

# Emotion Metaphors We Live by: A Cognitive Study of Metaphors With Body Parts in Colloquial Jordanian Arabic

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**Abstract**—This study investigates how metaphors with body parts used in colloquial Jordanian Arabic are constructed and communicated to express emotions. This study, grounded in conceptual metaphor theory frameworks, used a thematic approach to analyze a dataset of 110 metaphors. The data collection period extended from October 4<sup>th</sup> to December 27<sup>th</sup>, 2024. The data analysis revealed six themes that were central to emotions in colloquial Jordanian Arabic. These themes included anger, shame, happiness, pride, sadness, and fear. They emphasized the importance of body part metaphors in constructing different emotions in colloquial Jordanian Arabic. The findings showed that several categories of conceptual metaphors, including orientational, structural, behavioral, and ontological, were employed in the linguistic expressions of these metaphors. These conceptual metaphors contribute to the construction of positive and negative emotions. Moreover, our findings revealed several conceptual patterns for linguistic metaphors, including body parts and expressing emotions. By providing insight into the construction of conceptual metaphors with body parts that articulate different emotions, this study contributes to a greater understanding of how metaphors can help express complicated emotions.

**Index Terms**—body part metaphors, emotions, conceptual metaphor theory, colloquial Jordanian Arabic

## I. INTRODUCTION

The expression of emotions, such as happiness, anger, fear, sadness, and guilt, is an essential aspect of human existence that is inescapable throughout our lives. Wollheim (2008) defined emotions as mental states or dispositions represented in the human mind. Human nature fundamentally includes a spectrum of emotions elicited by both positive and negative events. In the reviewed literature and our daily experiences, metaphors serve as a prevalent means of conveying emotions to recipients. According to Charteris-Black (2004), the terms motion and emotion share a common etymological origin, suggesting that their interconnections reflect the distinct mental experiences we experience.

Conversely, metaphor, as posited by Lakoff and Johnson (1980), is a ubiquitous linguistic phenomenon that emerges instinctively across all facets of life, including the abstract notions of emotion. Before the publication of *Metaphors We Live By* (Lakoff & Johnson, 1980), this occurrence was initially viewed as a rhetorical and ornamental issue from an Aristotelian perspective. Nevertheless, this notion has been disproved, and metaphor has been recognized as the process of elucidating an inaccessible concept or reality by referencing a more accessible or familiar counterpart. At this point, analogies involving human body parts provide an effective means of expressing concealed emotions to interlocutors and conveying perceptions of the surrounding world.

Although extensive research has examined metaphors across diverse domains, there has been comparatively less focus on emotional metaphors associated with body parts, from both universal and cultural perspectives (e.g., Kövecses, 2003, 2010; Liu & Zhao, 2013; Al-Ramahi, 2016; Hamdi, 2016). This is the area in which our study intends to examine changes. It examines culturally specific metaphors utilized in colloquial Jordanian Arabic and their reconceptualization within various metaphorical patterns or themes. By applying Lakoff and Johnson's (1980) cognitive theory of metaphor (CMT), which typically addresses the creation or decontextualization of emotional linguistic metaphors, we explored the different themes conveyed through emotional metaphors used by speakers of colloquial Jordanian Arabic. These themes not only represent emotions but also shape how these emotions are communicated by interlocutors.

The significance of our study lies in its potential to shed light on how body part metaphors used in colloquial Jordanian Arabic are constructed and communicated to express emotions (e.g., sadness, happiness, and anger). By analyzing 110 body part metaphors, we aim to understand the emotions communicated through these metaphors and how these emotions are linguistically constructed. The findings of this study will contribute to broader discussions on how emotions are articulated through metaphors of body parts.

Through this research, we seek to answer the following questions:

- 1) What emotions are conveyed through metaphors involving bodily parts?
- 2) How are these emotions constructed through body parts metaphors in colloquial Jordanian Arabic?

In answering these questions, we hope to not only highlight the importance of body part metaphors in shaping and communicating emotions but also show how language can be a space where meanings can be generated and communicated in diverse ways.

