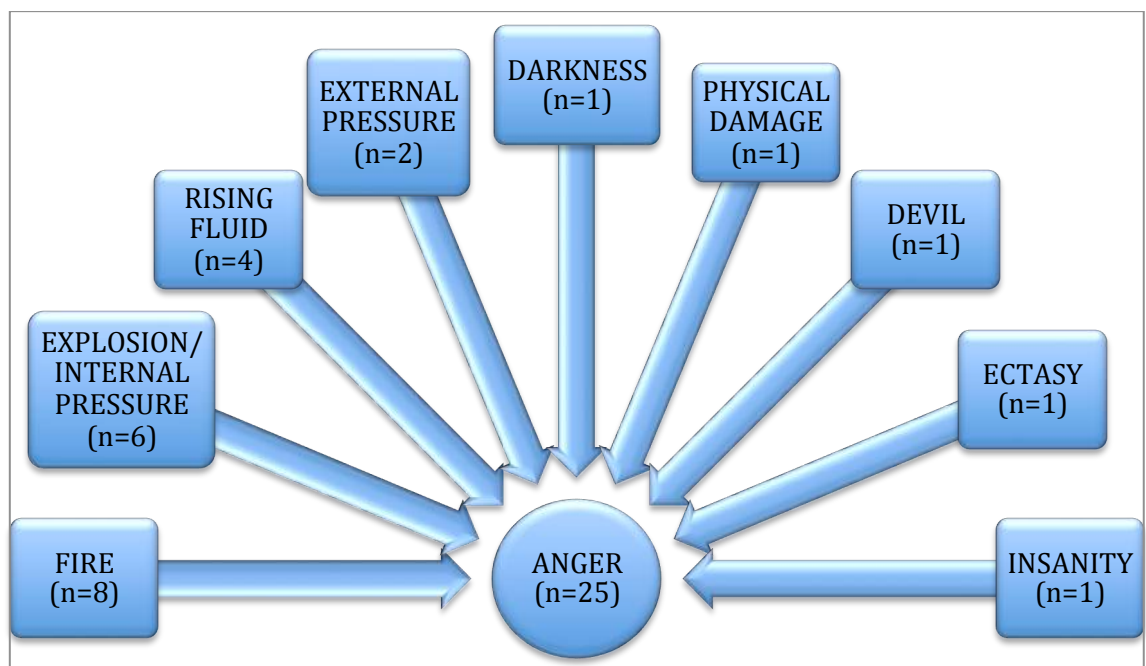
(326) afyonu başına vurmak - *lit.* “one’s opium going to one’s head” - to go into a frenzy of rage

This expression instantiates the metonymy HEAD STANDS FOR THE MENTAL

FACULTIES, in which case Anger is conceptualized as 'afyon' (opium) that affects the head and hinders mental functioning. As under the effect of drugs, the individual under rage loses his/her self-control and can be unaware of what he/she is doing.

In general, our data show that Anger and its related emotions are conceptualized in terms of several conceptual metaphors which help us to understand the cognitive model of Anger in Turkish (48.1%, $f=25$). The figure below summarizes the metaphors found for Anger.

Figure-49 Conceptual Metaphors for Anger



Based on the linguistic evidence in four different languages and cultures (i.e. English, Chinese, Japanese and Hungarian), Kövecses claims that “the concept of anger and its counterparts are largely understood as having a ‘cause-force-expression’ basic structure” (2000b, p. 169). This structure emerges from a pressurized CONTAINER metaphor, which is considered to be the central metaphor for anger (Lakoff & Kövecses, 1987). It is a complex metaphor that consists of three submetaphors: THE BODY IS A CONTAINER FOR THE

EMOTIONS, ANGER IS HEAT, and EMOTIONS ARE FLUIDS. As seen in Figure-49, the metaphors identified in the present study agree with this proposal.

Most of the anger metaphors found in our data are in a parallel fashion with those identified by Esenova (2011), Khánh Ly (2012), Kövecses (1986, 1990, 2000a), Maalej (2004), Matsuki (1995), Soriano (2003), and Yu (1995). In this regard, the conceptualization of Anger shows cross-linguistic universality. The Anger metaphors identified by Kövecses (1986, 1990, 2000a) are listed in the table below for English:

Table-8 Anger Metaphors Identified for English

ANGER IS A BURDEN

ANGER IS A BURNING SUBSTANCE (IN A PIPE)

ANGER IS A HOT FLUID (IN A CONTAINER)

ANGER IS A NATURAL FORCE

ANGER IS A SOCIAL SUPERIOR

ANGER IS A SUBSTANCE (FLUID/GAS) IN A CONTAINER

ANGER IS AN OPPONENT

ANGER IS A CAPTIVE ANIMAL

ANGER IS FIRE

ANGER IS IN THE HEART

ANGER IS INSANITY

(THE CAUSE OF) ANGER IS PHYSICAL ANNOYANCE

(THE CAUSE OF) ANGER IS TRESPASSING

ANGRY BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR

ANGRY PERSON IS A FUNCTIONING MACHINE

ANGRY PERSON IS A PRESSURIZED CONTAINER

It is evident from the idiomatic expressions that in Turkish cultural model of Anger, FIRE is the dominant metaphor when compared to the other metaphors within this emotion category. In other words, Anger, in Turkish, is basically

conceptualized as FIRE which heats, burns, and hurts different parts of the body.

Matsuki (1995) finds the metaphor ANGER IS A HEATED FLUID IN A CONTAINER commonly used in Japanese. What distinguishes Japanese from English, Hungarian and other languages is that, in addition to the whole body, it conceives of the stomach/bowel area (*hara*) as the principal container for anger (ANGER IS HARA). Moreover, in the Japanese cognitive model, anger is conceived of as moving from the stomach/bowel area (*hara*) to the chest (*mime*) and then to the head (*atama*). Similar to Japanese model, in Turkish, anger is construed as a fluid inside the body that rises up in accordance with the intensity of anger. Unlike Japanese, anger in Turkish is conceived of as a rising fluid moving from the heart level to the head as its intensity increases, and causes an explosion on the head when it is not suppressed. As a second point, the fluid inside the container is not necessarily heated or hot in Turkish.

Yu (1995) demonstrates that Chinese has two source domains that are mapped with the target domain Anger, that is, FIRE and GAS (QI), and anger is metaphorized as ANGER IS EXCESS QI IN THE BODY, ANGER IS THE MOVEMENT OF QI. *In Chinese*, *qi* is the energy that is conceptualized as a fluid or gas that flows through the body, and it may be present in a variety of places in the body, including the breast, heart, stomach and spleen. Unlike Chinese, our idioms do not include GAS source domain. As an exception, the idiom *diminishing swelling of the heart* implies that anger can be seen as a gas that swells the container heart like a balloon. Therefore, calming down is conceptualized as getting rid of the gas (or fluid) which causes internal pressure.

DEVIL, ECTASY and DARKNESS metaphors are culturally motivated anger metaphors which have not been reported for other languages. *Demons*, *opium* and *darkness* in the idiomatic expressions seem to carry culturally identical elements, thus imply that anger has devilish and intoxicating power which is harmful for the individual.

3.3.1.4. Liking/Love

Love and liking are among the strongest positive emotions we experience in our lives. A number of emotion theorists have included love on their lists of basic emotions (Fehr & Russell, 1984; Shaver, Schwartz, Kirson, & O'Connor, 1987). The data reveals a large number of metaphorical conceptualizations used to talking about Liking/Love:

LOVE IS UNITY (OF TWO COMPLEMENTARY PARTS)

(327) kalp kalbe karşıdır - *lit.* "heart is towards heart" - love and sincere feelings are reciprocal

(328) kalpleri bir olmak - *lit.* "hearts being together" - to love each other; to think about the same thing

UNITY is one of the conventional metaphorical source domains that characterize love and lust (Kövecses, 2000a, p. 39). The notion of UNITY is considered to be the central idea, and hence the central metaphor in the love system that is "judged by the number of various metaphorical entailments of and lexical elaborations on such source domains as UNITY OF TWO COMPLEMENTARY PARTS, BOND, and CLOSENESS" (Kövecses, 2000a, p. 27). The two physical objects can form a unity: they can become a single unit. In idioms, the heart is seen as an entity which is united with another heart to make a whole. The idiom (328) *hearts being together* can also be understood in terms of the HEART FOR PERSON metonymy for individuals who love each other.

LOVE IS A BOND (BETWEEN HEARTS)

(329) yürekten bağlanmak - *lit.* "being tied to (somebody) from the heart" - to love a lot, to be attached with love and faithfulness

Kövecses (1988, p. 20) holds that "[o]nce we conceive of love as the unity of two parts, then we can also conceive of love as the bond or attachment

between the two parts.” The words ‘attachment,’ ‘ties,’ and ‘bond’ are the things that hold the two people together which correspond to Love. Similarly, in the idiom, there is a nonphysical tie that originates from the heart to bind the object of love. In this sense, the idiom entails the submapping LOVE IS CLOSENESS.

LOVE IS HEART FILLER; LOVE IS A SUBSTANCE (FLUID) IN THE HEART

(330) kalbi dolu olmak - *lit.* “someone's heart being full” - to have a sweetheart

(331) kalbini doldurmak - *lit.* “filling someone's heart” - to feed someone's inside with love, to warm someone's heart with love

(332) kalbi boş olmak - *lit.* “someone's heart being empty” - not to have a sweetheart

Kövecses (1988, p. 43) highlights that “[i]n our conceptual system, our body is often seen as a container for our emotions and the emotions as fluids inside the container.” (e.g. She was filled with love). This metaphor draws on the more generic metaphor THE BODY IS A CONTAINER FOR EMOTIONS. Similarly, in these expressions, kalp is seen AS A CONTAINER (FOR LOVE) whereas love is conceptualized as A PHYSICAL SUBSTANCE (i.e., FLUID) that fills the container kalp.

THE BODY IS A CONTAINER FOR EMOTIONS metaphor also allows us to conceptualize intensity as an amount or quantity (inside a container) which we have the implicit scale of full-empty. In terms of love, this means that the more fluid there is in the container, the greater the intensity of love. Kövecses (1988, p. 43) explains this as: “[w]hen the amount of love reaches the limit (love fills the container), it indicates a high degree of love. And when the amount goes beyond the limit (love overflows), it indicates the highest degree,” which is explained by the metaphor INTENSITY AS QUANTITY.

LOVE IS THE TRANSFER OF HEART

(333) yüreği akmak - *lit.* “someone's heart flowing” - to love

In the idiom, yürek is mapped with a fluid that can flow or be added to someone/something to express love. In other words, yürek is seen as being contained inside the container BODY, which then flows to meet the beloved. This mapping instantiates the metaphor HEART IS THE THING CONTAINED, or more specifically HEART IS A FLUID whereas Love is the transfer of the fluid from one person to another.

LOVE IS GETTING THE POSSESSION OF (SOMEONE'S) HEART

(334) kalbini çalmak - *lit.* “stealing one's/someone's heart” - to make someone fall in love with him/her, to earn someone's love

(335) kalbini/kalp fethetmek - *lit.* “conquering (someone's) heart” - to give confidence, to earn someone's love, to take attention

(336) kalbini/kalp kazanmak - *lit.* “winning (someone's) heart” - to give confidence, to earn someone's love with a kind behavior or nice words; to be liked by everyone

What is common in these idioms is that heart is construed as a possession of individuals, which can be stolen, earned, or conquered. In this sense, HEART is metaphorized as A VALUABLE OBJECT or COMMODITY, while LOVE is metaphorized as THE POSSESSION OF (SOMEONE'S) HEART, and the beloved is metaphorized as THE POSSESSED OBJECT.

LOVE IS THE POSSESSION OF SOMEONE'S HEART metaphor has several entailment submappings. Accordingly, while someone gets the heart, the other loses it yielding FALLING IN LOVE IS THE LOSS OF POSSESSION metaphor. In other words, the heart changes hands, and the owner no longer possesses his/her heart. Losing the heart is not always intentional or under control. Like all valuable objects, the heart is a subject of theft. The mapping of beloved as a thief and heart as a valuable object yields the metaphor LOVE IS THEFT (334).

In the idiom (335), conquest implies an inequality in the degree of love, that is,

not falling in love with the other immediately, or not getting the attention of others, therefore the lover plays hard to get. This mapping yields the metaphor LOVE IS WAR. The object heart can also be won or earned by an intentional effort that is metaphorized as LOVE IS A GAME (336).

LOVE IS A NUTRIENT (THAT FEEDS THE HEART)

(337) kalbi aç - *lit.* “someone’s heart (to be) hungry” - deprived of love; deprived of human emotions

Loving and to be loved is one of the basic human needs. For this reason, deprivation of love and other positive emotions is conceptualized as hunger. Similarly, love is conceptualized as feeding the heart, and satisfying the heart with food, thus conceptualized as a NUTRIENT.

LOVE IS FIRE; LOVE IS A HOT FLAME IN A CONTAINER

(338) yüreğinden sıcak sıcak alev çıkmak - *lit.* “hot hot flame coming out of someone’s heart” - to fall in love intensely

The heart, in this idiom, is seen as a CONTAINER for hot flames like a stove, whereas love is conceptualized as fire. When something is burning, it can suddenly burst into flames; therefore it cannot be controlled inside the container heart and escapes (Kövecses, 1986, 1988). The main focus of the FIRE metaphor, in this idiom, is that it gives us a sense of the intensity of love rather than the pain caused by the extreme love.

LIKING/LOVE IS WARMTH

(339) yüzü sıcak olmak / yüzü sıcak - *lit.* “having a warm/hot face” - to be loved / sympathetic, sincere

(340) sıcak yüz göstermek - *lit.* “showing a warm/hot face” - to show closeness

According to Kövecses, while HEAT is representative of ROMANTIC LOVE in our conceptual system, WARMTH is used to conceptualize AFFECTION (1986, p. 101). Idioms illustrate that liking, sympathizing, having affection towards someone or something, and sincerity is conceptualized as something that warms our face.

LOVE IS IN THE EYES / HEART / VEIN

- (341) gözde olmak - *lit.* “being on the eye” - to catch on with somebody
 (342) göze girmek / gözüne girmek - *lit.* “entering into someone’s eyes” - get in someone’s good books, to earn the trust and love of the people
 (343) (birini veya bir şeyi) gözü tutmak - *lit.* “one’s eye holding (someone or something)” - to trust, to like
 (344) yürekten çağırmak - *lit.* “calling (somebody) from the heart” - to want and desire (someone) intensely, to call someone from the bottom of one’s heart
 (345) kalbine girmek - *lit.* “entering someone’s heart” - to win someone’s love
 (346) damarına girmek - *lit.* “entering into someone’s vein” - to make someone love oneself by doing things they like

These idioms exemplify the conceptualization in which being liked/loved is perceived as being inside specific body parts, yielding the metaphor LOVE IS IN THE EYES/HEART/VEIN. Consistent with the CONTAINER image schema, the body parts can function according to an IN-OUT schema, whereby beloved individuals and desired objects enter it and leave it, or are removed from it when love is over. Based on the IN-OUT schema, the idioms are also evidence for the submappings ENTERING THE BODY PART IS GOOD (or IN IS GOOD) but LEAVING THE BODY PART IS BAD (or OUT IS BAD) (Maalej, 2008).

LOVE IS A VEIL ON THE EYE; LOVE IS INTERFERENCE WITH ACCURATE PERCEPTION

- (347) gözünü sevda (aşk) bürümek - *lit.* “love pervading someone’s eye” -

totally emotionally connected to someone and not to think anything else but him/her

One of the physiological effects of love is that the person in love is not able to function normally (Kövecses, 1986, p. 87). In the idiom, romantic love is metaphorically seen AS A COVER that suffuses on the eye and interferes with seeing or thinking of anything else except for the loved one.

LOVE IS ECTASY

(348) başı dumanlı - *lit.* “someone’s head being clouded” - to be drunk due to love or alcohol

Bearing in mind the metaphor HEAD STANDS FOR THE MENTAL FACULTIES, the person under the influence of love is conceptualized as being under the influence of alcohol or drugs, therefore cannot function normally. Because of the smoke that covers one’s head, the person feels intoxicated, hence is unable to think or behave rationally. The metonymical submapping INTERFERENCE WITH NORMAL MENTAL FUNCTIONING FOR LOVE, as an entailment extension of THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION does also motivate the conceptualization of the idiom.

LOVE IS DIVINE LIGHT IN THE EYES; THE OBJECT OF LOVE IS THE SOURCE OF BRIGHTNESS

(349) gözüm nuru - *lit.* “the divine light of my eye” - (addressing someone as) my precious

“Nur” is defined as brightness or light, which is believed to be sent by a divine power. Calling a loved person as the heavenly light of one’s eye can be considered a culturally schematic expression basically guided by Islam. Accordingly, the object of love is conceptualized as a sacred source that

provides the necessary light for the lover to be able to see.

