Hacettepe University Graduate School of Social Sciences

Department of English Linguistics

ANALYSING LEXICAL PROFILES OF TURKISH SADNESS VERBS AND METAPHORICAL PROFILE OF SADNESS CONCEPT IN FOLK SONGS: A CORPUS-DRIVEN APPROACH

Süleyman DEMİR

Ph.D. Dissertation

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ACCEPTANCE AND APPROVAL

The jury finds that Süleyman DEMİR has on the date of 08/11/2024 successfully passed the defence examination and approves his Ph.D. titled "*Analysing lexical profiles of Turkish sadness verbs and metaphorical profile of sadness concept in Folk Songs: A corpus-driven Approach*".

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Prof. Dr. Işıl ÖZYILDIRIM** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Süleyman DEMİR

To my precious family…

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ABSTRACT

DEMİR, Süleyman. *Analysing lexical profiles of Turkish sadness verbs and metaphorical profile of sadness concept in Folk Songs: A corpus-driven Approach*, Ph.D. Dissertation, Ankara, 2024.

This thesis aims to analyse the lexical profiles of five Turkish sadness-related verbs—*üzül-, hüzünlen-, dertlen-, kederlen*-, and *tasalan*—by examining their collocations, colligations, semantic preferences, and prosodies within the Turkish National Corpus (TNC) through the "extended lexical units model." By identifying the probable distinctions among these verbs, this study reveals how each one encapsulates unique aspects of sadness, aligning them with cognitive evaluation patterns in emotion literature. A secondary aim is to explore the conceptual metaphor and metonymy profiles of sadness in Turkish folk songs, thus investigating sadness both in general language use and within a culturally specific register. Concordance analysis in the corpus-driven study uncovered verb-specific collocates and cognitive patterns that reflect sadness as an affective state, linking these to multidisciplinary insights into psychological, physiological, behavioural, and cognitive factors. The folk song lyrics were analysed based on established literature categories, revealing Turkish cultural perspectives on sadness and its cognitive underpinnings. Through lexical profiling, the study highlights the subtle yet significant differences among these synonymously listed verbs, showing their distinctive roles in enhancing expressive range in Turkish. Additionally, metaphorical analyses of sadness in folk lyrics reveal cultural codes, physiological and psychological associations, with sadness depicted as an "extremely hot" phenomenon that disrupts internal organs. Unlike sadness in lexical units, folk songs tend to conceptualize a heightened, more intense sadness. This study contributes to both lexical semantics and studies on cultural emotional expression by providing a comprehensive understanding of the concept of sadness through the framework of five verbs conveying sadness in Turkish.

Keywords

Sadness, lexical profiling, folk song lyrics, metaphors, corpus-driven

ÖZET

DEMİR, Süleyman. *Türkçe üzüntü eylemlerinin sözcük profilleri ve Halk Türküleri'nde üzüntü kavramının metaforik profilinin incelemesi: Derlem Çıkışlı Bir Yaklaşım*, Doktora Tezi, Ankara, 2024.

Bu tez, *üzül-, hüzünlen-, dertlen-, kederlen-* ve *tasalan-* gibi beş Türkçe üzüntüyle ilişkili fiilin Türkçe Ulusal Derlemi (TNC) üzerindeki eşdizimleri, dilbilgisel eşdizimleri, anlamsal tercihleri ve anlamsal ezgilerini "genişletilmiş sözcüksel birimler modeli" ile analiz etmeyi amaçlamaktadır. Çalışma, bu fiiller arasındaki olası anlam farklılıklarını ortaya koyarak her birinin üzüntünün farklı yönlerini nasıl ifade ettiğini ve duygu literatüründeki bilişsel değerlendirme kalıplarıyla nasıl uyum sağladığını göstermektedir. İkinci olarak, üzüntü duygusunun Türk halk şarkılarındaki kavramsal metafor ve metonimi profilleri incelenmiştir. Böylece üzüntü, genel dil kullanımında ve kültürel olarak özgün bir bağlamda ele alınarak kapsamlı bir bakış açısıyla değerlendirilmiştir. Derlem odaklı çalışmada, fiil tabanlı eşdizimliler ve bilişsel kalıplar, psikolojik, fizyolojik, davranışsal ve bilişsel unsurlarla ilişkilendirilerek analiz edilmiştir. Halk şarkısı sözleri, ilgili literatürde belirlenen kategorilere göre incelenmiş ve üzüntünün kavramsallaştırılma biçimleri ile bunların ardındaki bilişsel mekanizmalara dair bazı çıkarımlarda bulunulmuştur. Sözcüksel profilleme çalışması, Türkçedeki bu eş anlamlı olarak listelenen fiiller arasındaki ince farkları, dilin ifade gücünü artırmadaki rollerini vurgulamaktadır. Ayrıca, halk şarkılarındaki metaforik analizler, üzüntünün kültürel kodlarını ve fizyolojik-psikolojik çağrışımlarını ortaya koyarak, bu duygunun iç organları yıpratan "aşırı sıcak" bir olgu olarak tasvir edildiğini göstermiştir. Sözcüksel birimlerdeki üzüntüden farklı olarak, halk şarkılarında daha yoğun bir üzüntü kavramsallaştırmasına yer verildiği belirlenmiştir. Bu araştırma, Türkçede üzüntü anlamı içeren beş eylem çerçevesinde üzüntü kavramına yönelik kapsamlı bir anlayış sunarak hem sözcüksel anlambilime hem de kültürel duygusal ifade çalışmalarına katkı sağlamaktadır.

Anahtar Sözcükler

Üzüntü, sözcük profili, Türkü sözleri, eğretilemeler, derlem çıkışlı

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LIST OF ABBREVIATIONS

1SG	:	First person singular
1PL	:	First person plural
2SG	:	Second person singular
2PL	:	Second person plural
3SG	:	Third person singular
3PL	:	Third person plural
ABL	:	Ablative
AOR	:	Aorist
AUX	:	Auxiliary verb
COND	:	Conditional
CONJ	:	Conjunction
COP	:	Copula
F	:	Frequency
FUT	:	Future
GEN	:	Genitive
ibid	:	Lat. Ibidem (in the same place)
IMPF	:	Imperfective
INS	:	Instrumental case
-N	:	Pre-node position for a collocate
+N	:	Post-node position of a collocate
PF	:	Perfective
PHI	:	Philosophy
NEG	:	Negative
NOM	:	Nominative
OPT	:	Optative
PASS	:	Passive
PERF	:	Perfective
PL	:	Plural
POSS	:	Possessive

PROGG   : Progressive

PST   : Past

REL   : Relative Clause Marker

VN   : Verbal Noun

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INTRODUCTION

This thesis aims to conduct corpus-driven research to examine the lexical profiles of Turkish verbs associated with the basic emotion of sadness—*üzül-* (be sorry), *hüzünlen-* (feel sad), *dertlen-* (get worried), *kederlen-* (mourn), and *tasalan-* (worry)—to reveal possible semantic differences among these lexical items and explore parallels between each verb's profile and the characteristics of sadness. Another objective is to clarify the metonymic and metaphorical conceptualizations of sadness in Turkish folk songs. To achieve these goals, it is essential to understand the full spectrum of emotions, particularly sadness, along with its behavioural, physiological, and cognitive dimensions. The item-specific characteristics of these verbs are anticipated to contribute to the unique conceptualization of sadness in Turkish. This thesis draws on the metonymic principle "THE PHYSIOLOGICAL AND EXPRESSIVE RESPONSES OF AN EMOTION (SADNESS) STAND FOR THE EMOTION (SADNESS)" (Kövecses, 2000, p. 134) and the figurative manifestations of the general conceptual metaphor "EMOTIONS ARE FORCES" (Kövecses, 2000, p. 62) as seen in folk song lyrics.

Grounded in Cognitive Linguistics, this study explores possible relations between human cognition and language. It embodies two primary commitments: the Generalization Commitment and the Cognitive Commitment. While the Cognitive Commitment entails "a commitment to providing a characterization of general principles for language that aligns with knowledge from other disciplines about the mind and brain," the Generalization Commitment is "a commitment to characterizing the general principles that underlie all aspects of human language" (Evans & Green, 2019, pp. 26-27). Following these commitments, this thesis examines the lexical profiles of five Turkish verbs of sadness using cognitive appraisal models (Scherer, 1962, 1993, 2010, and Ortony et al., 1990) and corpus linguistic tools such as collocation, colligation, semantic preference, and semantic prosody. In alignment with the Cognitive Commitment, the thesis also integrates interdisciplinary findings on sadness from fields like psychology, thus linking lexical profiling and metaphorical analysis with broader cognitive

insights. Conducting a two-stage analysis—first examining the lexical profiles of sadness verbs and then analyzing the metaphorical representations of sadness—allows for the testing of findings across both a general language sample (Turkish National Corpus) and a more specific register (folk songs), enriching the study with a holistic perspective.

The primary focus is on the lexical profiles of five Turkish verbs that convey subjective sadness. Sinclair (2004) describes the rigorous process of extracting a lexical item's typical collocates, colligates, semantic preference, and semantic prosody from a corpus as "lexical profiling." According to Sinclair, these elements collectively constitute the "extended unit(s) of meaning" of a word (2004, p. 30). He further suggests that words are not selected randomly but are chosen within "units of meaning" alongside collocates that reinforce the intended meaning. Sinclair (2004) explains that "[t]he meaning of words together is different from their independent meanings," indicating that specific words regularly co-occur with others to create distinct meanings through their combinations, known as phraseological tendency (Sinclair, 1996/2004). This also aligns with what Sinclair terms as the terminological tendency, where language users select groups of words to "protect the meaning of a word or phrase so that every time it is used it guarantees delivery of a known meaning" (2004, p. 170).

Lexical profiling involves using corpus data to map a node's semantic and pragmatic properties (Stubbs, 2005), where "node" refers to the word or phrase under investigation. In this analysis, each sadness-related verb functions as a target node. Following Sinclair's work, Stubbs (2005) introduced a methodology called extended lexical units, which McEnery and Hardie (2012) describe as examining a node word's linguistic environment to uncover its semantic and pragmatic properties through a layered analysis of collocations, colligations, semantic preferences, and discourse (semantic) prosodies (p. 132).

Since this study examines the lexical profiles of verbs that express sadness,

insights from emotion literature about psychological and cognitive triggers, as well as physiological and behavioural outcomes, guide the discussion of collocations and colligations. Lexical findings are interpreted through the lens of sadness literature, with linguistic elements categorized accordingly. Consequently, analyses of collocational and colligation-oriented meanings and the extraction of semantic domains for preferences and prosodies are contextualized within pre-emotion triggers, emotional stimuli, and post-emotion reactions. In this process-oriented view of emotion, the causes, stimuli, and reactions associated with sadness shape the classification of lexico-grammatical features into semantic groups. By merging the components of extended lexical units (collocations, colligations, semantic preferences, and discourse prosodies) with cognitive appraisal patterns of sadness, this study aims to uncover distinguishing features among five near-synonymous sadness verbs in their semantic and pragmatic aspects.

Scherer (2001) argues that the outcome of an appraisal of an event's significance for an organism's survival and well-being determines the type of emotion experienced (p. 93). Scherer's (2001) stimulus evaluation criteria, which address the nuances among different types of sadness expressed through Turkish verbs, inform this analysis. Further details on both lexical profiling and cognitive appraisal theory are presented in the Theoretical Framework section.

As previously noted, the thesis also examines the metaphorical profile of sadness using a corpus of folk song lyrics. After analysing the lexical profiles of sadness verbs, we explored folk songs to verify and contextualize these findings, portraying a more comprehensive view of sadness and its language. This approach sheds light on how a literary genre contributes to the metaphorical and metonymic conceptualization of sadness and reveals cultural nuances specific to Turkish, compared with findings in other languages (Barcelona, 1986; Matsumoto & Hwang, 2011; Kövecses, 2012; Moradi & Mashak, 2013). The metaphorical analysis of folk song lyrics follows the

parameters of Conceptual Metaphor Theory (CMT), originally formulated by Lakoff and Johnson (1980) and further developed by scholars such as Gibbs (2005), Grady (2013), and Kövecses (2000, 2002, 2008, 2010, 2013). In discussing the metaphorical profile of sadness, we also consider culturally specific Turkish examples and previously described metaphor types (Barcelona, 1986; Kövecses, 2000).

CHAPTER 1

THE STUDY

1.1. STATEMENT OF THE PROBLEM

Emotions play a fundamental role in human communication, shaping our thoughts, behaviours, and interactions. Understanding the intricate nuances of emotions through language is crucial for unravelling the complexities of human experience. One of the main issues in language and semantics is the ability to distinguish between near-synonymous words. According to Aytaç-Demirçivi (2022), there may be variations in words' collocational or prosodic behaviour even though their cognitive or denotational meanings are identical. Hunston (2002), on the other hand, states that words with related meanings frequently follow similar patterns and these potential patterns can be unearthed through corpus concordance tools and corpus methodologies. These recurrent patterns are called as contextual representations by Miller and Charles (1991) and according to this description these representations include all linguistic data of a particular word to be used suitably such as its syntactic, semantic or pragmatic features.

Cruse (2015) states that no two words in a natural language can be considered as complete synonyms because complete synonymy requires that all of the words in a synonym set be interchangeable in all contexts. In other words, there may be more or less differences in meaning between words, no matter how similar they may seem. Considering this, studies have been conducted on words with similar meanings such as Edmonds & Hirst (2002) and Partington (2004).

For example, Partington (2004), who studied the near-synonymous words of English, showed that *absolutely* has a different meaning preference than its equivalents such as *utterly*, *totally*, *completely*, *entirely* and *thoroughly*.

According to this, in the 560 million-word Cobuild corpus, *absolutely* is always used to refer to the strongest or highest degree. (e.g. delighted, enchanting, splendid).

Bearing these in mind, studies on emotion lexicons in various languages have highlighted the cultural and linguistic diversity in expressing emotions. For instance, Elasri and Boubekri (2020) have examined the rich array of vocabulary to describe emotions, showcasing the subtle distinctions between words in English. It is also possible to find similar studies in different languages, such as Persian (Kashkooli, 2014), Spanish (Alonso-Arbiol et al, 2006), French (Abdaoui et al, 2016) or German (Fronhofer, 2019). However, the linguistic analysis of emotion words, especially in non-Indo-European languages like Turkish, remains limited (e.g., Adıgüzel, 2019; Aksan, 1972; Aksan, 2018; Aksan et al 2008; Aytaç-Demirçivi, 2022). Despite the abundance of emotion-related vocabulary in Turkish, including words for happiness, anger, and love, the nuances of expressing sadness through verbs have not been thoroughly examined. This gap is significant as it limits our understanding of how sadness is conceptualized and expressed in Turkish, potentially overlooking crucial cultural, psychological and cognitive differences associated with this emotion.

1.2. AIM OF THE STUDY

Taking into consideration all the arguments above, this study, as a corpus-driven one, aims to explore the lexical profiles of 5 selected sadness verbs, namely *üzül- (be sorry), hüzünlen- (feel sad), dertlen- (get worried), kederlen- (mourn)* and *tasalan- (worry)* by using Turkish National Corpus (TNC). By employing Stubb's model called "extended lexical units" (2005) which was evolved from Sinclair's previous works (1996, 1998), typical collocates, colligates, semantic preferences and semantic (discourse) prosodies are highlighted and discussed. In the same vein, probable semantic and pragmatic nuances between these verbs are also addressed. On the other hand, by making use of the emotion literature, the layers of the expressed emotion of

sadness, its possible causes, the cognitive or behavioural reactions it elicits, and the reflections of all these on word choice are discussed at the semantic and pragmatic level.

The second main aim of this thesis is to underline the metaphorical conceptualization of sadness in selected Turkish folk songs. Although it may seem that two different studies are being conducted at this point, the aim is to test the findings on the emotion of sadness obtained from a more general register, namely TNC, in another more specific register, folk songs, and thus to present a more holistic and comprehensive analysis. Goher Vural (2011) states that folk songs are among the elements that reflect the characteristics, history, traditions and customs of Turkish society in the most beautiful way. At the same time, since folk songs are poetic texts, they are language products in which the use of figurative language is intensive and therefore certain emotions are conceptualised through metaphors. This allows the inferences made about sadness in general language use to be tested in a much more specialised register and the hypotheses put forward to be reconsidered and revised. Moreover, since metaphors are considered as elements of thought rather than language (Arıca Akkök, 2017), they may have culture-specific characteristics. In this way, it is possible to make judgements about both language and culture by linking idiosyncratic co-selectional properties of sadness verbs and sadness metaphors.

1.3. RESEARCH QUESTIONS

In parallel to the two basic aims given above, this study addresses the following research questions:

1) What are the lexical profiles of selected Turkish verbs *(üzül-, hüzünlen-, dertlen-, kederlen-, tasalan-)*?
   a) What are the typical colligates of each Turkish sadness verb and typical units of meaning for which the colligates collaborate?

b) What are the typical collocates of each verb and typical units of meaning to which they contribute?

c) What semantic preference(s) does each verb have on the basis of its typical collocates?

 d) What semantic/discourse prosody or prosodies does each verb have?

2) What are the probable semantic and pragmatic differences between sadness verbs?

3) How is sadness conceptualized metaphorically and metonymically in selected folk songs?

1.4. SIGNIFICANCE FOR THE STUDY

The study is centered on two main fields of research. In the first place, it conveys corpus research by utilising Turkish National Corpus for the lexical profiling analysis of sadness verbs through concordance lines. By using the terminology of corpus linguistics, this part is dedicated to understand semantic and pragmatic features of selected sadness verbs in communicating a subjective emotion, sadness. Next, the study employs a metaphorical and metonymical analysis of sadness by using the terminology of cognitive linguistics.

Thanks to the concordance analysis, precise semantic and functional differences between the items in the lexical profiling of the set of sadness verbs have been identified. The study is significant as it follows a corpus-driven approach to reveal the semantic and pragmatic differences of the selected sadness verbs which are listed as near-synonyms in dictionaries. In this respect, the study has shown that the Turkish National Corpus, which provides a mental model of Turkish speakers, is a very valuable tool for lexical profile analysis. Since the tool contains real language examples from various periods and genres, it has allowed gaining new insights about the nuances of the selected verbs which would not have been possible only with intuition. In other words, this study is significant in that it has demonstrated co-selectional

properties of each verb and showed that there are particular semantic and pragmatic nuances between them. As Adıgüzel (2018) states, such corpus-driven studies are 'promising and important for the future of Turkish lexicography' as they put forward humble inferences about synonym sets. Furthermore, such studies can contribute to translation studies as well as second language acquisition in contexts where Turkish is acquired as a second language. By distinguishing nuances between the selected emotion verbs, it will be possible for a Turkish speaker to select the appropriate word in a given context if they are aware of the peculiar lexical profiles and unique cognitive appraisal patterns of the verbs in our study.

Aksan (1972) states that it is not possible to find absolute synonymy in a language, and that there is more or less difference between words in one aspect or another. In this context, revealing the semantic and pragmatic differences between the selected emotion verbs is also important in terms of showing how rich a language Turkish is. According to Murphy (2003:166), a language can express more meaning lexically and elegantly when it has a higher number of near synonyms. This thesis has revealed many differences and similarities between the selected verbs implying the productiveness of Turkish.

Another importance of the thesis lies in the second phase of the study which combines the terminology of Cognitive Linguistics with psychology and emotions literature. In other words, the study is an interdisciplinary study that combines the findings from Corpus Linguistics methods with Cognitive Linguistics, psychology and cognitive appraisal patterns of emotions. Therefore, the lexical profiling constituents (collocations, colligations, semantic preference(s), prosody/prosodies) (Stubbs, 2005) were extracted from the TNC and consistently linked to psychological, physiological, and cognitive aspects of the sadness event when they were being described. Similarly, the study revealed the metaphorical profile of sadness in a specific corpus by referring cognitive and behavioural aspects of the emotion.

The section on how the phenomenon of sadness is conceptualised in folk songs aims to test the semantic differences between selected verbs in more depth by explaining the conceptual metaphors, metonymies, and cognitive mechanisms that shape these concepts. In this way, the findings obtained from a general corpus are tested in a more specific corpus and the study aims to gain a more holistic perspective. As manifested by Kövecses (2000), conceptualization of emotion concepts can be culture specific as well as being cross cultural or universal. Therefore, just as the semantic differences/similarities between the selected verbs expressing the feeling of sadness are meant to show the richness of Turkish, it is equally important to reveal whether the conceptualisations of sadness are specific to Turkish culture and whether they are similar to those in other languages.

The study is also important because it is the first study to apply the Conceptual Metaphor Theory developed by Lakoff and Johnson (1980) to the feeling of sadness in the lyrics of folk songs, which are also poetic texts. According to this theory, metaphor is a cognitive mechanism through which we create some cognitive domain to understand abstract concepts (Grady, 1997/ 2010; Lakoff & Turner, 2009; Kövecses, 2000/ 2002/ 2008). In terms of studies regarding metaphorical representations in poetic texts it is possible to find some examples such as Özçalışkan (2003), Aksan and Kantar (2007), Güçlü (2017), Duyan (2020) and Baş (2020) in Turkish context. However, when it comes to the conceptualization of sadness Çetinkaya (2006) and Baş and Büyükkantarcıoğlu (2019) are the only relevant examples. In this context, the study provides a detailed cognitive analysis of sadness and shows how it is conceptualised in folk songs which are one of the important products of culture (Yılmaz & Çalkan, 2018). At this stage, the culture-specific aspects of the emotion and its similarities to conceptualisations in other languages are discussed.

In summary, the study offers an in-depth comprehension of how sadness is conceptualized in Turkish through the corpus-driven lexical profiling of the sadness verbs and cognitive analyses of sadness in particular folk songs based on the conceptual theory of metaphor.

1.5. OUTLINE OF THE STUDY

This study, which starts with an introduction and finishes with a conclusion section, is divided into six chapters. By laying out the background, the introduction section presents the subject. The study is introduced in Chapter 1 with details on the problem description, aim, and relevance of the study. In detail, the theoretical definitions and concepts pertaining to lexical profiling, emotions, and metaphorical conceptualizations are presented in Chapter 2, which also serves as the study's theoretical framework. The review of the literature on corpus studies within the context of lexical profiling and metaphor studies in relation to the Conceptual Metaphor Theory is covered in Chapter 3. The methodological backdrop, including the steps involved in gathering and analysing data, as well as the analytical framework used in this study, are presented in Chapter 4. The data analysis and findings discussion are covered in Chapter 5. The final section of the study includes the study's closing observations, which address the study's implications, limitations and recommendations for further research.

CHAPTER 2

THEORETICAL FRAMEWORK

2.1. EMOTIONS AND SADNESS

We provide an in-depth discussion of the idea of emotion in this section, with a particular focus on sadness, because our analyses and descriptions will be grounded in facts about emotions, particularly sadness. It is crucial to have a thorough understanding of all the topics related to emotion in psychology, especially our target emotion of melancholy and its behavioural, physiological, and cognitive components. This section on emotion aims to give sufficient information about what emotion is, how it is defined, basic emotions, theoretical approaches to emotion, cognitive appraisal models of emotion, and how sadness is defined and described, activated, and what causes it, as well as indexes and effects on the experiencer. The pertinent literature that is included here serves as the basis for our analyses of metaphorical and lexical profile of sadness event in Turkish.

2.1.1. Emotions

2.1.1.1. Definition of Emotion

Human beings experience various emotions, which are central to how they perceive the world, relate to others, and define their personal characteristics. However, defining emotion is complex and varies depending on the field of study, such as cultural, psychological, or cognitive perspectives.

Izard (1991) argues that emotion is not a single phenomenon and should encompass three components: (a) conscious emotional experience, (b) brain and nervous system processes, and (c) observable expressive patterns, especially facial expressions. Scherer (1993) states there is no universally

accepted definition, proposing that emotions involve mental (appraisal, subjective experience) and behavioural (physiological reactions, facial and vocal expressions) elements. Reisenzein (2007) supports this view, considering emotions as mental states, akin to sensations or beliefs. Cabanac (2002) categorizes emotion by specific types (anger, fear, joy, etc.), while Schachter (1962) focuses on physiological arousal and cognitive responses. Overall, emotion is understood as having physiological, psychological, cognitive, and behavioural aspects, and its expression through language is crucial to human experience.

2.1.1.2. Basic Emotions

Many lists of basic or fundamental emotions may be found in the literature on emotion; these lists are posited depending on the researcher's understanding of emotion. That is, the diversity and quantity of these lists are determined by the criteria used to include any given emotion category in their core emotion lists. On the other hand, "sadness", which is the emotion that this study focuses on, is one of the common emotions included in the existing lists and is considered among the most basic emotions.

As for some basic studies on emotions, Ekman (1992), who adopts an evolutionary approach, claims that facial expressions are primary in determining the types of emotions. According to his facial expression research there are six basic emotions: anger, fear, happiness, sadness, disgust, and surprise. Plutchik (2000) agreed with Ekman's biologically driven perspective but developed the "wheel of emotions" and suggests eight primary emotions grouped on a positive or negative basis: joy versus sadness; anger versus fear, trust versus disgust; and surprise versus anticipation.

Wierzbicka (1999) states that emotions are considered to be positive or negative and, in all languages, people can talk about some good emotions and bad emotions. According to this, she offers a set of concepts regarding good emotions: joy, happy (and happiness), contented, pleased (and pleasure),

delighted (delight), relieved (relief), excited (excitement), and hope (pp. 50-60). When it comes to emotion terms associated with cognitive scenarios in which something bad happened, she discusses them in two categories. In the first group she deals with sadness, unhappiness, distress, sorrow, grief, despair, disappointment and frustration while in the next group she discusses words like fear, fright, dread, and anxiety. The reason why these concepts are discussed in two separate groups is that the emotions in question are related to bad events that occurred in the past or that are likely to occur in the future (ibid).

When enumerating fundamental emotions, Johnson-Laird and Oatley (1992) give priority to the functions of emotions. They argue that there is no propositional structure or informative purpose for basic emotions. They claim that emotion is "a result of coarse cognitive evaluations that elicit internal and external signals and corresponding suites of action plans." According to them, every fundamental emotion is an intrinsic, universal internal mental signal and they suggest that fear, disgust, want, anger, sadness, and happiness are the basic emotions.

Contrary to those who proposed lists of emotions, Ortony et al. (1990:26) contend that the "remarkable diversity of claims about which emotions are basic" makes basicness a contentious issue. Their focus seems to be on levels of cognitive difference across emotion kinds rather than on enumerating basic and non-basic e motions.

In short, it is clear that there are different views on what the concept of emotion is or is not, how it should be handled and how it can be described. In this respect, it is an important question to understand how emotion words are used in a language, what kind of meanings they have and how the society speaking that language conceptualises the selected emotion. Kövecses (2012) cites some of the psychological and anthropological works that addressed themselves in an explicit way to the issue of emotional meaning and states that "most of the linguistic work relating to the study of emotional language focuses on the way the various emotions are expressed in and through language."

2.2. THEORETICAL APPROACHES TO EMOTIONS

2.2.1. Evolutionary Approach

Evolutionary perspective on emotions dates back to Darwin's work. According to this, emotional behaviours or actions can be regarded as responses to particular incidents. In this vein, Prinz (2004) states that when a goal is blocked the response would be anger, when the individual loses control, the emotional response would be fear and in a similar sense, when something is lost the response would be sadness. In this context, the evolutionary approach treats emotions as a kind of survival adaptation.

2.2.2. The Social Constructivist Approach

In contrast to the evolutionary approach, the social-constructivist approach treats emotions as a product of nurture rather than as the result of a natural process that evolves biologically. Cornelius (2000) claims that in this perspective, emotions can only be understood through a social analysis. According to social constructivists, culture is crucial to how emotions are organized on many different levels. Above all, culture supplies the material for the judgments that arouse feelings. The content of our judgments is cultural, even though the appraisal process itself may be a biological adaptation. As a result of this, the types of things that make people sad, afraid, happy etc. differ from culture to culture and individual to individual. Mesquita and Ellsworth (2001) also attest to the fact that certain facets of emotional experience are peculiar and seem strange to individuals from different cultures.

Adıgüzel (2018) states that the psychobiological components of emotions are also acknowledged by social constructivists. Still, they highlight the significance that the sociocultural setting bestows. They consider that the emotion labels available in a language reflect the emotional meaning structures in the respective culture, which is another reason for their keen interest in the emotion

lexicon. Baş (2015) also states that "for constructivists, emotions are words, concepts, representations, metaphors, in short social constructions; hence they reject the view that emotions are basically biological occurrences."

2.2.3. Cognitive Approach

The fundamental tenet of the cognitive theory of emotion is the interdependence of thought and emotion. When appraising the emotional antecedents or cues present in a situation, the cognitive perspective addresses all emotions. Roseman (2001) states that the term "appraisal" refers to the process during which the experiencer evaluates the personal significance of the events that take place around. Thus, cognitive theories are also called appraisal theories. Through the appraisal process, the experiencer becomes aware of the characteristics of the stimulus or event and develops certain action tendencies in response to those characteristics. Arnold (1969) states that living beings continuously assess how important environmental changes are to their own survival, determining if important stimuli are present or missing, advantageous or detrimental, and simple to approach or avoid. Action inclinations are produced by these appraisals and are felt as emotions. According to appraisal theories (Burleson & Goldsmith, 1998, pp. 253-254), emotions are perceived as "arising from an individual's cognitive evaluation of a situation and its implications for personal well-being." Therefore, depending on the connection between the appraisal and its implication, emotions arise. In other words, if the connection is bad, the result will be a negative emotion such as fear, anger, sadness, disgust etc. On the contrary, a positive emotion, such as joy, happiness, pride, relief etc., will arise when the appraised connection is good or positive.

2.2.3.1. Scherer's Cognitive Appraisal Model

According to Scherer (2000) the concept that emotions are triggered and differentiated based on an individual's subjective evaluation or appraisal of the

personal importance of a situation, object, or event on several dimensions or criteria is a fundamental premise of appraisal theory. Because the evaluation of the stimulus in one way or another depends on the emoter's perceived goals, values, and coping potential, subjective evaluation is a crucial element in the appraisal process.

Scherer (2010) offers several components through which the antecedents of emotion are evaluated during cognitive appraisal process. These components are called as stimulus evaluation check(s) and some examples of them are novelty, pleasantness, control, certainty, responsibility, attentional activity, anticipated effort etc.

According to novelty/unexpectedness component, for instance, the stimulus or trigger is evaluated in terms of being a novel/ unexpected stimulus. Scherer (2010) states that novel occurrences may indicate odd risks or opportunities for our objectives. As a result, one could think of novelty detection as a doorway to the emotional system. As for, pleasantness/ unpleasantness check, it is meant to evaluate stimuli in terms of being pleasant or not. Upon completion of this appraisal, the organism would either feel pleased/happy or distressed/ unhappy. It is determined at this point whether the stimulus is intrinsically pleasurable or unpleasant, without taking into account how enjoyable it might be for one's current wants or goals.

Scherer (2010) considers these stimulus evaluation checks (SEC) under four appraisal objectives which are relevance, implications, coping potential and normative significance. He suggests some questions regarding these objectives as follows;

1. How relevant is this event for me? Does it directly affect me or my social reference group? (relevance)
2. What are the implications or consequences of this event and how do these affect my well-being and my immediate or long-term goals? (implications)

3. How well can I cope with or adjust to these consequences? (coping potential)

4. What is the significance of this event with respect to my self-concept and to social norms and values? (normative significance) (Scherer, 2010, p.94)

Considering these appraisal objectives and components Scherer tabularizes the components of sadness as follows;

Table 1. Scherer's predicted appraisal patterns for sadness. (Scherer, 2010, p114)

Stimulus Evaluation Checks SEC	Sadness
RELEVANCE	
Novelty	
Suddenness	low
Familiarity	low
Predictability	open
Intrinsic pleasantness	open
Goal/need relevance	high
IMPLICATIONS	
Cause: agent	open
Cause: motive	cha/neg
Outcome probability	very high
Discrepancy from expectation	open
Conduciveness	obstruct
Urgency	low
COPING POTENTIAL	
Control	very low
Power	very low
Adjustment	medium
NORMATIVE SIGNIFICANCE	
External	
Internal	open
	open

When an evaluation is marked as "open," it indicates that either the appraisal results for that emotion are compatible with the stimulus check in a different way or the check is not significant for that emotion in comparison to other emotions that are subject to the identical requirements of the cognitive appraisal checks mentioned above.

2.2.3.2. Ortony et al.'s Cognitive Appraisal Model

Another psycho-cognitive model on emtoions was developed by Ortony, Clore and Collins (1990) whose initials (OCC) is used to refer to the model itself. According to this model, appraisals play a crucial role on the emotional experience and therefore, it focuses on the possible cognitive antecedents of a particular emotion. They want to offer a theory that clarifies how people's perceptions of the environment influence the feelings they feel (ibid:12) and accordingly, they define emotion as "valenced reactions to events, agents, or objects, with their specific nature being determined by the interpretation of the eliciting situation" (ibid:13).

According to the OCC Model, 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). In this vein, a type of emotion can be defined as "a distinct kind of emotion that can be realized in a variety of recognizably related forms" (1990, p. 15). They categorize 22 different type of emotions regarding the aspects of situations appraised by the emoter and the eliciting conditions of it.

Ortony et al (1990) discuss sadness under the title of distress which was categorised in well-being emotions category. That means, "people's emotional reactions to events are more or less independent of their prior expectations". (ibid: 85). According to this, these are considered to be paradigmatic psychological states which are appraised as being desirable or undesirable. Table 2 below illustrates appraisal of event for well-being emotions.

Table 2. Ortony et al's Appraisal of the event for well-being emotions

APPRAISAL OF THE EVENT	
DESIRABLE	UNDESIRABLE
pleased about a desirable event (e.g., joy)	displeased about an undesirable event (e.g., distress)

According to the model, the salience of the event, as assessed through the appraisal process, determines the degree of physiological arousal of the event. Therefore, when the positive component of desirability rises, the intensity of positive event-based feelings (happiness, joy, hope, relief, and satisfaction) increases. In line with this, the strength of negative event-based emotions (distress, fear, pity etc.) rises as the value of the undesirability increases. In line with these, they illustrate distress emotions, its tokens and intensity affecting variables as follows; (Ortony et al, 1990, p 86)

Table 3. Appraisal of Distress Emotions

TYPE SPECIFICATION: (displeased about) an undesirable event
TOKENS: depressed, distressed, displeased, dissatisfied, distraught, feeling bad, feeling uncomfortable, grief, homesick, lonely, lovesick, miserable, regret, sad, shock, uneasy, unhappy, upset, etc.
VARIABLES AFFECTING INTENSITY: (1) the degree to which the event is undesirable
EXAMPLE: The driver was upset about running out of gas on the freeway.

These two cognitive models guided us in determining the semantic and pragmatic differences between verbs expressing sadness, and in categorising the collocations in the lexical profile stage into semantic domains. While analysing the metaphorical profile of the emotion of sadness, both the approach put forward by these two models about emotions and the principles of Cultural and Linguistic Account of Emotions put forward by Kövecses (2000) were used.

2.3. EMOTION AND ITS LINGUISTIC EXPRESSIONS

Lewis et al. (2008) define emotions as "emotion knowledge"—experiences that people express through language, concepts, and discourse, in addition to being embodied in the peripheral branches of the nervous system. Although emotions are not linguistic entities at all, language provides us with the easiest non-phenomenal means of accessing them. Therefore, it is challenging to avoid utilizing terms and expressions from everyday language that relate to emotions while defining the scope of a theory of emotion (Ortony et al., 1990, p8).

According to Kövecses (1995) there are two groups of emotion words which are expressive and descriptive ones. Expressive words such as yummy, yuk, damn etc. refer to the basic emotional state of the experiencer at the time of speaking. What is meant with descriptive words is that they describe the related emotion such as fear, anger, happiness, sadness etc.

The emotion lexicon contains a variety of basic and more complex descriptive terms (Adıgüzel, 2018). In the hierarchy of emotions, basic emotion ideas like anger, fear, sadness, joy, and love are located in the middle. Subcategories of fundamental emotions, such as annoyance under anger and worry or horror under fear, can be found at the subordinate level. Subordinate level emotion words refer to behavioural, physiological, cognitive, and intensity components of basic level emotion experience. To illustrate the word "kahır" (sorrow) might refer to the most intense sadness while "ağlamak" (crying) can be considered as the behavioural response of it.

In addition to lexical components that provide the semantic content of emotions, metonymies and metaphors provide a figurative framework for conceptualizing emotional experience. Figurative language refers to features of an emotional occurrence or condition, such as its intensity, causation, and control, without explicitly mentioning those emotions. In this regard, literary texts, poems, idiomatic expressions or proverbs are among the linguistic products which are rich in terms of metaphorical conceptualizations of emotions. Due to the physiological, psychological or behavioural effects of basic emotions, such as sadness, experiencers tend to expand the borders of their language to express their very feeling. Nowottny (1996) states that the vocabulary of emotion is comparatively little developed and therefore metaphorical expressions are very useful to express unexperienced feelings or nuances. In this vein, folk songs as poetic texts, can be considered as valuable sources of metaphorical conceptualizations of different emotions like sadness. According to Apresjan (1997) who deals with the cross-cultural aspects of metaphors, states that metaphorical aspects of emotions are more or less similar in structure.

According to this, metaphorical expressions compare one psychological state (feeling) to another material phenomenon or to a particular physiological state (sensation). Emotions have physiological effects that serve as source domains for conceptualizing specific parts of the experienced emotion. These domains are typically uncontrollable, observable, and unique to a particular emotion (e.g., we cry with joy, blush with shame, or tremble in fear). It is anticipated that those various features will be expressed in unique metonymic and metaphorical ways.

On the other hand, different cultures classify different emotional notions in different ways. While certain emotion types can be found across a wide range of related concepts within a given culture, other emotion clusters may be overlooked. Every language has a term for a certain emotion based on a particular thinking. For example, the English language contains words for surprise (surprised), anger (angry), and fear (afraid). Emotion words, according to Wierzbicka (1999), don't always have the same meaning in different languages, but they invariably include these two elements: "someone feels something / because this person thinks something" (p. 284).

In this vein, because every emotional term represents a distinct composition of relationships filled by its culture, it is challenging to adapt some of them into other cultures without losing their meaning. In other words, some emotional experiences can be culture specific and may create some translation problems. Turkish has an equally extensive lexicon of emotion terms as the other languages. According to Aksan & Aksan (2012), Turkish contains the same intricate relationships between emotion, feeling, and sensation as other languages. However, the lexicalization of emotions in Turkish reflects the country's collectivistic tendencies, which could impact the lexicalization of emotions. Smith & Smith (1995) also underline the fact that the term "duygu" (emotion) in Turkish refers to a broader category and can be translated as emotion, feeling, sense or affect. Additionally, they emphasize that some emotion concepts might only be found in Turkish, therefore in order to express

the meaning that is implied in the Turkish concept, a set of English emotion terminology is required. Hence, for a better understanding of how emotions are conceptualized in Turkish, it is crucial to define and classify the emotion terms that are used in the language.

2.3.1. Cultural and Linguistic Account of Emotions

Introduced by Lakoff & Johnson (1980) in their seminal work Metaphors We Live By, the metaphor-based linguistic theory of emotions is expanded upon in Kövecses (1995, 2000, 2012). Zoltan Kövecses provides a metaphorical and metonymical explanation of emotions in his books Language and Emotion Concepts (1995), Metaphor and Emotion (2000), and Emotion Concepts (2012) as well as in a variety of essays and books.

Our ideas shape "what we perceive, how we get around in the world, and how we relate to other people" (Lakoff & Johnson, 1980, p. 454), therefore they are more than just intellectual constructs. Thus, the fundamental function of our conceptual framework is to characterize our daily realities. We think and behave naturally most of the time since we are not typically conscious of our conceptual system. According to Lakoff & Johnson (1980), because communication is primarily predicated on this conceptual system, language serves as a significant source of evidence in our understanding of what our conceptual system is like. In this vein, there are two levels involved in metaphor: the linguistic and the conceptual. We have linguistic metaphors and metaphorical expressions at the linguistic level. The usage of linguistic metaphors is inspired by conceptual metaphors, which exist at the conceptual level. Words or statements from the target domain that demonstrate the presence of conceptual metaphors (A IS B), which do not appear in language but do occur in our conceptual system, are known as linguistic metaphors.

In his research, Kövecses (1995) essentially makes the claim that emotional notions are best understood as a category or group of cognitive models that have one or more prototype models at their core. According to him, a system of

conceptual metonymies, a system of conceptual metaphors, and a set of innate concepts are the sources of these cognitive models. To get to the metaphors, metonymies, and underlying concepts—and eventually the archetypal cognitive models—one must examine the formalized language expressions linked to a particular emotion.

Kövecses (2000) makes a distinction between three categories of emotion language when discussing the relationship between emotion and language: expressive phrases, terms that literally indicate specific types of emotions, and figurative expressions that indicate specific features of emotions. Figure 1 below illustrates the connection between the categories of emotion language;
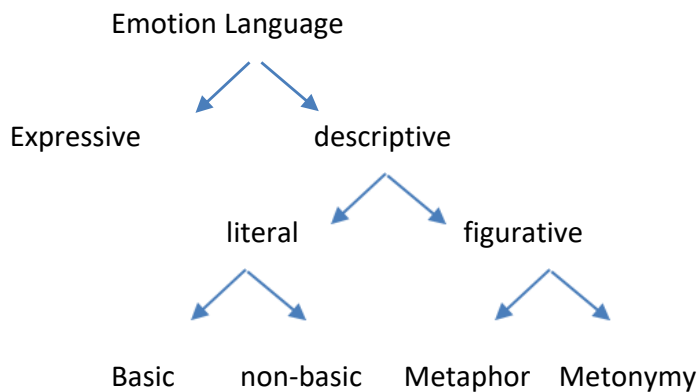
Figure 1. Summary of types of emotion language (Kövecses, 2000, p. 6)

Although the group of figurative expressions is larger than the other two groups among the three categories described, Kövecses adds that it has gotten the least attention in the research of emotion language (Kövecses, 2000, p. 6). In this regard, since metaphor and metonymy are the foundation of our emotional understanding, it is common to use them in language to convey emotions and thus, they are crucial to the study of emotional meaning. According to this point of view, metaphors are mappings between a source domain, which is usually a physical entity, and the target domain, namely emotion in this context. It should be noted that, different emotions can be conceptualized through different metaphorical mappings and each particular emotion can be conceptualized with several metaphors and metonymies. Many metaphors and metonymies are

used to conceptualize different kinds of emotions. Apresjan (1997:180) argues that "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."

The comprehension of emotions is mostly composed of conceptual information that is mapped from different metaphoric source domains to the target domain of emotion (Kövecses, 2000, p. 127). Some relevant conceptualizations of emotions are listed by Kövecses (2000) as follows;

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

According to Kövecses (2008), there is only one ultimate metaphor for emotions: EMOTIONS ARE FORCES (whose impacts are sensed physically), and all other metaphors for emotions are merely variations of this superordinate metaphor. Furthermore, he underlines the fact that even though these bodily experiences are universal and they lead us construct some universal conceptualizations (e.g. LUST IS HEAT or ANGER IS A HOT WATER IN A CONTAINER), it is also possible to find various non-universal metaphorical conceptualizations thanks to the variations in how each culture frames these emotions or emphasizes the experience of the source domains.

As for conceptual metonymies which are the stand for relationship between source and target domains (Gibbs, 2010), it is possible to put forward two types of metonymical representations. One type is EFFECT OF EMOTION FOR THE EMOTION while the other type is CAUSE OF EMOTION FOR THE EMOTION. Kövecses

(2000), lists some specific instantiations of the generic level representation of the first type as follows;

BODY HEAT FOR ANGER (physiological responses)

DROP IN BODY TEMPERATURE FOR FEAR (physiological responses)

CHEST OUT FOR PRIDE (behavioural responses)

RUNNING AWAY FOR FEAR (behavioural responses)

WAYS OF LOOKING FOR LOVE (expressive responses)

FACIAL EXPRESSION FOR SADNESS (expressive responses)

Since metonymies can motivate metaphors, there is a close connection between the two. According to Kövecses (1995) related concepts in a metaphorical conceptualization allows us to understand an abstract notion. For instance, intimacy, liking, longing, sexual desire, respect, affection, caring, and friendship are some of the related concepts for love. These notions express and define the variety of attitudes we have toward the beloved one and are literal general knowledge based on our diverse conceptions of love. Kövecses (2002) states that conceptual metaphors, metonymies and related concepts create cognitive models and these models are the representators of particular emotions like happiness, anger, fear, sadness etc.

The most common explanation of emotions divides emotions into subcategories such as states, occurrences, acts, and passions (Kövecses, 2000a, p. 58). The five-stage scenario, or cognitive model, that characterizes this folk theory of emotions is as follows:

 Cause → Emotion → Control → Loss of Control → Behavioural Response

This broad popular theory of emotions is derived from the conceptual metaphor CAUSES ARE FORCES. In line with this, Kövecses (1991) states that "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 physiological, behavioural, and/or expressive responses.

Both in analysing lexical profiles of selected sadness verbs, classifying their collocates, discussing their semantic nuances and in analysing the metaphorical profile of sadness in selected Turkish folk songs, this study adopts Kövecses's (1995, 2000, 2012) approaches to emotion as well as Scherer (2010) and Ortony et al (1990) in terms of cognitive appraisal patterns of emotions.

2.4. THE EMOTION OF SADNESS

Just as it is difficult to define what an emotion is, it is equally difficult to define sadness, which is a specific emotion. Wierzbicka (1999) states that emotions are mostly conceptualized as good/ positive or bad/ negative which enable people to speak about good or bad feelings in any language. Whether an emotional state is considered positive or negative is related to the cognitive experiences caused by the emotion, the physical effects it creates and how it is evaluated socially.

The phenomenon of "sadness" has been extensively examined in scholarly works, with numerous interpretations put forth. According to the literature, sadness is generally classified as a fundamental emotion and specifically categorized as a negative emotional state (Ekman & Richard, 1994; Izard, 1977/1991; Nolen-Hoeksama, 2000). As stated earlier, the categorization of an emotion as positive or negative is primarily contingent upon its perceived pleasantness or unpleasantness, as determined by subjective appraisals and societal norms. Given that sadness typically signifies an evaluation of something unfavourable for the individual, it is commonly characterized as a negative emotion.

As Baş and Büyükkantarcıoğlu (2019) state, sadness can be distinguished from emotions like fear or guilt in that in sadness the self is typically not in charge of

the things happened. Bonanno et al. (2008) posit that sadness and grief constitute universal and unavoidable facets of human existence, while also delineating the distinctions between these concepts. Despite the occasional interchangeable use of these terms, the authors highlight behavioural discrepancies between them. Specifically, sadness is often linked to the assessment of enduring loss. Harris (1991) associates "sadness" with circumstances wherein desirable objectives are lost.

Similarly, Izard (1991) defines sadness as stemming from the loss of a significant person due to death or separation. Accordingly, sadness can be viewed as a reaction to adverse circumstances affecting the individual. Wierzbicka (1999) presents a cognitive framework elucidating behavioural alterations associated with the concept of sadness. According to this perspective, the experience of "sadness" is initiated by a series of cognitive processes, which can be summarized as follows:

(a) I know: something bad happened (b) I don't want things like this to happen (c) I can't think now: ''I will do something because of this'' (d) I know that I can't do anything (Wierzbicka, 1999, pp. 38-39).

In addition to the aforementioned perspectives, emotions represent abstract constructs that defy precise definition. Niedenthal (2008) defines "concepts" as mental constructs that represent categories of entities (both natural and artificial), situations, experiences, and actions. She further posits that cognitive scientists study concepts because they are integral to most cognitive functions, including higher-level processes such as thinking, reasoning, and language use, as well as lower-level processes such as perception, attention, and recognition. Wierzbicka (1999) delves into the intricate nature of the concept of sadness, highlighting its complexity and suggesting that it is not universally understood. She asserts that languages such as Tahitian lack a term that precisely corresponds to the concept of sadness, while other languages may possess several words that are roughly analogous but do not perfectly align with it. This

observation underscores the significance of examining how emotions are communicated across different languages and cultures. Baş and Büyükkantarcıoğlu (2019) consider distress as a main category which covers different tokens including sadness and they tabularized sub-types of sadness which can be seen in Table 4 below.

Table 4. Sub-types of sadness

Emotion Type	Sub-types
SADNESS	agony, dejection, despair, displeasure, dissatisfaction, distraught, feeling bad, feeling upset, grief, homesickness, loneliness, lovesickness, miserableness, sadness, sorrow, shock, uneasiness, unhappiness, etc.

As can be seen, when we accept the emotion of sadness as a basic concept, it is possible to mention the existence of many sadness-oriented emotions that can be analysed under this emotion title. This is likely to be reflected in the diversity of words that express the meaning of "sadness". In other words, the diversity of words related to sadness is a noteworthy research area in terms of showing both how multi-layered a culture comprehends the emotion of sadness and how much this situation enriches the language.

As this study deals with sadness verbs in Turkish, the variety of words that correspond to the concept of sadness is important. When üzüntü (sadness) item is examined in Turkish synonymicon, one can find words like tasa (sorrow), teessür (affection), keder (grief), elem (torment), kahır (distress), ıstırap (pain), acı (heartbreak), gam (worry). As for verbs that refer to the concept of sadness, verbs like kederlen- (mourn), kahrol- (be depressed), tasalan- (worry), hayıflan- (bewail), kaygılan- (be anxious), kıvran- (suffer), meraklan- (grame [obsolete]), eseflen- (be sorry), dertlen- (get worried), hüzünlen- (feel sad) can be found as well as some idiomatic expressions like gam çekmek (sorrow).

As it can be seen, Turkish language provides several verbs to communicate the concept of sadness and it is probable that there are some semantic differences between these words. In this vein, it is important to examine the lexical profiles

of the selected verbs, to describe the fine details between them, and to determine how they reflect the phenomenon of sadness. Such an analysis may yield significant findings about both Turkish language and culture.

2.5. STUDIES ON EMOTION IN TURKISH CONTEXT

The phenomenon of emotion has been the subject of many studies from both linguistic (e.g. Voltan-Acar, 1987; Smith and Smith, 1995; Aksan & Aksan, 2012; Baş, 2015) and non-linguistic perspectives (e.g. Ceyhan, 2000; Çetinkaya, 2006). When it comes to the studies on emotions with a cognitive perspective several studies can be found on different types of emotions (e.g. Aksan, 2006; Aksan & Kantar, 2008; Arıca Akkök, 2017; Baş & Büyükkantarcıoğlu, 2019).

For the first time, Voltan-Acar (1987) makes an effort to analyze and classify Turkish idioms and emotion words in her research. Despite the psychological foundation of her investigations, she performs a semantic examination of the words that express an emotion. In this study, emotion words are categorised as positive or negative and negative words are grouped as unhappiness, inadequacy, suspicion, anxiety, fear and aggression. Considering the number of idioms in these categories, unhappiness has the highest number, namely 53. The frequencies of other emotions are 22 for adequacy, 26 for happiness, 30 for inadequacy, 11 for fear, 12 for anxiety, 9 for suspicion, and 52 for aggression. Among these emotions considered to be negative, the high number of examples related to the phenomenon of unhappiness indicates that the concept of sadness has an important and prominent place in Turkish culture.

Aksan & Aksan (2012) explore how Turkish culture conceptualizes emotion by examining the core emotion terms 'duygu' (emotion) and 'his' (feeling) in Turkish. They demonstrate that Turkish does not make a clear distinction between feeling (his) and emotion (duygu) through an analysis of translations from the works of two contemporary Turkish writers. Unlike English, both terms

can be used interchangeably in expressions such as "yalnızlık hissetmek/duymak" (to feel/emote loneliness) and "açlık hissetmek/duymak" (to feel/emote hunger). Additionally, the authors conduct a corpus-based analysis of metaphors involving 'duygu' and 'his,' considering the influence of collectivist culture. The metaphors suggest that 'duygu' is more closely associated with external objects, while 'his' is more related to internal sensations. However, both terms are used metaphorically in similar ways. The authors conclude that 'duygu' and 'his' do not indicate distinct psychological states or emotional experiences in Turkish, as emotions are perceived holistically in this cultural context.

According to Smith & Smith (1995), who attempted to analyse Turkish emotion notions in a methodical way, the Turkish concept of duygu/heyecan is a more situation-focused and expansive category than the English concept of emotion. In this context, in analysing the semantic and pragmatic distinctions of emotion words, it is important to focus on the situations and stimuli that create emotion and the behavioural and actional responses that emotion elicits.

As for the emotion of sadness, the study of Çetinkaya (2006), which focuses on happiness and sadness indicators, is noteworthy. In this study, Çetinkaya performs a semantic analysis on the terms that denote happiness and sadness, together with their collocations, while considering the context in which they are used. Then each sort of emotion's expression frequencies are listed. The researcher also looks at the underlying metonymies and metaphors. This study also discovers that there are more sadness expressions than those of indicating happiness. It is clear from the verbs that expressions of happiness and sadness collocate with one another that these two emotions are frequently expressed through concretization.

Aksan (2006), on the other hand, deals with the cognitive conceptualisation of a specific emotion in Turkish, namely anger. He states that languages universally reflect the shared biological foundation of humans and the physiological impacts

of emotional experiences. These physiological effects often serve as the foundation for various core metaphorical expressions. However, languages exhibit variability in how they instantiate these metaphors at a more specific, nuanced level which requires further in-depth studies on different types of emotions through different samples of language. Similarly, Arıca Akkök (2017) also deals with anger metaphors in Turkish and finds out that there are common points between American-English model and Turkish conceptualisations. However, she also finds some culture specific metaphorical conceptualisations in Turkish.

Aksan & Kantar (2008), employing a cognitive perspective, deal with love metaphors in English and Turkish in a comparative manner. They state in conceptualising a universal emotional experience cultural models also influence the selection of conventionalized linguistic expressions and culture specific conceptualisations of love are linked with the medieval sufi tradition in Islamic culture.

Adıgüzel (2018) is another researcher on emotions in Turkish context. He deals with fear related verbs and metaphorical conceptualisation of fear in Turkish idioms. By employing a fine-grained analysis on the emotion verbs, he delves into their semantic and pragmatic nuances. Last but not the least, Baş and Büyükkantarcıoğlu (2019) focus on sadness in Turkish idioms and they try to analyse how sadness is metaphorized through body parts.

A review of the literature shows that the present study is unique as it attempts at analysing a specific Turkish emotion concept, sadness, by employing a lexical profiling analysis in a big corpus and a metaphorical profile analysis in a more specific sample, folk songs, through figurative language use in connection with the conceptual metaphors and metonymies that lie behind these expressions.

2.6. LEXICAL PROFILING

The bulk of the study consists of a lexical profiling analysis of five selected sadness verbs in Turkish. Hence, this part is dedicated to the key points of lexical profiling framework.

2.6.1. Introduction

The process of constructing "extended units of meaning" involves determining a word or linguistic unit's typical collocates, colligates, semantic preference, and semantic prosody. This is known as lexical profiling (Sinclair, 1996/2004). According to Sinclair, words are not chosen as meaning containers on their own; rather, meaning units are chosen and words are chosen in concert, as though they are working together to communicate a particular meaning unit. Sinclair (1991) states that multi-word units of meaning can be discovered by observing recurrent patterns across large text collections. According to Stubbs (2009) his best known work is based on 'a new view of language and the technology associated with it' and on the observation that 'the language looks rather different when you look at a lot of it at once.' Thanks to the technological developments, the study of language has changed a lot, because computer technologies made it possible to observe patterns of language use which are otherwise invisible. Sinclair and Carter (2004) argue that selected words in utterances are not independently containers of meaning. On the contrary, units of meaning are selected first and all relevant words (collocates) are coselected so that they collaborate to convey a certain unit of meaning. They suggest that when words are used together with different words their meanings are different from their individual meanings. This means that certain words or word units often collocate with certain others to make meanings by their combinations which they call phraseological tendency.

According to Stubbs (2005) using corpus data, a lexical item's profile aims to provide a thorough overview of the node word's typical uses by using corpus

data. Sinclair (1998), states that the concordance lines' several instances of the node offer details on the "paradigmatic and syntagmatic dimensions of choice" (Sinclair, 1998: 14). Sinclair (1996) also states that it is possible to determine the significant relationships that words have with other words by using concordance lines.

According to Stubbs (2005) what is meant by the lexical profiling of a word or phrase under examination which is also called as a node is to provide an exhaustive coverage of its semantic and pragmatic characteristics through corpus data. He claims that in order to define a linguistic unit a researcher has to specify its possible constituents, and the possible relations between them. The constituents define the semantic content of the unit while the relations define its structure. Depending on this, he offers a model called extended lexical units to describe the environment of a lexical item in detail. McEnery and Hardie (2012) state that this detailed description requires "successive analysis of collocations, colligations, semantic preferences and discourse (semantic) prosodies." It should be remembered that, colligation, semantic preference, and semantic prosody are abstractions of collocations. In this regard, a node's regular co-occurrences (collocations) with other words serve as the foundation for corpus-based studies.

For lexical profiling analysis, the node words of this study are sadness related verbs in Turkish, namely üzül- (be sorry), hüzünlen- (feel sad), kederlen- (mourn), dertlen-(get worried) tasalan-(worry). To this end, Sinclair's (1996, 1998, 2004) basic components are taken into account to discuss the semantic loads of the verbs. Since it is thought that the possible meaning differences between the words may be due to the differences in the cognitive appraisals of the emotion of sadness, the collocations will be grouped in accordance with the cognitive appraisal patterns offered by Scherer (2010) and Ortony et al (1990).

2.6.2. Collocation

Stubbs (2005) states that collocation is the keystone of a lexical profiling analysis because it is always possible to find semantic relationships between a node and its collocations, namely the words or phrases that occur before or after the node word. In addition to this, these semantic relations also allow the corpus linguist to ascertain the other elements of lexical profile which are semantic prosody, semantic preference and colligations, connected with the lexical item. Collocation, according to McEnery & Hardie (2012), refers to the concept that significant parts of the meaning of a word (or another linguistic unit) exist not in the word itself when viewed separately, but rather in the distinctive associations that the word takes part in, along with other words or structures with which it frequently co-occurs. They state that, the term is used to refer to "a co-occurrence pattern that exists between two items that frequently occur in proximity to one another" (McEnery and Hardie, 2012:123). Similarly, Hoey (1991) claims that an item is the collocate of another if it regularly occurs before or after another item or linguistic unit "with greater than random probability in its context". In this vein, McEnery & Hardie (2012) states that;

"A node is an item whose total pattern of co-occurrence with other words is under examination; a collocate is any one of the items which appears with the node within a specified span. Essentially there is no difference in status between node and collocate; if word A is a node and word B one of its collocates, when word B is studied as a node, word A will become one of its collocates".

Depending on this, one can suggest that if a linguistic item habitually comes after or before another item more frequently than would be by chance, there is a collocational pattern and one is the collocate or collocant of the other.

Sinclair (1996) states that "you shall judge a word by the company it keeps" indicating that collocations improve a word's capacity to form combinatorial meaning units with its collocates. At this point, two principles offered by Sinclair

(1996) should be mentioned, namely the open-choice principle and idiom principle. According to open choice principle, there is an open-ended range of choices that speakers and writers can make when expressing themselves. It highlights how language is creative and flexible, not constrained by a fixed set of structures or patterns. This idea states that writers and speakers are not bound by strict restrictions when combining words and phrases to express their intended meaning.

As for idiom principle, it emphasizes the significance of idioms—fixed and semi-fixed expressions—in language. Idioms are expressions that have meanings that are not clear from the meanings of the words that make up its composition (for example, "kick the bucket" means "to die"). The Idiom Principle suggests that these expressions are a fundamental part of language and are often used in preference to more literal or compositional expressions. Essentially, the Idiom Principle highlights the importance of established expressions and conventionalized language patterns in communication, whereas the Open Choice Principle highlights the flexibility and inventiveness of language. When taken as a whole, these ideas shed light on how language is dynamic and used in everyday situations.

