

**METAPHORICAL CONCEPTUALIZATION OF ANGER AND FEAR IN NEPALI
EMBODIED IDIOMS**

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by

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ABSTRACT

This thesis entitled ‘Metaphorical Conceptualization of Anger and Fear in Nepali Embodied Idiom’ is written within the Cognitive Linguistics framework. Emotion concepts are metaphorically structured and perceived in the daily life of the natural language speaker. The embodied emotion concept of Nepali ‘anger’ [krod^h, ris] and ‘fear’ [tras, d̪ər] is rooted in the conceptual system of Nepali speakers which is examined and explored with the physiological status of human bodily organs for the formation of metaphor. The theoretical basis of this study is CMT (Conceptual metaphor theory) developed by G. Lakoff and M. Jonson. The embodiment hypothesis in Nepali idiomatic expression is explored in this study.

The source domain of the bodily container metaphor is mapped to the target domain of abstract anger and fear conceptualization. This thesis investigates the physical source domain of experience in their understanding of the abstract conceptualization of anger and fear-related Nepali body-part idioms. The conclusion of this investigation shows that in the conceptual system of Nepali have huge number of body part idiomatic expressions for ‘anger’ and ‘fear’ that are deeply rooted in bodily spatial experience to establish event/spatial structure metaphor with trajectory (landmark-trajector) in collective unconsciousness.

‘Metaphorical Conceptualization of Anger and Fear in Nepali Embodied Idioms’ is an interdisciplinary thesis where Philosophy (Cognitivism), Linguistics, and Literature are the central concern for this investigation. The data of the study is collected from the academic survey reports of Nepali idioms. This primary metaphor, based on body, are likely to be the universal. The anger and fear conceptual metaphor related to Nepali body-part idioms and their physicality and experiential enterprise are empirically investigated in this research.

Keywords: *Cognitive Linguistics, Conceptual Metaphor Theory, Anger, Fear, Nepali Idioms.*

LIST OF ABBREVIATIONS

A	Agent; adjective
ABIL	Ability
ABL	Ablative
ABS	Absolute, absolutive
ACC, Acc	Accusative, Operator of Acceptability
ADJ	Adjective; adjunct
ADV, Adv	Adverb
ANIM	Animates
ASP	Aspect
AUX	Auxiliary
BEN	Beneficiary
CD	Cognitive Default
CG	Cognitive Grammar
CL	Class, Cognitive Linguistics
CNJ	Conjunction
Conj	Conjunction
CONN	Connective
CONTR	Contrastive
COP	Copula
DAT, Dat	Dative
DECL	Declarative
DET	Determiner
DG	Dependency Grammar
DO	Direct Object
ECG	Embodied Construction Grammar
GB	Government-Binding Theory
GEN	Genitive
INSTR	Instrument(al)
IO	Indirect Object
LAD	Language Acquisition Device
LFG	Lexical Functional Grammar
LOC	Locative
LS	Logical Structure

LU	Lexical Unit
MD	Multi-Dimensional Analysis
MGG	Mainstream Generative Grammar
N	Noun; Neuter
NEG	negation
NOM	Nominative
NONPST	Non-Past
NP	noun phrase
NSM	Natural Semantic Metalanguage
NTL	Neural Theory of Language
NUM, Num	Numeral
O, OBJ	Object
Pers	Person
PL, pl	Plural
Pm	Primary Meaning
POSS	Possessive
PRO	Pronoun
PROG	Progressive
PRON, Pron	Pronoun
PRS	Present
PRT	Particle
PST	Past
PTCP	Participle
RG	Relational Grammar
RRG	Role and Reference Grammar
SC	Society and Culture
SG, sg	Singular
SP	Subject Pronoun
SUBJ	Subject
SVO	Subject—Verb—Object
T	Tense; Word-Token
TL	Trajectory-Landmark
TNS	Tense
V	Verb; Vowel

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CHAPTER ONE

METAPHORICAL CONCEPTUALIZATION OF BODY-PART RELATED NEPALI IDIOMS AND CONCEPTS OF ANGER AND FEAR

Background of the Study

The embodiment hypothesis has great influence in the cognitive science.

Embodiment, in philosophy, hypothesize the sensory-motor activity, environment and body have extreme worth for cognition, meaning construction and emotion.

In Nepali, the human head, ear, and eye (source domain body-part) have related Nepali idiomatic expression for anger conceptualization with its subcategories. The subcategories such as ‘anger is heated fluid’, ‘anger is color’, ‘anger is taste’ and ‘anger is expansion /flexibility/movement’ in the body container are supportive sub categorical hypothesis for the general hypothesis ‘anger is spatial and physical substance in the body container’. For instance, *kən paro ʈaʈnu*, *kənsiriko rəũ ʈʰaʈo bʰəyerəaunu*, *raʈa raʈa ākʰa parnu*, *mukʰko ʈiʈo pokʰnu*, *ākʰa ʈərnnu* are the sub-categorical representative idiomatic expression for the general hypothesis ‘anger is spatial and physical substance’ for anger conceptualization in Nepali language.

Whereas the lips, heart, head, hands, feet, neck and eye (source domain body-part) have related Nepali idiomatic expression for fear conceptualization with its subcategories. The subcategories such as ‘fear is color’ ‘fear is temperature’, ‘fear is expansion/flexibility/movement’ in the body container are supportive sub categorical hypothesis for the general hypothesis ‘fear is spatial and physical substance’ in the body container. For instance, *nilo kalo mukʰ launu*, *haʈgoʈa ʈfiso hunu*, *ākʰa lukaunu*, *oʈʰ kapnu* are the sub-categorical representative idiomatic expression for the general hypothesis ‘fear is spatial and physical substance’ for fear conceptualization in Nepali language.

Both anger and fear concepts have shared general subcategories in Nepali. These both anger and fear subcategories have proved the general hypothesis ‘anger and fear are spatial, physical substance in the body container. The spatial, color and temperature of the body container are the mutual subcategories for conceptualization of anger and fear in Nepali embodied idiomatic expression. The body part eye[*ãk^ha*] majorly contributes spatiality for both anger fear conceptualization. The body-part face [*muk^h,tfehəra*] majorly contribute with color for fear and anger conceptualization in embodied Nepali idiomatic expression.

The metaphorical language and concept arise from the basic bodily (sensory-motor) experience of the human being. The language and meaning are cultural and embodied phenomena. The empiricism and its school of thought claim on about language philosophy that reason is tied up with emotion where emotion is bounded with a physical basis. In Nepali idiomatic expression physical body part (source domain) is mapped into abstract emotional concept (target domain) for meaning and concept construction. The emotional concept i.e., anger, fear is metaphorically conceptualized with reference of body part and its related idiomatic expression. For instance, the body part eye [*ãk^ha*]is the source of various emtional idiomatic expression. The eye [*ãk^ha*] is the source domain of anger, love and fear(traiget doamin) concept. The idiomatic expression *ãk^ha tərnu* express anger where as the same *ãk^ha* in *ãk^ha lukaunu* conceptualized the fear emotion. The human body parts are the source of idiomatic expression for abstract concept building process in Nepali language. In idiomatic expression, the literal meaning is substituted and in substitution the metaphorical and ironic meaning is abstracted. The idioms are constructed by cultural worldview of people. The Nepali cultural concept of body parts and its embodied experience of emotional concept like fear and anger is explored and analyzed with in the embodiment hypothesis frame where the data survey report of Nepali idioms is the data-source for this research.

In Cognitive linguistics, the embodiment hypothesis was inaugurated by George Lakoff in his book *Embodiment and Metaphor*. Embodiment hypothesis in Cognitive linguistics further claims that language is cognitive activity where body is source of image schema and its shape, pattern that became meaningful structure at the level of our bodily movement through space and perception. In cognitive perspective of language, metaphor is fundamentally conceptual in its nature and metaphor is not just about the words or linguistic expression but of concept, thinking of one thing in terms of another in the conceptual level. The conceptual system governs how we experience the world and how we think the reality. The conceptual metaphor theory goes beyond the literal meaning. In literalist/objectivist metaphysics and the theory of knowledge, the world consists of objects, property, and relations human conceptual systems and agencies. However, conceptual metaphor is a structure of human understanding where the physical experience (source domain) metaphor is shaped with the bodily sensory-motor experience which is the basic factor for abstract conceptualization and reasoning. To understand abstract thinking, the understanding involves conceptual metaphor where the correspondence is mediated by the embodied understanding of both sentences or context/situation. The recent view of metaphor is developed with the cognitive correlation on it where the metaphor is the property of concept more than words, the function of metaphor for better understanding the concept rather limited to artistic and rhetoric purposes. Conceptual metaphor theory re-thinks the literalist view of metaphor where the 'similarity' is further explained and the 'experiential correlation' in metaphor is conventionalized. The traditional view of metaphor as arbitrary and unmotivated is challenged through the new view of metaphor by a cognitive linguist that both metaphorical language and concept arise from the basic bodily(sensory-motor) experience of the human being. The embodiment notion of metaphorical conceptualization started a new perspective on traditional thinking metaphor.

