

Cognitive Metaphors of Love in English and Colloquial Cairene Arabic: A Corpus-Based Contrastive Study

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Abstract:

Metaphor was traditionally seen as a figure of speech and ornamental device employed in literary works. With the advent of Cognitive Linguistics, it started to be studied as a cognitive tool, shaping our thought, language, and action (Lakoff & Johnson, 1980; Kövecses, 2002). They assert that metaphors are pervasive in daily communication and used by native speakers to express abstract concepts such as emotions. The emotion under study is love. "Love" seems to be the most metaphorical emotion among the other types of basic human emotions (Kövecses, 2004). The present study aims to investigate and compare how metaphorical expressions of love are employed in two unrelated languages: English and Colloquial Cairene Arabic. The findings of this comparative analysis show that English and Colloquial Cairene Arabic share many metaphorical expressions of love that are based on common bodily experiences such as LOVE IS A FLUID/ AIR IN A CONTAINER, LOVE IS UP, and LOVE IS SICKNESS. Consequently, the similarities can be attributed to the universality of conceptual metaphors. However, there are some differences observed and attributed to cultural differences.

Key words: cognitive linguistics, metaphorical expressions, emotions, love, mapping

1- Introduction:

Cognitive linguistics (hereafter CL) is a new discipline of linguistics and a new branch of modern psychology which is concerned with the study of the relationship between language and mind (Ortony, 1993; Steen, 1994; Evans, 2007). In the realm of CL, metaphors are "devices that allow us to understand one domain of experience in terms of another" (Lakoff & Johnson, 1980, p. 117). People use metaphors to express abstract concepts in terms of concrete entities which are easier to understand. The relationship between these domains is unidirectional because a domain is understood in terms of another and not the other way round (Lakoff & Johnson, 1980; Lakoff, 1993). One of these abstract pervasive human experiences is emotions. The Conceptual Metaphor Theory in CL regards metaphors as playing an important role in the conceptualizing process of emotion (Lakoff & Johnson, 1980; Kövecses, 2004) are most typical examples to show how abstract concepts are structured by more concrete concepts metaphorically because emotions are highly unstructured concepts. To the best of the researcher's

knowledge, no study has provided a contrastive study of love metaphors in English and Colloquial Cairene Arabic (hereafter CCA) so this paper addresses this gap by investigating the conceptual metaphors for love supporting the linguistic metaphors in these two unrelated languages. Comparing metaphors in these language varieties uncovers what is universal and what is language-specific, on the other hand this result cannot be obtained from monolingual studies and also by comparing metaphors, the researcher exposes how these linguistic communities express their conceptualization of love, how they think about this emotion and how they act simply because metaphor is no longer regarded as a figure of speech, but a way of thought.

The study is confined to answer the following questions:

- a) How are metaphors of love conceptualized in English and CCA?
- b) What are the similarities and differences between English and CCA in terms of conceptual metaphors of love?

2-Methodology:

This section comprises three parts. The first part defines the basic principles of the theoretical framework, i.e. the CMT. The second part is about data source and collection. The last part is about the procedures of data analysis.

2.1 Theoretical Framework

The Conceptual Metaphor Theory (hereafter CMT) is defined and exposed its basic tenets.

2.1.1 Conceptual Metaphor Theory

As Sauciuc (2009) states, “Conceptual Metaphor Theory (CMT) is one of the most prolific frameworks in the study of emotion concepts” (p. 244). This theory is adopted in this study to compare and contrast metaphorical expressions of love in English and CCA. Lakoff and Johnson (1980) marked a turning point in the history of metaphor studies by considering it as a basic cognitive tool employed by native linguistic communities to express the abstract concepts in their everyday life: “Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we

both think and act, is fundamentally metaphorical in nature” (Lakoff & Johnson, 1980, p. 3).

2.1.2 Source and Target Domains

Lakoff and Johnson (1980) proposed that “The essence of metaphor is understanding and experiencing one kind of thing in terms of another” (p. 5). The “thing” that is to be understood is often an abstract concept which is indicated to as the “target domain” (hereafter TD) or “recipient domain”; “the other” concrete thing from which we get metaphorical expressions in order to understand the abstract concept is indicated as “the source domain” (hereafter SD) or “donor domain”, and this phenomenon of conceptualizing one domain in terms of another is called “conceptual metaphor”. (Lakoff & Johnson 1980; Kövecses 2002; Deignan 2005; Littlemore 2009).

