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The Application of Metaphor Identification Procedure (MIP) and Conceptual Metaphor Theory (CMT) in Persian and Malay Languages

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Metaphor is a linguistic element that can be found in different languages, and the scope of the present study is restricted to the metaphorical expressions of only the two concepts of Happiness and Sadness as presented in Persian and Malay languages. The study uses of Metaphor Identification Procedure (MIP) and the Conceptual Metaphor Theory (CMT) framework. In this study, two sets of data (Persian and Malay linguistic data) were examined. The Persian linguistic data were collected from the Persian novel 'Suvashun' written by Simin Daneshvar. The Malay linguistic data were gathered from the Malay novels written by Wan Osman Wan Awang. These emotive metaphorical expressions were compared to assess whether they were identical, similar, or different. The analysis of data showed that emotive metaphorical expressions of Happiness and Sadness are characterized by cognitive commonness and cultural variety. The findings show that the two languages have many metaphorical expressions of Happiness/Sadness that are based on common bodily experiences. Furthermore, the analysis of metaphorical expressions of Happiness and Sadness in the two languages showed that the metaphor is quite pervasive in expressions of emotional concepts, and it plays an essential role in our understanding and speaking. The results of this study suggest that the application of Metaphor Identification Procedure (MIP) offers a reliable and flexible method for identifying metaphorical expressions at the linguistic level and the Conceptual Metaphor Theory (CMT) provides a systematic instrument to identify the concepts of emotive metaphorical expressions behind the linguistic metaphors.

Keywords: Metaphor Identification Procedure, Conceptual Metaphor Theory, Metaphorical Expressions, Happiness Metaphor, Sadness Metaphor.

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Introduction

The classical understanding of metaphors differs in many respects from contemporary thinking. Citing Aristotle in his study, Eubanks (1999) stated that metaphor is a concept that involves two parts of expressions: it should have two main distinct locations such as the location where it originates and the location where it is transferred. He claimed that the two parts of a metaphor work on each other by sharing some obvious features. Richards (1936), in disagreement with Aristotle's view, argued that metaphor should not be seen as a decorative element only used in language and treated as a stylistic resource for writers, nor should it be considered as "a complete ornamental device emanating from a brilliant mind". Rather than regarding metaphor as an ornamental device exclusive to literary language, Richards's views metaphor in light of the traditional theory of rhetorical perspectives which considers metaphor as a language that should reflect two thoughts of different things acting together with the support of one word or phrase and the meaning resulting from the interaction of the words. It had been believed that thoughts were metaphoric expressions used in making comparisons, as metaphors were derived from comparisons.

In support of Richards' view, Lakoff and Johnson (1980) refused to consider metaphor as a decorative device used in language. In "Metaphor we live by", Lakoff and Johnson (1980) gave evidence that conceptual metaphors are mapping across conceptual domains that structure our reasoning, our experiences and our everyday language. Following this viewpoint, metaphor is considered as a cognitive phenomenon so that it can be described using the Conceptual Metaphor Theory (CMT). In CMT, the most central metaphors are grounded in bodily experience and these metaphors may be shared by different languages (Deignan and Potter 2004). Therefore, according to Lakoff and Johnson (1999), we acquire a large system of primary metaphors automatically and unconsciously simply by functioning in the most ordinary of ways in the everyday world from our earliest years. Moreover, because of the way neural connections are formed during the period of confluents, "we all naturally think using hundreds of primary metaphors" (1999: 47).

Lakoff and Johnson (1980), Deignan (2005) and Kövecses (2010) made a distinction between metaphors and metaphorical expressions. Metaphor refers to the conceptual metaphor, whereas metaphorical expression refers to the linguistic expression. Moreover, Kövecses (2002) stated that determining the universality of conceptual metaphors is not an easy task because there are more than 4000 languages currently spoken around the world. He suggested that in order to determine the universality of conceptual metaphors, one can look at some conceptual metaphors in one language and check whether the same metaphors exist in typologically very different languages. If they do occur, one can hypothesize that

they may be universal. This universality in different languages was the major concern of many linguistic scholars to unearth the conceptual system of speakers and uncover the similarities and differences between their languages. Moreover, a great number of studies have been conducted to compare metaphors in different languages to discover the similarities and differences between different languages.

Different kinds of emotion metaphors have received a lot of ink in the review of literature. In Persian language, some studies have been carried out for contrasting some emotion conceptual metaphors (Golfam, Ghorbanpour and Mahdipour 2019; Safarnejad 2018; Afrashi and Ghouchani 2018; Irajzad and Kafi 2018; Moloodi 2017; Jaber, Abdullah and Vengadasamy 2016; Ghouchani, Afrashi and Assi 2016; Afrashi and Moghimzade 2015; Safarnejad, Imran and Norsimah 2014; Safarnejad, Imran and Norsimah 2013; Pirzad Mashak, Pazhakh and Hayati 2012). When investigating cross-linguistic/cultural studies, the present researchers noted that the majority of these studies have been conducted to compare and contrast emotive metaphorical expressions in Persian and English. In fact, there is a vital need to conduct more comparative studies on Persian emotive metaphorical expressions with other languages from a cognitive and linguistic perspective. Therefore, the present study aimed at examining how emotive metaphorical expressions of Happiness and Sadness have been dealt with in the two languages of Persian and Malay.

Metaphor and Emotion

Emotion is defined as the awareness of some internal mental state that may have bodily manifestations. In semantics, as Lakoff (1987) stated “emotion concepts were considered as only consisting of feelings and devoid of conceptual content.” Cognitive linguists have emphasized the important role that emotion language plays in the study of emotion concepts. In this regard, some major views have been proposed (Kövecses 2000). The label view proposes that emotion language carries referential meaning; i.e., it merely labels emotion concepts. However, the implicational view posits that emotion language carries connotative meaning. The general view in cognitive linguistics, which is closer to the implicational view, is that emotion language carries figurative, particularly metaphorical meaning across cultures. Therefore, cognitive linguistic researchers who examine emotion concepts pay particular attention to metaphorical expressions in language that describe emotions. On the other hand, research on the structure of emotion concepts has focused on whether emotion concepts share the same conceptual boundaries across languages and cultures or not (Kövecses, 2000).