In the past two thousand years, cognitive theory has been reviewed by various scholars, and the idea of the conceptual nature of metaphor was mentioned by the philosophers such as Kant and Lock in their philosophical discourse. The philosophical idea about the conceptual nature of metaphor is further generalized, comprehensively, and empirically tested by the new-century Cognitive linguist today.

Cognitive linguistics considers language and meanings are cultural and embodied phenomena. In Western culture, reason and meaning are viewed as central and superior to emotion. Cartesian and analytical philosophically rooted schools of thought anticipate the disembodiment where the body never involves anywhere in meaning construction. They believe that meaning is an abstract rational phenomenon that is governed by the absolute mind and, also emphasized that mind and body are entirely different possessions and never come along. For meaning construction, the context and bodies are ignored by the rationalist. In formal linguistics fashion, there is no meaning out there in syntax but it is generated. The language is independent and generative whereas in the syntax there is a set of abstract formal mathematical symbols. The embodied conceptualization has no space in generative grammar. However, transformational generative grammar concludes that the construction has no meaning but construction and cognitive grammar argues that construction has semantic entries.

The myth of reason is strongly rooted in the west where emotion is assumed as worthless for the judgement by the human. Rationality is massively projected on Western intellectual history. The philosophical school of stoics claims that emotion is the worst enemy of reason. Emotion is viewed as irrational and subjective judgment.

In *The Philosophy in Flesh*, Lakoff and Johnson claims that real reason is inexplicably tied up with emotion: you cannot be rational without emotional (320). All emotions are bounded with a physical basis. Reason plays a crucial role in meaning and concept building

from a cognitive perspective. Physiological experience and sensory-motor activation entail real reason. After the emergence of Cognitive linguistics research in the 1980s various research scholars came to conclude that abstract ideas and emotions have a more basic concept. In *Philosophy in Flesh*, Lakoff and Johnson demonstrate the various daily used abstract concepts. The various cognitive unconscious- abstract emotional concepts like love, anger, sadness, and happiness by giving tangible examples. They claim with linguistic evidence that our all knowledge and beliefs are framed in terms of conceptual systems that reside mostly in the cognitive unconscious. The metaphoric concept is deeply rooted in our unconscious conceptual system (9).

Emotion and primary metaphor hypothesis are embodied. In Nepali idiomatic expression, the human emotional expression and experience with body part metaphor that shows the more abstract emotional concept(target-domain) of fear, happiness, and anger, are distributed on tangible/more concrete human bodily organs (source-domain). The Nepali body parts; the head [*tauko*], [*k^həppər*], [*munṭo*], [*gərdən*], [*purpuro*], [*čədo*], eye [*āk^ha*], [*nəyən*],[*nəjər*], mouth [*muk^h*],[*t^huṭuno*],[*haudō*], heart [*muṭu*], nose [*nak*],[*pora*], teeth [*ḍaṭ*], [*ḍar^ha*] ear [*kan*], hair [*kəpal*],[*rəũ*],[*ak^hi-b^həu*], [*pərela*],[*b^huṭla*],[*j^haṭ*], hand [*haṭ*], [*pak^hura*], leg [*k^huṭta.pau*] etc., and their associated idiomatic expression as the source domain and human emotional concept as the target domain validates the metaphorical conceptualization of anger and fear . The body part idioms are the source domain which is more concrete and physical but the target domain is more abstract in Nepali conceptual system. To understand the abstract emotion, the body and its physical state are the proof of embodiment thesis as its source domain where the meaning of word (semantics) is bonded with sensory-motor processing unit associated with word meaning. The abstract emotions have adequate logic found in human bodily organs. In the context of Nepali idiomatic expression, the body related idioms have symmetrical/balanced fashion in anger and fear conceptualization with physical

substance and spatial remark. The emotion and abstract conceptualization have scientific, logical, and physiological evidence found in Nepali body part related emotional idiomatic expression. These emotional concepts i.e., anger, fear, sadness, happiness, are the basic emotion and have different semantic pole.

The metaphorical expression is the central theme of idioms in language and literature. The foundation of the idiom is folk language. In idiomatic expression, the literal meaning is substituted and constructs the metaphorical and ironic meaning in the expression. To construct the abstract concept, the bodily organs are placed which are the physical/ tangible source domain in everyday life. The people made their concept of their world from their daily experiences. The embodied conceptual meaning is fundamentally perceived by the people of their experience with body and environment. The idioms are also constructed by the cultural worldview of the people. As for instance, in Nepali '*tuppi*' is a cultural lexical item. It's impossible to find the lexeme '*tuppi*' in the other language and the Nepali concept of anger is contained in '*tuppi*' (the little long hair on the back of the head which is especially that Hindu grows) with body part (container) idiom i.e. '*tuppi baṭṭa ḍhīwa aīnu*'. The concept of anger is also based on the cultural and religious foundation whereas, besides the Hindu religious Nepali, they do not have the concept of anger-related idioms with lexeme '*tuppi*'. Beside Hindu Nepali language speakers, other cultural-linguistic groups, do not grow the '*tuppi*' and have no lexical item like '*tuppi*' and its related idioms. Whereas '*kənpəro ṭṭənu*' is another Nepali idiomatic expression for anger concept and meaning development. In '*kənpəro ṭṭənu*' the physiological/perceptual experience carries an event-structure/spatial orientation metaphor and it builds trajectory in the conceptual system like as in '*tuppi baṭṭa ḍhīwa aīnu*'. These two representative metaphoric expressions are different in culture-specific and generic levels.

Emotional concept like anger, fear, sadness, and happiness in Nepali idiomatic expressions have conceptual structure in the mind. The concept of emotional abstract ideas is deeply rooted in the physiological experience of the human body part container with event structure. The head ([*niḍʰar*], [*munṭo*], [*gərdən*], [*giḍl*], [*məgəz*], [*fir*], [*purpuro*], [*kʰəppər*], [*tʰaplo*], [*kənpəro*], [*kəncəṭ*], [*kənceṭi*]), mouth([*hauḍo*], [*tʰuṭuno*], [*habro*]) eye([*ākhā*], [*nəjər*], [*nəyən*]), nose([*nak*]), hair([*kəpal*], [*tuppi*], [*rəũ*], [*bʰuṭla/bʰuṭlo*], [*zəgəṭto*]) ear([*kan*]), nose([*nak*]), heart([*muṭu*]), tongue ([*zibro*]), lip([*oṭʰ*]), teeth([*ḍāṭ*], [*ḍarʰa*]) ,hand ([*haṭ*] , [*naḍi*] , [*muṭʰi*]), leg([*kʰuṭta*] , [*goḍa*], [*paṅgra*], [*laṭ*], [*pau*], [*pəiṭala*]) are the human body-part container that carries embodied idiomatic expression in Nepali folk language and literature. The above-mentioned body parts have their other responsibilities beyond the concept creation of anger, fear, happiness, and sadness alone. The body parts do have daily physiological accountability and are also responsible for concept building and vague semantic representation and compositionality. The embodied emotional body-part idiomatic expression and its research will be the core investigation for further cross-cultural and cross-linguistic studies. The culture-specific and generic tendencies of Nepali idioms will be basic evidence for further cognitive linguistic study. The Nepali cultural concept of body parts and embodied experience of emotional expression is explored and analyzed within the embodiment hypothesis frame in this dissertation.

The data for the analysis of abstract emotional metaphor is collected from the various survey report of Nepali idioms [*Nepali ukʰaṅṭukka ka praṭibedənhəru*], are the secondary source for the study. The data is analyzed in descriptive method. The total number of data samples is sixty-five. The sample universe of the data is survey report of Nepali idioms. The total number of idiomatic expressions found in the source data is sixty-five to express anger, fear, sadness, and happiness.

To explain and interpret 'anger', the eye container and its embodied Nepali idiomatic expression have four idioms. The ear container carries four idioms. The 'tuppi', nose, neck forehead carries single idiom. The fist and hand carry two idioms. The total Nepali anger idiomatic expression is seventeen. To explain and interpret the 'fear', the mouth/face and its embodied body container of Nepali idiomatic expression carries seven idioms. The lips, heart carries single idiom. The eye, head, hand/feet carry carries three. The total Nepali fear idiomatic expression is eighteen. The total thirty-five sample will be analyzed for anger and fear conceptualization. In this research, the collected data are classified under the heading of anger and fear and interpreted descriptively with physiological experience and image schematics logic developed by Lakoff and Johnson. The researcher selects the source domain-related body part and its metaphorical meaning mapping will be gathered from relevant source literature. The gathered data are classified and mapped with a conceptual metaphor. The source domain is descriptively analyzed to explain the target abstract and formal rational domain. The status of the bodily-related idioms and physiology of experience will be under examination to test the embodiment hypothesis. The physiological status of the body for idiomatic expression is explored in a microscopic way that is purely embodied and grounded in the sensory-motor system. The role of the body in meaning and concept-making will be the best tool to find out the cultural and biological differences from one cultural group of people to another. This study will be the linguistic evidence for the metaphorical experience in the Nepali language. The conceptual structure of language is grounded on mental structure i.e., spatial structure and spatial structure correspond with the conceptual structure and information from various sensory-motor perceptual features (shape, size, color, dimension, etc.). The idiomatic expression of emotions is conceptualized with emotion as are forces metaphor at a generic level and the metaphor is best thought about in terms of Talmy's force dynamic hypothesis is mutually carried with the Conceptual Metaphor Theory (event

structure metaphor/spatial-orientational metaphor) and embodiment hypothesis developed by Lakoff and Johnson is tested in this research.