LIKING/LOVE IS ON THE HANDS / HEAD; THE OBJECT OF LIKING/LOVE IS A VALUABLE COMMODITY

(350) ellerde gezmek - *lit.* “walking on the hands” - to be respected and to be loved

(351) el üstünde tutmak/ tutulmak - *lit.* “keeping/being kept on the hand” - to value someone a lot, to show respect and love

(352) elden ele dolaşmak (gezmek) - *lit.* “wandering from hand to hand” - to be liked and take attention because of good qualities

(353) baş tacı etmek / başına taç etmek - *lit.* “making (someone) a head crown” - to love and respect a lot, to pay court, to value

The expressions instantiate a mapping in which the object of love is a valuable commodity that is carried on the hands and the head. This mapping is based on the orientational metaphors GOOD IS UP and BAD IS DOWN (Lakoff & Johnson, 1980a). The people or things which are loved, respected and valued in society due to their high qualities are conceptualized as VALUABLE COMMODITIES that should be placed in higher positions.

THE OBJECT OF LOVE IS PHYSICAL AGITATION (OF THE EYE)

(354) göz ağrısı - *lit.* “eye pain” - beloved person

(355) ilk göz ağrısı - *lit.* “early eye pain” - first born offspring; first love

These expressions refer to the metaphorical mapping in which the beloved ones (e.g. a child, a spouse, etc.) are a physical pain on the eye since they are hard to get and it is important to protect them. Additionally, *early eye pain* entails that it is the first time the Emoter feels the intense love that can never be forgotten.

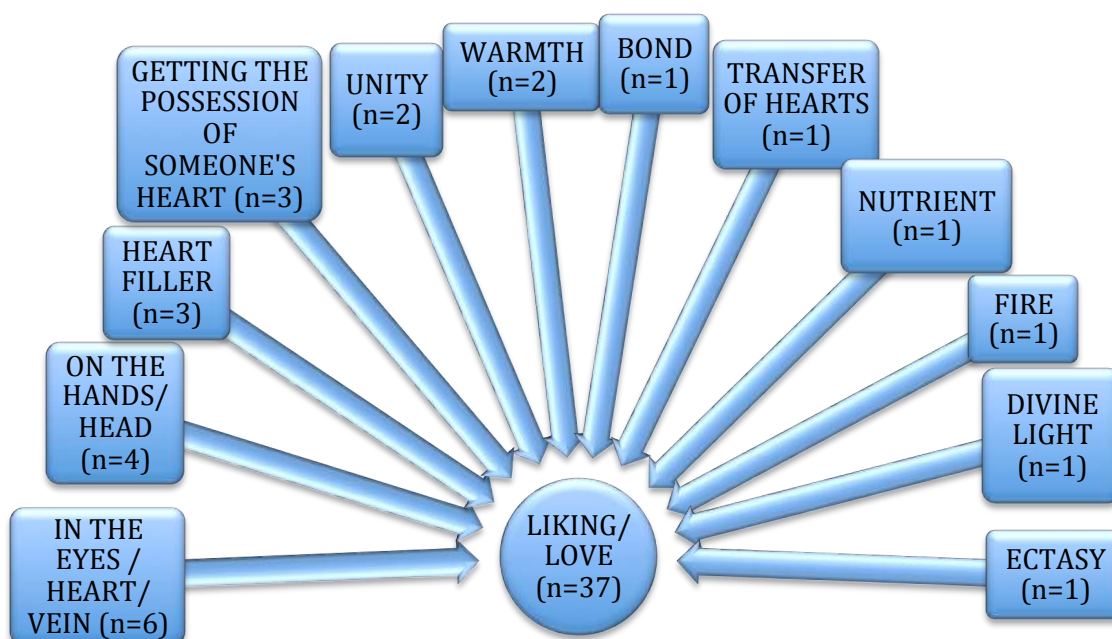
THE OBJECT OF LOVE/LIKING IS A VITAL ORGAN

- (356) ciğer parçası - *lit.* “liver-lung piece” - the beloved person
- (357) ciğerimin köşesi - *lit.* “the edge of my liver-lung” - my beloved; my beloved child
- (358) göz bebeği - *lit.* “eye baby/pupil” - cherry of one’s cheek, very precious, beloved
- (359) iki gözüm - *lit.* “my two eyes” - a love expression used for the person being loved and valued
- (360) gözünü sevdiğim - *lit.* “the one whose eye I love” - (as an adjective) my beloved; (when addressing someone) my dear friend
- (361) gözünün bebeği gibi sevmek - *lit.* “loving as if one’s pupil” - to love a lot
- (362) (bir şeyi) gözü gibi sevmek - *lit.* “loving something as one’s eye” - to love a lot
- (363) (bir şeyi) gözü gibi sakınmak (saklamak veya esirgemek) - *lit.* “guarding / preserving something like one’s eye” - to show an excessive interested on something, to protect something

In these expressions, the loved person is viewed as A VITAL ORGAN (i.e. eye and liver/lung) or a part of it (i.e. pupil, liver/lung piece) in that it is impossible or very hard to survive without these organs. Moreover, both of these organs are very sensitive and vulnerable, therefore it is important to protect them from damaging outside factors. In this sense, the idioms in this group also reflect the cultural conceptualization of CİĞER/GÖZ AS AN OBJECT OF VALUE.

In general, our data show that Liking/Love and its related emotions are conceptualized in terms of several conceptual metaphors which help us to understand the cognitive model of Liking/Love in Turkish (90.2%, $f=37$). The figure below presents the metaphors found for Liking/Love.

Figure-50 Conceptual Metaphors for Liking/Love



As outlined in Figure-50, the idioms are unevenly distributed among these specific level metaphorical source domains, thus it is difficult to come up with a typical model of love. However, based on the discussions in the previous sections, we can claim that LOVE IS IN THE EYES outstands in the data. In other words, eyes are the main carriers of love, and love is basically conceptualized as inside one's eyes. This finding is in a similar fashion with the findings of Sharifian (2012) and Arabic (Maalej, 2008).

Since love is a complex emotion concept that involves in many values and emotions (e.g. admiration, respect, etc.) in it, the source domains needed for its conceptualization vary. Kövecses (1986, 1988, 1990, 2000a), too, identifies a large number of Liking/Love metaphors for English most of which are in parallel with in our metaphors. In this regard, English and Turkish show similarity in their conceptualization of Liking/Love. In addition to English, a number of metaphors were found to be congruent with those found for Persian (Mashak, Pazhakh & Hayati (2012). The inventory of the metaphors identified by Kövecses are presented in the table below.

Table-9 Love Metaphors Identified for English

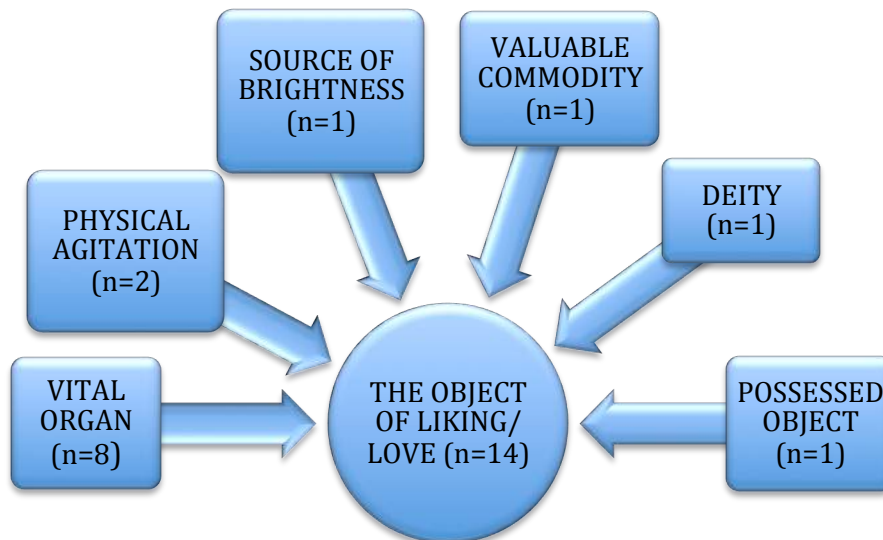
LOVE IS A BOND
LOVE IS A CAPTIVE ANIMAL
LOVE IS A DISEASE
LOVE IS A FLUID IN A CONTAINER
LOVE IS A JOURNEY
LOVE IS A NATURAL FORCE
LOVE IS A NUTRIENT
LOVE IS A PHYSICAL FORCE (MAGNETIC)
LOVE IS A SOCIAL SUPERIOR
LOVE IS A UNITY (OF TWO COMPLEMENTARY PARTS)
LOVE IS AN ECONOMIC EXCHANGE
LOVE IS AN OPPONENT
LOVE IS CLOSENESS
LOVE IS FIRE
LOVE IS INSANITY
LOVE IS MAGIC
LOVE IS RAPTURE / A HIGH
LOVE IS SPORT / A GAME
LOVE IS WAR
THE OBJECT OF LOVE IS A DEITY
THE OBJECT OF LOVE IS A VALUABLE OBJECT
THE OBJECT OF LOVE IS (APPETIZING) FOOD
THE OBJECT OF LOVE IS A POSSESSED OBJECT

In their study on love metaphors in Turkish, Aksan & Kantar (2012) find that the most pervading metaphors for love include an element of suffering (LOVE IS SUFFERING). In contrast to their finding, the body parts in the idioms expressing love do not denote any physical suffering. An exception to the suffering is *kalp ağrısı* (heartache), which is caused by unrequited love hence expresses lovesickness (discussed in section 3.3.1.1).

Also, different from English, Turkish includes the metaphorical source domains ECTASY, DIVINE LIGHT, ON THE HANDS/HEAD. In this sense, although few in number, these metaphors can be observed in Turkish conceptualization of Liking/Love different from other languages.

Love and related emotions have an interpersonal focus as they play an important role in communication. Taraban, Hendrick & Hendrick (1998, p. 332) describe them as “emotions that have another person as their object and are expressed in the context of a close relationship.” Related to the concept of Liking/Love, the object of Liking/Love (the beloved) is conceptualized in a way that generally matches with English in terms of their choice of the source domains. These metaphorical source domains are illustrated in the following figure.

Figure-51 Conceptual Metaphors for the Object of Liking/Love



As we see in Figure-51, VITAL ORGAN is the most striking source domain for conceptualizing the beloved person. Turkish has a tendency to employ organs which are critical for human life in addressing the loved ones (e.g. *ciğerim*, *gözüm*, *kulağım*, *kalbim*, *yüreğim*) (Yıldız, 2013). In our idioms data, *Ciğer-Liver/Lung* and *Göz-Eye* are the organs that are utilized commonly to refer to one's beloved. While *ciğer* has a vital importance for survival, *göz* is one of the

sense organs that allows us to perceive outside World. Therefore, the VITAL ORGAN metaphor indicates the importance of the loved one and the sincerity and greatness of love.

3.3.1.5. Fear

Fear is the fifth prominent emotion type which is conceptualized in terms of various conceptual metaphors in the idioms data:

FEAR IS A BURDEN

(364) *yüreğine inmek* - *lit.* “falling on someone’s heart” - to tug at someone’s heartstrings

As explained in SADNESS/DISTRESS IS A BURDEN sections, EMOTIONAL DIFFICULTIES are frequently seen as BURDENS that cause external pressure on the body-container (Kövecses, 2000a, p. 82). In the idiom, sudden fear is conceptualized as a burden or a heavy object falling on one’s heart, and causes it to stop or not work properly. This metaphor is an entailment extension of the generic level metaphor EMOTIONS ARE FORCES (Kövecses, 2000a).

FEAR IS COLD

(365) *yüreği titremek* - *lit.* “someone’s heart trembling” - to dread

(366) *yüreği ürpermek* - *lit.* “someone’s heart chilling” - to be terrified

FEAR is metaphorically conceptualized as COLD because the feeling 'fear' and the sensation 'cold' share the same physiological manifestations: the reaction of one's body to fear is the same as the reaction of one's body to cold (Apresjan, 1997, p. 181). Shaking, trembling, or chilling are the physiological symptoms of fear as well as the physiological symptoms of cold. Kövecses (2000a, p. 5) also states that “one part or element of the domain of fear is an assumed drop in

body temperature,” exemplifying the conceptual metonymy DROP IN BODY TEMPERATURE STANDS FOR FEAR.

By a metaphoric shift, this physiological phenomenon has spread to the understanding of the psychological nature of the feeling. FEAR becomes conceptualized as 'a feeling that has a certain effect on the Heart and body of the experiencer, similar to the effect that cold usually has on the body of the experiencer. The association between the effect that *fear* has on the body of a person to the effect that *cold* does is metaphorised as FEAR IS COLD.

FEAR IS A PHYSICAL DAMAGE

(367) *yüreğinin yağı (yağları) erimek* - *lit.* “someone's fat in the heart melts” - to feel extremely sad; to be terrified

(368) *yüreği kopmak* - *lit.* “someone's heart breaking off” - to be scared a lot

(369) *yüreği yarılmak* - *lit.* “someone's heart splitting” - to be terrified

The nonliteral negative effects of the emotion are seen in terms of the concept of harm, which is comprehended as physical damage. Kövecses (2000a) puts forth the general conceptual metaphor EMOTIONAL HARM IS PHYSICAL DAMAGE which is submetaphorized as FEAR IS A PHYSICAL DAMAGE. The idioms express that fear damages the physical unity of the heart by splitting it, melting its fat, and breaking it off from its location.

The idiom *someone's heart fat melting* expresses both fear and sadness. The damage in this idiom may be caused by HEAT as a related concept to FIRE. In other words, heat influences *yürek* by melting it or the fat it has, yielding the FEAR IS HEAT metaphor. HEART, on the other hand, is conceptualized as a SUBSTANCE that is temperature sensitive, as a result, melting causes deformation in the structure of HEART. This submapping yields FEAR (and SADNESS) IS A PHYSICAL DAMAGE metaphor.

FEAR IS A PHYSICAL FORCE; (SUDDEN) FEAR IS DISPLACEMENT OF HEART

- (370) can başına sıçramak - *lit.* “one's soul jumping up to one's head” - to dread
- (371) canı boğazına gelmek - *lit.* “one's soul coming up to one's throat”
- (372) ciğeri ağzına gelmek - *lit.* “one's liver-lung coming up into one's mouth” - to dread
- (373) kalbi ağzına gelmek - *lit.* “one's heart coming into one's mouth” to get scared suddenly, to worry
- (374) yüreği ağzına gelmek / yüreği ağzında - *lit.* “having one's heart in one's mouth” - to be frightened suddenly, to get anxious
- (375) yüreği kalkmak / yüreğini kaldırmak - *lit.* “someone's heart to arouse” - to get into a flap / to make someone curious, to worry someone
- (376) yüreği yerinden oynamak - *lit.* “someone's heart moving from its place” - to dread suddenly
- (377) yüreği oynamak / yüreğini oynatmak - *lit.* “someone's heart moving” - to thrill or be frightened suddenly / to make someone thrilled
- (378) kalbi yerinden oynamak (fırlamak) - *lit.* “someone's heart moving from its place” ‘to dread’

‘Can’ (soul) in idioms (370) and (371) are considered to be located inside the heart, and moved up to one's throat and head due to fear. Similarly, the internal organs ciğer, kalp and yürek are moving up to one's mouth. What motivates these idioms is the metaphor FEAR IS A PHYSICAL FORCE that derives from the generic level metaphor EMOTION IS A PHYSICAL FORCE (Kövecses, 2000a) in that fear is conceptualized as an internal force that pushes the heart to move inside the body. This movement is usually, but not necessarily, an upward movement as in the idioms (376)-(378). The idioms are related to the BALANCE image schema in that Fear as a FORCE is seen as an outside factor that disturbs the bodily equilibrium.

The FORCE metaphor highlights the sudden or unexpected form of fear as seen in the definitions of the idioms. Affected by sudden fear, the heart moves

from its place and this movement is uncontrolled, yielding the (SUDDEN) FEAR IS DISPLACEMENT OF HEART metaphor. The heart changing its place is culturally imagined and constructed, and as Maalej (2007, p. 97) highlights, “in the case of fear, both UP/DOWN ARE BAD.” Since fear is a negative emotion, it is considered to be harmful to the heart in both cases. These metaphors may also have the metonymical motivation of INCREASE IN HEART RATE FOR FEAR, as an increase in heart rate is viewed as a force that moves the heart from its place.

FEAR IS THE ABSENCE OF HEART

(379) yüreksiz (adam) - *lit.* “heartless (man)” - coward man

(380) yüreksizlik göstermek - *lit.* “showing heartlessness” - to feel scared, to boggle and escape

(381) yürek Selanik (olmak) - *lit.* “someone's heart being Salonika” - *joke* coward person; to be terrified

Yürek-Heart is closely related to the emotion concepts fear and courage in Turkish. While having a heart is related to fearlessness and bravery, not having a heart is mapped with fear and cowardice. This mapping yields the metaphor HEART IS COURAGE/FEARLESSNESS as an extension of FEAR IS THE ABSENCE OF HEART.