The general findings in the related literature show that such boundaries differ from language to language or culture to culture. Emotion concepts such as Anger, Fear, Happiness, Sadness, Love, Lust, Pride, Shame and Surprise have received attention from many scholars. For instance, Kövecses (2000 & 2002) compared

emotion metaphors in many different languages, arriving at a conceptual metaphor of EMOTION IS FORCE. He explained the cross-linguistic similarity in emotion metaphors in terms of the psychological processes that all people experience when they have the same emotion.

From the discussions about Kövecses's (2002) study on the general metaphoric source domains such as captive animals, opponents and insanity in Happiness metaphors, it is observed that the concept of Happiness has many characteristics that are present in some of the limited source domains such as up, light, and rapture. Likewise, Yu (1998) has investigated emotion metaphors in Chinese as compared to those in English. His study is an attempt to push the research on emotion metaphors beyond English to other languages and to do it cross-linguistically and cross-culturally. He also concluded that metaphors of emotions are cross-linguistically grounded in bodily or physiological experience. Some of these studies have been conducted on the function of metaphor in the conceptualization of emotion in English. The central claim of these studies is that the human emotions that are abstract in nature are, to a great extent, conceptualized and expressed via metaphor grounded in bodily experience (Yu 1998).

Previous studies in cognitive science have revealed that special attention should be paid to the study of emotion concepts, especially the language of emotion concepts (Kövecses 1990; 2000 & 2005). Studies on emotion metaphors on Love, Anger, and Fear have been abundant in various languages, but studies on emotive metaphorical expressions of Happiness and Sadness have been few. However, investigation into Sadness/Happiness expressions in different languages is clearly needed. The purpose of this study is to examine the similarities and differences between Persian and Malay in terms of metaphorical expressions in expressing emotion. It is supposed that the Persian and Malay languages would share similar conceptualization of Happiness and Sadness at universal concepts, while differences may arise at especial metaphorical expressions due to cultural specificity (Safarnejad, Imran and Norsimah 2014). It is also assumed that similarities reflect a common conceptual ground that would be evident more in common expressions. These issues will be followed up in data analysis.

Theoretical Framework

The theoretical framework of this study relies on the Metaphor Identification Procedure (MIP) proposed by the Pragglejaz Group (2007) and Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (1980). Based on the MIP, the following stages were used to identify metaphorical expressions at the linguistic level (Pragglejaz 2007; Steen 2009):

1. Reading the literary texts to establish a general understanding of the meaning;

2. Determining the potentially metaphorical items in the texts;
3. Establishing the contextual meaning of each of the potential metaphorical items from the texts;
4. Determining the basic meaning of each lexical unit in the contexts using a Persian dictionary as a reference tool for the Persian text and Malay dictionary as a reference tool for the Malay text;
5. Determining whether the contextual meaning contrasts with the basic meaning, and if it can be understood by comparison; and
6. If there is a contrast between the contextual meaning and the basic meaning in the contexts, mark the lexical units as metaphorical.

Besides using MIP for Identifying Conceptual Metaphors, the present researchers also employed CMT which claims that “the generalizations governing metaphorical language are not in language, but in thought: they are general mappings across conceptual domains.” (Lakoff 1993: 1) In other words, CMT hypothesizes that metaphor is mainly a conceptual phenomenon and only derivatively linguistic. According to CMT, metaphor is primarily defined as employing the knowledge structure of a more concrete domain of experience (Source domain) to understand a less concrete and more abstract one (Target domain). Based on the assumption that language is a window onto cognition (i.e. linguistic expressions in part reflect cognitive processes and structures), CMT further proposes that linguistic metaphors which are instantiations of conceptual metaphors are a good evidence of what our conceptual system looks like. Therefore, using CMT, researchers systematically infer conceptual representations and organizations from linguistic expressions that are metaphorically understood by hypothesizing conceptual mappings between two conceptual domains, a Source domain and a Target domain. We can also identify the conceptual metaphor underlying the metaphorical expression following Steen’s (2009) recommendation that if metaphor in discourse can be explained using an underlying cross-domain mapping in conceptual structure, then it should be possible to move from the linguistic forms in the text to the conceptual structures that capture their meaning in some ordered fashion. Consequently, based upon the theoretical framework in this study, the present researchers started to identify metaphorical expressions and their underlying conceptual metaphors in the Persian and Malay texts.

Data Collection and Methodology

Materials

The Persian data in the form of emotive metaphorical expressions were taken from the novel “Suvashun” written by Simin Daneshvar. This novel was selected since it is replete with figurative language, including metaphorical expressions which were the focus of this study. The Malay linguistic data were gathered from the

Malay novels written by Wan Osman Wan Awang. Consequently, metaphor variations available in these novels allow the present researchers to provide clear examples for their considered schemes. It should be noted that the linguistic expressions were selected manually and randomly from each chapter of the Persian and Malay literary texts because taking each metaphorical expression in each part of the text would have been an enormous task and there would not be enough space to discuss in this study.