INTRODUCTION

Idioms are found in almost every language in the world. It is folk language and literature. The idioms are called *tukka* [ʈʊkka] in Nepali, *muhabara* [muɦawəra] in Hindi and *muhavra* [muɦawve] in Urdu. Idioms and metaphors are morphological structure of natural language where single or groups of word construct the visual image in conceptual level.

Metaphorical expressions are applied in literature writing to make it more colorful and attractive than normal writing in the past. In the past, metaphor was studied under the heading of philosophy and linguistics where the significance of metaphor was very less. The emergence of modern cognitive metaphor theory falsified the traditional way of thinking about metaphor. After the development of conceptual metaphor theory, the scope of metaphor research became widely explored in various disciplines such as psychology, philosophy, literature, neurology, and linguistic and cultural anthropology too.

In *Poetics*, Aristotle writes, “Metaphor consists in giving the things a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or ground to analogy” (quot. Lakoff 373).

In Aristotle’s definition, the metaphor is comparative activity and makes the similarity between two things. Later on, the traditional assumption provoked by Aristotle is criticized by modern cognitive linguistics giving the idea that all metaphor is based on similarities on a fundamental level. Aristotle’s primary concern was relating the world with evidence in words.

While building philosophical thinking, philosophers are grounded on the basic principle of conceptualizing ordinary people and their cultural acceptability. The thinking, conceptualization and meaning-making process are historically grounded on people and their cultural worldviews. Theories and philosophy building is a process of how the world is conceptualized by human conceptual activities. The philosophical views are conceptual and

accepted by culture specifically that may or may not be universally accepted throughout the various cultural groups.

John Lock further justifies, "the mind as a container, with some objects entering into the container from outside (i.e., the sensation we get from the external physical object affecting our sense) and others arising internally as the mind looks at its own operation" (quot. Lakoff 2). Here, Lock is proposing the mind as the embodied property and body as container which contains the reason and logic of sense perception of the external world.

In *Philosophy in the Flesh*, Lakoff concludes that reason and emotion are non-separable elements. Reasoning, planning, and prediction, rational activities are never taken for granted in Western intellectual history and culture. He further adds that there is no such fixed location for the central processing of mind and memory. However, there are a lot of mental models and philosophical doctrine which clearly disembodied language and thought. The device of language acquisition and faculty psychology made the embodiment hypothesis more complex and senseless (391-415). In the Eastern worldview, mind-body dualism has never been a contradictory issue for intellectual and philosophical discussion. The body and mind are the unified property. The integrated idea of mind and body is clearly depicted in culture and religious philosophy (Sanatana and Buddhism). Human concept and human reason are body and brain-dependent. They are shaped by the body and brain as by reality.

The analytical philosophy and its central concern in language and its meaning are always based on disembodiment. It strictly defines the formal universal and formal mathematical propositions for meaning and concept building. The analytical philosophy summarized that imagination and feelings have no role in meaning and considered that meaning was thought to have nothing to do with our embodiment, imagination, and feelings. (Lakoff, 440). The analytical philosophical notion, the language, and its property have mathematical symbolism that entails the concept and thought as a mathematical calculation

metaphor. The reason is the sequence of written symbols. So, concepts are also represented by written symbols.

In the formal mathematical logical world, the language is considered as the set of axioms where the formal rule and syntactic rule of transformation are of prime concern. The formalist does not consider all the possibilities of universes, it is generic but not culture-specific in nature. However, besides the formal philosopher of language, Russell concludes that ordinary language is not for scientific, philosophical, and mathematical endeavors. Ordinary language is assumed to be inadequate for philosophy, mathematics, and logical activities which should be in a formal language where every sentence is either absolutely true or absolutely false. (Lakoff 440-445). The first-generation cognitive science deals with the Anglo-American philosophical foundation. The central idea carries in first-generation cognitive science with symbolic computation. The formal logic, disembodiment, and manipulation of a system of signs are the key foundation for first-generation cognitive science. The Anglo-American philosophy urges information processing, psychology, formal logic, generative linguistics, and cognitive anthropology. There is no worth of the 'body' for the conception of the mind. The dualism strictly occupies the Anglo-American philosophy where philosophy in flesh/body was entirely invalid. This paradigm furnishes the Cartesian philosophy that reason has transcendental, disembodied, universal property.

Everyday language is considered too vague and ambiguous in its nature. The language of metaphor or idioms are considered ordinary language and formalist came to conclude that those idioms and metaphors should be evaded for scientific, philosophical, logical, and mathematical activities. The language used by ordinary people is not taken for granted by scientific validity for the formal school of thought. The basis of ordinary language is thought to be very complex and have mathematically ill-logical adequacy.

W. B Gallie claims that the concept of imagination, art, rhetoric, and freedom are contextual where the meaning of properties have different meanings in their context which cannot be universal at the given time and context which is the static requirement of the formal philosophers (quot. Lakoff,446). The linguistics metaphor claims that the situation and context as the central concern for the meaning like imagination, art, and rhetoric provoke.

Cognitive linguists and second-generation cognitive scientists have empirical research on the ordinary language of ordinary people. In *Philosophy in Flesh*, Lakoff lays out his important idea that the meaning of language has a categorical structure. The conceptualized categories often predict by the spatial metaphor as a container with an interior, exterior, and boundary. All the conceptual structure is neural structures in our brain. The locus of reason (conceptual inference) would be the same as the locus of perception and motor control, which have bodily functions (16). The linguistics metaphor and its conceptualization are purely embodied. The body and its experience of the world are pivotal in meaning and concept building. The sensory-motor and subjective experience pairs with the body and linguistic meaning.

Lakoff and Johnson further claim that human concept and meaning is not just our external reality, it is also internally shaped and governed by the body, brain, and sensory-motor system. The concept and meaning are rooted in the color concept, basic-level concept, and spatial relations concept (21). The meaning grounds in the cognitive representation and processing. Cognitive grammar is constructed in a symbolic manner. The generalization is embodied by schematic symbolic structure. Meaning is equally understood with the concept building process.

In *The Embodied Mind*, Varela and et.al. claim that the cognitive hypothesis in computation deals with symbols having both physical and semantic values and it is fundamentally semantic and representational. The hypothesis is that the computer provides a

mechanical model of thought that consists of physical, symbolic computations. Cognitive science became the study of such cognitive and physical symbol systems. They further clarify cognitivism where cognition is information processing as symbolic computation- rule-based manipulation of symbols. It works through any device that can support and manipulate discrete functional elements- the symbols. The system interacts only with the form of the symbols (the physical attributes), not their meaning. The cognitive system function adequately when the symbols appropriately represent some aspect of the real world, and the information processing leads to a successful solution of the problem given to the system (42).

The embodiment philosophy of meaning and reason is fundamentally laid on sensory-motor activities. The embodiment of mind leads us to a philosophy of embodied realism where our concept and meaning cannot just be the reflection of external reality, objective, mind-free because our bodily sensory-motor system plays a crucial role in meaning and concept building.

CHAPTER TWO

EMBODIMENT, SPATIAL, PHYSICAL SUBSTANCE AND ANGER

CONCEPTUALIZATION IN NEPALI EMBODIED IDIOMS

In Nepali, the human head, ear, and eye (source domain body-part) have related Nepali idiomatic expression for anger conceptualization with its subcategories. The subcategories such as ‘anger is heated fluid’, ‘anger is color’, ‘anger is taste’ and ‘anger is expansion /flexibility/movement’ in the body container are supportive sub categorical hypothesis for the general hypothesis ‘anger is spatial and physical substance in the body container’. For instance, *kən paro ʈaʈnu*, *kənsiriko rəũ ʈʰaʈo bʰəyerəaunu*, *raʈa raʈa əkʰa parnu*, *mukʰko ʈiʈo pokʰnu*, *əkʰa ʈərnũ* are the sub-categorical representative idiomatic expression for the general hypothesis ‘anger is spatial and physical substance’ for anger conceptualization in Nepali language.