FEAR IS DANGER OF LOSING HEAD

(382) başından korkmak - *lit.* “fearing for one's head” - to worry about one's life, to fear to be punished

To be put to death by being beheaded was a common punishment methods in the past. Especially, during wars, the death of the enemies was not enough, and cutting the heads of the enemies was a symbolized act (Koca, 2012). In this sense, HEAD stands for the PERSON or LIFE of the person in this idiom. The

idiom highlights one of the causes of fear; namely, the danger of saying or doing something that may potentially bring trouble upon the self, or threaten safety. Therefore, the fear of death or the potential danger of losing one's life is conceptualized as the fear of losing one's head.

FEAR IS IN THE EYE

(383) gözü korkmak / (birinin) gözünü korkutmak - *lit.* "one's eye to fear / to scare someone's eye" - to cool out; thinking that someone or something may give harm due to previous a bad experience

(384) göz/gözünü yıldırım (birinin) / gözü yılmak - *lit.* "to dread one's/someone's eye" - to lose heart; to cool out; to fear to face with a situation that was tried before

Our understanding of Fear in terms of these expressions is largely based on the conceptual metonymy EYES FOR SEEING or EYES FOR EXPERIENCING. In other words, as the definitions reveal, fear originates from a previous experience with negative results, or from something that the person believes to have been hard. In this sense, Fear is conceptualized as being in the eyes, and it is the eye that fears first.

WORRY/FEAR IS NOT BEING ABLE TO SEE

(385) gözü arkada kalmak - *lit.* "one's eye being left behind" - to feel uneasy about someone or something left behind

Being able to see helps us to be cautious about possible dangers. This is associated with the metaphor MONITORING IS CONTROL and the metonymy EYES FOR MONITORING. On the other hand, not being able to see hinders control and caution, giving rise to worry and fear. When we leave someone or something we care for behind, we won't be able to keep an eye on them. In this sense, WORRY or ANXIETY is conceptualized as NOT SEEING.

Fear is one of the basic human emotions cited by many emotion psychologists (e.g. Ekman, 1999; Johnson-Laird & Oatley, 1989; Izard, 1977; Ortony & Turner, 1990). By definition, it is a negatively valenced emotion, accompanied by a high level of arousal, and is elicited by a threat that is perceived to be significant and personally relevant (Ortony & Turner, 1990; Witte, 1998). In general, our data show that Fear and its related emotions are conceptualized in terms of several conceptual metaphors which help us to understand the cognitive model of Fear in Turkish (70.9%, $f=22$). The figure below summarizes the metaphors found for Fear.

Figure-52 Conceptual Metaphors for Fear

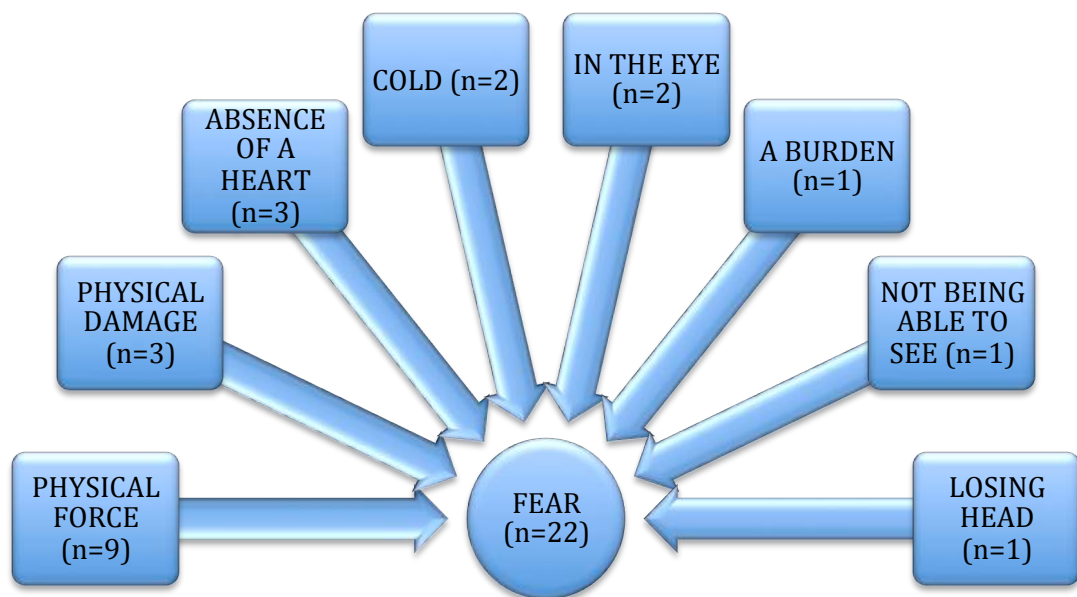


Figure-52 demonstrates a range of specific source domains used in the conceptualisation of fear that focus on the negative evaluation of the emotion. It has been established in the analysis that PHYSICAL FORCE is the source domain that outstands in the data. The EMOTIONS ARE FORCES metaphor has as its source domain the FORCE schema which is one of the basic image schemas in our conceptual system (Talmy, 1988). Several idioms express fear

in terms of an imagined physical movement which is caused by an external force and displaces the internal organs, especially the heart.

According to Kövecses (1986, 1988, 2000a), our understanding of fear is largely based on the following metaphors:

Table-10 Fear Metaphors Identified for English

FEAR (DANGER) IS A BURDEN

FEAR IS A FLUID IN A CONTAINER

FEAR IS A HIDDEN ENEMY

FEAR IS A VICIOUS ENEMY (HUMAN/ENEMY)

FEAR IS A HIDDEN OBJECT

FEAR IS A SOCIAL SUPERIOR

FEAR IS A SUPERNATURAL BEING

FEAR IS A TORMENTOR

FEAR IS AN ILLNESS

FEAR IS AN OPPONENT (IN A STRUGGLE)

FEAR IS INSANITY

FEAR IS A NATURAL FORCE (WIND, STORM, FLOOD, etc.)

THE SUBJECT OF FEAR IS A DIVIDED SELF

When we compare our metaphorical source domains with that of Kövecses (1986, 1990, 2000a), we see that only the BURDEN metaphor matches, and the others diverge. This is because our data base on body part idioms, the source domains found mostly base on the body parts, especially the heart, eyes and the head.

Fear is generally based on the thought that “something bad can happen,” and it suggests a sense of helplessness (Wierzbicka, 1999, p. 72). The elicitation of fear may occur following an appraisal of a threatening situation or stimulus with or without an individual's conscious intention or awareness (Lazarus, 1991). The idioms and the underlying metaphors (i.e., FEAR IS NOT BEING ABLE TO SEE, FEAR IS LOSING HEAD) are motivated by this view of fear. These give

us important clues about the Turkish folk theory of fear. Accordingly, it involves a dangerous situation, and it may involve physical or mental pain, or even end up with death. Additionally, FEAR IS IN THE EYES and FEAR IS THE ABSENCE OF A HEART demonstrate how the body parts the heart and eyes are directly attributed to fear. These cultural metaphors base on what Maalej (2007) calls “culturally selective expressions” which metaphorically profile the body part involved using a category showing cultural specificity (p. 102).

3.3.2. Conceptual Metonymies

3.3.2.1. Sadness

Three general types of conceptual metonymies identified by Kövecses (2000a) apply to Sadness in our data. These are: THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION, THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION, and THE EXPRESSIVE RESPONSES OF AN EMOTION FOR THE EMOTION, each of which consists of different specific level metonymies as explained below.

THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION
= CRYING FOR SADNESS

(386) gözleri nemlenmek - *lit.* “one's eyes moistening” - to weep slightly

(387) gözleri buğulanmak - *lit.* “one's eyes misting over” - to see blurry because of watery eyes; to feel like crying

(388) gözünden (gözlerinden) yaş (yaşlar) boşanmak - *lit.* “tears pouring down from someone's eyes” - to cry a lot; to burst into tears

(389) iki gözü iki çeşme (ağlamak) - *lit.* “(crying) two eyes two fountains” - to cry continuously; someone who cries continuously

(390) gözleri kan çanağına dönmek (kanlanmak) - *lit.* “someone's eyes turn into a blood bowl (become bloodshot)” - someone's eyes to grow large and redden because of anger, rage or crying

(391) burnunu çekmek - *lit.* “sniffing” - to feel like crying due to not finding what

someone expected

For this group of idioms, CRYING as a physiological effect of sadness stands for the negative emotion Sadness. When one is very sad, his or her eyes are prone to be full of tears and one sniffs his/her nose, which are governed by the general metonymy principle THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION. In the idioms, eyes are metaphorized as a CONTAINER, more specifically as a bowl and a fountain which are full of water. Therefore, this type of metonymy is closely related with the metaphor SADNESS IS A SUBSTANCE (FLUID) IN A CONTAINER that is an entailment extension of EYES ARE CONTAINERS FOR TEARS.

DEEP INHALE FOR SADNESS

(392) göğüs geçirmek - *lit.* “sighing” - to breathe deeply with sadness and pain

Breathing deeply and sighing are conceptualized as physiological effects of sadness that stand for the negative emotion Sadness. This idiom can also be related to the BURDEN metaphor, which exerts a physical load on the chest, and hinders breathing, therefore the person needs to breathe deeply.

UNCONTROLLED MUSCULAR TWITCHES FOR SADNESS; CRYING FOR SADNESS

(393) dudakları titremek - *lit.* “someone’s lips trembling” - to feel like crying

The muscular twitch on the lips, as a physiological effect of Sadness, generally occurs before crying or accompanies it, and can easily be observed on someone’s face. This physiological effect stands for the emotion Sadness as expressed in the idiom.

THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE

EMOTION =

INABILITY TO SPEAK FOR SADNESS; SADNESS IS SILENCE

(394) (birinin) ağzını bıçak açmamak - *lit.* “knife not opening someone’s mouth”
- not to speak due to sadness, grief or resentment

Generally, emotions are viewed as “mentally incapacitating phenomena” involving INABILITY TO SPEAK and INABILITY TO THINK (Kövecses, 2000a, p. 75). Shaver et.al (1987) also include “talking little or not at all” in their list of the characteristics of Sadness. Accordingly, as one of the behavioral reactions of Sadness, the Emoter does not talk and keeps silent. This behavioral effect also motivates the conceptual metaphor SADNESS IS SILENCE.

WEARING BLACK COLOR ON ONE’S HEAD FOR GRIEF; SADNESS/GRIEF IS DARK

(395) başına karalar bağlamak - *lit.* “tying black(s) on one’s head” – to mourn, to grieve

Black is the color used in mourning ceremonies in Turkish culture. People attending these ceremonies used to wear black to display their grief and pain (Gönen, 2005, p. 226). This tradition has been idiomatized as *tying black(s) on one’s head* to express Sadness and Grief, and metaphorized as SADNESS/GRIEF IS DARK.

THE EXPRESSIVE RESPONSES OF AN EMOTION FOR THE EMOTION =

DROOPING LIPS FOR SADNESS

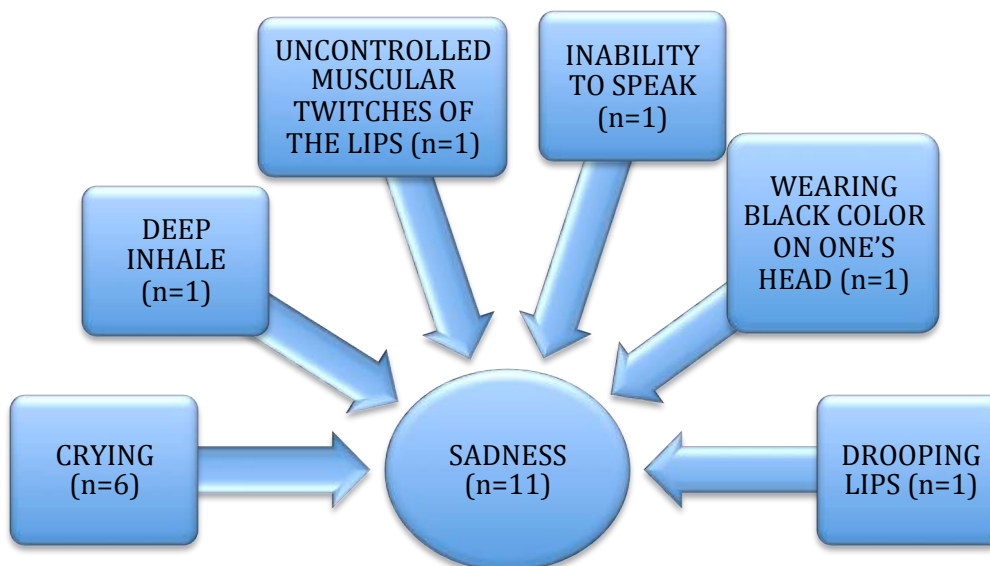
(396) dudak sarkıtmak - *lit.* “drooping lip” - to show displeasure, sadness or resentment with facial features

Sadness is usually expressed with the downward position of the lips, since

when we smile, the ends of the mouth turn upwards, and when we are sad, they turn downwards (Kövecses, 1991, p.32). This expressive response is conventionalized in the idiom *drooping lip*, which stands for the emotion itself.

As is known, each emotion is accompanied by a specific set of physiological reactions. In addition to the metaphors, the conceptual metonymies give us important clues in the understanding the cognitive structures of emotions. Our data show that Sadness and its related emotions are conceptualized in terms of the three general types of conceptual metonymies identified by Kövecses (2000a). Several specific level conceptual metonymies were identified under these general categories, which help us to understand the cognitive model of Sadness in Turkish. The figure below summarizes these specific-level metonymies found for Sadness.

Figure-53 Conceptual Metonymies for Sadness



Overall, conceptual metonymies have a small role in the conceptualization of Sadness when compared to the metaphors (13.6%, $f=11$). Figure-53 reveals that among the physiological and behavioral effects of Sadness, CRYING is the

most outstanding one. The metonymies UNCONTROLLED MUSCULAR TWITCHES OF THE LIPS and DROOPING LIPS are also related metonymies. This shows that sadness is mostly displayed by crying in Turkish, which, in turn, is reflected onto the linguistic expressions.

3.3.2.2. Distress

Two general types of metonymies (THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION, and THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION) identified by Kövecses (2000a) were found in idioms indicating Distress. These metonymies are described below including their submetonymies:

THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION
= DIZZINESS FOR DISTRESS

(397) başı dönme*k* - *lit.* “one's head spinning - feeling dizzy” - to feel suffocated with a distressing situation

As conventionalized in the idiom, feeling dizzy is conceptualized as a physiological effect of Distress, which stands for the negative emotion Distress.

(UNCONTROLLED) MUSCULAR TWITCHES FOR DISTRESS; THE STRAIN OF FACIAL FEATURES FOR DISTRESS

(398) yüzü karışma*k* - *lit.* “one's face mixing” - a disturbing situation to become evident from someone's face

(399) yüzü allak bullak/alabora olma*k* - *lit.* “someone's face going topsy-turvy / to capsize” - someone's distress to become visible from his/her face

As a physiological effect of Distress, ordinary facial expressions may change with uncontrolled movements of facial features. The idioms also entail the

metaphor DISTRESS IS A FORCE in which the emotion has the power to change the shape of the face.

THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION =

INABILITY TO SPEAK FOR DISTRESS

(400) dili varmamak - *lit.* “someone’s tongue cannot say” - not to speak comfortably, to be unable to bring oneself to say

Similar to Sadness, Distress causes the Emoter not to be able to say what he wants to say comfortably. This behavioral effect is conceptualized as the INABILITY TO SPEAK FOR DISTRESS metonymy.

INABILITY TO MOVE HANDS FOR DISTRESS

(401) (iki) eli böğründe kalmak - *lit.* “someone’s (two) hands staying on his flank” - not to know what to do with despair

(402) eli koynunda (kalmak) - *lit.* “someone’s hand (staying) on his bosom” - to be in desperate straits

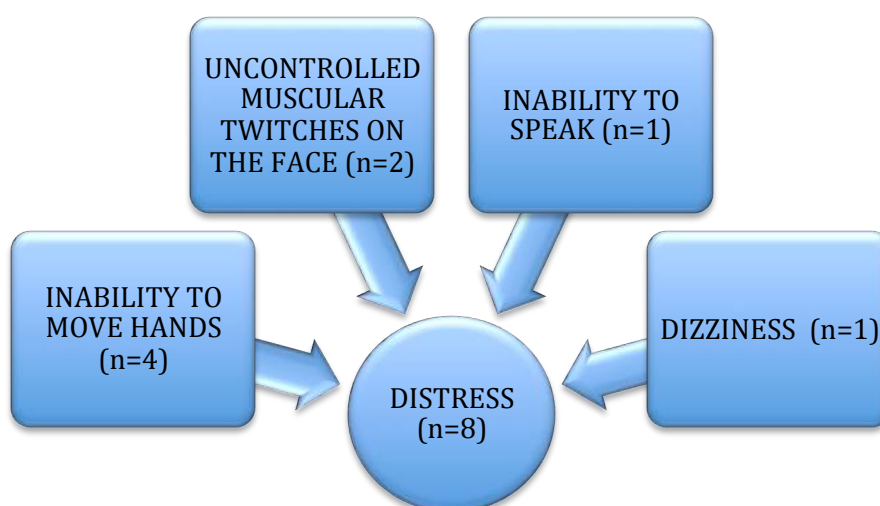
(403) elinden bir iş (şey) gelmemek - *lit.* “nothing comes from someone’s hands” - not to be able to do anything due to despair or incapacity

(404) elini şakağına koymak / eli şakağında - *lit.* “(placing) one’s hand on the temporal” - to be thoughtful, distressed and anxious

The idioms express desperateness, distress and thoughtfulness, which cause the person to be inactive and powerless. Accordingly, as one of the behavioral reactions of Distress, the person cannot act and move his/her hands freely. Also, the idiom *placing one’s hand on his/her temporal* hints that one is thinking deeply or in a brown study as if trying to solve a problem. In this sense where one puts his/her hand is important in construing emotions.