Procedure

The data were descriptively analyzed in two phases. First, the Persian/Malay metaphorical expressions including emotional metaphors were collected from the nominated texts. These metaphors also conveyed the basic emotions of Happiness and Sadness in Persian and Malay. The criterion for identifying metaphors was based on the contemporary or a cognitive view of metaphor that defines metaphor generally as a conceptual phenomenon in which a Target domain is understood in terms of a Source domain based on some physical experiences or resemblance. Second, the Persian and Malay emotive metaphorical expressions were analyzed in order to determine the emotional meaning of each metaphor. These metaphors were categorized based on the emotions that they convey. Moreover, to make the analysis more facile, the emotional meaning of each metaphor interpretation consists of describing, explaining, and highlighting the metaphorical meaning and represents the underlying linguistic metaphor that was identified in different texts. Therefore, a linguistic metaphorical expression of Happiness/Sadness with two diverse fields results in a semantic stress due to personification or reflection. Referring to the theoretical notion of Happiness/Sadness through a phrase or word that generally indicates to something concrete is considered reflection means. On the other hand, the procedure of referring to the inert notion of Happiness/Sadness through a phrase or word that is generally related to a live creature is called personification. In addition, the collected emotive metaphorical expressions were reviewed in the texts with the intention of classifying them under conceptual domains. Kövecses (1998) model was employed for grouping emotive metaphorical expressions into general Source domains of Happiness/Sadness. Kövecses (1998) listed 15 metaphorical mappings for the concept of Happiness and represented 13 metaphorical mappings for the concept of Sadness. Furthermore, the present study explores the assessment expressed by recognizing metaphorical expressions, defines the absence and presence of conceptual metaphors mappings, and argues about the implication of these results to assist in this analysis. Then, the emotional, conceptual metaphor of each Persian and Malay linguistic metaphor was identified based on the Source domain and Target domain. These conceptual metaphors were determined in order to compare similarities and differences between the mapping conditions of the

Persian metaphors and their equivalents in Malay. These equivalent metaphors were compared to assess whether they were identical, similar or different. Within the current study, the cognitive equivalence concept is deemed helpful as well since the present researchers look for such equivalence among emotive metaphorical expressions as conceptual structures between the Persian and Malay languages.

Data Analysis and Discussion

Before moving on to the analysis of the data, according to the steps of the extended MIP method described in previous section, the metaphorical key words were collected from the Persian and Malay nominated texts. Finding these kinds of lexical items helped us to determine the contextual meaning. Furthermore, each Persian and Malay metaphorical expression was written by the phonetic transliteration and a literal translation. Due to the large number of metaphorical expressions, only some instances of linguistic expressions were discussed here to show the similarities and differences of emotive metaphorical expressions between the Persian and Malay languages. The list of potential metaphorical items with Happiness and Sadness expressions is presented in the following table:

Table 1: Potential Metaphorical Keywords Found in the Persian and Malay Examples Regarding Happiness and Sadness Expressions

| <i>Keywords</i> | <i>Transliteration</i> | <i>Literal Translation</i> |
|-----------------|------------------------|----------------------------|
| <i>Persian</i> | | |
| نمی‌گنجید | ne- mi-gonjid | not-contains |
| سراز پا | sar az pa | head of foot |
| می‌درخشید | miderakhshid | glitter |
| تنگ | tang | tight |
| می‌شکند | mi-shekanad | broken |
| خون | khoon | blood |
| <i>Malay</i> | | |
| | <i>Gloss</i> | <i>Literal Translation</i> |
| tangkai | stalk | creep |
| Longlai | listlessly | dejectedly |
| tahan | hold | stand |
| berkocak | agitated | tumultuous |
| Terbenam | Immersed | overcome |
| melonjak-lonjak | jump upwards | feeling happy |

Table 1 Shows only the potentially metaphorical items instead of the complete metaphorical expressions. The metaphorical expressions were categorized further according to the conceptual metaphors they instantiate in Table 2. Before moving on to the discussion, Table 2 below provides a full list of the Source domains that are involved in the metaphorical expressions of Happiness and Sadness in this dataset. The list of Happiness and Sadness metaphors is represented below:

Table 2. Conceptualization of Happiness and Sadness in dataset

| Example | Conceptual Metaphor | Persian / Malay |
|---------|------------------------------------------------------|-----------------|
| 1 | HAPPINESS IS A FLUID IN A CONTANER | Persian |
| 2 | HAPPINESS IS RAPTURE | Persian |
| 3 | HAPPINESS IS LIGHT | Persian |
| 4 | HAPPINESS IS AGITATED | Malay |
| 5 | HAPPINESS/JOY IS AN OPPONENT | Malay |
| 6 | HAPPINESS IS MOVING UP (JUMPING) INTO THE AIR | Malay |
| 7 | SADNESS IS CONTRACTION | Persian |
| 8 | SADNESS IS DESTRUCTION | Persian |
| 9 | SADNESS IS BLOOD | Persian |
| 10 | SADNESS IS A HIDDEN ENEMY | Malay |
| 11 | SADNESS IS LACK OF VITALITY | Malay |
| 12 | SADNESS IS AN EXTERNAL PRESSURE/ SADNESS IS A BURDEN | Malay |

As Table 2 demonstrates, metaphorical expressions are conceptualized by 12 different metaphors. In this table, the second column lists the identified Source domains exploited for metaphorical expressions in Persian and Malay languages. The second column shows the Persian and Malay metaphorical expressions in each domain. The table shows that some Persian and Malay metaphors have the same English equivalence; hence, some of these identical metaphors have the same mapping conditions. These identical metaphors show that some metaphors are universal. The overall result of this analysis shows that there are some shared conceptual metaphors of Happiness and Sadness between the Persian and Malay languages. However, due to different culture and different thinking modes between Persian and Malay, there are some differences between the conceptualization of Happiness and Sadness. The discussion below focuses on the analysis of Persian emotive metaphorical expressions.

Conceptual Metaphors of Happiness and Sadness in Persian

Based upon MIP and CMT, the lexical units which were the sources of metaphors in each of the expressions were determined (these are in bold). Due to space constraints, only some expressions were selected for the analysis. The discussion below focuses on Persian examples:

(1) PT (page 85): از خوشحالی در پوستش نمی‌گنجید

گنجید- می - ن/ش - پوست / در/ خوشحالی /از

Transliteration: az / khoshhali / dar / **poost**- ash / ne- mi-**gonjid**

Gloss: of / joy / in / **skin**- his / not -**contain**

Literal translation: he could not contain of joy in his skin.