All the early spatial schemas are embodied by their nature. They are pre-linguistic and directly grounded in the body with its physiological experience level. The embodiment thesis is central to cognitive semantics, both as a general philosophical and psychological perspective, as a source of specific hypotheses about linguistics meaning, metaphor, imagination, and cognitive mapping (Lakoff and Jhonson, 9-10). Basically, the meaning of language is pre-linguistic and the body is the container for the meaning and concept building process. The embodiment is strictly negating the dualism philosophy and the follow the biological foundation for meaning and concept. However, embodiment hypothesis is truly linguistic but also share method in reference with the developmental psychology and biology. The human body experience with the everyday world which are the sources for schematic conceptualization of various linguistics and non-linguistic concrete world that share motion, event and forces are adapted from the early stages of human-life. In embodiment hypothesis, the human body is taken as schematic source for ontogenetic development of spatial concept

in language and linguistics. The various languages of the world shows that the use of body-parts terms is equivalent to express spatial orientation (front, back, up and down) in metaphoric and non-metaphoric expression. As in English, ‘foot of the hill’ where the body part ‘foot’ is metaphorically conceptualized as ‘bottom’ or ‘lowest part’ of the hill however, the non-metaphoric expression [*l^hesra*] ‘hip’ of Dhimal language body-part term is equivalent for ‘back’ (close-class spatial morpheme) space conceptualization are found in the languages. In Nepali dialect of Jumla, the body-part ‘hip’ [*kəndə*] also connote the ‘back’ (close-class spatial morpheme) spatial orientation urges that vernacular Nepali has literal (non- metaphorical) conceptualization with single lexical term for both spatial conceptualization and body-part term. In *Metaphor and Emotion*, Kovecses came to conclude that anger is the massively studied emotion concept from the cognitive semantics point of view. Kovecses and et.al. found a number of metaphorical source domains that characterized anger. The central conceptual metaphor for anger is ‘anger is a hot fluid in the container’ in English. Kovecses further claims that human conceptualization of experience is metaphorical, which both motivates and constrains the way we think creatively. The idea that metaphor constrains creativity might seem contrary to the widely held belief that metaphor somehow liberates the mind to engage in divergent thinking (23). The container flexibility (spatial-orientational metaphor), the temperature in a container (spatial-orientational metaphor/ force dynamics), the color concept related, and the taste-concept related Nepali idiomatic expression reflect the embodied anger concept. Anger concept-related compound morphological structure carrying flexibility of body part container idioms *dara(nou.)* + *b^hatfⁿu(verb)*, *dara(noun)* + *kiⁿnu(verb)*, *pak^hura (noun)* + *surkənu (verb)*, *pak^hura(nou.)* + *bəⁿarnu(verb)*, *ā^ka(nou.)* + *ṭəⁿnu(verb)*. However, *kan (nou)* + *sir (nou)* + *rə^u(nou.)* + *ṭ^haḍo(adj+hunu(verb))*, *ḍ^hare (adj)* + *haṭ^ṭ (nou.)* + *launu(verb)*, *niḍ^ha (nou.)* + *gā^to(nou.)* + *parnu(verb)*, *nak(noun)* + *pora (noun)* + *fulaunu (verb)* are more complex morphological

structure. The temperature(heat) related body part container and its anger concept-related compound morphological structure are *kan(nou.) + rənkənu(verb)*, *kan(nou.) + ɬaɬnu(verb)*, *d^huwa(nou)+ aunu(verb)*, *j^hilka(nou.) + t^huɬnu (verb)*. The taste-related compound morphological structure is *ɬiɬo(adj.) + pok^hnu (verb)*. The color-related concept has a complex morphological structure *rato(adj)+muk^h(nou.) +launu(verb)*. The metaphorical conceptualization of anger has a spatial-relational concept. In physiological level, the body container and its contained substance move with spatial trajectory for anger conceptualization. The morphological structure of the spatial-relation concept of anger has five compounds and four complex morphologies. The metaphorical conceptualization of anger is with force-dynamic (pressure/ temperature of the body part container) have four structure carries compound morphology. There is no complex morphological structure found for ‘anger is substance (temperature)’ category related Nepali idiomatic expressions for anger. The metaphorical conceptualization of anger where the anger is substance(taste) in the body part container have no simple morphological structure but one compound morphology is found. There is no complex morphological structure for ‘anger is substance(taste)’. The metaphorical conceptualization of anger with color concept related body part container has one complex morphological structure, for ‘anger is substance (color) metaphor.

The data conclude that color concepts have complex morphological linguistic structures. However, there is no simple and compound morphological structure found in the color conceptualization. The taste concept has a compound morphological structure but no simple and complex morphological structure. The temperature (body-part) has compound morphological structure. There is no simple and complex morphological structure. The flexibility(body-part) has both compound and complex morphological structures. There is no simple morphological structure in embodied Nepali idiomatic expression.

In *Metaphor We Live By*, Lakoff and Johnson argue that our spatial concept is built with our spatial experience. Human spatial concept includes up-down, front-back, in-out, near-far are relevant to our everyday bodily functioning and this give emphasis on possible structure of spatiality. The structure of spatial concept is possible because of constant spatial. The bodily experience and physical basis for these up-down, in-out, and front-back concepts are more vibrant than the other conceptual structuring component and spatial and perceptual motor functioning alone (45).

In this section, to describe the abstract emotion (anger), the body-container source-domain related idioms are grouped and described with physiological experience and linguistic-gloss justification. The anger related categories and subcategories such as, ‘anger is substance (fire and fluid, color, taste)’ and ‘anger is spatiality’ in body container are grouped, classified and analyzed in the below section with Nepali body-part related idiomatic source domain. In *Metaphor and Emotion*, Kovecses clarify that “the metaphorical expression is the manifestation of conceptual metaphor in the sense of Lakoff and Johnson. The conceptual metaphors bring two distant domains(concepts) into correspondence with each other. One of the domains is typically more physical and another is more abstract. The correspondent is established for the purpose of understanding the more abstract in terms of more concrete. For instance, ‘boiling with anger’ is a linguistic example of the very productive conceptual metaphor is ‘anger is hot fluid in the container’, ‘burning with love’ is an example of ‘love is fire’, and ‘to be on cloud nine’ is an example of ‘happiness is up’. All these above examples indicate the intensity aspect of emotion concerned” (5).

In *Metaphor and Emotion*, Kovecses further claims that the conceptual metaphor that seems to be the central one for the anger is ‘anger is a hot fluid in the container’. its centrality is derived from two source. One is that the container metaphor captures many different aspects of anger. The other is that it is highly elaborated both in terms of its metaphorical

entailment and its conventionalized vocabulary. The idea of centrality of this metaphor in our folk theory of emotion in general was dealt with in some detail elsewhere (22).

In Nepali, head, ear, and eye-related source domain body-part related Nepali idiomatic expression for the anger as conceptualized with the subcategories ‘anger is heated fluid in the container’ ‘anger is color’ in body container, ‘anger is taste’ in body container, and ‘anger is expansion/flexibility/movement’ in the body container, are supportive subcategories for the general category ‘anger is physical substance and spatial in the container’ for the anger conceptualization.

1.

Source domain	कन्यारो तालु
Transcription	<i>kən- paro ʈaʈ-nu</i>
Linguistic- Gloss	ear -mercury- heat- become-INF

Physiological/Perceptual Experience

The liquid like mercury became heat on the ear container. The root of the ear is the initial/ primary source container and heated mercury as goal(source-goal) where the goal is oriented with spatiality. The image schematic logic is source-path-goal. Anger emotion is becoming heat on liquid content on the body container(ear). Anger is heated fluid in the container.

Target domain Anger is substance (hot fluid) in the body container.

2.

Source domain	टूप्पीबाट घुँवा छुटेर आउनु
Transcription	<i>tuppi-bata dʰiwa tʃʰuʈ-erə- au-nu</i>
Linguistics- Gloss	The long hair of back head -ABL smoke depart-CONV-come-INF

Physiological/Perceptual Experience

The smoke departed through the long hair of head container.

The head is the initial source container, the hair container (*tuppi*) as path and up-ward departing smoke as goal(source-path-goal) where the goal is oriented with spatiality. It is the orientation- metaphor(up) however, the source container is blurry. The image schematic logic is source-path-goal. Anger emotion is departing heat from body container(head) up to the final body container (long hair of the Hindu's back head i.e., *tuppi*). Anger is expansion of heated fluid in a container. It is cultural metaphor too. The *tuppi* / *tuppo* is the final concept of verticality in Nepali.

Target domain Anger is spatial and substance (smoke of heat) in the container.

3.

Source domain कान तातेर आउनु

Transcription *kan ʈaʈ-erə au-nu*

Linguistics- Gloss ear heat-CONV PROG come-INF

Physiological/ Perceptual Experience

The flow of heat come from the root of ear container. The image schematic logic is the ear landmark with heat trajectory.

Anger emotion is heat-flowing from body container(ear). Anger is heating flow in container.

Target domain Anger is substance(heat) in the body container.

