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Conceptual representations of the human body as a container for emotional responses in Dholuo

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Abstract

This paper examined containment metaphors in the target domains of happiness, sadness and anger in Dholuo. It further sought to examine the conceptual metaphors that can be derived from the general source domain of containment and to explain the vital relations that are manifested in the containment conceptual metaphors. One hundred metaphorical expressions describing the emotions of happiness, sadness and anger were collected from the conversations of ten native speakers of Dholuo. A total of fourteen conceptual metaphors were derived from three basic emotions of happiness, sadness and anger. The study adopted a descriptive research design. The study found out that emotion is a notion that is interconnected with language. Moreover, feelings influence reasoning and thought processes thereby explaining our comprehension of the world and its reality. The study further found out that conceptual metaphor is a crucial principal that the mind employs to comprehend an abstract entity such as emotion.

Keywords: conceptual metaphors, containment, emotions, metaphorical expressions, reality

Public Interest Statement

This is a research article that examines the conceptual representations of the human body as a container for emotional responses in Dholuo. Information contained herein is purely for research and public information.



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Introduction

Metaphor is a concept that is instrumental in our everyday lives. Goatly (as cited in Leskelá 2018) notes that the underlying function of metaphor in thought is to promote the comprehension of complex things through analogy with simpler ones. Kövecses (as cited in Mashak et al. 2012) notes that metaphors tend to be universal and near universal. At generic and specific levels, metaphors tend to be different cross linguistically. He notes for instance that HAPPINESS IS UP is a generic level metaphor in Persian. A specific level version of the metaphor HAPPINESS IS UP in English is HAPPINESS IS BEING OFF THE GROUND. Liu and Zhao (2013) posit that conceptual metaphor is the cardinal cognitive agency in the conceptualization of the world. Metaphor is a means of conceptualizing a human being's bodily experience and understanding of the world. Through metaphors, we apprehend abstract notions and perform abstract thinking since cognition can actuate and be influenced by emotions.

Emotion is a vital constituent of the human individuality. It has repercussions for almost every aspect of daily existence- it affects decision making, furnishes incentives for discrete behaviours and influences the exhibition of physiological arousal and situational factors. Emotions involve a complex subjective experience, a combination of feeling and thought. They are abstract notions which are often articulated metaphorically since they lack objective grounding (Verspoor, 1993, p. 3).

When explaining emotions from a cognitive point of view, Soloshenko (2016) brings four significant points into perspective. First, emotions which are correlated with cognition, are intricate concepts with a cognitive aspect to them. Second, emotions elicit bodily changes and this function relates them with embodied cognition. For example, the metaphor BODY IS A CONTAINER FOR EMOTIONS stands for varied ramifications that emotions have on the human body such as filling the body with emotions or changing the colour of the face. Third, emotions as perceptual states can take control of people and it may be difficult to get over them without deliberate effort. Fourth, emotions as responses to stimuli align or make people 'cognizant' of further action.

Emotion plays a pivotal role in different aspects of our lives. Snaevær (1997) notes that emotion is a means through which communication takes place thus there is an interconnection between emotion and language meaning. Emotion plays a persuasive role that is, it is an addendum to language hence worth our attention. It also plays a transformative role in the sense that through it the world is transformed thereby influencing our view points about life and making the features of reality salient. For example, when people see everything in an emotional manner, the world is viewed as an object that is magical. In sum, emotions have a metaphoric structure (Kövecses, 2010). Navarro (as cited in López & Palanques, 2019) postulate that metaphors accomplish multiple crucial ideational and communicative functions. For example, they are generally used to expedite comprehension of abstract notions to help review complicated domains of experience for distinct communicative purposes like convincing an audience or seizing their attention or evoking emotions.

The Language of Emotion

Kövecses (as cited in Zibin & Hamdan 2019) notes that the language of emotion is characterized by its high metaphoricity which occasions various metaphorical and metonymical expressions. Zibin and Hamdan (2019) argue that current research has shown that humans not only conceptualize emotions through metaphors and other figurative devices but also that the conceptual domain

from which concepts and attributes are mapped onto the domain of emotion is none other than the human body. The findings attained from studying emotion concepts have vital implications for comprehending embodied cognition. Zibin and Hamdan (2019) further note that the mind is embodied in a way that maps the attributes of the human body and the surrounding environment.

Zibin and Hamdan (2019) postulate that there are three schools of thought that have emerged with regard to the conceptualization of emotion. The proponents of the first school have argued that there is a strong correlation between language, cognition and culture in view of emotion. They further note that emotions are universally conceptualized across cultures. The proponents of the second school argue that emotions tend to reflect language/culture specificity. They note that because emotions are socioculturally structured, people who subscribe to a given culture share similar thought patterns and emotions whose conceptualization is culture-specific. The proponents of the third school of thought suggest that emotions can be conceptualized both universally (based on embodied experiences) and socioculturally (based on culture specific schemas). Supporters of this view explain that the reason emotions can be interpreted on both a universal and a culture specific basis is that emotions are not only experienced as psychological states triggered by physiological but also social events. This study is in agreement with Zibin's and Hamdan's (2019) assertion that emotions can be conceptualized both universally based on human embodied experiences and socioculturally based on culture specific schemas.