The idioms data show that Distress and its related emotions are conceptualized in terms of the two general types of conceptual metonymies identified by Kövecses (2000a). Specific level conceptual metonymies that were identified under these general categories help us to understand the cognitive model of Distress in Turkish. The figure below summarizes these specific-level metonymies found for this emotion.

Figure-53 Conceptual Metonymies for Distress



Overall, the conceptual metonymies have a small role in the conceptualization of Distress when compared to the metaphors (12.1%, $f=8$). As presented in Figure-53, the findings reveal that in Turkish folk model, Distress is more likely to be seen as something that hinders the person to act and carry on his/her daily tasks. Thus, being inactive is the prototypical outcome of Distress, as reflected on the linguistic expressions.

3.3.2.3. Anger

Three general types of metonymies identified by Kövecses (2000a) (i.e., THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION, and

THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION) were found in the data. These are explained below including their submappings.

THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION
= INTERFERENCE WITH ACCURATE PERCEPTION FOR ANGER

(405) gözü (hiçbir şey) görmemek - *lit.* “one's eye to see nothing” - to do bad things without knowing the outcomes as a result of rage

Under the influence of intense emotions like Anger, the Emoter can be affected negatively regarding perception and making rational decisions. In such cases, the person loses control of himself/herself, and does not pay attention to anything other than the cause of anger. The idiom describes losing control in terms of INTERFERENCE WITH ACCURATE PERCEPTION, which metonymically stands for Anger.

(UNCONTROLLED) MUSCULAR TWITCHES FOR ANGER; THE STRAIN OF FACIAL FEATURES FOR ANGER

(406) yüzünü sallandırmak - *lit.* “hanging one's face” - to make a face, to knit one's brows to express resentment

(407) yüzünü buruşturmak - *lit.* “wrinkling one's face” - to make a face with anger

(408) yüzü sirke satmak - *lit.* “someone's face sells vinegar” - to be sullen and unlovely; one's displeasure to be evident from one's face

(409) yüzü düşmek - *lit.* “someone's face falling down” - to make a face

(410) yüzü asık / yüzü asılmak - *lit.* “sulky face / someone's face to fall” - having a resentful and offended face /to make a face

(411) yüz ekşitmek - *lit.* “sour (one's) face” - to make a face, to show displeasure from one's face

(412) yüzünden düşen bin parça olmak - *lit.* “the thing falling from someone's face becoming a thousand pieces” - to pull a long face due to boredom

caused by anger or resentment

(413) burnundan düşen bin parça olmak - *lit.* “the thing falling from someone’s nose to become a thousand pieces” - to have a sulky face

(414) ağız burun birbirine karışmak - *lit.* “mouth and nose to mix up” - the traces of anger, sadness, tiredness, etc. to be seen on someone’s face

Anger, as an agitated emotional state, may cause uncontrolled movements of facial features that change the ordinary facial expression. The strains that appear with anger can cause curls and folds around the face. According to Aksan (2006a, p.10), “[i]n some cases, the muscular tension caused by agitation may be so violent that shaking facial features may render the face unrecognizable” as expressed in the idiom (414). These idioms also denote how the emoter is seen when he/she is angry, therefore can also be seen as the expressive responses of anger.

SEVERE BREATHING FOR ANGER

(415) burnundan solumak - *lit.* “breathing from one's nose” - to be very angry

(416) burnunun yeli harman savurmak - *lit.* “someone’s nose wind winnowing”
- to be furious

Among the physiological effects of Anger, a person breathes irregularly, frequently and in audibly. Such a relationship between breathing and Anger is metonymically constructed as SEVERE BREATHING FOR ANGER in our minds, and is reflected in idiomatic expressions.

WIDE OPEN EYES FOR ANGER

(417) gözleri evinden/yuvalarından/dışarı fırlamak - *lit.* “one’s/someone’s eyes popping out of their head” - someone’s fear, anger to be understood from their eyes; to get angry; to get scared

When anger becomes too intense, the person breathes out fast and severe, or

opens his/her eyes wide, as exemplified in the idiom, and the emotion concept anger is conceptualized and expressed in terms of such physiological effects of it.

THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION =

VIOLENT FRUSTRATED BEHAVIOR STANDS FOR ANGER

(418) alnını karışlamak - *lit.* “spanning someone’s forehead” - to challenge with disdain

(419) boğaz boğaza gelmek - *lit.* “being throat to throat” - to have a violent fight

(420) boğazına sarılmak - *lit.* “jumping down one’s throat” - to walk up to someone, to hold someone’s throat during fight

(421) yüzüne atılmak - *lit.* “attacking on someone’s face” - to behave disrespectfully to an elder, to say cutting and angry words

(422) başına geçirmek - *lit.* “beating (something) at someone’s head” - to hit something to someone’s head with anger

(423) (birinin) başına çalmak - *lit.* “throwing (something) at someone’s head” - to give something back with anger and hate

(424) birbirinin gözünü çıkarmak - *lit.* “putting each other’s eyes out” - to fight vehemently

(425) (birbirinin) gözünü oymak - *lit.* “scratching (each other’s) eyes out” - to have a discord between people

The idioms in this group communicate anger via expressing the attempt to give physical damage to someone we are angry with. For Kövecses (1986), such violent behaviors indicating frustration are regarded as forms of insane behavior. The folk model of anger, which is the basis for the metonymy, assumes that people who can neither control nor relieve the pressure of anger engage in violent frustrated behavior, as conventionalized in the idioms.

AGGRESSIVE VERBAL BEHAVIOR FOR ANGER

(426) ağız (ağzını) açmak - *lit.* “opening mouth” - to start to say high words; to reprimand

(427) ağızını açıp gözünü yummak - *lit.* “opening mouth and closing eyes” - to say all high words that come to one’s mind with anger

(428) (birinin) yüzüne bağırarak - *lit.* “shouting at someone's face” - to bite someone’s head off

The MOUTH IS THE CONTAINER FOR WORDS metaphor is elaborated in these idioms. Harsh words, which are contained inside the mouth, easily escape under the influence of anger. In this sense AGGRESSIVE VERBAL BEHAVIOR stands metonymically for Anger.

THE EXPRESSIVE RESPONSES OF AN EMOTION STAND FOR THE EMOTION =

FROWNING FOR ANGER

(429) çatık yüz - *lit.* “frowned face” - angry face

(430) öfke yüzü göstermek - *lit.* “showing a face of anger” - to show that one is very angry

Frowning is one of the most salient ways of expressing one’s anger (Çetinkaya, 2006b; Shaver et al, 1987). It is commonly understood in terms of the movements of the eyebrows, especially coming closer to each other, which in turn changes the appearance of the whole face (Çetinkaya, 2006b, p. 32). Frowning, as an expressive response of Anger is conventionalized in the idioms.

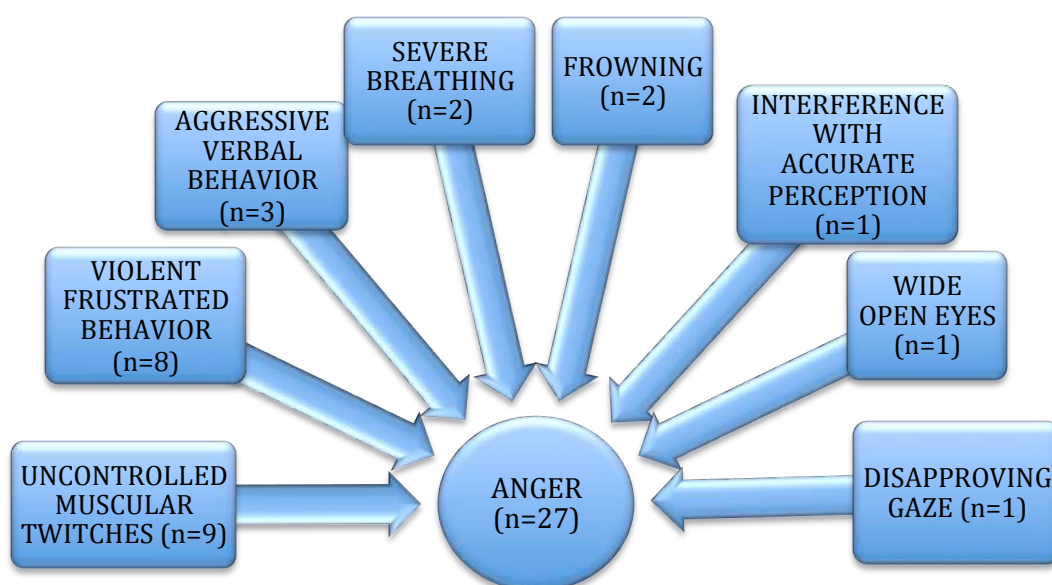
DISAPPROVING GAZE FOR ANGER

(431) gözlerini devirmek - *lit.* “overthrowing one’s eyes” - to look with anger; to roll the eye

In the idiom EYES STAND FOR OCULAR BEHAVIOR, that entails EYES FOR FUNCTION OF THE EYES, and EYES FOR LOOKING. Eye is a sign of disapproval (e.g. she gave me an evil eye). In this sense anger is reflected on the manner of looking.

In addition to the conceptual metaphors, researchers list a number of conceptual metonymies in which “A PART OF AN EMOTION DOMAIN (EFFECT) STANDS FOR THE WHOLE DOMAIN (ANGER)” Kövecses (2010, p. 108). The physiological effects of the anger include INCREASED BODY HEAT, INCREASED INTERNAL PRESSURE (BLOOD PRESSURE, MUSCULAR PRESSURE), RED, FLUSHED FACE, TIGHTNESS/RIGIDITY IN BODY, etc., while the expressive and behavioral reactions include INSANE BEHAVIOR, FROWNING, CRYING, YELLING, AGGRESSIVE, THREATENING GESTURES, SHOWING TEETH, etc. (Çetinkaya, 2006b; Kövecses, 1986; Shaver et al, 1987). The idioms data show that Anger and its related emotions are conceptualized in terms of the conceptual metonymies identified previously, which help us to understand the cognitive model of Anger in Turkish. The figure below summarizes these specific-level metonymies found for Anger.

Figure-54 Conceptual Metonymies for Anger



The findings make it clear that unlike the other emotion concepts, metonymy plays an important role in the conceptualization of anger in our body part idioms data (51.9%, $f=27$). As Figure-54 indicates, it is more likely to be conceptualized in terms of its behavioral responses and physiological reactions. This may result from the fact that anger is expressed via external body parts like eyes, face, mouth, etc. Therefore, the overt manifestations of anger, like the strains on the face and aggressive behaviors, are prominent in its construal and expression. The behavioral reactions of anger are clear indications of the loss of control. With this respect, similar to the findings of Kövecses (1986), anger is more likely to be construed in our folk model as a negative emotion which triggers “undesirable physiological reactions, leads to an inability to function normally, and is dangerous to others” (p. 22).

3.3.2.4. Liking/Love

The idioms reveal that Liking/Love is basically conceptualized in terms of the general conceptual metonymy THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION, including several submappings.

KISSING (HANDS-EYES) FOR LIKING/LOVE

(432) büyüklerin ellerinden, küçüklerin gözlerinden öpmek - *lit.* “kissing the hands of elders and the eyes of the youngs” - to show respect and love

(433) gözlerinden öpmek - *lit.* “kissing from the eyes” - to express love

Kissing is one of the most salient ways to show Love and Respect in Turkish culture, which are also idiomatized in the language. The expressions of kissing the hands of the elderly people and the eyes of the younger people are used to communicate Love and Liking in Turkish.

BENDING DOWN FOR LOVE; THE OBJECT OF LOVE IS A DEITY

(434) yüz sürmek - *lit.* “rubbing face on (someone/something) - to bend down as to touch one’s face on the floor, to show extreme love

Bending down to rub one’s face on someone or something that is loved or adored entails that the object of love is conceptualized as A SACRED or VALUABLE OBJECT, or more specifically, A DEITY, whereas the lover is lower than the beloved in status or position. The conceptualization of the object of love as a deity combines respect with extreme love since the object of respect is also conceptualized a deity (Kövecses, 1990, p. 134). It is also associated with the notions of worship and idolize. In this sense, this behavioral response is conventionalized in the idiom to stand for the emotion itself.

LOVING VISUAL BEHAVIOR FOR LOVE; LOVE IS IN THE EYES

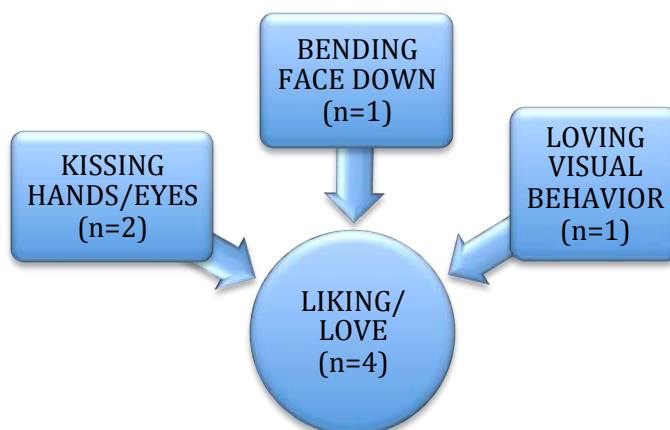
(435) (birinin) gözünün (gözlerinin) içine bakmak - *lit.* “looking into someone’s eyes” - to dote on someone; to be ready to fulfill an order; to beg someone with eyes for a desire to come true

It is a common behavioral attitude of lovers to look into the eyes of their loved ones to show their love and affection, as expressed in the idiom. Eyes are the best instruments used to express one’s emotions entailing the metaphors EYE IS A CONTAINER FOR LOVE and LOVE IS IN THE EYE. As Barcelona highlights, engaging in some kind of loving ocular behavior is one of the behavioral effects; for instance when one is in love with someone, he/she is supposed to look at her/him tenderly, or with shiny eyes, etc. (1997, p. 38). On the other hand, if the love is unrequited, the kind of ocular behavior changes, like crying or keeping one’s eyes downwards, etc.

Like other emotions, love has several behavioral reactions on the person affected: the lover tries to be close to the object of love, uses tender language to speak to or of that person, and engages in some kind of loving ocular behavior (e.g. looking at the loved one tenderly, or with shiny eyes, etc.) (Barcelona, 1997, p. 38). Our data shows similarity with these behavioral

responses.

Figure-55 Conceptual Metonymies for Liking/Love



As seen in Figure-55, the conceptual metonymies underlying Liking/Love is not as many and as variant as the metaphors (9.8%, $f=4$). The metonymies reflect the behavioral acts which are typically performed to show respect in Turkish culture, therefore the Turkish model of Liking/Love is closely related to, and subsumes the concepts of respect, admiration and kindness.

3.3.2.5. Fear

Two general types of conceptual metonymies, THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION and THE BEHAVIORAL REACTIONS OF AN EMOTION FOR THE EMOTION, were identified in the corpus.

THE PHYSIOLOGICAL EFFECTS OF EMOTION STAND FOR THE EMOTION
= INCREASE IN HEARTBEAT RATE FOR FEAR

(436) *yüreği çarpmak / yürek çarpıntısı* - *lit.* “one's heart to beat / heart beat” - someone's heart to beat fast due to fear, worry, anxiety or thrill / uneasiness due to worry, anxiety or fear

(437) yüreği küt küt atmak - *lit.* “someone’s heart skips a beat” - someone's heart to beat fast because of fear and anxiety; to be nervous

(438) eli yüreğinin üstünde olmak - *lit.* “one's hand being on one's heart” - to be anxious and distressed, to live in fear

In the idioms, an increase in heart rate, which changes as a result of a strong emotional impact, stands for the emotion of fear, yielding INCREASE IN HEARTBEAT RATE FOR FEAR. Additionally, in idiom (437), “küt” is the sound that appears when one hits on hard materials (e.g. a wood). Heartbeat normally isn't heard in a properly functioning human body. A rapid heartbeat results in the “küt” sound that is coming from the heart and can even be heard from the outside.