In the above-mentioned examples (1) and (3) are ear container metaphor and (2) is related to head container metaphor to explain the conceptual metaphor 'anger is heated fluid'

in the container. The physiological experience for ‘anger is substance (heated fluid)’ in the ear container in example (1) is *‘kənpəro tət̪nu’* where the source domain of body part ear and its liquid like mercury became heat on the ear container. The root of the ear is the landmark and heated mercury as goal(source-goal) where the goal is oriented with a spatial trajectory from central to periphery axis. The image schematic logic is source-path-goal. The physiological experience for ‘anger is substance (fluid)’ in the ‘*tuppi*’ container in example (2) *‘tuppibata d^hũwa tʃ^hu^hterə aunu’* where the smoke departed through the path (long hair of the back head container) and leads from a landmark with building spatial orientational trajectory. The head is the landmark container, the hair container(*tuppi*) as path and up-ward departing smoke as trajectory (source-path-goal). Example (2) involve first person experience. It is the spatial-orientation metaphor(up) however, the source container is blurry where the head is the basic source. The image schematic logic is source-path-goal. The physiological experience for ‘ager is substance(fluid)’ in the ear container in example (3) *‘kan tət̪erə aunu’* where the flow of heat come from the root of ear container. The trajector occupies a continuous series with respect to the ear landmark, thus defining a path leading from one side of the landmark to the other. In (3), there is first person involvement of experience. In (3), come [*aunu*] profiles spatial relation. It consists of series of configuration. The image schematic logic is the ear landmark with heat trajectory. Anger emotion is heat-flowing from body container(ear).

Anger is heated fluid flow in container.

4.

Source domain	कन्सिरीको रौ तालु
Transcription	<i>kənsiri- ko rəũ tət̪ -nu</i>
Linguistics- Gloss	Ear – top(container)-POSS hair heat- become.INF
Physiological/ Perceptual Experience	

The top of the hair of the ear container becomes heated. The ear container is the primary source the hair container is path and heat are the goal(source-path-goal). The image schematic logic is source-path-goal. The entire head and ear are the primary landmark for heat containment whereas the top part of the ear is the secondary landmark and heat on its path(hair) is the final goal for anger concept. Anger emotion is heating from the body container(ear) up to the top of hair of the body container (ear). Anger is heat on container

Target domain

Anger is substance (heat) in the body container

5.

Source domain

कन्सिरीको रौ ठाडो भएर आउनु

Transcription

kən-siri-ko rəũ t̪ʰaɖo bʰəyerə-au-nu

Linguistics-Gloss

Ear- top-POSS hair straight-be-come-INF.

Physiological/ Perceptual Experience

The top of the hair of the ear container became vertically straight. The head and ear are the initial and primary source(landmark) container, the hair container is the path and vertical direction of the hair as the goal(source-path-goal) where the goal is oriented with spatiality(up). The image schematic logic is source-path-goal. Anger is heat in container. Anger emotion is vertically straight from the ear container (source) with the path to the goal. Anger is the direction (vertical /upward direction). It is an orientation metaphor.

Target domain

Anger is spatial.

6.

Source domain	आँखाबाट झिल्का छुट्नु
Transcription	<i>ãk^ha-baʈə-dz^hilka-tʃ^huʈ-nu</i>
Linguistics-Gloss	eye -ABL- fire flame- depart- INF

Physiological/ Perceptual Experience

The fire flame departed from the eye container. The eye is the initial/primary source container, and the flame as the goal (source-goal) where the goal is oriented with spatiality. The image schema is center-periphery. Anger emotion is fire-flame departing from the body container(eye). Anger is departing the heated flaming fluid from the container with the spatial goal.

Target domain Anger is spatial

In the above-mentioned example (4) justify anger is heated substance on the ear (body container), (5) carries anger as vertically raising of hair of the ear container and builds anger as spatial orientation metaphor concept. The example (6) carried the anger is substance (heat) on the eye (body container) that departs from central to peripheral axis with building spatial-orientation metaphor. The physiological experience for ‘anger is substance(heat)’ in the ear container in example (4) is *‘kən siri ko rəũ ʈaʈnu’* where the top of the hair of ear container become heated. The ear container is the initial /primary source, the secondary source (hair container) as path and heat as goal(source-path-goal). The image schematic logic is source-path-goal. The physiological experience for ‘anger is spatial’ in the ear container in example (5) *‘kənsiriko rəũ ʈ^haʈo b^həyerə aunu’* where the top of the hair of the ear container became vertically straight. The root of the ear is the initial and primary source container, the hair container as path and vertical direction of the hair as goal(source-path-goal) where the goal is oriented with spatiality(up). The image schematic logic is source-path-goal. Anger is heat on

container. The physiological experience for 'anger is substance (heated flame) in the eye container in example (6) is 'āk^ha baṭṭ dz^hilka tʃ^huṭnu' where the heated fire-flame departed from the eye container. The eye is the initial/primary source container, the flame as goal(source-goal) where the goal is oriented with spatiality. The image schema is center-periphery. Anger emotion is fire-flame departing from the body container(eye). Anger is flame. Anger is departing the heated flaming from the container with the spatial goal.

The above examples (1) to (6) clarify that the ear, head and eye container contain the heat and heated fluid in the container. In Nepali, ear, eye and head are conceived of as container for anger. The above evidences are related to the conceptual metaphor 'anger is substance (heated fluid)' in a container. The container metaphor for anger concept is the central ear. The example(1) 'kən paro ṭaṭnu' where the liquid like mercury became heat on the ear container. The root of the ear is the initial/ primary source container and heated mercury as goal (source- goal) where the goal is oriented with spatiality. The image schematic logic is source-path-goal. Anger emotion is becoming heat on liquid content on the body container(ear). To support anger is heated fluid in the container hypothesis example (1) is prime linguistics evidence. However, English and Zulu language speakers locate the anger in the heart and head. In Nepali ear container is the prime location for anger. While making the cultural differences and similarities in the conceptualization of anger, the above mentioned metaphorical evidence should not be ignored.

In *Philosophy in The Flesh*, Lakoff, and Johnson clarify that spatial-relation concepts are at the center of the human conceptual system. They make sense of space for us. The spatial-relations concepts unconsciously impose our perception and conceptual system. Most spatial relations are complex elementary spatial relations. Spatial relations have an internal structure consisting of an image schema, a profile, a and trajector-landmark structure (27).

Anger has a locus on the forehead, mouth, face, teeth, and neck container in Nepali, the body container and its flexibility is accountable for anger. Anger is the flexibility of the container(intension/extension) which shows spatial orientation with trajector-landmark structure in Nepali. For instance.

7.

Source domain	निधार गाँठो पार्नु
Transcription	<i>niḍʰar gāṭʰo par-nu</i>
Linguistics-Gloss	Forehead knot make-INF

Physiological/ Perceptual Experience

The forehead container is narrowed where the two-eyebrows become nearer mutually than usual. The image schematic logic is exterior-interior. Anger emotion is shrinking the gap on body container (two eye brows). Anger is contiguous between containers. The body container beings closer to the reference axis (adduction) with building spatiality.

Target domain Anger is spatial.

8.

Source domain	घाँटि फुलाउनु
Transcription	<i>gʰāṭi fulau-nu</i>
Linguistics- Gloss	neck – straitch-INF

Physiological/ Perceptual Experience

The neck expansion as goal(source-goal) where the goal is oriented with spatiality. The image schematic logic is center-periphery. The trajectory (land-mark and trajector) is built with spatial-relation.

Target domain Anger is spatial.

Above mentioned examples (7) and (8) justify ‘anger is spatial’ where the presented data shows the upper section of the head as the basic category (body part) to justify anger. In anger, the body- container is expanded with spatiality. The physiological experience for ‘anger is spatial’ in the forehead container in example (7) is ‘*niḍ^har gāṭ^ho parnu*’ where the forehead container is narrowed and the two-eyebrows become nearer mutually than usual. The image schematic logic is exterior-interior. Anger conceptualization is shrinking the gap on body container (two eye brows). Anger is contiguous between containers with spatial orientation. The body containers (eye-brow) beings closer to the reference axis (adduction). The physiological experience for ‘anger is spatial’ in the neck container in example (8) is ‘*g^hāṭṭi fulaunu*’ where the neck container is stretched. The neck is the initial/primary source container and the expansion of neck as goal(source-goal) where the goal is oriented with spatiality. The image schematic logic is center- periphery. Anger emotion is stretching the body container(neck) more than usual. Anger is container expansion with spatiality.

The above-mentioned example (7) and (8) conclude that the head-centered Nepali body part idiomatic expression as forehead [*niḍ^har*] and neck [*gārḍān*] are the top section of the body container for anger expression and perception that meaning grounded. It is the subjective experience of the anger conceptualization ‘*niḍ^har gāṭ^ho parnu*’ and ‘*g^hāṭṭi fulaunu*’ in Nepali idiomatic anger expression. The above example clarifies that anger is flexibility in the container where psychological experience have both trajector extension and intension. Spatial orientation is from the center to periphery and periphery to the centre. The top section of the basic head and its parts are tested below for the hypothesis anger is the flexibility of the container (intension/extension). For instance,

9.