Why containment source domain?

There are varied source domains that are employed by emotion metaphors. Kövecses (2000b) posits that the majority of the source domains associated with emotion concepts are not specific to such concepts but have a wider scope of application. Some of the source domains that apply to emotion concepts are: CONTAINER, NATURAL FORCE, PHYSICAL FORCE, SOCIAL SUPERIOR, OPPONENT, CAPTIVE ANIMAL, INTENSITY, DIVIDED SELF, BURDEN AND ILLNESS. Stenafowitsch (as cited in Estenova, 2011) came up with additional source domains such as: PURE, MIXED SUBSTANCE, PLANT and AURA. The current study however is grounded in the container source domain because most focal metaphors that people use are hinged on bodily experience (Kövecses 1990; 2000b).

Nayak and Mukerjee (2012) note that containment metaphors are a primary way in which humans understand abstract notions of emotion. The idea of containment in a work of research can be elicited in varied ways namely: use of novel ideas such as modifying selectional preference to include prepositional bindings; use of simple methods of spatial feature elicitation, unsupervised clustering and word cluster association. The current study employed some of these methods in the elicitation of containment metaphors in the basic emotions of happiness, sadness and anger. Kövecses (2000b) argues that the universal feature of the metaphor THE BODY IS A CONTAINER FOR THE EMOTION results from the fact that it is grounded on the universal experience of bodily containment. Despite this universality, there are cross cultural deviations in its use. Therefore, cultural differences arise with regard to part of the body where an emotion is stationed.

Research objectives

This study was guided by the following specific objectives:

1. To identify the metaphorical expressions of the basic emotions of happiness, sadness and anger from the source domain of containment.
2. To examine the conceptual metaphors that can be derived from the metaphorical expressions

of the basic emotions of happiness, sadness and anger from the source domain of containment.

3. To explain the vital relations which are manifested in the metaphorical expressions of the basic emotions of happiness, sadness and anger from the source domain of containment.

Literature review

Esenova (2011) argues that emotion is an outstandingly precise and complicated phenomenon as such, it is comprehensively understood through other more palpable things such as natural forces; bodily containment; wild animals; opponent; spatial concepts; light and darkness; temperature; illness and madness among others. While this study explores the different avenues through which the concept of emotion is understood, the current one is interested in the expression of emotion through one channel which is bodily containment. Mashak, Pazhakh and Hayati (2012) in their comparative study of basic emotion conceptual metaphors in English and Persian literary texts argue that these two languages share most of the general conceptual metaphors in describing the emotions of love, fear, anger, happiness and sadness. That is, most Persian metaphorical expressions of emotions can be literally rendered into English and vice versa and serve the same metaphorical meaning and effects. While this is a comparative study in which conceptual metaphors of varied emotions are examined, the current study looks at conceptual metaphors of three basic emotions in one language.

Conceptual Metaphor Theory (CMT)

This theory was established by Lakoff and Johnson (1980). According to CMT, human thought is essentially metaphorical. The conceptualization of the world happens through conceptual metaphors and metonymies meaning that the human mind grasps abstract concepts with the help of concrete, physical phenomena. The conceptualization of the world springs from the physical world and is largely determined by spatio-temporal experience. Saeed (as cited in Liu & Zhao, 2013) notes that there are two significant conceptions involved in metaphor namely: the commencing point which is the target domain and the comparability point which is the source domain. The comparison is recognized by a process of mapping. Each metaphor has a source domain, a target domain and a source-to-target mapping. A conceptual metaphor thus allows a series of conceptual correspondences (mappings) to be established between a selection of elements in the target domain and their counterparts in the source domain (Lakoff & Johnson, 1980; Lakoff, 1993). To expound on CMT, Kövecses (2005; 2010) gives the metaphorical expression *my blood boils whenever I see him*. From this example, the expression *my blood boils* is singled out and the argument is that it originates in the physiological experience that our temperature increases when we are in an intensified emotional state. The corresponding conceptual metaphors to this example are: INTENSITY IS HEAT and ANGER IS A HOT FLUID IN A CONTAINER; the container being the human body. Lakoff and Johnson (1980) note that the abstract concept that we try to grasp is the target domain while the concrete concept that we use to comprehend abstract concepts is the source domain. Lakoff and Johnson (1980) and Kövecses (2005; 2010) posit that CMT Treats the physical world (including the body), language and culture as entities mutually influencing each other.