## II. LITERATURE REVIEW

### A. Related Literature

Research on body part metaphors representing emotions is limited in literature, mostly because metaphorical representations of emotion in the reviewed texts typically lack verified citations or contextualization. Moreover, humans, by and large, express their abstract emotions in relation to their concrete body parts (Lakoff & Johnson, 1980). This implies that the conceptualization of human emotions is generally similar, notwithstanding the cultural variances expressed in our body parts (Kövecses, 2003). For example, Kövecses (2003) suggested conceptual metaphors for all emotion metaphors derived from their verbal expressions, exemplified as HAPPINESS IS BEING OFF THE GROUND, which is rooted in the metaphorical expression *they were in the clouds* (Kövecses, 2003, p. 21). However, in Chinese culture, the emotion of happiness is conceptualized as: HAPPINESS IS FLOWERS IN THE HEART (Liu & Zhao, 2013). Mashak et al. (2012) studied emotion metaphors in English and Persian languages. They found that both languages share some basic ideas about emotions, but there are slight differences in the conceptualizations of sadness. Various emotion types were also detected and redefined as concrete entities exemplified by fire, illness or poison, living being, light, and destructive forces of nature in the political discourse of Germany (Zorina, 2024).

Apart from the CMT framework, it has been found in a more recent study conducted on nursing students' feelings towards COVID-19 that their negative emotion of FEAR with respect to this pandemic is mirrored and reshaped in terms of concertized and visible dark colors (Atay et al., 2024). This study provides a clear-cut insight that concealed abstract emotions need to be determined using more concrete terms. Zibin and Hamdan (2019) analyzed figurative devices employed in Jordanian Arabic to conceptualize the emotion of fear. This study indicates that figurative devices, such as conceptual metonymy, conceptual metaphors, and conceptual metaphonymy, are employed to conceptualize FEAR. Conversely, our study mainly focused on FEAR in relation to metaphors of body part. In addition, our study was primarily concerned with the emotions conveyed through metaphors involving bodily parts.

Body part metaphors exemplified by 'eyes' were also examined in the expression of the emotions of guilt and fear in the holy Qur'an (Al-Mousa, 2020). It is apparent that literal descriptions of emotions and feelings are incomparable to their metaphorical counterparts in articulating diverse emotional experiences (Ortony & Fainsilber, 1987). This is further corroborated by an empirical study on emotions, which indicated that metaphors evoke more vivid emotional responses than literal words (Mohammad et al., 2016). Despite the universally physiological and bodily experiences of expressing human emotions, culture plays a significant role in their restructuring (Kövecses, 2003). For instance, the emotion of being 'extremely happy' in Tunisian Arabic is linguistically realized as 'being on the verge of death or craziness,' which is not shared universally.

These studies highlight the complex facets of metaphorical expressions, primarily their connections to fire, illness, poison, living entities, light, and destructive forces of nature. Research on the use of body part metaphors in the expression of emotions within colloquial Jordanian Arabic remains rare. The present investigation examines additional body part metaphors frequently used to express emotions in colloquial Jordanian Arabic, thereby addressing the gap noted in Kövecses' (2003) analysis of universal patterns of body part metaphors associated with emotions. Our research expands the scope of existing research by examining the structures of metaphors associated with body parts. This study advances the current scholarship on the mundane metaphors of emotion, addressing a substantial gap in the literature on emotion metaphors.

### B. Theoretical Framework

In cognitive semantics, metaphor is no longer viewed exclusively as a decorative element in literature and poetry. It is an essential device for comprehending how people convey abstract notions and plays a crucial role in our perception of the figurative language associated with these concepts. Metaphors emerge unconsciously in everyday language as a medium to convey our thoughts and emotions to others with whom we converse (Lakoff & Johnson, 1980). Conceptual metaphor theory (CMT) developed by Lakoff and Johnson (1980) was employed in this study as a framework for incorporating abstract concepts, particularly emotions. The most important aspect this theory (CMT) does is that it makes it easier to organize metaphorical utterances using conceptual metaphors.

Lakoff and Johnson (1980) identified three primary categories of conceptual metaphors: Orientational, structural, and ontological. First, the orientational metaphor through which understanding complex concepts is based on spatial orientations, such as UP-DOWN, IN-OUT, and FRONT-BACK, as in the conceptual metaphor HAPPY IS UP, which is based on metaphoric expression, *my spirits rose* (Lakoff & Johnson, 2003, p. 15). Structural metaphors, wherein abstract concepts are delineated through concrete counterparts, exemplified by HAPPINESS IS A NATURAL FORCE, are based on the linguistic manifestation of metaphors, *I was overwhelmed with joy* (Kövecses, 2010, p. 108). Third, ontological metaphors whereby poorly delineated concepts or emotions are shaped in terms of containers, substances, or objects, as in ANGER IS A HOT FLUID IN A CONTAINER that is linguistically realized by *making one's blood boil* (Kövecses, 2010, p. 54).