Source domain	नाकको पोरा फुलाउनु
Transcription	<i>nak-ko pora fulau-nu</i>
Linguistics-Gloss	nose-POSS tip-pair expand-INF

Physiological/ Perceptual Experience

The tip pair of nose container is expanded than the usual. The image schematic logic is center- periphery. Anger emotion is an expansion of the nose (body container) with a source-path-goal orientation where the tip pair's spatial status is up and down simultaneously.

Target domain Anger is spatial.

10.

Source domain	आँखा फुलाएर हेर्नु
Transcription	<i>ãk^ha fula-yerə-her-nu</i>
Linguistics-Gloss	eye -wide make see-INF

Physiological/ Perceptual Experience

Make the eye container wide than the usual size and seeing. The eye is the initial/primary source container and the expansion of eye's shape and size is the goal(source-goal) where the goal is oriented with spatiality. The image schematic logic is center-periphery. Anger emotion is enlarging and expanding the body container(eye) while seeing something/somebody. Anger is body container expansion.

Target domain Anger is spatial

11.

Source domain	आँखा तर्नु
Transcription	<i>ãk^ha t̪ər-nu</i>
Linguistics-Gloss	eye glare/stare-INF

Physiological/Perceptual Experience

The context happened primarily with the enlargement of container shape and its size. while expanding the eye container, the expanded trajectory movement is constructed from center to periphery. Secondly, anger emotion is directing the body container (eye) inclined with enlarging the size and shape. Anger is enlargement of container. The enlarged eye container is directed from the reference axis with spatial trajectory movement. The two-fold spatial trajectory is constructed for anger conceptualization with embodied eye container.

Target domain Anger is spatial.

12.

Source domain	डोको जत्रो मुख पार्नु
Transcription	<i>doko dzətro muk^h parnu</i>
Linguistics-Gloss	basket as big face make-INF

Physiological/ Perceptual Experience

The face container is extended as big as a large basket than usual size. The image schematic logic is center- boundary- periphery where from the central is body(mouth)landmark expanded to the boundary (basket) with trajectory. Anger emotion is extension of the boundary (basket) with trajectory.

Anger emotion is extension of the body container(face) than usual. Anger is body container expansion.

Target domain Anger is spatial.

Above mention examples (9), (10), and (11) and (12) justify anger as the flexibility of the container (intension/extension) in Nepali embodied idiomatic expression where the presented data shows upper section of the head as the basic category (body part) and sub section of head located tip of nose [*nak-pora*], eye[*āk^ha*] and mouth[*muk^h*] expansion is to justify anger as body container expansion with spatiality. The physiological experience for ‘anger is spatial’ in example (9) is ‘*nakko pora fulaunu*’ where the tip pair of the nose container is expanded than usual. The image schematic logic is center-periphery. Anger emotion is an expansion of the nose body container with a source-path-goal orientation where the tip pair’s spatial status is up and down simultaneously. Anger is container expansion up with a spatial-orientational metaphor. The physiological experience for ‘anger is spatial’ in example (10) is ‘*āk^ha fulayerə hernu*’ where the eye container is wider than the usual size and specific seeing with anger. The eye is the initial/primary source container, the expansion of shape and size as the goal(source-goal) where the goal is oriented with spatiality. The image schematic logic is center-periphery. Physiological/perceptual experience for ‘ager is spatial’ in example (11) is ‘*āk^ha t̄arnu*’ where the context happened primarily with the enlargement of container shape and its size. while expanding the eye container, the expanded trajectory movement is constructed from center to periphery. Secondly, anger emotion is directing the body container (eye) inclined with enlarging the size and shape. Anger is enlarged of container. The enlarged eye container is directed from the reference axis with spatial trajectory movement. The two-fold spatial trajectory is constructed for anger conceptualization with embodied eye container. The physiological experience for ‘ager is spatial’ in example (12) is ‘*doko jətro muk^h parnu*’ where the face container is extended as

basket [*doko*]. The image schematic logic is center- boundary- periphery where the central body(mouth) is landmark which expands up-to the boundary basket [*doko*] with trajectory. Anger emotion is the extension of body container(face) from center up to boundary. Anger is container expansion with trajectory-landmark spatiality.

As mentioned, the example above (9), (10), (11) and (12) have their separate physiological experience and image schemata. In example (9) '*nakko pora fulaunu*' has inconsistent spatiality i.e., in the process of anger the tip pair of noses container is up and down involuntarily. The anger is expanded from the center to periphery and vice versa (extension-intension and intension-extension). In example (10) '*ãk^ha fulayerə hernu*' has different trajectory than the example (9). In example (10) the spatiality is eye landmark and expansion goal is enlargement of size as its trajectory where the image schema is from centre with constant and spreading periphery. The spatiality is uncertain in above example (9), (10) for anger as flexibility on body container.

After the top section of the body (container body-part), the anger is also located middle section of the body(container body part). For instance

13.

Source domain	पाखुरा सुर्कनु
Transcription	<i>pak^hura surkənu</i>
Linguistics- Gloss	arm make stretch-INF

Physiological / Perceptual Experience

The container(arm) is stretched than the usual. The image schematic logic is extension of the body container (Intension-Extension). The anger is stretching the body container(arm) towards peripheral axis. Anger is stretching the body container

with building the spatiality toward center axis. Anger is stretching the body container with building spatial.

Target domain Anger is spatial.

14.

Source domain मुठ्ठी बटार्नु

Transcription *mut̪ʰi bətarnu*

Linguistics-Gloss fist bunch up-INF

Physiological/ Perceptual Experience

The fist container is bunch up with strength. The image schematic logic is periphery to center where the periphery is contiguous towards the center. Anger is bunching up the body container(fist).

Target domain Anger is spatial.

Above mention example (13) and (14) justify anger is flexibility of the container (intension/extension) in nepali where the presented data shows middle section of the head as the basic category (body part) to justify anger is container expansion with spatiality where the basic hand[haṭṭ] category have subsectional categories arms[pak^hura] and fist[muṭṭ^hi] under comes respectively. The physiological experience for ‘anger is spatial’ in the container in example (13) is ‘*pak^hura surkənu*’ where the container(arm) is stretched more than the usual size. The image schematic logic is from peripheral space (extended) to central space (intended) of the body container (*extension- intension*). The anger is stretching the body container (arm) with spatiality. Anger is stretching(container). The anger concept is the intension of the body container where the body container beings closer to the reference axis (adduction). The physiological experience for ‘anger is spatial’ in the container in example (14) is ‘*mut̪ʰi bətarnu*’ where the fist (bunch of five) container is bunched up with strength.

The image schematic logic is periphery to center where the periphery is contiguous towards the center space. Anger emotion is shrinking the gap in basic hand containers (palm and finger). Anger is contiguous between containers. The body container beings closer to the reference axis (adduction). The spatial orientation is from the periphery to the center axis.

Anger is bitter in Nepali conceptualization of anger. The below data analysis concludes that Nepali anger is the substance(bitter taste-fluid)'in the container. The container filled with substance(taste) metaphor is found in Nepali to buid concept of anger.

For instance

15.

Source domain मुखको तितो पोख्नु

Transcription *muk^h-ko ʈiʈo pok^h-nu*

Linguistics-Gloss Mouth -POSS bitter spill-INF

Physiological/ Perceptual Experience

The container mouth contained test concept in Nepali which spill out, move away from the reference axis. The mouth is the initial/primary source container, the bitter spilling from the source container(mouth) to goal(source-goal) where the goal is oriented with spatiality. The image schematic logic is center-periphery. Anger emotion is spilling the bitter test from the body container(mouth). Anger is substance (bitter-taste) in the body container. To conceptualize the anger, the substance(bitter) is spill out from the mouth container (from source to goal) with spatiality. The anger is substance (fluid) with bitter taste in the body container

Target domain Anger is spatial and substance (bitter-taste) in the container

The example(15) justify that anger is liquid substance which have bitter taste in body (mouth) container in Nepali. Physiological experience of ‘anger is substance (bitter fluid)’ in the body container mouth, is spill out or move away from the reference axis. The mouth is the initial/primary source container, the bitter spilling from the source container(open-mouth) to goal(source-goal) where the goal is oriented with spatiality. The image schematic logic is center- periphery. From the landmark(body) as the source where the anger substance spill-out(path) as trajector to goal (bitter taste) conceptualized as its anger trajectory.

In *Philosophy in the Flesh*, Lakoff and Johnson argue that colors are not sole things or substances in the world. An adequate theory of the conceptual structure of color cannot be constructed solely from the spectral properties of surfaces. It must make reference to color cones and neural circuitry. Since the cone and neural circuitry are embodied, the internal conceptual property of color is correspondingly embodied (16).