2.1.3 CM as a Mapping between SD and TD

Lakoff (1993) used the term “mapping” to show the interaction between SD and TD. Each CM has SD, TD and a source-to-target mapping. This term is defined as a set of systematic correspondences that exists between constituent elements of the two domains (Kövecses, 2002; Radden & Dirven, 2007). For example, when people understand love in terms of a journey, the conceptual metaphor LOVE IS A JOURNEY is drawn on to conceive the concept of love. However, the conceptual metaphor LOVE IS A JOURNEY is not directly used in daily life. It is realized by metaphorical linguistic expressions (Kövecses, 2002, p.6) such as the following:

LOVE IS A JOURNEY

Look *how far* we’ve come

We’re at a *crossroads*

We’ll just have to *go our separate ways*

We can’t *turn back* now

I don’t think this relationship is *going anywhere*

In the above-mentioned examples, there is a set of mappings between the concept of journey (SD) and the concept of love (TD) as follows:

Source: JOURNEY

Target: LOVE

The travelers

→

the lovers

The vehicle	→	the love relationship
The journey relationship	→	events in the
The distance covered	→	the progress made
The obstacles encountered experienced	→	the difficulties
Decisions about which way to go do	→	choices about what to
The destination of the journey relationship	→	the goal(s) of the

Figure 1 (Kövecses, 2002, p.9)

This figure displays how the SD (JOURNEY) is correspondent with the TD (LOVE) in a systematic set. The travelers, vehicle, journey, distance, obstacles, decisions about which way to go, and destinations are the constituent elements of JOURNEY. Alike, the lovers, love relationship, events, progress, difficulties, choices, and goals of this relationship are the constituent elements of LOVE. Kövecses (2002) claims that it is the source which makes the constituent elements of the target and structures the mappings. In other words, TD (LOVE) does not have the previous constituent elements without appearing the SD (JOURNEY) first.

2.1.4 Unidirectionality of Mappings:

Indeed, metaphorical mapping is usually unidirectional as Kövecses remarks (2002) “the metaphorical process typically goes from the concrete to the more abstract but not the other way around” (p.6). People speak about “love” in terms of “journey”, but they do not talk about “journey” in terms of “love”.

2.1.5 Types of Conceptual Metaphor:

The conceptual metaphor can be classified into three types in terms of their cognitive functions (Lakoff & Johnson, 1980; Kövecses, 2002):

a) Structural Metaphors

Structural metaphors are “cases where one concept is metaphorically structured in terms of another” (Lakoff and Johnson, 1980, p. 14), and “the source domain provides a relatively rich knowledge structure for the

target concept” (Kövecses, 2002, p.37). In this respect, metaphors enable the speakers to understand a topic from the target domain by means from the source domain. For example, the concept of time is structured in terms of space and motion as “I’m looking *ahead* to Christmas” and “time is *flying by*...”

b) Ontological Metaphors

Lakoff and Johnson (1980) state that ontological metaphors can be conceived as entity and substance metaphors (p. 26). The human experience with physical entities, substances, and containers provides further basis for the understanding and perception of surroundings. For example, “Buying land is the best way of *dealing with inflation*” and “He *entered* a state of euphoria”.

c) Orientational Metaphors

Lakoff and Johnson (1980) state that orientational metaphor does not only “structure one concept in terms of another but, instead, organizes a whole system of concepts with respect to one another”. Most of these metaphors are related to spatial concepts such as up-down, in-out, front-back, on-off, deep-shallow, and centre-periphery, etc. For instance, “I am *feeling up* today” and “His health is *declining*”. These metaphors organize these target concepts spatially. The organization is based on the human physical and cultural everyday experience; the physical basis is claimed to arise from the fact that all human beings have bodies of similar form. The orientational metaphors can vary from culture to culture. For example, in some cultures the future is in front of us, whereas in others it is back”. (p. 14).