In example (1), there are two lexical units “poost” (Lit: skin) and “nemigonjid” (Lit: contain) which are considered as potentially metaphorical items. The compound “dar poost nemigonjid” (Lit: could not contain in skin) is a metaphorical phrase that cannot be understood literally. By considering the context of the story, the expression “dar poostash ne-migonjid” (Lit: could not contain in skin) refers to someone who could not control his emotion because he was overflowing with joy. According to the compound, each of the lexical words has its own basic (non-metaphoric) meaning and the meaning can be found in the dictionary as well. According to the concise Persian-English Dictionary (1996), the most basic meaning of “poost” (Lit: skin) is “the outer layer of tissue which forms a covering on the body” and “gonjid” (Lit: contain) is “to have something inside or include something as a part”. There is a difference between the contextual meaning and the basic meaning. In such a case, the expression “az khoshhali dar poostash nemigonjid” is used metaphorically to denote the intensity of happy feelings. In this expression, we notice that the intensity of happy feelings is visualized as a fluid inside the body. Thus, the body is illustrated as a container for our feelings where several processes that should be hidden and suppressed, occur. This can be observed in an expression such as “az khoshhali dar poostash nemigonjid” (Lit: he could not contain the joy in his skin) where there is a sense of trying to keep the feeling under control, but it is so intense it is about to spill out of the container, and this tension puts the person under pressure. Hence, external factors motivate the senses to come into existence.

According to Kövecses (1990), there are two different types of “CONTAINER” metaphor for emotions. First, emotion is seen as very hot fluid inside a closed container. This trait can be observed in states like rage and sexual desire (Kövecses 1990). Second, there is the image of a container with a fluid inside unlike in the first case, the temperature of the fluid is not determined; there is no sign whether it is getting hot or not. In fact, this kind of “CONTAINER” metaphor seems to be

applicable to the idea of Happiness. The second image seems to appear in two different versions. One is where the fluid may overflow because of too much Happiness, such as in the expression “az khoshhali dar poostash nemigonjid” (Lit: he could not contain the joy in skin; the other image is that of a possibly closed container where the fluid (that is not specified for heat) exerts a large amount of pressure on the side of the container. So in the Persian example, the phrase “ou az khoshhali dasht mitarakid” (Lit: He was bursting of joy) is included. Consequently, the conceptual metaphor underlying the expression is HAPPINESS IS A FLUID IN A CONTAINER. In this metaphor, the container can be seen as the body. Thus, the container will be influenced by every kind of change that happens to the contained object. The contained object is illustrated as something “fluid”, but there is no notion about its essence. The metaphoric “container” represents the level that our state of Happiness can reach. Thus, the more this “container” is filled with the “fluid” of Happiness, the more this type of conceptualization is related to the idea of “satisfaction”. According to Kövecses (1991), one of the main sources of Happiness is when we are pleased with something or somebody. He argued that satisfaction “should be regarded as an integral part of the conceptual make up of Happiness and joy” (Kövecses 1991:34). From a physical perspective, every container involves a limited capacity that cannot be extended. The degree of our Happiness depends on the amount of fluid in the container. A half-filled container shows that there is some space for adding more fluid to the container. Our feeling is complete when the container gets totally filled. Metaphorically, this state illustrates the highest level of delight and Happiness, and proves that a completely filled container is preferred to an empty or a half-filled one. The “container” metaphor tells us more about Happiness through its nature that tends towards Happiness and satisfaction.

(2) PT (page 60): از خوشحالی سر از پا نمی‌شناخت

شناخت -می-ن/پا/از/سر / خوشحالی/از

Transliteration: az / khoshhali / **sar** / az / **pa** / ne-mi-shenakht

Gloss: of / happy / **head**/ from / **foot**/ not -know-he

Literal translation: he did not know his head from his feet

In example (2), there are two lexical units “sar” (Lit: head) and “pa” (Lit: foot) which are considered as potentially metaphorical items. Considering the context of the story, the meaning of the metaphorical phrase “ou sar az pa nemishenakht” (Lit: he did not know head from the foot) refers to “a happy person who is overwhelmed with joy”. According to the concise Persian-English Dictionary (1996), the most basic meaning of “sar” (Lit: head) is “the uppermost part of the body” and “pa” (Lit: foot) is “the part of your body at the end of your leg”. There is a difference between the contextual meaning and the basic meaning. In such a case, the phrase “sar az pa

nashenakhtan” (Lit: not knowing the head from the foot) is marked metaphorically. The metaphorical expression also connotes excessiveness and loss of control. In fact, when a person is drunk with joy, s/he does not quite know what s/he is doing. Hence, the conceptual metaphor HAPPINESS/JOY IS RAPTURE is also instantiated by the linguistic “ou az masti sar az pa ne-mi-shenakht”. The “rapture” or “high” metaphor is another general metaphor for emotions. The notion of vitality and pleasure built into the concept of Happiness makes this an especially appropriate metaphor for Happiness/Joy. This is because a “rapture” or “high” metaphor is also associated with energetic behavior. In addition, a high metaphor often goes together with celebration, a possible context for joy (Kövecses 1991: 36).

(3) PT (page 143): چشم‌هایش می‌درخشید:

درخشید - می / هایش - چشم

Transliteration: Chashm-hayash / **miderakhshid**

Gloss: Eyes – his / **glitter**

Literal Translation: His eyes glittered.

In example (3), the lexical unit “miderakhshid” (Lit: glitter) is considered a potentially metaphorical item. In this context, the contextual meaning of the lexical unit “miderakhshid” (Lit: glitter) represents a happy feeling that is shown in the eyes. The basic non-metaphoric meaning of “miderakhshid” according to the concise Persian English Dictionary (1996) is: “a sparkling reflected light or luster”. There is a contrast between the contextual meaning and the basic meaning, so “miderakhshid” (Lit: glitter) is a metaphorical item in this context. Considering the context of the story, the expression, “Yousef’s eyes glittered when he saw his son” depicts a person with extremely happy feelings. If someone’s eyes glitter, they are bright and lively. In fact, the eyes can be considered a mirror reflecting the emotions. In Persian, the body part, “eyes”, are very frequently used in the conceptualization of emotions. Hence, based on the contextual meaning, the conceptual metaphor underlying the expression “chashm- hayash miderakhshid” (lit: His eyes glittered) is HAPPINESS IS LIGHT.