WIDE OPEN EYES FOR FEAR

(439) gözleri evinden / yuvalarından dışarı fırlamak - *lit.* “one's/someone's eyes popping out of their head” - someone's fear, anger to be understood from their eyes; to get angry; to get scared

Wide open eyes as a physiological indicator of Fear stands for the emotion itself in the idiom. This metonymy is based on the metaphors FEAR IS A PHYSICAL FORCE and EYES ARE CONTAINED, in which Fear is seen as a force to make the eyes to move out of its container (i.e. eye-socket).

THE BEHAVIORAL REACTIONS OF AN EMOTION FOR THE EMOTION = INABILITY TO MOVE (HANDS) FOR FEAR

(440) eli ayağı kesilmek - *lit.* “someone's hand and foot to stop” - to feel weak and unpowered because of fear

The intensity of fear, or terror that a person experiences is usually characterized

by being unable to move hands and feet due to feeling weak and suppressed leading to the conceptual metonymy INABILITY TO MOVE (HANDS) FOR FEAR.

INABILITY TO SPEAK FOR FEAR

(441) dilini yutmak - *lit.* “swallow one’s tongue” - not to be able to talk due to fear or excitement

TONGUE is a metonymical representation FOR SPEAKING. It is one of the behavioral responses of Fear to petrify and not to be able to speak, which is conceptualized as swallowing one’s tongue.

BENDING HEAD FOR FEAR/OBEDIENCE

(442) baş eğmek - *lit.* “bending head” - to give up resisting and to be put under the command of someone

Bending head is a behavioral indication of obedience which is caused by the intimidation of a more powerful agent. In this sense, it is also a conventionalized realization of the mappings FEAR IS DOWN and POWER IS UP.

ANIMALS STAND FOR THEIR CHARACTERISTIC EMOTIONS; HEART FOR LACK OF FEAR

(443) tavşan yürekli - *lit.* “rabbit hearted” - coward

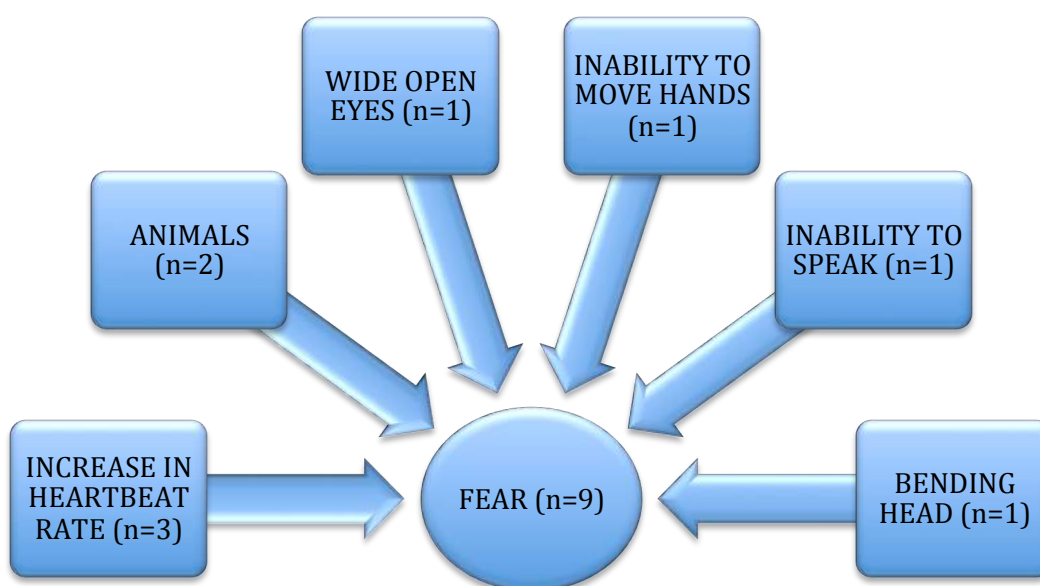
(444) deve yürekli - *lit.* “camel hearted” - coward

A special physiological feature of particular animals may metaphorically be mapped onto human beings who display a similar behavior or feature to those animals. Rabbits are small animals with a small heart and their hearts stop beating when the animals are frightened or under stress. Although camels are

huge in appearance, they are cowardly animals in nature. Camels metonymically represent people who are big in size, but are weak with respect to their work and ability. The heart of the rabbit and camel, therefore, metonymically represent cowardice, a quality folklorically associated with the animal (T. Balaban, personal communication, May 24, 2014). In opposition to these expressions, the idiom *arslan yürekli* (lion hearted) is used in Turkish to talk about someone who is not afraid of anything and fearlessness. In this sense, heart is a prominent representative of courage, and the typical characteristics of animals can be mapped onto humans via their hearts.

In general, our data show that Fear and its related emotions are conceptualized in terms of the two general types of conceptual metonymies identified by Kövecses (2000a). Specific level conceptual metonymies that were identified under these general categories help us to understand the cognitive model of Distress in Turkish (29%, $f=9$). The figure below summarizes these specific-level metonymies found for this emotion.

Figure-56 Conceptual Metonymies for Fear



According to Kövecses, Fear is an emotion type that seems to be characterized “by a rich system of its physiological effects and behavioral reactions” (1990, p. 70). He lists the physiological effects as: SKIN SHRINKS, HAIR STRAIGHTENS OUT, LAPSES IN HEARTBEAT, INCREASE IN HEART RATE, PHYSICAL AGITATION, BLOOD LEAVES FACE, DROP IN BODY TEMPERATURE, DRYNESS IN THE MOUTH, and NERVOUSNESS IN THE STOMACH. On the other hand, the behavioral reactions include INABILITY TO MOVE/BREATHE/SPEAK/THINK, SWEATING, SCREAMING, and FLIGHT (p. 70-74). As seen in Figure-56, most of our findings show similarity with the metonymies listed by Kövecses. Apart from these, a third category, ANIMALS STAND FOR THEIR CHARACTERISTIC EMOTIONS, which bases on the animal source domain is identified in our data. This can be considered as a culturally guided metonymy because the conceptual link formed between the animals rabbit and camel, and the negative emotion fear is culturally guided.

CHAPTER 4

CONCLUSION

This dissertation aimed to investigate the conceptualization of emotion via the body part idioms in Turkish, which has received little scholarly attention so far. Emotion is one of the most central and pervasive aspects of life as it has the power to color, deepen, and enrich the human experience. Emotion is not only expressed, but also shaped by language, thus the study of language reveals a lot about emotions. As one of the fundamental principles of cognitive linguistics, the embodiment thesis postulates the human body to be an important source domain in the conceptualization of emotions. In this regard, uncovering the possible emotion-body relationships is essential in the conceptualization process.

Idioms reflect the practical knowledge of a culture; what anthropologists call “folk wisdom.” Turkish is rich in somatic idioms. Organ words, which have been used since ancient times, are constitutive elements in the structure of idioms in Turkish, hence they play a significant role in the production of idioms, and embodiment of emotions. The findings of the study show that the idiomatic constructions that express emotion in Turkish are not a random collection, but rather are structured in terms of an elaborate cognitive model that is implicit in the semantics of the language. This indicates that emotions are not vague feelings, but rather they have a complicated cognitive structure (Kövecses, 1986).

Findings related to the emotion - body part relations and the systematicity of their distribution patterns lead a cultural model of emotion that can be summarized in several ways. In relation to the first research question, Turkish is found to be rich in idioms that include a body part word in them for the expression of emotion concepts. However, the distributions of the body part words in terms of the emotion concepts they communicate vary. Among these

body part words, 19 of them are identified with four and more different types of emotions, and included in the study.

It is commonly believed that different languages have different centers in the body that are each considered to be the locus for thoughts and feelings. For example, in Chinese, the heart is believed to be the central faculty of cognition including emotional and intellectual activities (Yu, 2008, 2009). *Hati* (liver) in Indonesian is seen as the center of both emotional and mental activities (Siahaan, 2008). *Hara* (belly/stomach) in Japanese is conceptualized as the location of emotion as well as will, determination, decision-making, and so on (Berendt & Tanita, 2011). Depending on our body part idioms data, we can claim that Göz-Eye, Yürek-Heart and to some degree Baş-Head are the major bodily centers for emotion in Turkish.

In the data, Yürek-Heart is the most recurrent of all body parts in conventionalized emotion expressions. This shows that yürek is the most productive source domain in Turkish for the conceptualization of emotions. Yürek represents anatomically the central part of the body. Originally a Turkish word, the earliest uses of yürek can be found in old Uyghur texts and *Dîvânü Lûgati-t-Türk* (the oldest known Turkish dictionary-anthology written in the 11th century) (Çetinkaya, 2007a). Such a historical background has made it more productive in creating idioms as well as in describing emotions figuratively. Göz-Eye and Baş-Head are the next two most salient body parts conventionalized in terms of the frequency of occurrence in idioms and the number of the emotion types they express. As explained in section 3.1.1., Göz-Eye is seen as the barometer of emotions and is important not only for what it does as an organ, but also for how it looks metaphorically. In general, we can deduce from our findings that the organs which have a functionally vital role in the body (e.g. yürek, göz) and the organs which have several components on them (e.g. baş, ağız) are exploited more in the conceptualization of emotions.

The idioms data manifest that for most of the body parts, there is no strict specialization of a particular body part for a particular emotion, and there is a continuum of more or less utilized body parts that may be referenced to convey

emotions. For instance, Alın-Forehead is utilized in idioms to express admiration, anger, distress, pride and shame. Nevertheless, particular body parts can be used as the typical source domains for particular emotions. Göz-Eye is more often used as a source domain for Liking/Love while Yürek-Heart is used to express Sadness and Fear, and Yüz-Face is used as an indicator of Shame and Anger more than the other emotion concepts. Baş-Head and Boğaz-Throat are typically associated with the emotion concept Distress. Kalp-Heart is more likely to express Sadness and Liking/Love in the idioms. Ciğer-Liver/Lung is used for a similar meaning to Yürek-Heart and Kalp-Heart in the idioms, and expresses Sadness much more than the other emotions. Finally, Burun-Nose, and Göğüs-Chest are used more frequently in the expression of Pride.

Accordingly, the findings of the study confirm the supposition that speakers of different languages utilize various parts of their body for conceptualizations of their emotional experiences. Similar to Synnott's (1993) conclusion, we can claim that "every culture constructs its own body differently" (p. 262). Cultures design their bodies in different ways because, "they conceptualize how the mind (i.e. the cognitive functions of thinking and feeling, etc.) is related to, or located in, the body differently" (Yu, 2009, pp. 367-368). It has been established in the study that diverse perceived centers of the human body exist in Turkish culture in relation to emotion.

When we compare the uses of body parts in terms of their locations within the body, we find that beside internal organs like heart, chest, and liver, the observable and changeable parts of the body such as the face, eyes, hands, feet, and the head are also widely exploited in the figurative descriptions of emotions. Changes in these parts of the body are accessible not only to the person in the emotional state but also to a possible outside observer. This finding accords with Vainik (2011, p. 57) who claims that "these body parts have their canonical postures, sizes, shades, and functions; deviations from these are considered indicative of the changes in an emotional state." It is evident that especially the head and its subparts, are more heavily utilized than the other

parts of the body. Eyes, as the central part of the head and the face, are the most expressive of different types of emotion. This finding is in agreement with the view of the psychologists on the importance of facial displays and behavioral expressions of emotions (Ekman, 1982; Wierzbicka, 1993).

With respect to the second research question, we deduce that Turkish body part idioms express a large variety of emotions. However, some emotions seem more prominent in human experience and are described via reference to multiple body parts whereas some are less prominent, hence are expressed less in the idioms. Accordingly, sadness and distress are the emotion types with the highest frequencies of expression in the somatic idioms. This finding makes it clear that these two emotions are cognitively the most salient ones in our cognition. Anger and fear are the next two negative emotions with relatively higher frequency of use in the data (i.e., more than 30 idioms). This also shows that negative emotions in general occupy a larger place in our language. Liking/Love, on the other hand, is the positive emotion type found with higher frequency of appearance in the idioms. These findings can be attributed to the socio-cultural, socio-psychological and historical characteristics of the Turkish culture as explained in section 3.2.29.

Emotions' capability of making observable changes on the outside of the body and influencing the work order of the organs of circulation, excretion, digestion, respiration have led society to conceive of emotion as an entity with a power, and conceptualize the body as a container (Çetinkaya, 2006a). Such a belief of emotions is reflected onto the idiomatic expressions that indicate an emotion, and is mapped with organ words, yielding different metaphors and metonymies. Regarding the third research question, the qualitative analysis on the five most frequently employed emotion concepts in Turkish idioms suggests that emotion is conceptualized in a variety of ways, and the cognitive tools of metaphor, metonymy and metaphonymy play a significant role in its conceptualization. For every idiom in the database, the types of cognitive mappings are determined. In general, findings reveal that 78.2% ($f=212$) of the material is based on conceptual metaphors and 21.8% ($f=59$) on metonymies.

The metaphoric and metonymic analysis of the idioms reveals important aspects of the conceptualizations of the five emotion concepts. Among a number of metaphorical conceptualizations, Sadness is found to be understood mainly as something that damages and agitates the physical integrity of the internal organs, making them nonfunctional. Distress, in a similar vein, is seen as something that physically disturbs or damages the body parts, and especially annoys the head. Both emotion concepts basically correlate to the master metaphor PSYCHOLOGICAL HARM IS PHYSICAL INJURY (Lakoff, Espenson & Schwartz, 1991). The conceptualization of Anger is more complex. It is generally seen as FIRE that heats the body up and externalized via the head and its subparts (e.g. eye, mouth, nose), and in this sense it matches with the general metaphor EMOTIONS ARE HEAT. Moreover, it is seen as a FLUID that rises up as the anger intensifies causing internal pressure inside the body, and finally causes explosion on the head when the emoter loses the control of his anger. Sudden fear is seen as a kind of power that forces the heart to move. Such a construal of Fear is a clear example of the master metaphor EMOTIONS ARE FORCES recorded by Lakoff, Espenson & Schwartz (1991). Also, the conceptualizations of anger and fear coordinate with the master metaphor EMOTIONS ARE ENTITIES WITHIN A PERSON. Love, as a positive emotion, is seen in various ways, and the object of Love is more likely to be understood as one's vital organ (e.g. Göz-Eye, Ciğer-Liver/Lung). Except for fear, the metonymic conceptualizations of emotions are based on the behavioral responses of emotions. However, fear idioms base more on the physiological reactions of fear for its conceptualization.

Previous studies have established that “emotions are not amorphous feelings but have a complex conceptual structure organized by the system of metaphors and metonyms” (Esenova, 2011, p. 123). The existence of the systematic metaphorical mappings between the source domains and the emotion domain defends such a view. Our findings demonstrate that there are some similarities and differences among the five emotion concepts analyzed in terms of their conceptualizations. This denotes that emotion concepts are connected to one another in a complex network and each one has more than one facade. The

multi images that appear in the metaphorical system reflect the multi facades of the concepts and the multi bonds in their relations. Although what we actually feel may differ, the bodily manifestations (i.e., observable symptoms, bodily sensations and imagined effects) on which the conceptualizations are based may coincide, especially for the negative emotions. This can be the reason why the same somatic idiom expresses more than one emotion concept. Since idioms are complex meaning-form units, they can embody more than one conceptual mapping. A number of idioms in the data are identified to entail more than one mapping. For example, the idiom *winning (someone's) heart* is metaphorized as LOVE IS GETTING THE POSSESSION OF (SOMEONE'S) HEART, which includes the submappings HEART IS A VALUABLE OBJECT/COMMODITY, FALLING IN LOVE IS THE LOSS OF POSSESSION AND LOVE IS A GAME. This finding also hints that the boundaries among the emotion concepts are not strictly clear-cut in our minds, and there may be overlaps between them (Russell, 1991). Furthermore, it provides proof for Lakoff's hypothesis that the human conceptual system is metaphorically structured and defined (1987).

The distribution of the body parts in terms of emotion demonstrates that most emotions are described via reference to multiple body parts. For instance, the emotion concept fear has been found to be expressed in 8 distinct body parts, that is Yürek-Heart, Göz-Eye, Baş-Head, Kalp-Heart, El-Hand, Ciğer-Liver/Lung, Boğaz-Throat and Dil-Tongue. How these different body parts are related to one another is best understood via a metaphorical and metonymic analysis. Identifying the conceptual mappings of the idioms reveal that, for example, Baş-Head, Boğaz-Throat, Ciğer-Liver/Lung, Kalp-Heart and Yürek-Heart are related to one another in that fear is seen as a PHYSICAL FORCE that has a physical effect on these body parts causing movement and displacement. Also, the PHYSIOLOGICAL EFFECTS (Yürek-Heart, Göz-Eye) and BEHAVIORAL REACTIONS (El-Hand, Dil-Tongue, Baş-Head) of fear help us to see how these body parts are linked to each other. In this sense, for a comprehensive understanding of the interconnections between the body parts that are used in the expression of an emotion, it is essential to carry out a

metaphorical and metonymic analysis of emotive idioms.