2.1.6 Metaphor and Culture:

Li (2010) states that metaphor, as a part of language, reflects the nation’s culture. Ibarretxe-Antunano (2013) defines culture according to CL as it “usually refers to a system of collective beliefs, worldviews, customs, traditions, values, and norms shared by the members of a community” (p. 321). Lakoff and Johnson (1980) describe the relationship between metaphor and culture as follows: “The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture” (p. 22). That is to say, the metaphorical expressions can serve as a clue to culture and a resource for investigating the cultural worldviews expressed in English

and CCA; and also present the mental representations of these languages' speakers.

2.1.7 Metaphor and Emotion

Emotions are one of the fundamental and pervasive aspects of the human experience. They have a powerful effect on our life in making decision, supplying motivation for certain behaviours, reflecting physiological reactions and affecting situational factors. People use them to express their intentions and ideas through speech so language serves as a tool for emotion research. Emotions join feeling and thoughts together so they are complex notions. Owing to the fact that emotions lack objective grounding, they are often expressed metaphorically (Vespoor, 1993, p. 3).

2.2 Data Source and Collection

The present study is based on computerized corpora. The English metaphorical expressions used in describing the target domain LOVE were gathered from the Corpus of Contemporary American English (hereafter COCA) and the British National Corpus (hereafter BNC). The CCA metaphorical expressions used in describing love were collected without any bias from the Sketch Engine Website "www.sketchengine.co.uk" to establish the closed corpus for the present study.

2.3 Data Analysis

The model for analyzing linguistic expressions of metaphors presented by Kövecses (2005) is adopted in this study to reveal the degree of similarities and differences in the case of love conceptualization between English and CCA. 40 metaphorical expressions of love in both languages compiled from the corpora mentioned above are conducted through two phases; namely grouping and juxtaposing the expressions in these languages and comparative analysis. In the first phase, English and CCA expressions are categorized and juxtaposed according to the source domains. Metaphorical expressions of love cover different source domains in both languages. Therefore, this paper focuses on selected source domains including HUMAN BEING and LIVING THINGS such as ANIMAL to limit the scope of the study.

In the second phase, these expressions are compared based on conceptual metaphor and literal meaning. Additionally, each CCA expression with its English phonetic transcription (Ezzat, 1973) and its English literal conversion are scheduled in each conceptual metaphor. If a CCA metaphorical expression of love could be found in English with the identical literal meaning and conceptual metaphor, they are considered as totally the same, while two expressions under the same conceptual metaphor with different literal meanings are considered as partially the same and if an expression is an instantiation of a different conceptual metaphor which is absent in the other language is considered as completely different. At the end of this contrastive study, the similarities and differences among metaphorical expressions of love in English and CCA are identified to calculate the percentages of the above-mentioned three patterns (totally the same, partially the same, and totally different), then the principal pattern in both languages is determined.

3- Results

This section presents the data obtained in the research paper, and discusses the statistics relating to the frequency and percentage. The results of this study are then discussed.

Table 3.1 shows the frequency and percentages of similarities and differences between love metaphorical expressions in English and CCA.

Emotion	Scales	Frequencies	
		Observed	Percentage
Love	Totally the same	21	52.5 %
	Partially the same	19	47.5 %
	Totally different	0	0 %
	Total	40	100 %

As it is presented, 40 metaphorical expressions describing love are gathered in both English and CCA. 52.5 % of the expressions refer to the category "Totally the same". On the other hand, 47.5 % of them are "Partially the same" and according to the above statistics, the category "Totally different" is not identified.