These types provided insights into our analysis by explaining the structures of metaphors related to body parts, which are the central focus of this article. Incorporating Lakoff and Johnson (1980) conceptual metaphor theory (CMT) was helpful in determining the types of conceptual metaphors employed in body part metaphors to embody certain emotions. We should keep in mind that emotions are usually discussed through what Goatly (2011) calls "metaphor themes and sub-themes," in which the vehicle domains are mapped onto the tenor domains. We can rethink the concept of EMOTION by considering WEATHER, which encompasses the movement of FLUIDS or EXPLOSIONS. This led to the metaphor theme EMOTION IS WEATHER, with the sub-themes EMOTION IS FLUID and EMOTION IS EXPLOSION (Goatly, 2011, p. 20).

Lakoff and Johnson (1980) delineated the core principles of conceptual metaphor theory (CMT) as the conventional argument, conceptual structure argument, and embodiment argument. The conventional argument suggests that metaphors are widely used in ordinary languages. The conceptual structure proposes that metaphors extend beyond verbal phenomena. Linguistic metaphors illustrate how concepts are structured within cognition. People describe and understand one concept through another by 'mapping' knowledge from the 'source concept' to the 'target concept.' Moreover, in the embodiment argument, the source conceptions are often substantially concrete and possess a certain 'bodily basis' (Johnson, 1987, p. 13), on the one hand. Conversely, the target concepts are often abstract and cannot be directly experienced or witnessed. The conceptual structure argument states that our understanding is largely based on our physical existence and the places in which we live. This is because many of our concepts are metaphorical. The three arguments offered insights into the network of concepts organized within metaphors to express emotions, aiding in the interpretation of metaphors of body parts in colloquial Jordanian Arabic.

### III. METHODOLOGY

We employed a qualitative methodology and implemented a thematic analysis framework along with conceptual metaphor theory (CMT). This facilitated a comprehensive examination of the strategies inherent in body part metaphors employed daily in colloquial Jordanian Arabic.

Data was collected from October 4<sup>th</sup> to December 27<sup>th</sup>, 2024. Throughout this timeframe, we collected 289 metaphors from Jordanian people with whom we interact daily. We additionally requested that our university students write metaphors related to the typical body parts with which they are acquainted. The assignment was designated as non-evaluative, with participants urged to write metaphors related to bodily parts that are relevant to them in their vernacular and used in their daily lives. The metaphors gathered were initially written in Arabic and subsequently translated into English by the first and second authors, who are native Arabic speakers and proficient in English.

Ethical considerations are of utmost importance in this study. All participants provided informed consent after receiving comprehensive information regarding the study objectives, the voluntary nature of their involvement, and their entitlement to withdraw at any point without consequences. Consent was obtained prior to the assignment. To safeguard the participants' privacy, their names were omitted from all transcripts and publications. The data were securely stored on encrypted devices that were solely accessible to the researcher. Ethical approval for this study was obtained from the institutional Ethics Review Board.

The data was compiled using purposive sampling. This sampling method allowed us to select instances rich in information (Patton, 2002) and improved our ability to address the research questions. Moreover, the purposive sample enabled us to select metaphors that encompassed those pertaining to body parts and convey emotions. This facilitated the development of themes related to emotions such as sadness, anger, and fear. Following the collection of 289 metaphors from people and our students, we meticulously examined each and eliminated those without sufficient information to address our study inquiries. We considered the metaphor 'His tongue is like the edge of a sword' sufficiently informative to be utilized in addressing our study questions. Concurrently, we eliminated 179 metaphors from the dataset because of their irrelevance to the research questions. For example, as our research concentrates on metaphors related to body parts that convey emotions, we excluded the metaphor 'your talk is on my eye and my head' from our analysis. Accordingly, 110 metaphors were analyzed.

The raw materials were recognized, classified, and examined. We employed Patton's (2002) thematic analysis to identify codes, categories, and themes. We began by acquiring further knowledge of the available information. We conducted a thorough analysis of the data and took notes to streamline the coding process. Initial codes were extracted from the data gathered. Preliminary codes were generated through a comprehensive investigation of the large datasets. Diverse codes were systematically organized to create thematic groups. We analyzed the coded data to identify potential

thematic patterns to address the first research question. We conducted a comprehensive assessment after generating themes related to emotions.