Conceptual Integration Theory (CIT)

The Conceptual Integration Theory (CIT) was initiated by Fauconnier and Turner (2002). It provides awareness into the way we view, comprehend and reason about the world. It explains

the combination of knowledge coming from well-defined sources onto a single, self-reliant and logical unit, the blend. Blending is undertaken on two input spaces to produce a third space known as the blended space. This space contains matched information from input spaces as well as additional information known as the emergent structure. CIT was brought to perspective in this study because of the tenet of vital relations.

Vital Relations

Fauconnier and Turner (2002) posit that vital relations, which crop up repeatedly in compressions under the blend, are multiple relationships that exist in mental spaces. Džanic (2007) classifies the vital relations as follows:

- (i) Change: This is a basic vital relation that connects one entity to another. Even though mental spaces transform, this vital relation can be availed within a sole mental space.
- (ii) Identity: This is the most basic vital relation which is a product of complicated, unconscious work. Even though mental spaces contain different elements, they are linked with connections of distinctive identity and objective similarity.
- (iii) Time: This is a vital relation that is connected to memory, change, continuity, simultaneity and non-simultaneity. It is also significant in the understanding of causation.
- (iv) Space: This is a vital relation that brings mental spaces which are characterized by different conceptual mappings into a sole concrete space within the blended space.
- (v) Cause and effect: This is a vital relation that links one entity as a cause with another that acts as its effect. Cause is projected in input space one while Effect in input space two. For example, a fire in a fire place is connected by cause-effect vital relation. In this situation, two input spaces are needed. Logs that are burning occupy one input space while ashes that are as a result of burning logs occupy the other input space. The cause-effect relation comes about because fire causes the logs to burn and ashes are the effects of such burning. Closely related to this vital relation are the relations of time (one space is later than the other) in which case burning comes before the result which is ashes, space (they are in the same place) whereby the action (burning) and the result (ashes) are in the same place, change (the logs become ashes through translation of burning) and cause-effect (fire causes change and existence of ashes). This input vital relation makes use of expressions like *in order*, *due to*, *as a consequence* among others.
- (vi) Part-whole: This is a vital relation that merges part-whole mappings across spaces into one. This vital relation can be exemplified by using parts of the body. For example, a face is transferred from one input space while the whole person is transferred from the other. The part (face) is merged with the whole (the person).
- (vii) Representation: This is a vital relation in which one input is a representation of the other input. In the blend, there is a representation link which connects two elements the one represented and the one representing it. These two elements are typically compressed into uniqueness.
- (viii) Role: This is an ever-present vital relation. Within the coherent web, one element which acts as role is linked to another considered its value. The role occupies one input space while its value occupies another.
- (ix) Property: This is an inner space vital relation that connects some elements with their attributes. For example, a saint has the attribute of divinity while a murderer has the one of culpability. Merging does pursue an outer-space vital relation into an inner space vital relation of property in the blend.

(x) Similarity: This is an inner space vital relation whose principal role is to link entities with attributes that they share. Human beings have perceptual mechanisms for perceiving similarity directly. This direct perception of similarity is a human scale scene.

(xi) Category: This is an inner space vital relation that connects entities with the group they are affiliated to. Blending can pursue outer space vital relations such as Analogy into Category in the blend.

(xii) Intentionality: This is a vital relation that subsumes a class of vital relations related to different mental attitudes and configurations aimed at content. Intentionality is crucial because our thoughts, feelings and actions are based on relations. For instance, when something occurs, we have two choices for framing occurrences either as an intentional or unintentional happening based on words used to communicate the message. For example, when we say *he died of cancer* the happening is portrayed as unintentional but when we say, *cancer took him* there is some aspect of intentional framing in this message.

(xiii) Uniqueness: This vital relation obtains automatically for elements in the blend. It is significant because most vital relations pursue into uniqueness in the blend.

(xiv) Analogy: This is the most pervasive vital relation. Figar (2013) notes that analogy is a collation of elements that from the surface value are divergent but which possess certain features that are similar. Through this vital relation, we are able to understand things that are totally different in structure, appearance and even functions by establishing and examining relations between them on account of information we already have.

(xv) Disanalogy: This is a vital relation that is pegged on Analogy. It is concerned with showing relationship between two things that are completely different (Figar, 2013). The Analogy and Disanalogy vital relations often work together.