According to Hunston and Francis (2000:230-1), Sinclair expands the concept of collocation into the "idiom principle" by stating that since some groups of lexical items frequently occur with other groups, language users co-select these groups of items rather than choosing them in accordance with the open choice principle in order to create a combinatorial unit of meaning. In language use, we balance between the open choice principle and the idiom principle.

Adıgüzel (2018) employs a Turkish example to clarify these notions in terms of collocations. Accordingly, elmayı yemek (eating the apple) is a straightforward co-occurrence pattern that follows the open choice principle because anything edible (e.g., elma = apple) can occur with yemek (eat). In contrast, ayvayı yemek (eating the quince) is fully idiomatic in Turkish and as a result, the two

words are co-selected as a lexical bundle, indicating serious trouble ahead. The latter (idiom) represents the extreme of the idiom principle, whereas the former co-occurrence represents the extreme of open choice. Depending on this, it can be claimed that any content word in a language has some lexico-semantic features and thanks to these features, words are co-selected to create combinatorial meanings.

2.6.3. Identification of Collocations

It is important to understand how any word in the language co-occurs with other words, but how to identify these words or phrases is another issue to discuss. McEnery & Hardie (2012) claim that studying "patterns of co-occurence in a text corpus" is the only reliable way in identifying the collocations of a given word or phrase. In other words, identifying probable collocates can not be possible with bare intuition. For this reason, with the contribution of developing computer technologies, it has become possible to carry out such studies by means of corpora consisting of a large number of real language samples. To this end, there are two basic methods in identifying salient collocates of a particular node word. These are collocation via significance and collocation via concordance methods.

Collocation via significance method employs some statistical data in underscoring the salient collocations of a word such as log-likelihood, log-log, MI or MI3. While each of these methods has its own advantages and disadvantages, another important consideration is the range in which collocations should be searched. In other words, how many of the words preceding and following the target word will be included in the search. For instance, if the researcher intends to find out which words co-occur just before and after the node, then the correct span will be -1 and +1 indicating the preceding and the following word. Therefore, if the span changes, the number of collocates will change too. Figure 2 below illustrates, a table showing how the

collocate list of the node "bachelor(s)" varies with different spans provided by Baker (2006).

−10 to +10	−5 to +5	−3 to +3	−1 to +1	−5 to +1	+1 to +5
bachelor	eligible	eligible	eligible	eligible	button
eligible	bachelor	button	elderly	bachelor	degree
degree	button	degree	brother	middle-aged	gilbey
button	degree	gilbey	a	elderly	bachelor
degrees	gilbey	males	status	lonely	education
males	spinster	education	confirmed	males	arts
gilbey	males	degrees	days	a	habits
spinster	degrees	elderly	old	degrees	brother
bride	bride	lonely	his	confirmed	science
education	arts	arts	life	degree	status

Figure 2. Top ten collocates of bachelor(s), with span changed. (Baker, 2006, p103)

In this context, the semantic and morphological properties of the node word are important in determining which word range should be selected for the research. In this sense, since Turkish is a language, whose subject is normally at the beginning and predicate at the end, it can be thought that the word range should be wide. However, since the lengths and qualities of the sentences in the corpus may be different from each other, it may not be possible to access the contextual information around the node word in every case.

As for other method, namely, collocation via concordance, it is possible to examine each line individually which solves the afore mentioned problems. According to McEnery & Hardie (2012) the researcher "examines each line individually, identifying by eye the items and patterns which recur in proximity to the node word and reporting those that they find of note, possibly with manually compiled frequency counts but without statistical significance testing" (McEnery & Hardie, 2012, p126). Luckily, TNC, which is the corpus tool used in this study, when clicked on the relevant concordance line, quickly takes the researcher to the source where the selected sentence occurs and makes it possible to access semantic or contextual information. In this regard, -5 +5 span, which is the default setting of TNC, is used in this study.

In this vein, it is important that the collocations of the node words are correctly and consistently identified, categorised and discussed within appropriate semantic domains in order to understand other components such as semantic preference and semantic prosody. In this particular study, the focus is on the verbs of sadness, which are recognised as having similar meaning for many native speakers. Thus, the differences that can be detected between the collocational patterns of the selected verbs may show that these verbs have different semantic properties and are not interchangeable at all.

2.6.4. Colligation

The term denotes co-occurrence relationship between a word and a grammatical category or context. McEnery and Hardie (2012) state that a word collocates not only with some meaningful lexical items, but also, or even instead, with some grammatical markers or grammatical categories. Such collocations are referred to as colligations. For instance, in English nouns colligate with "the" "have" etc. or verbs colligate with auxiliaries etc. However, this study deals with Turkish, which is an agglutinative language, and research items might be seen with some attached grammatical elements like tense or aspect markers. For instance, in our case for sadness verbs, hüzünlen- (feel sad) will be one of our nodes and -(y)Ip (-ip due to vowel harmony) turns out to be a colligate or -An (-en due to vowel harmony) might be attached to the verb to form a subject relative clause function.

2.6.5. Semantic Preference

The concepts of semantic prosody and semantic preference go back to John Sinclair's work on collocations in a Firthian tradition. They are two of the ties that bind words tightly into their contexts and into linguistic convention. Sinclair has termed the cluster of words in a text that are bound together in this way "extended units of meaning" and proposes four steps to identify them:

"- Identify collocational profile (lexical realisation)

- identify colligational patterns (lexico-grammatical realisations)

- consider common semantic field (semantic preference)

- consider pragmatic realisations (semantic prosody)" (adapted from Tognini-Bonelli: 2001)

Stubbs (2005) and Partington (2004) refer to semantic preference as the relation not between individual words, but between a lemma or word-form and a set of semantically related words. Semantic preference is about the collocational behaviour of a lexical item – what semantic set of words that it habitually co-occurs with. Bednarek (2008a:120) points out that semantic preference is related to a lexical item's habitual co-occurrence with words or phrases which share a semantic feature or belong to certain semantic fields. To determine semantic preferences of a lexical item, the first step is to uncover the salient collocates from its concordance lines either by hand and eye method or via significance tools of the corpus software. Subsequently, the linguist assigns labels for semantic domains of the item's usual collocates. For a well-known example, in his work on "the naked eye", Sinclair (2004) demonstrated that this phrase has a semantic preference for "visibility." Adıgüzel (2018) states that what is meant when we say that lexical item X has a semantic preference for Y is that X typically co-occurs with certain words whose semantic field or feature can be labelled as Y. Partington (2004) demonstrated that there is a high degree of collocational overlap across near synonyms by comparing their semantic preferences of some near-synonymous words such as absolutely, entirely, totally, and utterly. According to this, these words are mostly preferred for words that can be considered within "change" or "absence" domain.

2.6.6. Semantic Prosody

Semantic prosody is considered to be the most significant and at the same time the most abstract component of a lexical profiling analysis that can be extracted from corpus research in order to disclose the extended unit of meaning

connected to it. Louw (1993) is the first researcher who states this item. He suggests that semantic prosody is "[a] consistent aura of meaning with which a form is imbued by its collocates." According to this definition, a lexical item gains a meaning thanks to its habitual collocates and the item is no longer perceived apart from a particular prosody. However, Whittsit (2005) considers semantic prosody as the most problematic part of lexical profiling. Sinclair (1996) defines semantic prosody as follows;

"A semantic prosody is attitudinal, and on the pragmatic side of the semantics/pragmatics continuum. It is thus capable of a wide range of realization, because in pragmatic expressions the normal semantic values of the words are not necessarily relevant. But once noticed among the variety of expression, it is immediately clear that the semantic prosody has a leading role to play in the integration of an item with its surroundings. It expresses something close to the 'function' of the item – it shows how the rest of the item is to be interpreted functionally." (Sinclair, 1996, p87)

For Sinclair, the ways and methods speakers choose to express themselves are directly related to prosody. Although it is common to focus on the good/bad, pleasant/unpleasant, positive/negative features of words when discussing the concept of prosody, Sinclair (1998) states that the semantic prosody of a word is related to why that word is preferred. Hunston and Francis (2000) state that "… a word may be said to have a particular semantic prosody if it can be shown to co-occur typically with other words that belong to a particular semantic set." Accordingly, classical examples of semantic prosody include:

- happen (Sinclair (1987) showed that things that happen are usually negative,
- utterly (which Louw (1993) showed to be overwhelmingly combined with 'bad' adjectives), and
- cause (which according to Stubbs (1995) collocates most frequently with nouns like harm, alarm, quarrel, danger, etc.).

Stubbs (2005), who uses the term discourse prosody for the term, also underlines the pragmatic function of the term in line with Sinclair. He states that "discourse prosodies express speaker attitude (…) Since they are evaluative, prosodies often express the speaker's reason for making the utterance, and therefore identify functional discourse items" (Stubbs, 2005, p65). Stewart (2013) suggests that it "is contingent upon concordancing and lexical profiles..." indicating that identifying semantic prosody necessitates looking at a huge number of instances of a word or phrase. According to Stewart (2013), although collocations, colligations and semantic preferences can be observed in sentences, it is not as easy to extract semantic prosody. Tognini-Bonelli (2001) argues that attested large-scale language data allows semantic prosody to be "observable" and "tangible".

Bednarek (2008a), on the other hand, refers to connotations of lexical items to explain semantic prosody. In this vein, typical collocates of the node are directly related to the concept of semantic preference while semantic prosody is derived from the interaction of node with its environment. Thus, Stubbs (2005) states that ""if we are thinking of the competence of individual speakers, then they are mental models". In other words, a member of a speech community automatically selects intentional lexical items regarding their prosodic nature. Louw (1993) claims that when collocations are not used appropriately considering the accepted prosody of a lexical item, then either there is an ironical use by the speaker or the speaker is not a member of that speech community. To illustrate this, Partington (2004) uses English word "set in" as an example. According to this it has a negative prosody in native English speakers' minds which leads them to co-select words/expressions accordingly. However, if it is used in a neutral context, then it creates an irony. He puts forward two sentences to imply the significance of semantic prosody;

"Another four whole years of Conservative rule"
"Another four more years of socialism is setting in."

If these two sentences are considered on their own, it is not possible to understand whether the author of the first sentence is satisfied with the election results. However, since the expression "set in" in the second clause has a negative prosody, one can understand that the speaker is not a socialist, and therefore he/she is not satisfied with the result.

2.6.7. Differences Between Semantic Preference and Semantic Prosody

Although semantic preference and semantic prosody are closely related subtle elements that are necessary for understanding the semantic relationship of words with other lexical items and grammatical structures, there are also certain differences between them. Semantic preference, according to Partington (2004:151), links a specific node to a semantic set of collocations, but semantic prosody can influence larger segments of the text to form judgments about evaluation. In this context, semantic prosody is a factor that can affect the number and quality of lexical items that a word can co-select, while semantic preference is a factor that contributes significantly to the formation of semantic prosody (ibid).

In order to distinguish between the two concepts, McEnery & Hardie (2012) argue that semantic preference is related to the semantic domain of typical collocates that a word can co-select, whereas prosody is related to the positive or negative evaluation of words belonging to this semantic domain. On the other hand, Stubbs (2005) argues that in order to extract prosody, it is necessary to look at more than just the other lexical structures that arise in the lexical environment of a word. Because, according to him, prosody is related to the pragmatic properties of words and therefore it is necessary to look at wider, contextual information than the sentential level.

As mentioned earlier, for Sinclair (1996, 1998) words are not meaning containers by themselves. For this reason, assigning a prosody to a single

lexical item by relying solely on its relationship with other lexical items nearby is not possible at all. Hence, evaluative or attitudinal properties of a particular lexical item is directly related with the co-text, namely the whole unit of the text. In this vein, Stewart (2010) states that rather than assuming "item X has prosody Y", it is much plausible to think that "the unit of meaning containing node x is characterized by a prosody y." Additionally, Bednarek (2008a) proposes that it is imperative to maintain the distinction between semantic prosody and semantic choice, and both phenomena entail more than just positivity and negativity. Therefore, the selection of lexical items by the speaker is basically determined by the semantic prosody and Morley & Partington (2009) state that semantic prosody necessitates the use of particular collocates in its co-text within a certain semantic preference. Therefore, when a lexical item is preferred within that category, all discursive aspects of it are also selected.

All in all, by identifying the lexical profiles of near-synonymous sadness related verbs in Turkish as they occur in TNC, it is aimed to clarify how similar or different they are in terms of their selectional properties. Therefore, the meaning units with which these verbs are associated are extracted to discuss why they are preferred rather than others in a certain context. This fine-grained analysis will reveal semantic and pragmatic nuances of the verbs in terms of being interchangeable or not.

2.7. CONCEPTUAL METAPHOR THEORY

2.7.1. Definition of Metaphor

To answer the question what metaphor is several definitions can be suggested. Macha (2016) states that in classical terms metaphor "is defined as a novel or poetic expression used outside its conventional realm of use to express other similar concept." Low (1998) offers another definition and suggests that it is "treating X as if it were, in some ways, Y." In other words, we use another concept as an intermediary in making sense of a concept and assume that

there are some similarities between these two concepts. For Deignan (2008) "metaphor is a central mechanism through which words develop multiple meanings". Steen (2002) defines metaphor as "a set of correspondences between two conceptual domains." In this way, we create another meaning beyond the actual meaning of the word. Metaphors are considered to be useful linguistic tools that have historically been valued for both its aesthetic qualities and their rhetorical contributions.

2.7.2. Traditional And Cognitive Perspectives

There are two basic approaches to metaphor. The first one is the traditional approach that considers metaphor as a part of the field of rhetoric (Evans & Green, 2019). According to Stern (2008) in traditional approaches, "the metaphorical mode of expression is merely stylistic, rhetorical, or decorative, carrying no additional cognitive value beyond what could be expressed literally". Apart from these, Deignan (2008) states that it was even seen as "a mechanism for filling gaps in the language. One of the classical definitions of metaphor was offered by Lakoff (1993, p186) who states that metaphor is "… a novel or poetic linguistic expression where one or more words for a concept are used outside of their normal conventional meaning to express a "similar" concept." In associating similar concepts with one another Evans & Green (2019) puts forward two statements to highlight the significance of making ties between two concepts;

(a) Achilles is brave.
(b) Achilles is a lion.

Evans & Green (2019) state that sentence (a) has a literal meaning while (b) employs a metaphorical meaning. According to this, Achilles is described as a lion, suggesting that he possesses certain traits associated with lions, such as bravery. Kövecses (2002) is another scholar who summarizes the characteristics of traditional metaphor perspective. Kövecses says that

metaphor in the traditional sense is considered as a feature of language and words, and is used for artistic or rhetorical purposes, so that a special talent is required for this conscious use. Another widely held belief is that metaphor is a figure of speech that is unnecessary; we only use it for dramatic purposes and it is not a necessary component of ordinary human intellect or reasoning, let alone everyday communication.

Lakoff and Johnson (1980) have revolutionised this traditional view with their famous work called Metaphors We Live By. Grady (2010) argues that they consider metaphor as a matter of conceptual association between two conceptual domains which have a set of correspondences or mappings, rather than specific applications of a single underlying conceptual metaphor. Therefore, in this approach metaphor is seen as a property of thoughts rather than language. Kövecses (2002) states that according to this approach, metaphor is an intellectual concept that serves us to better understand certain concepts, rather than a language tool used with aesthetic concerns. Moreover, metaphor is a part of our daily lives and can be used by ordinary people without any special effort, nor is it a concept based solely on similarities. Therefore, metaphor is an indispensable part of our thought and reasoning.

2.7.3. Conceptual Metaphor

As mentioned above, in the tradition of cognitive linguistics, metaphor is explained with the idea of "understanding one concept with another concept" (Lakoff & Johnson, 1980; Knowles et al, 2007; Grady, 2010; Kövecses, 2002). Lakoff & Johnson (1980) state that metaphors are concepts and concepts are metaphorical. Accordingly, when we try to understand some concepts in the world, we utilise the conceptual system of our mind. In other words, we use concrete, clear concepts that we can grasp through our reasoning as a tool to conceptualize relatively more vague, abstract and difficult concepts. Kövecses (2002) states that when we think and talk about "life" for instance, we use the concept of "journey"; when we talk about "theories" we use the concept of

"buildings"; when we talk about "ideas" we use the concept of "food" etc. Hence, Kövecses (2002) states that one way of capturing this conceptual view of metaphor is the following: "CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B." These conceptual domains are called source domain and target domain. As the name suggests, source domain is where "we draw metaphorical expressions to understand another conceptual domain", target domain, on the other hand, is the conceptual domain that is understood through the use of source domain.

To illustrate this, Kövecses gives following linguistic metaphor examples for the conventions of a conceptual metaphor SOCIAL ORGANISATIONS ARE PLANTS metaphor;

He works for the local *branch* of the bank.
Our company is *growing*.
They had to *prune* the workforce.
The organization was *rooted* in the old church.
There is now a *flourishing* black market in software there.
His business *blossomed* when the railways put his establishment within reach of the big city.
Employers *reaped* enormous benefits from cheap foreign labour.

As it is also clear from the examples, SOCIAL ORGANISATION is an abstract concept and to conceptualize such a concept we tend to use some tangible elements from our physical world. It is evident that the phrases in italics such as blossom, flourish, root etc. correspond to the vocabulary of PLANTS domain and, when employed in a PLANTS context, are literal rather than metaphorical. However, their application to SOCIAL ORGANISATIONS is what gives them their metaphoric quality; we organize an abstract idea (SOCIAL ORGANISATIONS) using a more tangible realm, PLANTS. To be able to conceptualize something in A is B formulation we need to have some "systematic correspondences between the source and the target" and these

correspondences are often called as "mappings" (Kövecses, 2010, p7). Following figure, which was adapted from Kövecses, illustrates the metaphorical mappings between the target domain, social organisations and the source domain, plants.

Source: PLANT
(a) the whole plant ⟹ the entire organization
(b) a part of the plant ⟹ a part of the organization
(c) growth of the plant ⟹ development of the organization
(d) removing a part of the plant ⟹ reducing the organization
(e) the root of the plant ⟹ the origin of the organization
(f) the flowering ⟹ the best stage, the most successful stage
(g) the fruits or crops ⟹ the beneficial consequences

Target: SOCIAL ORGANIZATION

Figure 3. Mappings Social Organisations are Plants

The terms used to describe plants are consistently utilized in relation to organizations, and the constituent elements of plants correspond systematically to the constituent elements of social organizations. Stefanowitsch (2007) states that "conceptual mappings are not linked to particular linguistic forms". Therefore, in Conceptual Metaphor theory there is an obvious relationship between the elements in the conceptual contents of two domains indicated by each metaphorical statement that embodies a conceptual metaphor.

2.7.4. Common Source and Target Domains of Metaphors

As explained above, a conceptual metaphor consists of a source domain and a target domain as well as several metaphorical mappings between the two. Furthermore, it is clear that source domain concepts are relatively concrete, tangible and easy to comprehend as they belong to the physical world while target domain concepts are mostly abstract, vague and hard to comprehend.

Lakoff (1993) states that using the source domains of container, motion, and force, among others, many common abstract concepts—including time, states, change, causality, and purpose—are frequently metaphorically described.

Kövecses (2002) on the other hand makes a detailed list in terms of common source and target domains in metaphorical conceptualizations.

According to this, human body, health and illness, animals, machines and tools, buildings and construction, plants, games and sport, cooking and food, economic transactions, forces, light and darkness, heat and cold, and movement and direction are basic source domain used in metaphorical conceptualization of abstract concepts.

On the other hand, as also focused in this study, emotion concept is one of the most common target domains as well as desire, morality, thought, society, religion, politics, economy, human relationships, communication, events and actions, time, life and death.

2.7.5. Classification of Metaphors

2.7.5.1. Conventional vs Unconventional Metaphors

Kövecses (2002) analyses metaphors in two groups as conventional and unconventional (or novel). Conventional metaphors should be understood as metaphors that have become well-established, comprehended and fixed for a particular culture or language community. Kövecses (2002) states that the term conventionality "concerns both conceptual metaphors and their linguistic expressions." According to this some highly conventionalized metaphors are both conceptual and linguistic at the same time. He states that following linguistic metaphors are some conventionalized metaphors for English speaking community;

ARGUMENT IS WAR: I *defended* my argument.

LOVE IS A JOURNEY: We'll just have to *go* our separate ways.

THEORIES ARE BUILDINGS: We have to *construct* a new theory.

IDEAS ARE FOOD: I can't *digest* all these facts.

SOCIAL ORGANIZATIONS ARE PLANTS: The company is *growing* fast.

LIFE IS A JOURNEY: He had a *head* start in life. (Kövecses, 2002, p34)

As for unconventional metaphors, Kövecses (2002) refers to the use of unconventional, relatively less common source domains in metaphorical conceptualisation. According to him, when experiences fall outside the range of conventional mechanisms, people employ less-conventional source domains. Lakoff and Turner (2009) poets or scientists often use new, novel and unconventional conceptual metaphors which also turn out to be conventional ones in time.

2.7.5.2. Structural Metaphors

When the question of what kind of function metaphors have in the way people comprehend the world is considered, Kövecses (2002) states that metaphors can be divided into three groups. Structural Metaphors is the first group in this classification and the source domain offers a comparatively extensive knowledge structure in this type. In simpler terms, these metaphors serve the cognitive function of helping speakers understand target A by using the structure of source B. Lakoff & Johnson (1980/ 2003) state that structural metaphors enable speakers to comprehend one domain through an understanding of another by projecting the source domain's structure onto the target domain. TIME IS MOTION, in this regard, is an example of this kind of metaphors.

2.7.5.3. Ontological Metaphors

Kövecses (2002) states that unlike structural metaphors, ontological metaphors "provide less cognitive structuring for target concepts". According to this, cognitive function of this type is to "give a new ontological status to general categories of abstract target concepts and to bring about new abstract entities". By the use of ontological metaphors, we are able to give certain physical attributes, such as substances and entities, to abstract, vague concepts such as

events, activities, emotions, and ideas. Kövecses (2002) states that we employ such kind of metaphors, where containers, objects or substances are used as source domains, "to refer, to quantify, or to identify aspects of the experience that has been made more delineated". ANGER IS A SUBSTANCE IN A HOT CONTAINER is a relevant example for ontological metaphors.

2.7.5.4. Orientational Metaphors

The last type of metaphors according to their cognitive function is called orientational metaphors. Lakoff & Johnson (1980/2003) state that most of these metaphors employ a spatial orientation between a source and a target domain such as up-down, in-out, front-back, on-off, deep-shallow, central- peripheral. Considering the cognitive function of these metaphors, Kövecses (2002) calls them as "coherence metaphors" to indicate that "certain target concepts tend to be conceptualized in a uniform manner". Accordingly, an important experience foundation for orientational metaphors is the way the source domains grow as a part of our physical embodiment. Some examples offered by Kövecses (2002) and Lakoff & Johnson (1980/2003) in terms of orientational metaphors are;

GOOD IS UP; BAD IS DOWN We had a *peak* last year, but it's been *downhill* since then.
MORE IS UP; LESS IS DOWN: Speak *up*, please. Keep your voice *down*, please.
HEALTHY IS UP; SICK IS DOWN: Lazarus *rose* from the dead. He *fell* ill.

In addition to this early classification Lakoff & Johnson (2003) acknowledge that all metaphors are ontological because they generate target domain entities, all metaphors are somewhat structural because they map structures to structures, and many metaphors are orientational because they map orientational image-schemas.

2.7.6. Grady's Primary and Compound Metaphors

By putting out the idea that there are two categories of metaphors: primary and compound metaphors, Grady (1997) significantly advanced the conceptual metaphor theory. According to Esenova (2011), primary metaphors which develop in early life, imply "a systematic correlation between subjective experiences and sensory-motor experiences,". Since target and source concepts are seen to share similarities or correlates, primary metaphors are entirely based on experience. Lakoff & Johnson (1980/2003) state that primary metaphors are universal "because everybody has the same kinds of bodies and brains and lives in basically the same kind of environments, so far as the features relevant to metaphor are concerned". In this regard, source domain concepts typically represent our sensory perception of the outside world, whereas target concepts are made up of our subjective reactions to those physical experiences, such as conclusions, judgments, assessments, and evaluations. Some examples of primary metaphors offered by Grady (1997) are;

SIMILARITY IS NEARNESS They are close in their political beliefs.

CAUSES ARE FORCES Her encouragement pulled him through the tough times.

DESIRE IS HUNGER We're hungry for a victory.

AFFECTION IS WARM She greeted me with a warm smile.

As for Compound metaphors, they can be culture dependent unlike mostly universal primary metaphors. Compound metaphors, which require detailed knowledge structures, may combine different primary metaphors to create nuanced understandings of abstract concepts (Evans & Green, 2019). For instance, the compound metaphor "UNDERSTANDING IS SEEING" combines the primary metaphors "UNDERSTANDING IS GRASPING" and "CONSCIOUSNESS IS LIGHT." This compound metaphor suggests that just as we need light to see physical objects clearly, we need a clear mental understanding to perceive abstract concepts.

2.7.7. The Relationship Between Metaphor and Culture

In the field of Cognitive Linguistics, the relationship between metaphor and culture is another issue worthy of discussion. It has been stated that metaphors are intellectual and linguistic concepts that have important functions in conceptualising what is happening around us. At this point, according to Grady (2010) the first question to be asked is which metaphors are universal and which are culture-specific. Grady (2010) states that primary metaphors have an experiential basis and this is because metaphors are related to our bodily experiences. However, he suggests that, in some cultures, some metaphorical conceptualizations can be more common and such variations occur in non-primary ones rather than primary metaphors.

The question of whether some metaphors can be universal was also raised by Kövecses (2002). He argues that some metaphors, especially those with an experiential basis, can be universal. However, he adds that "not all metaphorical concepts have such clear bodily motivation" and this may create a cultural variation especially "in the case of emotion concepts" (Kövecses, 2010, pp 209-213). Kövecses (2002) offers three likely possibilities for cultural variation in metaphor: 1) variation in the range of conceptual metaphors, 2) variation in the particular elaborations of conceptual metaphors and 3) variation in the emphasis on metaphor versus metonymy, or vice versa.

To illustrate cultural variation, Kövecses (2002) states that both Chinese and English share the same source domains, e.g., UP, LIGHT, FLUID IN A CONTAINER, to conceptualize "happiness". However, English does not have a metaphor like HAPPINESS IS FLOWERS IN THE HEART while it is available in Chinese. Considering these, he suggests that universality in metaphors can be found in generic level but cultural variation in conceptual metaphors occurs in specific level.

According to Kövecses, there are two factors that contribute to cross-cultural differences in metaphorical conceptualization: the physical or natural environment and the larger cultural context. He states that "the governing principles and key concepts will differ from culture to culture or from cultural group to cultural group." (Kövecses, 2010, 218). To exemplify this, he focuses on a near universal source domain PRESSURIZED CONTAINER for anger in Hungarian, Japanese, Chinese and English culture and states that "broader cultural contexts account for many of the specific-level differences" since "the culture-specific concepts evoked to explain the emotion concepts are embedded in very different systems of cultural concepts and propositions" (ibid). Some studies on cultural variation in terms of metaphorical conceptualizations are Perovic & Vukovic-Stamatovic (2021), Türker (2013), Kövecses (1991, 1995, 2005, 2012, 2018), Aksan (2006) and Aksan & Kantar (2008).

2.7.8. Metaphorical Conceptualizations of Emotions

Kövecses (2000) underlines that the language of emotion has not been sufficiently studied and emphasises the importance of the role of figurative language use in the conceptualisation of emotions. He underlines that the question of whether metaphors and other figurative language use can guide us in understanding emotions needs to be answered. He discusses the emotion language in terms of being expressive and descriptive (see. Figure 1) and to highlight the significance of metaphorical conceptualizations he states that "emotion terms have a great deal of conceptual content and structure". In addition to this, he argues that the core (denotative) meaning and peripheral (connotative) meaning should be distinguished. Of these, core meaning is a meaning consisting of a smaller number of components, whereas peripheral meaning consists of "various social, situational, or affective properties." Therefore, cultural or personal variation can be seen in this kind of meaning.

Another controversial issue regarding the conceptualisation of emotions is whether these conceptualisations are universal or culture-specific. At this point,

based on the fact that emotions are experienced through our body and that everyone's body and brain structure are similar, there are those who argue that the conceptualisations in question are universal, as well as those who think that they are shaped according to social and cultural factors. Kövecses (2005) thinks that it is possible to find both universal conceptualizations as well as culture-specific ones. Perovic & Vukovic-Stamatovic (2021), on the other hand, state that more general and abstract metaphors tend to be universal while narrower metaphors can be culture specific.

In this sense, it can be said that basic emotion conceptualisations are emotion metaphors conceptualised through the body. Cultural variations arise from emphasising different characteristics of emotion or expressing emotion in much more detail. According to Apresjan (1997) in conceptualization of emotions there is a common pattern. The psychological states (emotions) are likened to a physiological state. In other words, emotion metaphors arise from the relationship between psychological causes and physiological effects. In this regard, Kövecses (2008) claims that the master metaphor for emotions is EMOTIONS ARE FORCES and there are many instantiations of this representation.

Apresjan (1997) outlines various types of emotion metaphors, encompassing physiological, cognitive, and cultural dimensions. Among these physiological metaphors link emotions to bodily experiences, such as feeling "ANGER IS HEAT". In this sense, the source and target domains have similar physiological effects. Cognitive metaphors, on the other hand, connect emotions to mental processes and their indirect physiological effects as in "SADNESS IS ILLNESS". In this metaphor type, illness is not a direct effect of sadness but it turns out to be an indirect bodily effect. Finally, cultural metaphors reflect the influence of cultural norms and practices on emotional expression. Hence, the metaphorical mappings between the source and the target domains are arbitrary and culture-specific. It is not possible to find an objective similarity through cultures. These diverse metaphors not only enrich language but also highlight the

multidimensional nature of human emotions, rooted in both biological and sociocultural contexts.

2.7.9. Metonymy

In cognitive linguistics, metonymy is another conceptual phenomenon where one entity is used to represent another entity based on a contextual or conceptual relationship between them. Gibbs (2010) defines metonymy as a process where "people take one well-understood or easily perceived aspect of something to represent or stand for the thing as a whole." Unlike metaphor, which involves the substitution of one concept for another, metonymy involves a more direct and contiguous relationship. For example, using "the White House" to refer to the U.S. government or "the crown" to refer to the monarchy are instances of metonymy, as the entities are closely related in context or conceptually linked. Kövecses (2002) employs some examples to clarify metonymic expressions from non-metonymic ones. According to this the italicised words in (a) examples, namely Shakespeare and Pearl Harbous, do not refer to "the "things" that they would refer to in other, non-metonymic applications in (b);

(a) I'm reading *Shakespeare*.

America doesn't want another *Pearl Harbour*.

(b) *Shakespeare* was a literary genius.

We travelled to *Pearl harbour* last year.

This suggests that in metonymy we use one entity, or thing (such as Shakespeare, Pearl harbour), to indicate, or to provide mental access to, another entity (such as one of Shakespeare's works, defeat in war) (Kövecses, 2002, p 172). Kövecses (2002) states that metaphor is not the only "figure of speech" that plays an important role in our cognitive activities and states that in metonymy, both the vehicle entity and the target entity are elements of one and the same conceptual domain. According to Barcelona (2003) 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. In this vein, conceptual metonymy is based on closeness rather than a similarity (Knowles & Moon, 2007) or correspondence, since the two elements in a metonymy are essentially a part of the same conceptual domain.

Kövecses (2002) offers a practical guide to distinguish metaphors from metonymies. 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. Some metaphorical representations offered by Kövecses (2002) are THE PRODUCER FOR THE PRODUCT (e.g. I am reading Shakespeare), THE PLACE FOR THE INSTITUTION (e.g. Wall Street is in panic), THE PLACE FOR THE EVENT (e.g. Watergate changed our politics.), THE CONTROLLER FOR THE CONTROLLED (e.g. Nixon bombed Hanoi.) and AN OBJECT USED FOR THE USER (e.g. We need a better glove at third base). In sum, metaphor is about understanding one item in terms of another while metonymy is used to refer to another item which are closely linked to one another. Metonymy plays a crucial role in language and thought, highlighting the dynamic and flexible nature of how we understand and represent the world around us.

CHAPTER 3

LITERATURE REVIEW

3.1. CORPUS BASED AND CORPUS DRIVEN STUDIES

Over the past few decades, corpus linguistics has developed into a reputable field of study, and its techniques are currently being used a growing number in cognitive linguistics as well. Two of the most basic studies in which the concept of emotion, conceptual metaphors related to the concept of emotion, and lexical profile components such as semantic preference and semantic prosody related to emotion words are discussed together and this is done with the methodology of corpus linguistics are conducted by Oster (2010, 2012).Oster (2010), by employing a methodological perspective for "fear" concept in English tries to describe its metaphorical and metonymical properties as well as handling with the pragmatic aspects of the emotion. She states that by looking into the context of a node word in a large corpus, we can not only uncover evidence of the conceptual metaphor and metonymy that structure the emotion concept and its related emotion concepts, but we can also "add a pragmatic viewpoint by revealing an explicit or implicit evaluation of the emotion and enrich the description of the emotion concept with information from a variety of dimensions". Oster (2012), in a similar fashion compares fear and angst concepts in English and German respectively. To this end, she employs Corpus of Contemporary American English for fear and DWDS corpus for German. This study, in which emotion concepts from two different languages and cultures are compared, demonstrates the importance of corpus-based language studies and, as Oster (2010) underlines, offers the advantages of relying on quantitative data when necessary, comparing frequency values, etc. In the same direction, Apresjan (2013) focuses on emotion concepts through a corpus-based methodology and compares emotion concepts in English and Russian. She states that such studies "can be useful for understanding and formulating culturally specific pragmatic peculiarities.

When it comes to analyse, metaphorical and metonymical expressions in a corpus Stefanowitsch (2006, 2007) are significant examples. In his study, Stefanowitsch (2006) offers a method called "metaphorical pattern analysis" which consists of choosing a lexical item from the target domain, extracting a random sample of its occurrences in the corpus, identifying all metaphorical expressions that the search word is a part of, and grouping them according to general mappings. Deignan (2008) also deals with linguistic metaphors through a corpus-based methodology and argues that "linguistic metaphors are determined by context as well as the speaker's or writer's intended meaning" indicating that such expressions are both social and textual entities.

Apart from these, Hunston & Francis (2000) present a comprehensive analysis of English grammar based on the analysis of large corpora of English text. The authors argue for a view of grammar that is not only based on syntax but also incorporates lexical patterns and collocations. They introduce the concept of "pattern grammar," which focuses on the ways in which words collocate and combine with each other in natural language use. Bi (2019) on the other hand, employs a corpus study in a comparative manner to highlight the differences in semantic prosody of synonyms for native English speakers and Chinese learners.

3.2. CORPUS BASED AND CORPUS DRIVEN STUDIES IN TURKISH

Corpus linguistics is considered to be a relatively new field in Turkish context. However, with Turkish National Corpus (Aksan et al, 2012; Aksan & Demirhan, 2014) which "is designed to be a balanced, large scale (50 million words) and general-purpose corpus for contemporary Turkish", corpus based and corpus driven linguistic studies have been possible.

It is possible to find various studies using TNC on words that are considered to be close synonyms in various fields in Turkish such as Aksan et al (2008); Aksan (2018); Adıgüzel (2015, 2018, 2019a, 2019b, 2020). Aksan (2018) for

instance deals with the lexical profiles of three near-synonymous verbs namely *küsmek*, *darılmak* and *gücenmek* with a corpus driven methodology. Adıgüzel's (2019) study on the other hand, deals with a synonym set *sadece, yalnızca* and *yalnız* and analyses their lexico-semantic properties. Depending on collocational and colligational features of these words, he states that *sadece* and *yalnızca* can be considered as complete or full synonyms while *yalnız* has a partial synonymy with its multifunctional pragmatic properties. Adıgüzel (2018), on the other hand is an inspiring study which employs a corpus-driven methodology on semantic and pragmatic nuances of emotion words. In his study, near-synonymous fear-related verbs are studied and potential differences among them are highlighted.

Aytaç Demirçivi (2022) is another scholar who employs a corpus methodology with a lexico-semantic analysis purpose. She deals with two interrelated words, *dedikodu* and *gıybet* in Turkish and finds out that gıybet is mostly used in written context and in religious sources while dedikodu is used in different domains such as prose, biography, scientific or non-scientific contexts. Gündoğdu (2019a), on the other hand, uses TNC to describe discourse prosodies of different adjectives in Turkish. She argues that "adjectives contribute with very different attitudinal…depending on their own connotational areas, collocational areas of sentence parts and discourse prosody features...". In a similar fashion, Çalışkan (2014) conducts a corpus study on the nodes "aksettirmek, ...dan ibaret, ...nin teki, karşı karşıya, varsa yoksa" to discuss their semantic prosodies, which is a basic component of lexical profiling. As a different example, Işık Güler and Ruhi (2010) is noteworthy. In this study, the researchers use a different corpus, METU corpus, to examine impoliteness by considering emotion words in separate narratives.

A corpus-driven study is not necessarily carried out with the aim of revealing the differences between semantically similar words. Sometimes this method can be used to describe the semantic and pragmatic features of a single word. For instance, Adıgüzel (2015) focuses on a discourse particle, hele, in Turkish and

scrutinizes its lexical profile as well as its semantic and pragmatic functions. Similarly, Adıgüzel (2019a) conducts a corpus driven study on a focus particle in Turkish, namely "*sırf*" and Adıgüzel (2020) deals with the lexical profile of an emotion verb irkil- which is described as a pre-emotion verb.

Gündoğdu (2019b; 2020) are studies on single lexico-grammatical items. For instance, in her study Gündoğdu (2019b) deals with the lexical profile of a preposition, gibi, by using its instances in TNC and states that this preposition "collocates with nouns, verbs, gerunds and similar prepositions and function as different extensions such as simile, imminence and quickness". Gündoğdu (2020) discusses the metaphorical conceptualization of the node word, moral, by using concordance lines from TNC. Kamacı Gencer (2023) on the other hand, discusses the properties of a postposition, için, in Turkish and underlines the syntactic, discursive and semantic features of the node through TNC concordances.

3.3. METAPHOR STUDIES

Goatly (2011) argues that metaphors are important elements that fulfil our needs in language through experiences and makes a distinction similar to the one made by Kövecses (2002). According to him, metaphors can be categorised as inactive expressions that have become embedded in language over time, or active metaphors that are context-dependent. Human language can fulfil the need to explain abstract concepts that it cannot physically grasp through metaphors. Therefore, metaphors are not only cognitive elements but also concepts based on our experiences. It is possible to find many metaphor-based linguistics studies to support this importance. Some of these studies have been carried out on various notions of emotion, while others have been carried out on concepts such as love, separation and longing. Again, the corpora used in metaphor studies are idioms, proverbs or poetic texts that are thought to be rich in metaphor. In this respect, studies on metaphors are divided

into two groups: studies conducted in other languages, especially in English, and studies conducted in Turkish.

3.3.1. Metaphor Studies in Different Languages

This section presents some relevant studies on metaphors in different languages. When it comes to metaphorical conceptualizations, "emotions" is a very rich category. For instance, Esenova (2011) studies the metaphorical conceptualizations of three separate emotions in English, namely, fear, anger and sadness. In her study Esenova detects some source domains for these emotion types such as CONTAINER, ANIMAL, SUPERNATURAL BEING, HIDDEN ENEMY, TORMENTOR, SMELL, TASTE, PLANT, PURE SUBSTANCE and MIXED SUBSTANCE.

Barcelona (1986) is another inspiring study in terms of metaphors. By applying a cognitive approach, he focuses on the concept of an emotional state, namely, depression in American English. Considering together with Barcelona (2003) where he clarifies the concepts of metaphor and metonymy within the framework of cognitive linguistics, he is one of the most significant contributors of the issue.

By employing a computerized corpus for the identification of metaphors, it is also possible to find significant examples such as Deignan (1999, 2008), Stefanowitsch (2006, 2007), Gandy et al (2013), Apresjan (2013) and Semino (2017). Among these studies Semino (2017) who claims that the application of corpus methods is predicated on the idea that real language behaviour is both worthwhile to investigate methodically and requires inclusion in any theoretical model of language, offers valuable methods in identifying metaphors for different genres or registers. Gandy et al (2013), on the other hand, offer a systematic methodology for identifying conceptual metaphors from corpus by relying on general heuristics and statistical clustering. Apresjan (2013) employs a corpus-based methodology to test the statistical validity of the linguistic

expressions of separate emotions in Russian and American English. Deignan (2008) discusses how corpus linguistics can be a valuable tool in metaphor research, outlining key concepts and methods in this field. In line with these, Stefanowitsch (2006) focuses on a set of emotion words such as happiness and sadness in the British National Corpus in order to test and refine the claims made about emotion metaphors in CMT.

Apart from these, Stern (2008) states that it was assumed either that the metaphorical mode of expression is merely stylistic, rhetorical, or decorative. To represent the stylistic purposes of using metaphors in literary texts, several studies are available. Semino and Steen (2008) emphasize that when analysing metaphorical language usage, both in literature and other contexts, one must consider the distinctive qualities of each use in relation to the broader tradition patterns that may represent a common cognitive structure. When it comes to the interface between literature and metaphor, several studies are available especially on poetic language of metaphors such as Nowottny (1996), Muliawati (2019), Panchenko (2020), Rasse et al (2020), Cenita & Nurmailly (2020), Kravets et al (2021), Li & Daojiya (2021), Shadiditapar & Pourghasemian (2021).

Nowottny (1996) indicating the language features used by poets, states that "metaphor does not demand the use of extra words of explicit comparison". To highlight this characteristic of metaphor he makes use of several poems and verses. According to his observations, language in poetry is much more structured and this organisation "makes it possible for the poet both to redress and to exploit various characteristics of language at large." Apart from this, there are several studies on specific poetry examples. Muliawati (2019), for instance, discusses an abstract concept, longing, in Aan Mansyur's poems. Muliawati thanks to his metaphorical analysis states that metaphors are a crucial part in conveying the abstract concept of longing and enrich the meaning of the longing in the poem into several layers. Panchenko (2020) discusses the significance of visual metaphors in the analysis of poetic texts while Perovic & Vukovic-Stamatovic (2021) deal with the love metaphors in terms of their

cultural variation and universality. Rasse et al (2020) on the other hand, employ a psycholinguistic account for conceptual metaphors and their role in the interpretation of poetry.

Cenita & Nurmailly (2020) focus on the metaphorical expressions in the poems of Emily Dickinson and they categorize their findings according to the categories offered by Lakoff and Johnson (1980). Kravets et al (2021) put an emphasis on the poetic discourse of Ukrainian poets and they define metaphor as "the most productive means of cognition and enrichment of a language." Li & Daojiya (2021) on the other hand, employ a study on flower metaphors in relation to the concept of love in English and Chinese poems to highlight the cross-cultural variations and universal qualifications of them. Shadiditapar & Pourghasemian (2021) is another metaphor study from a different culture and language. They study the conceptualization of the concept of "separation" in Azerbaijani poems.

3.3.2. Metaphor Studies in Turkish

Various studies on conceptual metaphors have also been conducted in Turkish. Aksan (2006) is one of the leading studies on conceptual metaphors. He studies anger metaphors in Turkish with a cognitive perspective and discusses the universal and culture specific traits of them. According to him, the physiological effects of emotional experiences are expressed universally in almost all languages. However, languages differ from one another "in the instantiation of these generic-level metaphors at a more specific level". Arıca Akkök (2017) is another scholar who studies anger metaphors in Turkish. Compiling a corpus from newspaper articles she discusses the culture specific characteristics of a basic emotion, anger, in Turkish with a cognitive perspective.

In the same direction, Adıgüzel (2018) studies lexical profiles of fear verbs in Turkish and metaphorical profile of somatic fear idioms. He states that Turkish idioms of fear describe the experiencer's situation during a fear event while fear related verbs refer to the cognitive inspection of fear before the emoter faces the related fear event. In another study, Adıgüzel (2020) conducts research on

the metaphorical conceptualization of love pain or suffering in Turkish songs. In addition to generic level instantiations of metaphorical expressions, he states that LOVER'S BODY IS A LANDSCAPE metaphor occurs as a novel conceptualization in his corpus consisting of sad love songs from Arabesque and Art genres.

Aksan & Aksan (2012a), on the other hand, focus on how emotions are conceptualized in Turkish culture to eliminate the culture specific instantiations by comparing emotion lexicon in Turkish with their English counterparts. According to their findings, the emotion terms *duygu* and *his* denote similar emotional states and emotional experiences are conceptualized holistically in Turkish culture.

Aksan & Kantar (2007) and Aksan & Kantar (2008) are among the well-known studies in Turkish context. In Aksan & Kantar (2007) the authors claim that the best way to describe the LOVE IS A JOURNEY master metaphor is to conduct a contrastive study. Accordingly, they focus on English and Turkish contexts to highlight probable cultural distinctions in two separate languages. As for Aksan & Kantar (2008) where love metaphors in English and Turkish are discussed, they find out that some specific level abstract source domains are available in Turkish such as PAIN/ SUFFERING. They discuss these domains in relation to Anatolian Sufi tradition in terms of their culture specific variations.

Aksan & Aksan (2012b) is another metaphorical study in Turkish context. Compiling examples from Google, METU corpus and TNC they discuss two concepts in Turkish, namely *sabır* and *çile*. They claim that these source domains are not only used to conceptualize emotions but some other target domains as well. Accordingly, they claim that these concepts are salient in Turkish culture and they are employed to understand life and morality as well as emotions.

Apart from these, Baş (2015, 2020) and Baş & Büyükkantarcıoğlu (2019) are another metaphor studies on the conceptualization of emotions. Baş (2015)

studies how separate emotions are conceptualized in Turkish through body-part idioms. Considering the embodiment principle in metaphorical conceptualization she analyses how emotions are mapped onto different body parts. Baş (2020) on the other hand, employs a cognitive perspective on metaphorical expressions in a poetic text, Sessiz Gemi, written by a Turkish poet Yahya Kemal Beyatlı. Baş and Büyükkantacıoğlu (2019) on the other hand, sheds light on a specific emotion, sadness, through body-part idioms and they highlight metaphorical and metonymical profile of sadness.

Özçalışkan (2003) studies how death and life concepts are conceptualized in Turkish while İbe-Akcan & Uçar (2022) employ a corpus-based study on motherhood and fatherhood metaphors in Turkish. Although it is not a study directly related to metaphors, Karaaslan (2017) demonstrated a cognitive approach to understanding emotions by conducting a comparative analysis between the English and Turkish versions of words related to the emotion of anger.

Duyan (2020) employs a metaphorical study which combines two distinct fields, namely architecture and poetry. He discusses how architecture is conceptualized and understood in Nazım Hikmet's poems. Last but not the least, Güçlü (2017) employs a cognitive perspective on the translation of metaphors in Le Betau Ivre by comparing the original text with its Turkish translation.

CHAPTER 4

METHODOLOGY

This thesis focuses on two main areas: 1) the lexical profiling of selected verbs in Turkish that express subjective experience of sadness, and 2) metaphorical profiling of sadness in selected folk song lyrics. The methodologies employed in each part are described in this section respectively.

4.1. METHODOLOGY FOR LEXICAL PROFILING

This part is dedicated to the operational definitions of terms which are directly related to the field of corpus linguistics. Furthermore, the way how a corpus-driven study works is explained as well as data collection procedures and data analysis for the lexical profiling of selected sadness verbs.

First of all, this study is qualitative in nature; in other words, instead of focusing on statistical significance, it describes in detail any noteworthy traits that are found of a node that is being examined using concordance analysis. In corpus linguistics there are two basic methods for linguistic analyses: corpus-based and corpus-driven approaches. The former approach usually uses a corpus to evaluate a theory or hypothesis that has previously been developed. Therefore, as Tognini-Bonelli (2001) suggests, in this approach, a corpus is used to validate or refute any hypotheses which were put forward previously. As for the latter approach which is also employed in this study, namely, corpus-driven approach, corpus is explored ""to uncover new grounds, posit new hypotheses and not always support old ones" (Tognini-Bonelli, 2001, p 65). Hence, in this inductive process observations of the researcher lead hypotheses which lead the researcher make some generalisations about a particular language issue. In this vein, by using a corpus-driven approach this study tries to identify the lexical profiles of five sadness verbs in Turkish through the concordance lines obtained from Turkish National Corpus, TNC (Aksan et al, 2012).

The nodes, or the verbs that are selected for further analysis are üzül- (be sorry), hüzünlen- (feel sad), kederlen-(mourn), dertlen- (get worried) and tasalan-(worry). These nodes are described and analysed according to the model of extended lexical units (Sinclair:1996; Stubbs: 2005) to uncover their meanings and probable semantic differences with regard to the concept of sadness. As explained in Theoretical Framework section, lexical profiling consists of the detailed analysis of four basic components: collocation(s), colligation(s), semantic preference(s) and semantic/ discourse prosody. Although these concepts are explained in the theoretical framework section, it would be appropriate to give brief operational definitions in this section.

Corpus: In corpus linguistics, a corpus refers to a large, structured collection of texts or spoken language data that is used to study language patterns. According to significant scholars in the field such as John Sinclair (1991) and Geoffrey Leech (1990), a corpus is a principled collection of naturally occurring language text, carefully sampled to be representative of a particular language or language variety, and typically stored and analysed electronically. In this study, Turkish National Corpus, TNC, (Aksan et al, 2012) is used. TNC is " is designed to be a balanced, large scale (50 million words) and general-purpose corpus for contemporary Turkish" (ibid).

Concordance: In corpus linguistics, a concordance is a list of words or phrases found in a corpus, along with their immediate contexts. It allows researchers to study how words are used in different contexts and can help identify patterns of language use. The search term or the node, is listed in the centre of the concordance line and the researcher can easily see the previous and post position expressions of the node.

Collocation: The term Collocation or collocate goes back to Firth (1957) who defines collocation as ""recurrent combinations of words that co-occur more often than would be expected by chance and that correspond to arbitrary word patterns characteristic of a given language or text." This key linguistic concept is also discussed by Sinclair (1987, 1991,1998), Hoey (1991) and Stubbs (2005).

According to their definitions, if a lexical item occurs before or after another lexical item more frequently, then there is a collocational pattern between these linguistic units and they can be considered as collocations or collocates of one another.

Colligation: The term "colligation" describes the grammatical relationships that words have, frequently with regard to the patterns in which they occur. It has to do with how particular words frequently occur with particular grammatical constructions or components. Colligation is a topic that Stubbs (1995) explored in regard to word usage in particular syntactic constructs. Therefore, in this study some potential candidates of colligations are –(y)Ip, -(y)ArAk, -dIğI için etc. Figure 4 below illustrates a part from the concordance lines of hüzünlen- which is one of the nodes of this study.

W-GG09C2A-0377-56	ağaç. Komşu... Kim ki?.. Bilmem...	Hüzünlenirim.	O zaman Ruhsar Hanım'a hiç
W-TD09C4A-0211-52	Ayyıldızı orada görünce, gerçekten çok	hüzünlendim.	Kaç gün kaldınız o vadide?
W-QD36E1B-2841-61	avuç yıldızla Geleceğim sana Sarı	hüzünlerin	kenti. Bir rüzgar esince Sarıyor
S-ADABAo-0368-3	aslında çok şey öğrendim. Biraz	hüzünlendim,	biraz keyiflendim, biraz duygulandım, biraz
W-SI22C3A-0559-36	artık sana Okuduğum şiir içimi	hüzünlendirmişti.	Balkona çıkıp biraz hava alsam
W-TI22E1B-2913-70	ardında görmek ve dokunamamak biraz	hüzünlendirdi	beni. Hâlbuki hemen Cin Ali
W-QI09C2A-0631-67	arasında ucuz, kaliteli şeyler ararken,	hüzünlerimden	arınmak belki biraz... Belki biriyle
W-DI22C3A-0719-44	anlatan şarkıyı anımsamak, beni de	hüzünlendiriyor...	-O ressam buralarda bir yerlerde
W-SA16B1A-0768-65	Anadolu türküleri söyleyerek havayı büsbütün	hüzünlendirdi.	Neredeyse ağlayacaktık. Geç vakit el
W-JA16B2A-0759-21	Ama ben buralarda ölmeye kararlıyım."	Hüzünlenmesi	tam bir çaresizliğe dönüşmeden sormalıydım;

Figure 4. A part from the concordance lines of hüzünlen-

As seen in the figure above, the concordance lines of the node verb, hüzünlen- are listed by TNC. The query word hüzünlen- occurs in the middle of the line as the node which is called as keyword in context format (KWIC) and five words are listed before and after the node. These -5 and +5 words on the left and right side of the node is the default setting of the TNC interface. Throughout the study, the term -N is used to refer to the words or expressions that occur before the node and +N for those that occur after it. Hence, pre-node collocates refer to the words or expressions on the left side of the node while post-node collocates refer to the words that occur on the right side of the search term. Numbers such as W-QD36E1B-2841-614 on the far left of the image are a kind of identification number assigned by the system for that concordance line. The

W at the beginning of the number indicates that the relevant sentence occurs in a written text, while the letter S indicates that the sentence is an example of spoken language. All examples given in the findings and discussion section are presented with this number.

On the other hand, TNC allows the researcher to see the part of the sentence in a more extended way when clicked on any concordance line. Thus, when context-dependent meaning patterns are needed, it is possible to easily access the rest of the sentence.

4.1.1. Data Collection Procedure

The data for the lexical profiling of the study, in other words concordance lines of the sadness verbs were obtained from TNC with a span of -5 to +5 span which is the default setting of TNC. Although it is possible to further restrict the word span when searching the verbs on the TNC, the default setting of -5 +5 is used because Stubbs (2005) states that this is the recommended span for a computational analysis.

Accordingly, each verb in the study was searched in the TNC interface and the data obtained were extracted from the system as an excel table. Afterwards, the irrelevant lines were extracted one by one from the presented concordances and the remaining lines were used for further collocational pattern analysis. TNC yielded more than 450 lines for üzül- (be sorry) which was the highest while it yielded 66 lines for the verb tasalan- and this was the smallest number. However, it should be kept in mind that this is a qualitative study. Therefore, these numbers were just tentative and precautionary so that we would have enough data to confirm our observations and hypotheses as they were made. They were not intended for statistical analysis. On the other hand, while tabulating the colligations, certain numbers and their percentages in the total number are also included. This method has been used in order to have a descriptive table and to justify our findings. Moreover, when selecting the verbs indicating sadness, the selection was made by looking at the numbers

belonging to these concordance lines. Therefore, verbs such as gamlan-, which gives very few results, were not included in the study.

All in all, the conjugations of the verbs according to different tenses and modalities, the meaning components in front of and behind the node word have been instructive in understanding the cognitive, behavioural and physiological effects of sadness and making a more holistic evaluation.

4.1.2. Data Analysis

For the identification of lexical profiles of selected sadness verbs, the study employed a model called extended lexical units (Sinclair, 1996, 1998; Stubbs, 2005). According to McEnery & Hardie (2012) this model requires exploring the lexical environment of an item through "successive analysis of collocations, colligations, semantic preferences and discourse (semantic) prosodies". Among these basic features of the model, the most prominent one is the identification of collocates since other components, namely colligations, semantic preferences and semantic prosodies, are the abstractions of collocations (McEnery & Hardie, 2012, p132).

For the identification of collocations two distinct ways could be chosen. These ways are defined as collocation via significance and collocation via concordance. This study employed the latter without using any statistical testing for the relevance of the collocations which is the key idea in collocation via significance method. In collocation via concordance method, the researcher obtains concordance lines for a specific node from a computerized corpus and examines the lines manually. McEnery & Hardie (2012) state that in this method, the linguist "examines each line individually, identifying by eye the items and patterns which recur in proximity to the node word and reporting those that they find of note, possibly with manually compiled frequency counts but without statistical significance testing". According to this, the computer is only used to sort out concordance lines not for statistical measurements or for building a reference corpus for probable comparisons. Rather than relying on

statistical data "the researcher is still regarded as the final arbiter of determining whether or not a specific candidate collocate is indeed a collocate" (McEnery & Hardie, 2012, p126).

Considering these, the first thing we did in this study was to use TNC for concordance lines of each sadness verb. The node word was presented with 5 words on the right and 5 words on the left in accordance with the default settings of TNC. After this first query, the irrelevant lines were omitted. For instance, in the first query, üzül- (be sorry) yielded 67868 occurrences in 3522 different texts. However, when irrelevant lines were omitted, we had 350 lines where üzül- (be sorry) was in a verbal phrase referring sadness event. When it comes to other verbs, hüzünlen- yielded 281, dertlen- 160, kederlen 109 lines and tasalan- 66 lines. However, the numbers mentioned here are the number of concordance lines of the related words. It should be noted that the colligations in the -/+ 5-word range have been categorized and the corresponding percentages are given in the tables. The reason for this is that the relevant node internal and node external colligations were analysed by considering the VP in the relevant sentences.

After printing out excel tables for each verb's concordance lines, the lines were analyzed according to the seven-step procedure (Tribble, 2010) which require successive analysis of the concordances. These seven steps are 1) Initiate 2) Interpret 3) Consolidate 4) Report 5) Recycle 6) Result and 7) Repeat. This procedure was applied to the concordance lines in a circular fashion.

Accordingly, the concordance lines were read several times by focusing on the lexical environment of the node to notice the recurring words, grammatical forms or expressions. After several careful readings of the concordance lines, certain recurring structures and patterns began to be recognised and thus various semantic domains were identified and each element was grouped into the relevant domain for further discussion. For instance, expressions such as gör-, bak- or rastla- and their inflections (e.g. görüp, bakınca, rastlamış olmak)

in -N position of the node were grouped in the visual domain triggers indicating the stimuli of the emotion.

Apart from these, during the readings, various hypotheses about the meaning patterns of the node were put forward and these hypotheses were verified or falsified by revisiting them in subsequent readings. For instance, an initial hypothesis about dertlen- was that, the verb collocated with words or phrases that might be considered in auditory domain such as şarkı "song" şiir "poem" or haber "news". However, as we kept reading the concordance lines we noticed that dertlen- does not necessarily collocate with such words, rather with those that can be considered in cognitive domain such as dert "trouble", sorun "problem" or durum "condition".

After completing this detailed reading and grouping issues as well as checking the validity of previous assumptions with regard to the semantic and pragmatic features of the nodes, the domains were tabularized and discussed in line with the instances obtained from the corpus of the study.

Finding the salient collocates was considerably more difficult than identifying the colligational patterns since one only needed to closely examine the concordance lines to look for recurrent grammatical categories. Some grammatical features that the node colligates with were node external such as instrumental case marker –(y)lA at –N positions which marks the source of sadness such as derdiyle. Conversely, suffixes such as –(y)ArAk and -(y)Ip operate as node-internal colligates, dictating the function of the verb phrases that follow by indicating the behavioural response to the condition of sadness. By using a hand-and eye method, all of the colligates were discovered and tabularized. The numbers of grammatical structures were also added into the tables not for statistical purposes, but to support some of the qualitative assumptions we made. In other words, discussions regarding the colligate-dependent specific meaning(s) that the node was involved in were also added. Although colligation appears to be the second phase in Stubbs' (2005) model, the findings on colligational patterns were reported before to the collocation

analysis in the lexical profiling of each Turkish sadness verb in the dissertation. We do this because, while semantic preference and prosody are abstractions from collocates, we want the results and observations regarding collocates to come before those titles.

After identifying the collocations of each verb of sadness and categorising them into semantic domains, the next step was to analyse the semantic preferences, which are an abstraction of the collocations. At this point, the categorical names given to the semantic domains of the collocations are utilised to explain from which higher semantic classes words are selected.

As for the semantic/discourse prosody of the words, the findings on the previous three components (colligations, collocations, semantic preferences) were considered together and it was discussed why the language user tends to use that node instead of another similar-semantic word. Because semantic prosody or discourse prosody (Stubbs, 2005) reflects the pragmatic motivation of the language user (Sinclair 1996, Bednarek, 2008a). Therefore, when discussing semantic prosody, instead of assigning binary labels such as positive-negative or pleasant-unpleasant, reference is made to the established semantic structures, moods and behavioural responses produced by the node.

4.2. METHODOLOGY FOR METAPHORICAL PROFILE OF SADNESS

In this section, it is explained how the corpus of folk song lyrics used to determine the metaphorical profile of the emotion of sadness was compiled and analysed.