This study was based on Lakoff and Johnson's (1980) conceptual metaphor theory (CMT), which was used to assess and elucidate the identified themes. By examining the orientational, structural, and ontological metaphors in the coded data, we learned more about the different types of conceptual metaphors. We addressed the second research question by examining the categories of conceptual metaphors in the formation of metaphors involving body parts, and how they convey emotions.

#### IV. FINDINGS AND DISCUSSION

This section analyzes the construction and communication of body part metaphors in colloquial Jordanian Arabic to convey emotions. Utilizing Lakoff and Johnson's (1980) cognitive theory of metaphor (CMT), we examined the various themes expressed through emotional metaphors employed by speakers of colloquial Jordanian Arabic. These themes signify emotions and influence how these emotions are conveyed by interlocutors. This analysis is organized by themes and includes a detailed look at exact metaphorical expressions to explain how metaphors for body parts relate to the emotions expressed.

##### *Theme 1: Anger*

As proposed by Kövecses (2010), the emotion of ANGER in colloquial Jordanian Arabic shares slight universal metaphorical patterns. For example, in some languages, ANGER metaphorically surfaces in '*His blood is boiling*' and '*My heart is full of anger*' which are conceptualized as ANGER IS A HOT FLUID IN A CONTAINER. However, there are culture-specific instances in which this emotion is shaped by various conceptual themes or patterns.

1. He *burst* my gall bladder.
2. He *poisoned* my body.
3. He *raised my blood pressure*.
4. He *burnt my blood or nerves*.
5. *It continues with me* until my nose.
6. *Sparks* in his eyes.

Looking at the metaphorical expressions in (1-6), the human body and its parts are viewed as containers holding the emotion of ANGER. According to Kövecses (2010), container metaphors are the most common conceptualization of human emotions, as shown in the universally shared examples. However, metaphors instances in 1-6 are colloquially used by Jordanian speakers in that the emotion of ANGER is sensed by different body parts, and they are usually uttered when someone feeds up with negotiation with others. For example, the linguistic metaphor in (1) underpins the conceptual pattern ANGER IS AN EXPLODED CONTAINER, whereby anger looks like a balloon filled with air to the extent that it eventually erupts. This finding aligns with Belkhir (2016), who demonstrated both similarities and differences in the use of ANGER metaphors across languages. Belkhir's (2016) study shows that in American English, the three main metaphors for ANGER come from the ideas of CONTAINER, POSSESSED OBJECT, and OPPONENT, whereas in Kabyle, they come from THE FIRE, CONTAINER, and POSSESSED OBJECT. These findings validate the near universality of the CONTAINER metaphor.

In (2), anger prevails as POISON contaminates the entire body, thus realizing the metaphor pattern ANGER IS A POISONOUS SUBSTANCE. In examples (3) and (4), the emotion of ANGER is conceptualized as SUBSTANCE, which can be either burst or burnt. Both instances are commonly uttered by Jordanian speakers when someone repeatedly becomes furious by another. As such, they underpin the ontological metaphor type: ANGER IS A BURST SUBSTANCE and ANGER IS A BURNT SUBSTANCE. Our findings correspond with Bogdzevič (2021), who examined the metaphors of anger, fear, and sadness embedded in the conceptual system of English speakers and explored the role of various bodily and cultural factors in the creation of those metaphors. In Bogdzevič's (2021) study, the metaphors mapped the source domains of CONTAINER, ANIMAL, SUPERNATURAL BEING, HIDDEN ENEMY, TORMENTOR, SMELL, TASTE, PLANT, MIXED SUBSTANCE and PURE SUBSTANCE onto the target domains of ANGER, FEAR and SADNESS. Likewise, the emotion of ANGER in (5) is determined as a boiling liquid or steam filling the whole body, where it rises from the heart until the nose, thus coming up with the metaphor pattern ANGER IS A BOILING LIQUID/STEAM FILLING ONE'S NOSE. Finally, ANGER is realized in terms of sparks of FIRE filling the eye in which the linguistic metaphor in (6) serves as a fodder for the proposed theme ANGER IS FIRE SPARKS IN THE EYE. Our findings align with those of Nummenmaa et al. (2013), who suggested that emotions are depicted in the somatosensory system as universally applicable categorical somatotopic maps. Awareness of these emotion-induced physiological alterations may contribute significantly to the emergence of consciously experienced emotions.