Designs and Methods

This study is descriptive in nature. The conceptual metaphors of containment are derived from metaphorical expressions in Dholuo that are associated with the target domain of basic emotions namely: happiness, sadness and anger. Each emotion is accompanied by metaphorical expressions used to express it. The instrument of analysis was adopted from Lakoff and Johnson (1980) and Steen (1999). In Steen's (1999) five step procedure which was adopted, the conceptual metaphors are determined in the form of 'A is B'. The method for inference of the conceptual metaphor from the linguistic metaphorical expressions in the five steps is as follows:

- (i) Identifying the metaphorical focus
- (ii) Identifying the metaphorical idea
- (iii) Identifying the metaphorical comparison
- (iv) Identifying the metaphorical analogy
- (v) Identifying the metaphorical mapping

Jaberi et al. (2016) elucidates that the first step is identifying an expression which fascinates a notion that is applied non-literally in the discourse. Step two is ascertaining the metaphorical notion in a postulation. The complete metaphor is recognizable by identification of the literal and non-literal notions in the identified postulation. This step constrains the target domain consideration and needs conceptual interpretation to ascertain other literal parts of the metaphor by means of propositionalization. The third step is a conceptual demonstration of the mapping that occurs

between the two conceptual domains. Step four is non-literal similitude identification and this step fills the empty slots. Also, the reconstruction of the comparison is executed through similitude. The analysis procedure is finished by non-literal mapping identification. This step involves filling out the conceptual structure of the source domain and the target domain. The relations, the inter domain relations and other concepts are specified in this step.

One hundred metaphorical expressions describing the emotions of happiness, sadness and anger were collected from the conversations of ten native speakers of Dholuo. However, not all of them were discussed as the researchers were only interested in those that conveyed the body or parts of it as a container. This was done in order to undertake a detailed discussion on the source domain that was the center of focus of the study. The metaphorical expressions in Dholuo were listed and their English literal translations given. From the analysis of the metaphorical expressions, conceptual metaphors were derived.

Discussion

The first objective was to identify the metaphorical expressions of the basic emotions of happiness, sadness and anger from the source domain of containment.

Metaphorical expressions for the basic emotion of happiness from the source domain of containment.

1. *Wachno omiyo chunya mor.* (That news has made my heart happy)
2. *Gino omiyo chunye oil.* (That thing has made his/her heart excited)
3. *Olombo chunya.* (He/she has enticed my heart)
4. *Chunyi okwe.* (His/heart is peaceful)
5. *Chunye puoyo paro maliw no.* (His/her heart is praising that clear thought)
6. *Chunya opako Nyasaye.* (My heart has praised the Lord)
7. *Nyaka nyocha odog ka chuore chunye ng'ich ka kuma rabolo tiye.* (Since she went back to her husband/ reunited with her husband her heart is as cool as the spot where bananas grow).
8. *Chunya mor mogundho.* (My heart is extremely happy)
9. *Chunya olendo.* (My heart is lifted/cleared)
10. *Chunye oduogo.* (His/her heart has come back)
11. *Chunyi oyueyo.* (Your heart has rested)

Metaphorical expressions for the basic emotion of sadness from the source domain of containment.

1. *An gi kuyo ei chunya.* (I have sadness in my heart)
2. *Chunye lit ok odwa wach.* (His/her heart is painful he/she does not want news)
3. *Chunya dang'ni.* (My heart is unsettled/ worried)
4. *Chunyi ridore.* (Your heart is sinking).
5. *Chunya ool weya aywe.* (My heart is tired/weary let me rest)
6. *Wachno omiyo chunya pek.* (That news has made my heart heavy)
7. *Chunya ochwanyore.* (My heart is annoyed)
8. *Chunyi onjawni.* (Your heart is stirred up)
9. *Chunya chandore akia gima dang' atim.* (My heart is troubled I do not know what I can do).

10. *Tho nyare onego chunye.* (The death of his/her daughter has killed his/her heart).
11. *Chunyi ojony.* (Your heart is tired).
12. *Wachno olewo chunya.* (That news has spoilt my heart)
13. *Chunya otang.'* (My heart is wary).
14. *Chunya likni.* (My heart is frightened)
15. *Chunyi obuok.* (My heart is scared)
16. *Gino omiyo chunya ochich.* (That thing has made my heart wary)

Metaphorical expressions for the basic emotion of anger from the source domain of containment.

1. *Iwang'o iya.* (You have burned my stomach).
2. *Mirima omake otetni.* (Anger has caught him/her; he/she is shivering)
3. *Nyathino odonjo e wang'a.* (That child has entered my eye)
4. *Wang'e kech.* (His/her eyes are bitter).
5. *Ong'iya gi wang' mager.* (He/she is looking at me with cruel/harsh eyes)
6. *Mirima nege.* (Anger is killing him/her)

The second objective was to examine the conceptual metaphors that can be derived from the metaphorical expressions of the basic emotions of happiness, sadness and anger from the source domain of containment.

Happiness

Soloshenko (2016) notes that happiness is a general state of well-being. It is expressed through a variety of actions moreover it has characteristics of something 'located' inside something else. Kövecses (as cited in Soloshenko, 2016) notes that the cross domain mapping of happiness has varied source domains which include warmth, health and vitality among others. Anudo (2018) notes that people strive to be happy in their lives and this can only be achieved when contention is minimized among those who relate in one way or another. People attain happiness from different fronts for some, their contentment is defined by bonds that have been established with family and friends for others their cheer is grounded in the relationships that they have nurtured with a supernatural being in accordance to the doctrines that they subscribe to while for others it is achieved through the successes that they have had in life.