According to Kövecses (1991: 30), the “light” metaphor conveys a sense of Happiness. For everybody, Happiness is the opposite of unpleasant feelings such as “grief” and “sorrow”. Moreover, this metaphorical expression shows a kind of transformation in the individual’s mood from Unhappiness to Happiness due to receiving some pleasant stories or news. Secondly, changing the state of Unhappiness to Happiness can come along with another change in our outlook; Happiness is signified by an optimistic view of the world (as in “bright side”, “light up” and “brighten up”). Next, happy humans are illustrated as energetic and active

people. Thus, a person's external Happiness can be seen as a sign of his internal satisfaction.

In other words, external Happiness mirrors a person's internal emotions. Another aspect considers thermo-power that refers to our perception of some physical events that go through one object to another in three different ways: radiation, convection, and conduction. Therefore, a happy person shares his Happiness with others and influences the environment around himself. In fact, Happiness is like a ray of light that can move and transfer from person to person, or from place to place. It is a dynamic phenomenon that cannot be confined within one person's heart. When we say that this is a happy place, it is according to our observations of people's feelings, that we find all of them happy and pleased in their particular condition.

(4) PT (page77): دل من تنگ است

است/ تنگ/ من / دل

Transliteration: **del** / man / tang / ast

Gloss: Heart/ my / tight / is

Literal translation: My heart is tight.

In example (4), the lexical unit "tang" (Lit: tight) is considered as a potentially metaphorical item. In this context, the contextual meaning of the lexical unit "tang" (Lit: tight) refers to sad feelings. The basic (non-metaphoric) meaning of "tang" (tight), according to Aryanpur Bilingual Dictionary (1996), is used to mean "something making you feel uncomfortable, such as tight clothing". The contextual meaning contrasts with the basic meaning of "tang" (tight). The contextual meaning of "tang" (tight) in the Persian expression refers to sad feelings. Hence, the lexical unit "tang" (Lit: tight) is marked as metaphorical item. In the context of the story, the expression "my heart is tight" refers to one of the characters of the story who misses and longs for her son. The author of the source text intends to express how Sadness can cause the heart to contract. In Persian, the tightness of the heart has negative connotations as in the expression "my heart is tight". The heart is conceptualized as a container of a particular size. When person's Sadness becomes so great, the heart becomes relatively smaller. Furthermore, in relation to the cognitive model of size, if the heart contracts, it becomes tighter. In fact, the metaphorical expression "del-tang" (heart-tight) is contrasted with the expression "del-baz" (heart-expansion) in Persian. It is noted that in Persian culture, the expression "delam tang shod" (Lit: my heart becomes tight) is used for someone who is unhappy, while the expression "delam baz shod" (Lit: my heart is expanding) describes someone who is becoming happy. Since Sadness causes contraction and Happiness causes expansion; hence, the Persian metaphorical expression shows the conceptual metaphor of SADNESS IS CONTRACTION.

(5) PT (page 84): دلش می‌شکند

شکند - می / ش - دل

Transliteration: del-ash / mi-shekanad

Gloss: heart- his / broken

Literal translation: His heart will be broken.

In example (5), the lexical unit “shekastan” (Lit: break) is considered as a potentially metaphorical item. The contextual meaning of the compound “del shekastan” (Lit: heart-break) in the context of the expression refers to someone who experiences grief. The basic meaning of “shekastan” (Lit: break), according to the Aryanpur Bilingual Dictionary (1996), is “to make something separate into two or more pieces, for example by hitting or dropping it”. The expression “delash mishekanad” (Lit: his heart will be broken) in the context of the story is metaphorically used to indicate someone’s heart can be crushed by sorrow or grief. It needs to be noted that in Persian, the compound “del-shekaste” (Lit: heart-broken) at the linguistic level refers to suffering from intense disappointment. So, there is a contrast between the first discussed contextual meaning of “shekastan” (Lit: break) and its basic meaning. Therefore, the linguistic metaphor “delash mishekanad” (her heart will be broken) through the lexical “broken” manifests the conceptual metaphor “SADNESS IS DESTRUCTION”. In this metaphor, Sadness is mapped onto destruction. Persians utilize this metaphor in conceptualizing Sadness. Another conceptual metaphor that can be suggested for this linguistic metaphor is that SADNESS IS DOWN. When something breaks, it falls down. So, Sadness is conceptualized in terms of BEING DOWN.

(6) PT (page 71): خون دل خورده بود

بود / خورده / دل / خون

Transliteration: khoon-e / del / khord-e / bood

Gloss: blood- of / heart / eat - of / was

Literal translation: eating blood of heart.

In example (6), the lexical unit “khoon” (Lit: blood) is considered as a potentially metaphorical item. The contextual meaning of “khoon” (Lit: blood) in the context of the expression refers to sad feeling. The basic meaning of “khoon” (Lit: blood) based on the Aryanpur Bilingual Dictionary (1996) is “red liquid circulating in the arteries and veins”. So, in this context there is a contrast between the first discussed contextual meaning of “khoon” (Lit: blood) and its basic meaning. The basic meaning of “khoon” (blood) is “red liquid that flows around inside body”, while the contextual meaning indicates a metaphorical concept that expresses Sadness. This is another cultural metaphor in Persian. In this metaphor, Sadness is

considered as blood in someone’s heart or eyes. Since the literal meaning of the blood metaphor makes no sense for non-native speakers and may cause misunderstanding, this kind of metaphor must be translated with an expression with metaphorical meaning to avoid misinterpretation in another culture. In Persian, there are many other metaphorical expressions in which the intensity of Sadness is expressed with blood. Here the linguistic expression “khooon e del khordan” (Lit: eating the blood of the heart) is another metaphorical expression with a different conceptualization. This metaphor shows the conceptual metaphor of EATING BLOOD OF HEART STANDS FOR SADNESS.