4.2.1. Data Collection Procedure

After scrutinizing the lexical profiles of selected sadness verbs in Turkish through a general corpus of Turkish, TNC, we intended to check some of the assumptions on sadness in a more specific register, namely folk songs. When it

comes to the aim of this section, we hope to describe the conceptualization of sadness in selected folk songs with a cognitivist perspective. Aktaş and Şimşek (2013) state that folk songs encapsulate the essence of a culture, often employing metaphorical language to express complex emotions, societal expectations, and historical narratives. In this respect, the metaphors embedded in such linguistic texts offer profound insights into the collective consciousness of a community, providing a glimpse into their worldview and shared experiences. Through folk songs, cultural metaphors are preserved and passed down through generations, fostering a sense of identity and continuity. Therefore, analysing the metaphorical language used in folk songs not only deepens our understanding of cultural nuances but also highlights the significance of metaphors as carriers of cultural wisdom and heritage.

As stated by Vural (2011), folk songs are among the elements that reflect the history, culture, traditions and customs, social events and emotions of Turkish culture in the most beautiful way. However, when it comes to folk songs written in the Turkish language, a very wide time span and a very wide geography come to mind as an inevitable fact. In this respect, categorising folk songs requires considering various variables such as period, region, theme or style. Therefore, folk songs constitute a very large corpus. However, such a large-scale study would be far from being feasible. Although there are different ways of accessing folk song lyrics, it is not easy to limit the folk songs to be selected and to group them according to a certain systematics. Semino (2017) states that "when the focus is metaphor use in a particular genre or register, the analysts may either study a sub-section of a larger existing corpus, or, more frequently, construct their own corpus or corpora". In this respect, it was necessary to consult a source consisting only of folk song lyrics, which are well-known and belong to different regions of Anatolia and whose representativeness is in parallel with this. To this end, the folk song lyrics in *Unutulmaz Türküler Antolojisi* (*Anthology of Unforgettable Folk Songs*) including 352 different songs from different regions by Safinaz Yalçın (2003) was used as the sample of the study as it compiles folk song lyrics from different regions,

periods, themes with further information such as explanations about particular words or expressions. Although it was possible to find different studies on folk songs, this book was the only anthology that existed at the time of the study and contained only folk song lyrics from different regions. In this vein, the corpus of the study includes 22741 words and the lyrics were transcribed in a text file for further analysis through a computerized corpus tool called AntConc which is a freeware corpus analysis toolkit for concordance and text analysis (Anthony: 2023).

4.2.2. Data Analysis

Conceptual Metaphor Theory (CMT), first introduced by George Lakoff and Mark Johnson in their seminal work Metaphors We Live By (1980) completely changed our understanding of language and mind. This theory holds that metaphor is not merely a function of language but rather a basic feature of human cognition that shapes our comprehension of abstract ideas through more tangible, day-to-day experiences. They argued that we conceptualize abstract concepts in terms of more concrete and familiar experiences, leading to the pervasive use of metaphor in language and thought. In this vein, a key component of linguistic analysis is the identification of metaphors, which allows researchers to explore the complex ways that language both reflects and changes human mind. According to Lakoff and Johnson, several steps should be followed to identify metaphors. First, the analyst should recognize the linguistic expressions that suggest metaphorical meaning; second, the source domain from which the metaphorical expression is borrowed should be identified; and finally, she/he should understand the target domain, or the abstract concept being metaphorically represented.

Apart from this, several approaches, each with advantages and disadvantages of its own, have been developed to systematically find metaphors within literary corpora. Another methodical approach to identifying metaphors is proposed by Steen (2002), who focuses on language metaphors and their conceptual

mappings. In order to get a relevant way for researchers to identify metaphors in texts he starts with the definition of metaphor. According to this, as metaphor is a matter of thought, one should get rid of the linguistic surface features of texts and translate all the words of a discourse into thoughts through propositions. By doing this, it is possible to see metaphorical mappings between domains.

Barcelona (2003) also proposes a guideline for the identification of metaphors and metonymies in a linguistic material. According to this, first step is to identify where the mappings occur and then provide a clear description of the metaphor or metonymy by first seeking out additional conventional linguistic expressions. Next, the researcher should search for additional semantic or pragmatic evidence and determine the most general metaphorical/metonymic mapping in accordance with the dominant target domain.

Kövecses (2000) has also made significant contributions to Conceptual Metaphor Theory by broadening its scope and refining the methods used to identify metaphors in texts. His research focuses on the cultural and social dimensions of metaphors, investigating how social settings and cultural experiences influence how we understand abstract ideas. Kövecses (2000) has proposed a comprehensive approach to identifying metaphors in texts, emphasizing the importance of contextual analysis. His approach states that one must take into account the larger context in which a metaphorical expression is employed, taking into account societal standards, cultural nuances, and particular communicative contexts. Through an exploration of the cultural and contextual aspects of metaphorical language, his methodology offers a sophisticated comprehension of the ways in which metaphors function across linguistic contexts.

As it can be inferred from the ideas above, metaphors and culture are inextricably linked because they are effective means of communicating cultural norms, values, and ideas. It can be said that metaphors, deeply rooted in a society's language and thought processes, reflect the way people perceive and

understand the world around them. This close connection between metaphors and culture is notably evident in folk songs, which can be considered as rich repositories of cultural heritage.

Bearing these in mind, it is imperative to acknowledge that folk songs, constituting poetic compositions structured in verses, encapsulate a diverse range of themes, encompassing both adverse subjects such as war, death, and separation, as well as optimistic ones like love, joy, and heroism. Intriguingly, even within folk songs centered around positive themes, nuanced metaphors of sadness can be discerned. Consequently, such lyrical expressions were meticulously preserved within the corpus under consideration. Following the transcription of lyrics into textual formats, a comprehensive analysis was undertaken, involving multiple readings aimed at identifying verses where sadness might be metaphorically conveyed. By employing Barcelona's (2003) approach to identify metaphors, we read the lyrics several times and marked some lines that can be considered to be possible metaphorical expressions. Accordingly, the researcher should (i) identify the locations of the mappings; (ii) provide a clear description of the metaphor or metonymy by first seeking out additional conventional linguistic expressions of the term; (iii) search for additional semantic or pragmatic evidence; and, (iv), determine the most general metaphorical/metonymic mapping in accordance with the dominant target domain. In addition to this, by using the software called AntConc (Anthony: 2023) we searched some words that may imply sadness such as keder 'grief', dert 'trouble', ayrılık 'separation', ölüm 'death' etc. The software also enabled us to search such expressions in different grammatical forms and lead us to the contextual information very quickly.

After this identification process, 77 sadness metaphors and 11 metonymies were listed. The listed lines were coded in accordance with probable cognitive mappings. At this point, about 20% of the related data was independently coded by another rater. Accordingly, the inter-rater reliability was found to be strong (Cohen's $\kappa= 0,70$). Then, the analysed lines and expressions were classified into metaphoric and metonymic source domains offered by researchers

previously like Barcelona (1986) and Kövecses (2000). Depending on the number of items listed in any category, source domains and the conceptualization of sadness were discussed to highlight prototypical metaphor types used in Turkish folk songs.

4.3. CONCLUSION

The terminology and approaches of corpus linguistics were used to analyse the lexical profiles of sadness verbs in the corpus of written and spoken real language samples. In addition, the literature in cognitive linguistics and psychology was also used to guide the discussions on the semantic and pragmatic properties of the words. This part of the study demonstrated the benefits of combining the methods of corpus linguistics with other disciplines.

On the other hand, the culture-specific characteristics of the emotion of sadness in Turkish culture were also discussed, taking metaphorical descriptions of the emotion of sadness in other languages as a guide. The aim here was to test the inferences made about the emotion of sadness in a more specific register and to contribute to the literature from a more holistic perspective.

CHAPTER 5

FINDINGS AND DISCUSSION

This chapter basically presents findings on the lexical profiles of five selected verbs expressing the meaning of sadness in Turkish using a corpus-driven methodology through concordance lines obtained from TNC. Based on the number of concordance lines obtained from TNC, the verbs are ranked as üzül- (be sorry), hüzünlen-, dertlen-, kederlen-, and tasalan-, respectively. Similarly, the four components of the lexical profile are analysed as colligations, collocations, semantic preferences and semantic prosody. Then, the chapter is completed by presenting the findings on how the emotion of sadness is conceptualised in Turkish folk song lyrics.

5.1. LEXICAL PROFILING OF THE TURKISH SADNESS VERBS

5.1.1. Lexical Profile of Üzül- (be sorry)

Üzül- (be sorry) is defined as an intransitive verb which means to be sorry or worried about something or be subject to a saddening issue in TDK (Turkish Language Association) dictionary. When üzül- (be sorry) is searched on TNC one can find 67868 occurrences in 3522 different texts. However, some of the obtained results are irrelevant and they were omitted before starting the lexical profile analysis. After this omitting process, 350 concordance lines including spoken and written corpora were obtained about the verb üzül- and the analysis was conducted accordingly.

In this section concordance lines of Üzül- (be sorry) are analyzed with regard to seven steps procedure offered by Tribble (2012) and distinct patterns are tabularized in terms of colligations, collocations, semantic preferences and semantic prosodies. In the meantime, some hypotheses are offered during the

analysis and these hypotheses are checked, refined and renewed according to the findings discovered in forthcoming readings.

5.1.1.1. Colligational Patterns of Üzül- (be sorry)

Words collocate not only with some meaningful lexical items, but also, or even instead, with some grammatical markers or grammatical categories (McEnery and Hardie 2012). In this vein, this section intends to uncover grammatical units that the verb üzül- (be sorry) collocates with in concordance lines.

5.1.1.1.1. Dative Case Marker –(y)A

The source or the trigger of Üzül- (be sorry) is usually marked with Dative Case (DAT) –(y)A implying the reason behind the sadness. This dative case marking is significant in that it underlines the reason of sadness as well as its pragmatic roles. It is sometimes used to employ a for (için) meaning while it sometimes has a due to (-dAn dolayı) implication. In the former use, it has a pragmatic load as it is used to show sympathy to someone else. This issue will be discussed later. The table below shows the structural type of Üzül- in terms of Dative Case.

Table 5. Structural Type of Üzül- (be sorry) in Turkish

Subject	Object	Sample Sentence
Experiencer (NOM)	Theme (DAT)	***Ben** Zeynep'e çok **üzülüyorum**.* ***Exp.NOM** Zeynep.DAT **be sorry-Prog.1sg**.* I am very sorry for Zeynep.

The concordance analysis helped us identify the following node-internal and node-external colligates of Üzül-: Üzül- (be sorry) colligates usually at –N1 position with the dative marker "-(y)A", which corresponds to "for" or "due to" in English. These dative case markers point to the reasons that induce the Üzül- (be sorry) reaction. Some examples are as follows;

(1) "Galatasaray'ın *mağlubiyetine* çok üzüldüm" S-ADABCo-0242-419

"*defeat-POSS-DAT* **be sorry-Past-1st sg**"

(I was very sorry for Galatasaray's defeat.)

(2) "Evladımın *gidişine* **üzülmem mi**?" W-KA16B3A-0636-2122

"*departure-DAT* **be sorry-NEG- INT-1st sg**"

 (Am I not sorry for my child's departure?)

(3) "Yaşlandıkça, romanlarının da *yaşlanıyor oluşuna* **üzülüyordu**." W-UA16B4A-1029-2413

"*getting older-DAT* **be sorry-IMPF-P.COP**"

(As he got older, he was upset that his novels were getting old.)

(4) "Son zamanlarda görüşemiyoruz, *ona* da **üzülüyorum**." S-ADBBI^-0326-44

"*that-DAT* **be sorry-Prog-1st sg**"

(We haven't met lately, I feel sorry for that.)

(5) "İstifanızı kabul ettiğime çok üzüldüm" W-LA16B3A-1947-1149

"*accept-ADV-DAT* **be sorry-Past-1st sg**"

(I was very sorry to accept your resignation.)

(6) "Kaybettiğin zamanına **üzülmeyesin**" W-UI44F1D-4755-2174

"*time-POSS-DAT* **be sorry-NEG-2nd sg**"

(Don't be sorry for the time you lost)

(7) "Kaçınılmaz *sonuçlara* peşinen **üzülme**" W-QD36C0A-0222-401

"*result-Pl-DAT* **be sorry-IMP**"

(Don't be sorry for inevitable results in advance)

5.1.1.1.2. Non-Finite Adverbial -dIğI için

This grammatical unit is defined as a non-finite adverbial clause which means because by Göksel & Kerslake (2005).This unit is used to present two events/situations in a cause-result sequence. Some examples are as follows:

(8) "Sevgili annesine geleme*diği için* çok **üzüldü**" S-ADBBAo-0443-273
"*come-Neg-ADV- 1st-sg* **be sorry- past-3rd-sg**"
(He was sorry for his beloved mother as she could not come)

(9) "Kitaplar okuyamamış ol*duğumuz için de* **üzülüyoruz**." W-JI37C3A-0091-936
"*be-ADV-1st pl* **be sorry-Prog- 1st pl**"
(We are sorry that we have not been able to read books.)

(10) Seni *kırdığım için* çok **üzüldüm**. W-RA16B2A-3329-390
"*hurt-ADV-Past- 1st sg* **be sorry-Past-1st sg**"
(I was very sorry to hurt you.)

(11) Eski sınıfımdan *ayrıldığım için* çok **üzülmüştüm**. W-[I12F1D-4846-1018
"*break up-ADV-1st sg* **be sorry-PPer-1st sg**"
(I was very sorry to leave my old class.)

(12) Biz *gelmediği için* çok **üzüldük**. S-ADBBAo-0443-3
"*come-ADV-3rd sg* **be sorry-Past-3rd pl**"
(We were very sorry that he did not come)

(13) Bilginlerimizin, aydınlarımızın eksiğini *gördüğümüz için* **üzülüyoruz.** W-ID03A4A-0580-837
"*see-ADV-3rd pl* **be sorry-Prog-3rd pl**"
(We are sorry that we see the lack of our scholars and intellectuals.)

(14) Bu notu *beklemediği için* **üzülür**. S-AEAA@O-0150-172

"*wait-ADV-3rd sg* **be sorry-AOR**"

(He is sorry that he does not expect this grade.)

(15) Çikolata *yapamadığı için* **üzülür**. W-PH03A1B-3141-1804

"*make-ADV-3rd sg* **be sorry-AOR**"

(He's sorry as he can't make chocolate.)

This grammatical structure seems to be used to express a sadness of a past event which occured due to reasons beyond one's control (8,9,11,12). In this regard, it can also be considered as an expression of regret. It may also imply a sadness derived from a remorse of conscience (10) or an unexpected result/ witnessing a negative situation (13,14) as well as a weakness or inability (15).

5.1.1.1.3. Converbial Suffix –(y)ArAk+ Another Verb

Just like any verb, Üzül- (be sorry) colligates with –(y)ArAk which functions as 1) a subordinating suffix (CONJ, "and") like –(y)Ip and as 2) converbial suffix (CV) which derives manner adverbs from verbs. We looked at the suffix –(y)ArAk on Üzül- (be sorry) as a colligate rather than many other suffixes for its salient functions. The suffix can mark consequences of the be sorry (Üzül-) emotion, with its function as a manner adverb being highly unlikely because Üzül- construes a temporal event. How can its seemingly manner adverb form (üzül-erek, being sorry) modify another verb? What action can one do while also üzül + ing at the same time? Any verbs that üzül- could modify like a manner adverb would probably be temporary like it.

Some of the verbs that follow Üzül[erek] are söyle- (say), ifade et- (express), bak- (look), gör- (see) and gözle- (observe) or anlat- (tell). Some examples are as follows:

(16)"Bugün Türkiye'yi ben **üzülerek görüyorum**" S-ACABUZ-0035-230

"**be sorry-CV see-Prog-1 st sg**"

(Today I see Turkey with sorry)

(17)"Bu görüntünün mihenk olduğunu **üzülerek ifade etmek istiyorum**" S-ACABQq-0429-234

"**be sorry-CV Express-AOR- want-prog-1st sg**"

(I would like to sadly Express that this scene was a touchstone)

(18) "Biraz **üzülerek gözledim** bunun işaretlerini" S-ADBBI^-0042-227

"**be sorry-CV observe-Past-1st sg**"

(I observed the signs of this a little sadly)

(19) "Bunları **üzülerek** ve acıyarak **söylüyorum**" W-NI09C3A-1445-1653

"**be sorry-CV say-Prog-1st sg**"

(I say these regrettably and deploringly)

(20) "Ama son dönemlerde **üzülerek izliyoruz** ki şu "bir kısım kendini bilmezlerin" sayısı giderek artıyor." W-QI31D1B-2343-1340

"**be sorry-CV watch-Prog- 1st pl**"

(But we are regretted to see recently that the number of "some of those who do not know themselves" is increasing. ")

(21) "Çok acı bi durumdasın yani sana şu an **üzülerek bakıyorum**." S-BEABXO-0344-226

"**be sorry-CV look-Prog-1st sg**"

(You're in a very painful situation, so I'm sadly looking at you right now.)

(22) "En büyük engelin Türk hariciyesinden geldiğini **üzülerek anlattılar**" W-IE39E1B-2837-864

"**be sorry-CV tell-Past-3rd pl**"

(They regretted to tell that the biggest obstacle came from the Turkish Foreign Affairs.)

5.1.1.1.4. Postposition İçin/ For

İçin is another common colligation for Üzül- (be sorry). In concordance lines, this postposition is used to imply a kind of sadness felt for someone else. It is usually preceded by a proper noun or a pronoun referring to someone apart from the experiencer. This collocation supports the hypothesis that üzül- (be sorry) is a verb that is used to show sympathy to someone else's undesirable position/situation/ condition rather than any other sadness verbs. Some examples are as follows;

(23) "Çocuklar büyüyor, *babaları için çok* **üzülüyorlardı**" W-SA09C1A-0240-1477

"*father-Poss-acc for very* **be sorry-IMPF- 3rd pl -Past**"

(The children were growing up, they were very sorry for their father.)

(24) "Ben *onlar için* üzülüyorum" W-TI44F1D-4761-981

"*them for* **be sorry-Prog- 1st sg**"

(I am sorry for them.)

(25) "Hala *Bihter için* **üzülür**." W-ZI45E1C-5072-553

"*Bihter-Nom for* **be sorry-AOR**"

(He is still sorry for Bihter)

(26) "Öleceklerine yalnız *benim için* **üzülmüşlerdi**" W-RG09C4A-1169-406

"*me for* **be sorry-Perf-3rd pl-Past**"

(They were sorry for me that they were going to die.)

İçin is sometimes used to refer to an event/action rather than a specific person. In such cases experiencer directs her/his sadness towards an event or situation itself rather than a specific person who is affected by it. Some examples are as follows:

(27) "Doğudaki *olaylar için* **üzülüyorum**" W-TD09C4A-0211-1122

"*event-PL for* **be sorry-Prog-1st sg**"

(I feel sorry for the events in the east)

(28) "Seni *kızdırdığım için çok* **üzüldüm**" W-RA16B2A-3329-390

"*you-Acc make angry-Past-1st sg for very* **be sorry-Past-1st sg**"

(I'm so sorry to make you angry)

5.1.1.1.5. Postposition İçin/ As

İçin is also used to make a cause effect relationship between events. There are some examples suitable to this kind of use. In these examples, the reason of sadness is highlighted and it is mainly an unintended/unwanted situation.

(29) "Çikolata *yapamadığı için* **üzülür**." W-PH03A1B-3141-1804

"*make-ADV-3rd sg* **be sorry-AOR**"

(He's sorry as he can't make chocolate.)

(30) "Sevgili annesine geleme*diği için* çok **üzüldü**" S-ADBBAo-0443-273

"*come-Neg-ADV- 1st-sg* **be sorry- past-3rd-sg**"

(He was sorry for his beloved mother as she could not come)

5.1.1.1.6. Negative Imperative Form

The negative imperative form of Üzül- (be sorry) is one of the most frequent uses in the concordance lines. Referring to 2nd person singular or 2nd person plural, it is intended to give solace or sooth someone in a negative situation. This type of uses are the uses in which the interlocutor is either unnecessarily sorry for something or that the meaning of consolation is brought to the forefront by presenting another positive point. Some examples are as follows;

(31) "Bu kadar **üzülmeyin** yazın yine geleceksiniz" W-OA16B2A-1253-1378

"**be sorry-IMP-NEG-2nd pl**"

(Don't be so sorryy, you will come again in the summer.)

(32) "**Üzülme** o seni sever bak görürsün" W-UA16B3A-0716-345

"**be sorry-IMP-NEG-2nd sg**"

(Don't be sorry, he loves you, you see)

(33) "Sakın ola **üzülmeyin**" W-SA14B3A-1588-1548

""**be sorry-IMP-NEG-2nd pl**"

"Don't even be sorry."

(34) "Kaçınılmaz sonuçlara peşinen **üzülme** ve bunu bilinçli dert etme"
W-QD36C0A-0222-401

"**be sorry-IMP-NEG-2nd sg**"

(Don't be sorry about the inevitable results in advance and do not worry about it
consciously.)

(35) "Az kaldı" dedi, "**üzülme**", az kaldı." W-TA16B0A-0093-1549

""**be sorry-IMP-NEG-2nd sg**"

 (He said, a little time left, don't be sorry.)

5.1.1.1.7. Subordinating Suffix –(y)Ip

The converbial suffix –(y)Ip colligates with üzül- (be sorry) on different verbs
implying a semantically equal status thanks to its conjugative function.

(36) "Taa Beyoğlu'na *gidip* orda **üzülüyorum**" S-AEABUZ-0022-46

"go-CONJ be sorry-Prog-1st sg"

(I go to Beyoğlu and become sorry right there)

(37) "Ama arazidekileri *düşünüp* **üzüldüğünü** de itiraf etmeliydi" W-QA16B5A-
0175-476

"think-CONJ be sorry-PART-3rd sg-POSS"

(But he should have admitted that he was sorry by thinking those who are on the field)

(38) "Yani ölünün sizi *görüp* **üzüntü duymasından** ileri gelir" W-GG09C2A-0377-2438

"see-CONJ sadness hear-VN-POSS-ABL"

(That is, it is because the dead one sees you and feels sadness.)

5.1.1.1.8. Conditional Suffix -AcAk/ sA diye

Discourse connectors like -AcAk/ -sA diye are also among the colligates of üzül- (be sorry). According to Göksel & Kerslake (2005: 355), all verbs of emotion that take an oblique object can alternatively have a clausal object which is marked with "diye". In the case of üzül- (be sorry) the verb in the subordinate clause receives the conditional suffix -sA or -AcAk implying the sadness triggered by a possibility rather than an already occurred event/action.

(39)Regarding "Başına bir şey *gelirse diye* çok **üzüldüm**." W-VA14B1A-1598-867

"*come-AOR-Con.Cop Sub* **be sorry-Past-1st sg**"

(I am so sorry if something happened to him.)

(40) "Son görevini *yapamayacak diye* çok **üzülmüştü**" W-SA16B2A-0311-698

"*make-Fut-3rd sg*-Sub **be sorry-PPer-3rd sg**"

(He was very upset that he could not do his last duty)

(41) "Ben *ölürsem* **üzülür** müsünüz peki?" W-DA16B4A-0082-823

"*die-COND-1st sg* **be sorry-AOR**"

(If I die, would you be sorry for that?)

5.1.1.1.9. Manner Converbial -mIş gibi

Göksel & Kerslake (2005) state that -mIş gibi is a converb expressing manner and according to them it "expresses manner by evoking similarity with another purely imagined option by the same subject or emotion (p 411)".

(42) "Oradakiler sanki babaları [öl*müş gibi* **üzülecek]**" W-UI45F1D-4707-2494
"*Die-CV* be **sorry-FUT-3rd pl**"
(Those there will be sorry as if their father is dead.)

5.1.1.1.10. Postposition Adına/ in the name of

Postposition Adına (in the name of) is another colligation used with üzül- (be sorry) in -N position. It is quite similar to the examples discussed in İçin/For situation. In this case, too, the experiencer is sorry for/ in the name of someone else.

(43) "*Kardeşlerim ve doktorlar adına* biraz **üzüntü duyduğumu** belirtmek isterim" S-ACAAPZ-0034-399
"*brother-PL-Poss and doctor-PL in the name of a little bit* **sadness hear-Adv**"
(I would like to state that I have a little sadness on behalf of my brothers and doctors.)

However, this collocation is sometimes used to imply a sadness which should normally be felt by someone else. As the related/responsible person does not feel sorry for her/his actions, one may feel sorry on behalf of/ in the name of him/her.

(44) "Bu kararı veren *insanlar adına* **üzülüyorum**" W-VD30D1B-2195-2260
"*person-PL in the name of* **be sorry-Prog-1st sg**"
(I feel sorry for the people who took this decision.)

5.1.1.1.11. Converbial Suffix –(y)IncA

In these cases, üzül- (be sorry) colligates with temporal converbial (CV) suffix –(y) IncA, which corresponds to English when clause to express a sequential cause-effect relation. Such clauses, whose verbs with –(y) IncA colligate with üzül- (be sorry) at –N1 position, mark the temporal point at which be sorry (üzül-) response is elicited.

(45) "Haber verirler, Nehemya bunu *duyunca* **üzülür**" W-JH42C0A-0337-1911
"*hear-CV* **be sorry-AOR**"
(They inform, Nehemia is sorry when she hears this)

(46) "Çalı çırpı taşıyan kadınlar *görünce* **üzülüyoruz**." W-NI09C4A-0106-2348
 "*see-CV* **be sorry-Prog-3rd pl**"
(We feel sorry to see women carrying shrubs)

Considering the colligational patterns or Üzül- (be sorry) it can be stated that, the verb is frequently colligates with some converbial suffixes such as –(y)Ip, -(y)ArAk, -mIş gibi; non-finite adverbial suffix -dIğI için; postpositions such as için, adına and conditional suffixes -AcAk and -sA diye. The colligational patterns are tabularized below.

The table displays colligational features found within a span of ±5 words around instances of the Turkish verb *üzül-* (to feel sad) when used as a verb phrase (VP). Each row details specific grammatical structures (colligations) that frequently appear alongside *üzül-* in this context, along with their respective frequencies and percentages. These colligations include case markers, converbs, postpositions, suffixes, and imperative forms. The data reflects the patterns of grammatical associations of *üzül-*, highlighting how it interacts with surrounding words in naturally occurring language use.

Table 6. Colligational Features of Üzül- (be sorry) on the Basis of the Corpus TNC data

Colligational Features (Üzül-colligates with)	Frequency (n)	Percentage %	Examples
NON-FINITE ADVERBIAL -dIğI için	n=8	17.4%	-gelemediği için; gördüğümüz için; kırdığım için; ayrıldığım için; yapamadığı için
DATIVE CASE MARKER –(y)A	n=7	15.2%	Zeynep'e, Gidişi-ne, yaşlanıyor oluşu-na
CONVERBIAL SUFFIX –(y)ArAk	n=7	15.2%	Üzülerek gözledim (I observed sadly)
POSTPOSITION için/for	n=6	13.0%	Sasha için; onlar için; babaları için; olaylar için
NEGATIVE IMPERATIVE FORM	n=5	10.9%	Üzülme; Üzülmeyin.
CONDITIONAL SUFFIX -Sa diye/ -AcAk diye	n=3	6.5%	Gelirse diye; yapamayacak diye
SUBORDINATING SUFFIX –(y)Ip	n=3	6.5%	Görüp üzülür; düşünüp üzüldüğünü…
POSTPOSITION için/ as	n=2	4.3%	Yapamadığı için; gelemediği için
CONVERBIAL SUFFIX –(y)IncA	n=2	4.3%	Duyunca üzülür.
POSTPOSITION adına/in the name of, on behalf of	n=2	4.3%	Doktorlar adına; insanlar adına
MANNER CONVERBIAL -mIş gibi	n=1	2.2%	-ölmüş gibi
TOTAL	n=46	100%	

5.1.1.2. Collocational Patterns Of Üzül- (be sorry)

Sadness is mostly considered to be a kind of reaction to loss, especially to the separation or death of a loved one (Izard, 1977). As it seems to be a kind of reaction to something, it is plausible to search for the kinds of stimuli which triggers such a reaction. When we search concordance lines of üzül in -N (pre node position), it is possible to find patterns related with auditory, visual and cognitive stimulus.

5.1.1.2.1. Collocations about Auditory Domain in -N position

When concordance lines of Üzül- (be sorry) are scrutinized, one can see the fact that sadness emotion is triggered by an auditory stimulus and in such cases the verb Üzül- (be sorry) is used rather than other verbs. Collocations in -N position which imply an auditory stimulus include inflected forms of verbs such as söyle- (say), anlat- (tell), duy- (hear) and de- (say). In such instances the

experiencer becomes sorry due to something s/he hears. This heard stimulus is sometimes a narrative, gossip, news or a story. Some examples are as follows:

(47) "<u>Haber</u> verirler, Nehemya bunu *duyunca* **üzülür**" W-JH42C0A-0337-1911
"<u>news-NOM</u> *hear-CV* **be sorry-AOR**"
(They inform, Nehemia is sorry when she hears this)

(48) "*Söylemiş* ve çocuk buna çok **üzülmüş**" S-AEAA@O-0155-79
"*say-Pper-3rd sg* **be sorry-Pper-3rd sg**"
(He said and the child was very sorry.)

(49) "<u>Söylediklerini</u> bize yana yakıla *anlattılar* **üzüldük**." W-PF10E1B-3064-266
 "<u>say-VN-PL-POSS-ACC</u> *tell-Past-3rd pl* **be sorry-Past- 1st pl**"
(They told us what he said whiningly, we were sorry.)

(50) "Bu <u>sözleri</u> *duyduğu için* çok **üzülmüş**" S-AEAA@O-0150-82
"<u>statement-PL-ACC</u> *hear-ADV-3rd sg* **be sorry-Pper-3rd sg**"
(He was very sorry for hearing these words.)

 In terms of auditory stimulus some nouns are seen among the collocates of üzül- (be sorry). These nouns are *haber* (news), *iddia* (claim), *söz* (expression), *söylenti* (rumour). It seems that Turkish people become sorry when they hear a news about a formerly happened event, some claims which may or may not be real and some expressions used by someone else referring to the hearer or a situation related to hearer.

5.1.1.2.2. Collocations about Visual Domain in -N position

Second kind of collocations in the case of üzül- (be sorry) in terms of sadness trigger are about visual domain. Depending on the concordance lines of üzül- (be sorry) one can suggest that a person becomes sorry when s/he sees, observes an undesirable situation or looks at a kind of unpleasant condition. In

this regard üzül- (be sorry) collocates with the inflected forms of verbs like gör- (see), bak- (look), rastla- (come across), görüş- (meet).

In such examples, the experiencer feels sorry for mostly someone else's current position. In other words, the unpleasant situation has nothing to do with the experiencer herself/himself. However, the main object here is to show sympathy towards someone. In other words, the experiencer feels, understands or gets closer to other's unpleasant condition. Some examples are as follows:

(51) "Çalı çırpı taşıyan kadınlar *görünce* **üzülüyoruz**." W-NI09C4A-0106-2348
 "*see-CV* **be sorry-Prog-3rd pl**"
(We feel sorry to see women carrying shrubs)

(52) "Yatırımların yapılmadığını *görüyoruz* ve **bu üzüntüyü beraber yaşıyoruz**"
S-ACABTZ-0336-167
"*see-prog-3rd pl* and **this sadness together live-prog-3rd pl**"
(We see that investments are not made and we live this sadness together.)

(53) "Toplama işinin devam ettiğini *görüp* **üzüldük**." W-RI09C1A-1473-1702
 "*see-CONJ* **be sorry-Past-3rd pl**"
 (The collection was going on and we were sorry.)

The subordinating suffix –(y)Ip on the verb gör- (see) is important (see c) because it functions like the conjunction "and" (CONJ), which profiles two actions immediately following one another. It is quite significant in that our sadness related verb with this node-internal colligate directly displays what action tendency or cognitive operation the experiencer engages in after that affective state (or gör- reaction here). That is, the pattern VERB-Ip + another verb (üzül- and another verb) is supposed to show what the experiencer of the visual/ auditory stimulus tends to do.

(54) Tek teröriste *rastlamamış olmak* **onları üzüyor**." W-LA16B3A-0439-1072

"*come across- NEG-Pper* **them make sorry-Prog**"

(It makes them sorry that they have not to come across a single terrorist.)

(55) "Sohbet edenlere *bakıyorum*, içimden **üzülüyorum**." W-TE41C1A-0447-387

"*look-Prog-1st sg* **be sorry-Prog-1st sg**"

(I look at those who chat, I feel sorry for that. ")

(56) Bilginlerimizin, aydınlarımızın eksiğini *gördüğümüz için* **üzülüyoruz.** W-ID03A4A-0580-837

"*see-ADV-3rd pl* **be sorry-Prog-3rd pl**"

(We are sorry that we see the lack of our scholars and intellectuals.)

(57) "Barınakta bizlerin nasıl öldürüldüğünü *görünce* **üzüldüler**" W-MI22C3A-0669-303

"*see-CV* **be sorry-Past-3rd pl**"

(They were sorry to see how we were killed in the shelter.)

(58) "Seni böyle *görmek* **üzüyor** bizi."

"*see-VN* **make sorry-Prog**"

(It makes us sorry to see you like this.)

The visual stimulus that triggers sadness may sometimes be related to the absence of anything. In other words, the experiencer feels sadness as he does/can not see a relatively positive object/phenomenon/event, not because he sees a negative situation/event, etc. (See 59)

(59) "Fotoğraflarını *göremediğim* için **üzüldüm**." W-ZI45E1C-5072-1436

"*see-PSB-NEG-Past-1st sg* **be sorry-Past-1st sg**"

(I'm sorry as I couldn't see his photos.)

There are several expressions that collocate with *üzül-* (be sorry) referring visual domain indirectly. In such examples, the experiencer witnesses an unpleasant situation and it makes her/him be sorry for that. Some examples of this kind are about *ayrılık* (seperation), *eksiklik* (deficiency), *durum* (situation) and *hal* (condition).

(60) "*Durum* onu da çok **üzüyordu**" W-FA16B3A-1234-1241
"*situation-NOM* **make sorry-IMPF-Past**"
(The situation made him very sorry.)

(61) "Hem kardeşi Vahdettin'in *durumuna* çok **üzülüyordu**." W-LA16B4A-1948-2179
"*situation-POSS-DAT*   **be sorry-IMPF-Past-3rd sg** "
(He was very sorry about his brother Vahdettin's situation.)

(62) "Bu *ayrılma* durumu için çok **üzülüyorum**." W-EA16B3A-1146-1967
"*separation-Nom*   **be sorry-Prog-1st sg**"
(I am very sorry for this separation situation.)

(63) "Bilginlerimizin, aydınlarımızın *eksikliğini* gördüğümüz için **üzülüyoruz**" W-ID03A4A-0580-837
"*deficiency-ACC*   **be sorry-Prog-3rd pl**"
(We are sorry that we see the deficiency of our scholars and intellectuals.)

(64) "Ben onun o *halini* gördüm, **üzüldüm**." S-BEABXA-0145-421
"*situation-ACC* **be sorry-Past-1st sg**"
(I saw his/her situation and I am sorry for this.)

In üzül- (be sorry) condition, collocation lines suggest that people use this verb to express a sadness for someone or something else's situation/position/condition. In this vein, **one can put forward a hypothesis that üzül- (be sorry) in Turkish is used to show sympathy to others rather**

than underlining a personal/private sadness. To illustrate this, concordance lines that include proper nouns or pronouns can be offered as follows;

(65) "*İslam ve Yaşar Nuri adına* **üzülmüştüm**." W-QD36C2A-0451-2344

"*In the name of Islam and Yaşar Nuri* **be sorry-Perf-Past- 1st sg**"

(I was sorry in the name of Islam and Yaşar Nuri.)

(66) "2001 doğumlu *Sasha için* çok **üzülüyorum** aslında" W-ZI45E1C-5072-1060

"*for Sasha* **be sorry-Prog-1st sg**"

(I am sorry for Sasha, born in 2001, actually)

(67) "*Önce şehit olanın haline* elbette **üzülmüşlerdi**." W-TG37E1B-3048-1205

"*before martyre the one who become situation-Dat* **be sorry-Perf-3rd pl-Past**"

(They were of course sorry for the situation of the one who was martyred previously)

(68) "Ama *abisine* daha çok **üzüldüm**" W-YI45F1C-5071-2315

"but *his elder brother-Dat* **be sorry-Past-1st sg**"

(But I'm sorrier for his brother.)

5.1.1.2.3. Collocations about Cognitive Domain in -N position

In -N position *Üzül-* (be sorry) collocates with verbs describing different kinds of emotions or mental states and some concepts which can be associated with the cognitive processes. These mental states sometimes intertwine with sadness and sometimes they are presented as the triggers of being sorry. These expressions are classified under the cognitive domain. Some examples are as follows;

(69) "Çok fazla *kafaya takıyorum*, çok **üzülüyorum**" S-ADABAo-0433-47

"*have a bee in my bonnet*, **be sorry-Prog- 1st sg**"

(I think of this issue too much, I feel very sorry.)

(70)"Çok *sevdi*, çok da **üzüldü**" S-ADBBAo-0443-272

"*love-Past-3rd sg* **be sorry-Past-3rd sg**"

(He loved her very much, he became very sorry, too.)

(71) "Çok *şaşırdık* ve üzüldük" W-PD43C2A-0656-2392

"*be surprised-Past-1st pl* **be sorry-Past- 1st pl**"

(We were very surprised and upset)

(72) "Onu sevdiğimi *düşünerek* boşu boşuna **üzülüyor olacağım**" W-QI45F1D-4820-1493

"*think-CV* **be sorry-Prog to be-FUT- 1st sg**"

(I will be unnecessarily upset, thinking that I love her.)

(73) "Ve bunu *düşündükçe* de **üzülüyorum**" S-ACABUZ-0035-45

"*think-Adv* **be sorry-Prog-1st sg**"

(And the more I think about it I feel sorry.)

As it can be seen in the given examples above, üzül- (be sorry) collocates with verbs which can be classified under the domain of cognitive processes. These verbs are düşün- (think), kafaya tak- (have a bee in one's bonnet), şaşır- (be surprised), sev- (love). Apart from these verbs, it can also be said that üzül- collocates with some abstract concepts like ölüm (death) or vefat (passing away) which can only be understood through cognitive mechanisms.

(74) "Necip Paşa'nın *vefatına* çok **üzülmüş**" W-LA16B4A-1948-572

"*passing away-POSS-DAT* **be sorry-Pper-3rd sg**"

(He was very sorry about the passing away of Necip Pasha)

(75) "*Öleceklerine* yalnız benim için **üzülmüşlerdi**" W-RG09C4A-1169-406

"*Die-FUT-3rd pl-DAT*   **be sorry-Perf-3rd pl-Past**"

(They were sorry to die only for me)

(76) "Yoksa dedemin *ölümüne* çok **üzülüp** hasta olacağımdan mı korkuyorlar?"
W-JA16B1A-1718-533
"*death-POSS-DAT* **be sorry-CONJ**"

(Or are they afraid that I will be very sorry about my grandfather's death and become ill?)

(77) "Ben *ölürsem* **üzülür** müsünüz peki?" W-DA16B4A-0082-823
"*die-COND-1st sg* **be sorry-AOR**"

(If I die, would you be sorry for that?)

5.1.1.2.4. Collocations about Post-sadness actions in +N position

Apart from the collocations of Üzül- (be sorry) in -N position, collocations in +N position are also considered to be significant to understand the psychological background of sadness as well as its event schema. Collocations in this category are mainly from the concordance lines where üzül- (be sorry) is in the adverbial position rather than being the predicate of the sentence. It is important to analyse üzül- (be sorry) in pre-verbal position as an adverbial to understand its psychological reality and event schema as –(y)ArAk (üzülerek) describes the post sadness action which may highlight the actions or reactions that stem from being sorry for something/someone. Such instances are supposed to give clues about the actions and reactions of the experiencer. In other words, how people tend to behave or what to do can be understood depending on these examples.

(78) "Bugün ben Türkiye'yi **üzülerek görüyorum**" S-ACABUZ-0035-230
"**be sorry-ADV see-Prog-1st sg**"

(Today, I see Turkey with regret.)

(79) "Biraz **üzülerek gözledim** bunun işaretlerini…" S-ADBBI^-0042-227

"**be sorry-ADV observe-Past-1st sg**"

(I observed the signs of this a little sadly.)

(80)"Ülkemizde dışa bağımlılık oluştuğunu **üzülerekte ifade etmek istiyorum**"
S-ACABTZ-0336-176

"**be sorry-ADV Express-AOR want-Prog-1st sg**"

(I would like to Express sadly that there is a dependence on the outside in our country.)

(81) "**Üzülerek ifade edeyim** bunda da zaman zaman başarılı oluyorlar" S-ACABQq-0420-237

"**be sorry-ADV Express-OPT-1st sg**"

(Let me Express sadly that they have success on this from time to time)

In order to understand how an experiencer takes action or what s/he tends to do after feeling this sadness emotion it is plausible to have a look at the action verbs that follow *üzül-* (be sorry) reaction. These actions express diachronic actions rather than describing a simultaneous behavior with the act of *üzül-* (be sorry). Some examples are as follows;

(82) "Bunu duyunca Nehemya **üzülür**; günlerce **ağlar** ve **yas tutar**" W-JH42C0A-0337-1911

"**be sorry-AOR; cry-3rd sg mourn-3rd sg**"

(When she hears this, Nehemia becomes sorry; she cries and mourn for days.)

(83) "**Üzülerek** çiçekçiden **çıktı** ve eve **döndü**." W-OI22E1B-2908-357

"**be sorry-ADV get out-Past-3rd sg return-Past-3rd sg**"

(she left the florist sadly and returned home.)

(84) "Bu notu beklemediği için **üzülür** daha sonra öğretmeninin yanına **gider**"
S-AEAA@O-0150-172

"**be sorry-AOR go-AOR**"

(He is sorry that he does not expect this note and then goes to his teacher.)

(85) "Barınakta bizlerin nasıl öldürüldüğü görünce **üzüldüler**, **dehşete kapıldılar**"

"**be sorry-Past-3rd pl, be terrified- 3rd pl**"

(They were sorry when they saw how we were killed in the shelter, they were terrified)

(86) "Padişah hazretleri de çok **üzüldü**, adamlarınıza saldıranların yakalanmasını **emretti**" W-NA16B3A-0050-2399

"**be sorry-Past-3rd sg order-Past-3rd sg**"

(His Holiness Sultan was also very sorry, ordered the capture of those who attack your men)

5.1.1.2.5. Degree Adverbs Çok/Bayağı

One of the most frequent collocates of üzül- (be sorry) in -N position is çok (very/much) and bayağı (a lot/ pretty/notably) implying the quantity of the sadness. Accordingly, what an experiencer feels when s/he is sorry is a big sadness or a kind of emotion which is much in quantity and hard to keep in a container metaphorically. According to Kövecses (2000) one way to Express sadness in a metaphorical way is to create a mapping between human body and a liquid. In this regard, sadness is a liquid in a container is the way how we perceive this emotion metaphorically. In line with this view, describing sadness with an adverb of quantity refers to the severity of sadness. Some examples are as follows:

(87) "Padişah hazretleri de *çok* **üzüldü**" W-NA16B3A-0050-2399

"*very* **be sorry-Past-3rd sg**"

(His Holiness Sultan was also very sorry)

(88) "Şey oldu falan diye *baya* **üzülüyorduk**" S-BEABXO-0450-672

"*a lot* **be sorry-IMPF-Past-3rd pl**"

(We felt a lot of sorry because something happened)

(89) "Çok sevdi *çok* da **üzüldü**" S-ADBBAo-0443-272

"*very* **be sorry-Past-3rd sg**"

(He loved her very much and he was very sorry too.)

(90) "*Çok* **üzüldüm** Serra, *çok*..." W-QA16B4A-0299-2199

"*very* **be sorry-Past-1st sg** *very*"

(I'm so sorry Serra, very ...)

(91) "Bir şeye çok üzülüyordum" W-UI22E1B-2914-450

"very **be sorry-IMPF-Past-1st sg**"

(I was very sorry for something)

Apart from these adverbs, öyle (so) is also used to emphasize the severity of sadness in Turkish as in 92.

(92) "*Öyle* **üzülüyorum** ki *öyle* canım yanıyor ki." W-UI09C4A-1027-2102

"*so* **be sorry-Prog-1st sg**"

(I am so sorry that it is burning so much.)

Similarly, one of the adverbs used to express the dimension of the severity of sadness is *son derece* (extremely). If the sadness is a feeling to be expressed with a diagram, the sadness at the top point of the scale is expressed with üzül- (be sorry) in Turkish. See 93;

(93) "Sürdürülen bu direnişe *son derece* **üzülüyorum**, utanıyorum ve kızıyorum." W-SI09C2A-0405-631

"*extremely* **be sorry-Prog-1st sg**"

(I am extremely sorry for this resistance; I am ashamed and angry.)

Regarding the collocational behavior of *Üzül-* (be sorry), it can be said that the expressions that collocate with the verb can be classified into three domains as

auditory, visual and cognitive in terms of the triggers of sadness. As for the behavioral patterns of the verb, +N collocates can be considered as significant and therefore, such expressions are analyzed separately. All in all, the collocational behavior of Üzül- (be sorry) can be tabularized as follows which will also shed light upon the semantic preferences of the verb;

Table 7. Collocational Behaviour of Üzül- (be sorry) on the Basis of Its Event Schema and Semantic Domains

PART OF THE SCHEMAOF ÜZÜL-	Pre-Sadness Situation	Triggers by Domain	Post-Sadness Actions or Feelings	Others
SEMANTIC DOMAIN	Lack or absence Loss of something Unexpectedness Positive expectation Anxiety Thoughtfulness	Auditory Visual Cognitive	Take action Observe Be disturbed/annoyed Empathize with someone/ situation	Bodily reactions Shame Anger

According to the table, collocates from pre-sadness situation are from the semantic domains of Lack or Absence, Loss of something, unexpectedness, positive expectation, anxiety and thoughtfulness. Typical collocates in the concordance are *haber* (news), *iddia* (claim), *söz* (expression), *söylenti* (rumor), *ölüm* (death), *vefat* (passing away), *ayrılık* (separation), *eksiklik* (deficiency), *durum* (situation) and *hal* (condition). Accordingly, the mood in which the person is in before he / she has a sense of sadness is a relatively more stable mood which is deteriorated by an unexpected event, a myth, rumor, claim, narrative or an unexpected situation. Moreover, the person who experiences the sadness emotion is either a person who has positive expectations but is disappointed because of the aforementioned concepts, or in a negative mood where various concerns/ anxieties about the future are evident.

Collocates from triggers of being sorry (*Üzül-*) are from the semantic domains of auditory, visual and cognitive domains. 1) **Auditory domain** collocates are verbs such as *duy-*(hear), *anlat-* (tell), *söyle-* or *de-* (say) and nouns *haber* (news), *iddia* (claim), *söz* (expression), *söylenti* (rumour). 2) **Visual domain** collocates are verbs such as *gör-* (see), *bak-* (look), and *göz at-* (have

a look), *rastla-* (come across) or nouns like *ayrılık* (separation), *eksiklik* (deficiency), *durum* (situation) and *hal* (condition). 3) **Cognitive domain** collocates are mainly about mental states like *düşün-* (think), *kafasına tak-* (have a bee in one's bonnet) or some different emotional states like *şaşır-* (get surprised) or *sev-* (love) and some abstract concepts such as *ölüm* (death), *vefat* (passing away).

Post-sadness actions or feelings in the event schema of *üzül-* (be sorry) dictate a lexical environment where we often see collocates from the semantic domains of taking action, observation, being disturbed/annoyed or empathizing with someone/ situation. Accordingly, after an experiencer feels the related emotion -sadness- he/she takes action to prevent its probable conclusions, observes the environment to understand what to do or how to take an action, becomes disturbed/annoyed due to the emotion or its reasons or tends to empathize with someone's current mood or a specific situation. *Gör-* (see), *gözle-* (observe), *ifade et-* (express), *söyle-* (say), *kendini yıprat-* (agonize oneself over), *git-* (go), *koş-* (run), *izle-* (watch), *güvenini kaybet-* (lost one's confidence) or *yüzüne bak-* (stare at someone) are some collocates found in +N position.

Finally, **other** collocates include some words or expressions directly related to anger, shame or bodily reactions given in response to the feeling of sadness. Baş and Büyükkantarcıoğlu (2019) state that psychological and neurological studies have supported the proposition that emotion is basically experienced inside the body. In the same vein, different parts of the body are associated with different emotional states. They identified 22 different body parts to discuss how sadness is metaphorized in Turkish and among those *yürek* (heart), *ciğer* (liver) and *kalp* (heart) are the most common body parts. Depending on this, one can expect to find some examples in +N position regarding post-sadness reaction. *Kız-* (get angry), *yas tut-* (mourn), *gözleri dol-* (tear up), *dehşete kapıl-* (be terrified), *midesi ağrı-* (have stomachache) are some examples regarding this category.

5.1.1.3. Semantic Preference of Üzül- (be sorry)

Stubbs (2005) states that "semantic preference is the relation not between individual words, but between a lemma or word-form and a set of semantically related words, and often it is not difficult to find a semantic label for the set. From the concordance analyses having been made so far about üzül-'s collocational and colligational patterns, it can be concluded that the universal sadness emotion, expressed by the Turkish verb *üzül-* (be sorry), has an event schema which manifests itself in a linguistic schema to be filled by certain paradigmatic and syntagmatic choices. Like many other words, üzül- (be sorry) which is one of the verbs used to express sadness in Turkish has a specific semantic frame.

When it comes to the semantic preferences of *üzül-* (be sorry), the corpus TNC enabled us to describe a very clear picture which demonstrates the schematic nature of the emotion. According to this, the schema is made up of pre-emotion states, the triggers of the emotion, the response given by the experiencer, the cognitive processes involved and some actions taken by the experiencer in terms of post-emotion state. Thus, **it can be claimed that the related emotion is not a sudden mental state which appears on and vanishes but it requires suitable conditions with regard to the mental, social or individual circumstances**. The following figure both shows the schema of an üzül- (be sorry) event and points to the semantic domains for which this lexical item has semantic preferences.

The figure below can show the labels which can be used as a mental map to grasp the key point in understanding the semantic preference of üzül- (be sorry).

Pre-emotion situation

Physical States   **Mental States**

Loss of something/lack or absence   **Disappointment/ anxiety/thoughtfulness**

Triggers (Visual/auditory/ cognitive)

Post-Emotion

Bodily actions   **Mental States**
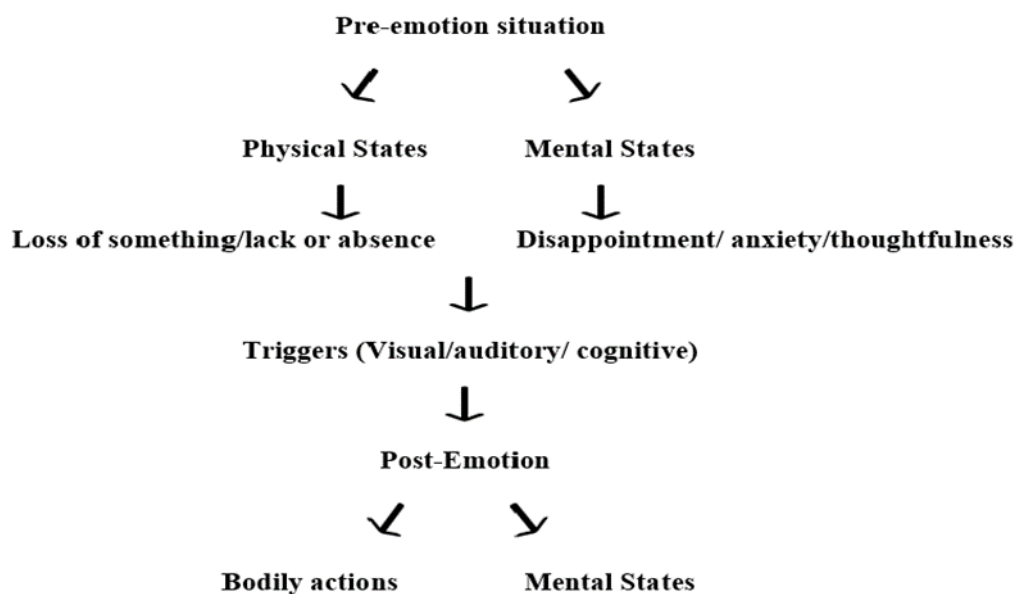
Figure 5. The Event Schema of Üzül- (be sorry) and Semantic Domains Dictated by the Schema in Its Lexical Environment

This schema demonstrates a lexical environment in which each step in the schema is expressed by lexical or phrasal collocates from the appropriate semantic domains. Then *Üzül-* has semantic preferences for domains of 1) PHYSICAL STATES loss or absence, 2) MENTAL STATES disappointment, anxiety, thoughtfulness 3) TRIGGERS visual, auditory or cognitive 4) BODILY ACTIONS 5) MENTAL ACTIONS regarding pre-sadness and post-sadness conditions. The first three domains belong to the pre-sadness situation while the last two is about post-sadness situation.

5.1.1.4. Semantic Prosody of Üzül- (be sorry)

Depending on the psychological and behavioral aspects of *Üzül-* (be sorry) emotion it can be said that it has a negative prosody as the triggers or the reasons of the emotion are considered as something bad by the experiencer as well as the post emotion actions or states. Wierzbicka (1999) states that sadness can be grouped in "something bad happened" group among others while "fear/anxiety" can be considered among the emotions called "something bad can/will happen". When we analyzed concordance lines of *Üzül-* (be sorry), we noticed the fact that the trigger of sadness may depend on physical or

mental reasons. Although physical reasons are suitable to "something bad happened" conditions due to loss, lack or absence of something, the mental triggers mainly imply some kind of anxiety or unintended possibilities.

However, main focus of the current study will be on this word's pragmatic function. In other words, the reason why *üzül-* (be sorry) is preferred rather than other sadness verbs (i.e. *hüzünlen-*, *dertlen-*, *kederlen-*, *gamlan-*, *efkarlan-* etc) will be evaluated. In this vein, the question "What motivates the language user to use üzül- but not others in his / her utterances?" will be discussed. That is what Sinclair (1991) and Stubbs (1995) defined as discourse prosody.

Under normal circumstances, human being is an entity that contains a sense of sadness. As a natural consequence of this, this feeling becomes activated in various situations. There are a number of conditions to activate this feeling, and when these conditions arise, the person "is sorry for that". Contrary to their emotions such as fear or startling, *üzül-* (be sorry) is not a very sudden feeling. On the case of startle reflex (*irkil-*) Adıgüzel (2020) states that "If the suddenly heard sound needs unravelling and careful appraisals before an emotion is actually evoked, then *irkil-* (startle) is like knocking the door of the fear or surprise module." In such a case, the auditory stimulus may or may not be an element to feel fear. The experiencer evaluates the stimulus, observes the environment and analyzes what the stimulus means very quickly. However, in case of sadness, it is already known by the experiencer that auditory triggers include elements that will create sadness. From this point of view, the sense of sadness is like a drop of ink dripped into some water. As the drop begins to spread in water, the sense of sadness emerges in the soul of the experiencer and begins to spread gradually. Particularly, given the auditory stimuli in the concordance lines, we see that various rumors or gossips that do not reflect the truth activates this feeling, as we have seen that the sense of sadness can be activated by the hearing of real events. Considering the rumors between these two situations, it can be said that the sadness that arises can be linked with the feeling of "disappointment" as it is not expected by the hearer or "anxiety" due to the potential that may affect future events negatively.

When it comes to visual stimuli, the unexpectedness is clearer. It is seen that there is a significant relationship between death, pass away or loss and sadness. Although the relevant factors are negatively coded, it is certain to create sadness, they create a more sudden, higher and more pronounced sadness than auditory stimuli. In some cases, the observed state, situation, environment, etc. has negative qualities in terms of the expectations of the experiencer and thus reveal the sense of sadness. In such examples, to be sorry on behalf of someone else or showing sympathy to the person who experiences the negative situation is one of the most prominent pragmatic choices the verb *üzül-* (be sorry). **In other words, *üzül-* (be sorry) is preferred by the speaker to indicate a kind of sadness which has nothing to do with the speaker herself/himself but someone else.**

As for cognitive stimuli, it is a distinct feature that the experiencer tends to think about possible negative scenarios, produces concerns or anxieties about it and expresses emotion by reviewing these possible scenarios. Post-sadness actions are mainly described depending on these analyses. At the same time, these cognitive analyses might depend on some realized events. In these cases, the main mood is "remorse" or "wail". On the other hand, one of the most prominent pragmatics uses of such stimuli is about to "warn" people against some negative scenarios or express a negative observation in such a manner that it also annoys the experiencer. In other words, speaker intends to express his feelings with some sadness implying that s/he does not want to say such things or s/he does not feel any joy or happiness in such cases.

In addition to this warning preference, **the same verb *üzül-* (be sorry) is used to console the interlocutor, to calm or to make the person concerned with various positive possibilities.** Unlike other verbs that indicate sadness, it is seen that *üzül-* (be sorry) is not aimed to express the sense of sadness, but rather to show or imply the fact that the nature of the element that creates sadness is not relevant or negative at all. In other words, there is a situation in which there is no need for a negative feeling such as sadness, but a more optimistic perspective becomes dominant in discourse. In terms of pragmatics,

an important area of use in which this verb is separated from other verbs indicating sadness is thus emerging.

As a result, üzül- (be sorry) is seen as a verb that expresses a sense of sadness which is described as a negative emotion in the related literature (Wierzbicka, 1999), but it actually has a much more complex meaning burden than it seems. Although it may be triggered by an anxiety of past or future, it shows different characteristics from behavioral and cognitive aspects when compared to fear. Similarly, the psychological emergence of the emotion and its results do not show an automatism as in irkil- (get startled) which was described as a pre-emotion by Adıgüzel (2020).

Another interesting feature is that this verb is preferred in cases where the sadness of the situation has nothing to do with the speaker. In other words, while the negative situation concerns another person's life, the speaker empathizes with the situation and/or the related person.

5.1.2. Lexical Profile of Hüzünlen

According to TDK Hüzünlen- is defined as an intransitive verb which means to be in a sorrowful manner or feel sad. When we searched the verb on TNC we obtained 794 occurrences in 448 different texts. After omitting the irrelevant data for the final analysis, 281 concordance lines were obtained and the lexical analysis was made accordingly.

This section includes the analysis of concordance lines of Hüzünlen- (feel sad) according to seven steps procedure offered by Tribble (2012) and distinct patterns are tabularized in terms of colligations, collocations, semantic preferences and semantic prosodies. *Hüzünlen-* is a derivative verb which was derived from a noun *hüzün* (gloom, sorrow) and means to be filled with gloom or feel sorrowful. The verb, therefore, is one of the most frequently used verbs that describes the emotion of sadness. This lexical analysis is aimed to find out

probable semantic and pragmatic distinctions of the verb when compared to other synonymous verbs.

5.1.2.1. Colligational Patterns of Hüzünlen-

Stubbs (2005) defines the term colligation as the relation between a pair of grammatical categories or, in a slightly wider sense a pairing of lexis and grammar. According to him, the components of language in use is consisted of extended lexico-semantic units. These abstract units are called semantic schemas. In order to model such schemas, one of the terms used by Stubbs is colligation which is directly related to the grammar of a language. Regarding grammatical patterns and the node (hüzünlen-) following patterns are found in the recurrent analyses of the concordance lines;

5.1.2.1.1. Dative And Instrumental Case Marker –(y)A/ -(y)lA

As we discussed in the previous section the source or the trigger of Üzül- (be sorry) is usually marked with Dative Case (DAT) –(y)A implying the reason behind the sadness. It was possible to find several instances in the concordance lines to describe this finding. However, Hüzünlen- (feel sad) do not show such a definite pattern in terms of grammatical case marking. Highlighting the reasons of sadness is frequently done by dative case in Üzül- (be sorry) but for Hüzünlen- (feel sad) this case marker is not dominant at all. According to this, the normal structural type of Hüzünlen- (feel sad) is formed with a subject in Nominative case where any object with Dative case marker is not needed but the verb is pre-modified by an adverb as in the table below;

Table 8. Structural Type of Hüzünlen- in Turkish

Subject	Object	Sample Sentence
Experiencer (NOM)	-	*Elif birden **hüzünlenmişti**.* ***Exp.NOM** feel sad-.PPer-3sg* ***Elif suddenly felt sad.***

The structure shown above is very usual in *Hüzünlen-* (feel sad) case and this implies a difference with *Üzül-* (be sorry). However, it is also possible to find instances similar to *Üzül-* where the object is Dative -(y)A or instrumental –(y)lA case marked which is also absent in üzül- (be sorry).