Kövecses (1991) notes that the CONTAINER metaphor is normally used to express the basic emotion of happiness. The metaphorical expressions used to convey happiness bring forth a part of the body in this case the heart as a container for this emotion. It can therefore be deduced that the HEART IS A CONTAINER FOR POSITIVE EMOTIONS is the common metaphor conveyed by all the metaphorical expressions for the basic emotion of happiness. There are some metaphorical expressions that are instantiations of the conceptual metaphor HAPPINESS IS UP/RAISING. Examples these expressions are as follows:

1. *Wachno omiyo chunya mor.* (That news has made my heart happy)
2. *Gino omiyo chunye oil.* (That thing has made his/her heart excited)
12. *Olombo chunya.* (He/she has enticed my heart)
3. *Chunya opako Nyasaye.* (My heart has praised the Lord)
4. *Chunya mor mogundho.* (My heart is extremely happy)

In the expressions mentioned above, happiness is given an ascending acclimation which associates it with the state of being off the ground (Pazhakh et al. 2012). Another conceptual metaphor is HAPPINESS IS STABILITY. When one is happy one experiences peace of mind and this state enables one to undertake any activity comfortably. At this point, one is in a stable state of the mind. Instantiations of this metaphor are the following metaphorical expressions:

1. *Chunyi okwe.* (Your heart is peaceful)
2. *Nyaka nyocha odog ka chuore chunye ng'ich ka kuma rabolo tiye.* (Since she went back to her husband/ reunited with her husband her heart is as cool as the spot where bananas grow).

Another conceptual metaphor is INTENSE HAPPINESS PRODUCES PRESSURE ON THE CONTAINER. When one is extremely happy, the heart beat increases and there is also increased blood pressure. These activities insert pressure on the heart which is the container in which the emotion is stored. Thus to prevent the fluid from getting out of the container in an uncontrolled way it needs to be restrained or directed in an appropriate manner. This metaphor is conveyed through the following metaphorical expressions:

1. *Chunya mor mogudho.* (My heart is extremely happy)
2. *Gino omiyo chunye oil.* (That thing has made his/her heart excited).

HAPPINESS IS A GIFT is another conceptual metaphor conveyed by the following metaphorical expressions:

1. *Wachno omiyo chunya mor.* (That news has made my heart happy)
2. *Gino omiyo chunye oil.* (That thing has made his/her heart excited)
3. *Olombo chunya.* (He/she has enticed my heart)
4. *Chunya opako Nyasaye.* (My heart has praised the Lord).

From the expressions above, happiness is conceptualized as something that can be shared, given or tendered (Retová, 2008). This is the same case with Dholuo where happiness is conceptualized as a gift which can be received from someone and shared with others.

SADNESS

Sadness is an emotion which is represented by the feelings of loss, loneliness and disadvantage. It is characterized by the concentration of attention on the self and often social withdrawal and loss of energy (Retová, 2008). The causes of sadness are varied for instance some people feel sad because of failure while others because of the loss of someone or something. In sadness, we perceive the body or parts of the body to be a CONTAINER FOR AN EMOTIONAL STATE CONCEPTUALIZED AS FLUID. Unlike anger, sadness is not characterized by the rising temperature or pressure within the container (Retová, 2008). From the examples of metaphorical expressions for the basic emotion of sadness, it is apparent that the heart is the common container in which this emotion is stored. We can therefore come up with THE HEART IS A CONTAINER FOR NEGATIVE EMOTIONS as an underlying conceptual metaphor.

Another conceptual metaphor that can be derived is SADNESS IS SICKNESS. Disease affects

the general well-being of an individual. When it strikes, it weakens the immune system of the victim rendering him/her susceptible to more disease causing organisms. It may also affect different organs in the body making the individual unable to perform certain activities. Similarly, when a person is sad, he/she is affected emotionally as such, he/she may not be in a position to perform tasks to perfection because of the pain that sadness brings. Such an individual may experience symptoms such as fatigue and body ache that are normally associated with sickness. The following metaphorical expressions are instantiations of this metaphor:

1. *Chunye lit ok odwa wach.* (His/her heart is painful he/she does not want news)
2. *Chunya ool weya aywe.* (My heart is tired let me rest).
3. *Chunyi ojony.* (Your heart is tired).