In Persian culture, when a person is afflicted or if he suffers greatly from doing something, it is said that he consumes the blood of his heart. This is also discussed by Sharifian (2008: 253) who explains that the expression “refers to selfless efforts that people may make as well as sufferings that they may go through in attempting to achieve a goal or in carrying out a task, such as raising a child”. In this sentence, the sufferings appear to be conceptualized as having caused a wound to one’s heart. The noteworthy point here is that going through hardship is conceptualized as “drinking one’s blood”, an expression that reflects the association between the heart and eating/drinking channels, possibly the stomach” (Sharifian 2008: 253).

Conceptual Metaphors of Happiness and Sadness in Malay

This section concentrates on analyzing the metaphorical expressions in Malay language. Due to space constraints, only the key words that were recognized as being metaphor were considered. Each sentence is divided into lexical units using forward slashes.

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- (7) MT (page 3): Kesayuan mulai meniti di **tangkai** hatinya.
 Kesayuan / mulai / meniti / di / tangkai / hatinya
 Gloss: solemnness/ starting / tiptoeing/ at/ stalk / heart-his
 Literal translation: Sadness began creeping into his heart.
-

In example (7), “Kesayuan mulai meniti di tangkai hatinya” (Lit: Sadness began creeping into his heart), the lexical unit “tangkai” (Lit: stalk) is considered as a potential metaphorical item. In this context, the contextual meaning of “tangkai” (Lit: stalk) refers to melancholy that moves towards someone slowly so that he/she does not notice it happening. According to the Malay-English Dictionary (1901), the basic (non-metaphoric) meaning of “tangkai” (Lit: stalk) is “following an animal or person as closely as possible without being seen or heard, usually in order to catch or kill them”. So, in this context, the contextual meaning contrasts with the basic meaning. Hence, the lexical unit “tangkai” (Lit: stalk) is marked as a metaphorical item. In addition, the contextual meaning of “Kesayuan mulai meniti di tangkai hatinya” (Lit: Sadness began creeping into his heart), in this context refers to the

negative emotions that slowly creep up into the heart. Here the heart is metaphorically the place of emotion. The sad feeling is creeping into the heart via the 'stalk'. There is movement of growth of the feeling; i.e., Sadness. It starts in small measures like tiptoe along a route, or the stalk which will lead to the heart. The expression "tangkai hatinya" (Lit: creeping into his heart) which is metaphorically used to denote deep Sadness is a "hidden enemy" that may endanger someone. This means that negative emotion as Sadness can be considered as "hidden enemy" that we are not aware of it. Therefore, the metaphorical expression reflects the underling conceptual metaphor "SADNESS IS A HIDDEN ENEMY". This conceptual metaphor in Malay is not applicable in Persian. In Persian, the concept of "A HIDDEN ENEMY" can be employed in different metaphoric expressions to express fear. This metaphor is very common in Persian. For instance, the expression "fear bit by bit crept up on her" shows the conceptualization of "FEAR IS A HIDDEN ENEMY" in the Persian language.

(8) MT (page 3): Mereka/ berpisah/ setelah/ bas/ Jalan/ Kolam/ Air/ membawa/ Rubiah pulang/ ke/ rumahnya/ dan/ Majid/ agak/ **longlai**/ pulang/ ke/ Depot/ berkemas/ barang-barangnya.

Gloss: They / separate /after/ bus /Road / Pool / Water / took / Rubiah / return / to / home+her / and /Majid / sort of / **listlessly** /return / to / Depot /pack /things_his /

Literal translation: They parted when the Jalan Kolam Air bus took Rubiah home and Majid walked dejectedly to the depot, to pack his belongings.

In example (8), "Majid agak longlai pulang ke Depot berkemas barang-barangnya" (Lit: Majid walked dejectedly to the depot to pack his belongings.), the lexical unit "longlai" (Lit: listlessly) is considered as a potential metaphorical item. In this context, the contextual meaning of "longlai" (Lit: listlessly) refers to a character of the story who walks without vitality. The most basic (non-metaphoric) meaning of the lexical unit "longlai" given by Malay Dictionary (1901) is "bowed, falls right out". In fact, there is a contrast between the contextual meaning of "longlai" and its basic meaning. Consequently, "longlai" is considered to be metaphorical in this context. The metaphorical expression "Majid agak longlai pulang ke Depot berkemas barang-barangnya" (Lit: Majid walked dejectedly to the depot to pack his belongings.), refers to the manner of someone who is saddened. In terms of human physiology, when someone is very sad, he/she is, in fact, experiencing both physical and emotional lack of energy and vitality because the body, emotions, and mind are connected. Therefore, the Malay expression reflects the conceptual metaphor SADNESS IS LACK OF VITALITY. This metaphorical

conceptualization of the emotion of Sadness is that it makes people passive and unmotivated.

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- (9) MT (page186): Dan/ Majid /Ya/Aku/ tahan/ Tak / usah / cakap/ lagilah
 and/ Majid /yes/ I /Know/ no / bother/speak/ more+lah/
Hati / aku / tak / tahan/ Hari raya/ berapa /hari / lagi
Liver/ my / not / hold / day raya / how many/ day / more
 Transliteration: **Hati / aku / tak / tahan/** Hari raya/ berapa /hari / lagi
Heart/ my / not / hold / day raya / how many/ day / more
 Literal translation: And Majid? Yes. I know. But don't say anymore.
My heart cannot stand it. How many days to hari raya?
-