Table 9. Alternative structural types of Hüzünlen-

Subject	Object	Sample Sentence
Experiencer (NOM)	Theme (DAT)	*O yaratmaktan vazgeçenler**e** hüzünlenirdi.* **Exp.NOM** *those who give up creating-**DAT*** He would feel sad to those who gave up the creating.
Experiencer (NOM)	Theme (INS)	*Tarık yeni şarkı**yla** hüzünlendi**.*** **Exp.NOM** *new song-**INS*** Tarık felt sad by the new song.

Apart from the two sample sentences seen in Table 9, it was not possible to find samples containing Dative and Instrumental Case in the concordance lines. This can be considered as one of the most basic differences between *Üzül-* (be sorry) and *Hüzünlen-* (feel sad). It can be claimed that the verb *üzül-* (be sorry) has a more extraverted nature in that it refers to a sadness which is related with other people or other actions not with the individual herself/himself. On the other hand, *hüzünlen-* (feel sad) examples imply a much more introverted emotional state. In other words, it depicts a kind of sadness which is created and felt by the experiencer's soul. Although the element that creates, triggers or reveals the sadness is an external element as in üzül- (be sorry), the feeling expressed by this word seems to be a sadness that is experienced internally and not directed to an outside element.

5.1.2.1.2. Converbial Suffix –(y)IncA

Göksel & Kerslake (2005) states that -DIğIndA and -DIğI zaman 'when' can sometimes be used interchangeably with -(y)IncA. However, "their more characteristic function is to indicate that the situation described by the superordinate clause is/was ongoing at the time of the event expressed by the adverbial clause." In this sense, the incidents with -(y)IncA are taken into account seperately. In such non-finite adverbial clauses, converbial suffix is

added directly to the verb rather than consisting a multi-functional subordinator like -dIk as in -dIğI zaman. –(y)IncA in this regard, is one of the most frequent colligates of hüzünlen- (feel sad) and some examples are as follows:

(94) "Yalnız kaldığımı hisse*dince* **hüzünlenirim**" W-TD36E1B-2844-573

"*feel-CV* **feel sad-AOR-1st sg**"

(I feel sad when I feel that I am alone)

(95) "Türkiye'den Arjantin'e göçmesinin sebebini *sorunca* **hüzünleniyor**" W-HE39E1B-2836-554

"*ask-CV-3rd sg* **feel sad-Prog-3rd sg**"

(When he asked the reason for his migration from Turkey to Argentina, he is feeling sad.)

(96) "Mendil var mı? Sorusunu duy*unca* **hüzünlendi**." W-NE41C3A-1031-199

"*hear-CV* **feel sad-Past-3rd sg**"

(He felt sad when he heard the question ıs there a handkerchief?)

(97) "Uzun uzun düşü*nünce* nasıl **hüzünleniyorum** bir bilsen" W-PA16B1A-0917-484

"*think-CV* **feel sad-Prog-1st sg**"

(If you only know how to feel sad when I think of a long time.

(98) "Eski bir sesin yankılarını *duyunca* **hüzünlendi**" W-GE09C4A-0248-195

"*hear-CV* **feel sad-Past-3rd sg**"

(He felt sad when he heard the echoes of an old voice.)

(99) "Etkinliklere *ara verince* **hüzünleniyoruz** doğrusu" W-RE36E1B-3293-551

"*take a break-CV* **feel sad-Prog-1st pl**"

(When we take a break from the activities, we are feeling sad.)

(100) "Caddebostan'daki Nostoni *kapanınca* önce bi **hüzünlendiydik**" W-XI45F1D-4809-515

"*close-CV* **feel sad-PF-Past-3rd sg**"

(When the Nostoni in Caddebostan was closed, we felt sad)

(101) "Bu halini *görünce* içten içe **hüzünlendi**" W-TI22E1B-2913-194

"*see-CV* **feel sad-Past-3rd sg**"

(When he saw his state, he felt sad secretly)

5.1.2.1.3. Reduplicated Conjunction hem…hem…

According to Göksel & Kerslake (2005) these reduplicated conjunctions emphasize the equal status and function in an utterance of two or more persons, objects or events. In several examples of the concordance lines of hüzünlen-, hem… hem… is used to conjoin two contrastive emotions or reactions in a single statement. Some examples are as follows:

(102) "Selçuk'u *hem* **mutlu ediyor**, *hem* **hüzünlendiriyordu**" W-JA16B4A-0347-496

"*both* **make happy-Prog** *and* **feel sad- IMPF-P.COP**"

(It made Selçuk both happy and feel sad.)

(103) "Hatırladıkça *hem* **gülüyor**, *hem* **hüzünleniyorum**" W-UI37C1A-0912-485

"both **laugh-Prog**. and **feel sad-Prog.-1st sg**"

(As I remember it, I both laugh and feel sad)

(104) "Hepimiz *hem* **hüzünlenmiş** *hem* **mutlu olmuştuk**" W-TG09C2A-1174-580

"*both* **feel sad-PPer** *and* **be happy-PPer-1st pl**"

(All of us have both felt sad and become happy)

(105) "Hatırıma geldikçe *hem* **hüzünlenir**, *hem* **gülerim**" W-SI22C4A-0822-634

"*both*-**feel sad-AOR** *and* **laugh-AOR-1st sg**"

(As I remember, I both feel sad and laugh)

(106) "*Hem* **düşündürüyor**, *hem* **sevindirip**, *hem* **hüzünlendiriyor**" W-OG37E1B-3043-48

"*both* **make one think-Prog**, *both* **rejoice-SUB** *and* **feel sad-Prog.-3rd sg**"

(It both makes you think, rejoice and feel sad)

5.1.2.1.4. Subordinating Suffix -(y)Ip

The converbial suffix -(y)Ip has a conjunctive rather than a modifying function, that is to say it conjoins two clauses that are semantically of equal status in the sentence (Göksel & Kerslake: 2005).

(107) "Kalın giysileri olmayanları *düşünüp* **hüzünlenirim**" W-TI45F1D-4794-571

"*think-SUB* **feel sad-AOR-1st sg**"

(I think those who do not have thick clothes and feel sad.)

(108) "O yana hiç geçmediğini *anımsayıp* **hüzünlenmekteydi**" W-RA16B3A-1134-29

"*recall-SUB* **feel sad- IMP-Past-3rd sg**"

(He recalled that he had never passed that side and felt sad)

(109) "Hüküm süren erguvan saltanatını *hatırlayıp* **hüzünlenir**." W-LG37E1B-3040-640

"*remember-SUB* **feel sad-AOR**"

(He remembers the reign of the redbud and feels sad)

(110) "Türküsünü dertli dertli *mırıldanıp* **hüzünlenirdi**" W-TA16B1A-0918-15

"*gump-SUB* **feel sad-AOR-Past-3rd sg**"

(He would gump his song sorrowfully and feel sad)

5.1.2.1.5. Converbial Suffix -dIğI zaman/ -dIğInda

According to Göksel & Kerslake (2005) -dIk is a multifunctional subordinating suffix and has a converbial function when it occurs as "-dIğI zaman". In regard to the structural characteristics of non-finite adverbial clauses they state that the converbial marker is composite, consisting of one of the multi-functional subordinators, such as -mAK or - DIK, followed by a case marker and/or postposition or a nominal form. This converb, which can be marked for person, is one of the colligates of hüzünlen-. Some examples are as follows:

(111) "Şöyle bir kucaklaş*tığı zaman* pek **hüzünlenir**" W-NA16B1A-0753-635
"*hug-CV-3rd sg* **feel sad-AOR**"
(When he embraces her, he feels very sad)

(112) "Kitaplarından birisini sat*tıkları zaman* **hüzünleniyorlardı**." W-GA16B2A-0460-587
"*sell-CV-3rd pl* **feel sad-Past-3rd pl**"
(They felt sad when they sold one of their books)

(113) "Muhafaza edilen eserler müzeye götürül*düğünde* **hüzünlendi**." W-SF09C4A-0012-198
"*take-CV-3rd* sg **feel sad-Past- 3rd sg**"
(When the works preserved were taken to the museum, he felt sad.)
In the examples here, it is seen that a separation or loss of something/beloved one is seen as a phenomenon that creates sadness. This was also the case in üzül- (be sorry) condition. However, the first example above shows that a kind of Reunion/meeting can also be experienced as a kind of sadness which is expressed by hüzünlen- (feel sad). In this regard it **can be claimed that hüzünlen- is a verb which includes some happiness/joy in it.**

5.1.2.1.6. Converbial Suffix –(y)ArAk

Just like –(y)Ip, this construction is also used to express the manner of an action and in this sense it is defined as a converbial suffix which derives manner adverbs from verbs (Göksel & Kerslake: 2005) In üzül- (be sorry) case, this suffix is mainly attached to the verb üzül- (be sorry) and it is followed by another verb (eg: üzülerek söylüyorum). However, in hüzünlen- (feel sad) case, this converbial suffix is attached to a verb which turns out to be a manner adverb and that verb is followed by the main verb hüzünlen- (feel sad). Some examples are as follows:

(114) "Ötekinden pek farklı olmadığını düşün*erek* **hüzünleniyordu**" W-RA16B3A-1134-586
"think-CV **feel sad- IMPF-P.COP**"
(He felt sad thinking that it was not different from the other.)

(115) "Uzaklardaki çocuklarının ne yapacağını düşün*erek* **hüzünlenmişti**" W-RA16B4A-0885-620
"think-CV **feel sad-PPer-3rd sg** "
(He felt sad thinking about what his children would do far from him)

(116) "Televizyonunun yerini tutmayacağını düşün*erek* **hüzünleniyordu**" W-RA16B2A-0316-585
"think-CV **feel sad- IMPF-P.COP**"
(He felt sad thinking that it would not replace his television)

5.1.2.1.7. Subordinators Diye/ -AcAk/-sA diye

Discourse connectors like -AcAk/ -sA diye are also among the colligates of hüzünlen-. As in üzül- (be sorry) condition, these colligates imply a kind of sadness which stems from anxiety. Some examples are as follows:

(117) "Tanıdığı insanlar o *gidecek diye* **hüzünleniyordu**" W-HI09C4A-0481-584

"*go-FUT-3rd sg-Sub* **feel sad- IMPF-P.CO-3rd sg**"

(The people he knew felt sad because he would go)

(118) "Vatan uğrunda şehit *versem diye* **hüzünlenen** Edirneliler." W-UD05A3A-2606-156

"*give-AOR-Con.Cop Sub* **feel sad-SUB** "

(Those from Edirne, who feel sad to give martyrs for the sake of homeland.)

(119) "Gelmek nasip olur mu *diye* **hüzünlenmiştim**" W-OI22C3A-0751-480

"*be-SUB* **feel sad-PPer-1st sg**"

(I felt sad thinking if it would be possible to come)

5.1.2.1.8. Conditional Suffix and Conditional Copular Marker -sA/ -(y)sA

The attachment of the suffix -sA and the use of the copular marker -(y)sA are two ways of constructing conditional clauses in Turkish and these constructions are among the colligates of the verb hüzünlen- (feel sad). Some examples are as follows:

(120) "Hatırınızdan *çıkarırsanız* **hüzünlenirim**" W-FE39E1B-3025-572

"take out-AOR-COND.COP-3rd pl **feel sad-AOR-1st sg** "

(If you take it out of your memory, I will feel sad.)

(121) "Ama ne zaman sağ eline bir kuş *konsa* **hüzünlenir** Hasan Tahsin" W-NA16B2A-1241-650

"settle- COND-3rd sg **feel sad-AOR**"

(Hasan Tahsin feels sad whenever a bird settles on his right hand)

5.1.2.1.9. Converbial Suffix -mIşçAsInA

According to Göksel & Kerslake (2005) -mIşçAsInA is one of the converbial suffixes expressing manner. They state that -mIşçAsInA 'as if' express manner by evoking similarity with another, purely imagined action by the same subject, or by suggesting an underlying motivation or emotion. Although it is very rare, -mIşçAsInA can be seen among the concordance lines of hüzünlen- (feel sad).

(122) "Otuz yıl sonrasının matemini *tutarmışçasına* **hüzünlenirdim**" W-PG09C3A-0021-504
"*mourn-CV* **feel sad-AOR-Past-1st sg**"
(I would feel sad as if I was mourning for thirty years later)

5.1.2.1.10. Converbial Suffix -dIkçA

Göksel & Kerslake (2005) state that one function of the converbial suffix -DIkçA is to indicate that one event happens in proportion to the occurrence of another.

(123) "O yıllara ait anıları canlan*dıkça* **hüzünlenmektedir**" W-SG03A1B-3274-202
"*awaken-CV* **feel sad- IMP-3rd sg**"
(He feels sad as his memories of those years awakened)

As a matter of fact, the verb hüzünlen- colligates with several grammatical structures such as converbials like -dIkçA, -mIşçAsInA,-(y)ArAk, -dIğI zaman/-dIğIndA and –(y)IncA; subordinating suffixes like diye/ -AcAk/ -sA diye and –(y)Ip; conditional suffixes and copular markers like -sA/ -(y)sA and a reduplicated conjunction hem…hem de…. Following table summarizes the colligational patterns of hüzünlen-.

Table 10. Colligational features of Hüzünlen- on the basis of the Corpus TNC data.

Colligational Features (Hüzünlen-colligates with)	Frequency (n)	Percentage (%)	Examples
CONVERBIAL SUFFIX "–(y)IncA"	n=8	25.0%	…hissedince hüzünlenirim
REDUPLICATED CONJUNCTION "hem…hem…"	n=5	15.6%	Hatırladıkça hem gülüyor, hem hüzünleniyorum
SUBORDINATING SUFFIX (CONJ) "-(y)Ip"	n=4	12.5%	…düşünüp hüzünlenirim; …anımsayıp hüzünlenmekteydi
CONVERBIAL SUFFIX "-dIğI zaman/ -dIğIndA"	n=3	9.4%	…kucaklaştığı zaman hüzünlenir; …götürüldüğünde hüzünlendi
SUBORDINATORS "diye/ -AcAk-Sa diye"	n=3	9.4%	…o gidecek diye hüzünleniyordu; …şehit versem diye hüzünlenen insanlar…
CONVERBIAL SUFFIX "–(y)ArAk"	n=3	9.4%	…düşünerek hüzünleniyordu
CONDITIONAL SUFFIX "-Sa/ -(y)Sa"	n=2	6.3%	…çıkarırsanız hüzünlenirim
DATIVE CASE MARKER –(y)A	n=1	3.1%	…vazgeçenlere hüzünlenirdi
INSTRUMENTAL CASE MARKER –(y)La	n=1	3.1%	…şarkıyla hüzünlendi
CONVERBIAL SUFFIX -dIkçA	n=1	3.1%	…anıları canlandıkça hüzünlenmektedir
CONVERBIAL SUFFIX -mIşçAsInA	n=1	3.1%	…matemini tutarmışçasına hüzünlenirdim
TOTAL	n=32	100%	

As seen in the table above, there are some basic differences between üzül- (be sorry) and hüzünlen- (feel sad) in terms of colligational features. In üzül- (be sorry) case it is possible to find some postpositions like için (for) and adına (in the name of) which imply that the experiencer is sorry for someone/something else or in the name of someone rather than feeling her/his own distress/ sadness. From this respect, it can be claimed that üzül- (be sorry) has different options in terms of pragmatics. When the speaker intends to show his sympathy or goodwill it is more common to choose üzül- in Turkish. However, hüzünlen- (feel sad) seems as a much more speaker related verb. In other words, it refers to a kind of distress/sadness which is about the speaker/ experiencer's internal world. Furthermore, hüzünlen- implies a sadness which is tried to be covered rather than revealed by the experiencer.

Another difference between the two verbs is about the use of imperative form. In üzül- (be sorry) case there are several examples where üzül- is in imperative form (eg: üzülme or üzülmeyin). These instances are all about giving solace to someone or comforting others in case of a negative scenario. This kind of preference is not that common in hüzünlen- (feel sad) case. There are some

instances where hüzünlen- is in imperative form but the intended meaning is not related to consolation or comfort. In üzül- (be sorry) examples, the speaker uses the verb in imperative form and underlines a positive fact/scenario or possibility to give solace to her/his interlocutor. This is not the case in hüzünlen-. See the example below;

(124) "Anneciğim yine **hüzünlenme** ne olur." W-VA14B1A-1632-513
"**feel sad-NEG-IMP-3rd sg**"
(Mommy please don't feel sad again)

In the aforementioned example, the speaker addresses her mother and in a sense begs her not to feel sad. However, the speaker does not show/ highlight any positive arguments to conform the interlocutor (mother in this case). The difference in meaning is much clear in the example below:

(125) "Allah rasulü de, "korkma, **hüzünlenme** ey Ebu Bekir! *Allah bizimle*" W-OI42E1B-2937-512
"**feel sad-NEG-IMP-3rd sg**"
(The Messenger of Allah said, "Don't be afraid, don't feel sad, O Abu Bakr! *God is with us*)

In this example, the speaker tries to soothe his interlocutor in a negative situation by saying "don't feel sad" and this intention is clarified by his positive argument "God is with us" which implies the fact that there is no need to feel sad. This use of hüzünlen- is very similar to the cases in üzül- (be sorry) however, such examples are very rare in the concordance lines of hüzünlen- and this can be considered as a very major difference between the two verbs. Furthermore, the statement given in b above takes place in a religious text and tells a story in the 6th century Arabia. It should be kept in mind that this sentence was once translated from Arabic to Turkish.

5.1.2.2. Collocational Patterns of Hüzünlen-

Bonanno et al (2008) state that sadness and grief are universal and inevitable aspects of the human experience and underline the fact that these two expressions are frequently used interchangeably. However, they highlight the fact that these two emotions are not the same at all and it is significant to understand the difference between the two in order to notice the unique and important aspects of human behavior. One major aim of this thesis is to find out probable linguistic differences between 5 verbs which are used to refer to sadness. In this vein, it can be suggested that the concept of sadness expressed by different verbs must have some differences in terms of causes and effects of it and these differences might be followed up through the language use of people. From this respect, this part is dedicated to the collocational behaviour of the verb hüzünlen- (feel sad) depending on the corpus data from TNC.

5.1.2.2.1. Collocations about Auditory Domain in -N position

Collocations of üzül- (be sorry) in -N position which imply an auditory stimulus include inflected forms of verbs such as söyle- (say), anlat- (tell), duy- (hear) and de- (say). According to these, the experiencer turns out to be sorry when s/he hears some rumors, news or narratives which have negative connotations or contents. All these things that are heard by the experiencer may or may not be true and may be about past-present or future related actions. When concordance lines of hüzünlen- are scrutinized, one can find some auditory stimulus which trigger the emotion of sadness expressed with hüzünlen- (feel sad). However, the most common collocation of hüzünlen- in terms of auditory domain is not duy- (hear) but dinle- (listen), şarkı söyle- (sing). In other words, the experiencer feels sad not because s/he hears something negative, s/he is told a negative story/narrative or s/he is informed about some negative scenarios but because s/he listens to something which may or may not be negative. Those that are listened by the experiencer are not rumors, negative

news or narratives but songs, lyrics, poems. In this sense, it can be hypothesized that hüzünlen- (feel sad) is a verb which is directly related to the aesthetic values and artistic parameters. See the examples below:

(126) "*Şarkı* söylüyordu ama Elif birden **hüzünlenmişti**" W-RA16B1A-0788-621
"*song-NOM* sing-IMPF-P.COP.3rd sg **feel sad-PPer-3rd sg**"
(She was singing a song but Elif felt suddenly sad.)

(127) "'Kadınım' *şarkısını* dinleyen Zeynep **hüzünlenmişti**" W-RA16B4A-1074-625
"*song-ACC* listen-PART **feel sad-PPer-3rd sg**"
(Zeynep who listened to the song "My wife" felt sad.)

(128) "Yıllar sonra o *türküleri* duymak **hüzünlendirdi** babaannemi" W-VI19E1A-4052-69
"*folk song-PL-ACC* hear-VN **feel sad-CAUS-Past-3rd sg**"
(Hearing those folk songs years later made my grandmother feel sad)

(129) "Beyi *dinledikten sonra* daha da **hüzünlendim**" W-GD03A0A-0256-524
"*listen-CV* **feel sad-Past-1st sg**"
(After listening to Bey, I felt much more sad)

(130) "Yeni *şarkıyla* **hüzünlendi** Tarık" W-EA16B2A-1007-200
"*song-INST* **feel sad-Past-3rd sg**"
(Tarık felt sad with the new song)

(131) "*Hüzzam* ise **hüzünlendiriyor**" W-VI45F1D-4708-46
"*Hüzzam-NOM* **feel sad-CAUS-Prog-3rd sg**"
(As for Hüzzam it makes you feel sad)

(132) "'Yolun sonu görünüyor" *türküsünü* dertli dertli mırıldanıp **hüzünlenirdi**"
W-TA16B1A-0918-15

"Folk song-ACC <u>grumble-SUB</u> **feel sad-AOR-Past- 3rd sg**"

"Grumbling the folk song 'the end of the road is coming' and would feel sad."

(133) "*Hüzzam* beni öldürüyor, bak hüzünlendim yine" W-TA16B3A-0450-521

"*Hüzzam-NOM* **feel sad-Past- 1st sg**"

(Hüzzam kills me, look I felt said again.

(134) "Sana okuduğum *şiir* içimi **hüzünlendirmişti**" W-SI22C3A-0559-36

"*poem-NOM* **feel sad-CAUS-PPer-3rd sg**"

(The poem I read to you made me feel deeply sad)

(135) "Anadolu *türküleri* <u>söyleyerek</u> havayı büsbütün **hüzünlendirdi**" W-SA16B1A-0768-65

"*folk song-PL-ACC* <u>sing-CV</u> **feel sad-CAUS-Past-3rd sg**"

(By singing Anatolian folk songs, he made the atmosphere totally sad)

It should be noted that in 128, the verb duy- (hear) is used with an extended meaning. In other words, the verb does not refer to hearing and being aware of some sort of news but refers to listening to a song as in other examples. As seen in the examples above, song, folk song, singing or musical terms are directly collocated with the verb hüzünlen-. In this regard it can be considered as a verb with poetic connotations.

Apart from these, hüzünlen- (feel sad) collocates with duy- (hear), söz et- (talk about), sor- (ask) implying auditory stimulus which trigger sadness expressed by hüzünlen- (feel sad). When such instances are analyzed, one can notice that the experiencer remembers some of her/his memories from the past and feels sad due to this evocation. In other words, the sadness in these examples has nothing to do with future possibilities or anxieties. Similarly, the past memories do not have to be negative; they might have some very positive connotations. What makes the experiencer feel sad is the fact that those days are in the past and cannot be reached at all. In this sense, the pre-emotion context can be linked with missing, retrospection or remorse rather than fear, anxiety or doubt.

(136) "Türkiye'den Arjantine göçmesinin sebebini *sorunca* **hüzünleniyor**" W-HE39E1B-2836-554

"*ask-CV-3rd sg* **feel sad-Prog-3rd sg**"

(When he asked the reason for his migration from Turkey to Argentina, he is feeling sad.)

(137) "Çok sevdiği rahmetli babasından *söz ederken* **hüzünlendi**" W-HI09C4A-0481-188

"*talk about-CV* **feel sad-Past-3rd sg**"

(He felt sad while he was talking about his the late father who he loved very much)

(138) "Mendil var mı? Sorusunu *duyunca* **hüzünlendi**" W-NE41C3A-1031-199

"hear-CV feel sad-Past-3rd sg"

(He felt sad when he heard the question is there a handkerchief?)

In the aforementioned examples, the experiencer seems to feel sad as s/he remembers her/his past memories thanks to the auditory stimulus which can be a question or narrative. In other words, the experiencer recalls her/his past together with the attached people, events, smells and memories of it and feels a kind of sadness. The sadness here is related to longing for those days that cannot be brought back.

5.1.2.2.2. Collocations about Visual Domain in -N position

Second kind of sadness in the case of hüzünlen- (feel sad) in terms of sadness trigger is about visual domain. In the case of Üzül-(be sorry) we stated that a person becomes sorry when s/he sees, observes an undesirable situation or looks at a kind of unpleasant condition. Depending on this we showed that üzül-collocates with the inflected forms of verbs like gör- (see), bak- (look), rastla-

(come across), görüş- (meet). When it comes to hüzünlen- (feel sad), it is also possible to find verbs like gör- (see), izle- (watch), bak- (look) as well.

(139) "Ay yıldızı orada *görünce* gerçekten çok **hüzünlendim**" W-TD09C4A-0211-525

"see-CV **feel sad-Past-1st sg**"

(I felt very sad when I saw the moon and star over there)

(140) "Getirdiği paraların hemen hiç el sürülmeden, öylece durduğunu *gördükçe* tuhaf bir biçimde **hüzünleniyor**" W-RA16B3A-1134-557

"*see-CV* **feel sad-Prog-3rd sg**"

(He feels strangely sad when he noticed the fact that the Money that he brought stayed the same without being touched)

(141) "…bedenimde bıraktığın o susam tanesine *bakıp bakıp* **hüzünlendiğimi** … unutma." W-SA16B2A-0502-652

"*look-SUB* **feel sad-CV-1st sg**"

(Remember that I feel sad when I look at the sesame seed that you left on my body)

(142) "Sizi aramızda *görmek* bizi gerçekten **hüzünlendirecek**" W-QH13C1A-3332-680

"*see-VN* **feel sad-CAUS-FUT**"

(To see you among us will really make us feel sad)

(143) "Medyayı *izlemek* **hüzünlendiriyor** çünkü insanı" W-QE39C2A-1430-54

"*watch-VN* **feel sad-CAUS-Prog**"

(Because watching the media makes the man feel sad)

In üzül- (be sorry) examples, the experiencer seemed to see, observe or come across a kind of negative situation, circumstance or scenario and turns out to be sorry for that. However, in hüzünlen- (feel sad) examples the experiencer feels

sad not because of only seeing or witnessing something negative but because of the connotations of what s/he sees. Similarly, in üzül- (be sorry) case, the experiencer seemed to feel sorry for mostly someone else's current position and the unpleasant situation has nothing to do with the experiencer herself/himself. Therefore, the main object there was to show sympathy towards someone. In hüzünlen- (feel sad) case, showing sympathy or empathizing with others is not certain at all. The sadness expressed by the experiencer is triggered by a visual item but it mostly reminds or evokes something to the experiencer and s/he feels sad. In other words, the sadness is very personal when compared to the üzül- (be sorry) examples.

Apart from the verbs that collocate with hüzünlen- it can also be seen in the concordance lines that the verb collocates with some nouns like manzara (landscape) and görüntü (image).

(144) "İstanbul'un *manzaralarını* yapmak beni daha da **hüzünlendiriyordu**." W-PG09C4A-0224-497

"*landscape-PL-POSS* **feel sad-CAUS-PPer-3rd sg**"

(Painting the landscapes of İstanbul made me feel even more sad.

(145) "…Çalışan kadınların *görüntüsü* Paçkuk Bey'i **hüzünlendirmişti**" W-MA16B3A-0504-37

"*image-POSS* **feel sad-CAUS- PPer-3rd sg**"

(The image of working women made Paçkuk feel sad.)

In 144 above, the meaning created by the verb hüzünlen- is very similar to the previous examples where the experiencer feels sad as s/he remembers something about her/his past or is affected by the connotations of what s/he sees. However, in 145 example, it can be considered that there is a "showing sympathy" meaning as in üzül- (be sorry) examples. In order to check the meaning, the context of the statement was checked and it was noticed that the experiencer feels sad because he remembers something rather than empathizing with others and this issue was also discussed with another linguist

as well. The whole statement is "su ile unun karışımından oluşan lapayı da diğer ellerinde tuttukları ağaç amhabısta ile, yine aynı ağır tempoyla karıştırıp pişirmeye çalışan kadınların görüntüsü Paçkuk Bey'i hüzünlendirmişti." (The view of women who were trying to cook the porridge, which consists of a mixture of water and flour, with a wooden amhabısta in their hands by mixing it ponderously, made Paçkuk Beg feel sad.) In other words, the experiencer feels sorry due to a visual trigger and its connotations rather than feeling a sympathy for the women in the statement.

Apart from these examples, it is possible to find some instances where hüzünlen- collocates with visual triggers indirectly. In other words, the sentence implies something which can be seen/watched/observed etc. but words/verbs are not available among -N collocates. For instance:

(146) "Ölüleri, yoksul evlerin pencerelerini, içki şişelerini örten gazete kâğıtları hep **hüzünlendirir** beni..." W-LA16B2A-0514-204

"**feel sad-CAUS-AOR**"

(Newspapers that cover the dead bodies, windows of the poor homes and drink bottles make me feel sad all the time.)

(147) "Bu tekdüze devinim bir süre sonra yanına karanlığı alarak onu daha da **hüzünlendirmeye** başladı." W-DA16B2A-0639-788

"**feel sad-CAUS-VN-DAT**"

(This monotonous kinesis by taking along the gloom started to make him feel much sadder.)

(148) "İşte ama girişi biraz insanı **hüzünlendiriyor**" S-BEABXL-0123-6

"**feel sad- CAUS-Prog**"

(But the entrance of it makes the man feel a bit sad.)

(149) "Gözlerindeki, bakışlarındaki olgunluğun dozu beni **hüzünlendiriyor**" W-MG37C3A-0024-51

"**feel sad- CAUS-Prog**"

(The dose of maturity in his eyes, gazes makes me feel sad.)

(150) "Değil kale burçları, şu geride duran paslanmış toplar bile **hüzünlendi**."
W-SE22C2A-1395-197
"**feel sad-Past-3rd sg**"
(Not the castle signs, even those rusted balls standing behind were sad.)

In the aforementioned examples, one can understand that the speaker/writer/experiencer sees a scenery, describes a view and feels sad or understands that someone else feels sad. In the same vein, the verb is used with some artistic or poetic purposes to increase the effect of the description and this is in line with our hypothesis. In other words, hüzünlen- (feel sad) is preferred to create a poetical meaning and is linked with aesthetic descriptions, memories, literary aims and connotative meanings when compared to üzül- (be sorry).

5.1.2.2.3. Collocations about Cognitive Domain in -N position

In the case of Üzül- (be sorry), it was stated that the verb collocates with verbs describing different kinds of emotions or mental states and these mental states sometimes intertwined with sadness and sometimes they were presented as the triggers of being sorry. When the concordance lines are examined, it can be seen that some verbs regarding cognitive domain like düşün- (think), kafaya tak- (have a bee in one's bonnet) are available as well as verbs referring to other emotions like şaşır- (get surprised) or sev- (love). Considering all these cognitive domain collocates one can notice the fact that üzül- (be sorry) collocates with verbs that evoke an anxiety or agitation about probable future events. Put it differently, the experiencer turns out to be sorry for something negative which might happen in the near future. Therefore, üzül- can be considered as a future related verb which is not the case in hüzünlen- (feel sad) which is mostly past related. If this hypothesis is correct, the cognitive domain

collocates may include words referring to past events and memories. When the concordance lines are examined, following examples are found indicating the hypothesized meaning.

(151) "Ne zaman dinlesem Sevgili Koray'ın o hınzırca gülüşü *aklıma gelir*, **hüzünlenir**, dalar giderim." W-PI09C2A-1187-651

"*come to one's mind-AOR* **feel sad- AOR**"

(Whenever I listen, my dear Koray's smile comes to my mind, I feel sad and ruminate).

(152) "O bir yandan köyünü *anımsamakta*, **hüzünlenmektedir**." W-ED37C3A-0401-201

"*recall-IMP* **feel sad- IMP-3rd sg**"

(On the one hand, he recalls his village and feels sad.)

(153) "ODTÜ'nün kurucularından Kemal KURDAŞ'ı *anımsıyor* ve **hüzünleniyorum**" W-KB04A3A-1259-490

"*recall-Prog* **feel sad-Prog-1st sg**"

(I remember Kemal Kurdaş, one of the founders of METU, and I feel sad)

(154) "Hüsrev Hatemi de "Kovulmuş Va'kanüvis" şiirinde Boğaziçi'nde hüküm süren erguvan saltanatını *hatırlayıp* **hüzünlenir**" W-LG37E1B-3040-640

"*remember-SUB* **feel sad-AOR**"

(Hüsrev Hatemi also feels sad by remembering the reign of the Arguvan in the Bosphorus in his poem called "the Expelled Chronicle".)

(155) "Rahmetli babamı *düşündüm*, **hüzünlendim**." W-QA16B2A-1435-527

"*think-Past-1st sg* **feel sad-Past-1st sg**"

(I thought my the late father and felt sad.)

The interesting point in the aforementioned examples is that the experiencer feels sad by recalling/remembering something positive about the past.

Normally, sadness is classified as a negative emotion (Wierzbicka,1999) and it is linked with negative items like loss, death etc. (Harris, 1991; Izard, 1991). However, in the aforementioned examples, the trigger of the sadness is about recalling a positive memory. What is negative here is that these beautiful memories cannot be experienced again. From this respect, sadness is combined with bewailing, jeremiad and regret.

On the other hand, it is possible to find some examples where the experiencer remembers something negative and feels sad.

(156) "Evet, zaman zaman bunu *düşünüp* **hüzünlendiğim olurdu**" W-JG09C2A-0593-24
"*think-SUB* **feel sad-CV-1st sg happen-Past**"
(Yes, from time to time I would think about it and feel sad)

(157) "Öyle zamanlarda kimsesizliğini *hatırlar* **hüzünlenirdi**" W-QA16B3A-1131-19
"orphanage-POSS-ACC remember-AOR **feel sad-AOR-Past-3rd sg**"
(At such times, he would remember his orphanage and feel sad.)

(158) "Neden bitenler, yok olanlar, gidenler beni **hüzünlendiriyordu?**" W-LI13C2A-1374-498
"end-PL, diasppeared-PL, gone-PL **feel sad- IMPF-P.COP** "
(Why did ends, the disappeared and those who have göne make me feel sad?)

The statement in 158 above gives a list of collocates which are considered as the reasons of sadness in the related literature. Izard (1991) underlines the loss of someone held dear through death or separation while Harris (1991) states the loss of desirable goals as the triggers of sadness. In this regard if someone loses her/his beloved one due to death or separation; leaves some positive memories behind and feels that all those days have come to an end s/he may feel the related emotion.

Apart from these, there are some instances of hüzünlen- where the experiencer notices a fact or realizes some facts about her/his current position. Therefore, feeling sad comes after a kind of self-awareness or awakening.

(159) "Yalnız kaldığımı hisse*dince* **hüzünlenirim**" W-TD36E1B-2844-573

"*feel-CV* **feel sad-AOR-1st sg**"

(I feel sad when I feel that I am alone)

(160) "Peşlerine düşerken, zamanın acımasız akışını *ayrımsamamdan* herhâlde, **hüzünlenirdim.** "W-TA16B4A-0910-501

"*distinguish-VN-ABL* **feel sad-AOR-Past-1st sg**"

(I would probably feel sad as I distinguished the brutal flow of time as I was going after them.)

(161) "Bu yakanın da ötekinden pek farklı olmadığını *düşünerek* **hüzünleniyordu.**" W-RA16B3A-1134-586

"*think-CV* **feel sad- IMPF-P.CO-3rd sg**"

(He felt sad, thinking that this part was not very different from the other.)

(162) "Hiçbir çöreğin Ali'nin bilgisayar oyunlarının ya da içinde koşuşan rengârenk tavşanlarıyla dev ekran televizyonunun yerini tutamayacağını *düşünerek* **hüzünleniyordu.** W-RA16B2A-0316-585

"*think-CV* **feel sad- IMPF-P.CO-3rd sg**"

(He felt sad thinking that no donuts could replace with Ali's computer games or his giant screen TV with the colorful rabbits running in it.)

(163) "Yanlarından ayrılırken uzunca bir süre görüşmeme ihtimalini *bilsek de* **hüzünlenmeyiz,** hep gülerek "hoşçakalın" deriz.

"*know-CON-1st pl even-NOM* **feel sad-NEG-1st pl**"

(Even though we know the possibility of not meeting for a long time when leaving their sides, we do not feel sad, we always say "goodbye")

5.1.2.2.4. Collocations about Tactile Domain in -N position

Another domain in terms of sadness triggers regarding hüzünlen- (feel sad) case is about tactile domain which was not available among the collocates of üzül- (be sorry). Verbs regarding tactile domain include kucaklaş- (embrace), döv- (beat), dokun- (touch), sarıl- (hug) and kon- (settle). The verbs that are mentioned here are often words that indicate a sadness that stems from separating from the beloved one or coming together with her/him again as in 164,166 and 167 examples below.

(164) "Ana-oğul şöyle bir *kucaklaştığı zaman*; pek **hüzünlenir**." W-NA16B1A-0753-635

"*embrace-CV-3rd sg* **feel sad-AOR**"

(When the mother and son embrace one another, he feels very sad.)

(165) "*Döverken* **hüzünleniyordu.** Vururken özür diler gibi bakıyordu." W-LE09C2A-0589-582

"*beat-AOR-SUB* **feel sad- IMPF-P.CO-3rd sg**"

(He was feeling sad while he was beating him.)

(166) "Onları camekânların ardında görmek ve *dokunamamak* biraz **hüzünlendirdi** beni." W-TI22E1B-2913

"*touch-NEG-PSB-VN* **feel sad-CAUS-Past-3rd sg**"

(Seeing and not touching them behind the glasses made me feel a little sad)

(167) "Herkese tek tek *sarıldı*. Gözyaşlarını tutamıyordu. Hepimiz hem **hüzünlenmiş** hem mutlu olmuştuk." W-TG09C2A-1174-580

"*hug-Past-3rd sg* **feel sad-PPer**"

(He hugged everyone one by one. He couldn't hold his tears. We all have both felt sad and become happy.)

(168) "Ama ne zaman sağ eline bir kuş *konsa* **hüzünlenir** Hasan Tahsin" W-NA16B2A-1241-650

"*settle- COND-3rd sg* **feel sad-AOR**"

(Hasan Tahsin feels sad whenever a bird settles on his right hand)

Regarding the given examples it can be claimed that there is a connection between tactile triggers and sadness expressed by hüzünlen- (feel sad) in Turkish. Sadness stemmed from separation or coming together is felt through tactile sensing. The experiencer feels sad because s/he will not be able to touch/feel her/his beloved one anymore as there will be obstacles (time/distance) between the two. In this regard, being able to touch or not might be the trigger of sadness.

5.1.2.2.5. Other conceptual collocations of Hüzünlen- in -N position

This section is dedicated to words that collocate with the node word hüzünlen- (feel sad). It should be noted that words listed in this section may also belong to the four domains discussed above. However, some occurrences are not very frequent to discuss separately therefore, it is plausible to list them here and discuss in terms of their relation with the node word (Hüzünlen-.)

5.1.2.2.5.1. Şarkı/ Türkü

Şarkı (song) and Türkü (folk song) were also discussed in auditory domain collocates. However, apart from being auditory triggers of hüzünlen-, they can also be dealt with separately. Although they are musical forms that people listen to, they also include verses or lyrics describing some issues such as love, separation, death, missing, misery, migration, war, disease etc. From this respect they should be discussed not only as auditory triggers but also separately. Some examples are as follows:

(169) "*Şarkı* söylüyordu ama Elif birden **hüzünlenmişti**" W-RA16B1A-0788-621

"song-NOM **feel sad-PPer-3rd sg**"

(She was singing a song but Elif felt suddenly sad.)

(170) "'Kadınım' *şarkısını* dinleyen Zeynep **hüzünlenmişti**" W-RA16B4A-1074-625

"*song-ACC* **feel sad-PPer-3rd sg**"

(Zeynep who listened to the song "My wife" felt sad.)

(171) "Yıllar sonra o *türküleri* duymak **hüzünlendirdi** babaannemi" W-VI19E1A-4052-69

"*folk song-PL-ACC* **feel sad-CAUS-Past-3rd sg**"

(Hearing those folk songs years later made my grandmother feel sad)

(172) "Yeni *şarkıyla* **hüzünlendi** Tarık" W-EA16B2A-1007-200

"*song-INST* **feel sad-Past-3rd sg**"

(Tarık felt sad with the new song)

(173) "'Yolun sonu görünüyor" *türküsünü* dertli dertli mırıldanıp **hüzünlenirdi**" W-TA16B1A-0918-15

"*Folk song-ACC* **feel sad-AOR-Past- 3rd sg**"

"Grumbling the folk song 'the end of the road is coming' and would feel sad."

5.1.2.2.5.2. Çiçek (Flower Concept)

Çiçek (flower) has several connotations and it should be considered from this perspective rather than being the name of a plant. The word is sometimes used by literary people, writers or poets in order to symbolise different concepts like love, lover, separation, happiness, sadness etc. From this point of view it is not surprising to find the word çiçek (flower) among the collocates of hüzünlen- (feel sad).

(174) "Yani duygu akışı inişli çıkışlı mıydı?" diye tek cümleye indirdiğim bu tanımlama çabam beni üvey oğlundan _çiçek_ istemesi kadar **hüzünlendirdi**."

"_flower-NOM_ **feel sad-AOR-Past- 3rd sg**"

(So the flow of emotion was bumpy? "My effort to define this in one sentence made me feel sad as much as asking for flowers from his step -son.)

(175) "Görüntüyü daha bir **hüzünlendiren** çirkin, naylon _çiçekler_ koymuşlar mezarlara" W-DE39C2A-0421-597

"**feel sad-CAUS-PART** _flower-PL_"

(They had put plastic flowers onto the graves which made the view much sorrowful)

5.1.2.2.5.3. Nedense (for some reason)

This adverb collocates with hüzünlen- implying the fact that the experiencer is not sure about the reason of her/his sadness. However, there is something which evokes the emotion of sadness in such instances such as Pazar günleri (Sunday) or sonbahar (autumn). Metaphorically Sunday alludes to the end of the week while autumn refers to the closing end of the year. From the perspective of CMT HUMAN LIFE IS A YEAR TIME is the representation of this metaphor and the examples below includes this metaphor in a sense. Considering the conceptual metaphor HUMAN LIFE IS A DAYTIME akşam (evening) can be mentioned among the collocates of hüzünlen-. See 178 below.

(176) "_Nedense_ en çok Pazar günleri **hüzünleniyorum**" W-PA16B0A-0181-488

"_For some reason Sunday-PL-LOC_ **feel sad-Prog-1st sg**"

(For some reason I feel sad on Sundays most)

(177) "Severim bütün mevsimleri ama _nedense_ **hüzünlenirim** sonbahara giderken" W-FA15B1A-1921-575

"_for some reason_ **feel sad-AOR-1st sg** autumn-DAT"

(I love all seasons but for some reason I feel sad before autumn)

(178) "Akşam oldu **hüzünlendim** ben yine" W-HA16B4A-0310-523

"*evening-NOM* **feel sad-Past-1st sg**"

(Evening came and I felt sad again)

5.1.2.2.5.4. Birden/Birdenbire (Suddenly/ All at once)

Such adverbs are better discussed among the collocates of hüzünlen- rather than colligational patterns of the verb as they imply some selectional restrictions in terms of the verbs semantic prosody which will be discussed later. In instances where birden/birdenbire (suddenly) are used, the experiencer's sadness seems inevitable in a sense. In other words, hüzünlen- (feel sad) seems as a verb in Turkish which refers to a sadness coming out gustily and beyond one's control.

(179) "Coşkuya kapılacağım sırada *birdenbire* **hüzünlendim**" W-KA16B4A-0886-516

"*suddenly* **feel sad-Past-1st sg**"

(I suddenly felt sad when I was going to exuberate)

(180) "Şarkı söylüyordu ama Elif *birden* **hüzünlenmişti**" W-RA16B1A-0788-621

"suddenly **feel sad-PPer-3rd sg**"

(She was singing but Elif suddenly felt sad.)

(181) "Birden içimden ağlamak geldi. Hüzünlenmiştim" W-TI22E1B-2913-479

"suddenly **feel sad-PPer-1st sg** "

(Sudenly I felt like crying. I had felt sad.)

5.1.2.2.5.5. Yalnız/ Yalnız başına/ Kimsesizlik (Alone/ Lonely/ Orphanage)

Being on one's own or being alone is one of the frequent themes within the concept of hüzünlen- (feel sad). However, the loneliness theme is mostly associated with the word hüzün (sorrow) and these two words (yalnızlık and

hüzün) follow one another frequently. As the node word in our context is a sadness verb, hüzünlen-, we only discuss these words as the collocates of hüzünlen-.

(182) "*Yalnız* kaldığımı hissedince **hüzünlenirim**" W-TD36E1B-2844-573

"alone-NOM feel sad- AOR-1st sg"

(I feel sad when I notice that I am alone.)

(183) "Evde *yalnız başıma* yemek yemek **hüzünlendiriyor** beni" W-LA16B2A-0514-45

"*alone-NOM* **feel sad-CAUS-Prog-3rd sg** "

(Eating meals at home on my own makes me feel sad.)

(184) "Böyle zamanlarda *kimsesizliğini* hatırlar, **hüzünlenirdi**" W-QA16B3A-1131-19

"*orphanage-POSS-ACC* **feel sad-AOR-PAST**"

(At such times, he would remember his orphanage and feel sad.)

5.1.2.2.5.6. Zaman/ Geçen zaman/ Geçen günler / Geçen yıllar (Time/ Passing of time/days/years):

Time and the flow of time and the related terms are mostly used within the sentences where hüzünlen- (feel sad) is the case. When the examples are scrutinized, it can be noticed that the passing of time makes the experiencer feel sad as her/his good memories, happy moments and youth stay behind which turns out to be the reminder of death. This issue is also consistent with the conceptual metaphor TIME IS MOTION (Kövecses, 2002). According to this, the concept of time is structured according to motion and space and we understand it by using some basic elements such as physical objects, their locations, and their motion (ibid).

(185) "Peşlerine düşerken, *zamanın acımasız akışını* ayrımsamamdan herhâlde, **hüzünlenirdim**. "W-TA16B4A-0910-501

"*the flow of time-ACC* **feel sad-AOR-Past-1st sg**"

(I would probably feel sad as I distinguished the brutal flow of time as I was going after them.)

(186) "*Yıllar sonra* o türküleri duymak **hüzünlendirdi** babaannemi" W-VI19E1A-4052-69

"*years later* **feel sad-CAUS-Past-3rd sg**"

(Hearing those folk songs years later made my grandmother feel sad)

(187) "*O yıllara* ait anıları canlandıkça **hüzünlenmektedir**" W-SG03A1B-3274-202

"*those years-DAT* **feel sad- IMP-3rd sg**"

(He feels sad as his memories of those years awakened)

(188) "İlerleyip giden *yıllar* karşısında bir **hüzünlenme** işte" W-VA14B1A-3373-510

"*year-PL* **feel sad-VN**"

(It is feeling sad due to the years go by)

(189) "Berin Hanım'la *yılların* nasıl geçtiğini konuşurken **hüzünlendi**" W-RE39C3A-0327-193

"*year-PL-POSS* **feel sad-Past-3rd sg**"

(He felt sad while talking with Miss Berrin about how the years went by)

(190) ""Uzun uzun yalnızlıklar yaşadım, acı *günler geçirdim*" diye **hüzünlendi**" W-HA16B1A-0367-191

"*day-PL spend-Past-1st sg* **feel sad-Past-1st sg**

(He felt sad thinking that "I had long loneliness and spent painful days")

(191) "Arkadaşlarına para gönderemediği *zamanlardaysa* **hüzünlenirlerdi**" W-LA16B2A-0514-636

"*time-PL-CON* **feel sad-AOR-3rd pl-Past**"

(They would feel sad when they could not send money to their friends)

5.1.2.2.5.7. Ayrılık (Separation)

Separation is one of the reasons of feeling sad. It is also one of the underlined reasons of sadness in the related literature. In hüzünlen- case, it is possible to find collocates about separation.

(192) "Çok sevdiğim öğrencilerimin *ayrılığından* kalbim **hüzünlendi**." W-OI22C3A-0751-57
"*separation*-ABL **feel sad-Past-3rd sg**"
(My heart became sad becuse of the separation of my favorite students)

(193) "Adeta o da bu *ayrılıştan* **hüzünlenmişti**." W-RA16B1A-1211-624
"*separation-ABL* **feel sad-PPer-3rd sg** "
(He felt almost sad due to this seperation too.)

5.1.2.2.5.8. Matem (Lament)

Mourning or grieving for someone after his death or bewailing for the passing of time or missed chances can be seen among the collocates of hüzünlen- as well. However, the word lament tor relevant words like mourning, grieving etc. are less frequent than expected in the concordance lines of the node verb.

(194) Otuz yıl sonrasının *matemini* tutarmışçasına **hüzünlenirdim**" W-PG09C3A-0021-504
"*lament-POSS-ACC* **feel sad-AOR-Past-1st sg**"
(I would feel sad as if I was mourning for thirty years later)

5.1.2.2.5.9. Üzüntü/ağlamak/ gözyaşı (Sadness/ cry/ tear)

Hüzünlen- is one of the verbs of that describe sadness in Turkish and it is ordinary for such a verb to collocate with sadness related words like tear, sorrow, crying, sighing etc.

(195) "Birden içimden *ağlamak* geldi. **Hüzünlenmiştim**." W-TI22E1B-2913-479

"cry-VN **feel sad-PPer-1st sg** "

(Suddenly I felt like crying. I have felt sad.)

(196) "Sen *ağladın*, ben **hüzünlendim**." W-OA15B1A-1409-528

"*cry-PAST-2nd sg* **feel sad-PAST-1st sg**"

(You cried and I felt sad)

(197) "Verdiği *üzüntülerden* korumaya çalışması **hüzünlendiriyor**" W-MA16B2A-1950-52

"*sadness-PL-ABL* **feel sad-Prog.-3rd sg**"

(His effort in trying to protect me against the sadness it created makes me feel sad)

(198) "*Gözyaşlarını* tutamıyordu. Hepimiz hem **hüzünlenmiş** hem mutlu olmuştuk" W-TG09C2A-1174-580

"tear-PL-POSS-ACC **feel sad-PPer** "

(He couldn't hold his tears. All of us have both felt sad and become happy)

5.1.2.2.5.10. Anı/ hatıra (Memory)

Up to this point it was underlined that one of the most dominant semantic issue regarding hüzünlen- is to remember some positive events or memories in the past. Therefore, anı/hatıra (memory) are some basic collocates of hüzünlen-. This issue, in other words remembering past and feeling sad due to this was discussed in the section on collocates in cognitive domain as well.

(199) O yıllara ait *anıları* canlandıkça **hüzünlenmektedir**" W-SG03A1B-3274-202

"memory-PL-POSS **feel sad- IMP-3rd sg**"

(He feels sad as his memories of those years awakened)

(200) "O günlere ait bir *anı* gelir aklımıza **hüzünleniriz**" W-NH13C2A-3330-677

"*memory-NOM* **feel sad-AOR-1st pl**"

(A moment of those days comes to our mind and we feel sad.)

5.1.2.2.5.11. Çok/pek/ biraz (very/ Quite/ a little)

The use of degree adverbs in -N position is also found among the colligates of hüzünlen- (feel sad). The use of such adverbs indicate the density of emotion. Before the analysis of concordance lines it was hypothesized that "çok" (very, much) or pek "quite" would not occur as frequently as the cases of üzül-(be sorry). The reason why we thought in this way was that üzül- (be sorry) was considered to be a verb which implies a much deeper sadness. However, in corcordance line readings it was noticed that hüzünlen- (feel sad) also colligates with these adverbs as in examples below:

(201) "Bu sözlerden *çok* **hüzünlendim**" W-JI39C2A-0646-518

"*very* **feel sad-Past-1st sg**"

(I felt very sad due to these rumours.)

(202) "Ayyıldızı orada görünce, gerçekten *çok* **hüzünlendim**" W-TD09C4A-0211-525

"*very* **feel sad-Past-1st sg**"

(I felt very sad when I saw the moon and star over there)

(203) "Evet Perihan ben de *çok* **hüzünlendim** doğrusunu söylemek gerekirse" S-ADBBAo-0443-2

"*very* **feel sad-Past-1st sg**"

(Yes, Perihan to be honest I also felt very sad)

(204) "Silah konusunda gösterdiğim duyarlılıktan *pek* **hüzünlendiği** belliydi" W-IA16B3A-2673-709

"*quite* **feel sad-Past-3rd sg**"

(It was apparent that he felt quite sad because of my sensitivity about weapons)

(205) "Şöyle bir kucaklaştığı zaman; *pek* **hüzünlenir**" W-NA16B1A-0753-635
"*quite* **feel sad-AOR**"
(He feels quite sad when he some sort of hugs)

(206) "Dışarıda olduğu için *biraz da* **hüzünlendi**" W-RA16B2A-0035-192
"*a little* **feel sad-Past-3rd sg**"
(He felt a little sad because he was outside)

(207) "Hoşlandım, *biraz* **hüzünlendim**" W-MA16B2A-0685-517
"*a little* **feel sad-Past-1st sg**"
(I liked it, and felt a little sad.)

5.1.2.2.6. Collocations about Post-sadness actions in +N position

Apart from the collocates in -N position of hüzünlen-, it is also plausible to scrutinize the collocates in +N position in order to understand the behavioral patterns of Hüzünlen. For a detailed analysis of the verb's event schema, it might be directive for us to elaborate the mental or physical reactions of the experiencer. To this end, subordinating suffix -y(Ip) (Hüzünlenip), and converbial suffix -y(ArAk) (hüzünlenerek) are dealt with together as well as the instances where hüzünlen- and…. (eg. Hüzünlendim ve ağladım) lines and the actions stated after these nodes are discussed. By doing this, the event schema of the verb hüzünlen- (feel sad) will be discussed.

(208) "Anıların bir süre sonra dışarı çıkacağını düşününce, insan ürkmekle kalmıyor, **hüzünlenip** *acı çekmeye başlıyor*." W-PI22C1A-0209-541
"**feel sad-SUB** *suffer-VN start-Prog-3rd sg*"
(Considering that the memories will come out after a while, a person not only gets startled, he also feels sad and starts suffering.)

(209) "Yalnız kaldığımı hissedince **hüzünlenirim** *ve hiçbir şey yapmak istemem.*" W-TD36E1B-2844-573

"**feel sad-AOR-1st sg** *and nothing do-VN want-NEG-1st sg*

(When I feel that I am alone I feel sad and want to do nothing)

(210) ""Kadınım" şarkısını dinleyen Zeynep **hüzünlenmişti** *ve eve gelene kadar ağladı.*" W-RA16B4A-1074-625

"**feel sad-PPer-3rd sg** *and home-DAT come-DAT till cry-PAST-3rd sg*"

(Zeynep who listened to the song "My wife" felt sad and cried till she come home)

(211) ""Hiç unutmam bir gün..." diye başlayan çocuklarla ilgili anılar kimi zaman kahkahalarla, kimi zaman da **hüzünlenerek** *anlatılmaya başlanıyor.*" W-QD37C2A-0506-6

"**feel sad-CV** *tell-CAUS-VN-DAT start-CAUS-PROG*"

"Memories about the children which start as "I never forget it one day…" are started to be told with sometimes laughters and sometimes by feeling sad"

(212) "Hatırınızdan çıkarırsanız **hüzünlenirim**. *Kırılırım sonra.*" W-FE39E1B-3025-572

"**feel sad-AOR-1st sg**. *Get offended-AOR-1st sg then*"

(If you forget this I feel sad. I get offended then.)

(213) "Gerçi havalar her soğuduğunda evi, yakacağı, kalın giysileri olmayanları düşünüp **hüzünlenirim** *ve suçlu hissederim seviniyorum diye*" W-TI45F1D-4794-571

"**feel sad-AOR-1st sg** *and guilty feel-AOR-1st sg rejoice-Prog-1sts g* "

(Though whenever it gets cold, I think those who do not have a home, fuel, thick clothes and feel sad and then I feel guilty as I rejoice.)

(214) ""NEYE SEVİNİYORUM BÖYLE?" diye **hüzünlenip** *ağlamaya başlayacağım.*" W-SE09C3A-0408-534

"**feel sad-SUB** *cry-VN-DAT start-FUT-1st sg*"

(I will almost feel sad and start crying by considering "For what I am rejoicing in this way?")

(215) "Eve doğru karanlık yolda yürürken, ötekilerin neler düşündüklerini bilemiyorum ama, sınıfta kalışıma bir kez daha **hüzünlenip** *çalışmıyor oluşuma üzüldüm*." W-HA16B2A-1938-542

"**feel sad-SUB** *study-NEG-Prog be-VN-DAT be sorry-Past-1st sg*"

(As I was walking on the way home, I didnot know what others thought but I felt sad as I failed again and was sorry fort hat.)

(216) "Ne zaman dinlesem Sevgili Koray'ın o hınzırca gülüşü aklıma gelir, **hüzünlenir**, *dalar giderim*." W-PI09C2A-1187-651

"**feel sad- AOR** *ruminate-AOR-1st sg*"

(Whenever I listen, my dear Koray's smile comes to my mind, I feel sad and ruminate).

(217) "Rahmetli babamı düşündüm, **hüzünlendim**, *ruhu için dua ettim*." W-QA16B2A-1435-527

"**feel sad-Past-1st sg**, *soul-ACC for pray-Past-1st sg*"

(I thought my the late father, felt sad and prayed for his soul)

(218) "O günleri hem gülerek hem **hüzünlenerek** *hatırlarım*." W-SE36E1B-3352-8

"**feel sad-CV** *remember-AOR-1st sg*"

(I remember those days by both laughing and feeling sad)

(219) "Uzak kıtalardaki ve adı bilinmeyen yıldızlardaki hapishanelerde yatan arkadaşlarına para gönderemedikleri zamanlardaysa **hüzünlenir,** *bağlama çalıp, içli türküler söylerlerdi*...

"**feel sad-AOR** *bağlama-NOM play-SUB, sentimental folk song-PL sing-3rd pl-Past*"

"When they could not send Money to their friends in far continents and in prisons in the unknown stars, they would feel sad and play bağlama and sing sentimental folk songs."

As it can be seen in the afore mentioned examples, *hüzünlen-* is followed by different actions or mental states which are mostly negative such as suffering, crying, being sorry, feeling offended, singing songs or neutral like ruminate and doing nothing. The semantic relationship between such actions and the node word will be discussed in the forthcoming part- semantic preference of *hüzünlen-* and semantic prosody of *hüzünlen-*.

Regarding the domain oriented collocates of Hüzünlen-, the collocational patterns of the verb can be tabularized as follows:

Table 11. Collocational Behavior of Hüzünlen- (feel sad) on the Basis of Its Event Schema and Semantic Domains

PART OF THE SCHEMAOF Hüzünlen-	Pre-Sadness Situation	Triggers by Domain	Post-Sadness Actions or Feelings	Others
SEMANTIC DOMAIN	Readiness Melancholy Loneliness Being close to a separation/death/end	Auditory Visual Cognitive Tactile	Acceptance Hopelessness Despair Inaction Resignation Espousal	Suddenness Memorials Tears Mourning Motivelessness

5.1.2.3. Semantic Preference of Hüzünlen-

From the concordance analyses having been made so far about Hüzünlen-'s collocational and colligational patterns, it can be concluded that the sadness emotion, expressed by the Turkish verb hüzünlen-, has its own event schema portrayed through specific linguistic preferences. When collocational behavior of hüzünlen- is scrutinized, it can be seen that the verb collocates with different verbs from different domains. These verbs were discussed as the triggers of the emotion and 4 domains were found available for hüzünlen- case which is different from the previous verb üzül- (be sorry). Accordingly, several verbs or

verbal expressions from auditory, visual, cognitive and tactile domains are apparent in this verb. Apart from these domains, the verb collocates with several different themes/ figures like songs, separation, loneliness, memories, mourning, the passing of time, sorrow etc. Both these figures and the verbs found in 4 domains make us think that the sadness expressed by hüzünlen- has nothing to do with these items but their connotations. In other words, the experiencer starts to remember something or becomes aware of something and then feels sad when s/he faces with such stimuli. In this regard, the verb is mostly available in literary texts or utterances which have a poetic nature. Therefore, it is related with the aesthetic purposes of the authors, speakers or experiencers.