SADNESS IS INSTABILITY is another conceptual metaphor. When one's mind is disturbed such a person does not have peace. It is an unsettled mind that brings about instability which also affects the reasoning and decision making ability of the disturbed individual. Instantiations of this metaphor are captured in the following metaphorical expressions:

1. *Chunya dang'ni.* (My heart is unsettled/ worried)
2. *Chunya chandore akia gima dang' atim.* (My heart is troubled I do not know what I can do).
3. *Chunya ochwanyore.* (My heart is annoyed)

Another conceptual metaphor that can be derived is SADNESS IS DOWN/LOW. Beger and Flensburg (2009) argue that this metaphor is approximately connected to our physical experience. According to Pazhakh et al. (2012) this conceptual metaphor depicts a downward accustomed bodily posture which is mapped to the emotional state. An increase in sadness is experienced as being physically nearer to the ground. One could be low in one's physical position or even down on the ground. In English, speakers employ the words 'down' and 'low' directly to express their feeling of sadness but in Dholuo the down/low orientations are indirectly inferred from the following metaphorical expressions:

1. *An gi kuyo e chunya.* (I have sadness in my heart).
2. *Wachno omiyo chunya pek.* (That news has made my heart heavy)
3. *Chunya ool weya aywe.* (My heart is tired let me rest).

SADNESS IS A TORMENTOR is another conceptual metaphor that is used to describe the basic emotion of sadness. When someone or something is tormented, the tormentor takes control of the victim rendering him/her powerless. The tormented person or thing goes through a difficult period which is characterized by worry, helplessness, powerlessness, surrender and uncertainty among others. Sadness is depicted as a person that can afflict self with pain. In this case therefore the heart is the tormented entity and sadness is the tormentor. The following metaphorical expressions are instantiations of this metaphor:

1. *Chunya likni.* (My heart is frightened)
2. *Chunyi obuok.* (My heart is scared).
3. *Chunya ool weya aywe.* (My heart is tired/weary let me rest)
4. *Chunya dang'ni.* (My heart is worried/unsettled)

SADNESS IS DEATH is another conceptual metaphor. The heart is an organ that has the attributes of life and death. When a person goes through a sad situation he/she is affected and if care is not taken the situation could bring forth serious health issues which may end up affecting the well-being of such an individual. Instantiations of this conceptual metaphor is the following metaphorical expressions:

1. *Tho nyare onego chunye.* (The death of his/her daughter has killed his/her heart).

ANGER

According to Strongman (as cited in Retová, 2008), anger is a basic emotion that is psychologically aimed at correction of a perceived wrong. It has physical effects including raising the heart rate, blood pressure and the levels of adrenaline and noradrenalin. This emotional state may range in intensity from mild irritation to intense fury and rage. An increase in anger for instance could lead to a person developing health challenges which could cause mental damage to an individual if care is not taken.

In Dholuo, anger is expressed using different containers (parts of the body) such as the eyes, stomach and heart among others. ANGER IS AN OPPONENT IN A STRUGGLE is a conceptual metaphor that is used to describe this basic emotion. When the rate of anger increases, one loses control of self and becomes irrational in this way anger (the opponent) defeats self. When one takes control of his/her anger, the self (rational) defeats anger (the opponent). Instantiations of this metaphor are the following metaphorical expressions:

1. *Mirima omake otetni.* (Anger has caught him/her; he/she is shivering).
2. *Mirima nege.* (Anger is killing him/her).
3. *Nyathino odonjo e wang'a.* (That child has entered my eye)

Kövecses (2000) argues that with regard to EMOTION IS AN OPPONENT conceptual metaphor there are two opponents one opponent is quiescent (the one who is seized) and is referred to as the agonist. The other one is dynamic (the one who seizes) and this opponent strives to cause the first opponent to give in to his/her force. This second opponent is referred to as the antagonist. There is some struggle in which opponent one tries to oppose opponent two's force and opponent two tries to make him/her give in to his/her force. As such, there is the potentiality of either opponent emerging victorious.

Kövecses (2000) further brings to perspective a force-dynamic concept in which he notes that comparable to opponent one in the source is the rational self in the target while comparable to opponent two in the source is the emotion in the target domain. Comparable to opponent one's force inclination in the source is the rational self's force inclination to try to maintain control over the emotion and comparable to opponent two's force inclination is the emotion's force inclination to cause the self to lose control. These arguments are summarized in Table 1 below:

Table 1: EMOTION IS AN OPPONENT

Metaphorical mapping	Agonist's force tendency	Antagonist's force tendency	Resultant action
Source	Opponent ₁ Opponent 1's attempt to resist opponent 2	Opponent ₂ Opponent 2's attempt to cause opponent 1 to give in to his force	Either opponent 1 or 2 wins
Target	Rational self Self's attempt to try to maintain control	Emotion The emotion causing the self to lose control	Self either loses or maintains control.