Among the metaphors identified, PHYSICAL DAMAGE is the most frequently employed domain observed in four negative emotions under investigation. Negative psychological effects of the negative emotions are more likely to be conceptualized as physically damaging the body (PSYCHOLOGICAL HARM IS PHYSICAL INJURY). “Damage” characterizes the physical impact of the negative emotions on the organs as dramatized by the metaphorical images. Especially, Sadness is perceived as PHYSICAL DAMAGE, giving harm to the internal organs Yürek-Heart, Kalp-Heart and Ciğer-Liver/Lung.

HEAT/FIRE is the second most frequently observed source domain identified in negative emotions Sadness, Distress and Anger, and the positive emotion Liking/Love. In this sense, there are two kinds of HEAT/FIRE metaphors embedded in the emotions. The typical effect of the heat-fire is that it gives damage to the thing burning, that is, damage to the self. As a result of exposure to uncontrolled fire (high degrees of heat), the object becomes dysfunctional. Similarly, as a result of uncontrolled intense emotion (i.e. Sadness, Distress and Anger), the Emoter feels the same (Kövecses, 2000a, p. 77). FIRE in the idioms burns both internal and external organs (e.g. heart, head, etc.), damaging on their physical integrity, hence harming the Emoter (e.g. *cauterizing one's liver-lung, hot water pouring down on someone's head*).

Conversely, FIRE caused by the energized state of Love is conceptualized in a positive way in that it gives energy and warmth to the self, as in the idioms *hot flame coming out of someone's heart* and *showing a warm face*. As a result, the Emoter feels highly energized and is in a state of readiness to act in intense ways. As a negative emotion, Fear does not employ FIRE as its metaphorical source domain in the data. This matches with the view that the feeling of fear and the sensation of cold share the same physiological manifestations (Apresjan, 1997); therefore it is linguistically conceptualized as cold as explained in findings section in detail.

The study demonstrates that the human body is a fundamental source domain

for the conceptualization of emotions. The body and its subparts are basically seen as a CONTAINER for different types of emotions. Among these Yürek-Heart, Göz-Eye and Baş-Head are leading the list. The Western culture holds the belief that thinking and emotions are affiliated with different parts of the body, that is, the head and the heart, respectively. Because of this belief, researchers have supposed that emotions may not be conceptualised metaphorically as incidents in the head, especially in English. The outcome of the present study does not provide support for such a hypothesis (see, section 3.1.3).

In addition to the CONTAINER metaphor, the study reveals several other conceptualizations of specific body parts. Accordingly, the heart (*kalp and yürek*) as well as *ciğer* are conceptualized as AN OBJECT that is VULNERABLE, MOVEABLE, and VALUABLE. They can also be seen as a CONTACT POINT, BRIDGE or a BOND between two people. Additionally, *yürek* can be conceptualized as CONTAINED, more specifically as FLUID inside the body container. Moreover, it is construed as A LAND/SITE on which the negative emotions can grow. Finally, they stand for the individual (KALP/YUREK/CIGER FOR PERSON). Eyes stand not only for SEEING, but also EXPERIENCING, MONITORING, and RATIONAL THINKING. Additionally, they are the CONTAINERS FOR TEARS, they represent the PERSON that is loved, and are seen as A VALUABLE OBJECT. The head not only represents THE MENTAL FACULTIES one possess, but also stands for the PERSON and the LIFE of the person. It is also construed as A MACHINE and A STOVE that can be broken down or heated up by emotions. The rest of the body parts are basically conceptualized in terms of their functions in the body, e.g., MOUTH FOR SPEAKING/EATING, CHEST FOR BREATHING, THROAT FOR SPEAKING/EATING, THROAT IS A GATEWAY, etc.

Furthermore, several image schemas identified by the cognitive linguists like CONTAINMENT, IN/OUT, FORCE, PART-WHOLE, BALANCE, UP/DOWN, CENTER/PERIPHERY, NEAR-FAR (Johnson, 1987; Oakley, 2007) have been found to operate in the conceptual understanding of emotions. As meaningful

(experiential/embodied) preconceptual structures, image schemas are grounded in human recurrent bodily movements through space, perceptual interactions, and ways of manipulating objects (Hampe, 2005). They form the basis for abstract concepts and different facets of linguistic meaning. Early image-schematic conceptualizations emerge during infancy from bodily experiences and feelings, and develop throughout a lifespan in accordance with ongoing perceptual and kinesthetic actions (Gibbs, 2008). This shows that in the construction of some somatic idioms, spatial and temporal experiences which are “distilled” through image schemas (Oakley, 2007, p. 215) play an important role. These image schemas not only underlie the universal tendencies in conceptual mappings but also are also important carriers of cultural imagination.

Yu (2002, p. 359) states that “the expressions involving external body parts are primarily metonymic, whereas those involving internal body parts are fundamentally metaphorical.” Our findings agree with the findings of Yu (2002) in Chinese, and Vainik (2011) in Estonian in that a closer look at the distribution of the idioms and their conceptual mappings reveals that there is a general tendency that metaphoric mappings prevail when the emotional experience is localized in the internal body parts and metonymic mappings prevail when it is localized in the external body parts. In other words, the external organs are more likely to serve as source domains for the metonymic target observable symptoms.

In addition to metaphors and metonymies, a significant amount of material in the data reveals a complex pattern of conceptual mappings in which metaphor and metonymy interact, that is, metaphonymy. For instance, in the idioms *someone’s heart chilling* and *trembling*, the metaphor FEAR IS COLD is conceptually motivated by the metonymy DROP IN BODY TEMPERATURE STANDS FOR FEAR, which is a physiological effect of fear stands for this emotion. In this respect, it is an example of what Goosens (1995) calls “metaphor from metonymy.” The idiom *looking into someone’s eyes* is a metonymy (LOVING VISUAL BEHAVIOR FOR LOVE) on which a metaphor is

built (LOVE IS IN THE EYES), and called “metaphorical metonymy” (Kövecses, 2000a). Therefore, metaphonymy plays an important role in the conceptualization of emotions in our data.

The observations made in this paper revealed both universality and variation in the conceptualization of emotions. The discussion of the metonymic and metaphoric nature of Turkish idioms involving different body part terms demonstrates that the body is a potentially universal source domain for metonymies and metaphors that structure abstract concepts. On the other hand, cultural models set up specific perspectives from which certain aspects of bodily experience or certain parts of the body are viewed as especially salient and meaningful in the understanding of abstract emotional concepts.

Most of the conceptual mappings documented in our study are in accordance with those found in previous studies carried out in different languages (e.g. Apresjan, 1997; Barcelona, 1986; Barcelona and Soriano, 2004; Maalej, 2007; Kövecses, 1986; 1990, 1995, etc.). The specific level metaphors and metonymies identified for the five emotion types provide the bulk of the conceptual form of the emotion formulated by Kövecses (2000a, 2010) for English. For instance, the specific level metaphors shared by English and Turkish can be listed as EMOTION IS PHYSICAL AGITATION, EMOTION IS FIRE/HEAT, EMOTION IS WARMTH/COLD, EMOTION IS UP/DOWN, EMOTION IS A BURDEN, EMOTION IS FORCE, EMOTION IS INTERNAL PRESSURE, EMOTION IS A FLUID IN A CONTAINER, EMOTION IS A LIVING ORGANISM, EMOTION IS LIGHT/DARK, EMOTION IS INSANITY, EMOTIONAL EFFECT IS PHYSICAL CONTACT, EMOTIONAL HARM IS PHYSICAL DAMAGE and EMOTIONS ARE SUBSTANCES INSIDE A CONTAINER. On the other hand, specific level metonymies shared by English and Turkish are BODY HEAT FOR EMOTION, CHANGE IN HEART RATE FOR EMOTION, CHANGE IN THE COLOR OF THE FACE FOR EMOTION, FACIAL EXPRESSIONS FOR EMOTION, INABILITY TO SPEAK FOR EMOTION, INABILITY TO THINK FOR EMOTION, INCAPACITATING EFFECTS OF EMOTION FOR THE EMOTION and PHYSIOLOGICAL AND

EXPRESSIVE RESPONSES OF AN EMOTION FOR THE EMOTION.

These metaphors and metonymies illustrate that Turkish, English as well as many other languages discussed before share most of the conceptual metaphors and metonymies of emotion at the generic level. Such similarities show that the metaphorical/metonymic patterning of the concept of emotion is universal, and even implies innate tendencies in the bodily construal and expression of emotions. Still, it holds different folk beliefs about attributes of the source domains. To put it in a different way, the conventional projection is the same in all or many languages, still there may be different or no equivalence of the linguistic expressions between different languages. Additionally, it may be the case that some languages share the same conceptual metaphor, but it could be elaborated in a different way in different codes, i.e., they are different linguistic instantiations, as we have just seen in Turkish. The Turkish data provide support for the “body-based social constructionism” view put forth by Kövecses (2000a, 2015), which prescribes that both universal bodily experience and cultural variations can be observed in the creation of metaphors. In other words, body and culture work jointly in the conceptualization of some of the emotion metaphors, therefore it is difficult to separate them.

As a part of the body-based social constructionism view, Kövecses highlights, generic-level metaphors tend to be universal or near universal whereas specific-level metaphors tend to be different cross-linguistically (2008a; 2015). Generic-level metaphors constitute a generic schema that gets filled out by each culture, yielding culture-specific metaphors. For instance, our data reveals the metaphor THE ANGRY PERSON IS A PRESSURIZED CONTAINER could be considered as near-universal by Kövecses (2004; 2008a). Since this metaphor is a generic-level metaphor, it doesn't specify what kind of container is used. When it is filled by the Turkish culture via the somatic idioms, it produces the specific level metaphors ANGER IS RISING FLUID, BLOOD IS ANGER, and HEART IS A CONTAINER FOR ANGER. In a similar vein, the generic level metonymies identified in the study tend to match with those of Kövecses (2000a, 2010). Especially the metonymies related to the physiological effects of the emotion

show us that the human body gives the same response to the same emotion quite similarly, no matter what the cultural background is (e.g. CRYING FOR SADNESS, etc.). However, when it comes to the behavioral and expressive responses, cultural traces are reflected more on the specific-level metonymies (e.g. INABILITY TO MOVE HANDS FOR DISTRESS, etc.).

The embodied expressions of emotion and the correlative cultural models identified in this study can be summed up in three patterns put forth by Maalej (2007). The first cultural model is called “physiologically realistic expressions” and is based on folk physiology and captured in the conceptual metonymy, THE LIKELY PHYSIOLOGICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION. It profiles emotions in several ways ranging from the heart beating fast, eyes getting wet with tears, lips trembling to feeling dizzy. The second model is called “culturally schematized expressions,” which depends on the UP/DOWN, IN/OUT, FORCE, and CONTAINER image schemas and their metaphoric extensions as in UP IS BAD and DOWN IS BAD (e.g. one’s heart coming up into one’s mouth), or INSIDE THE EYE IS GOOD and OUT OF THE EYE IS BAD. The third model is called “culturally selective expressions” and based on cultural metaphors/metonymies such as SADNESS IS A BLOCK INSIDE THE THROAT, DISTRESS IS AN UNPLEASANT TASTE, ANGER IS ECTASY, LOVE IS THE TRANSFER OF HEART, GRIEF IS DARK, WEARING BLACK ON ONE’S HEAD FOR GRIEF, KISSING HANDS/EYES and BENDING DOWN FOR LOVE, FEAR IS THE ABSENCE OF HEART, etc. This model metaphorically profiles the body part involved using a category showing cultural specificity. The conceptual mappings identified reveal that Turkish somatic idioms include culturally schematized expressions of emotion which describe what is schematically imagined to occur in the parts of the body as a result of emotion.

In relation to the fourth research question, based on the discussions above, it is clear in the study that embodiment is not merely physiology-based, and cultural artifacts can affect both our physiological experience and language use. This is similar to previous findings that cultural behaviors shape habitual patterns of

language (e.g. Maalej, 2004; Kövecses, 2000a; Sharifian, 2012; Sinha & Jensen de Lopez, 2000, etc.). As Kövecses, Palmer and Dirven (2003, p. 135) put it, the numerous and “important differences in emotional linguistic expression can be explained by differences in cultural knowledge and pragmatic discourse functions that work according to divergent culturally defined rules or scenarios.” The cultural basis of emotional experience and the cultural dimension of the body are best described as “cultural embodiment” which is defined as a kind of embodiment that transfers cultural phenomena onto the body and expressions of emotion, therefore “describing cultural models/schemata that can be subsumed by metonymic, image-schematic, or metaphoric models” (Maalej, 2007, p. 91). Yu (2008) accounts for this cultural effect in the following way:

“While the body is a potentially universal source for emerging metaphors, culture functions as a filter that selects aspects of sensori-motor experience and connects them with subjective experiences and judgments for metaphorical mappings. That is, metaphors are grounded in bodily experience but shaped by cultural understanding. Put differently, metaphors are embodied in their cultural environment” (p. 247).

In the light of the observations made so far, we can propose that emotion schemas and the body part schemas are integrated in our minds in a way that they are not independent of physiology or culture. When we interpret these observations in terms of the fourth research question of the study, we can come up with specific socio-cultural and socio-cognitive structures in the minds and linguistic practices of Turkish-speaking individuals. Idioms, as culturally schematized expressions, gain particular meanings through the interaction between members of a cultural group across time and space, and therefore reflect the collective (cultural) cognition of a society (Sharifian, 2009, 2015). Body part idioms as a form of language are the “collective memory banks” of the cultural cognition of a speech community (Sharifian, 2015, p. 476), and are acquired subconsciously by the speakers of a language by the time they are born. The metaphorical ways in which the Turkish speakers conceptualize experiences, such as sadness, anger, love, etc., provide part of the motivation

for why linguistic expressions such as *touching one's heart*, or *heating up someone's head* make sense in having the figurative meanings they do. However, paraphrasing these idioms literally like "to get sad" or "to get very angry" does not exactly convey the same inferences about causes, intentionality and the manner in which someone experiences and communicates his/her emotions (Gibbs, 1992; Gibbs & Nayak, 1991). In this respect, body part idioms provide richer and more effective expressions of emotions via the mental images they carry within the metaphorical and metonymic mappings. During the process of language acquisition, people learn not only to integrate specific body parts with specific emotion concepts, but also to construct all the relevant schemas related to a particular emotion concepts and the extended meanings of body parts.

Members of the same culture share the similar worldview on the background of common language, environment, history, traditions and lifestyles. Numerous idiomatic expressions originate from the historical cultural practices of a community. These expressions operate within the speakers' background knowledge of the environment, hence determine the source domains that the metaphors base on. This accounts for the divergences between the conceptualizations of emotion in different languages. For instance, the connection between the forehead and pride has a historical basis. Gündüzalp (2003) reports that in old times, people who had committed an offense would be marked on their forehead with a hot iron because there were no written criminal records. This mark would leave a red trace on the person's forehead so that everybody could understand their offence. These people would try to hide this mark with their hats or by bending their face down. On the other hand, people with no offence would be proud of the cleanness of their forehead (ibid. p. 133). Such a tradition of punishment has played a significant role in the creation of the idiom *walking one's forehead clear*, as well as *bending one's head* and *one's face is on the ground* in the expressions of pride and shame.

In his *Acts of Meaning*, Jerome Bruner (1990, p. 35) states that "all cultures have as one of their most powerful constitutive instruments a folk psychology"

and that “we learn our culture's folk psychology early, learn it as we learn to use the very language we acquire and to conduct the interpersonal transactions required in communal life.” The link between a body part idiom and its figurative meaning, as well as the schematization and the categorization of the emotion concepts, are acquired during the language learning process, and are developed through interactions between the members of a cultural group. In other words, in the language acquisition process, we not only learn the grammatical structures of a language, but also acquire the socio-cognitive schemas of the culture.

Emotion schemas, as one type of cultural conceptualizations, are constructed through interactions between the members of a cultural group, and are heterogeneously distributed in the minds in a cultural group (Sharifian, 2003, 2011). Based on the premises of the usage-based model, in which the establishment of schematic constructions is the result of language use (Tomasello, 2003), these emotion schemas are entrenched in the minds of language users more or less in a similar fashion, and transmitted to the next generation. In the expression of particular emotion concepts, we automatically retrieve particular body parts to connect with particular emotions. Thus, for instance, when uttering the idiom “*yüreksizlik göstermek*” (*showing heartlessness*), we depend on our knowledge of the relationship between *yürek* and the emotion concepts fear and courage that we have learned before. Other cultures may associate these emotion concepts with other body parts, but as our analysis reveals, in Turkish culture fear and courage are typically connected to *yürek*. As a result, the current study demonstrates that we not only internalize these emotion schemas but also put them into linguistic practices and body part idioms are one of the best examples of this.