In example (9), the lexical unit “tahan” (Lit: hold) is considered as a potentially metaphorical item. The contextual meaning of “tahan” (Lit: hold) in this context provides the metaphorical item to denote extreme Sadness. The basic (non-metaphorical) meaning of “tahan” (Lit: hold) according to Malay-English Dictionary (1901) is as “being able to suffer from something”. Comparing the contextual meaning and the basic meaning of “tahan” (Lit: hold), it is found that the contextual meaning contrasts with the basic meaning. Hence, the lexical unit “tahan” (Lit: hold) is marked as a metaphorical item. The metaphorical expression “Hati aku tak tahan (Lit: my heart cannot stand it) reflects the conceptualization of the heart as the center of personality and mood. This shows that whenever a person is sad, his heart is sad, too. The meaning of the metaphorical sentence is very clear in the context. This is Majid’s utterance when he is talking to himself, and he had too many experiences of sorrows. He is expressing the feeling that he keeps too much sorrow to himself. This example demonstrates that the heart is conceptualized as a locus for emotion. Hence, the Malay metaphoric expression is consistent with the two conceptual metaphors of SADNESS IS AN EXTERNAL PRESSURE or SADNESS IS A BURDEN. In this metaphor, Sadness is considered as a heavy burden loaded on the sad person. This means that a burden can depress a little or can be unbearable subject to the degree of the emotion. The emotional stress and heaviness can cause spiritual discomfort and this emotional state is seen to be undesirable (Kövecses 2000). Individuals strive to withstand emotional stress based on the fact that when the burden is heavier, the emotional stress will be bigger. However, it needs to be pointed out that a substantiated burden can be easily avoided or disposed of which invariably means that an individual could control such an emotional state, sometimes possibly with positive results.

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- (10) MT (page 95): Leman/ ingin/ membayangkan/ bahawa/ wajah/ itu/
memberikan senyuman/ kepadanya/ dan/ dengan/ itu/ **dadanya/ berkocak/**
sedikit/ dalam/ kepuasan dan/ sedikit/ bangga...
... **dadanya/ berkocak/** sedikit/ dalam/ kepuasan / dan/ sedikit/ bangga...
Gloss: ... chest+his/ agitated/ a bit / in / satisfaction / and / a bit / proud
Literal translation: Leman wanted to imagine that the face threw a smile
at him and with that his chest was rather tumultuous with contentment....
-

In example (10), “dadanya berkocak” (Lit: his chest agitated with her smile), the lexical unit “berkocak” (Lit: agitated, tumultuous) is considered as a potential metaphorical item. In this context, the contextual meaning of “berkocak” (Lit: agitated, tumultuous) in the context of the expression refers to the reaction of someone who is feeling excitement and is very happy. The basic (non-metaphoric) meaning of berkocak” (Lit: agitated, tumultuous) according to the Malay-English Dictionary (1901) is “movement of water in a container when the container is shaken or agitated; splashing”. When we compare the contextual meaning and the basic meaning of “berkocak” (Lit: agitated, tumultuous), we notice that the contextual meaning contrasts with the basic meaning. The expression “dadanya berkocak sedikit dalam kepuasan dan sedikit bangga” (Lit: his chest agitated with her smile), in the context of the story is metaphorically used to indicate someone’s chest agitated with intense excitement. The effect of Happiness can highly agitated the internal body of a person such as chest, as in example (10). In Malay language, excitement is conceptualized as agitate of the chest to denote Happiness. This sense is not captured in the same way in the Persian language. On the other hand, in the Persian language, it is expressed with a metaphorical phrase containing the words “heart agitated with distress” to denote fear. Deriving from the expression, “dadanya berkocak sedikit dalam kepuasan dan sedikit bangga” (Lit: his chest agitated with her smile), we can have a metonymy “THE CHEST IS THE CONTAINER FOR THE EMOTIONS”. Consequently, based on this metonymy, if we consider the agitated of the chest as a response to Happiness, we can get the metaphor HAPPINESS IS AGITATED. It should also be mentioned that this metaphorical concept shows that Happiness is culturally specific in Malay.

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- (11) MT (page 100): Kemudian/ mereka/ **terbenam/** dalam /mimpi
Gloss: Then / they / **immersed** / in / dreams
Literal translation: They were ‘overcome’ or ‘lost’ in their dreams
-

In example (11), “Kemudian mereka terbenam dalam mimpi” (Lit: They were overcome in their dreams), the lexical unit “terbenam” (Lit: immersed) is considered as a potential metaphorical item. Considering the context of the story, the meaning

of the “terbenam” (Lit: immersed) in the context of the expression refers to “a feeling of intense pleasure or joy”. The basic (non-metaphoric) meaning of “terbenam” (Lit: immersed) according to the Malay-English Dictionary (1901) is “to put something or someone in a liquid, especially so that they are covered completely”. When we compare the contextual meaning and the basic meaning of “terbenam” (Lit: immersed), we notice that the contextual meaning contrasts with the basic meaning. In such a case, the phrase “Kemudian mereka terbenam dalam mimpi” (Lit: They were overcome or lost in their dreams), is marked metaphorically. The metaphorical expression also connotes excessiveness and loss of control. In fact, when a person is overwhelmed by positive emotion, s/he does not quite know what s/he is doing. Moreover, this Malay example shows that Happiness is considered as an extreme and powerful emotion. This metaphorical conceptualization represents that our feelings should not be shown freely, and we should not allow them to control us. Even though Happiness is a desirable and pleasing emotional state, our conceptual mappings indicate that they have to be controlled. Hence, the conceptual metaphor “HAPPINESS/JOY IS AN OPPONENT” is also instantiated by the linguistic phrase “Kemudian mereka terbenam dalam mimpi” (Lit: They were overcome or lost in their dreams).

(12) MT (page 174): Kedua-duanya / tertawa / Majid / hanya / senyum-senyum / Tetapi / dia

The two- two/ laughed / Majid / only / smile-smile / but /he
 riang /dan /**perasaannya** / **melonjak-lonjak** / mengenangkan / masa / gemilang
 cheerful / and / feeling+his / move upwards / thinking / time /wonderful/ ketika /
 nanti / menjadi pengantin/ dia / riang /dan / perasaannya / melonjak-lonjak
 / mengenangkan / masa
 when /become /bridegroom/ he / cheerful / and / feeling+his / **jump upwards** /
 thinking/ time

Literal translation: They both laughed. Majid just smiled. But he felt happy and his feelings intensified thinking about the glorious moment when he became a bridegroom.