##### *Theme 2: Shame*

This emotion of shame is highly sensitive to Arab culture as it is associated with negative or bad norms and conduct, and is contrasted paradigmatically with honor (Landes, 2007). Tissari (2006) identified shame as a bad experience that is interrelated with notions such as negative emotions, bad morals, misfortune, and regret. Shyness, however, can be either positive or negative depending on the situation encountered (Al Jallad, 2010). Kövecses (2003) proposed the universal conceptual metaphor SHAME IS A DECREASE IN SIZE which is based on the metaphoric expression, *I felt*

*this big* and HIDING AWAY FROM PEOPLE which are commonly uttered by Jordanian speakers. Nevertheless, other metaphoric instances are not universally shared.

7. *His eye was broken.*
8. *Had the earth split and swallowed me.*
9. *S/He put our heads in the mud.*

In the first instance, shame is usually sensed when a person commits a mistake or has a weakness known to people and does not dare to utter a word in front of them. The eye is seen as the body part upholding the emotion of shame and hence conceptualizing the metaphor pattern SHAME IS SOMEONE'S BROKEN EYE. However, shame in (8) is embodied in terms of the whole body buried in earth: SHAME IS AN EARTHED PERSON'S BODY. This finding corresponds with Bročić (2018) who found that negative self-evaluation feelings are more strongly associated with the image of a reified emotion forcibly contacting the experiencer. Unlike the above metaphors by which shame is experienced by oneself, it is reflected and mirrored by someone's relatives and, more specifically, the family. Usually, this metaphorical expression is produced when someone commits adultery or fails in their studies. As such, we can infer the metaphor pattern SHAME IS SOMEONE'S BURIED HEAD IN MUD. This resonates with Maunder (1996), who argues that shame can be expressed in relation to psychological and biological systems. Instances (7), (8), and (9) show that shame is metaphorically constructed in both systems. The biological reference to shame is embodied through 'eye' in (7), 'me' -whole human body in (8), and 'heads in the mud' in (9). These instances reflect the psychological aspect of shame.

#### *Theme 3: Happiness*

The emotion of happiness in colloquial Jordanian Arabic shares the orientational conceptualizations of HAPPINESS IS UP and HAPPINESS IS BEING OFF GROUND, as proposed by Kövecses (2010). In colloquial Jordanian Arabic, the shared metaphors are linguistically realized as follows: *He flew with joy*, and *He hit his head on the ceiling out of joy* as in examples (10) and (11) below. However, metaphoric expressions in 12-15 display different source domains and patterns.

10. *He flew with joy.*
11. *He hit his head on the ceiling out of joy.*
12. *Joy doesn't fit in with me.*
13. *He brought joy into my heart.*
14. *He showered my heart.*
15. *His smile stretched from ear to ear.*

The emotion happiness in (12) is viewed in terms of a container in which its capacity does not cope with a substance (i.e., the whole human body). Based on this containment metaphor, we can infer the conceptual pattern HAPPINESS IS AN INCAPABLE CONTAINER FOR HOLDING A SUBSTANCE. Nevertheless, happiness in (13) is conceptualized in terms of an entity or substance, and the heart is the container holding it. As such, the conceptual pattern of HAPPINESS IS AN ENTITY ENTERING A CONTAINER is inferred. Similarly, showing one's heart in example (14) means bringing good news to someone. As such, happiness is sensed in terms of good news, and the heart is a container holding it, whereby we can infer the pattern HAPPINESS IS AN ENTITY MOVED INSIDE A CONTAINER. In the last instance, happiness is based on an orientational basis that is different from UP-DOWN fashion; it is conceptualized horizontally as in the pattern HAPPINESS IS A MOVING ENTITY FROM EAR TO EAR. Our analysis aligns with Yu (1995), who explored how the concept of happiness is metaphorically structured in English and Chinese. Our findings also resonate with Yu (1995) and Safarnejad et al. (2014), who argued that the metaphor of happiness is largely grounded in shared bodily experiences, with linguistic surface variations that can be explained by different cultural perspectives.