4. Discussion

4.1 Metaphors of Love with the CONTAINER (HUMAN BODY)

Source Domain

- a) The Yes that launches a thousand sky-rockets just as my heart is a catherine-wheel the second I *fall in love with you*. (BNC)
- b) One afternoon, the dreamer *fill in love* with her, even though Janine was married to this guy. (COCA)
- c) She sat beside him, her heart *overflowing with love*, and wondered how anyone could not love her Alexander. (COCA)
- d)says Judith Lynne Manna, an anthropologist at the University of Maryland. We *pour out love* and hate, joy and sorrow; appeal to the spirits. (COCA)
- e) It wasn't just the usual liaison: the two of them fell *head over heels* in love. (BNC)
- f) أول ما شفتنه وقعت في حبه
"?wel mafu:fto we?Σt fi: fjobbo "
(lit. When I saw him, I fell in love with him)
- g) أنا مش بحبك بحبك إيه...دا أنا روحى فيكى دا أنا دايب دوب جوه عنيكى
"?na mef bafjbek bafjbek ?ehda ?na rohi: fiki: ?na dayib do:b gwa Σniki: "
(lit. I do not love you!.....My spirit is in you. I melt in your eyes)
- h) زمالك يا كل همى حبك بيجرى فى دمي
"zama:lik ya: kul hame: fjobbak bygre: fe: dame:"
(lit. Zamalek is my core concern, your love is running in my blood)
- i) إتجوزى اللي حب روحك وشخصيتك مش شكلك إتجوزى اللي إنتى ماليه عنيه ودنيته

"?itgauize: ?ile: h̄abb ru:h̄ik w fax̄syitik miḥ faklik ?itgauize: ?ile: ?inti malyah ∑ine:h"

(lit. It is better to get married with whom loves your soul and personality and not with your shape, get married with whose eyes are full of you)

ج) بحس إني بتنفس هواها معرفش للحزن عنوان

"baḥis ?ine: batnafis hawaha: ma∑raffj lilḥozn ∑inwan"

(lit. I feel that I breathe his love, I do not know any address for sadness)

Container metaphor, as an extremely productive metaphor identified by Kövecses (1990), is shared within not only love but also all emotions and is considered as a general source. In spite of the fact that both English and CCA have the same container metaphor in conceptualizing the target domain LOVE as LOVE IS A FLUID/ AIR IN A CONTAINER, the selection of containers still varies from English to CCA. In English, the container is mainly the human's body as in 4.1 (a-b-d), while in CCA it usually refers to human body as in 4.1 (f-j) and its parts: eyes, blood, and heart as in 4.1 (g-i-h-k) respectively. CCA tends to use more body parts as the container of love. Whereas, English prefers to use the whole body to describe love. The minor difference can be accounted for by the different national characters. English people seem to be extroverted in character in contrast with introverted in CCA. So when the body is the container in English, the fluid of love that overflows is more readily seen. When the heart, eyes, and blood are the container in CCA, whatever overflows is still inside the body.

4.2 Metaphors of Love with the FIRE Source Domain

- a) Lisa! Despite the fact that we were separated, I was still carrying a *torch*. (COCA)
- b) It is not always so obvious in relationships, where we often expect the bright *flames of love* to burn out of their own purity and spontaneity, but they too need refueling in what may be quite prosaic ways. (BNC)
- c) We who are assembled here are not Americans, only. Our hearts *burn* with ardent love for two countries. (COCA)

- d) الحب ولى فى الدرة
"ilfobb walaΣ fe: ildura"
(lit. love is burning in the corn trees)
- e) ده أنا قلبى مولع نار وسَينى أسهر وأحتار
"da?na ?albi mo:laΣ na:r wsaybni ?shar wafhta:r"
(lit. My heart is burning with fire and you let me sleep late and be confused)

The words "torch" in (4.2a), "flames" in (4.2b), "burn" in (4.2c) "walaΣ" in (4.2d), and "mo:laΣ" in (4.2.e) refer to the source domain FIRE. English and CCA speakers use "fire" to express the intensity of love in LOVE IS FIRE. English uses the word "torch", whereas CCA does not because of cultural connotations. It is found that CCA has this expression (4.2.d) because of the environmental impact of agriculture.