In example (12), the phrase “melonjak-lonjak” (Lit: jump upwards) is considered as a potentially metaphorical item. The contextual meaning of “melonjak” (Lit: jump) refers to someone who is very happy in this context. The most basic meaning of “melonjak” (Lit: jump)”, according to the concise Malay-English Dictionary (1901), is “a movement in which you jump from a high place” or “a movement in which you jump off the ground”. In this context the basic meaning contrasts with the contextual meaning. In such a case, the lexical unit “melonjak” (Lit: jump) is marked metaphorically. As a consequence, the lexical unit “melonjak” (Lit: jump) refers to “upward oriented” and it is used to express intensity of Happiness in this

context. This metaphorical notion reveals that Happiness is a concept against sorrow, which is signified by a downward orientation. So, the linguistic expression “dia riang dan perasaannya melonjak-lonjak mengenangkan masa ketika nanti menjadi pengantin” (Lit: He felt happy and his feelings intensified thinking about the glorious moment when he would become a bridegroom) means that “he was so happy when he would become a bridegroom”. So the expression instantiates the conceptual metaphor “HAPPINESS IS MOVING UP (JUMPING) INTO THE AIR”. Interestingly, a number of Malay metaphorical statements concerning Happiness follow this metaphorical notion. This conceptual metaphor is a universal one; it is employed in both Persian and Malay for expressing a highly intense sense of Happiness.

The overall result of this analysis shows that there are some shared conceptual metaphors of Happiness and Sadness in the Persian and Malay languages. However, due to different cultural and thinking modes in Persian and Malay, there are some differences between the conceptualization of Happiness and Sadness. This finding is compatible with Lakoff’s (1993) claim that bodily experience is universal and that it probably results in basic level metaphors that are widely shared by humans in different times and places. Therefore, the same conceptual metaphors may exist in different languages and cultures. The findings of this study highlighted that metaphorical expressions play a pivotal role in understanding and speaking about emotional states apart from individual differences of the languages. The findings suggest that the application of MIP offers a reliable and flexible method for identifying metaphorical expressions at the linguistic level, and the CMT provides a systematic approach to identify the concepts of emotive metaphorical expressions behind the linguistic metaphors.

Conclusion

This study aimed to identify and analyze emotive metaphorical expressions in Persian and Malay languages using MIP and CMT. The metaphorical sentences were selected from Persian and Malay literary texts. The sentences were classified into lexical units and then analyzed using the aforementioned procedures. Due to the broad nature of the procedures, only some examples randomly selected. The examples showed that the procedures can be used for any languages. Although the languages might be different in terms of their structures, the basic principles of the aforementioned procedures can be applicable for them. The MIP is an effective tool because it provides an opportunity to recognize lexical units that are metaphor related and might be ignored if they were to be recognized intuitively. Therefore, it should be pointed out that more lexical items can be found in Malay than in Persian. The analysis of the lexical units showed that most of them were conventional words

that could be found easily in the dictionary. However, the meanings of these words could be identified because they were frequently used in Persian and Malay. The review of the literature showed that more studies have been carried out on the linguistic emotive metaphorical expressions in Persian in comparison with the studies in Malay. In addition, no results were found on using MIP in Malay language. In general, the results indicated that there is a difference in cognitive mappings between the two languages meaning that cognitive mappings of concepts are dissimilar in Persian and Malay because different kinds of conceptualizing experiences are used in each culture. In fact, Persian and Malay cultures contain different domains for cognitive mapping of a similar idea. However, the results indicated that, to some extent, some kind of equivalence can be found in Persian and Malay in terms of emotive metaphorical expressions of Happiness and Sadness. Moreover, the more the two cultures conceptualize an experience in a similar way, the more similar mapping is used; and the more they conceptualize an experience differently, the more different mapping is used. Therefore, dissimilar conceptual mapping between the metaphors indicates that the two languages differently conceptualize these emotions.

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کاربرد روش شناسایی استعاره و نظریه‌ی استعاره‌ی مفهومی در زبان‌های فارسی و مالایی

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استعاره یک عنصر زبانی است که در زبان‌های مختلف یافت می‌شود. در این پژوهش، استعاره‌های مفهومی «شادی و غم» در دو زبان فارسی و مالایی مورد بررسی قرار گرفته است. در این مطالعه از روش شناسایی استعاره (MIP) و نظریه‌ی استعاره‌ی مفهومی (CMT) برای استخراج داده‌ها استفاده شده است. در این پژوهش داده‌های فارسی و مالایی مورد بررسی قرار گرفته‌اند. داده‌های فارسی از رمان فارسی «سوشون» نوشته‌ی سیمین دانشور جمع‌آوری شده است و داده‌های مالایی از رمان‌های مالایی وان عثمان وان آوانگ جمع‌آوری شده است. پس از جستجو، واژه‌های استعاری یافت شده مورد مقایسه قرار گرفتند تا یکسانی، شباهت‌ها و تفاوت‌ها در هر دو زبان ارزیابی شود. تجزیه و تحلیل داده‌ها نشان داد که واژه‌های استعاری احساسی «شادی و غم» با رویکرد شناختی و تنوع فرهنگی مشخص می‌شوند. یافته‌ها نشان داد که در هر دو زبان عبارت‌های استعاری بسیار زیادی از «شادی و غم» وجود دارد که مبتنی بر تجربیات بدنی مشترک است. علاوه بر این، تجزیه و تحلیل واژه‌های استعاری «شادی و غم» در دو زبان نشان داد که استعاره در بیان مفاهیم عاطفی کاملاً گسترده است و در درک و گفتار ما نقش اساسی دارد. همچنین نتایج این تحقیق نشان می‌دهد که استفاده از روش شناسایی استعاره (MIP) روشی معتبر و انعطاف‌پذیر برای شناسایی واژه‌های استعاری در سطح زبانی در متون است و نظریه‌ی استعاره‌ی مفهومی (CMT) ابزاری دقیق برای شناسایی مفاهیم استعاره‌های احساسی در کنار استعاره‌های زبانی به‌شمار می‌آید.

واژه‌های کلیدی: روش شناسایی استعاره (MIP)، نظریه‌ی استعاره‌ی مفهومی (CMT)، عبارات استعاری، شادی، غم.

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