#### *Theme 4: Pride*

Like other emotion themes, pride is metaphorically realized through different linguistic expressions reflecting orientational, behavioral, or ontological types of conceptual metaphors. Below is a list of the most common metaphorical expressions that represent this theme:

16. *His head is getting as big as a pot.*
17. *His head can't fit in the door.*
18. *Back strap.*
19. *He is the hair of my moustache.*
20. *His nostrils are in the sky.*
21. *He spreads his shoulders like a turkey.*

Pride in instances (16) and (17) is based on behavioral responses when someone gets overpraised yet utters these linguistic metaphors. Accordingly, we can infer the conceptual pattern PRIDE IS SOMEONE'S HEAD THAT IS GETTING BIGGER. In colloquial Jordanian Arabic, the human back in example (18) symbolizes strength as opposed to someone's broken back, which is shown under the sadness emotion theme, and moustache in (19) symbolizes virility. Sijpesteijn (2018) contends that hairstyle and moustache are powerful ideological and social signifiers of inclusion and exclusion, group identity, and othering in Arab cultures.

*Back strap* and *moustache* metaphors (see Examples 18 and 19) are usually produced when a person cherishes and brags about his brothers and relatives as support. Thus, the conceptual patterns inferred might appear as PRIDE IS A PERSON'S SUPPORTED BACK and PRIDE IS A PERSON'S THICK MOUSTACHE. The metaphoric instances in (20) and (21) are based on the orientational metaphor type, in which expressing the emotion of PRIDE IS UP looks offensive to people, unlike the positive pride emotion shown in examples (18) and (19) yet inferring the pattern PRIDE IS UP. Likewise, the linguistic metaphor in (21) involves a negative pride emotion in which we can generate the metaphor pattern PRIDE IS A PERSON'S SPREADED SHOULDERS. These findings are consistent with Xi and Pingying (2017), who showed that in a cross-cultural context, metaphorical variations appear in three types: physical experience, character of emotion, and cultural-related metaphor.

#### Theme 5: Sadness

The emotion of sadness in colloquial Jordanian Arabic is conceptualized through the following metaphoric expressions:

22. *His death broke my back.*
23. *His death left achiness in the heart.*
24. *My heart was taken off from its place.*
25. *His chest gets constricted.*

The linguistic metaphors in (22) and (23) are commonly uttered when a member of someone's family, relatives, or closest friends decease, and as such, body parts exemplified by the back, heart, and chest (as in examples 22, 23, 24, and 25) are the most frequently used ones. It was mentioned earlier that the back body part symbolizes support, which in turn displays the emotion of pride. However, expressing sadness, particularly at death events, is symbolized by a broken back, yet we can infer the conceptual metaphor pattern SADNESS IS A PERSON'S BROKEN BACK. In example (23), sadness is embodied in terms of a substance that settles in a container, which leads us to infer the pattern SADNESS IS A PERPETUAL ACHING SUBSTANCE IN A CONTAINER.

Likewise, the conceptual metaphor in (24) is usually uttered when hearing shocking news such as death; hence, the heart, which is commonly conceptualized in terms of a container (Siqi, 2020) turns into a substance and the whole body of a container. This finding echoes Zhou and Jiang (2020), who emphasized that the source domains for HEART metaphors include CONTAINER, OBJECT, and LIVING ORGANISM, which could justify the universality of conceptual metaphors. Accordingly, sadness can be conceptualized as SADNESS IS EJECTED SUBSTANCE FROM A CONTAINER. Lastly, apart from the death context, sadness emotions prevail when a person is annoyed with bad news or by other people's sayings, yet the chest-body part metaphor is usually employed to express sadness. As such, the inferred metaphor pattern resembles SADNESS IS A TIGHTENED SUBSTANCE.

#### Theme 6: Fear

The emotion of fear is universally realized through embodied experiences and behavioral responses; however, it is conceptualized via different body parts common to colloquial Jordanian Arabic, as listed below:

26. *His legs couldn't carry him.*
27. *His heart fell down.*
28. *His heart has become between his legs.*
29. *He lost his mind.*
30. *His blood froze/ dried up.*

Legs are momentum body parts that carry the whole body to stand up (Herr & Popovic, 2008). This implies that fear is based on embodied experiences, physiological and behavioral responses, or reactions (Kövecses, 2010). However, they become incapable of doing so when experiencing the emotion of fear in colloquial Jordanian Arabic (see Example 26). As such, fear linguistic metaphors can be conceptualized in terms of FEAR IS INCAPABLE PERSON'S LEGS TO LOAD HUMAN BODY. The *heart* metaphor in instances (27) and (28) is conceptualized in terms of a substance that fell down (i.e., orientational grounds) rather than being a location or container holding different emotion types, following Kövecses (2010). Accordingly, the metaphoric expressions in these examples can be figured in terms of the metaphor pattern: FEAR IS FALLEN HEART FROM ITS LOCATION. In (29), the mind as part of the human body is utilized to conceptualize the emotion of sadness (Kövecses, 2010).