The below evidence argues that Nepali anger in the substance (color) in the container. The metaphor that is presented below advocates that anger is a substance or fluid in the container. The basic category is the head, top section of the body container, and sub-sections are eye and mouth.

16.

Source domain	राता राता आँखा पार्नु
Transcription	<i>raṭa raṭa āṅḁa paṛ-nu</i>
Linguistics- Gloss	Red-red eye make-INF
Physiological/ Perceptual Experience	
	Make the eye more red than usual color of its. Anger emotion is shifting the body container(eye) red than usual color.
Target domain	Anger is shifted substance (red) in the body container

17.

Source domain	रतो मुख पार्नु
Transcription	<i>raṭo muk^h parnu</i>
Linguistics-Gloss	red face make-INF

Physiological/ Perceptual Experience

The color of the face is changed in red as the usual. Anger emotion is changing the color of the body container(face) into red than usual. Anger is shifting the container color (red).

Target domain Anger is shifted substance(red) in the body container

The above example (16) and (17) justify anger is shifted substance(color) in a container in nepali. The physiological experience for ‘anger is shifted substance(color)’ in the container in example (16) is ‘*raṭa raṭa āk^ha parnu*’ where the eye turned into more reddish than natural where first person experiences the second person. Anger emotion is changing the color of the face container into red than usual. Anger is shifting the container-color(red). The physiological experience for ‘anger is shifted substance(color)’ in the container in example (17) is ‘*raṭo muk^h parnu*’ where color of face is turned into red color than natural. Anger emotion is changing the color of the body container(face) into red than usual. Anger is shifting the container-color(red). The color is the substance located on the eye and face container body part. The body-part Nepali idiomatic expression for anger allows redness in the body container.

The example summarized that the abstract concept anger is concretized with bodily experience. From the top section body-part containers ear, eye, head, neck, forehead and middle section body-part hands container are actively involved to conceptualize the concept anger in Nepali. Anger is conceptualized with reference to the higher body parts and its related idiomatic expression rather lower body parts related Nepali idiomatic expression i.e.,

leg, foot, bottom. In Nepali language, anger is conceptualized from high to higher spatial oriented metaphor. The hypothesis 'anger is substance (heated fluid) in the container', 'anger is substance(heat) on the container', 'anger is spatial', and 'anger is a shifted substance(color) in the container', are successfully tested. In this study, the hypothesis built from English language is tested in the Nepali language. The English language does not conceptualize the head as a container of anger whereas the heart-as locus of anger. In Nepali language, the speakers experience the head as the basic landmark but the ear plays a crucial role and locus point for the conceptualization of anger. In comparison with the evidence from cognitive linguist claims about the English metaphorical conceptualization of anger that are against the linguistic data of the present study.

CHAPTER THREE

EMBODIMENT, SPATIAL, PHYSICAL SUBSTANCE AND FEAR

CONCEPTUALIZATION IN NEPALI EMBODIED IDIOMS

In Nepali, the human lips, heart, head, hands, feet, neck and eye (source domain body-part) have related Nepali idiomatic expression for fear conceptualization with its subcategories. The subcategories such as 'fear is color' 'fear is temperature', 'fear is expansion/flexibility/movement' in the container are supportive sub categorical hypothesis for the general hypothesis 'fear is spatial and physical substance' in the body container. For instance, *nilo kalo muk^h launu*, *haṭṭgoḍa tḥiso hunu*, *āk^ha lukaunu*, *oṭ^h kapnu* are the sub-categorical representative idiomatic expression for the general hypothesis 'fear is spatial and physical substance' for fear conceptualization in Nepali language

The embodiment theory of mind suggest that the body is the prime fact and phenomena for constituting the mind to shape the emotion. The embodiment view is taken for granted to understanding structure and content of the conceptual system for emotion. This hypothesis also shares the definition of emotion and their causal factors. After the emergence of cognitive revolution, cognitivism views that the mind is active device that process and transform inputs where the embodiment of abstract concepts literally embodied in action. Metaphorical idioms typically come with a conventional mental image. A conceptual metaphor maps knowledge about the image to the target frame, providing the meaning of the idiom (Lakoff and Jhonson,16). Metaphorical concept and thought preserve the cognitive structure, by birth or early developed, applied in structuring semantics. Cognitive structure construct visual perception, motor action, imagery. Furthermore, the spatial relation cognitive structure consists the containment (interior, exterior, boundaries), contact non-contact, near-far, around, along, across, in front of, besides, behind, towards and so on. And under the force dynamic cognitive structure; direct force, resisting force, supporting force, pushing force,

pulling force, unsuccessful direct force, interacting force, direct applied verses indirectly applied verses intermediary forces consist. In *Hand Book of Emotion*, Lewi et al. define ‘fear and anxiety are obviously overlapping, aversive states centered on the threat. They both involve intense negative feelings and strong bodily manifestations. Subjectively, however, they take somewhat different forms. Fear denotes the dread of impending disaster and an intense urge to define oneself, primarily by getting out of the situation. Fear is said to differ from anxiety primarily in having an identifiable eliciting stimulus. In a sense, therefore anxiety is often pre-stimulus, whereas fear is post-stimulus (i.e., elicited by a defined fear stimulus) (710).

In *Metaphor and Emotion*, Kovecses describe that ‘fear appears to be characterized by both very general emotion metaphor such as ‘fluid in the container’, ‘opponent’, ‘burden’, and very specific metaphor. The group of specific metaphor includes hidden enemy and supernatural beings. ‘The fluid in the container’ is not the central way of understanding the fear in English. One interesting characteristic of the concept is that it is constituted by a large number of conceptual metonymies such as ‘drop in body temperature’, ‘physical agitation’, ‘increasing the rate of heart beat’ and many others. The physiological aspect of the concept is greatly elaborated in language (24). In Buddhism human existence have five components i.e., form [rupā], sensation[vedāna], perception, mental formation and consciousness. The ‘form’ (physical body) contains further five elements; space, solidity, fluidity, motion and heat. The ‘sensation’ is scrutinized on the basis of body(form) where the mind is considered as body organs. The perception plays pivotal role for binding the bodily sense organs with inner mind that raise the feelings, emotion and conceptualizing. The body container and its flexibility (spatial-orientational metaphor), temporality and temperature with pressure in body container (spatial-orientational metaphor/ force dynamics), and substance in body container (color) related to Nepali idiomatic expression replicate the embodied ‘fear’ conceptualization. The

fear concept-related compound morphological structure carrying spatial orientation of body part container idioms $o\check{u}^h(noun) + kamnu(verb)$, $\check{a}k^ha(noun) + lukaunu(verb)$, $\check{t}auko(noun) + lukaunu(verb)$, $mun\check{t}o(noun) + lukaunu$. The complex morphology of spatial orientation for fears $\check{a}k^ha(noun) + jud^haun\check{a}(verb) + n\check{a}s\check{a}knu(verb)$, $o\check{u}^h(noun) + muk^h(noun) + suknu(verb)$, $muk^h(noun) + o\check{u}^h(noun) + \check{t}alu(noun) + suknu(verb)$, $ha\check{t}(noun) + go\check{d}a(noun) + kamnu(verb)$, $ha\check{t}(noun) + go\check{d}a(noun) + l\check{a}gl\check{a}g(adv) + kamnu(verb)$, $mu\check{t}uma(noun) + d^hyar\check{r}o(noun) + \check{t}^hoknu(verb)$, $t\check{f}eh\check{a}rako(noun) + hawa(noun) + k^husk\check{a}nu(verb)$ have more complex morphological structure. The substance(heat) with spatial-orientation metaphor and its fear concept-related compound morphological structure is $ha\check{t}(noun) + go\check{d}a(noun) + t\check{f}iso(adj) + hunu(verb)$. The color-related concept has a complex morphological structure $nilo(adj) + kalo(adj) + muk^h(noun) + launu(verb)$, $t\check{f}eh\check{a}rako(noun) + r\check{a}\eta(noun) + udnu(verb)$, $\check{a}d^hyaro(adj) + muk^h(noun) + launu(verb)$, $kalo(adj) + muk^h(noun) + launu(verb)$, $kalo(adj) + muk^h(noun) + dek^haunu(verb)$. The metaphorical conceptualization of fear is a spatial-orientation relation concept. The morphological structure of the spatial-relation concept of fear has four compounds and six complex morphological structures. The metaphorical conceptualization of fear is the force-dynamic/spatial orientation with temperature containment. There is a single complex morphological structure found for temperature-related Nepali idiomatic expressions for fear. The metaphorical conceptualization of fear with a color concept related to body part container and its morphological structure shows that there are four complex morphological structures are found.