To understand the semantic preference of the verb hüzünlen-, it is significant to notice the experiencer's readiness. In other words, s/he must be in a melancholic manner due to her/his loneliness or awareness of something negative such as the passing of time or separation. This melancholy is accompanied with a stimulus which might be from 4 domains and the experiencer feels sad. This emotion may suddenly come out as well and may be considered as a sadness without any reason. From this point of view, hüzünlen- refers to a kind of sadness which is inevitable and therefore, it does not stem from anxiety about a probable future development. The sadness is mainly about past events, memories or regrets.

In üzül- (be sorry) case, we stated that the sense of sadness expressed by the verb is like a drop of ink dripped into some water. As the drop begins to spread in water, the sense of sadness emerges in the soul of the experiencer and begins to spread gradually. On the other hand, it can be stated that the sadness expressed by hüzünlen- is like a fog which suddenly covers the soul of the experiencer.

When the actions after this emotional state are discussed one can notice that the experiencer finds herself/ himself in despair and hopelessness. In this sense, the experiencer seems to have nothing to do to change her/ his current

position with her/ his actions or precautions. Therefore, s/he prefers to flare his sadness up or accepting her/his current situation. Taking these into account, the event schema of hüzünlen- can be illustrated as follows:

Readiness/ Melancholy/ Loneliness/ Being close to a separation/death/end

⊥

Cognitive/ Visual/ Auditory/ Tactile triggers

⊥

Awareness/ Anamnesis/ Recalling past memories

⊥

FEEL SAD

⊥

Hopelessness/ Despair/ Inaction/ Resignation/ Espousal
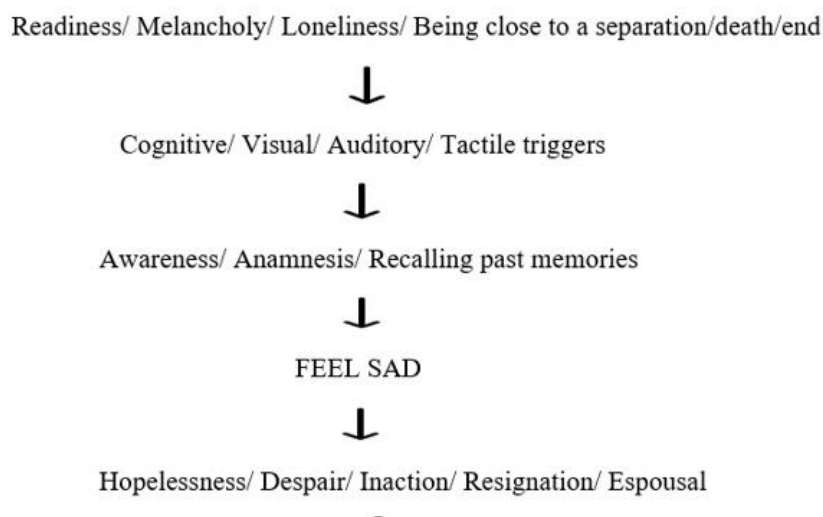
Figure 6. The Event Schema of Hüzünlen- and Semantic Domains Dictated by the Schema in its Lexical Environment

5.1.2.4. Semantic Prosody of Hüzünlen

To understand the features of discourse prosody or semantic prosody of the node verb Hüzünlen- the grammatical and meaningful parameters that have been discussed so far should be taken into account. In section 1.4 which was dedicated to the semantic prosody of the verb üzül- (be sorry), we stated that it has a negative prosody as the triggers or the reasons of the emotion are considered as something bad by the experiencer as well as the post emotion actions or states. In other words, sadness, which stems from the past events or originates from anxiety for probable future events, is linked with something negative. However, when concordance lines of *Hüzünlen-* are discussed one can notice the fact that neither the triggers of sadness nor the behavioral reflections are always negative. It can be seen that the triggers of sadness expressed by the verb Hüzünlen- may be positive too. For instance, remembering a good, funny or a notable memory/person/item/moment about the past might trigger this kind of sadness. In this sense, the verb may have a

positive and neutral prosody as well as having a negative prosody.

In addition to this, *Hüzünlen-* has nothing to do with anxiety which was clearly available in *üzül-* (be sorry) case. From this respect, *Hüzünlen-* is mostly used for sadness derived from the past rather than worrying about the possible negative scenarios in the future. One of the basic pre-emotions feeling in *üzül-* (be sorry) is anxiety while it is melancholy in *Hüzünlen-* (feel sad).

On the other hand, *üzül-* (be sorry) examples implied the fact that sadness expressed with the verb *üzül-* is an emotion which should be shadowed out or presented either orally or attitudinally. In other words, *üzül-* is used in some occasions when the experiencer feels responsible to express her/his sadness. However, in Hüzünlen- (feel sad) the sadness expressed with the verb is something which should be hidden by the experiencer.

Apart from these, sadness expressed by *üzül-* (be sorry) does not come out as suddenly as the one expressed with *Hüzünlen-* (feel sad). The verb *üzül-* (be sorry) is mostly preferred for some negative events which has already happened or will probably happen and this makes us think that the experiencer is already aware of the reasons or possible results of the sadness due to her/his position. However, in *Hüzünlen-* case, one can notice that the sadness comes out suddenly due to a kind of trigger such as a song or item. Due to this trigger, the experiencer remembers something about the past and feels sad all at once. Still, it should be noted that the readiness of the experiencer in terms of having a melancholic mood is also important in facing the sadness.

On the other hand, *üzül-* (be sorry) is used to give solace to someone else or to show sympathy towards others in a negative situation. In this sense, it can be claimed that the verb is an others-related verb. However, when one deals with the concordance lines of Hüzünlen-s/he can notice that the verb is used to express a sadness which is directly related with the experiencer herself/ himself. In this vein, one can suggest that the verb is a self-related verb.

All in all, it can be said that *Hüzünlen-* has positive/negative or neutral prosodies when the cognitive and behavioral patterns are taken into account. Both the pre-emotion context, triggers and the post-emotion actions may have positive, negative or neutral aspects. When post-emotion actions of *üzül-* (be sorry) are considered, one can see the fact that the experiencer tries to avoid or reorganize the scenario. However, in *Hüzünlen-* examples the experiencer seems to accept the feeling and results and shows a kind of espousal or finds herself/ himself in despair or hopelessness.

5.1.3. Lexical Profile of Dertlen-

According to Turkish Language Association (TDK) dictionary dertlen- is defined as an intransitive verb which means "to fall in sadness, turn out to be distressed and worried." The same verb is defined as a reflexive verb (dert+len+mek) meaning to "weigh down, languish a sadness created by something, become worried" in Kubbealtı dictionary. According to Göksel & Kerslake (2005: 56), "-lA+n (passive/reflexive) is added mostly to nouns to form intransitive verbs." Kornfilt (1997: 453) also defines -lA suffix as the most productive suffix which derives verbs from nouns and states the fact that -lAn is the reflexive form of this suffix. Korkmaz (2022) states that some of the transitive and intransitive verbs formed with the suffix +lA- were expanded with the reflexive suffix -n and fused into +lAn-, forming a compound suffix. The sadness verbs that are dealt with in this study are reflexive verbs that are derived from nouns like hüzün (sorrow), dert (trouble), keder (grief) etc.

5.1.3.1. Colligational Patterns of Dertlen-

This study as stated earlier, employs the method of "collocation via concordance" without using any statistical techniques to uncover the collocations of a word. According to McEnery and Hardie (2012) colligation is a term used to extend the idea of collocation as well as semantic preference and

semantic prosody and they have become central concepts in neo-Firthian corpus linguistics.

5.1.3.1.1. Instrumental Case Marker -(y)IA

Kornfilt (2005) defines –(y)IA as a clitic particle that has a case like function which is used to express either instrumental or comitative functions together with its free counterpart 'ile'. This case marker can be found among the colligates of the verb dertlen- (get worried). Table 12 below describes the structural type of the verb dertlen- regarding Instrumental case marker as a colligational pattern of it.

Table 12. Structural type of Dertlen- in Turkish

Subject	Object	Sample sentence
Experiencer (NOM)	Theme (INST)	**O** Türkiyenin karşılaştığı *durumlarla* **dertlenir**. **Exp-NOM** *situation-PL-INST* **get worried-AOR-3rd sg**

It is strange to see the fact that, among the objects of the instances where the word has an instrumental case suffix on it, the commonest expression is dert 'trouble'. In other words, the experiencer 'gets worried with the troubles of someone else' (n=17). See the examples below:

(220) "Onların *dertleriyle* **dertlenirler**" W-RI09C3A-0837-1267
"*trouble-PL-POSS-INST* **get worry-AOR-3rd PL**"
(They get worried with their troubles)

(221) "Bütün bu cemaatler birbirlerinin *dertleriyle* **dertlenmeli**" W-JE42C0A-0284-728
"*trouble-PL-POSS-INST* **get worry-OBLG-3rd PL**"
(All these congregations must get worried with each other's troubles)

Regarding the examples and several other instances where dertlen- is not the predicate of the statement one can state that dertlen- (get worried) implies a sadness which is undertaken directly rather than being affected by a negative

item in an indirect way as in hüzünlen- (feel sad). In other words, in hüzünlen-case, the experiencer seems to feel sad due to something which may have positive or negative connotations and it was like an internal, personal sadness rather than a reflected one. However, in dertlen- examples, the experiencer gets worried due to a very negative implication (dert 'trouble') that stems from/ belongs to someone else and this sadness is reflected rather than being covered inside the experiencer. Stefanowitsch and Gries (2003) also state that specific emotional verbs tend to co-occur with particular grammatical structures and it creates "semantic prosodies", namely different meanings which are not immediately evident in the base verb itself. On the other hand, it can also be discussed in accordance with the 'showing sympathy' function of the verb üzül- (be sorry). In such uses of the verb, the speaker tries to show sympathy to the trouble that someone else has.

5.1.3.1.2. Dative Case Marker –(y)A

Dative case marker –(y)A is also found among the grammatical colligates of the verb dertlen-. In dative case marked instances it is not possible to see a 'showing sympathy' meaning. Contrary to this, the dominant meaning is to underline the cause of sadness. In other words, in dertlen- instances there is a "due to/ because of" meaning rather than a "for/ for the sake of" meaning (n=4).

Table 13. Alternative Structural type of Dertlen- in Turkish

Subject	Object	Sample sentence
Experiencer (NOM)	Theme (DAT)	Bu *duruma* üzülmekte haksızsam da **dertlendim**. *situation-DAT* **get worry-PAST-1st SG** I got worried due to this situation even if I was wrong to be sorry.

(222) "Sessizliğe bürünmem kayınpederimin *hastalığına* **dertlenmeme** yoruldu"
W-KA16B2A-0056-1602
"*illness-POSS-DAT* **get worry-VN-1st SG-DAT**"
(My silence was considered to be due to my worries about my father in law's illness)

(223) "Gece *buna* **dertleniyor** olmamızın sıkıntısıyla koyulaşıp karardı" W-HA16B2A-0077-70

"*this-DAT* **get worry-PROG**"

(The night got darkened with the boredom of our being worried about it)

(224) "Çıkan tam gün *yasasına* **dertleniyordun**" W-JA16B4A-0347-572

"*law-POSS-DAT* **get worry-IMPF-PAST-COP-2nd SG**"

(You were getting worried due to the full day law)

5.1.3.1.3. Non-Finite Adverbial -dIğI için/ -dIğIndAn

-dIğI için (as, because) is defined as the most commonly occurring converbial marker expressing reason or cause by Göksel & Kerslake (2005). -dIğIndAn, on the other hand, is shown among the expressions with an identical meaning (ibid). These adverbial suffixes present two events in a cause-result relation and in this context, the action attached with these markers shows the reason of getting worried (n=3).

(225) "Üstelik Bogart'a *benzemediği için* pek **dertleniyor**" W-DA16B2A-0032-75

"*look like-NEG-ADV* **get worry-PROG-3rd SG**"

(Furthermore, he is getting worried as he doesn't look like Bogart.)

(226) "Bir süre kız arkadaşları *olmadığından* **dertlenip** sonra yurda yollandılar" W-TA16B3A-0450-1692

"*have-NEG-ADV* **get worry-CV**"

(They got worried for a while as they didn't have girlfriends then they headed for dorm)

(227) "Ne zamandır maaş *almadığım için* **dertleniyor**" W-XI45F1D-4818-72

"*take-NEG-ADV* **get worry-PROG-3rd SG**"

(She has been getting worried for a long time as I didn't take my salary)

5.1.3.1.4. Postposition İçin 'for'

Göksel & Kerslake (2005) classify için 'for' among the postpositions that take a non-case marked complement (see 228 and 229) or a genitive complement (230 and 231). They state that if the complement of this postposition is one of the subject pronouns, then it takes genitive case marking and they refer to such pronouns as genitive attracting pronouns (ibid). Among the colligates of dertlen- one can see the examples of this construction implying a sadness for someone else's problematic position/situation (n=4) which is more or less similar to the cases listed in üzül- (be sorry) examples.

(228) "Oysa standart Sovyet şairi kendisinden başka bütün her şey ve her *hadise için* **dertlenmektedir.**" W-SD39C3A-0826-1636
"*event-NOM for* **get worry-IMPF-PROG-3rd SG**"

(229) "Saçları toprağa dağılmış *kız için* **dertleneceğiz**" W-PE39C0A-0249-1699
"*girl-NOM for* **get worry-FUT-1st PL**"
(We will get worried for the girl whose hair spread on the ground)

(230) "Çok üzülürdüm *onun için* çok **dertlenirdim**" W-JH24D1B-2295-872
"*he/she-POSS for* **get worry-AOR-PAST-1st SG**"
(I used to be sorry for him, get worried a lot.)
(231) "*Benim için* de **dertleniyordu**" W-HI09C4A-0481-1645
"*I-POSS for* **get worry-IMPF-PAST COP-3rd SG**"
(He was getting worried for me too)

5.1.3.1.5. Converbial Suffix –(y)ArAk

According to Kornfilt (2005) –(y)ArAk is the suffix which is the most frequently used one to denote manner. When it comes to the sadness verbs in Turkish, this converbial suffix is mostly attached to verbs which are classified in cognitive domain collocations like düşün- (think) (n=3).

(232) "İzin konusunda sorun çıkaracağını *düşünerek* **dertlendi**" W-TA16B2A-1188-949

"*think-CV* **get worry-PAST-3rd SG**"

(He got worried thinking that he was going to create a problem for the permission case)

(233) " Kiraz, hâlâ böyle bir kütüphane edinememiş olduğunu *düşünerek* içten içe **dertlendi**" W-DA16B2A-0888-943

"think-CV **get worry-PAST-3rd SG**"

(Kiraz got worried thinking that she had no had a library like this)

(234) "Ne olacak bunca servet şimdi, *diyerek* **dertleniyorduk**" W-CI22C3A-0678-902

"*say-CV* **get worry-IMPF-PAST COP-1st SG**"

(We were getting worried by saying what would happen to such a big fortune)

5.1.3.1.6. Converbial Suffix –(y)Ip

Göksel & Kerslake (2005) state that -(y)Ip is a regular means of conjoining clauses which are semantically of equal status with respect to tense/aspect/modality. According to them clauses with -(y)Ip have to be left without negative marking if the verb in the superordinate clause is negative. –(y)Ip is one of the colligates of dertlen- which is added to the embedded verb of the sentence and in this sense, it marks the event which causes the sadness expressed with the verb dertlen- (n=4).

(235) "*Üzülüp* **dertlenmen** gerekmez." W-HA16B2A-0077-1670

"*be sorry-CONJ* **get worry-VN-2nd SG**"

(You don't have to be sorry and get worried)

(236) "Evlatlarına düşkün, onlar için *üzülüp* **dertlenen** bir baba oluveriyordu" W-KA16B3A-0636-747

"*be sorry-CONJ* **get worry-PART**"

(He was turning out to be a father who was sorry for his children and got worried)

(237) "Oğlumuzun ne hallere düştüğünü *görüp* **dertlenelim** diye değil" W-CA16B3A-0140-50

"*see-CONJ* **get worry-OPT-1ˢᵗ SG**"

(Not to see how bad our son's situation is and get worried)

(238) "*Oturup* **dertlenecek** olsak hepimiz bir şeyler söyleriz" W-TI42E1B-2942-893

"*sit-CONJ* **get worry-FUT**"

(We all can tell something if we need to sit and get worried.)

5.1.3.1.7. Subordinator *diye*

According to Göksel & Kerslake (2005) adverbial clauses with diye are used in relatively informal registers to express reason, purpose, precaution, or understanding. They claim that the kind of reason expressed by a diye clause is one which exists in the perception of the subject of the main verb where the speaker may be aware that this perception is or was incorrect (ibid). When the concordance lines of dertlen- are scrutinized we noticed that the subordinator 'diye' is frequently used to underline the reason of sadness (n=12). It should be kept in mind that; these reasons might be about a past event/occasion or a present time negativity. In other words, the experiencer may feel sadness due to an already happened event or because of a negative situation which is accurate at the time of speaking. For those which may happen in the future see the examples in 5.1.3.1.8.

(239) a) "Cemal Bey, çocuğundan ayrı *yaşadı diye* çok **dertlendi**, şeker hastası oldu" W-JA14B1A-1622-948

"*live-PAST-3ʳᵈ SG-SUB* **get worry-PAST-3ʳᵈ SG**"

(Cemal Beg got worried too much as he lived far from his child and got diabetes)

(240) "Gül neden, "Ben niye *okuyamadım*?" *diye* **dertlenmiyordu.**" W-JA16B4A-0347-1658

"*study-PSB-NEG-PAST-1ˢᵗ SG-SUB* **get worry-NEG-IMPF-PAST-3ʳᵈ SG**"

(Why did Gül not get worried thinking "Why couldn't I get an education")

(241) "Bak iyi puan *alamadım diye* **dertleniyor**" W-WI45F1D-4700-1691

"*get-PSB-NEG-PAST-1ˢᵗ SG-SUB* **get worry-PROG-3ʳᵈ SG**"

(He is getting worried as he couln't get a good grade)

(242) "kimse kitaplarda olduğu gibi atların kanı yerde *kaldı diye* **dertlenmesin.**" W-KA16B2A-0056-570

"*stay-PAST-3ʳᵈ SG-SUB* **get worry-NEG-OPT-3ʳᵈ SG**"

(Let no one get worried as the revenge of the horses wasn't taken)

(243) "Çocuklarıma gavur tohumu diyorlar, çok *üzülüyorum. Diye* **dertlenmişti.**" W-WI45F1D-4700-1703

"*be sorry-PROG-1ˢᵗ SG-SUB* **get worry-PPER-3ʳᵈ SG**"

(He would get worried saying that they are calling my children as the demon's son)

(244) "Canım sıkıldığı vakitler "Anlamıyor! *Anlamıyor*!" *diye* **dertleniyorum**" W-RA16B2A-0441-261

"*understand-NEG-PROG-3ʳᵈ SG-SUB* **get worry-PROG-1ˢᵗ SG**"

(When I got bored I am getting worried thinking that he doesn't understand me)

(245) "Yağmur *yağmıyor diye* **dertlenmek** biter." W-QA16B1A-1731-724

"*rain-PROG-NEG-3ʳᵈ SG-SUB* **get worry-VN**"

(It ends to get worried because it doesn't rain)

Göksel & Kerslake (2005) state that where a piece of direct speech is presented as the subject or object of a main verb other than de-, such as sor- 'ask', bağır- 'shout' or yaz- 'write', diye has to intervene between the quotation and this main verb. Similar examples can be found among the concordance lines where the main verb is dertlen- as in 246 below:

(246) ""Saatim de saatim" diye sabaha kadar **dertlendi.**" W-OE09C2A-0411-945
"*watch-POSS-1st SG-SUB* **get worry-PAST-3rd-SG**"
(He got worried saying 'Oh! My dearest watch')

5.1.3.1.8. Conditional Suffix –(y)AcAk/ -(y)sA diye

Diye is defined as the –(y)A converbial form of the verb de- (say) by Göksel & Kerslake (2005) and it functions as a subordinator marking in noun clauses and adverbial clauses. Diye has also an adjectival function to indicate what something is called. In dertlen- case, apart from connecting reason clauses, *diye* is used in purpose clauses and conditional clauses too (n=5). One of the functions of diye is to indicate purpose as in the following example;

(247) "Bosna'yı Sırp'lardan *kurtaracağım diye* hiç **dertlenmesin**" W-HI22C4A-0860-569
"*save-FUT-1st SG-SUB* **get worry-NEG-OPT-3rd SG**"
(He should never get worried that I will save Bosnia from Serbians.)
Göksel & Kerslake (2005) state that all verbs of emotion that take an oblique object can alternatively have a clausal object which is marked by *diye* and they also claim that in the case of kork- 'be afraid', the verb in the subordinate clause receives the conditional suffix -(y)sA. The same form can also be seen among dertlen- examples which indicates that dertlen- requires a kind of anxiety for probable future events or scenarios. This issue will be discussed in semantic prosody section.

(248) "Kızlarının geçmişte çektikleri acılar, yaşam boyu hep böyle tazelenip *duracak diye* öylesine **dertleniyordu** " W-UA16B2A-0398-1646

"*keep-FUT- SUB* **get worry-IMPF-PAST-3rd SG**"

(She was getting worried for her daughters that the troubles they suffered in the past would keep renewing their whole life.)

(249) "Ya Ezel beni *kovarsa diye*" **dertlenip** durdu." W-WI45F1D-4817-1690

"*fire-AOR-COND COP-SUB* **get worry-CONJ**"

(He kept getting worried by thinking what if Ezel fires me.)

(250) "Muhammed'in durumu ne *olacak, diye* **dertlenip** ızdırap duymaktan kendi acılarımı duymuyorum!" W-RD37C2A-0811-1687

"*happen-FUT-SUB* **get worry-CONJ**"

(I don't feel my own miseries as I can't take myself off considering what will happen to Muhammed)

The requirement of anxiety mentioned above can also be seen in different grammatical constructions apart from –(y)AcAk/ -(y)sA diye. See the example below;

(251) "İleride daha kötü olaylar yaşar mıyız?.." *diye* **dertlenirlerdi.**" W-II36C3A-0596-1158

"*SUB* **get worry-AOR-3rd PL-PAST**"

(They would get worried by thinking "Do we experience worse events in the future?")

The implied meaning here in '251' is more or less similar to the one in '249' above. The speaker has a kind of anxiety about probable negative scenarios and says "What happens if we have such bad things in the future?".

5.1.3.1.9. Reflexive Construction *kendi* 'self'

According to Kornfilt (2005) it is hard to tell if reflexive pronouns in Turkish are genuine pronominals or are inflected nouns involving the stem kendi 'self' and its inflected forms for person and number. Göksel & Kerslake (2005) on the other hand, state that the reflexive suffix –(I)n and the pronoun kendi 'self 'are mutually exclusive when kendi functions as a reflexive pronoun. However, they state that reflexive suffix and kendi may co-occur if kendi is used emphatically or in its doubled form kendi kendi- with a dative case (n=2) as in the following examples;

(252) "*Kendi kendime* **dertleniyorum**" W-SI32D1B-2551-262
"*self self-1st SG-POSS-DAT* **get worry-PROG-1st SG**"
(I am getting worried by myself)

(253) "Ağacın altında oturmuş *kendi kendine* **dertleniyordu**" W-TH42C4A-0816-1643
"*self self-3rd SG-POSS-DAT* **get worry-IMPF-PAST-3rd SG**"
(He was sitting under a tree and getting worried by himself)

5.1.3.1.10. Negative Imperative Form

One of the grammatical structures in the concordance lines of the sadness verb dertlen- (get worried) is the negative imperative form 'dertlenme/ dertlenmeyin' for 2nd person singular and plural subjects. As in üzül- (be sorry) examples this structure is employed to give solace to someone else in a negative situation/condition and to comfort the interlocutor by presenting a relatively positive scenario or probability. However, it has also a significant difference with the use of Üzül- (be sorry) in that dertlen- is also used to give advice rather than only comforting the interlocutor with a positive scenario. In other words, this imperative form may be followed by some advice or recommendations as in 255 below. In 258 there is optative verb form which is also the same with an

imperative form. According to Göksel & Kerslake (2005) imperative or optative modalized utterances can present an expression of desire or willingness for an event or state to occur.

(254) "Ey gamlar çeken gönül **dertlenme**, halin düzene girer" W-UI42E1B-2943-182

"**get worry-NEG-IMP-2nd SG**"

(Oh grieving heart, do not get worried, your conditions will be in order)

(255) "Ela konusunda bu kadar **dertlenmeyin**. Onunla dost olmaya özen gösterin" W-TA16B2A-1188-1683

"**get worry-NEG-IMP-2nd PL**"

(Do not get worried for Ela that much. Try to be an ally with her.)

(256) "Canınız sıkıldı. Haklısınız. Aman **dertlenmeyin**. Bu gece bizim." W-FA16B4A-0005-1679

"**get worry-NEG-IMP-2nd PL**"

(You got bored. You are right. Mind you don't get worried. Tonight is ours.)

(257) "İlgili haberlerde anlatılanlar size uymuyorsa **dertlenmeyin**." W-RE36E1B-3293-1682

"**get worry-NEG-IMP-2nd PL**"

(If those told in the news are not about you, do not get worried.)

(258) "Kimse kitaplarda olduğu gibi atların kanı yerde *kaldı diye* **dertlenmesin.**" W-KA16B2A-0056-570

"**get worry-NEG-OPT-3rd SG**"

(Let no one get worried as the revenge of the horses wasn't taken)

Table 14 below demonstrates the most frequent grammatical structures that colligate with dertlen- in the concordance lines obtained from TNC. According to this classification, the most frequent structure is subordinator diye (n=12) which

is also used together with the conditional suffixes (-AcAk/-sA) (n=5). These two are discussed separately because the intended meaning regarding the type of sadness are different from one another.

Table 14. Colligational Features of Dertlen-- on the Basis of the Corpus TNC data

Colligational Features (Dertlen-colligates with)	Frequency (n)	Percentage (%)	Examples
INSTRUMENTAL CASE MARKER –(y)lA	n=17	28.3%	Derdi-yle; durumlar-la
SUBORDINATOR diye	n=12	20.0%	…Yaşadı diye;…olamadı diye; …kaldı diye
NEGATIVE IMPERATIVE/ OPTATIVE FORM	n=6	10.0%	Dertlenme; dertlenmeyin; dertlenmesin
CONDITIONAL SUFFIX -Sa diye/ -AcAk diye	n=5	8.3%	Görecek diye; kovarsa diye; olacak diye
DATIVE CASE MARKER –(y)A	n=4	6.7%	Bu-na; Hastalığı-na; durumu-na
CONVERBIAL SUFFIX –(y)Ip	n=4	6.7%	Üzülüp, görüp, oturup
POSTPOSITION için/for	n=4	6.7%	Kız için; onun için; benim için
CONVERBIAL SUFFIX –(y)ArAk	n=3	5.0%	Düşünerek; diyerek
NON-FINITE ADVERBIAL -dIğI için/ -dIğIndAn	n=3	5.0%	Benzemediği için; olmadığından
REFLEXIVE CONSTRUCTION kendi	n=2	3.3%	Kendi kendime; kendi kendine
TOTAL	**n=60**	**100%**	

As it can be seen in the table above, instrumental case marker –(y)lA is the most frequently occurred grammatical marker among the colligates of the sadness verb dertlen- (get worried.) What is more, this case marker is usually on the noun dert- (derdiyle) from which the node verb is derived. This finding might give some significant clues about the semantic prosody of the verb which will be discussed in part 5.1.3.4. This colligation is considered to be the indicator of altruism which is one of the distinguishing features of the related verb. According to this, it can be claimed that Turkish people gets worried due to the troubles of others rather than their own problems and this tendency exhibits the difference of the verb from other sadness verbs. In other words, this verb is preferred to indicate an altruistic behavior rather than showing sympathy or empathizing with others. Another finding that supports this hypothesis is the limited number of reflexive constructions kendi (n=2) which enable us to think the related verb with an altruism dominated meaning rather than a personal emotion.

Second most frequent colligation is the subordinator diye (n=12) which usually links statements about already happened events. Therefore, the verb is preferred to show a sadness that comes true as something bad happened (Wierzbicka: 1999) rather than a probabilistic negativity. The number of conditional suffixes (n=5) is clearly less than the number of diye and this may suggest that the verb is preferred to talk about past-time sadness more often when compared to a future related sadness. Furthermore, the number of negative imperative form (n=6) may indicate the intermediate level of the consoling function of the verb.

As for the frequency of other colligates, dative case marker (n=4), converbial suffix -(y)Ip (n=4), postposition için (n=4), converbial suffix –(y)ArAk (n=3) and adverbial marker -dIğI için (n=3) can be considered reasonable occurrences when compared to those that are discussed above.

5.1.3.2. Collocational Patterns of Dertlen-

Izard (1977) (citing from Plutchik (1967)) states that emotions are prototypic adaptive patterns in the evolutionary process and accordingly, sorrow is linked with deprivation loss of pleasurable object which has been contacted or incorporated. In the same vein, primary emotions are considered to be triggered by external stimuli. For the sadness verbs üzül- (be sorry) and hüzünlen- (feel sad) it is possible to find some triggers from different domains like visual, auditory, tactile or cognitive. When the concordance lines of dertlen- are scrutinized the collocations which can be considered as triggers are mostly from the cognitive domain.

5.1.3.2.1. Collocations about Cognitive Domain in -N position

Ortony et al (1990) deal with the cognitive aspects of emotions and state that if an emotion such as distress is a reaction to some undesirable event, the event itself must be construed as undesirable. Accordingly, as construing the world is

a cognitive process, one can infer that the conditions that stimulate or create emotions embody the cognitive representations that result from such stimuli. When concordance lines of dertlen- are handled to see the collocational behavior in -N position, it was noticed that many of the instances can be discussed within the cognitive domain collocates as a superset.

In parallel to the explanation given by Ortony et al (1990) above, one can found some words/expressions that refer to negative or undesirable events/scenarios/situations such as sorun 'problem'(n=2), sıkıntı 'distress'(n=1), durum 'situation'(n=4), hastalık 'illness'(n=1), konu 'topic' (n=3) and verbal expressions referring cognitive processes like düşün- 'think' (n=2). However, the most frequently used word that collocates with the sadness verb dertlen- is dert 'trouble' (n=15). It should be remembered that the verb dertlen- is a derivative one and the word dert is a noun and can be considered as the stem of this verb. Similar to this, the previous verbs üzül- (be sorry) and hüzünlen- (feel sad) are also derivative verbs with a reflexive suffix on them. However, among the collocates of those verbs it is not common to find the stems of these verbs like üz- or hüzün-. On the contrary, dertlen- (get worried) frequently collocates with the word dert 'trouble' and this can be considered as a distinctive feature of it.

(259) "Ahir zamanın büyük çilekeşleri ise bütün insanlığın *dertleriyle* **dertlenecek.**" W-RD37C2A-0811-892
"*trouble-PL-POSS-INST* **get worry-FUT-3rd PL**"
(The stoics of the doomsday will get worried with the troubles of the humanity)

(260) "Evlatlarının *derdiyle* **dertlenir**, daima dua ederler" W-RI42E1B-2940-1325   "*trouble-SG-POSS-INST***get worry-AOR**"
(They get worried with the troubles of their children and pray all the time)

(261) "Bütün bu cemaatlar birbirlerinin *dertleriyle* **dertlenmeli**" W-JE42C0A-0284-728
"*trouble-PL-POSS-INST* **get worry-OBLG-3rd PL**"

(All these congregations must get worried with each other's troubles)

Apart from these examples where dertlen- is the main verb of the sentences, there are several instances of this collocation where dertlen- is used as an embedded verb, an adverbial or an adjectival as in the following examples.

(262) "Sana *derdimle* **dertlenme** demiştim." W-PI42E1B-2938-183
"*trouble-1ˢᵗ SG-POSS-INST* **get worry-NEG-IMP-2ⁿᵈ SG**"
(I once said to you not to get worried with my trobles)

(263) "Az da olsa müminin *derdiyle* **dertlenmeye** çalışırım" W-HA16B2A-0717-591
"*trouble-SG-POSS-INST* **get worry-VN-DAT**"
At the least I try to get worried with the trouble of a believer)

(264) "Hemhal olmayı ve onların *dertleriyle* **dertlenmeyi** severler" W-JE39C4A-1476-308 "*trouble-PL-POSS-INST* **get worry-VN-ACC**"
(They love to be together and get worried with their troubles)

(265) "Hep başkalarının *dertleriyle* **dertlendiklerinden** Baharistan'ın dertleriyle ilgilenmezler" W-IA16B2A-1499-1577 "*trouble-PL-POSS-INST* **get worry-3ʳᵈ PL- ADV**"
(They are not interested in the troubles of Baharistan as they always get worried with the troubles of others)

Apart from the most salient collocate 'dert' which has an instrumental suffix on it, there are some other collocates that can be discussed within the cognitive domain collocates as in the following examples;

(266) "Sessizliğe bürünmem kayınpederimin *hastalığına* **dertlenmeme** yoruldu" W-KA16B2A-0056-1602
"*illness-POSS-DAT* **get worry-VN-1ˢᵗ SG-DAT**"

(My silence was considered to be due to my worries about my father in law's illness)

(267) "Biz, *sıkıntısızlığın derdiyle* **dertlendik** sadece" W-RI42E1B-2940-317 "untroubledness-POSS *trouble-SG-POSS-INST* **get worry-PAST-1ˢᵗ SG**"

 (We only got worried with the trouble of untroubledness)

(268) "O Türkiye'nin karşılaştığı *durumlarla* **dertlenir**" W-CE39E1B-3022-1324 "*situation-PL-INST* **get worried-AOR-3ʳᵈ sg**"

(He gets worried with the situations that Turkey encounters)

(269) "Sonra yaşantılardaki ortak *sorunlar* üzerine **dertlenilir**" W-TA14B1A-1591-185 "*problem-PL* **get worry-PASS-AOR**"

(Then, they are got worried for the common problems in their lives)

(270) "İzin konusunda *sorun* çıkaracağını *düşünerek* **dertlendi**" W-TA16B2A-1188-949 "*problem-NOM think-CV* **get worry-PAST-3ʳᵈ SG**"

(She got worried by thinking he might create a problem for permission case.)

The verb *düşün-* 'think' as in the converbial in 270 above can also be considered among the cognitive domain collocates.

5.1.3.2.2. Collocations about Post-sadness actions in +N position

When it comes to the actions or behaviors with regard to the context of emotions, Izard (1977) discusses these two concepts and states that the 'behavior' term is used to refer to observable responses by the behaviorists while others use it to refer to any organismic functions such as affective, motor or cognitive. On the other hand, the term action which can be used interchangeably is preferred to refer to motor acts including vocal activity such as speech (ibid). By distinguishing the term action from affective states Izard (1977) suggests that "emotions, emotion patterns, and drives are not

considered as behavior or action, but as the motivational phenomena that produce behavior or behavioral tendencies."

To understand the motivational phenomena behind the sadness emotion, it is plausible to scrutinize the +N collocates where the verb dertlen- is encountered as an adverbial (dertlenerek) or a conjugative (dertlenip) as such grammatical formations are naturally followed by significant actions. In other words, it is aimed to see linguistic elements which represent the behavioral patterns of language users; what do they do when they get worried?

When the concordance lines of dertlen- (get worried) are handled carefully, one of the most salient combinations that imply a behavioral tendency is formed as dertlen+ip+dur- (keep getting worried) (n=4). This combination strongly implies a sadness which stems from anxiety or a kind of fear for possible future negativity.

(271) "Şimdi anladım neden **dertlenip** *durduğunu*." W-EA16B4A-0489-1688
"**get worry-CV** *keep-VN*"
 (I now understand why s/he has kept worrying)

(271) "Birbirimize telkinde bulunuyor, bu hususta **dertlenip** *duruyorduk*" W-RD37C2A-0811-1686
"**get worry-CV** *keep- IMPF-PAST COP-1ˢᵗ PL* "
(We were warning one another and kept worrying about this issue)

(272) "Bak "İyi puan alamadım" diye **dertlenip** *duruyor*" W-WI45F1D-4700-1691
"**get worry-CV** *keep-PROG-3ʳᵈ SG*"
(She has kept worrying by stating that "Look, I could not get a good grade ")

(273) "Ya Ezel beni kovarsa diye" **dertlenip** *durdu*." W-WI45F1D-4817-1690
"**get worry-CV** *keep-PAST-3ʳᵈ SG*"
(He kept getting worried by thinking what if Ezel fires me.)

Another significant property of post-sadness collocations is directly related with the verbs that follow derdiyle/dertleriyle dertlenip (getting worried with the troubles of others) (n=5). In such cases, the dominance in meaning is to empathize with others which was also available in üzül- (be sorry) instances. However, the prosodic nature seems a bit different in that it is much more about altruism. In other words, the speaker seems to be eager to share the related emotional conditions of her/his interlocutor and shows a strong will to be part of it rather than only feeling a kind of sadness due to the conditions that her/his interlocutor is in. This altruistic nuance is characterized with the words/expressions that follow the converbial form 'dertlenip'.

(274) "Geçmiş yıllarda olduğu gibi birbirimizin dertleriyle **dertlenip**, *mutluluklarıyla mutlanmadık mı*?" W-UI09C3A-1244-1697

"**get worry-CV**, *happiness-PL-POSS-3rd SG- INST be happy-NEG-1st PL-PAST-INT*"

(Didn't we get worried with the troubles of one another and become happy with the happinesses as in the past?)

(275) "Onların dertleriyle **dertlenip**, *hayatlarına ortak olmak için kapılarını çalmıştık*." W-UE39C1A-1032-1698 "**get worry-CV**, *life-3rd PL-POSS-DAT partner-NOM become as door-3rd PL-POSS-ACC knock-IMPF-1st SG*"

(We have knocked their doors in order to get worried with their troubles and share their lives.)

(276) "Muhammed'in durumu ne olacak diye **dertlenip** ızdırap duymaktan, *kendi acılarımı duymuyorum*" W-RD37C2A-0811-1687

"**get worry-CV**, *self pain-PL-1st SG-POSS-ACC hear-NEG-PROG-1st SG*"

(I don't feel my own pain as I am getting worried and suffering by considering what will be Muhammed's position)

(277) "Bir kişinin derdiyle **dertlenip** *onu acıdan kurtarmanın zevki*, acısız huzurlu bir hayat yaşamanın zevkinden kat kat fazladır." W-TD37C2A-0304-1694

"**get worry-CV** *that-ACC pain-ABL save-VN-POSS joy-DEF*"

(The joy of saving someone from misery by getting worried with her/his troubles is much better than the joy of having a painless, peaceful life.)

Other post sadness collocations are about being physically or mentally ill/ distressed/ disturbed due to the negative effects of sadness (n=3). In such instances, it is possible to observe a cause-effect relationship between the sadness verb dertlen- and the negative results that follow it. See the examples below.

(278) "Böyle **dertlenirsen**, *delirirsin* sonra." W-SA14B1A-4732-1650

"**get worry-CON-2nd SG**, *go mad-AOR-2nd SG*"

(If you get worried like this, you will go mad later on.)

(279) "Çocuğundan ayrı yaşadı diye çok **dertlendi**, *şeker hastası oldu*" W-JA14B1A-1622-948

"**get worry-PAST-3rd SG**, *diabetic become-PAST-3rd SG*"

(She got worried too much as she was far apart from her child and became a diabetic)

(280) "Paşa çok üzülecek, **dertlenecek** ve *gözlerine uyku girmeyecektir*." W-LA16B3A-1947-894

"**get worry-FUT-3rd SG** and *eye-PL-3rd SG-POSS-DAT sleep-NOM enter-NEG-FUT*"

(Pasha will be very sorry, get worried and can't sleep a wink)

In addition to these examples, it is also possible to find some examples among +N collocates that imply a kind of 'taking action' property (n=6). In other words, in such examples the language user seems to underline an activity/action/precaution after s/he gets worried or due to her/his sadness.

(281) "Ahir zamanın büyük çilekeşleri ise bütün insanlığın dertleriyle **dertlenecek,** *onlara çözüm bulmaya gayret edeceklerdir."*
W-RD37C2A-0811-892

"**get worry-FUT-3rd PL** *they-DAT solution-NOM find-VN-DAT effort-NOM do-FUT-3rdPL"*

(The stoics of the doomsday will get worried with the troubles of the humanity and try to find solutions for them)

(282) "Zaten sık sık gelir kızlarından **dertlenir,** *ona akıl vermemi, yardım etmemi isterdi."* W-MA16B4A-0772-1322

"**get worry-AOR,** *he-DAT wise-NOM give-VN-1st SG-POSS-ACC, help-NOM do-VN-1st SG-POSS-ACC want-AOR-PAST-3rd SG"*

(He would already come and get worried about his daughters and want me to give some advice and help him.)

(283) "Ağlayacağım, **dertleneceğim,** *daralacağım ama savaşmış olacağım"* W-TI42E1B-2942-568

"**get worry-FUT-1st SG**, *gasp-FUT-1st SG but fight-EV/PF become-FUT-1st SG"* (I will cry, get worried, gasp but I will be the one who has fought.)

(284) "Sevdalanır, **dertlenir,** *Tanrı'yı karşısına alır, ona sitem eder"* W-SD36E1B-2843-1326

"**get worry-AOR**, *god-ACC opposite-DAT take-AOR, he-DAT reproach-NOM do-AOR"*

(He falls in love, gets worried, takes the God opposite to him and reproaches.)

Table 15. Collocational Behavior of Dertlen- (get worried) on the Basis of Its Event Schema and Semantic Domains

PART OF THE SCHEMAOF DERTLEN-	Pre-Sadness Situation	Triggers by Domain	Post-Sadness Actions or Feelings	Others
SEMANTIC DOMAIN	Negative possibility Anxiety Thoughtfulness Lack or deficiency Fellowship	Cognitive	Take action Give effort insistence altruism	Rebellion Positive arguments Consolation Physical/mental distress

The collocational behavior of Dertlen- (get worried) on the basis of its event schema and semantic domains can be seen in the table above. According to this, dertlen- selects some words/expressions from the semantic domains of 'negative possibility, anxiety, thoughtfulness, lack or deficiency and fellowship' in terms of pre-sadness situation. In other words, the language user may mention some negative possibilities about the future expectations or s/he may feel anxious about future and gets worried. Similarly, s/he may be in a thoughtful manner and therefore gets worried. However, it should be kept in mind that this thoughtfulness seems to be about present time events rather than being about past events and their connotations as in hüzünlen- (feel sad). Furthermore, the experiencer may feel the lack or deficiency of someone/something and this may create a sadness which is expressed with dertlen-. Last but not the least, one can suggest that the verb selects some expressions from the semantic domain of 'fellowship' as a superclass which implies the fact that language users who use the verb dertlen- seem to show their spirit of sharing in terms of showing sympathy to others as in (derdiyle dertlen-).

When it comes to the collocations regarding the triggers of sadness one can notice that the verb selects them among the words that can be discussed within the cognitive domain collocates such as dert 'trouble', sorun 'problem', konu 'topic', hastalık 'illness', durum 'situation', düşün- 'to think'. Still, it should also be mentioned that one may find some examples which may be discussed within visual triggers domain but these instances are very few in number and the verb

dertlen- is not used as the main or embedded verb of the statement but as a participle or an adverbial. For instance:

(285) "Bir kitabın sayfasındaki acıklı bir _resme bakarak_ **dertlenen** okur gibi, kendi hayatımı dışarıdan _görüyor_ ve kendime acıyordum" W-KA16B2A-0056-748   "_Picture-DAT look-ADV_ **get worry-PART**"
(I was watching my own life from outside and feeling sorry for myself just like a reader who gets worried by looking at a touching Picture on the pages of a book)

In the example above it is possible to see some visual aspects like bak- 'look', resim 'picture' or gör- 'see' but the node word dertlen- is used as a participle here rather than being a main verb because of which such instances were ignored.

As for post-sadness collocations we can suggest that the verb co-selects some expressions from the semantic domains of 'take action, give effort, insistence and altruism'. These supersets are employed to refer to the words/expressions that show what a language user tends to do after getting worried. In such instances, the language user seems to take an action like yardım et- 'help', gayret et- 'make effort', akıl ver- 'give advice' or shows an 'insistence' as in dertlenip dur- 'keep getting worried'. Altruism is another significant superset here which is used to imply the strong will or eagerness of the speaker in being part of the sadness of others. This tendency seems a bit different from the 'showing sympathy' function of üzül- (be sorry). In altruism case, the speaker shows a much stronger willingness to share the negative mood of someone else rather than only showing sympathy.

Other uses of dertlen- (get worry) are from the domains of rebellion like isyan et- 'rebel' or sitem et- 'reproach' or showing positive arguments and consolation. In latter cases, language user seems to present a positive argument to console her/his interlocutor. Another significant property of collocations in +N expressions are about physical/mental distress. According to this, getting

worried/sadness causes some physical/mental problems such as hasta ol- 'be sick', deli ol- (go mad), uykusuzluk 'insomnia' and so on.

5.1.3.3. Semantic Preference of Dertlen-

Bednarek (2008a) states that some lexical items predominantly co-occur with what can be called 'negative' ('bad', 'unpleasant') and 'positive' ('good', 'pleasant') collocates and/or linguistic expressions that belong to certain semantic fields. The former type of collocates are called as POS/NEG collocates while the latter ones are called as semantic (SEM) collocates. Semantic preference is a cover term which describes these two types of collocates. In this vein, to decide the semantic preference, one should identify particular semantic labels or sub-sets where the node verb co-selects some expressions. Depending on this and the collocational behavior discussed in the previous section, semantic labels were identified and illustrated as in the figure below.

Pre-Emotion Situation

↓

External Negativity

(Situation/Condition/Sickness/Trouble)

↓

Cognitive Triggers

(Think/ Observe/ Criticize/ Comment on)

↓

Post-Sadness Situation

↙ ↘

Positive Actions/Reactions   Negative Actions/ Reactions

(Taking action/ giving effort/ Consolation) (Physical distress/ Insistence/ Rebellion)
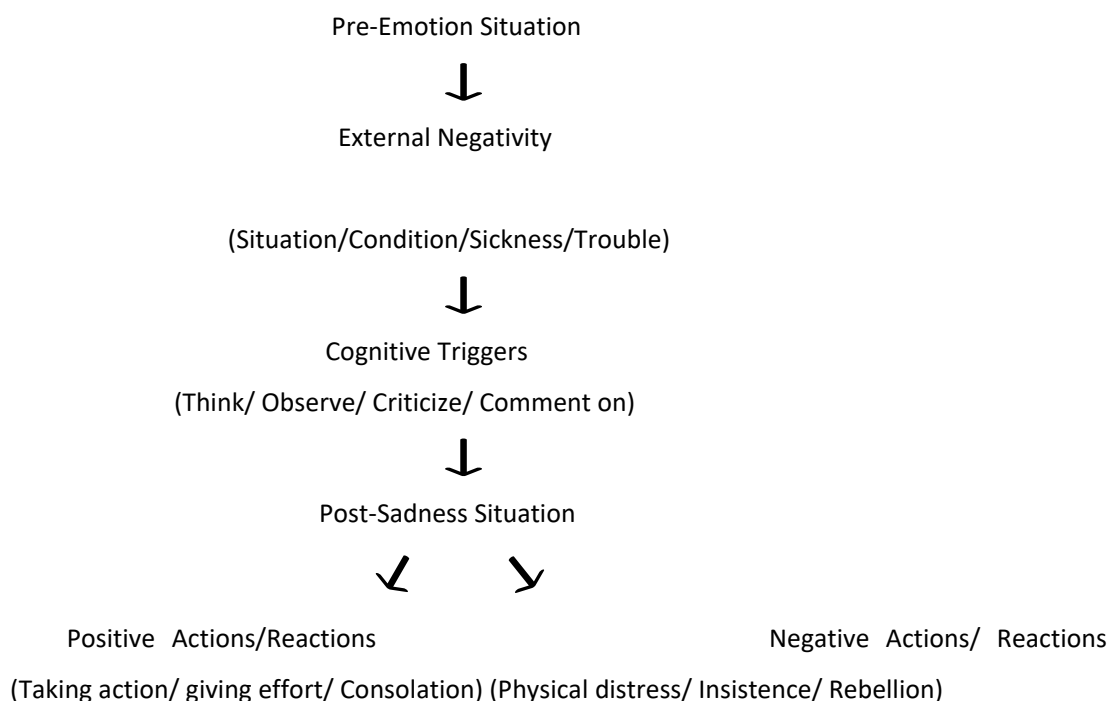
Figure 7. The Event Schema of Dertlen- and Semantic Domains Dictated by the Schema in Its Lexical Environment

As it can be seen in the figure above, Dertlen- (get worried) selects some words/expressions from 3 main semantic labels which are Pre-Emotion, Triggers and Post-Emotion situation. When the collocations about pre-emotion context are scrutinized, one can claim that they all have negative representations like situation, condition, sickness or trouble. It should be underlined that these negativities are not about the speaker herself/himself but someone else. For this reason, the employed semantic label is called as external negativity in order to refer to the negative conditions of others rather than the speaker/experiencer.

When it comes to the triggers label, it should be noted that the sadness is mostly triggered by cognitive processes. The experiencer thinks/considers about a negativity or feels anxious about it and these cognitive processes turn out to be a sadness stimulus.

The actions/reactions that come out when the experiencer gets worried due to cognitive triggers are discussed within the semantic label called post-emotion situation. The collocations in this context can be divided into two sub-categories as positive and negative. This finding is interesting because the reactions may be considered as partly positive while the reasons are purely negative issues. According to this, an experiencer may take an action or give an effort to overcome her/his sadness and/or presents some positive arguments to console her/his interlocutor and such collocations can be considered as positive. On the contrary, the experiencer may turn out to be physically or mentally distressed/sick or show an insistence on her/his sadness or puts forward a negative reaction like rebel or reproach and all these collocates can be discussed as negative collocations.

5.1.3.4. Semantic Prosody of Dertlen-

Bednarek (2008a) states that the observation of semantic preference is relatively objective and straight-forward while the analysis of semantic prosody

is much more subjective and problematic. Sinclair (2004) discusses the concept of semantic prosody and states that 'it is a subtle element of attitudinal, often pragmatic meaning and there is often no word in the language that can be used as a descriptive label for it'. Considering this problematic nature, he describes the term as 'something close to the 'function' of the item' and in this regard 'it shows how the rest of the item is to be interpreted functionally' (ibid). For the term semantic preference, Bednarek (2008a) uses 'POS/NEG collocations' as a cover term while she uses the term 'POS/NEG connotations' for semantic prosody.

Bearing these in mind, one can suggest that the Turkish sadness verb dertlen- (get worried) has negative preferences in terms of pre-emotion context while it has both positive and negative preferences within the framework of post-emotion situation.

When the pre-emotion context is taken into account, one can notice that the sadness verb has a strong relationship with negative labels which are mostly about others rather than the experiencer herself/himself. The speaker gets worried for negative situations/conditions or illnesses of other people and the speaker becomes sad due to these negativities which is also in parallel with the reflexive nature of the verb. From this respect, the verb has a very similar usage with the other sadness verb üzül- (be sorry) in that it is also used to show sympathy to or empathize with others.

However, the prosodic nature of the verb dertlen- (get worried) is a bit different from the former verb as dertlen- is used in an altruistic manner. According to Trivers (1971) altruistic behavior can be defined as 'behavior that benefits another organism, not closely related, while being apparently detrimental to the organism performing the behavior'. Stocks and Lishner (2018) discuss the concepts of empathy and altruism and define the term empathy as "feeling what another person is feeling, understanding another person's point of view, and imagining oneself in another person's situation". However, the term altruism is

linked with "a motivational state with the ultimate goal of protecting or promoting the welfare of a valued other". In this vein, the empathy–altruism hypothesis claims that empathy is an other-oriented emotional state and it evokes altruism which is a motivational state.

When the concordance lines of dertlen- are scrutinized, the most frequently used occurrence is "derdiyle dertlen- (get worried with the troubles of someone). (n=15)" Accordingly, the experience shows/presents a strong will/eagerness to her/his interlocutor in sharing her/his troubles/ problems/sadness rather than only implying that s/he can understand her/his interlocutors' feelings. Brown (2020) states that altruism is the moral practice of having concern for others' wellbeing while empathy is the capacity to feel or understand what others are going through. In this regard, altruism is linked with actions while empathy is linked with cognitive and affective aspects. In other words, feeling the sadness of someone else turns out to be a behavioral pattern in dertlen- examples rather than implying empathy and this creates the most basic prosodic characteristic of the verb.

5.1.4. Lexical Profile of Kederlen-

Kederlen- (mourn) is defined as a reflexive verb (keder+len+mek) in Kubbealtı dictionary with the meaning of "to be sorry or worry" indicating the parallel meaning with other sadness verbs. Kornfilt (2005) states that -IAn suffix is the reflexive form of -IA which is the most productive suffix deriving verbs from nouns. Therefore, the verb consists of a noun stem, keder 'grief', a reflexive suffix -len and an infinitival suffix -mek due to vowel harmony. When the verb is checked on Turkish Language Association (TDK) it is defined as an intransitive verb which means "being mournful, be sorry and worry".

For the sake of the lexical profiling analysis, the verb is searched on TNC and the irrelevant data is eliminated. In the end, 110 concordance lines are obtained for the analysis including those where the sadness verb kederlen- (mourn) is

the main verb or the embedded verb of the sentence. Different uses such as the participle form (kederlenen 'the one who mourns') and converbial form (kederlenerek 'by mourning') are also included into the study which may give some useful insights about the behavioral patterns of the verb. Findings from the analysis are discussed with regard to the seven-step procedure as in the previous verbs.

5.1.4.1. Colligational Patterns of Kederlen-

This part is dedicated to the grammatical structures that the sadness verb kederlen- (mourn) is frequently used with. According to McEnery and Hardie (2012) 'colligation is not simply a matter of co-occurrence with particular parts of speech'. They also state that patterns of consistent co-occurrence of a word with different syntactic contexts are also described as colligation.

5.1.4.1.1. Dative Case Marker –(y)A

When concordance lines of kederlen- (mourn) are scrutinized, one of the items that can easily be noticed is the use of dative case marker –(y)A (n=6). Göksel & Kerslake (2005) state that this case marker expresses concepts such as to, into, on to. Therefore, this case marker implies the reason of sadness with a directional perspective. Table 16 below illustrates the structural connection between the verb and the related case marker.

Table 16. Structural type of Kederlen- in Turkish

Subject	Object	Sample sentence
Experiencer (NOM)	Theme (DAT)	**Ben** *buna mı* **kederleneceğim?** **Exp-NOM** *this-DAT INT* **mourn-FUT-1st SG** Am I going to mourn to this?

(286) "Ve şimdi beni buraya *sattığınıza* **kederlenmeyin**" W-JH42C0A-0337-16

"*sell-VN-2nd PL-POSS*-DAT **mourn-NEG-IMP-3rd PL**"

(And do not mourn to have sold me here.)

(287) "Yoksa benim *olmayışıma* mı **kederlendin**?" W-QA16B3A-3326-401

"*become-NEG-VN-1ˢᵗ SG-POSS*-DAT **mourn-PAST-2ⁿᵈ SG**"

(Or did you mourn for my absence?)

(288) "Mahremiyetimize böyle vahşice *girilebilmesine* **kederleniyorduk**" W-KA16B2A-0056-80

"*enter-PSB-VN-DAT* **mourn- IMPF-PAST COP-1ˢᵗ PL**"

(We were mourning as it was possible to enter our privacy brutally)

(289) "Güzel kızının evli ve yabancı bir adamın karısı *olmasına* çok **kederlenmişti**." W-CD09C2A-0207-254

"*become-VN-3ʳᵈ SG-POSS-DAT* **mourn--PPER-3ʳᵈ SG**"

(He mourned for his beautiful daughter as she became the wife of a married and a foreign man)

5.1.4.1.2. Subordinating Suffix –(y)Ip

Another remarkable grammatical feature that colligates with the sadness verb dertlen- is –(y)Ip suffix (n=12). It is a regular means of conjoining clauses which are semantically of equal status with respect to tense/aspect/modality (Göksel & Kerslake, 2005). Furthermore, this structure indicates a cause-effect relationship due to the temporal proximity in verb constructions. (Langacker, 1987).

(290) "Dalgaların iç ürperten orkestrasında Ural Armay'ı *düşünüp* **kederlenmişti**." W-MA16B3A-0379-253

"*think-CONJ* **mourn- PPER-3ʳᵈ SG**"

(In the chilling orchestra of the waves, he thought of Ural Armay and mourned.)

(291) "..gençlerin yapay kahramanlarının hayatlarına duydukları aşırı ilginin bir süre sonra marazi bir tutkuya, şifası zor bir hastalığa döndüğünü *görüp* **kederleniyorum**." W-UC03A3A-1469-358

"*see-CONJ* **mourn- PROG-1ˢᵗ SG** "

(I am mourning after I see that the excessive interest of young people to the lives of artificial heroes has turned into a carcass passion, an uncurable illness after a while)

(292)) "Hangi cemiyete katılsam onu *hatırlayıp* **kederlendim**." W-CH03A1A-1515-73

"*remember-CONJ* **mourn-PAST-1ˢᵗ SG**"

(I remembered him and mourned after any community I joined)

(293) "Bu kadar kısa nasıl giyio millet bunu diye *düşünüp* **kederlendim**" W-ZI45E1C-5072-69

"*think-CONJ* **mourn-PAST-1ˢᵗ SG**"

(I mourned by thinking how do people wear this in such a short size.)

(294) l) "Media'nın karnından canlı canlı alınan beş aylık bebeğini *anımsayıp* **kederlendi.**" W-MA16B4A-0150-245

"*recall-CONJ* **mourn-PAST-3ʳᵈ SG**"

(He mourned by recalling the five month baby which was taken out of Meliha's belly alive.)

5.1.4.1.3. Converbial Suffixes –(y)IncA/ -dIğIndA/ -dIğI zaman/ -(y)ken

-(y)IncA is essentially direct translation of the English when (Kornfilt:2005). Göksel & Kerslake (2005) state that converbial suffix –(y)IncA 'when' is used to express a sequential relationship between two events. As -dIğIndA and -dIğI zaman are used interchangeably with –(y)IncA, these converbial suffixes are also discussed within the same title (n=5).

(295) "Yanıtı her *aldığında* biraz daha **kederleniyordu** Cemil Bey" W-UA16B2A-1495-363

"*take-CV* **mourn-IMPF-PAST-COP-3rd SG**"

(Cemil Beg was mourning a bit more whenever he took the response)

(296) "Bir gün geçim darlığından *söz ederken* **kederlenmem."** W-AI41C3A-1438-400

"*talk about-CV* **mourn-NEG-1st SG**"

(I don't mourn even one day while talking about financial difficulties.)

(297) "Hiçbir düzenek başarılarından haz duyamaz, valfları *eridiğinde* **kederlenemez**" W-TC06A1A-0259-79

"*melt-CV-3rd SG* **mourn-NEG-PSB-3rd SG**"

(Any machinery can't be satisfied with its success nor can it be mourned when its valves melt)

(298) "Zaman zaman gidip de dönmeyen gemiler *olduğunda* **kederleniyor**" W-OA16B4A-0061-347

"*become-CV* **mourn-PROG-3rd SG**"

(He sometimes mourns when there are ships that go and do not return.)