4.3 Metaphors of Love with MADNESS/ INSANITY Source Domain

- a) She has a husband who is *crazy about* her. Within a year, she will probably have her first child. (COCA)
- b) I have a friend who is so *insane about* him. (COCA)
- c) My favorite Santa Barbara Pinot Noir; burgundy lovers will *go mad* over it. (COCA)
- d) On Facebook, Diane *raves about* her beloved Rachel, her art, her academics. (COCA)
- e) ساعتها مدام كاميليا كانت صغيرة أوى وحلوة أوى كانت بردو مهووسة بالتمثيل وبتحلم بالشهرة
"saΣtha madam kamilyia kanit soyyirh ?wi w fjelwh ?wi kanit bardo mahwo:sa bittamsi:l wbtihlam bilfohra."
(lit. At that time, Kamilyia was so young and beautiful. She also was eager for acting and dreamt of fame)
- f) عاملى فيها مجنون ليلى
"Σamli: fe:ha: magnu:n Leila."
(lit. He behaves as Leila's crazy)

Kövecses (2004) cites “In the INSANITY metaphor, emotion is an unspecified intense psychological force that can produce insanity. In the source domain of the metaphor, a normal person becomes insane as a result of this intense psychological force” (p. 74). In other words, intense love leads a rational person to lose his control and be crazy towards someone or something as presented in the previous examples. Sometimes literature and poetry, being part of culture, have a great influence on conceptualization of some emotions such as love as in (4.3.f). CCA-speaking people use this expression when they want to describe someone who is deeply in love. The story of Qays Ibn Al-Mulawwah and Leila is one of the famous romantic traditional stories.

4.4 Metaphors of Love with SICKNESS Source Domain

- a) And their *sick relationship* has a deadly end. (COCA)
- b) It makes my *heart sick* when I remember all the good words and all the broken promises ... (BNC)
- c) قلبى ملك ربي بلا حب بلا وجع قلب
"?albe: milk rabe: *bla fjobb bla waga* ?alb"
(lit. God owes my heart. No love no heart's pain)
- d) محدش بيحب يتوجع بس مراية الحب عميا
"mahjadif byifjibb yitwagi bas *mirayit ilfjobb* amyia:"
(lit. No one likes to feel painful but love's mirror is blind)

Kövecses (2004) states that emotions can be considered either positively or negatively. Emotions that are regarded as negative are conceived as sickness/ illness. Many metaphorical expressions in English as 4.4 (a-b) and CCA as 4.4 (c-d) represent the metaphor LOVE IS SICKNESS/ ILLNESS.

4.5 Metaphors of Love with NUTRIENT Source Domain

- a) Unfortunately, being *love starved* is something that many of us get used to. (COCA)
- b) Her *hunger for love* was the shadow God cast across her soul. (COCA)

- c) إرويني بحبك إرويني يا أعز وأغلى من عيني
" ?irwe:ne: biʃobbak ?irweine: ya: ?aʒaz wiʔayla min ʒe:ne:"
(Lit. Let me drink your love... You are dearer than my eyes)
- d) عطشانة يا صبايا دلوني على السبيل
" ʒtʃa:na ya:ʒaba:ya: dilo:ne: ʒala ilsabe:l"
(Lit. I am so thirsty....Could you tell me about the way?)

According to the previous examples, LOVE IS NUTRIENT is found in English and CCA. The concept of love is considered as something edible or being a kind of material in both. The difference lies in the fact that English conceptualizes love in terms of solidity as presented in 4.5 (a-b), whereas CCA conceptualizes it in terms of liquidity as presented in 4.5 (c-d).

4.6 Metaphors of Love with ANIMAL Source Domain

- a) Forget ‘*Puppy Love*’ — ‘*Eyes Don't Lie*’ is a series of *doggy*-style shags. (BNC)
- b) حبك بُرص وعشرة خُرس
" ʃabbak burʒ wiʒaʃra xurrs"
(lit. May a gecko and ten dumb people love you)

Animal words play a fundamental role in our daily life. Our relationship with animals provides us with a means of association when we talk. However, the same animal words may express totally different meanings in the different cultures of the West and the East. For example, the English speaking people use the words “puppy” and “doggy” as in (4.6.a) to describe a romantic love between young couple. They like keeping dogs and puppies as companions at their home. Unlike, CCA speaking people use the word “burʒ” (gecko) as in (4.6.b) to refuse or reject one’s love because they have a bad religious background about it. It is known that religion is an essential part of the human culture. English and CCA- speaking people have different religious beliefs. The English believe in Christianity, whereas CCA believe in Islam. Prophet Muhammad (PBUH) mentioned in hadith when Ibrahim was thrown into the fire, all animals were trying to put off the fire, except gecko (burʒ) which was rather fanning the fire to burn him. And that was why Prophet Muhammad commanded his Islamic nation to kill it. Based on the

analysis of above-mentioned metaphorical expressions, it is found that both English and CCA use the CM LOVE AS ANIMAL but there are cultural differences which sometimes refer to religious beliefs.