Source: Kövecses, 2000

The conceptual metaphor ANGER IS AN OPPONENT IN A STRUGGLE in Dholuo is in agreement with the assertions made by Kövecses (2000). In the three metaphorical expressions (Refer to the ones which are instantiations of ANGER IS AN OPPONENT IN A STRUGGLE), there are two opponents engaged in a struggle in each case. In all the three instances, the agonist is the one who has been held while the antagonist is the one who holds. This leads to a struggle in which the agonist tries to resist the antagonist's force. The result is that either opponent (the one who holds or the one held) can win the battle.

In the first metaphorical expression *mirima omake atetni* (anger has caught him/her; he/she is shivering), anger is the antagonist while self is the agonist. Therefore, self is opponent one while anger is opponent two. When one gets angry, one is bound to react in different ways for example, one could try to maintain control or lose it altogether. If one maintains control (the rational self) it means that he/she resists the force of the emotion. However, if one loses control (irrational self) it means that he/she gives in to the force of the emotion which in this case is anger. In the second metaphorical expression *mirima nege* (anger is killing him/her), the antagonist (anger) causes the agonist (irrational self) to give in to his/her force thus implying that the latter loses control.

The third metaphorical expression *nyathino odonjo e wang'a* (that child has entered my eye) functions like the first expression whereby the self is the agonist while anger is the antagonist. The agonist is opponent one and the antagonist opponent two. The two opponents are engaged in a struggle in which either of them can emerge victorious. If the self (rational) attempts to resist anger and maintains control, then opponent one wins the battle. On the other hand, if opponent two (anger) causes opponent one to give in to his/her force, then opponent one (irrational self) loses control.

Another conceptual metaphor is ANGER IS FIRE/ HEAT. This metaphor Begier and Flensburg (2009) note reflect the physiological effects of anger such as increased body heat and increased blood pressure. They note that because anger can rise inside the body it needs to be suppressed or channeled. Similarly, fire needs to be controlled since just like anger it is dangerous. This is because fire can easily burn the things placed close to it the same way an angry person could cause harm to those who come into contact with him/her. The instantiation of this metaphor is the following metaphorical expression:

1. *Iwang'o iya.* (You have burnt my stomach).

ANGER IS AN INTRUDER is another conceptual metaphor whose instantiation is the metaphorical expression *nyathino odonjo e wang'a* (that child has entered my eye). An intruder invades the

privacy of an individual making him/her vulnerable. When a spec enters the eye of an individual, it affects the victim’s vision thereby impairing his/her judgment with regard to the location, position or state of someone or something. Similarly, when one gets angry, the anger ‘impairs’ the reasoning of one leading him/her to make decisions that he/she may regret later when he/she sobers up. The third objective was to explain the vital relations which are manifested in the metaphorical expressions of the basic emotions of happiness, sadness and anger from the source domain of containment.

Analogy vital relation

Analogy vital relation is a comparison between two notions which are normally thought to be different but display implicit sameness (Figar, 2013). We establish similitudes in concepts on the basis of prior knowledge that we have about them. This knowledge enables us to make links and establish relationships (Fauconnier & Turner, 2002). Fauconnier and Turner (2002) posit that analogy vital relation is the most common. The body and its parts such as the eye, stomach and heart are analogous to a container in which case, these parts are partially arranged, expounded and talked about in terms of a container. Lakoff and Johnson (1980) posit that the word ‘partially’ is used because every metaphor has its ‘used’ and ‘unused’ parts and we do not convey all attributes from the domain of container to that of eye, stomach and heart but some relevant attributes of the former. Table 2 shows four conceptual metaphors in Dholuo in which Analogy vital relation is registered.

Table 2: Conceptual metaphors in Dholuo that register the Analogy vital relation

Metaphorical expression	Gloss	Conceptual metaphor
<i>Wachno omiyo chunya omor</i>	That news has made my heart happy	HEART IS A CONTAINER FOR POSITIVE EMOTION
<i>Chunyi okwe</i>	Your heart is peaceful	HEART IS A CONTAINER FOR POSITIVE EMOTION
<i>An gi kuyo e chunya</i>	I have sadness in my heart	HEART IS CONTAINER FOR NEGATIVE EMOTION
<i>Chunye lit ok odwa wach</i>	His/her heart is painful he/she does not want news	HEART IS A CONTAINER FOR NEGATIVE EMOTION
<i>Nyathino odonjo e wang’a</i>	That child has entered my eye	EYE IS A CONTAINER FOR NEGATIVE EMOTION
<i>Iwang’o iya</i>	You have burnt my stomach	STOMACH IS A CONTAINER FOR NEGATIVE EMOTION