5.1.4.1.4. Postpositional Phrases -dAn dolayı/ dolayısıyla/ yüzünden

Kornfilt (2005) discusses special clause types and for cause clauses she focuses on the için 'for' postposition and states that 'when it takes a subordinate clause with the factive nominalizer -DIK, means because'. In addition to this, she suggests that the same meaning can be reached by dropping için and employing an ablative suffix -dAn to the factive subordinate clause. For the same meaning, it is possible to add a postposition 'dolayı' after ablative suffix. Among the concordance lines of kederlen- it is possible to find examples of this usage implying the cause of sadness. However, we preferred to discuss concordance lines which include dolayısıyla 'for this reason' and yüzünden 'due to' as they have a parallel meaning with -dAn dolayı (n=4).

(299) a) "Haz *yokluğundan dolayı* **kederlendiğimiz** zaman, ancak o zaman, haz ihtiyacının farkına varırız." W-RH42A2A-0306-2

"*absence-ABL because* **mourn-CV-1st PL**"

(We only notice the need of pleasure when be mourn due to the absence of pleasure.)

(300) "Geçmiş yaşamımı *anımsamaktan dolayı* bazen sıkılıyor ve **kederleniyorum**" W-TI41C3A-1344-359

"*recall-ABL because* **mourn-PROG-1st SG**"

(I sometimes get bored and mourn as I recall my previous life.)

(301) ""Ey dev, sana yapılanlar *dolayısıyla* **kederlenme**" W-UA16B1A-1233-49

"for this reason mourn-IMP-NEG- 3rd SG"

(Oh giant, do not mourn for what was done to you)

(302) "Hazinedarbaşı Hazım Ağa'nın ve Bostancıbaşı'nın gelmeleri, Padişahımız Hazretleri'nin ölümüm *yüzünden* içtenlikle **kederlendiğini** herkese gösterdi." W-KA16B2A-0056-362

"*due to* **mourn-FNom-3rd SG**"

(The arrival of the Chief Treasurer Hazım Ağa and Bostancıbaşı showed everyone that Our Sultan was sincerely mourned by my death.)

5.1.4.1.5. Converbial Suffix –(y)ArAk

Manner converbial –(y)ArAk is added to the verb düşün- 'think' implying the reason of sadness (n=2). The verb düşün- 'think' shows a strong connection between the sadness and cognitive triggers which will be discussed in the collocations section.

(303) "Derdimin sebebi olduğunu *düşünerek*, **kederlendin**" W-PI42E1B-2938-402

"*think-CV* **mourn-PAST-2nd SG**"

(You mourned by thinking that there was a reason of my sadness)

(304) "Anlaşılmadığını, beğenilmediğini, sevilmediğini *düşünerek* **kederlenir**"
W-OI41C4A-1312-355
"*think-CV* **mourn-AOR-3rd SG**"
(He mourns by thinking that he is not understood, not liked or loved.)

5.1.4.1.6. Manner Converbial - mIş gibi

Göksel & Kerslake (2005) states that -mIş gibi 'as if' expresses manner by evoking similarity with another, purely imagined action by the same subject, or by suggesting an underlying motivation or emotion. This converbial occurred not very frequently in the concordance lines list of kederlen- (n=1).

(305) "..daha önce tam orada sevdiği biriyle vedalaşıp *ayrılmış gibi* **kederlenerek** veya buluşacağı biri tam o anda orada değilmiş gibi küserek duraklıyor" W-UA16B2A-1041-21
"*separate-CV* **mourn-CV**"
(He pauses by mourning as if he had been saying goodbye to someone he loves before, or he is resenting as if someone he will meet was not there.)

5.1.4.1.7. Converbial Suffix -dIkçA

-dıkça functions as a converbial suffix which according to Göksel & Kerslake (2005) is used to indicate that one event happens in proportion to the occurrence of another. The number of instances that exemplify this converbial is not very frequent either (n=1)

(306) "Mahmut Ağa, karısının söylediklerini *dinledikçe* **kederlendi**." W-UA16B2A-1206-247
"*listen-CV* **mourn-PAST-3rd SG**"
(Mahmut Ağa mourned as he listened to what his wife said.)

5.1.4.1.8. Ablative Case Marker -dAn

Ablative case marker -dAn is not used to imply a movement from one significant place to another as usual. Rather, it is used in a similar fashion with the one discussed in postpositional phrases in 2.1.4. In other words, ablative case marker is used to refer to the reason of sadness without the word dolayı 'due to'. However, as it is a separate grammatical structure it is discussed separately. (n=1).

(307) "Hiç bilmiyorum ki, *nelerden* neşelenir, *nelerden* **kederlenirsin...**" W-TI42E1B-2942-74
"*what-PL-ABL* **mourn-AOR-2nd SG**"
(I really don't know what kind of things make you feel joyful and what makes you mourned.)

5.1.4.1.9. Subordinator diye/ -AcAk diye

According to Göksel & Kerslake (2005) all verbs of emotion that take an oblique object can alternatively have a clausal object which is marked by diye. This subordinator occurs with a future time marker -AcAk indicating a negative future possibility that will possibly create sadness (n=2).

(308) "*Çene çalamayacaksın* <u>diye</u> **kederleniyorsun**" W-SA14B3A-1588-386
"*chitchat-PSB-NEG-FUT-2nd SG* <u>SUB</u> **mourn-PROG-2nd SG**"
(You are mourning as you will not be able to chitchat)

(309) "İşim *rahattı* <u>diye</u> **kederleniyorum**" W-SA14B3A-1588-357
"*comfortable-PAST-3rd SG* <u>SUB</u> **mourn-PROG-1st SG**"
(I am mourning as my job was comfortable)

5.1.4.1.10. Non-Finite Adverbial -dIğI için

Non-finite adverbial clause marked with -dIğI için meaning 'because' is one of the reason (cause) clauses (Göksel & Kerslake,2005: 210). This adverbial marker is discussed separately from the postposition için 'for' which implies the direction of sadness while -dIğI için refers to the reason of sadness (n=1).

(310) " bu cümleden daha azına *razı olmadığım için* huysuzlandım, acı çektim, **kederlendim.**" W-QA16B4A-0053-68
"*consent-NEG-1st SG*-ADV **mourn-PAST-1st SG**"
(As I didn't consent for the less, I got irritated, suffered and mourned.)

5.1.4.1.11. Postposition için

In postpositional phrases, the head of the phrase is a postposition and it has a noun phrase as a complement. İçin 'for' is considered to be a postposition which takes a non-case marked or a genitive case marked complement (Göksel & Kerslake: 2005). It seems that post position için (n=6) is both used to show sympathy to others as in 311, 312, 313 below. At the same time, it may indicate a purpose as in 314 and 315 examples.

(311) "*Eniştem için* doya doya **kederlenememek,** bir gözyaşı bile dökememek içimi burkuyordu" W-KA16B2A-0056-103
"*brother in law-POSS-1st SG for* **mourn-PSB-NEG-VN**"
(Not being able to mourn for my brother in law, and not being able to cry even one drop for him was making me sad.)

(312) "*Ölü için* gözyaşı dökerek ağlamakta, üzülüp **kederlenmekte** dini bir mahzur yoktur." W-QI42E1B-2939-360
"*dead person-NOM for* **mourn-VN-LOC**"
(Crying for a dead person, or mourning by feeling sorry is not a problem ecclesiastically)

(313) "hemen ardından da *şef için* **kederlenme** vakti değil diye geçirdi içinden."
W-TA16B4A-0910-47

"*chief-NOM for* **mourn-VN**"

(Just after that he thought that it was not the time to mourn for the chief.)

(314) "..bir de *ne için* **kederleneceğini** şaşırmış Yüzbaşı Burhan (bıraktı geriye)" W-QA16B2A-1435-76

"*what-NOM for* **mourn-FUT-POSS-ACC**"

(And he left a Captain Burhan behind who is puzzled for what to mourn)

(315) "Unutulmuş, yok sayılmış *bir gün için* **kederlenen** kimse olamaz." W-UA16B1A-0913-98

"*day-NOM for* **mourn-PART**"

(There can't be a man who mourns for a forgotten, ignored day)

5.1.4.1.12. Imperative/Negative Imperative Form

Sadness verb kederlen- can be found in imperative or negative imperative form among the concordance lines (n=5). Previous sadness verbs occurred only in negative imperative form implying a consolation or giving solace to someone meaning. In parallel to this, these imperative formed verbs tended to be followed by some positive remarks. The same issue is also accurate for kederlen-. However, in kederlen instances it is also possible to find a positive imperative form 'kederlen' which has nothing to do with giving solace to someone or offering positive possibilities.

(316) a) "**Kederlenme** Hamza Dede" W-UA16B1A-1208-46
"**mourn-NEG-IMP**"

(Do not get mourned Grandfather Hamza.)

(317) "Ve şimdi beni buraya sattığınıza **kederlenmeyin**" W-JH42C0A-0337-16

"**mourn-NEG-IMP-3rd PL**"

(And do not mourn to have sold me here.)

(318) "Shelley'in söylediği gibi, 'Sen ey kadir, benim eserlerime bak da **kederlen!**'" W-PG37C4A-0201-109

"**mourn-IMP-2nd SG**"

(As Shelley stated 'You Oh mighty, look at my works and get mourned')

(319) "**Kederlenme**, birlikte güzel bir yaşam sürdük" W-TI19E1A-4044-45

"**mourn-NEG-IMP**"

(Do not get mourned, we experienced a beautiful life together.)

The table below illustrates the colligational patterns of the sadness verb kederlen- 'mourn' depending on the information obtained from TNC.

Table 17. Colligational Features of Kederlen- on the Basis of the Corpus TNC

Colligational Features (Kederlen-colligates with)	Frequency (n)	Percentage (%)	Examples
CONVERBIAL SUFFIX –(y)Ip	n=12	25.0%	Düşünüp kederlendi, anımsayıp kederlendi
CONVERBIAL SUFFIXES –(y)IncA/ -dIğIndA/ -dIğI zaman/ -(y)ken	n=8	16.7%	Duyunca, aldığında…
POSTPOSITION için	n=6	12.5%	Ne için, şef için, sizin için
IMPERATIVE/ NEGATIVE IMPERATIVE	n=5	10.4%	Kederlen, kederlenme
DATIVE CASE MARKER –(y)A	n=5	10.4%	Dertlerine, sattığınıza…
POSTPOSITIONAL PHRASES -dAn dolayı/ dolayısıyla/ yüzünden	n=4	8.3%	Yokluğundan dolayı, yaptıkları dolayısıyla
CONVERBIAL SUFFIX –(y)ArAk	n=2	4.2%	düşünerek kederlendi
SUBORDINATOR diye	n=2	4.2%	Çalamayacaksın diye
ABLATIVE CASE MARKER -dAn	n=1	2.1%	Nelerden kederlenirsin
NON-FINITE ADVERBIAL -dIğI için	n=1	2.1%	Olmadığım için…
CONVERBIAL SUFFIX -dIkçA	n=1	2.1%	Dinledikçe kederlendi
MANNER CONVERBIAL - mIş gibi	n=1	2.1%	Ayrılmış gibi
TOTAL	**n=48**	**100%**	

According to the table above, converbial suffix –(y)Ip is the most frequently occurred colligation of the verb kederlen- (mourn) (n= 12). What is also significant about this finding is that, this suffix usually occurs on cognitive verbs such as düşün- 'think' or anımsa- 'recall'. Such a finding can be considered as the importance of cognitive triggers. In other words, some cognitive processes

precede the emotion verb. A negative matter is cognitively processed and then the emotion arises which also implies the fact that, kederlen- signifies an emotion which comes true suddenly. Another finding that marks the same hypothesis is -dIkçA (n=1) which shows that the emotion expressed by this verb does not increase gradually but appears in a sudden manner. In addition to these, converbial suffixes -(y)IncA/ -dIğIndA/ -dIğI zaman/ -(y)ken are the second frequent colligations in the list (n=8). They imply that the sadness is related to events that occurred previously rather than those that may occur later. This also shows that, such events are processed cognitively and then the emotion arises.

The frequency of postposition için 'for'(n=6) can be considered as an intermediate level occurrence like imperative form (n=5) and dative case marker (n=5) which shows that the verb is not preferred to indicate a sadness that stems from others' problems as frequently as the previous verb dertlen-. Other colligates of the sadness verb kederlen- include postpositional phrases -dAn dolayı/dolayısıyla/ yüzünden (n=4), converbial suffix –(y)ArAk (n=2), subordinator diye (n=2), and one-up occurrences or ablative case, non-finite adverbial -dIğI için, converbial -dIkçA and -mIş gibi (n=1).

5.1.4.2. Collocational Patterns of Dertlen-

Ortony et al (1990) state that one of the most salient aspects of the experience of emotions is that they vary a great deal in intensity both within and between people. In this vein, they claim that the notion that determines the intensity of an emotion is a key aspect to be discussed. Thus, possible variables determining the intensity of emotions are available in the construal of the situation that gives rise to the emotion (ibid). Depending on this, it is significant to consider the mechanism whereby emotion-inducing stimuli are appraised (Ortony et al, 1990, p 34). To grasp the probable differences among the emotions it is plausible to handle the triggers of emotion. Similarly, to discuss the meaning differences

among sadness verbs it is logical to deal with the collocational patterns regarding their sub-categories in terms of triggers and behavioral patterns.

5.1.4.2.1. Collocations about Auditory Domain in -N position

When concordance lines of kederlen- (mourn) are scrutinized carefully it is possible to find some collocates that can be discussed within the category of auditory collocates. This domain is dedicated to words that are related with the sense of hearing. Therefore, words which refers to a vocal concept are considered to be classified in this domain (n=8). Some examples of this kind are verbal expressions such as duy- 'hear' or dinle- 'listen' and nouns like haber 'news' or türkü 'song'. These collocations are considered to be auditory triggers of sadness that is expressed with the verb kederlen-.

(320) a) "Avcı bunu *duyunca* **kederlenmiş**, dudağını ısırmış, derin bir oh çekmiş." W-RI41C2A-1464-365
 "*hear-CV* **mourn-EV/PF-3rd SG**"
(When the hunter heard this, he mourned, bit his lip and heaved a sigh of relief)

(321) "…domatesler doğranırken *haberlere* birlikte **kederlenilmeyecekti.**" W-QI22C3A-0010-415 "*news-PL-DAT* **mourn-PASS-NEG-FUT-P.COP**"
(While the tomatoes were chopped, the news would not be mourned together.)

(322) "Mahmut Ağa, karısının *söylediklerini dinledikçe* **kederlendi**." W-UA16B2A-1206-247
"*tell-VN-PL-POSS-ACC listen-CV* **mourn-PAST-3rd SG**"
 (Mahmut Ağa mourned as he listened to what his wife said.)

(323)) "yan masaları kesen çiftleri *dinliyorlar*, sabaha karşı denizin kenarında hıçkıran sarhoşla **kederleniyorlar.**" W-IA16B4A-0793-290
"*listen-PROG-3rd PL* **mourn- PROG-3rd**"

(They are listening to the couples staring other tables, and mourning with the sobbing drunkman by the sea)

(324)) "Sonrasında bir gün öylesine bir *haber geldi* ki; üzülmek ne kelime, resmen **kederlendim**" W-ZI45F1D-4783-70

"*news come-PAST-3rd SG SUB* **mourn-PAST-1st SG**"

(Then one day, such news came that; so far from being sorry, I literally mourned)

The verb duy- 'hear' is also used to mean hisset- 'feel' or duyumsa- 'sense' rather than hearing a vocal concept. It is possible to find examples of this and it will be discussed within cognitive domain collocates.

5.1.4.2.2. Collocations about Visual Domain in -N position

Visual domain collocates are another category among the words that collocate with the sadness verb kederlen- 'mourn' in -N position. Verbs referring to visual sense such as gör- 'see' or bak- 'look at' and items which can be sensed only through eyesight like suret 'image', mimari 'architecture', eser 'work' or mezartaşı 'headstone' are discussed and categorized within this category (n=6).

(325) "gençlerin yapay kahramanlarının hayatlarına duydukları aşırı ilginin bir süre sonra marazi bir tutkuya, şifası zor bir hastalığa döndüğünü *görüp* **kederleniyorum.**" W-UC03A3A-1469-358

 "*see-CONJ* **mourn- PROG-1st SG** "

(I am mourning after I see that the excessive interest of young people to the lives of artificial heroes has turned into a carcass passion, an uncurable illness after a while)

(326) "...zevkli ve alçak gönüllü mimarisini *göreceksiniz* **kederleneceksiniz**" W-LE39C3A-0067-284

"*see-FUT-2nd PL* **mourn-FUT-2nd PL**"

(You will see its tasteful and modest architecture and mourn.)

(327) "Nevâ'nın *sûreti* de cüceyi o kadar **kederlendiriyordu.**" W-TA16B4A-1264-396

"image-POSS-3rd SG **mourn- CAUS-IMPF-PAST COP-3rd SG**"

(Neva's image was making the dwarf mourn that much)

(328) "Shelley'in söylediği gibi, 'Sen ey kadir, benim *eserlerime bak* da **kederlen!**'" W-PG37C4A-0201-109

"*work-PL-POSS-1st SG look-IMP* **mourn-IMP-2nd SG**"

(As Shelley stated 'You Oh mighty, look at my works and get mourned')

(329) "Mezartaşımı *görüp* de **kederleneceklere** diyorum" W-SE39C3A-0543-9

"*see-CV* **mourn-PART-PL-DAT**"

(I am taling to those who will mourn by seeing my headstone)

(330) "…kurumuş bir ağacı andıran yeniyetme *bedeniyle bu kız*, Filiz'i **kederlendirirdi.**" W-TA16B1A-0069-97

"*body-POSS-3rd SG-INST this girl* **mourn-CAUS-AOR-PAST COP-3rd SG**"

(This girl would mourn Filiz with her young deadwood-like body)

Göksel & Kerslake (2005) state that -(A/I)rdI as in f above 'kederlendirirdi' usually refers to a long-term pattern of behaviour, which in the case of a human subject is viewed as an inherent characteristic of that person (p.290). In this example the experiencer mourns due to a physical object/form, the deadwood-like body of a girl, and it was considered as a visual trigger.

On the other hand, the word yüz 'face' can also be considered as a visual domain collocate in that the sadness expressed with the verb kederlen- 'mourn' can be noticed on the experiencer's face and turns out to be a visible emotional pattern. Izard (1977) underlines the importance of analyzing facial expressions in understanding the nature of any specific emotion and states that facial

expression of fear in older children's and adults' faces can be reliably distinguished from the facial expression of distress. Among the concordance lines of kederlen- one can find related examples of yüz 'face' where the experiencer shows her/his grief and it can be observed by others.

(331) "*Yüzü* **kederlendi**." W-LA16B4A-0148-246
"*face-3rd SG-POSS* **mourn-PAST**"
(Her face mourned)

(332) "*Yüzü* yeniden **kederlenmişti**" W-OA16B3A-0043-252
"*face-3rd SG-POSS* **mourn--PPER-3rd SG** "
(Her face has mourned again)

The adverb yeniden 'again' in the example above can also be considered as an indicator of suddenness as it implies that the emotion becomes apparent in such a way that the observer could notice the difference in the facial expressions.

Apart from these examples it is possible to see the verb gör- 'see' with the meaning of anla- 'understand' or duyumsa- 'feel' rather than implying an action related with the visual sense. Hence, that example is included into the cognitive domain collocates.

5.1.4.2.3. Collocations about Cognitive Domain in -N position

Wierzbicka (1999) states that the term emotion is very complicated in that there are lots of claims about the nature of emotions. Izard (1977) claims that thought related feelings like sadness or shame are different from bodily feelings and accordingly thought related feelings are defined as cognitively based feelings, namely emotions. In this regard, there can be a strong relationship between any kind of emotion and cognitive processes. Depending on this view, some of the collocations in concordance lines of sadness verbs are discussed within this title. In other words, some of the stimuli that create sadness are considered to

be related cognitive abilities of experiencers. As for the semantic nuances among synonymous verbs, the role of such triggers might give clear insights about the use of any particular expression. In this sense, it is not surprising to find cognition-related collocations among any emotion verb and this category is the most crowded one among others (n=18). Some examples of cognitive collocations are related to separate emotions like kırıl- 'be offended', etkilen- 'be affected', kork- 'be afraid' or some non-action verbs such as kafaya tak- 'mind', anla- 'understand', duyumsa- 'feel', koy- 'sadden', anımsa- 'recall', düşün- 'think' or darlan- 'be unable to breathe'. Apart from such verbal expressions it is also possible to find some nouns which are linked to cognitive processes like yalnızlık 'loneliness', gece 'night' or deniz 'sea'.

(333) "Bu burcun kadınları …Çok çabuk *etkilenir, kırılır ve* **kederlenirler.**" W-OI41C4A-1312-404
"*be affected-AOR be offended-AOR and* **mourn-AOR-3rd PL**"
(The women of this horoscope are affected, offended and mourn very quickly)

(334) "Sen *takma canikom kafana*, öyle bir **kederlendim** işte" W-OA16B2A-0800-66
"*mind-NEG-IMP dear-POSS-1st SG head-POSS-2nd SG-DAT* **mourn-PAST-1st SG**"
(Don't mind my dear I just mourned for no reason)

(335) "…ille de seni *sevdim* uzaklarda öyle çok **kederlendim**" W-HA15B1A-1723-71
"*love-PAST-1st SG* **mourn-PAST-1st SG**"
(I needfully loved you far from here, mourned too much)

(336) "…sağır ve dilsiz olanın Vasıf değil, Galip olduğu *anlaşılıyordu*, ama çok da **ederlenmiyorlardı**" W-CA16B3A-0140-239
"*come out--IMPF-P.COP-3rd SG* **mourn-NEG--IMPF-P.COP-3rd PL**"

(It was coming out that the deaf and dummy one is not Vasıf but Galip but they weren't mourning at all.)

(337) "daha çok zaman alacağını umutsuzlukla *anlıyor*, kendi hayatım ve şehrim konusunda **kederleniyordum**" W-PG09C4A-0224-41
"*understand-IMPF* **mourn- IMPF-P.COP-1st SG** "
(I understood that it would take more time with despair, I was mourning about my own life and city)

(338) "*Kıskançlığının* ve *öfkesinin* denetimi dışında, kendine rağmen harekete geçtiğini *görmek* daha da **kederlendirdi** Ka'yı." W-OA16B4A-0141-40
"*jealousy-POSS-GEN anger-POSS-GEN see-VN* **mourn-CAUS-PAST-3rd SG**"(Seeing that his jealousy and anger was taking action apart from his control and despite himself made Ka mourn.)

(339) "Derdimin sebebi olduğunu *düşünerek* **kederlendin**" W-PI42E1B-2938-402
"*think-CV* **mourn-PAST-2nd SG**"
(You mourned by thinking that there was a reason of my sadness)

(340) "Media'nın karnından canlı canlı alınan beş aylık bebeğini *anımsayıp* **kederlendi.**" W-MA16B4A-0150-245
"*recall-CONJ* **mourn-PAST-3rd SG**"
(He mourned by recalling the five month baby which was taken out of Meliha's belly alive.)

(341) "Tamara'ya *aşık olan* Aras adlı delikanlı sevdiğine *kavuşamayınca* "ah Tamara" diye *iç geçirir*, **kederlenir**" W-VB38E1B-2887-353
 "*love-PART come together-CV sigh-AOR* **mourn-AOR-3rd SG**"
(When the young man named Aras, who falls in love with Tamara, cannot not reunite with his beloved, he sighs "oh Tamara" and mourns.)

It should be noted that there are some examples where the converbial form of the verb düşün- 'think' *düşünüp'* collocates with kederlen- indicating a cognitive trigger. However, as those examples are discussed among the colligational patterns in the previous section they are not included into the list here.

When concordance lines related with cognitive issues are scrutinized, one can notice that kederlen- 'mourn' sometimes seems as an emotional process/reaction which is linked with several other negative emotion types such as kork- 'be afraid of', sıkıl- 'get bored'. In the same vein, when positive emotional states collocate with the verb kederlen- 'mourn' like haz duy- 'satisfy', beğen- 'like' or sev- 'love' they are marked with negation suffixes.

Apart from these emotional states, the verb collocates with verbs related with the cognitive traits of human beings such as anla- 'understand', anımsa- 'recall', or düşün- 'think'. Similarly, the verbs gör- 'see' or duy- 'hear' which can be considered as the indicators of visual and auditory triggers respectively turn out to be cognitive triggers with subordinate meanings like hisset- 'feel', farket- 'notice' or anla- 'understand' which are cognition-related issues.

What is strange about the cognitive domain collocates of kederlen- 'mourn' is that the sadness is rarely linked with the past and past memories. In other words, the experiencer feels to be mourned due to something related with the present time. –(y)Ip and –(y)IncA suffixes on the embedded verbs indicate such a concurrence. Furthermore, this synchronization between two events, the trigger and the main verb, is related to the forthcoming class about the collocations of kederlen- which is about 'suddenness' of sadness as well as 'unnecessity' of sadness.

5.1.4.2.4. Collocations about 'Suddenness and Unnecessariness' in -N position

Wierzbicka (1999) states that the emotional alarm has all the same essential elements: the suddenness, the mobilization to action, the awareness of an impending danger, and of the need to act "now". In other words, the behavior that stems from a trigger might indicate a suddenness in creating the related emotion. Izard (1977) on the other hand refers to the dimension of impulsiveness offered by Osgood previously and states that this dimension carries the connotation of spontaneity, which characterizes the suddenness with which an emotion is experienced. According to her spontaneity also implies a personal mode of expression (ibid).

Adıgüzel and Aksan (2020) define the term suddenness or unexpectedness as the most pertinent condition for the irkil- 'startle' reflex. As an emotion related with fear, it is plausible to find such a behavioral pattern for irkil-. However, in kederlen- 'mourn' case it is also possible to see some elements indicating a suddenness marked with the adverbial birden 'suddenly'.

(342) "Sonra *birden* **kederlendin**, ağlamaya başladın" W-KA16B0A-0118-40
     "*suddenly* **mourn-PAST-2nd SG**"
 (Then you mourned suddenly and started crying)

(343) "Oysa babam *birden* **kederlenmişti**" W-UA16B2A-1041-255
 "*suddenly* **mourn--PPER-3rd SG**"
  (In fact my father has mourned suddenly)

Apart from these examples there are several instances where kederlen- 'mourn' collocates with verbs which are marked with converbial suffixes such as –(y)Ip and –(y)IncA. The employment of such verbs indicates a synchrony between the events rather than pinpointing a past action/event in terms of being a trigger for the related sadness. In other words, the experiencer seems to be mourned either as soon as or just after the event/action marked with such converbials.

Göksel & Kerslake (2005) discuss the temporal clauses and state that they specify the time of the situation expressed by the superordinate clause by reference to how it relates to the time of some other situation (event or state). According to this, -(y)Inca 'when' is used to show a sequential relationship between two events. Examples including –(y)IncA and –(y)Ip suffixes are discussed in the colligational patterns of kederlen- section. However, some of the examples are listed below to illustrate the 'suddenness' of sadness expressed by the verb kederlen- 'mourn'.

(344) "Media'nın karnından canlı canlı alınan beş aylık bebeğini *anımsayıp* **kederlendi.**" W-MA16B4A-0150-245
"*recall-CONJ* **mourn-PAST-3rd SG**"
(He mourned by recalling the five month baby which was taken out of Meliha's belly alive.)

(345) "Bu kadar kısa nasıl giyio millet bunu diye *düşünüp* **kederlendim**" W-ZI45E1C-5072-69
 "*think-CONJ* **mourn-PAST-1st SG**"
(I mourned by thinking how do people wear this in such a short size.)

(346) "Avcı bunu *duyunca* **kederlenmiş**, dudağını sısrmış derin bir oh çekmiş" W-RI41C2A-1464-365
 "*hear-CV* **mourn-EV/PF-3rd SG**"
 (When the hunter heard this, he mourned, bit his lip and heaved a sigh of relief)

As in –(y)Inca examples, the following example can also be considered as an indicator of suddenness where the experiencer hears a touchy news and at that time turns out to be mourned.

(347) "Çok acıklı yahu! **Kederlendim** *şimdi*" W-KA16B2A-0798-64
"**mourn-PAST-1st SG** *now*"
 (Oh! That's very pathetic. I got mourned now.)

The suddenness pattern of the verb kederlen- 'mourn' sometimes overlaps with 'unnecessity' indicating an ephemeral feeling rather than a long-standing emotion. See the example below:

(348) "Sen takma canikom kafana, *öyle bir* **kederlendim** işte" W-OA16B2A-0800-66

" *for no reason* **mourn-PAST-1st SG**"

(Don't mind my dear I just mourned for no reason)

When it comes to 'unnecessity' it does not imply a sadness that come out motivelessly. Contrarily, the experiencer shows some reasons but implies that feeling sad for these reasons is useless or unnecessary.

(349) "Gün gördüm! Gardıroplar dolusu elbiselerim, gömleklerim, boyunbağlarım, çamaşırlarım. Artık yırtık pırtık iki gömlek, iki kat çamaşır. *Buna mı* **kederleneceğim**?" W-UA16B4A-1029-344

"this-DAT INT mourn-FUT-1st SG"

(I lived happily! My wardrobes were full of dresses, shirts, scarves, laundry. Now I have torn twisted two shirts, two layers of laundry. Will I mourn to this?)

However, the verb also collocates with the adverb boşuna 'in vain' to underline what we call 'unnecessity' pattern.

(350) "Boşuna bekliyorum, *boşuna* **kederleniyorum**" W-HA16B4A-0016-356

"in vain **mourn-PROG-1st SG**"

(I am waiting for nothing, I am mourning in vain.)

5.1.4.2.5. Collocations of Kederlen- about post-sadness actions in +N position

Izard (1977) discusses the nature of distress, sadness and grief from different aspects and states that distress and sadness are generally considered synonymous. Considering this, this thesis focuses on the probable linguistic differences among the sadness verbs regarding their behavioral, cognitive or appraisal patterns that can be observed in linguistic materials. One way of clarifying behavioral patterns is to check the effects of the related emotion. Thus, trying to understand what an experiencer feels; what s/he does after feeling the related emotion or what kind of actions are performed is significant. To this end, collocations in +N position are discussed to describe these patterns.

When it comes to keder 'grief' case, Izard (1977) states that it is normally made up mostly of distress or sadness, though it is often a pattern of emotions and affective-cognitive structures that involve fear, guilt, or anger. When concordance lines of the verb kederlen- 'mourn' are scrutinized one can find several words of emotion both in -N and +N position. The following example can be a good example where the verb kederlen- is surrounded by the sadness verb üzül- 'be sorry' and öfkelen- 'get angry' which is one of the basic anger verbs in Turkish.

(351) "*Üzülüyorlar*. **Kederleniyorlar,** *öfkeleniyorlar*." W-TE13C2A-1322-289
"*be sorry-PROG-3rd PL*. **Mourn- PROG-3rd PL**, *get angry- PROG-3rd PL*"
(They are getting sorry. They are mourning, and getting angry)

Ortony et al (1990) discuss the nature of emotions and by referring to the ideas that became popular during the behaviorist period they state that emotions can be considered as 'bodily responses' and underline the importance of identifying characteristic behaviors associated with the emotions. In the same vein, they claim that emotions are 'important determiners of motives.' Bearing these in mind, it will be reasonable to look for some linguistic evidence in terms of mental or behavioral aspects related with the post-sadness context. As the language of emotions are related with synonymy, ambiguity and an abundance

of lexical gaps and linguistic traps, the most readily available non-phenomenal access that we have to emotions is through language (Ortony et al: 1990) Therefore, to grasp the probable differences among synonymous emotion words, it is plausible to keep track of words/ expressions with regard to reactions to triggers. Ortony et al (1990) state that the judgement about emotion words depend on various aspects like the intensity of the corresponding emotions, types of antecedent or consequences as well as uncontrollable aspects of stimuli.

When concordance lines of kederlen- are examined, one can find some words/expressions referring to actions such as ağla- 'cry', iç çek- 'sigh' or sigara iç- 'smoke' that can be observed by others or some non-actions like düşüncelere dal- 'muse', mutsuz ol- 'be unhappy' or özle- 'miss'.

(352) "Avcı bunu *duyunca* **kederlenmiş**, *dudağını ısırmış derin bir oh çekmiş*"
W-RI41C2A-1464-365

"**mourn-EV/PF-3rd SG,** *lip-3rd POSS-ACC bite- EV/PF-3rd SG*"

(When the hunter heard this, he mourned, bit his lip and heaved a sigh of relief)

(353) "Bu yanıtı her aldığında biraz daha **kederleniyordu** Cemil Bey. *Gözlerinin önüne Satılmış'ın hayal kırıklığıyla asılan yüzü geliyordu.*" W-UA16B2A-1495-363

"**mourn-IMPF-PAST-COP-3rd SG** "

(Cemil Beg was mourning a bit more whenever he took the response. Satılmış's darkened face with disappointment was swimming before his eyes)

(354) "Sen takma canikom kafana, öyle bir **kederlendim** işte, annemi *özledim* mesela, köyümü, pınarı, tavukları, sarı öküzü." W-OA16B2A-0800-66

"**mourn-PAST-1st SG** *mother-1st SG-POSS-ACC miss-PAST-1st SG*"

(Don't mind my dear I just mourned for no reason, I missed my mom, for instance, and my village, the fountain, hens and the yellowish ox.)

(355) "Sonra birden **kederlendin**, *ağlamaya başladın*" W-KA16B0A-0118-403

"**mourn-PAST-2nd** **SG** *cry-VN-DAT* *start-PAST-2nd* *SG*"

(Then you mourned suddenly and started crying)

(356) "Çok acıklı yahu! **Kederlendim** şimdi. *Yak şurdan bir sigara*" W-KA16B2A-0798-64 "**mourn-PAST-1st SG** now.
Light-IMP there-ABL one cigaratte"
(Oh! That's very pathetic. I got mourned now. Light a cigaratte.)

(357) "İyice **kederlenerek** ve *ağlayarak içini çekerek devam eder.*" W-VA14B1A-1632-19
"**mourn-CV** and *cry-CV sigh-CV continue-AOR*"
(He continues by mourning deeply, crying and sighing)

(358) "Mahmut Ağa, karısının söylediklerini *dinledikçe* **kederlendi**. *Derin derin of çekti*, *sustu.*" W-UA16B2A-1206-247
"**mourn-PAST-3rd SG.** *Deeply heave a sigh-PAST-3rd SG, quieten-PAST-3rd SG*"   (Mahmut Ağa mourned as he listened to what his wife said. He heaved a sigh deeply and quietened.)

(359) "Melih, ne Semih'i, ne de Semih'in, kendisine *bakıp* da **kederlendiğini fark etmişti**. *Kendi içine kapanmıştı*" W-KA16B3A-0636-361
"**mourn-VN-2nd SG-POSS-ACC notice-PPER-3rd SG** *himself inside-POSS-DAT close- PPER-3rd SG*"
(Melih has noticed neither Semih nor Semih's mourning by looking at him. He has turned in upon himself.)

(360) "Güzel kızının evli ve yabancı bir adamın karısı *olmasına* çok **kederlenmişti**. *Günlerce ağladı. Elinden bir şey gelmiyordu.*" W-CD09C2A-0207-254
"**mourn--PPER-3rd SG. Day-PL-for cry-PAST-3rd SG.** *Hand-POSS-ABL one thing come-NEG IMPF-PAST COP-3rd SG*"

(He mourned for his beautiful daughter as she became the wife of a married and a foreign man. He cried for days. He was not able to do anything.)

Table 18. Collocational Behavior of Kederlen- (mourn) on the Basis of Its Event Schema and Semantic Domains

PART OF THE SCHEMAOF KEDERLEN-	Pre-Sadness Situation	Triggers by Domain	Post-Sadness Actions or Feelings	Others
SEMANTIC DOMAIN	Reasoning Recalling Being Offended Being Affected	Visual Auditory Cognitive	Helplessness Withdrawal Despair Unresponsiveness	Suddenness Unnecessity

When concordance lines of kederlen- 'mourn' analyzed regarding the pre-emotion context, triggers and post-emotion context, it is possible to see some significant elements regarding its lexical behavior. For a fine-grained analysis, the surrounding of the verb is analyzed from different aspects and all collocations are classified in three main domains. Leech (1990) states that collocates contribute to the manifestation of the potential of the word in creating certain units of combinatorial or collocative meaning with them. In this regard, juxtaposition is not the one and only function of a collocation. It also, according to Stewart (2013), highlights the order of mutual expectancy in creating some specific meanings and/or functions.

Ortony et al (1990) assume that emotions arise as a result of the way in which the situations that initiate them are construed by the experiencer. In this regard, it is plausible to assume a pre-designed mechanical process during which the experiencer encounters some scenarios and some stimuli activate the emotion. Then, this activation and emotional experience might be followed by several reactions or behavioral patterns which are discussed within the framework of post-emotion process.

Bearing these in mind, the pre-emotion context is characterized by several sub-domains like reasoning, recalling, being offended or affected. The most basic domain of this category is named as reasoning thanks to the collocations

referring cognitive traits of the experiencers. As Ortony et al (1990) state, emotions involve cognition and conceptualizations and this cognitive process consists of some states/actions like düşün- 'think', kafaya tak- 'mind' or some questioning aspects like "yoksa… mı kederlendin?" 'I wonder if you mourned for …?'. Similarly, recalling is also a salient domain for this verb as the experiencer remembers some past memories and then turns out to be mourned. Therefore, verbs like hatırla- 'remember' or anımsa- 'recall' can be considered as examples of this category as well as nouns like geçmiş 'past' or tarih 'history'. In addition to these, experiencer seems to be offended or affected by some facts that dominates the situation s/he is in. Therefore, verbs like kırıl- 'be offended', etkilen- 'be affected', üzül- 'be sorry', öfkelen- 'get angry' can be discussed in this category.

When it comes to the traits of triggers domain, it is possible to find three different kinds of stimuli that activates the emotion; visual, auditory and cognitive. According to this, the experiencer turns out to be mourned because of visual items like yüz 'face', sokak 'street', mimari 'architecture' etc and the verbs gör- 'see' or bak- 'look' are the most salient collocates of kederlen- in terms of visual triggers.

As for auditory domain triggers, one can find some words that can be heard/ listened such as haber 'news', türkü 'song'or düşünce 'thought' and verbs that can be discussed within this category like dinle- 'listen', duy- 'hear', konuş- 'speak', anlat- 'tell' etc.

It is not surprising that the most complicated category of collocations in terms of triggers is the cognitive domain triggers. This category includes cognition-oriented verbs like düşün- 'think', hatırla- 'remember' or anımsa 'recall' and some concepts that can be understood via human cognition like geçmiş 'past', dert 'trouble', yalnızlık 'loneliness' ölüm 'death', uzak 'far' etc. Even some verbs that can be considered as visual like gör- 'see' or duy- 'hear' which signals auditory domain are discussed within this category as such verbs are used to

indicate a mental process that can be expressed with the verbs anla- 'understand' or farkına var- 'notice' in Turkish.

For a better understanding of the nature of this emotion, it is aimed to deal with the feelings and actions that occur in +N position in the concordance lines. By doing this it is hoped to find out how reactional and behavioral mechanisms come out following this kind of emotion. In this context several domains are considered to be salient like helplessness, withdrawal, despair and unresponsiveness. These domains imply that the experiencer turns out to be helpless or in despair and in parallel to this s/he withdraws doing something or just stays unresponsive.

Apart from these categories, two distinct categories can be offered to discuss the collocational patterns of the verb kederlen-. These categories are suddenness and unnecessity. The former category refers to the fact that this emotion comes out in a much more sudden way and this pattern is implied especially with the adverb birden 'suddenly'. This feature will be discussed in the forthcoming parts as well. When it comes to the latter category, unnecessity, it refers to the fact that the experiencer may become mourned without having a particular reason/cause. This feature can also be discussed from a functional perspective as it impinges upon the consolidation function. This pragmatic feature will be referred in semantic prosody section, too.

5.1.4.3. Semantic Preference of Kederlen-

Stubbs (2009) defines semantic preference as the relation of co-occurrence between the phrasal unit and words from characteristic lexical fields. According to this, semantic preference deals with how linguistic signs relate semantically to the topic of the text as recurrent collocates can be considered as observable evidence in terms of topic of the surrounding text.

From the concordance analysis of collocational and colligational patterns of Turkish sadness verb kederlen- 'mourn', one can conclude that there is an event schema which attests itself in a linguistic schema filled with certain collocates from particular semantic domains. Depending on this and the collocational behavior discussed in the previous section, semantic labels were identified and illustrated as in the figure 4 below.

According to this, the sadness verb kederlen- 'mourn' schematizes a process where a pre-emotion context is available in the first place. This period is characterized with the triggers which start/ activate this kind of emotion and the process ends with diachronic actions/states that we call as post-emotion process. It should be kept in mind that these three phases of emotion are not separate steps and they do not take so much time to be completed. Rather, they take place in a very limited period of time and they frequently overlap. In other words, emotions have many facets and as Ortony et al (1990) state they arise as a result of the way in which the situations that initiate them are construed by the experiencer. Therefore, the cognitive processes involved in this process, together with different trigger types and behavioral patterns form a specific pattern for the emotion and all these phases can be considered as domains from which the verb kederlen- co-selects its collocates. As Begagic (2013) also states, semantic preference can be viewed as a feature of collocates.

Bearing these in mind, one can see that the verb co-selects some words/expressions from the domains of Reasoning/Recalling/ being offended/ being Affected which may be considered as NEG collocations in being affected or being offended cases such as etkilen- or kırıl-. However, those selected from Reasoning/Recalling domains can be positive in nature such as düşün-, hatırla- or anımsa-. Yet, it should be kept in mind that the facts that the experiencer thinks/remembers/recalls usually have negative connotations such as dert 'trouble', sıkıntı 'problem', geçmiş 'past' or günah 'sin'.

On the other hand, the second branch that describes pre-emotion context

implies the domains of suddenness and unnecessity where one can find some adverb like birden 'suddenly' or boşuna 'in vain' highlighting the fact that keder 'grief' is a very sudden emotion rather than emerging slowly or gradually. Similarly, the related emotion is sometimes considered to be a redundant feeling. In other words, without having a valid reason, the experiencer feels mourned. Additionally, it is also possible to find some grammatical patterns (colligations) implying the suddenness feature such as conjugative suffix –(y)Ip. The most frequently used grammatical feature in kederlen- case is –(y)Ip and it usually implies a primary event/action right after which the emotion (kederlen-) arises.

Next step in terms of semantic preference of kederlen- is about the triggers domain which are divided into three sub-domains as visual, auditory and cognitive. These domains include some verbs related to these domains or several notions that can be conceptualized thanks to these senses. The most basic examples of these domains in terms of verbs are gör- 'see', duy- 'hear', dinle- 'listen', düşün- 'think', hatırla 'remember' and so on. Ölüm 'death', hastalık 'illness', uzak 'distant', korku 'fear', sevgi 'love' are some concepts in this category.

As for the post emotion domains one can find collocations that can be considered within the titles called Helplessness /Withdrawal/ Despair/ Unresponsiveness. These categories refer to the behavioral patterns of the experiencer after feeling mourned. According to this S/he may feel helpless or in despair as well as withdrawing or staying unresponsive. Some examples of this category are içine kapan- 'turn in upon oneself', sus- 'quieten', özle- 'miss', ağla- 'cry', düşüncelere dal- 'muse', mutsuz ol- 'be unhappy' etc.

Pre-Emotion Context

Reasoning/Recalling/
being offended/ being Affected

Suddenness/ Unnecessity

Triggers
(Cognitive/ Visual/ Auditory)

Post-Emotion Context

Helplessness /Withdrawal/ Despair/ Unresponsiveness
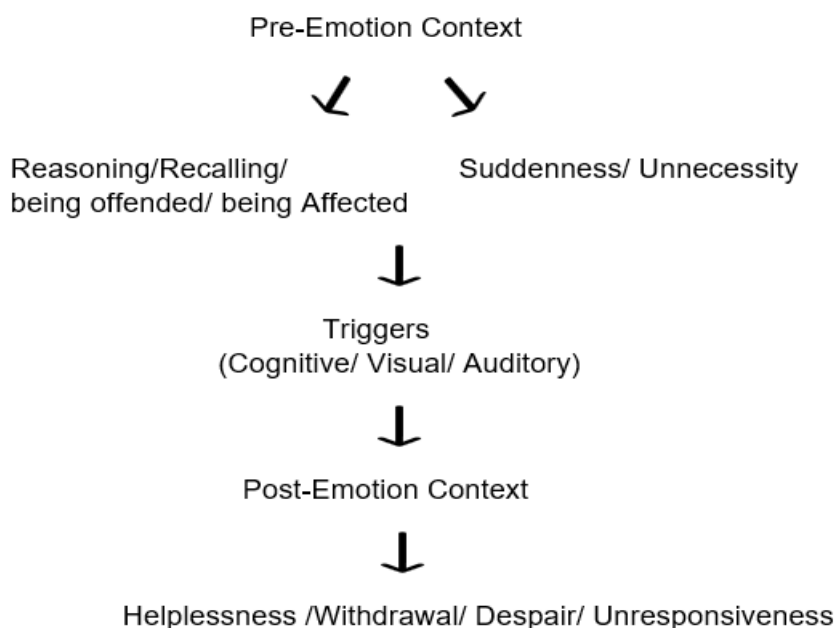
Figure 8. The Event Schema of Kederlen- and Semantic Domains Dictated by the Schema in its Lexical Environment

5.1.4.4. Semantic Prosody of Kederlen-

Stewart (2010) defines the term semantic prosody as the latent component of the lexical item which is extracted from corpus data as collocations, colligations and semantic preferences can clearly be observed from the concordance lines while semantic prosody cannot. Additionally, semantic prosody is not easy to be identified from the node word itself, nor from a single concordance line. As Stubbs (2005) states the semantic properties of the typical collocates of a lexical item are some solid evidences and semantic prosody is derived from the interaction between the node word and its collocations. Sinclair (1998) defines semantic prosody as an obligatory component of a lexical item and states that the reason why a speaker chooses to express her/himself in one way rather than another is coded in it. According to him, it is common practice to label the prosody of a lexical item as good/bad, pleasant/unpleasant or positive/negative depending on its preferences. However, to keep track of prosody one should deal with the reason why it is chosen over and above the semantic preferences that also characterizes prosody (ibid).

Bearing these in mind, one can claim that the sadness verb kederlen- 'mourn' has a negative prosody regarding the nature of its collocations. In other words, the verb mostly co-selects negative words/expressions from different domains. For instance, when the collocations of the pre-emotion context are taken into account, some words that the verb collocates with are hastalık 'illness', ayrılık 'separation', acı 'pain', dert 'trouble', veda 'farewell', or ölüm 'death'. These words suggest that the experiencer mourns as s/he witnesses some circumstances which are negative in nature. However, one can also find some words or expressions that can be considered as neutral rather than being negative such as tarih 'history', saat 'hour', gece 'night', hayat 'life', or şehir 'city'. Apart from these, it is also possible to find some words that refer to positive concepts such as sevgi 'love', talih 'luck', or güzellik 'beauty'. From this respect, it is not fair to claim that the verb has a negative prosody in the first place.

On the other hand, the concordance lines of the verb sheds light upon its uses in terms of speaker meaning. Stubbs (2005) uses the term discourse prosody instead of semantic prosody and suggests that the pragmatic function of it should be emphasized. In this sense, one can notice the fact that the verb kederlen- 'mourn' is not used to show sympathy to others or console others by showing some positive arguments as frequently as previous sadness verbs. Rather than dealing with external negativities and empathizing with others, the experiencer experiences a sadness which should be juxtaposed with despair or helplessness. In other words, the verb seems to be preferred when the experiencer feels desperate or aidless against a negative mood/ concept. Especially the collocations that are discussed within the post-sadness framework highlight the fact that the experiencer does not take any action to get rid of the emotional state. Rather, s/he seems to do nothing or stay unresponsive. However, this mood has nothing to do with what can be called as 'acceptance' or 'resignation'. Unlike these, the experiencer implies some negative feelings when s/he is in this 'mourning' period such as elinden bir şey gelmemek 'not to be able to do anything' or kendi içine gömülmek 'retire into

one's shell'. Thus, one can claim that the verb is preferred when the experiencer feels in despair due to her/his sadness.

In parallel to these, kederlen- 'mourn' seems to be a self-oriented emotion which is not shown to others by specific behavioral patterns. In other words, an observer may notice the grief of an experiencer thanks to her/his facial expressions as in the following examples:

(360) "*Yüzü* yeniden **kederlenmişti**" W-OA16B3A-0043-252
"face-POSS-3rd SG **mourn--PPER-3rd SG**"
(His face seemed to be mourned again)

(361) "*Yüzü* **kederlendi**" W-LA16B4A-0148-246
"*face-POSS-3rd SG* **mourn-PAST-3rd SG**"
(His face seemed to be mourned)

Furthermore, the concordance lines of the verb give some clues about the nature of this emotion depending on the grammatical structures that the node verb colligates and lexical items that the node verb co-selects. In this sense, one can claim that kederlen- 'mourn' is an instant feeling which arises suddenly. To support this finding, it can be stated that the verb colligates with the converbial suffix -dIkçA just once. Göksel & Kerslake (2005) state that one function of -dIkçA is to indicate that one event happens in proportion to the occurrence of another. Apart from this, -(y)Ip is the most frequent colligation (n=12) among others in kederlen- case. This finding also implies the fact that an experiencer feels mourned right after suffering/experiencing an event which might be negative in nature. These can be considered as evidence to indicate that this emotion is not a feeling which increases slowly and gradually. Rather, it is an instant one and this suddenness is clear as the verb is modified with adverbs such as 'aniden' or 'birden' or 'öyle bir' indicating that the emotion arises in a sudden manner.

5.1.5. Lexical Profile of Tasalan-

The verb tasalan- 'worry' is defined as a reflexive verb (tasa+lan-mak) in Kubbealtı dictionary and it is stated that the verb means "occupy oneself with a problem, to be sorry for something, to worry, to be anxious". As for Turkish Language Association (TDK) dictionary tasalan- is defined as an intransitive verb which means "to bother about something, be sorry, be anxious or be worried". When concordance lines were extracted, we obtained 107 lines including noun form of the verb tasa 'sorrow' or its plural form tasalar 'sorrow-PL'. Then, the lines are read several times according to seven step procedures offered by Tribble (2012) and irrelevant lines were omitted. After irrelevant lines were combed out, we got 66 lines for the analysis. After obtaining the data from TNC, we go through the lines to find out significant grammatical patterns or lexical items. The findings are, then, tagged and classified to frame the lexical profile of the verb.

5.1.5.1. Colligational Patterns of Tasalan-

In this study, 5 near-synonymous sadness verbs in Turkish are discussed regarding their lexical profiles. According to Edmonds and Hirst (2002) possible differences between potential synonym sets can be classified as expressive, collocational and syntactic ones. Among these categories, expressive category refers to the speaker's attitude or prosody while collocational group refers to the selectional restrictions of a lexical item. As for, syntactic category, colligational features of a lexical item are referred.

5.1.5.1.1. Negative Imperative Form

When concordance lines of the sadness verb tasalan- 'worry' are scrutinized one can notice the fact that the most frequently used grammatical form is the negative imperative form of the verb regarding 2nd person singular and 2nd person plural forms 'tasalanma' and 'tasalanmayın' (n=37). The frequency of

this grammatical form can also give clear insights about the prosodic nature of the verb and its selectional restrictions. According to Kornfilt (2005) there is not a special hortatory form in Turkish but imperative form can be used to indicate a hortative meaning. In such examples, the speaker utters this form to encourage her/his interlocutor.

(362) "**Tasalanma** ANA, Ölmek, o kadar korkunç değil, Korkmuyoruz." W-DA16B3A-2667-62

"**worry-IMP-2nd SG-NEG**"

(Don't worry mom, Dying isn't that scary, We're not afraid.)

(363) "Hiç **tasalanmayın** abiler Paramız yoksa da haysiyetimiz var." W-NA16B1A-0521-40

"**worry-IMP-2nd PL-NEG"**

(Don't worry brothers, we have dignity even if we don't have money.)

(364) "İnanan Sarsılsa da Devrilmez "Gevşeklik göstermeyin, **tasalanmayın;** eğer iman ediyorsanız üstünsünüz." W-NE39E1B-3033-43

"**worry-IMP-2nd PL-NEG**"

(Don't be slack, don't worry; If you believe, you are superior.)

(365) "Sen hiç **tasalanma** abi. Uçarak geliyorum" W-JA16B2A-0437-78

"**worry-IMP-2nd SG-NEG**"

(Don't worry, man. I am coming right away)

Apart from this hortative function, negative imperative form seems to be used to give solace to the interlocutor. In such instances, it is also possible to present a positive argument.

(366) "Yarın öbür gün sizinkiler de kazanır, **tasalanma.**" W-NA16B3A-0661-73

"**worry-IMP-2nd SG-NEG**"

(yours win soon too, don't worry)

(367) "Neyse sen gene **tasalanma** düğün boyu kollarım gelirse." W-EA16B1A-0096-68

"**worry-IMP-2nd SG-NEG**"

 (Anyway, don't worry again I observe him during the wedding if he comes)

To strengthen the meaning of solacement the verb also collocates with the adverb *hiç* 'by no means/never' addressing the interlocutor with the imperative form -Sen hiç tasalanma…- 'You never worry about [it]...'. Presenting a relatively positive scenario to console the interlocutor is also common in such instances. Sometimes this adverb precedes the verb while it comes after the imperative form in some instances.

(368) "**Tasalanma** *hiç*! Sen yatalaksan ben varım" W-EA16B4A-0489-61

"**worry-IMP-2nd SG-NEG** *never*"

(Never worry! If you are bedridden, I am there.)

(369) "Aldığımız olumlu tepkilerden biliyoruz. Siz *hiç* **tasalanmayın.**" W-MA16B3A-0457-41

"*never* **worry-IMP-2nd PL-NEG**"

(We know from the positive reactions we receive. You don't worry at all)

(370) "Sen *hiç* **tasalanma** ağabeyciğim. İki elim kanda olsa, bu isteği yerine getireceğim." W-EA16B4A-0489-77

"*never* **worry-IMP-2nd SG-NEG**"

(You never worry my brother. I will fulfill this request even if I have two hands in blood.)

Apart from these examples, it is also possible to find several instances where the negative imperative for of tasalan- 'not worry' is used to ease the

interlocutor's mind, relieve/convince her/him by showing some evidence or to give some hope against a negative probability by promising.

(371) "Bulacağız onu Okan, **tasalanma**" W-TA16B3A-0786-72

"**worry-IMP-2nd SG-NEG**"

(We will find it Okan, don't worry)

(372) ""Şşşşt! **Tasalanma,"** dedi Barış. "Ben, senin kızın Rezzan'ın oğluyum. Hiç hata yapar mıyım?" W-LA16B1A-1252-66

"**worry-IMP-2nd SG-NEG**"

(Shhhh! Don't worry," said Barış. "I am the son of your daughter, Rezzan. Do I ever make mistakes?)

(373) "**Tasalanma**! Çoğuları senin gibidir ama söylemezler." W-VA16B2A-0561-59

"**worry-IMP-2nd SG-NEG**"

(Don't worry! Most of them are like you but they don't say.)

Bearing these in mind, negative form of the verb tasalan- is the most frequently used form among all concordance lines and the use of this form can basically be divided into three categories. Accordingly, it has a hortative function where the speaker wants to encourage her/his interlocutor. Next, it is used to give solace to the interlocutor and it is usually followed by some positive arguments. Finally, it is used to ease the interlocutor's mind/ relieve her/him by promising or giving hope against possible negative scenarios. It should also be kept in mind that, to strengthen the emphasis the form may occur together with the adverb hiç 'never/ for no reason'. Apart from the instances listed above, one can find some extra examples, too. However, they are going to be presented later as they also include some different colligations.

5.1.5.1.2. Postposition İçin For

Among the concordance lines of the sadness verb tasalan- 'worry' second most frequent grammatical marker is için 'for' (n=9) which creates a postpositional phrase together with its noun complements. Some of the negative imperative forms of the verb tasalanma/ tasalanmayın are included into this section to enrich the function of için 'for' in this category.

(374) "*Benim için* **tasalanma** olur mu?" W-DA16B4A-0088-69

 "*I-GEN for* **worry-IMP-2nd SG-NEG**"

(Don't worry for me, do you?)

(375) "*Başka uluslar için* kaygılanma, **tasalanma**" W-UE39E1B-2906-82

"*other nation-PL for* **worry-IMP-2nd SG-NEG**"

(Don't get anxious or worry for other nations)

(376) "*Benim için* hiç **tasalanma**" W-HA16B2A-1440-85

"*I-GEN for* never **worry-IMP-2nd SG-NEG**"

(Never worry for me)

(377) "Ben hem evdeki eşi düşünüyor hem de öteki kadının, şu sizin de fark etmeden sayıp döktüğünüz *acıları için* **tasalanıyorum.**"

"*torment-PL-3rd SG-POSS for* **worry-PROG-1st SG**"

(I am both thinking the wife at home and worrying for the torments of the other woman whom you criticized without realizing her.)

(378) "Harbiyeden Şişli'ye doğru giderken yolun solunda bulunan ... *sarmaşık için* **tasalanıyorum.**" W-LA16B4A-0289-50

 "*ivy-NOM* for **worry-PROG-1st SG**"

(On the way from Harbiye to Şişli, I am worried about the ivy on the left of the road.)

The last example about the occurrence of için 'for' together with the verb tasalan- is different from the afore mentioned examples. This line includes neither the postposition için 'for' nor the verb itself. However, the line gives the same meaning with different forms.

(379) "*Hiçbir şeyin* **tasasını duymayacaktı**." W-UA16B2A-1495-12
"*any thing-GEN* **worry-POSS-ACC hear-NEG-FUT-P.COP**"
(*Hiçbir şeyin* **tasasını duymayacaktı**.)

In this example the verb tasalan- is implied in a compound form produced with the verb duy- 'hear' and the nominal form of the verb stem tasa 'worry'. Together with the combination of genitive case marked 'thing' and the word 'worry' which is both possessive and accusative case marked, the intended meaning is nearly the same with "Hiçbir şey için tasalanmayacaktı" (Hiçbir şeyin tasasını duymayacaktı.). Depending on the meaning this example was also included into this section although it does not have the related grammatical expressions to enrich the discussion here.

5.1.5.1.3. Converbial Suffix –(y)Ip

Among the most frequent colligates of the sadness verb tasalan- 'worry', the converbial suffix –(y)Ip is in the third place of the list (n=5). This suffix is observed on the verb düşün- 'think' three times regarding a cognitive background and two other emotion verbs üzül- 'be sorry' and dertlen- 'get worried' with a conjugative function. According to Göksel & Kerslake (2005) the verb containing -(y)Ip can be understood to have negative meaning when the main verb in the superordinate clause contains a negative suffix. This is exemplified in the fist example below:

(380) "*Dertlenip* **tasalanmazdın** da geleceğe dair" W-RI37C3A-0718-17
"*get worried-CONJ* **worry-NEG.AOR-P.COP-2nd SG**"
(You wouldn't get worried and worry about the future)

Göksel & Kerslake (2005) also state the fact that the suffix is attached to all verbs but the last in a series of conjuncts, in place of all tense/aspect/modality suffixes and all other suffixes following them.

(381) "Fatih kendisi, Bayezid'den sonra ikinci oğlu Cem doğunca, olacakları *düşünüp* **tasalanmıştı.**" W-OI37C2A-0339-20
"*think-CONJ* **worry- PPER-3ʳᵈ SG**"
 (Fatih himself was worried about what would happen when his second son, Cem, was born after Bayezid.)

(382) "O beni *düşünüp* **tasalanıyor**." W-HI37C3A-2949-53
"*think-CONJ* **worry-PROG-3ʳᵈ SG**"
(He thinks and worries about me.)