4.7 Metaphors of Love with PHYSICAL FORCE Source Domain

- a) young, attractive woman of medium build, five-feet-five-inches tall to whom young men were *magnetically drawn*. " It was always, ' I love you, Beate,' (COCA)
- b) عنها فيها حاجة بتشدني ليها
"Σineha fe:ha fja:ga bitʃdini le:ha "
(lit. Her eyes have something that attracts me)

The above metaphorical examples 4.8 (a.b) display that both English and CCA describe love as gravity or natural force that draws the lover to his/her beloved. Both examples refer to the CM (LOVE IS A PHYSICAL FORCE).

4.8 Metaphors of Love with HUMAN BEING Source Domain

- a) *Love comes and goes* when it wants, like death, but eventually both come to everyone.... (COCA)
- b) And your character and your *love speaks* for yourself, and maybe that's the reason why he's lasted so long.... (COCA)
- c) وأنا ياما الحب نداني ياما ياما شكيت من البعد قسيت
"wana ya:ma elʃobb nada:ne ya:ma ya:ma ʃake:t men elbuΣd"
(lit. love always calls me. I always complain about breakaway/ going away)
- d) مش بنلاقي حتى ذكرى منه أكيد دا حب مش حقيقي في حب حقيقي بيموت؟
"miʃ binla:ʔe: guwa:hum ʃata ʃikra minu: ʔki:d da ʃobb miʃ
haʔeʔe: fi: ʃobb ʃaʔeʔe: bi:mu:t"
(lit. we do not find a memory inside them. Sure, it is not true love. Does true love die?!)
- e) الحب بيعلم ويربى الحب بيعلمنا نكون أحسن وأرقى وأنقى بيعلمنا نخرج أحسن ما
فيها
"ilʃobb byΣlim wyrabe: ilʃobb byΣlimna niku:n ʔʃsan wʔarqa

wʔnqa byΣlimna nixrrag ʔħsan ma fi:na"

(lit. love teaches and educates. It teaches us how to be better, clearer and more advanced, it teaches us to get the best out of it)

From the previous examples, love is perceived as a human being, who can come, go, and speak as in English metaphorical expressions 4.8 (a-b), *nada:ne* (call me) *bi:mu:t* (die), *byΣlim* (teach), and *wyrabe:* (educate) as in CCA metaphorical expressions 4.8 (c-d-e). Both English and CCA use LOVE AS A HUMAN BEING.

4.9 Metaphors of Love with ORIENTATION Source Domain

a) If you would like to share a bit of my life with me, then give me a bit of yours I will reply so don't make me cry, *get me high*, and reply to sky. (BNC)

b) بحبك وحبك خلانى أطيير فى السما

"bafħbak wifħbbak xala:ne ʔattir felsama:"

(lit. I love you and your love makes me fly in the sky)

We can see from the previous examples that the two words "high" in (4.10.a) and "ʔattir" in (4.10.b) are closely related to the concept "up". Therefore, both English and CCA adopt the same conceptual metaphor LOVE IS UP to indicate this positive emotion. The similarity lies in the fact that erect posture goes along with a positive emotional state such as love. In other words, the same physical basis of human beings leads to the same orientational metaphor LOVE IS UP.

Conclusion:

According to the above-stated contrastive analyses of data, it can be concluded that although English and CCA share most of the conceptual metaphors in describing the target domain LOVE, there are some cultural differences in conceptualizing love in these two languages. English and CCA have many features in common, and it could be claimed that the two languages are 52.5 % totally the same, 47.5 % partially the same and 0 % are totally different in conceptualizing love. That is, "totally the same" is the most frequent pattern in love conceptualization in English and CCA.

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