This study sketches the Turkish case in which conceptual metaphors and metonymies related to emotion are grounded in the body, but moulded by a culture-specific metaphorical/metonymic understanding of particular parts of the body. The Turkish linguistic material presented in this study suggests a cultural model of emotion which is quite different from the models reflected in other

languages, particularly English. However, in proposing generalizations on Turkish conceptualization of emotions, we do not decline the heterogeneity or the changeability of cultures. As Shore (1996, p. 47) asserts:

Cultural models are born, transferred through use, and eventually die out. Their continued existence is contingent, negotiated through endless social exchanges. Such shared models are a community's conventional resources for meaning making. To gain motivational force in a society, these models must be reinscribed [in] each generation in the minds of its members. In this way, conventional models become a personal cognitive resource for individuals.

The study suggests some implications for future research. First, this study is limited to the first five emotion concepts with the highest frequencies of use in the idioms. For future research, the metaphoric conceptualization of the other emotion concepts (e.g. pride, happiness, excitement, etc.) can be added into the analyses in order to reach a wider understanding of the emotion schematization of Turkish. Secondly, it should be considered that there are a number of other body part terms that are associated with emotions. However, because of the limitations of time and space, this study focused on the first nineteen body parts that cover a wider range of emotion types. The rest of the body part words can also be documented to see the body-emotion relationships more clearly. Third, the linguistic material of this study consists of idioms only with a body part component in them. For a deeper understanding of the emotion schemas in Turkish, it is important to carry out a corpus study that covers a wider range of linguistic data, hence enables more widespread generalizations. Finally, the study focuses solely on Turkish as its subject matter. It is evident in the study that the metaphorical images in Turkish have a bodily or psychological basis, although they cannot escape the influence of cultural models. It will be illuminating to know how other languages are different or similar regarding bodily images in their emotion expressions. Therefore, as Yu (2002, 2004) emphasizes, a cross-linguistic enterprise is important in the study of emotion language to reveal cultural differences as well as potential universals in human cognition.

The findings yield the conclusion that conceptual metaphors are usually derived from bodily experiences; however, cultural models filter bodily experiences for specific target domains of conceptual metaphors, and cultural models themselves are very often structured by conceptual metaphors. This relationship can be illustrated clearly in Figure-57 below:

Figure-57 The Circular Relation between Metaphor, Body and Culture

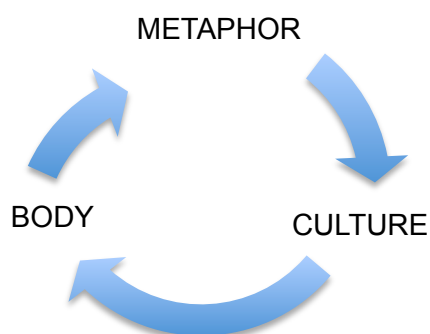


Figure-57 is based on Yu's circular triangular model on the relation between metaphor, body and culture (2003, p. 29). In the figure, the direction of the arrows signify that any one element restricting the next one will influence the third one as well.

In sum, the present study demonstrates the body as a productive source domains in present-day Turkish for the conceptualization of emotions and feelings; describing a complex Idealized Cognitive Model (Lakoff, 1987). It also provides support for the notion of *embodiment*, i.e., the bodily, physical and cultural grounding of human cognition (Johnson, 1987), and the belief that human thinking is basically dependent on encyclopedic knowledge and cultural models on which metaphors are grounded (Lakoff, 1987). The body is undoubtedly an essential vehicle for not only thought and language but also feelings. As Yu (2003, p. 29) highlights, "without the body there would be no worldviews. However, the lenses of worldviews are 'culturally colored' and 'metaphorically framed.' It is through such 'glasses' that we cognize the world." The emotional concepts are both motivated by the human body and produced

by a particular social and cultural milieu. As a result, the emotion schemas as a constituent of cultural conceptualizations are emergent within both individual cognition and cultural cognition as a whole.

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APPENDIX 1. EMOTION CATEGORIZATION MODEL FOR TURKISH

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
1. ADMIRATION	approving of someone else's praiseworthy action	admiration, appreciation, awe, esteem, etc.	Göz kamaştırmak, Baş çevirtmek
HAYRANLIK	birisinin takdire değer davranışını onaylama	hayranlık duyma, beğenme, beğeni, takdir, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
2. AFFECTIVITY	showing emotional responses as a result of the arousal of emotions	affectivity, being affected, sensitive, emotional arousal, touching, etc.	Gözleri dolmak, Burnu sızlamak
DUYGULANMA	duygusal uyarılma sonucu duygusal tepkiler gösterme	duygusal olarak etkilenme, duygulanım, duygusallık, dokunaklı, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
3. ANGER	disapproving of someone else's blameworthy action and (being displeased about) the related undesirable event	anger, annoyance, exasperation, fury, incensed, indignation, irritation, livid, offended, outrage, rage, etc.	Yüzünü buruşturmak, Ağzı köpürmek
ÖFKE	birisinin kusurlu davranışını onaylamama ve bununla ilişkili arzu edilmeyen durumdan memnun olmama	dargın, gücenmiş, iççerleme, kızma, kızgın, kızgınlık, sinir, sinirlenme, hışım, hiddet, öfke, öfkeli, hiddetlenme, gazap, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
4. COURAGE	feeling confident upon facing with a dangerous or difficult situation	fearless, courage, self-confidence, daring, boldness, etc.	Gözü kara çıkmak, Yüreği konuşmak
CESARET	güç veya tehlikeli bir işe girişirken kişinin kendinde bulduğu güven	korkusuzluk, cesur, cesaret, güven, özgüven, yüreklilik, yiğitlik, cüret, atılganlık, çekinmezlik, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
5. DESIRE	having an intense wish to have an appealing object	desire, wish, passion, intense willingness, impatient want, enthusiasm, etc.	Gözüyle yemek, Dört gözle beklemek Damarları şaha kalkmak
ARZU	hoş bir nesneye yoğun bir şekilde sahip olma isteği	heves, dilek, arzu, beklenti, aşırı istek, sabırsızca bekleme, büyük ilgi, tutku, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
6. DISAPPOINTMENT	displeased about the disconfirmation of the prospect of a desirable event	dashed-hopes, despair, disappointment, frustration, heartbroken, etc.	Eli boş çıkmak, Hevesi boğazında kalmak,
HAYAL KIRIKLIĞI	arzu edilen bir durumun olasılığının gerçekleşmemesinden memnun olmama	umutsuzluk, yeis, hayal kırıklığı, hüsrân, sukutuhayal, engellenme, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
7. DISLIKING / HATE	disliking an unappealing object	dislike, antipathy, aversion, detest, disgust, hate, loathe, repelled-by, revulsion, grudge, etc.	Yüreği dolu, Sırt çevirmek
HOŞLANMAMA / NEFRET	hoş olmayan bir nesneyi beğenmeme	sevmeme, hoşlanmama, beğenmeme, antipati duyma, hoşnutsuzluk, tiksinti, iğrenme, nefret, kin, nefret etme, kin gütme, garaz, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
8. DISTRESS	displeased and uncomfortable about an undesirable event	depressed, distressed, bored, boredom, feeling uncomfortable, anguished, troubled, desperate, depressing, etc.	Ağzından burnundan getirmek, Göğsü daralmak
SIKINTI	arzu edilmeyen bir olaydan rahatsız olma	canı sıkın, huzursuz, keyifsiz, çaresiz, bezgin, rahatsız hissetme, tedirgin, ıstıraplı, problemlili, dertli, sıkıntılı, bıkkınlık, bunalım, sıkıntı, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
9. APATHY	lacking emotionality and sensitivity	pitiless, senseless, emotionless, insensitive, indifference, cruel, unemotional, apathic, etc.	Gözünün yaşına bakmamak, Yüreği taştan olmak,
DUYGUSUZLUK - ACIMASIZLIK	Duygusu ve duyarlılığı olmama	kalpsiz, acımasız, umursamaz, duygusal kayıtsızlık, duyarsızlık, merhametsiz, şefkatsiz, heyecansız, hissiz, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
10. EXCITEMENT	having an intense and temporary feeling of eager, enthusiasm and interest	excitement, exhilaration, flurry, thrilling, exciting, etc.	Yüreği gümbür gümbür atmak, Kalbi çarpmak
HEYECAN	sevinç, korku, kızgınlık, üzüntü, kıskançlık, sevgi vb. sebeplerle ortaya çıkan güçlü ve geçici duygu durumu	heyecanlanma, heyecan, coşku, telaş, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
11. FEAR	displeased about the prospect of an undesirable event	apprehensive, anxious, cowering, dread, fear, fright, nervous, petrified, scared, terrified, timid, worried, etc.	Yüreği kalkmak, Eli yüreğinin üstünde olmak
KORKU	arzu edilmeyen bir durumun olasılığından hoşnutsuz olma	korku, dehşet, endişe, kaygı, endişeli, evhamlı, vesveseli, kuruntulu, kaygılı, korkunç, ürkütücü, ürkmüş, tedirgin, korkudan donakalma, sinme, dehşet içinde, cesaretsiz, korkak, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
12. GRATITUDE	approving of someone else's praiseworthy action and (being pleased about) the related desirable event	appreciation, gratitude, feeling indebted, thankful, etc.	Ağız öpmek, Boynu eğri olmak (birine karşı)
MİNNET	birisinin övgüye değer davranışını onaylama ve bununla ilişkili arzu edilen durumdan memnun olma	minnettarlık, şükran, teşekkür borçlu, minnettar, müteşekkir, takdir, takdir etme, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
13. HAPPINESS	pleased about a desirable event	contented, cheerful, delighted, ecstatic, elated, euphoric, feeling good, glad, happy, joyful, jubilant, pleased, etc.	Gözlerinin içi gülmek, Ayakları yerden kesilmek
SEVİNÇ	arzu edilen bir olaydan memnun olma	mutlu, hoşnut, memnun, neşeli, şen, (sevinçten) kendinden geçmiş, sevinçli, keyifli, iyi hissetme, sevinçten coşmuş, kıvançlı, mesut, bahtiyar, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
14. HOPE	pleased about the prospect of a desirable event	anticipation, anticipatory, expectancy, hope, hopeful, looking forward to, etc.	(Birinin) gözünün içine bakmak
UMUT	arzu edilen bir durumun olasılığından memnun olma	umma, öngörme, bekleme, ümit, beklenti, umutlu, umut verici, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
15. JEALOUSY	displeased about an event presumed to be desirable for someone else	envy, jealousy, resentment, etc.	Gözü kalmak, Karnı almamak,
KISKANCLIK	başka birisi için arzu edildiği düşünülen bir durum karşısında hoşnutsuz olma	kıskançlık, çekememezlik, haset, gıpta, imrenme, içерleme, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
16. LIKING/LOVE	liking an appealing object	adore, affection, attracted-to, like, love, fondness, etc.	Yüreği akmak, Kalbini çalmak, Göz bebeği
HOŞLANMA / SEVGİ	hoş bir nesneyi beğenme	hoşlanma, beğenme, sevme, sevgi, beğeni, takdir, muhabbet, duygusal yakınlık, etkilenme, aşk, aşık olma, bayılma, tapma, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
17. LONGING	wishing to see and meet an appealing object	yearning, longing, wish, nostalgia, aspiration, etc.	Gözünde tütmek, Burnunda tütmek
ÖZLEM	sevilen bir kimseyi veya bir şeyi görme, kavuşma isteği	özlem, hasret, özlemlilik, hasretli, istekli, nostalji, sabırsızlanma, yoksunluk, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
18. PITY	displeased about an event presumed to be undesirable for someone else	compassion, pity, sad-for, sorry-for, sympathy, tenderheartedness, ruth, etc.	Ciğeri parçalanmak, Kalbini eritmek
ACIMA	başka birisi için arzu edilmeyen bir durum karşısında hoşnutsuz olma	acıma, merhamet, anlayış, sempati duyma, şefkat, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
19. PRIDE	approving of one's own praiseworthy action	self-esteem, conceit, pride, vanity, self-assurance	Göğsü kabarmak, Burun şişirmek
GURUR	kendi övgüye değer davranışını onaylama	gurur, iftihar, onur, kıvanç, övünme, kibir, büyüklenme, böbürlenme, çalım, kurum, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
20. REGRET	blameworthy action and (being displeased about) the related undesirable event	regret, penitent, remorse, self-anger, etc.	Başını taştan taş a vurmak, Yürek karası
PİŞMANLIK	disapproving of one's own kendi kusurlu davranışını onaylamama ve bununla ilişkili arzu edilmeyen durumdan memnun olmama	pişman, tövbelilik, pişmanlık, vicdan azabı, kendine kızma, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
21. RELIEF	pleased about the disconfirmation of the prospect of an undesirable event	relief, relaxation, comfort, peace, etc.	Yüreğe su dökülmek, Kalbi ferahlamak
RAHATLAMA	arzu edilmeyen bir durumun olasılığının gerçekleşmemesinden memnun olma	rahatlama, iç rahatlaması, ferahlık, ferahlama, huzur, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
22. REPROACH	disapproving of someone else's blameworthy action	appalled, contempt, despise, disdain, indignation, reproach, etc.	Yüzüne vurmak, Ayak altında kalmak
KINAMA	birisinin kusurlu davranışını onaylamama	kınama, ayıplama, yakıştıramama, aşağılama, küçümseme, hor/hakir görme, alaycılık, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
23. RESPECT	liking and appreciating a person or thing for its value, superiority or sacredness	respect, esteem, honor, reverence, courtesy, regard, value, venerable, etc.	Baş üstünde tutmak, Omuzda taşımak
SAYGI	değeri, üstünlüğü, yaşlılığı, yararlılığı, kutsallığı dolayısıyla bir kimseye veya bir şeyi beğenme ve takdir etme	hürmet, saygı, itibar, saygıdeğer, saygınlık, değer verme, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
24. SADNESS	displeased about an undesirable event	displeased, dissatisfied, distraught, feeling bad, grief, homesick, lonely, lovesick, miserable, sad, shock, uneasy, unhappy, upset, etc.	Kalbi kan ağlamak, Gözlerinden yaşlar boşanmak
ÜZÜNTÜ	arzu edilmeyen bir olaydan hoşnutsuz olma	mutsuz, üzgün, kederli, acılı, hoşnutsuz, memnun olmayan, perişan, bedbaht, kötü hissetme, teessür, gücenme, keder, efkar, acı, esef, kaygı, tasa, yalnız, kimsesiz, zavallı, bedbaht, üzüntülü, küskün, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
25. SATISFACTION	pleased about the confirmation of the prospect of a desirable event	gratification, hopes-realized, satisfaction, self-pleasure etc.	Yüreğine sinmek, Yüreği yağ bağlamak
TATMİN	arzu edilen bir durumun olasılığının gerçekleşmesinden memnun olma	memnuniyet, haz, tatmin, doyum, memnun olma, hoşnutluk, keyifli, kendinden memnun olma	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
26. SHAME	disapproving of one's own blameworthy action	embarrassment, feeling guilty, mortified, bashful, self-blame, self-condemnation, self-reproach, shame, uneasy, etc.	Alın damarı çatlamış, Yüzü olmamak
UTANMA	kendi kusurlu davranışını onaylamama	utanma, utanç, hicap, suçluluk duyma, utanmış, mahcup, küçük düşmüş, kendini ayıplama, kendini suçlama, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
27. SUSPICION	being indecisive with the uncertainty of the fact of an event	suspicion, distrust, doubt, misgiving, unease, etc.	Kulağına pire kaçmak, Yüreğini kemirmek, Mide bulandırmak
KUŞKU	bir olguyla ilgili gerçeğin ne olduğunu kestirememekten doğan kararsızlık hissi	şüphe, kuşku, şüphe duyma, kuşkulanma, işkillenme, kuruntu, itimatsızlık, vs.	

EMOTION TYPE DUYGU TÜRÜ	TYPE SPECIFICATION TÜR TANIMLAMASI	SUB-TYPES ALT TÜRLER	EXAMPLE IDIOMS ÖRNEK DEYİMLER
28. SURPRISE	being confused with an unexpected thing	surprise, shock, amazement, astonishment, etc.	Eli ağzında kalmak, Küçük dilini yutmak
HAYRET	beklenmedik, garip bir şeyin sebep olduğu şaşkınlık	şaşkınlık, şaşırma, hayret, hayrete düşürme, sürpriz, şok, şaşırtıcı, vs.	

APPENDIX 2. EMOTION INTER-RATER RELIABILITY SURVEY

Gönüllü Katılım Formu

Sayın Katılımcı,

Bu çalışma, Hacettepe Üniversitesi İngiliz Dilbilimi Anabilim Dalı Doktora Öğrencisi ve Amasya Üniversitesi Öğretim Görevlisi Melike Baş tarafından, Türkçe’de bedenle ilgili bir sözcük içeren deyimlerin ifade ettikleri duygu türlerinin tespitinde güvenilirliğin ölçülmesi amacıyla, doktora tezi kapsamında yürütülmektedir. Sizden, bu amaçla hazırlanmış ve yaklaşık 20 dakika sürecek olan anketimi doldurmanızı rica ediyorum.