Göksel & Kerslake (2005) suggest that in subordinate clauses -(y)Ip may replace other subordinating suffixes and any other suffixes that follow them as in the following examples:

(383) "Eğer becerebilirsen *üzülüp* **tasalandığında** da gülebilmesini öğret." W-RA16B2A-1246-96
"*be sorry-CONJ* **worry-CV**"
(Teach her to laugh when she is sorry and worry about something if you can)

(384) "kendimle tamamen barışmam daha ne kadar sürecek diye *düşünüp* **tasalanmayı** ihmal etmedim." W-TI45F1D-4786-104
"*think-CONJ* **worry-VN-ACC**"
(I did not neglect to think and worry about how long it will take for me to completely make peace with myself.)

5.1.5.1.4. Subordinator –(y)AcAk diye

Subordinator diye which is an adverb and derived from the verb de- (Kornfilt: 1997) may follow a phrase marked with –(y)AcAk in some examples among the

concordance lines of the verb tasalan- (n=4). According to Göksel & Kerslake (2005) a finite subordinate clause can be linked to the superordinate clause by means of a subordinator *diye.* It should be kept in mind that instances where diye links a subordinate clause marked with –(y)AcAk suffix the dominant meaning is about anxiety or fear about a possible future event/ action fulfilled by others. In other words, the form represents a causal relationship which signifies that an action is being taken or will be taken to establish something.

(385) "kendimle tamamen barışmam daha ne kadar *sürecek diye* düşünüp **tasalanmayı** ihmal etmedim." W-TI45F1D-4786-104

"*take time-FUT SUB* **worry-VN-ACC**"

(I did not neglect to think and worry about how long it will take for me to completely make peace with myself.)

(386) "Bir alkış aldık diye şimdi bütün milleti bana *güldürecek, beni rezil edecek diye* **tasalanmaya başladı**" W-RA16B1A-1211-101

"*make laugh-FUT, I-ACC humiliate-FUT SUB* **worry-VN-DAT start-PAST-3rd SG**"

(He started to worry that, he would make the audience laugh at and humiliate me as we got a round of applause.)

(387) "İnsanın Acaba ben de *sevebilecek miyim? diye* **tasalanması** boşuna." W-KD03A0A-0261-3

"*love-PSB-FUT-INT SUB* **worry-VN-POSS-ACC**"

(It is useless to worry for someone to think if I would be able to love?)

(388) "beden yok olunca *öleceğim diye* **tasalanma,** çünkü ruh ölmez" W-RD03A3A-0435-79

"*die- FUT- 1st SG SUB* **worry-IMP-2nd SG-NEG**"

(Do not worry to be dead when your body is göne because the soul does not die)

5.1.5.1.5. Dative Case Marker –(y)A

Göksel & Kerslake (2005) state that a -mA clause marked for dative case can function as the oblique object of an emotion verb. One can find examples regarding this feature (n=3). The instances listed below can be considered as constructions that depict reason clauses such as -dAn dolayı/ötürü or -dIğI için. In other words, the dative case marked noun phrase can be considered as the reason of sadness which is expressed with the verb tasalan- 'worry'.

(389) "dünyadan *ayrılığıma* **tasalanıyorum** sanma" W-TE36E1B-3355-49
 "*separation-POSS-1st SG-DAT* **worry-PROG-1st SG**"
(Don't think I'm worrying about my separation from the world)

(390) "Güneşlenme *keyfime* sen niye **tasalandın** lan?" W-VI45F1D-4708-19
"*joy-POSS-1st SG* you why **worry-PAST-2nd SG**"
(Why are you worried about my sunbathing pleasure?)

(391) "Karım çok **tasalanıyor** bu *duruma*." W-MA16B1A-0128-54
 "**worry-PROG-3rd SG** this *situation-DAT*"
 (My wife is very worried about this.)

5.1.5.1.6. Conditional Suffix –(y)sA

One can find verbs which are marked with the conditional suffix –(y)sA (n=3) among the colligates of tasalan- 'worry' to underline a warning/ encouraging function in case of a negative event or a desire which is tied to a condition.

(392) "*Eğer becerebilirsen* üzülüp **tasalandığında** da gülebilmesini öğret." W-RA16B2A-1246-96
"*If do-PSB-COND-2nd SG* **worry-CV**"
(Teach her to laugh when she is sorry and worry about something if you can)

(393) "ben *ölürsem*, O *ölürse*, biz *ölürsek*, **Tasalanma** ANA" W-DA16B3A-2667-62

"*die-COND-1ˢᵗ SG, die-COND-3ʳᵈ SG, die-COND-1ˢᵗ PL* **worry-IMP-NEG**"

(If I die, if he dies, if we die, don't worry mom)

(394) "Bir ikisi *sayılmazsa* yaşıtlarımı **tasalandırmaz** oldu bütün bunlar zamanla" W-PG22C1A-0518-105

"*count-PASS-NEG-AOR-COND* **worry-CAUS-NEG-AOR**"

(All of this, except one and two, did not worry my peers over time.)

5.1.5.1.7. Manner Converbial –(y)ArAk

Göksel & Kerslake (2005) states that –(y)ArAk is a manner converbial which expresses manner directly, in terms of an accompanying action or state. The suffix is found on the verb düşün- 'think' regarding a cognitive feature (n=1).

(395) "Ayşe'nin yalnız gecelerinde beni *düşünerek* **tasalandığını** hayal etmiştim." W-PA16B4A-0291-48

"*think-CV* **worry-VN-POSS-ACC**"

(I dreamed that Ayşe was worrying about me in her lonely nights.)

5.1.5.1.8. Reduplicated conjunction hem…hem…

Reduplicated conjunctions such as hem… hem (de) emphasize the equal status and function in an utterance of two or more persons, objects or events (Göksel & Kerslake, 2005). This conjunction is used to link two emotional states to one another (n=1).

(396) "Bu tür yazıları okuduğum zaman *hem üzülüyorum hem* **tasalanıyorum.**" W-UI32D1B-2553-51

"*both be sorry-PROG-1ˢᵗ SG and* **worry-PROG-1ˢᵗ SG**"

(When I read such articles, I feel both sad and worried.)

Table 19. Colligational Features of Tasalan- on the Basis of the Corpus TNC data

Colligational Features (Tasalann- colligates with)	Frequency (n)	Percentage (%)	Examples
NEGATIVE IMPERATIVE FORM	n=37	58.7%	Tasalanma; Tasalanmayın
POSTPOSITION için for	n=9	14.3%	Kendisi için; benim için
CONVERBIAL SUFFIX –(y)Ip	n=5	7.9%	Düşünüp; üzülüp
SUBORDINATOR –(y)AcAk diye	n=4	6.3%	Sürecek diye; rezil edecek diye
DATIVE CASE MARKER –(y)A	n=3	4.8%	Bu duruma; keyfime
CONDITIONAL SUFFIX –(y)sA	n=3	4.8%	Ölürsem; becerebilirsen
MANNER CONVERBIAL –(y)ArAk	n=1	1.6%	düşünerek
REDUPLICATED CONJUNCTION hem…hem..	n=1	1.6%	Hem üzülüyorum hem tasalanıyorum
TOTAL	**n=63**	**100%**	

When the distribution of colligations of the verb tasalan- 'worry' is scrutinized, one can easily notice the dominance of the negative imperative form of the verb (tasalanma/ tasalanmayın) (n=37). This dominance implies a very critical function of the verb which will also be discussed in part 5.4. The function that this grammatical structure highlights is about consoling or soothing others. It should be remembered that this grammatical construction was also available among other verbs' colligations. However, the frequency of it was not very high when compared to the verb tasalan-. One can also notice that the second most frequent grammatical marker is the postposition için 'for' (n=9) and it also cooccurs with the negative imperative form of the verb implying a soothing function which supports the previous hypothesis. Other colligations of the verb include –(y)Ip (n=5), subordinator –(y)AcAk diye (n=4), dative case marker –(y)A (n=3), conditional suffix –(y)sA (n=3) and manner converbial –(y)ArAk (n=1) and reduplicated conjunction hem…hem... (n=1).

The analysis of the colligational features of the five verbs—"üzül-," "hüzünlen-," "dertlen-," "kederlen-," and "tasalan-"—reveals distinct patterns in their grammatical constructions. For "üzül-," the most frequent colligates are the dative case marker and manner converbal suffix, suggesting a strong preference for expressing emotional reactions towards a recipient or in a specific manner. "Hüzünlen-" shows a variety of constructions, with a notable use of converbal suffixes like -IncA and -dIğIndA, reflecting different temporal and causal relationships. "Dertlen-" predominantly collocates with the

instrumental case marker, indicating an emotional response triggered by a specific cause, while "kederlen-" favors converbal suffixes like -Ip and -IncA, indicating emotional responses triggered by actions or conditions. Finally, "tasalan-" frequently combines with negative imperative forms, signaling emotional distress or worry, which is a recurrent theme across all these verbs. These patterns highlight the nuanced ways in which Turkish verbs related to emotion can combine with various grammatical elements to express different emotional states and responses.

5.1.5.2. Collocational Patterns of Tasalan-

Scherer (2010) states that appraisal theories were proposed to solve some problems and explain phenomena in the study of emotions. According to this some questions must be addressed regarding the processes of emotional response. In other words, one should focus on the 'concepts' that start or trigger the emotional process in order to understand the appropriateness of the response, the nature of situations that evoke it as well as individual or temporal differences with regard to the response. In the same vein, Ortony et al (1990) suggest that the distinction between reactions to events, agents and objects enable us to classify emotions. According to this, reactions to events give rise to the classification of pleased vs displeased while reactions to agents form a category called approving vs disapproving. When it comes to reactions to objects, it is related with the category of liking vs disliking.

As it can be claimed emotions are really complex concepts in nature and as we discussed in the previous verbs too, emotional states can be triggered by various stimuli, including auditory, visual, and cognitive cues. Depending on the nature of emotional triggers it was shown that auditory triggers of sadness can include things like hearing a sad song or the sound of someone crying as well as bad news. In parallel to this, visual triggers such as watching a sad movie or seeing something distressing or a negative scenery can also evoke feelings of

sadness. Additionally, cognitive triggers can also play a role in eliciting sadness by inducing negative thoughts or memories.

When it comes to the concordance lines of the sadness verb tasalan- 'worry', one can find mostly cognitive triggers where the speaker or the experiencer worries about something by thinking, interpreting or understanding a situation, concept or incident. As it was also discussed in the previous section, the verb occurs mostly in negative imperative form where the language user tries to convince her/his interlocutor not to worry about a negative issue which makes it clear that the experiencer uses her/his cognitive skills to evaluate something and becomes worried. Apart from cognitive triggers, one can also find some examples where an auditory stimulus comes to the forefront.

5.1.5.2.1. Collocations about Auditory Domain in -N position

Emotion recognition is a complex process that involves the integration of sensory information from multiple modalities, including visual and auditory stimuli. Scherer (2010) lists studies which deals with brain activity and have shown that auditory triggers can effectively activate feelings of sadness in individuals. In fact, research indicates that auditory cues such as melancholic music or sad vocalizations (e.g. crying) can be highly effective in inducing feelings of sadness. For example, a study by Juslin and Västfjäll (2008) found that individuals who listened to sad music experienced an increase in perceived sadness compared to those who listened to neutral music. Another study by Gabrielsson and Lindström Wik (2003) reported that sad vocalizations, such as crying or weeping sounds, triggered more intense emotions of sadness compared to non-vocal sounds like scraping or tapping noises. In tasalan- 'worry' case words/expressions that can be considered as the indicators of auditory triggers are about hearing bad news rather than artistic products such as melody, song, music etc as in hüzünlen- case.

(397) "Hasta olduğumu *duymuş* **tasalanmış** buralara kadar bir çok kez gelmiş, beni aramış, görmek istemiş ve üzülerek evine gitmiş" W-DA16B4A-3349-21
"*hear-PPER-3rd SG* **worry-PPER-3rd SG**"
(He heard that I was sick, he worried, came up to here many times, called me, wanted to see me, and sadly went to his house.)

(398) "Taşınma *haberleri* hepimizi **tasalandırıyordu.**" W-QE37C4A-0402-55
"*news-PL-ACC* **worry- CAUS-IMPF-PAST COP-3rd SG**"
 (The news of moving were making us all worried.)

5.1.5.2.2. Collocations about Cognitive Domain in -N position

The study of emotion is characterized by attempts to comprehend the cognitive process involved in determining the personal significance of a given event stimuli. Scherer (2010) states that the cognitive processes involved in determining the subjective interpretation of the event depend on a variety of different cognitive functions, including memory, schemata association, problem-solving, and so on, the outcomes of which are dynamic and may lead to active information search. Scherer (2010) discusses the appraisal theory in terms of being a 'cognitivistic' theory and suggests that many of the objections raised against appraisal theory argue that it is inefficient and too analytical to account for the sudden onset of some affective reactions, particularly when those reactions are brought on by inputs that are processed subconsciously. Ortony et al (1990) discuss the cognitive structure of emotional system as a whole as well as the structure of individual emotions and claim that emotions are best represented as a collection of essentially autonomous groups and a person's perception of the universe or changes within it determines the specific feeling that person will experience at a given time.

A growing body of research suggests that certain cognitive triggers can have a profound effect on the emotional experience. These triggers, which can be thoughts, experiences or personal evaluations of a probable scenario can be

discussed within the category of cognitive triggers as they require some cognitive processes which also help individuals adjust their emotions. Examining the concordance lines for the verb tasalan-, one can see that the majority of the examples include cognitive domain triggers. It should be noted that in many instances where a cognitive trigger is present, the experiencer appears to be more concerned with a potential future scenario than with analyzing a previous incident. In other words, sadness and anxiety intertwine when this verb is used. In addition to identifying a particular cognitive process, the usage of the future suffix -AcAk and the subordinator diye "in fear that" highlights the existence of a future-related anxiety.

(399) "kendimle tamamen barışmam daha ne kadar <u>sürecek diye</u> *düşünüp* **tasalanmayı** ihmal etmedim." W-TI45F1D-4786-104

"<u>take-FUT SUB</u> *think-CONJ* **worry-VN-ACC**"

(I did not neglect to think and worry about how long it will take for me to completely make peace with myself.)

(400) "Bir alkış aldık diye şimdi bütün milleti bana *güldürecek*, *beni rezil edecek diye* **tasalanmaya başladı**" W-RA16B1A-1211-101

" *make laugh-FUT, I-ACC humiliate-FUT SUB* **worry-VN-DAT start-PAST-3rd SG**"

(He started to worry that, he would make the audience laugh at and humiliate me as we got a round of applause.)

Apart from these grammatical features, the most prominent indicator of cognitive processes is the verb düşün- 'think' which highlights a sadness directly related to probable future events/scenarios. This verb also occurs next to the verb tasalan- 'worry' as in 399 above. Also see the examples below:

(401) "Fatih kendisi, Bayezid'den sonra ikinci oğlu Cem doğunca, olacakları *düşünüp* **tasalanmıştı.**" W-OI37C2A-0339-20

"*think-CONJ* **worry- PPER-3rd SG**"

(Fatih himself was worried about what would happen when his second son, Cem, was born after Bayezid.)

(402) "O beni *düşünüp* **tasalanıyor**." W-HI37C3A-2949-53

 "*think-CONJ* **worry-PROG-3rd SG**"

(He thinks and worries about me.)

(403) "Ayşe'nin yalnız gecelerinde beni *düşünerek* **tasalandığını** hayal etmiştim." W-PA16B4A-0291-48

"*think-CV* **worry-VN-POSS-ACC**"

(I dreamed that Ayşe was worrying about me in her lonely nights.)

In addition to these verbal collocates regarding cognitive triggers, it is also possible to find some nominal concepts such as ölüm 'death', hastalık 'illness', ayrılık 'separation', acı 'torment, dert 'trouble', and/or some negative emotional states such as kaygı 'anxiety', korku 'fear' and üzüntü 'sadness'.

(404) "ben *ölürsem*, O *ölürse*, biz *ölürsek*, **Tasalanma** ANA" W-DA16B3A-2667-62

"*die-COND-1st SG, die-COND-3rd SG, die-COND-1st PL* **worry-IMP-NEG**"

(If I die, if he dies, if we die, don't worry mom)

(405) "dünyadan *ayrılığıma* **tasalanıyorum** sanma" W-TE36E1B-3355-49

 "*separation-POSS-1st SG-DAT* **worry-PROG-1st SG**"

 (Don't think I'm worrying about my separation from the world)

(406) "*Dertlenip* **tasalanmazdın** da geleceğe dair" W-RI37C3A-0718-17

"*get worried-CONJ* **worry-NEG.AOR-P.COP-2nd SG**"

(You wouldn't get worried and worry about the future)

(407) "*Hasta olduğumu* duymuş **tasalanmış**." W-DA16B4A-3349-21

 "*ill become-VN-POSS-1st SG* **worry-PPER-3rd SG**"

(He heard that I was sick, he worried)

(408) "Ben hem evdeki eşi düşünüyor hem de öteki kadının, şu sizin de fark etmeden sayıp döktüğünüz *acıları için* **tasalanıyorum.**"

"*torment-PL-3rd SG-POSS for* **worry-PROG-1st SG**"

(I am both thinking the wife at home and worrying for the torments of the other woman whom you criticised without realising her.)

5.1.5.2.3. Collocations about Unnecessariness/ Uselessness Domain in -N/+N position

Sadness is a complicated feeling that people might feel in response to a variety of circumstances, such as failure, disappointment, separation, death, loss etc. Sadness, however, could be viewed as pointless or superfluous in some situations. For instance, when someone is faced with a circumstance that doesn't require sadness, such as when they feel depressed without apparent cause or keep thinking negatively without trying to fix the problem or getting help. When the concordance lines of the verb tasalan- 'worry' are examined, it is possible to find various collocations that indicate the unnecessariness or uselessness of the feeling of sadness. These collocations include hiç 'never', boş yere 'for no reason', gerek yok 'it is not necessary', boşuna 'in vain' that may occur in -N position or +N position. Apart from these …şeye bak 'look at what…' is also used to indicate the fact that there is no need to worry about a present situation. It should also be remembered that such expressions occur in instances where the speaker tries to console her/his interlocutor.

(409) "İnsanın Acaba ben de *sevebilecek miyim? diye* **tasalanması** boşuna."
W-KD03A0A-0261-3
"*love-PSB-FUT-INT SUB* **worry-VN-POSS-ACC**"

(It is useless to worry for someone to think if I would be able to love?)

(410) "yarına Allah kerim *hiç* **tasalanma** sen dedi ve sabahleyin gidip benim için mutlaka bir yerden gaz lambası bulacağını söyledi" W-IA16B4A-0025-84
"*never* **worry-IMP-2nd SG-NEG**"

(He said Allah is mighty for tomorrow, never worry and he promised to find an oil lamp for me first thing in the morning.)

(411) "Hiç **tasalanmayın** abiler Paramız yoksa da haysiyetimiz var." W-NA16B1A-0521-40

"**worry-IMP-2nd PL-NEG**"

(Don't worry brothers, we have dignity even if we don't have money.)

(412) "**Tasalanmanıza** *gerek yok.*" W-GA16B2A-0606-46

"**worry-VN-2nd PL-GEN-DAT** *it is not necessarry*"

(You don't have to worry)

(413) ""Kele ana, **tasalandığın** *şeye bak*!" W-GA16B3A-1009-107

"**worry-VN-2nd SG-POSS** *thing-DAT look-OPT*"

("Mother Kele, look at what you're worried about!)

5.1.5.2.4. Collocations of Tasalan- about post-sadness actions in +N

Izard (1977) has stressed both the crucial role that perception and cognition can play in triggering emotion as well as the crucial connections that exist between cognition and emotion in both directions. The crucial implications that emotion can have on perception and cognition are also underlined with regard to the the physiological-arousal-cognitive model. This model views emotion as largely a reaction or response, particularly one that results from cognitive processes, and emphasizes the importance of the autonomic nervous system and sympathetic arousal. Wierzbicka (1999) also refers to the variation in emotion words and defines human beings as 'classifying animals' because they group things into categories and assign labels to them, including both the "contents of the world" and occurrences.

When trigger systems, cognitive and behavioral patterns are discussed depending on linguistic evidence, it was noticed that those in 'sadness' category

are triggered by visual, auditory, tactile or cognitive stimuli and experiencers may employ distinct reactions in terms of mental states or physical actions. For instance, showing some facial expressions, crying, shouting or taking some action can be seen among these reactions. On the other hand, it was also noticed that some verbs might refer to past events/actions that had already occurred while some others refer to probable future events. Therefore, cognitive processes also vary depending on the evaluation of such triggers.

As for tasalan- 'worry' case one can claim that it is mostly about current situations or possible future scenarios. Wierzbicka (1999) on the other hand, discusses 'worry' emotion in the category of 'something bad can happen' like anxiety, nervous, panic, dread, alarmed etc. In this regard, one can conclude that it includes these emotions in itself to some extent as well as distress or sadness. Examining the concordance lines for the verb tasalan, 'worry', reveals some evidence in favor of this hypothesis.

In order to examine the behavioral or cognitive reactions of the post-sadness category, +N collocates are taken into account. One significant trait of this category is that one can find some interrogative statements which function as questioning current situations or likely future scenarios rather than those underlining physical actions or separate mental states. In this sense, the language user seems to be bewailing for or worrying about a current situation and/or possible future negativity. Asking questions and seeking for some answers or explanations is a prominent characteristic of the verb tasalan- 'worry' in +N domain.

(414)"Karım çok **tasalanıyor** bu duruma. "Ne olacak senin bu halin" diye *söyleniyor*." W-MA16B1A-0128-54
"**worry-PROG-3rd SG** *grumble-PROG-3rd SG*"
(My wife is worrying about this situation. She is grumbling as "What will happen to this state of yours.")

(415) "Bu tür yazıları okuduğum zaman hem üzülüyorum hem **tasalanıyorum.** Kadınlar neden sürekli evli erkeklerle birlikte olup hayatlarını karartıyorlar, geleceklerini mahvediyorlar?" W-UI32D1B-2553-51

"**worry-PROG-1st SG**"

(When I read such articles, I feel both sad and worried. Why do women stay with married men all the time, ruining their lives and ruining their future?)

(416) "Harbiye'den Şişli'ye doğru giderken yolun solunda bulunan bir binanın penceresiz duvarında boy gösteren Marlboro kovboyunun dizlerine kadar ulaşan sarmaşık için **tasalanıyorum.** Vatanından kovboy görüntüsünü silmek için direnen ve çizmeyi aşan o sarmaşığa daha ne kadar özgürlük tanınacak?" W-LA16B4A-0289-50

"**worry-PROG-1st SG**"

(On the way from Harbiye to Şişli, I am worried about the ivy that reaches up to the knees of the Marlboro cowboy, which appears on the windowless wall of a building on the left of the road. How much freedom will be given to that ivy who resists and crosses the line to erase the cowboy image from his homeland?")

Sometimes this questioning function appears indirectly as in 417 below. In this example, the speaker asks for her/his interlocutor not to 'be suspicious about something. The verbs san- 'suppose' or şüpheye düş- 'have a suspicion' can be considered as the indicators of questioning facts or phenomena indirectly.

(417) "Ölüm günümde tabutum yürüyüp gitmeye başladı mı, bende bu cihanın gamı var, dünyadan ayrılığıma **tasalanıyorum** *sanma*; *bu çeşit şüpheye düşme*." W-TE36E1B-3355-49

"**worry-PROG-1st SG** *suppose-NEG-IMP; this kind suspicion fall-NEG-IMP*"

(On the day I die when my coffin starts to be taken away, do not suppose that I am filled with the gloom of this world and I am worrying to leave it; do not have such a suspicion.)

Table 20. Collocational Behavior of Tasalan- (worry) on the Basis of Its Event Schema and Semantic Domains

PART OF THE SCHEMAOF TASALAN-	Pre-Sadness Situation	Triggers by Domain	Post-Sadness Actions or Feelings	Others
SEMANTIC DOMAIN	Anxiety Cognitive evaluation	Auditory Cognitive	Questioning Astonishment	Unnecessariness Uselessness Consolation

Table 20 above illustrates the collocational behavior of the Turkish sadness verb tasalan- 'worry' regarding three main domains of pre-sadness collocates, triggers domain and collocates about post-sadness actions or feelings.

Emotions are considered to be complicated phenomenon and they involve several steps, including perception, interpretation, assessment, and reaction to internal or external stimuli. Koreki et al (2022) claim that interoceptive signals that cause physical reactions, emotional responses, and cognitive evaluations provide information about emotional experience. The results of these assessments may be in line with or at opposition with one's aims, that may elicit either positive or negative emotional responses. In addition, Scherer (2010) the appraisal process is also linked with the experiencer's previous knowledge of life and her/his personal characteristics and in this vein, can be conscious or unconscious. Diverse external instances like death, illness, evaluations of possible threats like illnesses, societal standards like poverty, and cultural expectations are just a few examples of what could trigger emotions. When concordance lines of the sadness verb tasalan- 'worry' are examined, it is possible to find collocations of these kinds and they are classified into domains such as auditory or cognitive triggers. According to this, an experiencer starts to feel worried when s/he hears (eg. duyup, duyunca) something bad or negative.

On the other hand, the cognitive processes that motivate the appraisal patterns involve activating and using individually stored memory data for the evaluation of incoming stimuli. These patterns function as internal emotional triggers and are essential in defining the person's emotional response. In this regard,

collocations that can be grouped in pre-sadness category and those in triggers category may overlap in a sense. However, when the mood of the experiencer is taken into account one can claim that anxiety is a leading emotion. According to this the experiencer feels worried in case something negative happens. To support this emotional state colligations such as -(y)AcAk diye should be remembered *see 5.1.5.1.4*. Furthermore, the most frequent grammatical pattern in tasalan- case is its negative imperative form (tasalanma/ tasalanmayın) which is basically used to console the interlocutor who worries about something which seems usually unnecessary. In parallel to this, one can also notice the 'cognitive evaluation' patterns mentioned in pre-sadness domain. What is meant by this domain is directly related with the fact that either the language user or the experiencer evaluates the surrounding scenario to worry about an element or to determine what to do.

When it comes to the post sadness actions or feelings, one strange fact seems very prominent. When concordance lines of the verb tasalan- 'worry' are examined one can see the fact that there are not so many actions or physical reactions as in other sadness verbs. In other words, the speaker does not take any action to prevent something or externalize her/his sadness with a visible reaction such as crying, sighing, shouting etc. This may be because of the composed nature of the emotion expressed with the verb tasalan-'worry'. One can claim that such an emotion consists of not solely sadness but fear, anxiety, anguish or distress too. However, among +N collocates one can notice that there are some interrogative structures which aim to ask questions and these constructions are uttered to question the reasons and their qualities behind sadness. These questions may also include a kind of astonishment which indicates that the experiencer finds a surprising/astonishing reality at the and of her/his cognitive assessment. Similarly, this section may provide some collocations related with the consolation function of the verb. The language user presents some accurate reasons to console her/his interlocutor or to indicate the unnecessariness of the current situation.

As for 'others' domain, one can find some adverbs/ adverbial phrases which shows that the sadness is not necessary at all such as boşuna, gerek yok or boş yere. When these collocates are evaluated together with the number of 'negative imperative form' of the verb *see section 5.1.5.2.3.*, this unnecessariness or uselessness domain becomes more understandable.

5.1.5.3. Semantic Preference of Tasalan-

According to their usage and meaning, certain words or constructions are more likely to appear in particular contexts and this phenomenon is called as semantic preference in the related literature (Sinclair 1991; 2004). According to Stubbs (2009) recurring collocates of a lexical item may present observable evidence about the dominant theme of the adjacent text. Semantic preference, according to Partington (2004), links a specific node to a semantic set of collocates and in this sense, can be regarded as a salient feature of the collocations of a node word.

Depending on these definitions, the node word tasalan- 'worry' is taken into account and its pre/post collocates are analyzed with regard to their probable semantic domains. While attributing the names of the domains the cognitive process of an emotion was used as a map. According to this, an emotion requires a cognitive and behavioral process in terms of its background, triggers and physical or mental reactions. In other words, before an emotional state comes out, the experiencer should be in a mood or be surrounded by some specific events suitable to this mental situation. Then, the experiencer is exposed to some elements which are evaluated or cognitively processed by the experiencer and may trigger the related emotion. After this, the emotion comes out and it creates some reactions which might be physical actions, behavioral expressions or mental states as well as facial expressions.

In accordance with the categorization above, one can claim that the verb tasalan- 'worry' selects some words or expressions that can be considered within the semantic domains of 'anxiety' or 'cognitive evaluation'. The most

prominent feature highlighting this evaluation process can be characterized with the verb düşün- 'think' (e.g. düşünüp, düşünerek). In addition to this, some grammatical patterns such as –(y)AcAk diye or words marked with future time marker –(y)AcAk like olacakları 'become-VN-PL-ACC' may indicate the relationship between the category of anxiety and the verb. In this category one can also find some elements which are comprehended by cognition like ayrılık 'separation, leaving', acı 'misery', öfke 'anger', ölüm 'death', dert 'trouble' or hastalık 'illness'. One can also claim that the domain, which also forms the pre-emotional context, is filled with words or expressions that may be considered as negative.

The next step is about the triggers domain where one can find some words or expressions that can be regarded as cognitive or auditory stimuli that activate the emotion itself. It should be kept in mind that these domains are not separate categories and therefore, they usually overlap onto one another. In this regard verbs like düşün- 'think' or expressions like ölüm 'death', ayrılık 'separation, leaving' can also be considered within this domain. Additionally, verbs like duy- 'hear' (eg. Duymuş, duyunca) or words like haber 'news' (eg. taşınma haberleri, hasta olduğunu duymuş) can be discussed within this category.

As for the category of post-emotional category which is filled with words or expressions from the sub-domains of 'astonishment' or 'questioning' one can find some vocabulary such as neden 'why', ne kadar 'how much' söylen- 'grumble', şüpheye düş- 'be suspicious' or some physical actions such as gel- 'come', git- (go), ara- 'look for'. As it can be inferred, this category includes interrogative structures by which the speaker questions some traits of facts or current situations and by asking such questions tries to show astonishment.

Apart from these, some collocations which are considered within the category of 'others' in general can be divided into sub-categories such as 'unnecessariness' and 'uselessness' which aim to indicate the fact that the reason that creates sadness is not accurate at all. Expressions of this category includes some adverbs like boşuna 'in vain', yok yere 'for no reason'. When considered

together with the category of 'consolation' which is filled with the negative imperative form of the verb, expressions like sakın 'no way', hiç 'never'. Considering all these, Figure 9 below illustrates the semantic preference of the verb tasalan- according to its collocational behavior.

Pre-Emotion Context

↓

Anxiety/ Cognitive Evaluation

↓

Triggers

(Cognitive/Auditory)

↓

Post-Emotion Context

↙   ↘

Questioning/ Astonishment   Consolation/ Unnecessariness/ Uselessness
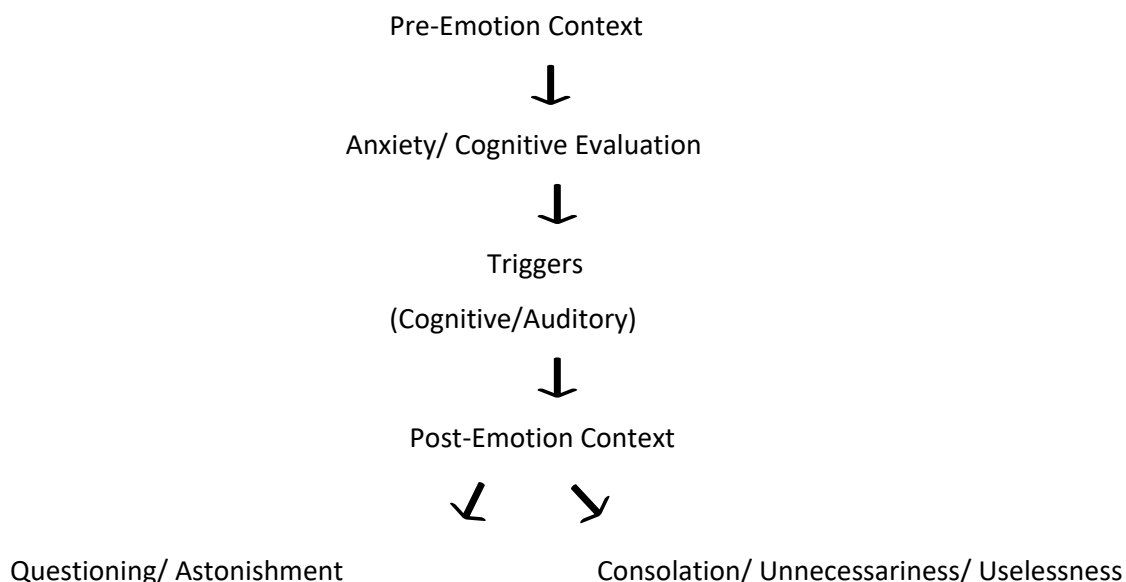
Figure 9. The Event Schema of Tasalan- and Semantic Domains Dictated by the Schema in its Lexical Environment

5.1.5.4. Semantic Prosody of Tasalan-

Based on data obtained from the Turkish National Corpus (TNC), this part intends to investigate the semantic prosody of the Turkish sadness verb tasalan- 'worry' regarding its collocations which are classified into several sub-domains as discussed in the previous chapters. Bi (2019) states that the idea of semantic prosody refers to the notion that a word may have an additional connotation or "aura" based on its habitual or recurrent collocation with other words. Stubbs (1995) and Hunston (2002) indicate that a lexical item's collocation with not only positive or negative groupings of words but also with semantic sets might establish its particular semantic prosody, which broadens our knowledge of semantic prosody. Researchers like Whitsitt (2005) and Hunston (2007) discuss different notions of semantic prosody. According to Stewart (2013) the value of their works lies in the way they refer to some

significant questions like the question of whether semantic prosody should be considered as a property of a word/expression or of a longer unit of meaning or the question of whether semantic prosody's attitudinal meaning is best expressed as a binary distinction (positive vs. negative, favorable vs. unfavorable). Partington (2004) reminds the approaches put forward by Hunston and underlines the fact that one form of lexical evaluation is described as an aspect of connotative meaning which is also highlighted by Bednarek (2008a). For Partington semantic prosody can be described as a kind of evaluative meaning, which is spread out over a unit of language that may be much larger than a single orthographic word and is much less obvious to the unaided eye.

Regarding all these discussions about the concept of semantic prosody, the probable words or expressions that the sadness verb tasalan- 'worry' co-selects are grouped and examined in relation to the seven-step procedure offered by Tribble (2012). According to relevant research, sadness is viewed as a negative emotion (Ekman,1992; Plutchik, 2000; Harris, 1991; Wierzbicka, 1999), hence it was thought reasonable that the lexical components which co-occur with the related verb would pertain to negative notions. This hypothesis was found to be true after performing a fine-grained study which showed that the verb co-selects words such as hastalık 'illness', ölüm 'death' or ayrılık 'separaion'. It should be kept in mind that these concepts are considered to be the 'usual suspects' of sadness (Izard, 1991).

However, depending only on this finding it is not fair to tag the verb as one with a negative semantic prosody. As this term is also named as 'discourse prosody' (Stubbs, 2002) it was considered to be reasonable to deal with both the contextual data obtained from TNC and probable ideas which might be uncovered thanks to colligational patterns of the verb.

Keeping these in mind, one should remember that the colligational feature which occurs most among the concordance lines of the verb is the negative imperative form (n=37) of the verb (tasalanma/ tasalanmayın) which can also be

regarded as an optative construction depending on its meaning. When the lines that contain this structure re-examined, it was noticed that the speaker underlines the validity of a situation which does not worth to be sorry for. In other words, the speaker tries to convince her/his interlocutor that the current sadness is not necessary at all either by presenting a positive remark as a consolation or by just implying that the present situation is a positive one already. This construction frequently occurs as 'hiç tasalanma(yın), artık tasalanma(yın), sen tasalanma, tasalanma artık etc'. Such usages sometimes imply that the reason which creates sadness is already over, therefore there is no need to be worried anymore as in the example:

(418) "Ama sen **tasalanma,** artık saltanat ailesinin bir üyesisin, bebeğinde öyle olacak." W-OE39C3A-2604-83
"**worry-IMP-2nd SG-NEG**"
(But you don't worry, you are the member of the reign family now and your baby will be one too.)

Similarly, especially constructions like 'hiç tasalanma' or 'gerek yok' underline the fact that the present situation is not a negative one at all and there is no need to be worried about it. In other words, the speaker intends to fill the context with an optimism to sooth her/his interlocutor as in the example;

(419) "**Tasalanma** *hiç*! Sen yatalaksan ben varım" W-EA16B4A-0489-61
"**worry-IMP-2nd SG-NEG** *never*"
(Never worry! If you are bedridden, I am there.)

In sum, one can claim that the sadness verb tasalan- 'worry' usually has a positive semantic prosody. Although it co-selects some lexical items with negative connotations in some instances, many of the examples show a pattern where a positive reason, remark or idea is available. As the emotion expressed with this verb contains different feelings such as fear, anxiety, disappointment or grief as well as sadness the dominance of the negative imperative form can be

considered as a prominent feature of the verb. In other words, it is preferred to encourage, console or give hope to the listener and all these aspects can be considered as positive regarding its discourse prosody.

5.2. METAPHORICAL PROFILE OF SADNESS IN TURKISH FOLK SONGS

5.2.1. Introduction

Metaphors, as powerful linguistic devices, play a crucial role in enhancing our comprehension and description of emotions, highlighting the complicated and often elusive domain of human feelings. Metaphorical expressions help us make sense of our inner experiences and effectively convey them to others by making abstract feelings relevant and tangible. The significance of metaphors in understanding emotions is deeply rooted in cognitive and psychological processes. According to Lakoff and Johnson (1980) metaphor is a matter of concepts and concepts and metaphors are related to human cognition as well as culture. In this regard, metaphors provide a bridge between the abstract and the concrete, allowing individuals to grasp the nuances of emotions by associating them with familiar, tangible concepts. Thus, Conceptual Metaphor Theory (CMT), which was developed by Lakoff and Johnson (1980) and subsequently developed by Kövecses (2002), contends that metaphors play a significant role in how we comprehend abstract notions like emotions. According to them, our understanding of abstract concepts is structured and shaped by metaphorical mappings onto more concrete experiences. In addition to influencing individual perceptions and cultural understandings of emotional experiences, metaphors function as cognitive tools that make it easier to organize, interpret, and communicate emotions (Lakoff & Johnson, 1980; Kövecses, 2002). In order to understand the depths of human consciousness and interpersonal communication, it is essential to explore the complex web of metaphors in the area of emotions. This will shed light on the complex interaction between language, cognition, and emotions.

Regarding the study's sample, folk songs, it can be argued that folk songs are among a nation's most valuable resources for elegantly expressing its cultural identity. As folk songs are written in verses, they resemble poetry in nature and at the same time they convey different emotions as they narrate various topics such as love, death, separation, migration, war etc. Thanks to this poetic nature, it is possible to find rhetoric tools such as metaphors and metonymies (Semino & Steen, 2010) in folk songs. As for metaphor studies regarding poetic texts, one can find several examples such as Muliawati (2019), Rasse (2020), Cenita and Nurmaily (2020), Panchenko (2020). When it comes to Turkish context some examples of metaphor studies regarding poetic samples are Özçalışkan (2003), Güçlü (2017), Duyan (2020) and Baş (2020), As one of the aims of this study is to understand the nature of sadness in a holistic manner, this part is dedicated to the sadness metaphors and metonymies in selected Turkish folk songs in addition to the lexical profiles of sadness verbs in TNC.

5.2.2. Sadness and Its Conceptualizations

A complicated and common human emotion, sadness, has been the focus of much academic research in a variety of fields, including literature, sociology, and psychology. This complex emotional state that is marked by sorrow, grief, and melancholy causes people to react and express themselves in different ways. It should also be remembered that the term sadness is a very broad term and it might have several sub-categories. Ortony et al (1990) put forward a model and they distinguish emotion types through distinctive features. According to their classification "distress" is a super-category which covers several sub-tokens including 'sadness'. Baş and Büyükkantarcıoğlu (2019) distinguish sadness from distress and offer a list of words which are representative of the domain sadness. Table 21 below was adapted from Baş and Büyükkantarcıoğlu (2019) and shows the word tokens of sadness in Turkish context. The lyrics of folk songs were discussed in accordance with these sub-types and sadness metaphors extracted to be discussed.

Table 21. Tokens referring to the emotion "sadness"

Emotion Type	Sub-types
SADNESS	agony, dejection, despair, displeasure, dissatisfaction, distraught, feeling bad, feeling upset, grief, homesickness, loneliness, lovesickness, miserableness, sadness, sorrow, shock, uneasiness, unhappiness, etc.

In other words, the sub-types of sadness listed above, are used to uncover the emotion sadness in any lines of the related songs and then probable metaphors are discussed in terms of their source domains, conceptual mappings and general metaphor types. In this vein, to find out sadness metaphors one should not solely rely on the word "sadness". Rather than this, it should be remembered that themes of the songs such as kara sevda 'lovesickness', gurbet 'homesickness' or yalnızlık 'loneliness' might be strong indicators of sadness and its metaphorical representations.

According to Plutchik (2000) sadness is one of the 8 primary emotions and each emotion has a polar opposite. In this regard, joy is considered to be the opposite of sadness. Plutchik develops a psychological tool to describe emotions called "The Wheel of Emotions". In this model, primary emotions are arranged in a circular diagram as in Figure 10.

Figure 10. The Wheel of Emotions

The Plutchik's Wheel of Emotions is often used in psychology and counselling to help individuals identify and understand their emotions. It provides a framework for exploring the complex and nuanced nature of human emotions and relationships. On detecting probable sadness metaphors this representation can also be useful for researchers with linguistic purposes. When it comes to the conceptualization of a specific emotion, it is possible to find contrastive arguments. To illustrate, this conceptualization process is considered to be a universal process since emotions are embodied in human cognition (Safarnejad et al, 2014) or it is considered to be a culture specific issue rather than a biologically evolved process (Evans et al, 2004). A hybrid theory is also available which claims that conceptualization of emotion can be both culture specific and universal at the same time (Kövecses, 2005).

Apart from this, sadness is considered to be a universal emotion (Plutchik: 1988) that everyone experiences at some point in their lives. It can be triggered by various situations such as loss, disappointment, or unfulfilled expectations. As for its physiological and behavioural responses it is often accompanied by physiological changes, including tears, slumped posture, and a general feeling of heaviness (Ekman & Davidson, 1994). Behaviourally, individuals experiencing sadness may withdraw from social interactions.

From this respect, focusing on sadness metaphors in folk songs can give clear insights about how its psychological and physiological effects and intensity of sadness are conceptualised in Turkish culture. In other words, semantic contribution of these poetic texts makes lexically inexpressible elements of sadness such as its intensity or the bodily part that is typically associated with sadness more concrete. For instance, it is possible to say "O çok üzüldü" (He was really sorry for that) to describe the intensity of sadness. However, culturally constructed forms such as "karalar bağlamak" (Literally, "put on black clothes") or "ciğerini dağlamak" (Literally, "to brand one's lung") may reflect a culturally schematised sadness.

Furthermore, expressing sadness can be therapeutic. Whether through talking,

writing, or engaging in creative activities, expressing one's emotions can contribute to a sense of release and understanding. In this vein, songs composed by singers, poems written by poets or folk lyrics transferred by minstrels can be valuable sources for understanding how an emotion is conceptualized. Wierzbicka (1999) states that every culture provides a set of "scripts" that instruct individuals on how to experience, express, and think about their own and other people's feelings, in addition to a linguistically embodied grid for conceptualization of emotions. These attitudes are more or less similar in a cultural group and these cultural schemas give rise to the notion of cultural cognition (Sharifian, 2003).

The depth and variety of Turkish language expressions for the complex aspects of human emotions, especially sadness, highlight how important this emotional condition is to Turkish culture. Turkish, a language with rich historical and cultural heritage, has a remarkable array of words or expressions that are devoted to capturing the nuanced and multidimensional aspects of sadness. For example, "acı" explores the intensity of agony connected to sorrow, whereas "hüzün" conveys a deep sense of melancholy. Furthermore, words like "keder" and "üzüntü" capture the broader sense of sadness and grief. Depending on this linguistic diversity, one can claim that sadness is a salient emotion for Turkish culture.

In parallel to these, the concept of sadness is one of the most prominent motifs in folk songs. Yılmaz & Çalkan (2018) state that many phenomena such as migration, war, separation and death, which have individual and social dimensions in Anatolian folk songs, have been handled by the minstrels. Aktaş & Şimşek (2013) analyzed 212 songs by Neşet Ertaş, a very famous minstrel, and state that as a result of the analysis, the coding of 68 folk songs in the dimension of happiness and 131 of them in the dimension of sadness/unhappiness are the findings regarding the prevalence of unhappiness.

The metaphorical conceptualization of sadness illuminates the intricate ways in which emotions are understood and articulated through metaphorical representations. Key insights into the metaphorical representations of sadness can be gained from Barcelona's (1986) research of conceptual metaphor theory and Kövecses' (2000) seminal work on metaphorical mind and language. Their studies emphasize how metaphor shapes our comprehension of abstract concepts in many contexts, including emotions such as sadness. Kövecses (2000), for instance, delves into the metaphorical expressions of sadness as a "burden" or "weight" on an individual, highlighting the embodied nature of emotional experiences. Accordingly, one of his metaphorical representations is SADNESS IS BURDEN. Barcelona, on the other hand, explores the metaphorical association of sadness with a downward spatial orientation, suggesting a conceptual link between emotional states and physical orientations which creates the metaphorical representation SADNESS IS DOWN.

Table 22 below is adapted from Kövecses (2000) who adds some modifications to sadness metaphors in English which were mentioned by Barcelona (1986). He states that the particular source domains are mostly concerned with the negative evaluation of the notion of sadness. This table is used as a guideline to classify sadness metaphors in selected Turkish songs and we add some new categories from Barcelona (1986) to discuss sadness metaphors that we found in our sample such as SADNESS IS HEAT/HOT, SADNESS IS A PHYSICAL DAMAGE, and SADNESS IS SELF HARM.

Table 22. Sadness Metaphors Listed by Kövecses (2000)

SAD IS DOWN	He brought me down with his remarks.
SAD IS DARK	He is in a dark mood.
SADNESS IS A LACK OF HEAT	Losing his father put his fire out; he's been depressed for two years.
SADNESS IS A LACK OF VITALITY	This was disheartening news.
SADNESS IS A FLUID IN A CONTAINER	I am filled with sorrow.
SADNESS IS A PHYSICAL FORCE	That was a terrible blow.
SADNESS IS A NATURAL FORCE	Waves of depression came over him.
SADNESS IS AN ILLNESS	She was heart-sick. Time heals all sorrows.
SADNESS IS INSANITY	He was insane with grief.
SADNESS IS A BURDEN	He staggered under the pain.
SADNESS IS A LIVING ORGANISM	He drowned his sorrow in drink.
SADNESS IS A CAPTIVE ANIMAL	His feelings of misery got out of hand.
SADNESS IS AN OPPONENT	He was seized by a fit of depression.
SADNESS IS A SOCIAL SUPERIOR	She was ruled by sorrow.

5.2.3. General Distribution of Metaphors

Findings show that in selected Turkish folk songs sadness is conceptualized with different metaphors which are also available in Kövecses (2000) and Barcelona's (1986) classifications. However, in our sample some categories are not derivative at all while some categories seem to be really productive in terms of sadness metaphors. In other words, for some categories like SADNESS IS A SOCIAL SUPERIOR we could not find any metaphorical mappings, but it was possible to find several examples for the category SADNESS IS AN ILLNESS. Table 23 demonstrates the distribution of sadness metaphors regarding the metaphorical mappings.

Table 23. Distribution of Sadness Metaphors

METAPHORICAL MAPPING	FREQUENCY	PERCENTAGE
SADNESS IS HOT/HEAT	21	%27,27
SADNESS IS AN ILLNESS	15	%19,48
SADNESS IS A PHYSICAL DAMAGE	13	%16,88
SADNESS IS A BURDEN	12	%15,58
SADNESS IS A PHYSICAL FORCE	5	%6,49
SADNESS IS A NATURAL FORCE	3	%3,89
SADNESS IS A LACK OF VITALITY	2	%2,59
SADNESS IS INSANITY	2	%2,59
SADNESS IS A CAPTIVE ANIMAL	1	%1,29
SADNESS IS DOWN	1	%1,29
SADNESS IS DARK	1	%1,29
SADNESS IS SELF HARM	1	%1,29
TOTAL	77	100

It is seen in the table above, the highest number of sadness metaphors were found in SADNESS IS HOT/HEAT category (f=21; %27,27) which is followed by SADNESS IS AN ILLNESS (f=15; %19,48) and SADNESS IS A PHYSICAL DAMAGE (f=13; %16,88). SADNESS IS A BURDEN (f=12; %15,58) is the fourth most frequent metaphorical mapping in folk songs sample which doubles the next category SADNESS IS A PHYSICAL FORCE (f=5; %6,49). Next three categories are SADNESS IS A NATURAL FORCE (f=3; %3,89); SADNESS IS A LACK OF VITALITY (f=2; %2,59) and SADNESS IS INSANITY (f=2; %2,59). The last four categories include the same number of metaphorical mappings SADNESS IS A CAPTIVE ANIMAL, SADNESS IS DOWN, SADNESS IS DARK and SADNESS IS SELF HARM (f=1; % 1,29).

The data shows that the highest number of sadness metaphors occur in the category of SADNESS IS HOT/HEAT and this finding contrasts with Kövecses (2000) who offers a category for sadness metaphors as SADNESS IS A LACK OF HEAT which implies the fact that people conceptualize sadness with cold or lack of heat. However, our sample does not include any metaphorical mapping for this category. Contrary to this, in our sample sadness is frequently associated with hot/heat in 21 different examples. This finding suggests that for Turkish people sadness is HOT and this metaphorical mapping can be considered as a culture specific conceptualization in terms of sadness.

5.2.3.1. Sadness Is Hot/Heat

Kövecses (2000) states that the image of heat/fire is among the source domains of emotions in terms of metaphorical mapping. According to him, HOTNESS concept can be found in the conceptualizations of separate emotions such as love, lust or anger. Furthermore, he claims that Heat/fire does not seem to occur as a source domain with happiness, sadness, pride, and surprise (ibid). In the same vein, sadness is associated with the lack of heat rather than being hot/heat or fire as in SADNESS IS A LACK OF HEAT metaphor represented in table 16 above. Barcelona (1986) also states that this metaphorical representation is contrastive with the HAPPINESS IS WARM and according to this, emotions such as sadness or depression is associated with lack of heat or cold as it can be considered as disadvantageous from a physical point of view. Türker (2013) also states that this metaphorical mapping is also consistent with Korean.

Contrary to Kövecses (2000) our sample showed that Hot/Heat metaphor is frequently (f=21) used to conceptualize sadness to imply the intensity of an uncontrolled and unbearable feeling in selected folk songs. This finding is in parallel with the findings of Baş and Büyükkantarcıoğlu (2019) who suggest that some of the common conceptual mappings might vary depending on the cultural preferences. One example offered by the authors is "one's liver-lung being roasted" as an idiomatic expression. Such conceptualizations are also available in folk songs context. For instance, "ciğerimi dağlama" (Literally, 'do not cauterise my lung'), "ciğerime ateş saldı" (Literally, 'it sent fire into my lung'), "ciğerim kebab oldu" (literally, 'my lung turned into kebab) or "ciğerimden dağlıyam" (I am cauterised from my lung) are some versions of metaphorical mapping SADNESS IS HOT/HEAT. Regarding the examples, one can suggest that high degrees of fire or hotness is used to imply a deep sadness which makes the experiencer dysfunctional. This intense heat mostly affects the lungs and leaves the emoter breathless in a sense and takes away the most basic reflex necessary to live. Similarly, the theme of heat used to refer to the feeling of sadness is treated as a method of torture applied by someone else through a hot piece of iron or a sharp object. Metaphors related to the physical pain

caused by sharp objects such as knives, bullets or arrows will also be analysed in SADNESS IS A PHYSICAL HARM.

On the other hand, verbs associated with fire and high temperature, such as yan- 'burn', eri- 'melt', tutuş- 'ignite', kavrul- 'scorch', are widely used in sample folk songs to conceptualise the feeling of sadness. Some examples of these metaphorical mappings are as follows: "yaktı yaktı kül eyledi" (Literally, 'it burnt and burnt and turned me into ash'), "öldüm, bittim, eridim, tutuştum aman" (Literally, I'm dead, I'm done, I'm melted, I'm on fire.); "eridi yüreğim tükendi bitti" (Literally, 'my heart melted, wasted, dissolved'). In these examples, sadness is conceptualised as a kind of heat that one feels inside one's body or internal organs such as lung or heart. This finding is consistent with what Kövecses (2000) suggests with the metaphorical mappings PEOPLE ARE CONTAINERS (FOR THE EMOTIONS) and EMOTION IS A SUBSTANCE IN A CONTAINER. According to him the specific container for emotion is the human body and the specific substance is typically a fluid or a gas. However, in the examples listed above, the heat is transferred by a solid, sharp object such as a medieval torture or is associated with a fire and fire-related items such as ash or smoke.

Apart from these, it is possible to find exceptional instances such as "kavruldum yağ içinde" (Literally, 'I was scorched in hot oil') or "gizli sevda çekmesi ateşten gömlek imiş" (Literally, 'secret infatuation is a shirt of fire') where neither human body seems to be a container nor sadness is a substance. In contrast, sadness is conceptualised as an external element of heat or a hot substance in another container, while the human body seems to feel a deep pain as if it had fallen into this container. In other words, sadness is conceptualised not as a heat that fills the human body, but as an external heat object into which the human body falls.

In addition to these, SADNESS IS HOT/HEAT metaphor is usually linked with the organs inside the body, especially with ciğer 'lung' and yürek 'heart'. In our sample, ciğer 'lung' occurred more frequently (f= 7) than yürek 'heart' (f=4). Some examples are as follows, "yanar yüreğim külhandır" (Literally, 'my burning

heart is ashes'); "yanık olur anaların yüreği" (Literally, 'the heart of mothers is burnt'); "yandı ciğerim buna ne çare" (Literally, 'my lung burnt, what remedy for this') and "ciğerim dağlayan bülbül" (Literally, 'nightingale that cauterises my lung'). In the following example, inside of human body is used to conceptualize sadness without mentioning specific body organs. For example, "içerim yanıyor, dışarım serin" (Liteally, 'I'm burning inside, it's cool outside'). Baş and Büyükkantarcıoğlu (2019) studied body parts in Turkish idioms and state that yürek 'heart' is the most frequent body part which is twice the number of ciğer 'lung'. In this context, according to our sample, ciğer 'lung' stands out as an organ that is used more frequently when conceptualising sadness in folk songs.

In summary, the data showed that the emotion "sadness" is not associated with a lack of heat (Kövecses, 2000) in Turkish, but rather a 'hot' emotion associated with concepts such as excessive heat/fire or fire-related concepts such as ash and smoke. Moreover, the emotion, conceptualised as a kind of high temperature, is associated with an unbearable pain felt especially in internal organs such as 'heart' and lung. The depiction of the emotion as a hot/ sharp iron stabbing into the heart or lung is also perceived as a kind of torture by someone else to the emoter. One reason for this may be the use of binary relationships such as love, secret love and infatuation as themes in folk songs.

5.2.3.2. Sadness is an Illness

Kövecses (2000) states that illness is used as a source domain for negative emotions such as sadness and in our sample, SADNESS IS AN ILLNESS is the second most frequent metaphorical mapping (f=15; %19,48).

It can be said that the trigger that reveals the feeling of 'sadness' in folk songs is mostly related to the theme of love. The emoter often conceptualises the sadness associated with the concept of love as an incurable, fatal disease. Moreover, it is not even possible to get rid of this disease by dying. In other words, the sadness in this context is a disease that 'does not kill but makes you crawl'. Some examples are as follows; "ne ben öldüm kurtuldum, ne derdime

çare var" (Literally, 'I'm not dead and gone, nor is there a cure for my troubles.'); "cihanda derdime bulamadım çare" (Literally, I could not find a cure for my problem in the world) or "çaresiz dertlere düştüm" (Literally, I fell into desperate troubles).

The use of the concept of 'illness' as the source domain includes elements such as doctor-physician into the metaphorical mapping. In such examples, the person meant by 'doktor' is not the "lover", but a third person who is expected to find a cure for the disease. While it is implied that doctors cannot find a cure for the sadness meant by dert 'trouble', the concept of "Lokman Hekim", which is mythologised in Islamic culture as finding a cure even for death, is also referred to. Following examples can be presented for this metaphorical mapping; "Lokman hekim gelse yaram azdırır" (Literally, 'if Lokman physician comes, my wound will aggravate'); "derdimin dermanı Lokman'a kalsın" (Literally, Let Lokman be the cure for my troubles) or "aşka düştüm kimse bilmez halimi, söyle doctor ölecek miyim" (Literally, I've fallen in love, no one knows my state, tell me doctor, will I die?).

It was stated in the previous section that in the SADNESS IS HOT/HEAT metaphors, sadness was conceptualised as a heat felt in the lungs. Similarly, in the conceptualisation of SADNESS IS AN ILLNESS, 'tuberculosis', a lung disease, was included in the metaphorical mapping. In Turkish culture, tuberculosis is also referred to as "ince hastalık (Literally, 'thin disease') and was associated with extreme sadness, grief and distress, especially when the disease had a fatal character. This 'thinness' of the disease implies both the fact that it is a sensitive subject because it is fatal, and that the causes of sadness that cause the disease are related to love, unanswered love, longing, poverty etc. Some examples are as follows; "nasıl verem olmayım, eller sarıyor seni" (Literally, How can I not get tuberculosis, strangers are embracing you); "bir güzelin uğruna verem de oldum ölüyom ben" (Literally, 'I'm dying of tuberculosis for the sake of a beauty.').

In summary, in this sample of folk songs, the metaphor SADNESS IS AN ILLNESS

is a frequently encountered form of conceptualisation. Accordingly, in Turkish folk songs, the feeling of sadness is treated as a disease that has no remedy or cure. This disease is sometimes fatal and gives physical pain for a long period of time. Physiologically, 'tuberculosis', which affects the lungs, appears as an element included in metaphorical mapping as well as concepts such as doctor, physician and medicine.

5.2.3.3. Sadness is a Physical Damage

Kövecses (2000) states that there is a general metaphorical description of emotions as EMOTION IS PHYSICAL AGITATION. According to this, emotion is the cause and physical agitation is the response. He states agitation can be considered as a bodily or mental incapacity in that when it occurs, the emoter becomes unable to act normally (ibid). In this context physical harm or damage is used to imply the negative effects of sadness. This physical damage can lead us to a general conceptual metaphor of EMOTIONAL HARM IS PHYSICAL DAMAGE (Kövecses, 2000). The Physical damage metaphor is the third most frequent conceptualisation type in the sampling of the present study (f=13; %16,88).

According to this metaphorical conceptualisation, as in some of the SADNESS IS HOT/HEAT examples, sadness is associated with a physical problem that manifests itself especially in the internal organs. However, in the examples included in this group, the source of the physical distress in question is a bit far from being something like high temperature, hot iron, etc. Rather, it is associated with some kind of wound caused by a cutting/piercing tool. Some examples of this metaphorical mapping are as follows; "yüreğim dolu yare" (Literally, 'my heart is full of wounds'); "yüreğimde yara var" (Literally, 'there is a wound in my heart'); "Şu sineme açtı onulmaz yare" (Literally, she opened an uncurable wound in my breast). "Derdi yüreğinde olan sızılar" (Literally, the one who is troubled in his heart whimpers). In these instances, the exact wound-causing agent is not clear, but sadness itself is associated with wounds.

However, there are also more specific examples in which a sharp object is implied as the agent of sadness. The conceptual mapping between the physical dysfunction or agitation and the sharp object that creates physical harm also exemplify the metaphor (THE CAUSE OF) SADNESS IS A SHARP OBJECT. In the following examples, the cause of sadness seems to be a sharp object; "Yardan ayrılmışım bağrım delinir" (Literally, 'I'm separated from my lover, my bosom is pierced'); "Tevfikimin acıları yürekler deler" (Literally, 'My Tevfik's pains pierce hearts'); "Bana dert açan güzel ellere derman olur" (Literally, 'The beauty that troubles me is a cure for strangers').