Cause- Effect vital relation

Fauconnier and Turner (2002) posit that in this vital relation one element is a cause and the other is its effect. Cause is found in one input space while Effect in the other. In the Cause-Effect vital relation, a causality verb is used. The conceptual metaphor SADNESS IS SICKNESS is an instantiation of the Cause- Effect vital relation. For instance, sadness affects the emotions of an individual deriving him/her the opportunity to function normally. When this emotion strikes, it

affects various organs of the body and this could lead to sicknesses such as mental breakdown, bouts of anxiety and depression among others. SADNESS IS DEATH is another conceptual metaphor in which the Cause- Effect vital relation is exhibited. The heart is an organ that has the attributes of life and death. Sadness has serious ramifications on this organ and if care is not taken a person who finds himself/herself in this situation may develop health issues that may result in death. ANGER IS FIRE/HEAT is also a conceptual metaphor that is an instantiation of the Cause-Effect vital relation. Anger puts the heart at a risk and this could make one suffer from different ailments. People also fear associating with a person who cannot manage his/her anger because such a person endangers not only his/her life but also that of others. This situation therefore could lead to lose of relationships. Table 3 shows three conceptual metaphors in Dholuo in which Cause-Effect vital relation is registered.

Table 3: Conceptual metaphors in Dholuo that register the Cause -Effect vital relation

Metaphorical expression	Gloss	Conceptual metaphor
<i>Chunye lit ok odwa wach.</i>	His/her heart is painful he/she doesn't want news	SADNESS IS SICKNESS
<i>Tho nyare onego chunye</i>	The death of his/her daughter has killed his/ her heart	SADNESS IS DEATH
<i>Iwang'o iya.</i>	You have burnt my stomach	ANGER IS FIRE/HEAT

Part-Whole Vital Relation

Part-Whole vital relation is a subordinate of the Cause-Effect vital relation. As a subordinate vital relation, Fauconnier and Turner (2002) state that it blends part-whole mappings across space into one. The heart, stomach and eye are vital parts of the body and they are the containers through which the basic emotions of happiness, sadness and anger are conveyed. Table 4 shows four conceptual metaphors in Dholuo in which Part-Whole vital relation is registered.

Metaphorical expression	Gloss	Conceptual metaphor
<i>Chunyi obuok</i>	Your heart is scared	HEART IS A CONTAINER FOR NEGATIVE EMOTION
<i>Chunya dang'ni</i>	Your heart is unsettled/worried	HEART IS A CONTAINER FOR NEGATIVE EMOTION
<i>Gino omiyo chunye oil</i>	That thing has made his/her heart excited	HEART IS A CONTAINER FOR POSITIVE EMOTION
<i>Chunya mor mogundho</i>	My heart is extremely happy	HEART IS A CONTAINER FOR POSITIVE EMOTION
<i>Iwang'o iya.</i>	You have burnt my stomach	STOMACH IS A CONTAINER FOR NEGATIVE EMOTION
<i>Wang'e kech</i>	His/her eye is bitter	EYE IS A CONTAINER FOR NEGATIVE EMOTION
<i>Ong'iya gi wang' mager</i>	He/she is looking at me with cruel/harsh eyes	EYE IS A CONTAINER FOR NEGATIVE EMOTION

Similarity vital relation

Fauconnier and Turner (2002) assert that Similarity is an internal space vital relation that links concepts with their shared attributes thus implying that human beings have intuitive mechanisms

for perceiving similarity directly. Gathigia (2014) also notes that Similarity vital relation makes use of phrases such as *like* and *resembles* in their various instantiations. Ortony (1993) further posits that metaphors are grounded on resemblances for the reason that in metaphors readers/listeners are usually inclined to correlate two concepts and draw conclusions on the basis of the similarities entailed in the two. The coolness of the heart is likened to the spot where bananas grow as evidenced in the metaphorical expression *nyaka nyocha odog ka chuore chunye ng'ich ka kuma rabolo tiye* (Since she went back to her husband/reunited with her husband her heart is as cool as the spot where bananas grow). Table 5 shows one conceptual metaphor in Dholuo in which Similarity vital relation is registered.

Metaphorical expression	Gloss	Conceptual metaphor
<i>Nyaka nyocha odog ka chuore chunye ng'ich ka kuma rabolo tiye</i>	Since she went back to her husband/ reunited with her husband, her heart is as cool as the spot where bananas grow	HEART IS A CONTAINER FOR POSITIVE EMOTION

Conclusion

From the metaphorical expressions used to describe the three basic emotions, it was concluded that the heart was the most commonly used container in which the basic emotions of happiness, sadness and anger are stored. Anudo (2018) argues that since various emotions are expressed through the heart, it is therefore logical to note that the metaphorical expressions related to it bring about the resultant conceptual metaphor HEART IS A LOCUS FOR EMOTIONS. The study found out that Analogy and Part-Whole vital relations were the most common ones used in expressing the basic emotions of happiness, sadness and anger. The study also found out that emotion is a notion that is interconnected with language. Moreover, our feelings influence our reasoning and thought processes thereby explaining our comprehension of the world and its reality. In sum, conceptual metaphor is a crucial principal that the mind employs to comprehend an abstract entity such as emotion.

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Authorship and Level of Contribution

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