Anket genel olarak, kişisel rahatsızlık verecek sorular içermemektedir. Araştırmadan elde edilen bilgiler yalnızca bilimsel amaçlarla kullanılacak, akademik veya idari amaçla kullanılmayacaktır. Çalışma hakkında daha fazla bilgi almak için Amasya Üniversitesinde görev yapmakta olan Öğr. Gör. Melike Baş ile melike.bas@amasya.edu.tr adresinden iletişim kurabilirsiniz.

Katılımınız için şimdiden teşekkür ederim!

“Bu çalışmaya tamamen gönüllü olarak katılıyorum ve verdiğim bilgilerin bilimsel amaçlı yayımlarda kullanılmasını kabul ediyorum.”

Evet Hayır

BEDEN BÖLÜMÜ İÇEREN DEYİMLERLE İLGİLİ DUYGULAR BAĞLANTISI ÜZERİNE GÜVENİRLİK ANKETİ

Aşağıda bedenle ilgili bir sözcük içeren 40 deyim ve tanımları verilmiştir. Verilen tanımlara göre her bir deyim için baskın olarak hangi duyguyu ifade ettiği veya hangi duyguya ilişkili olduğu karşılıklarında belirtilmiştir. Deyimlerin duygu türlerinin belirlenmesinde aşağıdaki 28 maddelik duygu sınıflamasından yararlanılmıştır. Duygu türleri ve içerdikleri alt türler için sınıflamayı dikkatlice inceleyiniz. Deyimlerin karşılıklarında verilen duygu türlerini uygun bulup bulmadığınızı yan taraftaki kutuya işaretleyiniz. Uygun bulmadıysanız veya verilen duygu türünün dışında başka bir duyguyu/duyguları ifade ettiğini düşünüyorsanız sizin için uygun duyguyu/duyguları **öneri** kısmına yazınız.

DUYGU TÜRLERİ SINIFLAMASI

1. ACIMA

acıma, merhamet, anlayış, sempati duyma, vs.

2. ARZU

heves, dilek, arzu, beklenti, aşırı istek, sabırsızca bekleme, büyük ilgi, tutku, vs.

3. CESARET

korkusuzluk, cesur, cesaret, güven, özgüven, yüreklilik, yiğitlik, cüret, atılganlık, çekinmezlik, vs

4. DUYGULANMA

duygusal olarak etkilenme, duygulanım, duygusallık, dokunaklı, vs.

5. DUYGUSUZLUK

kalpsiz, acımasız, umursamaz, duygusal kayıtsızlık, duyarsızlık, merhametsiz, şefkatsiz, heyecansız, hissiz, vs.

6. GURUR

gurur, iftihar, onur, kıvanç, övünme, kibir, büyüklenme, böbürlenme, çalım, kurum, vs.

7. HAYAL KIRIKLIGI

umutsuzluk, yeis, hayal kırıklığı, hüsrân, sukutuhayal, engellenme, vs.

8. HAYRANLIK

hayranlık duyma, beğenme, beğeni, takdir, vs.

9. HAYRET

şaşkınlık, şaşırma, hayret, hayrete düşürme, sürpriz, şok, şaşırtıcı, vs.

10. HEYECAN

heyecanlanma, heyecan, coşku, telaş, vs.

11. HOŞLANMA-SEVGİ

hoşlanma, beğenme, sevme, sevgi, beğeni, takdir, muhabbet, duygusal yakınlık, etkilenme, aşk, aşık olma, bayılma, tapma, vs.

12. HOŞLANMAMA-NEFRET

sevmeme, hoşlanmama, beğenmeme, antipati duyma, hoşnutsuzluk, tikslenme, tiksinti, iğrenme, nefret, kin, nefret etme, kin gütme, garaz, vs.

13. KINAMA

kınama, ayıplama, yakıştıramama, aşağılama, küçümseme, hor/hakir görme, alaycılık, vs.

14. KISKANÇLIK

kıskançlık, çekememezlik, haset, gıpta, imrenme, içerleme, vs.

15. KORKU

korku, dehşet, endişe, kaygı, endişeli, evhamlı, vesveseli, kuruntulu, korkunç, ürkütücü, ürkmüş, tedirgin, korkudan donakalma, sinme, dehşet içinde, cesaretsiz, korkak, vs.

16. KUŞKU

şüphe, kuşku, şüphe duyma, kuşkulanma, işkillenme, kuruntu, itimatsızlık, vs.

17. MİNNET

minnettarlık, şükran, teşekkür borçlu, minnettar, müteşekkir, takdir, takdir etme, vs.

18. ÖFKE

dargın, gücenmiş, içerleme, kızma, kızgın, kızgınlık, sinir, sinirlenme, hışım, hiddet, öfke, öfkeli, hiddetlenme, gazap, vs.

19. ÖZLEM

özlem, hasret, özlemiş, hasretli, istekli, nostalji, sabırsızlanma, yoksunluk, vs.

20. PİŞMANLIK

pişman, tövbeli, pişmanlık, kendine kızma, vicdan azabı, vs.

21. RAHATLAMA

rahatlama, iç rahatlaması, ferahlık, ferahlama, huzur, vs.

22. SAYGI

hürmet, saygı, itibar, saygıdeğer, saygınlık, değer verme, vs.

23. SEVİNÇ

mutlu, hoşnut, memnun, neşeli, şen, (sevinçten) kendinden geçmiş, sevinçli, keyifli, iyi hissetme, sevinçten coşmuş, kıvançlı, vs.

24. SIKINTI

canı sıkın, huzursuz, keyifsiz, çaresiz, bezgin, rahatsız hissetme, tedirgin, ıstıraplı, problemlili, dertli, sıkıntılı, bıkkınlık, bunalım, sıkıntı, vs.

25. TATMİN

memnuniyet, haz, tatmin, doyum, memnun olma, hoşnutluk, kendinden memnun olma

26. UMUT

umma, öngörme, bekleme, ümit, beklenti, umutlu, umut verici, vs.

27. UTANMA

utanma, utanç, utanmış, küçük düşmüş, kendini ayıplama, kendini suçlama, suçluluk duyma, vs.

28. ÜZÜNTÜ

mutsuz, üzgün, kederli, acılı, hoşnutsuz, memnun olmayan, perişan, kötü hissetme, gücenme, keder, efkar, acı, esef, kaygı, yalnız, kimsesiz, zavallı, bedbaht, üzüntülü, küskün, vs.

Deyimler	Tanımlar	Duygu Türü	Uygun	Uygun Değil	Öneri
(birinin) gözünün içine bakmak	bir kimsenin üstüne titremek; buyruğunu yerine getirmeye hazır bulunmak; bir arzunun gerçekleşmesi için gözleriyle birine yalvarmak	Umut & Sevgi			
gözü (gözleri) üstünde kalmak/olmak	kıskançlık sebebiyle herkesin ilgisini çekmek; herkesin dikkatini çekmek	Kıskançlık			
gözünde tutmak	çok özlemek	Özlem			
göze / gözüne girmek	yaptıklarıyla çevresindekilerin sevgi, ilgi ve güvenini kazanmak	Hoşlanma/ Sevgi			
gözleri yaşarmak / göz yaşartıcı	duygulanmak; çok acıklı, çok duygulandıran, duygusal, duygulandırıcı	Duygulanma			
yüreğine oturmak	birdenbire çok üzölmek; çok üzmemek	Üzöntü			
yüreklilik göstermek	korkmamak, cesur davranmak	Cesaret			
yüreğine sinmek	içine sinmek; isteğince olduğı için huzur ve mutluluk duymak; içi rahat etmek	Tatmin			
yüreğini serinletmek	üzöntüsünü, kaygısını azaltmak; içini ferah tutmak	Rahatlama			
yüreğı dolu	uzun zamandan beri hınç biriktirmiş; kinli	Hoşlanmama / Nefret			
öpüp başına koymak	bir nimeti veya kutsal sayılan bir varlığı saygıyla el üstünde tutmak, yüksekte tutmak; bir şeyi memnunlukla karşılamak, saygı duymak, saygıyla karşılamak	Saygı			
başını taştan taşa vurmak	çaresiz kalarak çok pişman olmak	Pişmanlık			
aklı başından gitmek	çok sevinçten veya çok korkudan ne yapacağını şaşırarak	Hayret			

Deyimler	Tanımlar	Duygu Türü	Uygun	Uygun Değil	Öneri
başını ağrıtmak	gereksiz sözlerle birini bunaltmak; bıkkınlık vermek, can sıkmak; bir iş için birini tedirgin etmek, uğraştırmak	Sıkıntı			
(birinin) ağızına bakakalmak	sözlerine hayran olmak	Hayranlık			
ağız (ağızını) açmak	ağır sözler söylemeye başlamak; azarlamak, paylamak	Öfke			
ağzının tadı bozulmak	bir kimsenin kurulu düzeni, rahatı, dirliği bozulmak, huzuru kaçmak	Sıkıntı			
ağız öpmek	minnettarlık göstermek	Minnet			
kalbi/kalp olmamak	acımasız ve merhametsiz olmak, acıma duygusu olmamak	Duygusuzluk			
kalbi çarpmak	kalp ritmi çok atmak; aşırı heyecanlanmak	Heyecan			
burun / burnunu şişirmek	kibirleşmek, gururlanmak	Gurur			
burun bükmek	beğenmemek, önem vermemek	Hoşlanmama / Nefret			
elden ele dolaşmak	iyi nitelikleri dolayısıyla çok ilgi görmek, çok beğenilmek	Hoşlanma / Sevgi			
eli ayağı kesilmek	korkudan bir şey yapamayacak kadar kuvvetsiz kalmak	Korku			
yüzü asık / yüzü asılmak	küskün ve dargın yüzlü, somurtkan / somurtmak	Öfke			
yüzünü yere sürmek	alçalmak, utanç içinde olmak	Utanma			
ayak altına almak	hakir görmek, gözden çıkarmak; ezmek, rezil etmek	Kinama			
ayağı yerden kesilmek	çok mutlu olmak	Sevinç			
ciğeri parçalanmak	yüreği parçalanmak, birine çok acımak	Acıma			
ciğeri ağızına gelmek	çok fazla korkmak	Korku			

Deyimler	Tanımlar	Duygu Türü	Uygun	Uygun Değil	Öneri
boğazından geçmemek	sevdiği bir kimsenin yokluğu veya yoksulluğu dolayısıyla bir yiyeceği yalnız başına yemekten üzüntü duymak	Üzüntü			
hevesi boğazında kalmak	istediği, imrendiği şeyi elde edememek	Hayal kırıklığı			
alın damarı çatlamak	utanma duygusu kalmamak	Utanma			
karnı karış karış yağ bağlamak	büyük bir hoşnutluk duymak	Sevinç			
kulağına pire kaçmak	Kuşkulanmak	Kuşku			
damarlarında kan tutuşmak	şiddetle arzulamak, coşmak, galeyana gelmek	Arzu & Heyecan			
dilinde tüy bitmek	tekrar tekrar söylemekten usanmak, bıkmak	Sıkıntı			
dudakları titremek	ağlayacak duruma gelmek	Üzüntü			
göğsü kabarmak	gururlanmak, iftihar etmek; bir olay dolayısıyla kıvanç duygusunu ortaya koymak, övünmek	Gurur			
kafasının taşı atmak	öfkelenmek; çok sinirlenmek	Öfke			

APPENDIX 3. DISTRIBUTION OF BODY PART IDIOMS SCANNED FOR THE STUDY

	Body Part Terms	Number of Idioms	Number of Emotive Idioms	% of the Idioms within Each Body Part	Number of Different Emotion Types	Emotion Variety %
1	Göz-Eye	366	76	20.77%	19	68%
2	Yürek-Heart	106	93	87.74%	18	64%
3	Baş-Head	330	72	21.82%	15	54%
4	Ağız-Mouth	236	29	12.29%	14	50%
5	Yüz-Face	138	43	31.16%	10	36%
6	Kalp -Heart	50	34	68.00%	9	32%
7	Burun -Nose	55	24	43.64%	8	29%
8	El-Hand	323	19	5.88%	8	29%
9	Ayak-Foot	158	10	6.33%	7	25%
10	Ciğer- Liver/Lung	32	23	71.88%	7	25%
11	Alın-Forehead	23	9	39.13%	5	18%
12	Boğaz-Throat	44	10	22.73%	5	18%
13	Damar-Vein	18	6	33.33%	5	18%
14	Dil-Tongue	122	7	5.74%	5	18%
15	Kafa-Head	122	13	10.66%	5	18%
16	Karın- Stomach	21	6	28.57%	5	18%
17	Kulak-Ear	81	5	6.17%	5	18%
18	Dudak-Lip	13	4	30.77%	4	14%
19	Göğüs-Chest	15	5	33.33%	4	14%
20	Beyin-Brain	23	5	21.74%	3	11%
21	Boyun-Neck	28	3	10.71%	3	11%
22	Diş-Tooth	38	6	15.79%	3	11%
23	Diz-Knee	20	3	15.00%	3	11%
24	Omuz- Shoulder	20	3	15.00%	3	11%
25	Sinir-Nerve	24	24	100.00%	3	11%
26	Tüy-Hair	17	3	17.65%	3	11%
27	Çene-Chin	33	2	6.06%	2	7%
28	Deri-Skin	7	2	28.57%	2	7%
29	Ense-Napse	15	3	20.00%	2	7%
30	Göbek-Belly	16	2	12.50%	2	7%
31	Kıl-Hair	20	3	15.00%	2	7%
32	Kol-Arm	18	2	11.11%	2	7%
33	Mide-Stomach	13	4	30.77%	2	7%
34	Parmak- Finger	37	3	8.11%	2	7%
35	Saç-Hair	22	2	9.09%	2	7%
36	Surat-Face	25	11	44.00	2	7%
37	Tırnak-Nail	12	2	16.67	2	7%

	Body Part Terms	Number of Idioms	Number of Emotive Idioms	% of The Idioms Within Each Body-Part	Number of Different Emotion Types	Emotion Variety %
38	Avuç-Palm	11	1	9.09	1	4%
39	Avurt-Cheek pocket	9	1	11.11	1	4%
40	Bel-Waist	13	1	7.69	1	4%
41	Bilek-Wrist	5	1	20.00	1	4%
42	Gırtlak-Larynx	11	1	9.09	1	4%
43	Kaş-Eyebrow	10	3	30.00	1	4%
44	Kemik-Bone	15	3	20.00	1	4%
45	Kirpik-Eyelash	3	1	33.33	1	4%
46	Koltuk-Armpit	9	1	11.11	1	4%
47	Küçük dil-Uvula	1	1	100.00	1	4%
48	Sırt-Back	28	2	7.14	1	4%
49	Şakak-Temporal	3	1	33.33	1	4%
50	Topuk-Heel	8	1	12.50	1	4%
51	Yanak-Cheek	3	1	33.33	1	4%
52	Bacak-Leg	9	0	0.00	0	0%
53	Bağırsak-Intestines	3	0	0.00	0	0%
54	Baldır-Calf	1	0	0.00	0	0%
55	Dalak-Spleen	2	0	0.00	0	0%
56	Damak-Palate	7	0	0.00	0	0%
57	Dirsek-Elbow	6	0	0.00	0	0%
58	Kaburga-Rib	1	0	0.00	0	0%
59	Kelle-Head	17	0	0.00	0	0%
	SUM	2816	590	20.95		%

* % = percentage

APPENDIX 4. ORIGINALITY REPORT



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH LINGUISTICS**

Date: 16/11/2015

Thesis Title / Topic: CONCEPTUALIZATION OF EMOTION THROUGH BODY PART IDIOMS IN TURKISH: A COGNITIVE LINGUISTIC STUDY

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 16/11/2015 for the total of 234 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 10 %.

Filtering options applied:

1. Approval and Declaration sections excluded
2. Bibliography/Works Cited excluded
3. Quotes excluded
4. Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.


16/11/2015




Name Surname: Melike Bař
Student No: N09147327
Department: English Linguistics
Program: English Linguistics
Status: Masters Ph.D. Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.


Prof. Dr. Nalan Büyükkantarcioglu

APPENDIX 5. ETHICS BOARD WAIWER FORM

	<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIWER FORM FOR THESIS WORK</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ENGLISH LINGUISTICS TO THE DEPARTMENT PRESIDENCY</p>	
<p>Date: 16/11/2015</p>	
<p>Thesis Title / Topic: Conceptualization of Emotion through Body Part Idioms in Turkish: A Cognitive Linguistic Study</p>	
<p>My thesis work related to the title/topic above:</p>	
<ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development). 	
<p>I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.</p>	
<p>I respectfully submit this for approval.</p>	
 16.11.2015	
<p>Name Surname:</p>	<p>Melike Baş</p>
<p>Student No:</p>	<p>N09147327</p>
<p>Department:</p>	<p>English Linguistics</p>
<p>Program:</p>	<p>English Linguistics</p>
<p>Status:</p>	<p><input type="checkbox"/> Masters <input checked="" type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>
<p><u>ADVISER COMMENTS AND APPROVAL</u></p>	
<p>Prof. Dr. Nalan BÜYÜKKANTARCI</p>  <hr/> <p>(Title, Name Surname, Signature)</p>	

ÖZGEÇMİŞ

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