On the other hand, 'blood', the fluid of life, is included in the metaphorical mapping in some examples to express the intensity or depth of physical damage. Baş and Büyükkantarcıoğlu (2019) state that the conceptual link between the deepness of the damage and the intensity of sadness results in the metaphor HEART/LIVER-LUNG BLOOD IS INTENSE SADNESS. However, in the sample of folk songs, blood co-occurs with the word göz 'eye' as well as yürek 'heart'. For instance, "kan damlar yüreğime" (Literally, blood drips into my heart) or "ağlaya ağlaya gözlerime kan doldu" (Literally, 'blood filled my eyes as I cried and cried'). The latter metaphorical mapping also includes the verb ağla- 'cry' and it also creates a metonymical representation CRYING FOR SADNESS which will be discussed later.

Apart from these, when conceptualising the feeling of sadness in terms of physical damage, it is also possible to find instances of a physical damage or dysfunction in the arms, hands, bones or the whole body of the experiencer. For instance, "yar aklıma geldikçe sızlıyor kemiklerim" (Literally, My bones ache when I remember my darling); "gülüm gülüm kırıldı kolum, dutmuyor elim" (Literally, My rose, my rose, my arm is broken, my hand is disabled).

To summarise, the metaphor of SADNESS IS A PHYSICAL DAMAGE is associated with the concept of a 'wound', which is sometimes caused by a sharp object while the cause is not very clear in some examples. When this physical damage is in the form of a wound, it is felt in the heart, whereas when it is in the form of

a physical pain, it gains a role affecting the whole body or the skeletal system. Intriguingly, among the SADNESS IS HOT/HEAT metaphors in the first section, the most affected organ is the 'lung', while the 'heart' is more prominent in terms of physical damage.

5.2.3.4. Sadness is a Burden

Kövecses (2000) states that stress or difficulties on the experiencer caused by a negative emotion is usually mapped with the burden concept in EMOTION IS BURDEN metaphor. According to Türker (2013), when BURDEN is employed as the source domain for sadness the emotion SADNESS is associated with experiencing difficulties. For Barcelona (1986) this metaphor is related to the existence of sadness and the cause of it. Bearing these in mind, SADNESS IS A BURDEN metaphor is the fourth most frequent metaphorical representation in folk songs sample (f=12; %15,88).

Since 'sadness' is considered as a negative emotion, the negative effects of this emotion, problems, difficulties or disappointments created by sadness can be considered as a burden to be carried or coped with. This burden turns into an external pressure element on the experiencer and in this respect, as Baş and Büyükkantarcıoğlu (2019) stated, it creates the metaphor of EMOTIONAL DIFFICULTIES ARE BURDENS. Accordingly, some examples are as follows; "di gel bu dertlere dayan" (Literally, 'Now come and bear these troubles); "ben yarimden ayrılmışım dayanamam ben" (Literally, 'I'm separated from my beloved one, I can't stand it.).

The fact that the negativity caused by grief becomes a burden is often associated with a heaviness in the heart of the experiencer. In this case, what is felt in the heart is a kind of burden to be carried rather than a heat/wound or pain as in the previous mappings. For instance, "garip kaldım yüreğime dert oldu" (Literally, I 'became strange and my heart was troubled') or "Usandım bu candan derd ile geze geze" (Literally, 'I'm tired of this life, travelling with troubles').

On the other hand, in accordance with the metaphor of HUMAN BODY IS A CONTAINER FOR EMOTIONS, there are also examples that show that the feeling of sadness is a burden carried in the body, which is not easy to be discharged but can increase due to new sadness creating factors. In the example, "derdimi kime dökeyim?" (Literally, 'to whom shall I pour out my troubles?') sadness is considered as a burden that cannot be described, explained or defined, and from this point of view, it is not easy to get rid of it as it is not discharged. Similarly, in examples such as "Ötme de bülbül derdim bana yetiyor" (Literally, 'don't sing, partridge, my sorrow is enough for me') or "derdi derde katma bülbül" (Literally, 'don't add sorrow to sorrow, nightingale', "sadness" is treated as a substance that contains a certain amount, which can be more or less. This is also consistent with the general metaphor EMOTIONS ARE SUBSTANCES INSIDE A PERSON/CONTAINER.

To summarise, the metaphor SADNESS IS A BURDEN offers various examples in which sadness can be characterised by a certain volume, quantity, scarcity, etc.; it is portrayed as a weight to be carried in the heart or on the back. In this respect, it is associated with the difficulty of describing, unloading, depicting and getting rid of it. Following example is another example depicting these traits; "kuş kanadı kalem olsa, ah yazılmaz benim derdim" (Literally, 'If a bird's wing were a pen, oh, my troubles would not be written').

5.2.3.5. Sadness is a Physical Force

Kövecses (2000) posits that emotions are metaphorically conceptualized in terms of physical forces and EMOTIONS ARE PHYSICAL FORCES metaphorical mapping proposes that emotions are not only linguistically expressed but also cognitively processed as dynamic, forceful entities. Expressions such as "He is weighed down by sorrow" or "I am overwhelmed with joy" are examples of how emotions can be metaphorically extended to operate as forces on others. This conceptual framework emphasizes how embodied emotions are, implying that our comprehension of emotions is fundamentally derived from our bodily experiences. Kövecses (2000) states that physical forces may take different

forms as source domains, such as heat, attraction of bodies, abrupt physical contact between bodies etc. In this respect, some examples included among the metaphors of SADNESS IS A PHYSICAL FORCE can also be discussed in separate categories due to the elements included into the metaphorical mapping. In this context, while including these metaphors in this group, those that contain a 'force' with a certain impetus, capable of creating some kind of movement or motion where it penetrates, were prioritised (f=5; %6,49).

For example, in the line "Acı çekmeyenin yüreği bütün" (Literally, 'the heart of the one who does not suffer is whole'), the idea that the concept of sadness has a disintegrating, destructive, shape-changing force is evident. In other words, it is thought that the heart of the person who experiences sadness can shatter like a piece of glass and cannot maintain its integrity. In this respect, sadness turns out to be a physical force. Similarly, in the line "kalelerin karına, dayanılmaz zarına, bülbül güle hasret ben de nazlı yarime" (Literally, 'to the snow of castles, one can't stand its whining the nightingale longs for the rose and I long for my gentle lover.') the longing of the lover turns out to be a sadness creating scenario and this sadness is associated with a force that cannot be endured or tolerated. The verb dayan- 'bear, resist etc' was also available in metaphorical expressions in SADNESS IS A BURDEN. In those examples, however, 'sadness' was described as a kind of weight that had to be carried, a kind of physical object. Here, on the other hand, it is treated as a kind of physical force, sound, impulse, rather than being a concrete entity and containing a volume.

On the other hand, another example where 'sadness' is associated with a shape-changing, mobilising, destructive physical force is found in the line "Bir of çeksem karşıki dağlar yıkılır" (Literally, 'If I take a sigh, the mountains opposite will collapse'. In this example, it is seen that 'sighing', that is, expressing sadness, has the power to demolish mountains. At this point, sadness is a concept that is kept inside the human body and this is parallel to the metaphor of HUMAN BODY IS A CONTAINER FOR EMOTIONS. Although it is not clear what kind of characteristic the sadness expressed by 'sighing' has, if the power that causes this destructive effect is associated with heat, it can be read in

accordance with the SADNESS IS HOT/HEAT metaphor, and if it is a liquid substance, it can be read in accordance with the SADNESS IS A FLUID IN A CONTAINER metaphor.

To summarize, Kövecses (2000) claims that it is not easy to distinguish nuances between a physical force and a natural force in terms of being source domains for sadness. However, the detailed examination of specific examples within the framework of "SADNESS IS A PHYSICAL FORCE" reveals how sadness, as a metaphorical force, can manifest in various forms, including disintegration, destructiveness, and shape-changing capabilities. These nuanced analyses shed light on the intricate ways in which language captures the multifaceted nature of emotions, adding depth to our comprehension of the cognitive processes underlying our emotional expressions.

5.2.3.6. Sadness is a Natural Force

Kövecses (2000) refers to the concept of natural forces as irresistible concepts in nature such as flood, wind and earthquake. In other words, these natural forces have a power that irresistibly affects physical entities in nature. Associating emotions with such natural forces is a conceptualisation also found in Persian culture, as Moradi and Mashak (2013) state. According to Kövecses (2012) lack of personal control over the emotion is one of the primary implications of the NATURAL FORCE metaphor. In other words, the person is portrayed as passive and powerless in relation to the emotion, which is compared to an overwhelming external force.

At this point, while associating the metaphors of sadness with a source domain such as NATURAL FORCES, it was taken into consideration that the person is in a passive position in the face of an irresistible force and that this irresistible force is a concept belonging to or related to nature (f=3; %3,89). For instance, in the line, "nidem benim gülüm solduktan sonra" (Literally, 'what can I do after my rose has faded') sadness is conceptualized as a power which is capable of withering flowers. What is meant by the wilting of the rose can be associated

with the loss of youth or the loss of a loved one, as well as the passage of time and the helplessness experienced by the emoter due to this feature of time.

In another example, "ağular içindeyim, bal sizin olsun" (Literally, 'I'm covered with poison, you can have the honey') 'sadness' is associated with a kind of poison. In this context, a person who feels sadness is as if he has fallen into a poison with his whole body. As discussed in the previous sections, the fact that an amount that will cover the whole body rather than internal organs such as the lungs and heart imply the intensity of the emotion. Kövecses (2012) also underlines the fact that natural force metaphors suggest that emotions are high-intensity phenomena and therefore, THE (MORE OF) INTENSITY IS (MORE OF) QUANTITY.

In another example in this category, "dert adamı söyletir" (Literally, sadness makes the man talk) sadness is associated with a force that mobilises, evokes a certain reaction and creates motion. What is meant by 'talking' here is about finding a way to express sadness, such as singing a folk song. In other words, the experiencer who is in a passive position in front of an irresistible force, under the influence of this overwhelming force, expresses his sorrow in words, poems and folk songs. This is reflected in folk songs as a way of associating sadness with a creative power.

5.2.3.7. Sadness is a Lack of Vitality

Positive concepts such as vitality, sign of life, and breathing are related to the feeling of "happiness" by Kövecses (2000). On the other hand, concepts such as pallor, lifelessness, death were associated with "sadness" in parallel with their negative meaning load. In the corpus of folk songs, 2 metaphorical examples were found which imply that sadness is an emotion that withers the skin, takes away the joy of life and turns the person into a corpse (f=2; %2,59). In the verses "Öldürdün beni cananım soldurdun beni" (Literally, 'You killed me, my dear, you withered me') and "boynu bükük, benzi soluk yar söyle" (Literally,

'Tell them my lover that his neck is bent and his colour is pale') sadness is conceptualized as the lack of vitality.

5.2.3.8. Sadness is Insanity

According to Kövecses (2012) the concept of disease implies lack of control and disturbance. However, mental illnesses are different from physical illnesses in that 'insanity' is the ultimate form of losing control over behaviours.   The metaphor states that strong emotions can put people in a state where they act uncontrollably and/or strangely. In the sample of the study, two instances were found for the SADNESS IS INSANITY metaphor (f=2; %2,59).

Although behavioural disorders such as losing control and acting out of the ordinary are associated with the emotion of 'anger' (Kövecses: 2000), it can be said that sadness also has an aspect that causes loss of mental faculties. In the lines, "Bu dert beni iflah etmez deleyler" (Literally, 'This trouble won't heal, it drives me mad') and "Halimem ince fikre daldım" (Literally, Halimem, I dived into madness) it can be understood that sadness is an emotion that makes a person crazy, causes her/him to lose her/his mind and lose control over her/his behaviour.

5.2.3.9. Sadness is a Captive Animal

According to Kövecses (2000), in the metaphor of EMOTION IS AN ANIMAL, which has equivalents for both positive and negative emotions, the animal in question is a wild, predatory and savage animal. It is a creature that poses a danger to both its owner and others. In this context, when an association is established between the concepts of emotion and danger, the idea that emotion is a concept that needs to be kept under control and needs to be restrained, becomes clearly evident. In the corpus of this study, there is an example to exemplify the metaphor that sadness is a captive animal, albeit indirectly (f=1; %1,29). In the line "kemirir gönlümü bir sinsi firak" (Literally, 'An insidious

separation gnaws at my heart'), the concept of separation and the sadness caused by it is conceptualised by associating it with a kind of animal that gnaws at the heart.

5.2.3.10. Sadness is Down

Kövecses (2000) states that source domains such as up-down, light-dark, valuable- non-valuable etc can be discussed within the framework of emotional relationships. These source domains with good vs bad dichotomy only apply to happiness– sadness, pride–shame, and affection–indifference, which are inherently positive or negative (ibid). Accordingly, good things are generally conceptualised as up, light, valuable and warm, while bad feelings are conceptualised as down, dark, nonvaluable and cold. In relation to this UP/DOWN relationship the conceptualization of sadness is associated with the body posture (f=1; %1,29). In the line "eller yarim dedikçe ben boynumu bükerim" (Literally, 'I bend my neck as strangers say my lover), the movement of bending the neck corresponds to the downward movement of the body, which shows that the feeling of sadness is associated with DOWN. Baş and Büyükkantarcıoğlu (2019), who examined the metaphorical profile of idioms indicating sadness, stated that the idiom "boynunu bükmek" (Literally, 'sb's neck to be bended') is an idiom that expresses the meaning of sadness in Turkish and uses the concept of DOWN as a source domain for sadness.

This downward association is also discussed in Kövecses (2013) and according to this, "downward bodily orientation" can be generalized to the concept of DOWN(WARD) and therefore one can suggest that this metaphorical expression also has a metonymical basis as THE DOWNWARD ORIENTATION OF THE BODY FOR SADNESS.

5.2.3.11. Sadness is Dark

As mentioned in the SADNESS IS DOWN metaphor, it is a common type of conceptualisation to associate bad things with concepts such as down, cold, darkness. Associating sadness with concepts such as darkness, shade and black colour is a form of conceptualisation that has a counterpart in Turkish culture. Especially when it is considered in the axis of concepts such as death and mourning, the colour black also manifests itself in clothes. As Baş and Büyükkantarcıoğlu (2019) state, in the idiom başına karalar bağlamak (lit. tying black(s) on one's head) black is conceptualized to convey woe and grief due to sadness created by death. It is also possible to encounter the related idiom in the corpus of folk song lyrics of this study (f=1; %1,29). "Niye ben ölmüş müyem, Asyem karalar bağlar" (Literally, 'Why, as am I dead, Asiye ties blacks on her head?') verse includes the idiomatic expression referring sadness.

5.2.3.12. Sadness is Self Harm

Kövecses (2000) considers the concept of 'harm' as a source domain that is mostly used to conceptualise emotions such as pride, shame, fear and love. For him, this conceptualization creates a master metaphor EMOTIONAL HARM IS PHYSICAL DAMAGE. Hence, emotional damage is associated with the loss of control. In other words, emotional damage means the loss of control over emoter's own behaviours, thought system and cognitive abilities. Loss of control over behaviours was associated with the INSANITY domain by Baş and Büyükkantarcıoğlu (2019). According to them, a person who is exposed to the effects of severe sadness loses the ability to think rationally, which leads to self-harm or physical self-punishment. An example of the emotion of sadness that is consistent with this aspect is also seen in folk songs (f=1; %1,29). In the line "Cahil ömrüm çürüdü, göğsüme vura vura" (Literally, 'My ignorant life rotted, beating my chest'), it is seen that the person beats his chest as if to show the sadness s/he is experiencing, and in this respect, s/he causes herself/ himself a physical pain.

5.2.4. General Distribution of Metonymies

As it was discussed in the aforementioned examples conceptual metaphors are mental mappings from a more concrete source domain to a more abstract target domain (A IS B). However, as Kövecses (2000) states, conceptual metonymies operate within a single domain, whereby a domain is mentally accessed through a part of the same domain (or vice versa), or a part of a domain is accessed through another part in the same domain. In this regard, there is a "stand-for" relation within a single domain (A STAND FOR B) (p. 5). In the corpus of folk song lyrics, it is possible to find 77 metaphor examples in which the feeling of "sadness" is metaphorized in 12 different ways. In addition to these, 11 sadness examples with a metonymical basis were found. These metonymies can be discussed in accordance with physiological and expressive responses which, according to Kövecses (2000), creates a general metonymic principle in our conceptual system, that is THE PHYSIOLOGICAL AND EXPRESSIVE RESPONSES OF AN EMOTION STAND FOR THE EMOTION.

5.2.4.1. Behavioural and Expressive Responses of Sadness for Sadness

According to Kövecses (2000), emotions manifest themselves through various behavioural and physiological reactions such as body temperature, face colour, heart rate, breathing, etc. When it comes to "sadness", the most obvious behavioural or physiological reactions that come to mind are crying, sighing, shedding tears, or moist eyes. These behavioural reactions constitute the metonym CRYING FOR SADNESS and the majority of the metonyms in the sample (f=9) can be included in this group. For instance; in the verses "merak oldu bana, çeşm-i mestimden bile süzdüm" (Literally, 'It was a grame for me I even filtered it through my unconscious eyes'); "Ağlama gözlerim mevla kerimdir" (Literally, 'Don't cry my eyes, God is gracious'); "gözüm yaşı durmaz akar gül yüzünün üstüne" (Literally, 'the tears of my eyes do not stop flowing on your rose face); "Gözlerimden kanlı yaşlar dökerim" (Literally, 'I shed bloody tears from my eyes'); "bu da gelir bu da geçer ağlama" (Literally, 'this too shall pass,

this too shall pass, don't cry'); "Ela gözden yaş gelir" (Literally, 'Tears come from hazel eyes'); "ah ettikçe kan yaş gelir gözümden" (Literally, 'blood tears come from my eyes as I sigh'); "ciğerim yanıyor aney, gözlerim ağlar" (Literally, my lung burns mommy, my eyes cry) and "kalmadı gözümün yaşları dindi" (Literally, 'no more tears in my eyes') sadness is clearly illustrated through the use of physiological response 'crying' which creates metonymical based expressions for sadness.

On the other hand, as in the metaphor SADNESS IS DOWN, sadness is associated with the phenomenon of "down" and leads to the formation of metonymy-based metaphors as in THE DOWNWARD ORIENTATION OF THE BODY FOR SADNESS. For instance, in lines "boynu bükük, benzi soluk yar söyle" (Literally, 'Tell them my lover that his neck is bent and his colour is pale') and "eğri koydun boynumu" (Literally, 'You put my neck crooked') the head tilting forwards or the neck bending downwards are physical reactions that express sadness. Similarly, elements such as whitening of the face and becoming pale are the kind of metonyms that can form the master metaphor of SADNESS IS A LACK OF VITALITY. Because the whitening of the colour of the face implies the withdrawal of blood from the body and this can be considered in the axis of concepts such as the decrease in vital fluid, death and loss of vitality.

The other 2 metonymies that can be evaluated in this category are related to the concepts of darkness/blackness, which also form the basis of the SADNESS IS DARK metaphor. Accordingly, sadness stands out as an emotion associated with the colour black and darkness. In the verses "Niye ben ölmüş müyem, Asyem karalar bağlar" (Literally, 'Why, as am I dead, Asiye ties blacks on her head?') and "Annesine kara da haber geliyor" (Literally, 'black news is coming to his mum') it is possible to see both an example to SADNESS IS DARK metaphor and WEARING BLACK COLOR ON ONE'S HEAD FOR SADNESS metonymy. In other words, black or wearing black has an expressive function indicating sadness especially created by the death or lose of a loved one.

CONCLUSION

In this study, we delved into the nuanced lexical profiles of five Turkish verbs related to the concept of sadness: *üzül- (be sorry), hüzünlen- (feel sad), kederlen-(mourn), dertlen- (get worried) tasalan- (worry)*. By employing the Turkish National Corpus (TNC) and Stubbs' (2005) extended lexical units model, we explored these verbs' semantic and pragmatic distinctions. Our investigation, rooted in cognitive and psychological perspectives, drew upon Scherer's (2000) and Ortony et al.'s (1990) Cognitive Appraisal models to understand the deeper connotations of these verbs within the emotion literature.

A pivotal aspect of our analysis was the examination of the lexical profiles of these verbs' considering their colligations, collocations, semantic preferences and semantic prosodies including their occurrences in pre-emotional contexts, triggers, and post-emotional responses, encompassing behavioural and physiological reactions. To this end, we addressed a major research question and four minor questions regarding the components of lexical profiling analysis. Accordingly, *what are the lexical profiles of selected Turkish verbs?* İs the first research question of this dissertation and we intended to answer these questions through the following minor questions for each verb.

a) What are the typical colligates of each Turkish sadness verb and typical units of meaning for which the colligates collaborate?

To answer this question, we first identify the typical colligates (i.e., words that frequently co-occur) of each Turkish sadness verb. We then analyse the units of meaning for which these colligates collaborate, providing insights into the contexts in which these verbs are used and the nuances of their meanings. When we dig through the colligations of the first verb *üzül-* (be sorry), we found DATIVE CASE MARKER –(y)A, MANNER CONVERBIAL -mIş gibi, NON-FINITE ADVERBIAL -dIğI için, POSTPOSITION için/for, POSTPOSITION için/ as, CONDITIONAL SUFFIX -sA diye/ -AcAk diye, CONVERBIAL SUFFIX –(y)ArAk, SUBORDINATING SUFFIX –(y)Ip, CONVERBIAL SUFFIX –(y)IncA, POSTPOSITION adına/in the name of, on behalf of, and NEGATIVE

IMPERATIVE FORM. Some of these colligations were node internal, e.g. NEGATIVE IMPERATIVE FORM üzülme/ üzülmeyin while some were node external such as POST POSITION için/for, POSTPOSITION için/as or CONDITIONAL SUFFIX -sA diye/ -AcAk diye. Some of the colligates were available both node-internally and node-externally such as CONVERBIAL –(y)ArAk which contributes to the meaning of the verb both in pre-emotion context and post-emotion reactions. In other words, the experiencer seems to feel sad by doing/performing an action e.g. *düşünerek üzüldü* or performs an action by feeling sad such as *üzülerek anlattılar* etc.

When it comes to the colligations of the verb *hüzünlen-* we found the following colligational patterns; DATIVE CASE MARKER "–(y)A", INSTRUMENTAL CASE MARKER "–(y)La", CONVERBIAL SUFFIX "-dIğI zaman/ -dIğIndA", CONVERBIAL SUFFIX -dIkçA, CONVERBIAL SUFFIX "–(y)IncA", SUBORDINATORS "diye/ -AcAk-Sa diye", SUBORDINATING SUFFIX (CONJ) "-(y)Ip", CONVERBIAL SUFFIX "–(y)ArAk", CONDITIONAL SUFFIX "-Sa/ -(y)Sa", REDUPLICATED CONJUNCTION "hem…hem…", CONVERBIAL SUFFIX -mIşçAsInA. Among the colligations of hüzünlen- some are common with those that we found in üzül- (be sorry) case. However, especially CONVERBIAL SUFFIX -dIğI zaman/ -dIğIndA e.g. *…göndermedikleri zaman hüzünlenirdi* and SUBORDINATING CONJUNCTION –(y)Ip e.g. *oturup hüzünlendi* contribute to the meaning of the verb in such a way that one can distinguish the verbs meaning nuances from others. The patterns noted for hüzünlen-, such as its association with past-related or nostalgic contexts, parallel findings in studies on English emotion verbs. For instance, Deignan (2005) observes that English verbs like "mourn" often collocate with phrases indicating reflection or the past, which similarly conveys a kind of wistful sadness. The tendency of hüzünlen- to co-occur with temporal markers (e.g., -dIğI zaman) may therefore reflect a culturally specific yet universal cognitive pattern linking certain sadness verbs with reflective or memory-associated contexts. This aligns with Kövecses's (2000) work on emotion and metaphor, which notes that languages often use past-oriented expressions to

conceptualize sadness, reinforcing the view that sadness can be thought of as both temporally and cognitively distant.

As for the colligation of the verb *dertlen-*, we noticed INSTRUMENTAL CASE MARKER –(y)lA, SUBORDINATOR diye, NEGATIVE IMPERATIVE/ OPTATIVE FORM, CONDITIONAL SUFFIX -Sa diye/ -AcAk diye, DATIVE CASE MARKER –(y)A, CONVERBIAL SUFFIX –(y)Ip, POSTPOSITION için/for, CONVERBIAL SUFFIX –(y)ArAk, NON-FINITE ADVERBIAL -dIğI için/ -dIğIndAn, and REFLEXIVE CONSTRUCTION kendi. In the case of dertlen-, the prominence of external references such as the instrumental case marker (-lA) and the reflexive construction (kendi) supports findings by Bednarek (2008b), who argued that the inclusion of external markers in emotional expressions typically indicates concern for others. This aspect is particularly relevant in Turkish, where dertlen- seems to highlight a more empathetic or vicarious sadness, setting it apart from self-focused sadness verbs. This observation about Turkish sadness lexicon resonates with insights from Scherer (2001), who identified that empathy-oriented emotions often surface with linguistic markers indicating external attribution.

The fourth sadness related verb, *kederlen-*, on the other hand presented the following colligations CONVERBIAL SUFFIX –(y)Ip, CONVERBIAL SUFFIXES –(y)IncA/ -dIğIndA/ -dIğI zaman/ -(y)ken, POSTPOSITION için, IMPERATIVE/ NEGATIVE IMPERATIVE, DATIVE CASE MERKER –(y)A, POSTPOSITIONAL PHRASES -dAn dolayı/ dolayısıyla/ yüzünden, CONVERBIAL SUFFIX –(y)ArAk

SUBORDINATOR diye, ABLATIVE CASE MARKER -dAn, NON-FINITE ADVERBIAL -dIğI için, CONVERBIAL SUFFIX -dIkçA, MANNER CONVERBIAL - mIş gibi. Kederlen-, showing frequent node-external colligations that temporally link sadness with causative events, aligns with Langacker's (1987) model of cognitive grammar, which posits that temporal proximity in verb constructions can indicate a cause-effect relationship. This pattern is also echoed in Gries and Stefanowitsch's (2004) findings on causative verb usage,

where sadness verbs in many languages display a preference for temporal closeness to convey immediate emotional reactions to external events.

The last verb, *tasalan-*, on the other hand, had the smallest number of concordance lines among others and its colligations included NEGATIVE IMPERATIVE FORM, POSTPOSITION için/for, CONVERBIAL SUFFIX –(y)Ip, SUBORDINATOR –(y)AcAk diye, DATIVE CASE MARKER –(y)A, CONDITIONAL SUFFIX –(y)sA, MANNER CONVERBIAL –(y)ArAk, REDUPLICATED CONJUNCTION hem…hem… What is noteworthy about the colligation of this verb is that the negative imperative form is the most frequent component (tasalanma/ tasalanmayın). This finding may parallel the concept of "directive speech acts" in cross-linguistic studies of emotion verbs, where certain forms are linguistically structured to encourage or soothe (Wierzbicka, 1992).

b) What are the typical collocates of each verb and typical units of meaning to which they contribute?

This sub-question focuses on identifying the typical collocates (i.e., words that frequently appear together) of each verb and determining the units of meaning to which these collocates contribute. By doing so, we aim to understand the associations and connotations of these verbs in Turkish discourse. While classifying collocations, certain semantic domains were created and these semantic domains were used as an umbrella concept and the lexical items that can be considered together with that semantic relation were discussed within that pattern. Since we evaluate emotions according to the cognitive model, we used the heading 'pre-emotion' to describe the cognitive state before the emergence of the emotion, the heading 'triggers' to describe the stimuli that trigger emotions, and the heading 'post-sadness' to describe the cognitive, psychological or behavioural outputs caused by the emotion. The elements that fall outside these concepts, which can be evaluated in the context of different semantic relationships, are included in the 'others' group and handled in that way.

In *üzül-* (be sorry) case for instance, pre-sadness elements are classified as Lack or absence, Loss of something, Unexpectedness, Positive expectation, Anxiety, Thoughtfulness and exemplified in accordance with these titles. For a better understanding of what we mean by these headings, it may be useful to recall the following examples. *Üzül-* (be sorry) collocates with words/expressions from the domain of physical states which are labeled as the loss/lack or absence of something; e.g. "Bilginlerimizin, aydınlarımızın *eksiğini* gördüğümüz için **üzülüyoruz"**. Similarly, it collocates with words from the domain of mental states which implies being anxious/disappointed or thoughtful as in "Son görevini yapamayacak diye çok üzülmüştü". That is to say, the collocations in the pre-emotion context are not discussed one by one, but categorised under superordinate headings.

This pattern aligns with Scherer's (2000) model, which emphasizes the cognitive appraisals shaping emotional responses, wherein pre-emotion evaluations can define the intensity and direction of emotions. Similar to our findings, Fontaine et al. (2013) also identify pre-emotion as a stage marked by personal appraisal patterns, noting that an individual's evaluation of loss or unexpectedness often precedes sorrow in both Western and Eastern languages. However, unlike Scherer, who suggests a more universal structure, the current study finds that cultural specifics of loss and social absence are particularly relevant in the Turkish context, reflecting socially-bound meanings of *üzül-* in local discourse.

Similarly, the "triggers" title mentions the type of stimuli regarding their traits such as visual, cognitive, auditory etc. For instance, in *üzül-* (be sorry) case the triggers are categorised as visual, auditory and cognitive. If the Experiencer is upset by something that appeals to the sense of sight, these colocations are handled in the visual domain. If the experiencer is upset by something he/she hears, e.g. a song, lament, news, gossip, etc., these colocations are handled under the auditory domain. On the contrary, if the experiencer evaluates, makes sense of, remembers and reminisces etc. some events/situations by using

cognitive processes, such collocations are handled under the cognitive domain.

When it comes to the "post-sadness" context of *üzül-* (be sorry) Take action, Observe, Be disturbed/annoyed, Empathize with someone/ situation categories were used to refer to the actions/behaviours after the experiencer feels sad. For instance, in "post-emotion" context the verb collocates with expressions from the domain of physical actions as in the example "Bu notu beklemediği için üzülür daha sonra öğretmeninin yanına gider" indicating the 'Take Action' label we used to highlight the post-sadness actions. Similarly, one can find instances where the experiencer becomes disturbed/ annoyed as in "Barınakta bizlerin nasıl öldürüldüğü görünce üzüldüler, dehşete kapıldılar".

Others category for the verb *üzül-* (be sorry), on the other hand, was characterised with the categories of   Bodily reactions, Shame and Anger. We preferred to classify these items separately as they indicate sudden bodily reactions e.g. ağlamak or cognitive reactions e.g. utanmak, mahcup olmak etc.

When we dig through the collocations of the second verb, *hüzünlen-*, we noticed items labelled Readiness, Melancholy, Loneliness, Being close to a separation/death/end in pre-emotion category. To illustrate, the word 'kimsesizlik' in "Öyle zamanlarda kimsesizliğini hatırlar hüzünlenirdi" is discussed within the category of loneliness while the word 'hatırladıkça' in "Hatırladıkça hem gülüyor, hem hüzünleniyorum" is considered within the framework of melancholy.

Similarly, the triggers title consisted of separate labels considering the nature of stimuli. Apart from other verbs, *hüzünlen-* employed triggers from visual, auditory, cognitive and tactile domains. For instance, in "dokunamamak biraz hüzünlendirdi beni" one can see that the reason of sadness is related to the tactile sense of human beings. Similarly the word 'türkü' and 'mırıldanmak' in "yolun sonu görünüyor türküsünü mırıldanıp hüzünlenirdi" are relevant collocations in auditory domain. This supports Huron's (2001) view that music,

especially culturally significant genres, often intensifies emotional experiences due to its deep-rooted symbolic associations.

In the "post-sadness" context, the analysis categorized responses to *hüzünlen-* as Acceptance, Hopelessness, Inaction, Resignation, and Espousal, which echo Ekman's (1999) descriptions of typical behaviors following the experience of deep sadness or melancholy. For instance, phrases like "Yalnız kaldığımı hissedince hüzünlenirim ve hiçbir şey yapmak istemem" ("I feel melancholic when I feel lonely and want to do nothing") exemplify the Inaction response. This is consistent with Ekman's findings that sadness often leads to physical and cognitive withdrawal, a common aspect of "low-energy" emotional responses. Additionally, in the "others" category, expressions like "gözleri dol-" ("eyes fill with tears") or "gözleri buğulan-" ("eyes mist up") were grouped under "Tears," highlighting the embodied aspects of sadness. Terms indicating suddenness, such as "aniden" or "birdenbire," also emerged in this category, which aligns with the literature noting how spontaneous emotional shifts can frequently accompany sadness (Lazarus, 1991). These responses are culturally resonant and underscore the universal aspect of sadness as well as the unique Turkish associations with the verb *hüzünlen-*.

When it comes to the third verb, *dertlen-*, we noticed the categories Negative Possibility, Anxiety, Thoughtfulness, Lack or deficiency and Fellowship in pre-emotion context. To illustrate, "Ya Ezel beni kovarsa diye" dertlenip durdu" implied a negative possibility while "Ne olacak bunca servet şimdi, diyerek dertleniyorduk" was about the Thoughtfulness label. In the same direction, we categorised collocations which contribute to the meaning of the sentence with a self-sacrificing behaviour in Fellowship label. For instance, in "Çok üzülürdüm onun için çok dertlenirdim" instance one can notice a sadness for the sake of others.

When it comes to the triggers category of *dertlen-* we noticed only one label which was cognitive. Accordingly, the experiencer becomes upset mainly by

using her/his own cognitive processes, e.g. by thinking, pondering, criticising, etc. For instance, "İzin konusunda sorun çıkaracağını düşünerek dertlendi" was a relevant example on employing cognitive processes to become sad. As for the post sadness labels, we employed Take Action, Give Effort, Insistence and Altruism lables. In contrast to *hüzünlen-*, which implies passivity, the verb *dertlen-* frequently co-occurs with expressions of proactive responses such as "Take Action" or "Give Effort." For example, "bütün insanlığın dertleriyle dertlenecek, onlara çözüm bulmaya gayret edeceklerdir," highlights an altruistic or proactive attempt to mitigate distress, reflecting Lazarus's (1991) emphasis on problem-focused coping as a response to stress. Furthermore, instances of *dertlenip dur-* suggest a pattern of insistence, indicating repetitive or persistent cognitive rumination, as noted by Nolen-Hoeksema (2000) in studies on rumination and sadness.

When it comes to the "others" category we employed categories like Physical/ Mental distress, Rebellion, Consolation/ Positive Arguments. In this category, we discussed collocations implying physical or mental illnesses caused by sadness e.g. … diye çok dertlendi, şeker hastası oldu. Similarly, it was possible to find some consolation remarks or positive arguments to calm the interlocutor down in a bad situation such as 'dertlenme halin düzene girer' etc.

In *Kederlen-* case, on the other hand, we employed labels such as Reasoning, Recalling or Being Offended/Affected in pre-emotion context. According to this the experiencer remembers or recalls, usually a past event/ occasion and then feels sad. For instance, "…bebeğini anımsayıp kederlendi". On the other hand, the experiencer seemed to find a reson for her/ his sadness in kederlen- instances, e.g., "Derdimin sebebi olduğunu düşünerek, kederlendin".

When it comes to the "triggers" of *kederlen-*, we noticed cognitive, visual and auditory triggers. In terms of triggers, we discussed words such as "duy-, dinle- etc" in auditory domain; "yüz, suret, manzara etc" in visual domain and "anla-, düşün-, bil-, öğren- etc" in cognitive domain.

As for the post-sadness collocations, we noticed Helplessness, Despair, Withdrawal and Unresponsiveness. For instance, "…kederlendi. Derin derin of çekti, sustu" was considered in the category of unresponsiveness while the example "…kederlendin, ağlamaya başladın" was categorised under despair label. In the same vein, one can see the example of helplessness label in post-sadness context in the following example "…yabancı bir adamın karısı olmasına çok kederlenmişti. Günlerce ağladı. Elinden bir şey gelmiyordu." According to these categories, the experiencer stays inactive, shows no response as s/he feels helpless against the sadness situation.

When we focused on the collocations in "others" category, there were Suddenness and Unnecessariness labels indicating the sudden nature of sadness or a sadness without a specific, relevant reason. Hence, adverbs such as "birden" implied the sudden nature of sadness while "boşuna or yok yere" gave clues about the unnecessariness of sadness. This tendency towards triggers without a clear cause supports Nolen-Hoeksema's (2000) research on ruminative sadness, where feelings can arise suddenly and without a clear source, underscoring the complex, often involuntary nature of sadness.

When it comes to the last verb, *tasalan-* and its collocational behaviour, in pre-sadness context we employed labels called Anxiety and Cognitive Evaluation. For instance, "…olacakları düşünüp tasalanmıştı" indicates a cognitive evaluation process in tasalan- case while "…beni rezil edecek diye tasalanmaya başladı" implies anxiety.

As for the triggers of *Tasalan-* we noticed Cognitive and Auditory triggers such as "hasta olduğumu duymuş, tasalanmış" or "O beni düşünüp tasalanıyor". In line with the previous verbs, collocations indicating a 'sound' were considered under this label while expressions which necessitate 'cognitive processes' were classified accordingly.

As for the post-sadness context of the verb *Tasalan-* semantic labels Questioning and Astonishment were employed. These labels were intended to imply the experiencer's behaviour in terms of asking questions to understand the current situation or feeling astonished in case of sadness creating context. A relevant example of Questioning label can be seen in "Karım çok tasalanıyor bu duruma. Ne olacak senin bu halin" diye söyleniyor."

Similar to the previous verb, *kederlen-*, *Tasalan-* also presented examples which led us create categories of Uselessness and Unnecessariness in "others" category as well as the Consolation label. The dominance in this category was in the Consolation label which was characterised with the negative imperative form of it. The verb is most frequently used to console others in a sadness scenario.

c) What semantic preference(s) does each verb have on the basis of its typical collocates?

This analysis revealed distinct semantic preferences for each verb based on their typical collocates, highlighting nuanced differences in the types of sadness expressed. For example, *üzül-* (to be sorry), the most frequently used verb for sadness in the Turkish National Corpus (TNC), reflects a sadness that develops gradually and deepens over time. Consistent with the cognitive model of emotion, which emphasizes appraisal processes in emotions (Scherer, 2001), *üzül-* is triggered by stimuli from various domains—visual, auditory, and cognitive—which collectively shape its meaning. This gradual sadness often arises not directly from the experiencer but as a sympathetic reaction to another person's situation, which resonates with Lazarus's (1991) appraisal theory. This indirect origin of sadness may explain why *üzül-* is often used to comfort others, with the speaker offering positive counterarguments to alleviate the sadness.

In contrast, *hüzünlen-* conveys a more immediate and engulfing sadness, like a "fog" that envelops the experiencer. This verb's semantic preference includes collocates related to loss, melancholy, and loneliness, which often accompany a

readiness for sadness. The post-sadness context is dominated by terms suggesting acceptance, unresponsiveness, and despair, underscoring a sadness that immobilizes rather than activates. This aligns with theories that describe sadness as inducing withdrawal and resignation (Roseman, 2001).

For *dertlen-*, sadness originates from external, observable negative conditions such as illness or trouble, which are cognitively processed by the experiencer. As Lazarus (1991) suggests, cognitive appraisals play a critical role in shaping emotional experiences, and here, the experiencer's sadness may result in either positive or negative behaviors post-emotion. This two-partite response pattern—ranging from action-taking and consolation to rebellion—suggests that *dertlen-* embodies a sadness that can motivate action, similar to emotions like frustration that often incite responses to overcome a challenge.

Similarly, *kederlen-* shares aspects with *hüzünlen-* in post-sadness behavior, leading to withdrawal and helplessness. In pre-emotion contexts, collocates reflect cognitive evaluations and sudden external stimuli, showing an active attempt to process and make sense of events. This aligns with Nolen-Hoeksema's (2000) notion of ruminative sadness, where cognitive efforts to comprehend events deepen the emotional response.

Lastly, *tasalan-* resembles *dertlen-* in that it involves anxiety-dominated cognitive evaluations before the onset of sadness. Post-emotion, the experiencer may seek consolation, ask questions, or express astonishment, reflecting a less intense sadness that remains open to resolution or understanding.

These findings illustrate how each verb's collocates contribute to distinct semantic profiles of sadness, with some verbs suggesting active coping and others withdrawal, consistent with appraisal-based distinctions in emotion (Lazarus, 1991; Scherer, 2001).

d) What semantic/discourse prosody or prosodies does each verb have?

We analyzed the semantic and discourse prosodies of each verb, focusing on how they shape the overall tone of discourse and convey sadness in Turkish.

The verb üzül- (be sorry) shows a complex prosody, reflecting negative emotions like sorrow and grief but also conveying empathy and sensitivity towards others' suffering. It can imply introspection, as seen in phrases like "Çok üzüldüğümü hissettim" (I felt how deeply saddened I was), suggesting both personal sadness and a deep awareness of one's emotional state. Depending on context, the prosody of üzül- can be positive or negative.

The verb hüzünlen- is often linked to past experiences, evoked by stimuli like memories or sensory inputs (e.g., photos or songs). This sadness tends to be more self-related and intense, preventing action. The verb is associated with existential or artistic concerns, with its prosody varying between positive and negative, depending on context.

For *dertlen-*, the sadness often stems from others' pain, leading to phrases like "derdiyle dertlen-" (to feel sadness for someone else). This verb also reflects a culture of empathy and altruism. Unlike *hüzünlen-*, *dertlen-* does not hinder action but instead encourages efforts to alleviate the cause of sadness, shaping its prosodic nature as active and empathetic.

Kederlen- expresses sudden sadness, with adverbs like "aniden" (suddenly) indicating rapid emotional responses. Its prosody also reflects sadness that feels unnecessary or without a valid reason, particularly in contexts of consolation. The verb sometimes appears in religious contexts, providing comfort by suggesting that worldly sorrow should not lead to despair.

Finally, *tasalan-* mainly conveys anxiety before sadness. In post-emotion contexts, it leads to questioning or wonder. Like *kederlen-*, it can emphasize the meaninglessness of sadness, offering comfort with positive arguments or imperatives like "tasalanma" (don't worry), adding a reassuring tone.

Another research question that we intended to answer in this dissertation was as follows:

2)   What are the probable semantic and pragmatic differences between sadness verbs?

As a result of our detailed description of concordance lines obtained from TNC for each verb, one can claim that the Turkish language offers a nuanced spectrum of verbs to express a basic emotion sadness, including *üzül-* (be sorry), *hüzünlen-, dertlen-, kederlen-* and *tasalan-* and several others. The concordance lines of each verb, obtained from real language examples, and the colligations, collocations and meta-semantic domains in which these lexical items appear, have shown that these verbs, which at first glance may be considered very similar and near-synonymous, differ in certain aspects.

The first difference is in the frequency of use. According to this, when sadness verbs are ranked from the most frequently used to the least according to the frequency of use in the Turkish National Corpus, they are ranked *üzül- (be sorry), hüzünlen-, dertlen-, kederlen-* and *tasalan-* respectively. However, each verb carries distinct semantic and pragmatic nuances, reflecting subtle differences in the experience and expression of sadness. While *üzül-* and *hüzünlen-* both convey a general sense of sadness, in our study *hüzünlen-* occurred in instances which imply a deeper, more prolonged state of melancholy, often associated with contemplation or nostalgia. Furthermore, in our instances hüzünlen- appeared to be a much more personal and speaker-oriented verb when compared to the verb *üzül-* (be sorry). It was also possible to find examples suggesting that the feeling of sadness expressed by the verb *hüzünlen-* was a more immediate, sudden and intense sadness. On the contrary, the sadness expressed by the verb *üzül-* (be sorry) exhibited a more gradual and gradually increasing characteristic. Similarly, in the sample of the study, the verb *üzül-* (be sorry) was used more frequently than *hüzünlen-* (feel sad) for the purpose of empathising with others and feeling sad for others. In

this regard, we claimed that *üzül-* (be sorry) seemed to be an other-oriented verb unlike *hüzünlen-* which was considered to be a self-related one.

Hüzünlen- and *Kederlen-* were found to be identical in terms of sadness density and post-sadness behaviours. In the examples of these verbs, the speakers seemed to be in a deep and dense feeling of sadness which prevent them to take an action or make a move against the situation. On the contrary, the experiencer tends to stay unresponsive or inactive. However, in *dertlen-* examples, the experiencer seemed to be tend to take an action to cope with the situation which was also the case partly in *üzül-* (be sorry) examples. Therefore, in terms of active post sadness behaviours *üzül-* (be sorry) and *dertlen-* were similar while for inactive post-sadness attitudes *hüzünlen-* and *kederlen-* resembled one another.

Another noteworthy difference was evident in the instances where actions were used to console others in a difficult situation. Accordingly, although there are similar uses for all verbs, the most dominant verb with this feature was the verb *tasalan-* in the corpus of the study. The other verb used in a similar way with this verb was *üzül-* (be sorry). As stated earlier, when *kederlen-* is used for this purpose, it seemed to occur mostly in religious contexts.

Finally, it would be appropriate to mention another characteristic of these reflexive verbs that we encounter in the examples in the corpus of this study. It was observed that these verbs of sadness sometimes express a feeling caused by others or belong to others and can be other-oriented in this respect. In other words, the person expresses that he/she feels sorry not for himself/herself but for others. This situation was mostly observed in the examples of the verbs *üzül-* (be sorry) and *dertlen-*. Especially the verb *dertlen-* creates a phraseology, "derdiyle dertlen-" which implies the significance of feeling sad for others' sake. This finding was discussed within the framework of altruistic behaviour and we claimed that this is a culture specific trait of Turkish people in terms of self-sacrificing manner. In this respect, one can claim that *üzül-* (be sorry) is used to

empathize with others while *dertlen-* tends to occur in contexts where altruism is more dominant.

Additionally, we extended our study to the metaphorical dimensions of sadness as portrayed in Turkish folk song lyrics, specifically in the corpus of *Unutulmaz Türküler Antolojisi* by Safinaz Yalçın. This extension aimed to capture the cultural specificity of sadness expressions alongside its universal facets, providing a holistic view of this complex emotion. To this end, we addressed the following question;

3- How is sadness conceptualized metaphorically and metonymically in selected folk songs?

In our analysis of the emotion of sadness using Conceptual Metaphor Theory (CMT), we identified a variety of metaphorical mappings that conceptualize sadness in Turkish, many of which align with universal metaphors found in other languages. CMT, as outlined by Lakoff and Johnson (1980), suggests that abstract emotions like sadness are often conceptualized through more concrete domains such as physical experiences, illnesses, and natural forces. We found 12 metaphorical representations of sadness, including SADNESS IS HOT/HEAT, SADNESS IS AN ILLNESS, SADNESS IS A PHYSICAL DAMAGE, SADNESS IS A BURDEN, SADNESS IS A PHYSICAL FORCE, SADNESS IS A NATURAL FORCE, SADNESS IS A LACK OF VITALITY, SADNESS IS INSANITY, SADNESS IS A CAPTIVE ANIMAL, SADNESS IS DOWN, SADNESS IS DARK, and SADNESS IS SELF-HARM. Each of these metaphors serves to conceptualize the abstract experience of sadness through more tangible, physical or experiential domains, providing insight into how people process and express their emotions.

This finding is consistent with Kövecses' (2000) and Barcelona's (1986) discussions on the universal nature of metaphors. Both scholars argue that emotions are often conceptualized through bodily states, external forces, or states of being. For instance, metaphors like SADNESS IS A BURDEN and SADNESS IS A PHYSICAL DAMAGE reflect common themes in emotional metaphor research, where emotions are embodied and visualized in ways that make them

easier to understand and communicate. Furthermore, SADNESS IS INSANITY and SADNESS IS A CAPTIVE ANIMAL imply a sense of loss of control or being trapped, further underlining the complex, often overwhelming nature of sadness as an emotion.

However, this study also uncovered instances of culture-specific metaphors that reflect the unique worldview of Turkish speakers. Notably, the metaphor SADNESS IS HOT/HEAT appeared in the folk song corpus, contrasting with the more commonly identified metaphor of SADNESS IS COLD (e.g., SADNESS IS LACK OF WARMTH). Scholars such as Kövecses (2000) and Barcelona (1986) have typically categorized sadness as being associated with coldness or lack of warmth. Yet, in Turkish folk songs, sadness was frequently linked to high temperatures, fire, and red-hot iron, suggesting a more intense, burning quality to the experience of sadness. This metaphor conveys the suffocating, often destructive nature of emotional pain, emphasizing how culturally specific experiences and language can shape our conceptualization of emotions.

This finding highlights the role of cultural variation in emotional metaphors, a topic which has been debated in the literature on metaphorical universality and cultural specificity. Kövecses (2005) notes that while there are universal aspects of emotional metaphors, culture-specific metaphors can also shape the way emotions are understood and expressed. The metaphor of heat in the Turkish context may be tied to specific cultural narratives, such as those involving fire as a symbol of passionate emotion or a metaphor for the trials and burdens of life. Thus, this research contributes to ongoing discussions about how universality and cultural specificity coexist in metaphor systems, particularly in how emotions like sadness are portrayed across different cultures.

Another interesting finding of the study is that none of the sadness verbs subjected to the lexical profiling section occurs in the folk song corpus in which we searched for metaphors of sadness. One reason for this may be that metaphorical expressions are linguistic tools that help to express the intended

meaning in indirect ways. For this reason, the feeling of sadness may not have been expressed through verbs that give the meaning of sadness. However, when we searched for the noun forms of the verbs in our study (üzüntü, hüzün, dert, keder, tasa) in our corpus, only the word dert 'trouble' was found to be a word that indicates possible metaphors. In this respect, it can be said that the verb hüzünlen-, which we claim to be used in TNC within artistic and poetic meaning relations, and the verb dertlen-, which we claim to be associated with an altruistic attitude, appear in different ways in our comparison of sadness metaphors. It can be said that the phenomenon of hüzün 'sorrow' does not contribute to metaphorization in folk songs, which we can say are artistic products, whereas the action of dertlen-, which is seen as an altruistic action, conceptualises a much more personal sadness in folk songs through its nominal form 'dert'.

Moreover, the presence of metonymic representations of sadness, such as BEHAVIOURAL AND EXPRESSIVE RESPONSES OF SADNESS FOR SADNESS, reveals the connection between linguistic expressions and embodied emotional responses. In the case of Turkish folk songs, sadness is often metonymically represented through expressions of crying, sighing, or other physical manifestations of sorrow. These behaviours act as a stand-in for the emotion itself, offering listeners a more vivid and relatable understanding of sadness through sensory or observable actions.

In conclusion, the metaphorical and metonymic representations of sadness found in Turkish folk songs not only align with universal patterns discussed in the literature but also reveal important cultural nuances. The metaphor SADNESS IS HOT/HEAT offers a glimpse into the Turkish cultural context, where emotions are often felt with intense physicality and are linked to broader cultural values of endurance, pain, and resilience. This study contributes to the broader understanding of how emotional metaphors reflect both universal human experiences and the specific cultural contexts in which they are expressed, further enriching the literature on emotional metaphors and their role in

language and culture.

Implications of the Study

The findings of this thesis offer significant contributions across several fields, including linguistics, psychology, and cultural studies. Through the detailed examination of near-synonymous Turkish sadness verbs, this study adds valuable insights to lexical semantics and cognitive linguistics. The nuanced semantic and pragmatic distinctions identified among sadness-related verbs provide a deeper understanding of how emotions are lexically and cognitively structured in Turkish. These findings can serve as a foundation for comparative research on emotion lexicons in different languages, supporting explorations of both universal and language-specific characteristics of emotional expression.

The detailed lexical profiles of sadness verbs presented in this study have potential applications in language teaching materials and lexicographic resources, particularly for learners of Turkish. By clarifying subtle distinctions among near-synonyms, this research aids in the creation of more accurate dictionary definitions and usage examples, thereby helping learners acquire a more nuanced understanding of emotion-related vocabulary. Additionally, these findings could guide curriculum development focused on emotional language in Turkish, facilitating more effective teaching of complex emotion expressions and their pragmatic implications.

This thesis also links lexical choices with cognitive-emotional processes through the application of appraisal theory, offering a model for psycholinguistic research into how language reflects emotional appraisal. The analyses of metonymy and metaphor in expressions of sadness could be especially useful for examining how individuals process and verbalize sadness. Researchers in emotion studies may use these linguistic insights to investigate connections between specific linguistic expressions of sadness and underlying cognitive or physiological states, contributing to interdisciplinary understandings of sadness.

By analysing folk song lyrics, this thesis provides insights into culturally embedded representations of sadness, which are crucial for understanding Turkish emotional and aesthetic values. These findings can serve as valuable

resources for cultural studies, particularly in examining how emotional states are expressed and transmitted through oral and literary traditions. Additionally, the metaphor and metonymy analyses conducted in folk songs contribute to folklore studies by revealing how traditional expressions shape, reinforce, or subtly transform the conceptualization of sadness over time, which can enhance understanding of Turkish culture's unique approach to sadness compared to other cultural contexts.

Finally, the findings of this study have potential applications in applied linguistics and translation studies. The distinctions among Turkish sadness verbs, both in terms of lexical profiling and metaphorical analysis, provide insights that could improve the accuracy of translations involving complex emotional expressions. Translators could benefit from understanding these lexical and cultural nuances, enabling more contextually appropriate and sensitive renderings of Turkish texts into other languages, especially when dealing with literature, media, and interpersonal communication.

Limitations of the study

In this study, several limitations should be acknowledged. First, although five sadness-related verbs in Turkish have been analyzed, it is important to note that other verbs expressing sadness also exist in the language. A more extensive examination of these additional verbs could yield alternative interpretations, offering a more comprehensive understanding of how sadness is linguistically expressed in Turkish. Moreover, the study relies on data from the Turkish National Corpus, which, while extensive, represents just one possible corpus. Different results might emerge if other Turkish corpora, or specific linguistic genres (e.g., literary works, print media, spoken language), were examined.

Regarding the metaphorization of sadness, this research is based on a limited number of folk song lyrics. While these provide valuable insights, Turkish folk songs form a much larger corpus, and further analysis could potentially reveal

additional metaphorical patterns. Additionally, although folk songs are considered a form of poetic text, it is possible that differences might emerge when analysing other literary periods, poets, or types of poetry. Therefore, generalizing the findings across all forms of literary expression is not possible.

Suggestions for further studies

Our findings underscore the need for further research in emotion lexicons beyond sadness, such as anger, love, pride, happiness, and joy, to enrich our understanding of emotional expressions in Turkish. While our study focused on five specific verbs, we acknowledge the existence of a broader range of verbs related to sadness in Turkish, suggesting potential avenues for future investigations to expand this lexicon.

In conclusion, this study contributes to the broader discourse on emotion studies by offering a detailed analysis of Turkish sadness-related verbs, shedding light on their cultural and universal implications. It is our hope that this research will inspire further exploration into the intricate interplay between language, emotion, and culture.

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EK 1. ORİJİNALLİK RAPORU

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İNGİLİZ DİLBİLİMİ ANABİLİM DALI BAŞKANLIĞINA

Tarih: 08/11/2024

Tez Başlığı *Türkçe: Üzüntü eylemlerinin sözcük profilleri ve Halk Türküleri'nde üzüntü kavramının metaforik profilinin incelemesi: Derlem Çıkışlı Bir Yaklaşım*
Tez Başlığı (Almanca/Fransızca)*:

Yukarıda başlığı verilen tezimin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 320 sayfalık kısmına ilişkin, 13/08/2024 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 4'dır.

Uygulanan filtrelemeler**:
1. ☒ Kabul/Onay ve Bildirim sayfaları hariç
2. ☒ Kaynakça hariç
3. ☒ Alıntılar hariç
4. ☐ Alıntılar dâhil
5. ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezimin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Süleyman DEMİR

Öğrenci Bilgileri	Ad-Soyad	SÜLEYMAN DEMİR	
	Öğrenci No	N18144024	
	Enstitü Anabilim Dalı	SOSYAL BİLİMLER ENSTİTÜSÜ	
	Programı	İNGİLİZ DİLBİLİMİ	
	Statüsü	Doktora ☒	Lisans Derecesi ile (Bütünleşik) Dr ☐

DANIŞMAN ONAYI

UYGUNDUR.
(Prof. Dr. Işıl ÖZYILDIRIM)

*Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.
**Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları İkinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dahil, 5 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-DR-21
		Yayım Tarihi *Date of Pub.*	04.01.2023
	FRM-DR-21 **Doktora Tezi Orijinallik Raporu** *PhD Thesis Dissertation Originality Report*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LINGUISTICS

Date: 08/11/2024

Thesis Title (In English): Analysing lexical profiles of Turkish sadness verbs and metaphorical profile of sadness concept in folk songs: a corpus-driven approach

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 13/08/2024 for the total of 320 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled above, the similarity index of my thesis is 4%.

Filtering options applied**:
1. ☒ Approval and Decleration sections excluded
2. ☒ References cited excluded
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5. ☒ Match size up to 5 words excluded

I hereby 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.

Süleyman DEMİR

Student Information	**Name-Surname**	SÜLEYMAN DEMİR
	Student Number	N18144020
	Department	GRADUATE SCHOOL OF SOCIAL SCIENCES
	Programme	ENGLISH LINGUISTICS
	Status	**PhD** ☒ **Combined MA/MSc-PhD** ☐

SUPERVISOR'S APPROVAL

APPROVED
(Prof. Dr. Işıl Özyıldırım)

**As mentioned in the second part [article (4)/3]of the Thesis Dissertation Originality Report's Codes of Practice of Hacettepe University Graduate School of Social Sciences, filtering should be done as following: excluding refence, quotation excluded/included, Match size up to 5 words excluded.

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	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-DR-12
		Yayım Tarihi *Date of Pub.*	22.11.2023
	FRM-DR-12 **Doktora Tezi Etik Kurul Muafiyeti Formu** *Ethics Board Form for PhD Thesis*	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLBİLİMİ ANABİLİM DALI BAŞKANLIĞINA

Tarih: 08/11/2024

Tez Başlığı: TÜRKÇE ÜZÜNTÜ EYLEMLERİNİN SÖZCÜK PROFİLLERİ VE HALK TÜRKÜLERİ'NDE ÜZÜNTÜ KAVRAMININ METAFORİK PROFİLİNİN İNCELEMESİ: DERLEM ÇIKIŞLI BİR YAKLAŞIM

Yukarıda başlığı verilen tez çalışmam:
1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.
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3. Beden bütünlüğüne veya ruh sağlığına müdahale içermemektedir.
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Gereğini saygılarımla arz ederim.

Süleyman DEMİR

Öğrenci Bilgileri	Ad-Soyad	SÜLEYMAN DEMİR	
	Öğrenci No	N18144020	
	Enstitü Anabilim Dalı	SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZ DİLBİLİMİ ANABİLİM DALI	
	Programı	İNGİLİZ DİLBİLİMİ	
	Statüsü	Doktora ☒	Lisans Derecesi ile (Bütünleşik) Dr ☐

DANIŞMAN ONAYI

UYGUNDUR.
Prof. Dr. IŞIL ÖZYILDIRIM

* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

(Unvan, Ad Soyad, İmza)

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		Yayım Tarihi *Date of Pub.*	22.11.2023
	FRM-DR-12 **Doktora Tezi Etik Kurul Muafiyeti Formu** *Ethics Board Form for PhD Thesis*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LINGUISTICS

Date: 08/11/2024

ThesisTitle (In English): ANALYSING LEXICAL PROFILES OF TURKISH SADNESS VERBS AND METAPHORICAL PROFILE OF SADNESS CONCEPT IN FOLK SONGS: A CORPUS-DRIVEN APPROACH

My thesis work with the title given above:
1. Does not perform experimentation on people or animals.
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 a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview.
5. Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infrigement of the directives and that the information I have given above is correct.

I respectfully submit this for approval.

Süleyman DEMİR

Student Information	Name-Surname	SÜLEYMAN DEMİR			
	Student Number	N18144020			
	Department	GRADUATE SCHOOL OF SOCIAL SCIENCES			
	Programme	ENGLISH LINGUISTICS			
	Status	PhD	☒	Combined MA/MSc-PhD	☐

SUPERVISOR'S APPROVAL

APPROVED
Prof. Dr. IŞIL ÖZYILDIRIM

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