Nevertheless, in colloquial Jordanian Arabic, this body part is metaphorically uttered to express fear, and as such, its weightlessness indicates a person's fear of shocking or unreasonable news. Based on this, the inferred metaphor pattern can be FEAR IS DECREASE IN THE WEIGHT OF A PERSON'S MIND. Lastly, blood metaphors in colloquial Jordanian Arabic are commonly used to conceptualize different types of emotions (Zibin, 2021). Fear in (30) is understood in terms of the liquid that becomes a dried or frozen substance hindering a person's life to go on. This leads to the generation of the conceptual metaphor pattern FEAR IS FROZEN BLOOD/DRIED MATERIAL. This finding is consistent with Zibin's (2021) study, which examined blood metaphors in Jordanian Arabic. According to this study, blood is considered a source domain that can be used to conceptualize character traits, essence, and emotion.

## V. CONCLUSION

This study analyzed 110 metaphors from a conceptual metaphor theory perspective to identify the categories of conceptual metaphors employed in the linguistic expressions of these metaphors. Conceptual metaphors and thematic

analytical frameworks steered this research. The findings of this study suggest that several themes have emerged that signify emotions and influence the way these emotions are conveyed by interlocutors. These themes included anger, shame, happiness, pride, sadness, and fear. In addition, the findings show that metaphors for body parts are fully related to the emotions expressed.

Furthermore, our findings revealed several conceptual patterns for linguistic metaphors, including body parts and expressing emotions. Anger is conceptualized as 'ANGER IS AN EXPLODED CONTAINER,' ANGER IS A POISONOUS SUBSTANCE,' ANGER IS A BOILING LIQUID/STEAM FILLING ONE'S NOSE,' and ANGER IS FIRE SPARKS IN THE EYE.' Shame is conceptualized as 'SHAME IS SOMEONE'S BROKEN EYE,' SHAME IS AN EARTHED PERSON'S BODY,' and 'SHAME IS SOMEONE'S BURIED HEAD IN MUD.' Happiness is conceptualized as 'HAPPINESS IS AN INCAPABLE CONTAINER FOR HOLDING A SUBSTANCE,' HAPPINESS IS AN ENTITY ENTERING A CONTAINER,' HAPPINESS IS AN ENTITY MOVED INSIDE A CONTAINER,' and 'HAPPINESS IS A MOVING ENTITY FROM EAR TO EAR.' The conceptual patterns for pride emotion are 'PRIDE IS SOMEONE'S HEAD THAT IS GETTING BIGGER,' PRIDE IS A PERSON'S SUPPORTED BACK,' PRIDE IS A PERSON'S THICK MOUSTACHE,' and 'pattern PRIDE IS A PERSON'S SPREADED SHOULDERS.' The conceptual metaphor patterns of sadness are 'SADNESS IS A PERSON'S BROKEN BACK,' SADNESS IS A PERPETUAL ACHING SUBSTANCE IN A CONTAINER,' SADNESS IS AN EJECTED SUBSTANCE FROM A CONTAINER,' and 'SADNESS IS A TIGHTENED SUBSTANCE.' Fear linguistic metaphor is conceptualized as 'FEAR IS INCAPABLE PERSON'S LEGS TO LOAD HUMAN BODY,' 'FEAR IS A FALLEN HEART FROM ITS LOCATION,' 'FEAR IS DECREASE IN THE WEIGHT OF A PERSON'S MIND,' and 'FEAR IS DRIED BLOOD/MATERIAL'.

However, this study had some limitations. The metaphors examined in this study were limited to the period October 4<sup>th</sup> to December 27<sup>th</sup>, 2024. Furthermore, this study used a limited sample size of only 110 metaphors of body parts. Because of the qualitative nature of this study, we chose instances with a significant amount of information for a full analysis of the data volume.

The findings of this study should encourage future research on the potential of emotional expressions of body part metaphors. The findings of this study are restricted to certain emotions articulated through body part metaphors; therefore, future research can add to the body of knowledge on the subject by investigating other types of metaphors that convey emotions. Future research should investigate new emotional metaphors in social and cultural settings.

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