In this section, to describe the abstract emotion (fear concept), the body-container source-domain related idioms are grouped and described with physiological experience and linguistic-gloss justification. The anger with body source domain is taken under the fear chunk. The fear metaphor relating spatial-orientation, color, taste and flexibility in body container are grouped, classified and analyzed under their chunk. In *Metaphor We Live By*,

Lakoff and Johnson concretized that emotion experience is as basic as our spatial and perceptual experience, our emotional experiences are much less sharply delineated in terms of what we do with our bodies. Although a sharply delineated conceptual structure for space emerges from our perceptual-motor functioning, no sharply defined conceptual structure for the emotion emerges from our emotional functioning alone. There is systematic correlation between our emotion and our sensory motor experience (44-45).

In *Concept, Image, And Symbol*, Langacker claims that Cognitive grammar is that grammatical units are also intrinsically symbolic. Basic grammatical categories are represented in grammar by symbolic units that are maximally schematic at both the semantic and phonological pole. A grammatical rule or construction is represented in the grammar by symbolic units that is both complex and schematic. The cognitive grammar posits number of basic classes that differ in the nature of their profile. Contrasting with nouns are relational expression which profile the interconnection among conceived entities. The term entity is employed in a maximally general way, and subsumes anything we might have occasion to refer to for analytical purpose: things relations, boundaries, points on a scale and so on. Interconnection is regarded as cognitive operation that assess the relative position of entities within the scope of prediction. It is speculated that only four basic types of assessment are necessary, provided that cognitive domain have been properly described: inclusion, coincidence, separation, and proximity. The interconnection operation defining a relation conception commonly associate entities other than the major relational participant (trajectory and primary landmark, or associate selected facets of these participant rather than treating them as undifferentiated whole (20-21).

In Nepali, lips, heart, head, hands, feet, neck and eye-related source domain body-part related Nepali idiomatic expression for fear spatial-orientation metaphor is the hypothesis tested below.

18.

Source domain	ओठ काप्नु
Transcription	<i>oʈʰ kap-nu</i>
Linguistics-Gloss	lips tremble-INF

Physiological/ Perceptual Experience

The lip container *trembles* (up and downward direction). The image schematic logic is trajector-landmark. The lips are body container landmark and up/down with motion trajectory. Fear emotion is trembling the body container(lips) with spatial directionality. The spatial composition or trajector movement is in bi-directional dimension

Target domain Fear is spatial.

19.

Source domain	हात गोडा काप्नु
Transcription	<i>haʈ goʈa kap-nu</i>
Linguistics-Gloss	hand leg/feet tremble-INF

Physiological/ Perceptual Experience

The hand and legs container tremble than usual status. The image schematic logic is center to periphery where the body container landmark (hand and feet) builds multi-fold trajectory. Fear emotion is trembling the body container(hand/leg) The spatial composition or trajector movement is in multi-directional dimension.

Target domain Fear is spatial.

20.

Source domain	हात गोडा लगलग काप्नु
Transcription	<i>haʈ goɖa ləgləg kap-nu</i>
Linguistics-Gloss	hand feet extem tremble-INF

Physiological/ Perceptual Experience

The hand and feet container extremely tremble every direction than usual status. The image schematic logic is center to periphery. where the landmark (hand and feet) composes the trajectory with multi-dimensional spatial goal. The spatial composition or trajector movement is in multi-directional dimension from the hand and feet landmark.

Target domain Fear is spatial.

21.

Source domain	मुट्टुमा द्यांग्रो ठोक्नु
Transcription	<i>mutu-ma dʰyaŋro tʰok-nu</i>
Linguistics-Gloss	heart-LOC drum play-INF

Physiological/ Perceptual Experience

The heart container trembles every direction than usual status. The image schematic logic is center to periphery where the landmark (heart) composes the trajectory with multi-dimensional spatial goal. The spatial composition or trajector movement is in multi-directional dimension from the 'heart' landmark.

Target domain Fear is spatial.

In the above-mentioned examples (18), (19), (20) and, (21) where (18) is related to lips container metaphor to explain the conceptual metaphor ‘fear is tremble of the body container with spatial- orientation. The physiological experience for ‘fear is spatial (heart tremble) in example (18) is *‘oṭʰ kapnu*’ where the source domain of body part lips container trembles (up and downward direction). The image schematic logic is trajector-landmark. The trajectory is up and down and vice versa. The lips are body-container landmark and series of up/down with motion trajectory is made. The spatial composition or trajector movement is in bi-directional dimension. The physiological experience for ‘fear is spatial’ in (19) is *‘haṭ goḍa kap-nu*’. The source domain of the body part hand and feet trembles. The image schematic logic is center to periphery and vice versa where the trajector has a series of spatial orientations (center-periphery and vice-versa). The body container (hand/feet) landmark makes in multi-directional movement of the body-container. The physiological experience for ‘fear’ spatial in (20) is *‘haṭ goḍa ləgləg kapnu*’ where the body part hand and feet trembles extremely. The image schematic logic is center to periphery and periphery to center. The spatial composition or trajector movement is in multi-directional dimension from the ‘hand and feet’ landmark. The physiological experience for ‘fear is spatial’ in (21) is *‘muṭuma dʰyaŋro ɹʰoknu*’ where the heart container trembles with spatial directionality. The image schematic logic of the body container (heart) landmark is making multi-directional trajectory. Fear is trembling the body container(heart). Fear is spatial. The above-mentioned example clarified that fear is conceptualized with spatial orientation in multi-directional movement of the body-container.

The below example further clarify that the fear is conceptualized with spatial orientation in unidirectional movement of the body-container.

22.

Source domain	आँखा लुकाउनु
Transcription	<i>ãk^ha lukaumu</i>
Linguistics-Gloss	Eye hide-INF

Physiological/ Perceptual Experience

The orientation of eye container is to hide downward from the reference axis. The image schematic logic is down-ward spatial trajectory. The trajector move down from the landmark source-surface to downward goal. The trajectory is source-goal.

Trajector movement is in unidirectional dimension from the eye landmark with possible left and right.

Target domain	Fear emotion is hiding the body container with spatial unidirectionality. Fear is spatial.
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23.

Source domain	आँखा जुधाउन नसक्नु
Transcription	<i>ãk^ha zuð^haunə nə-sək-nu</i>
Linguistics-Gloss	Eye satre/glare NEG- able-INF

Physiological/ Perceptual Experience

The eye container is seeing not straight forward from the reference axis. The image schematic logic is vertically up or down-ward or horizontally left or right spatial directionality but the spatial composition or trajectory movement is in unidirectional dimension. Fear emotion is hiding the body container with spatial directionality.

Target domain	Fear is spatial.
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24.

Source domain	आँखा उठाउन नसक्नु
Transcription	<i>ãk^ha ut^haun nə-sək-nu</i>
Linguistics-Gloss	eye raise NOT-able-INF

Physiological/ Perceptual Experience

The eye container is downward. The image schematic logic is down. The spatial composition is constant downward. The directionality is constantly down on the eye landmark. The eye container is disable to establish trajectory.

Target domain fear is constantly down.

25.

Source domain	टाउको झुकाउनु
Transcription	<i>t^hauko z^hukau-nu</i>
Linguistics- Gloss	head bow/bend down-INF

Physiological/ Perceptual Experience

The head container is bowed downward direction from the reference axis. The image schematic logic is vertically down with down-ward spatial trajectory. The spatial composition or trajector movement is in unidirectional dimension from the neck landmark.

Target domain Fear emotion is bowing the body container(head) downward spatial directionality.

26.

Source domain	टाउको लुकाउनु
Transcription	<i>t^hauko lukau-nu</i>

Linguistics-Gloss head hide-INF

Physiological/ Perceptual Experience

The head container is hide from the front direction and make the container other directions from the reference axis. The image schematic logic is down-ward spatial trajectory. The spatial composition or trajector movement is in unidirectional dimension from the neck landmark with possible left or right.

Target domain Fear is spatial.

27.

Source domain मुट्टो लुकाउनु

Transcription *munṭo lukaunu*

Linguistics-Gloss head(slang) hide-INF

Physiological/ Perceptual Experience

The head container is hide from the usual direction. The image schematic logic is down with down-ward spatial trajectory. The spatial composition or trajector movement is in unidirectional dimension from the neck landmark with possible left down or right down.

Target domain Fear emotion is hiding the body container another directionality. Fear is spatial.

28.

Source domain चेहराको हावा खुस्किनु

Transcription *tʃehəra-ko hawa kʰuskə-nu*

Linguistics- Gloss Face-POSS air depart-INF

Physiological/ Perceptual Experience

The contained air of face container is departed and became small face than its usual size. The image schematic logic is extension to intension where the spatiality is centralized. The periphery of space come close to deictic central/core space. spatial composition or trajector movement is in unidirectional dimension from the expanded/enlarge point (periphery) to actual face container(center). The expanded face became the source/landmark and shrinking of the expanded face is the goal. The image schema is source to goal trajectory.

Target domain Fear is spatial.

In the above example (22), (26) and (27) have common verb ‘to hide’ [lukaunu] the body part from the front direction. The body parts eye[ak^ha], head[t_lauko], head with neck[mun_lto] shares common down-ward direction with sharing ‘to hide’ [lukaunu] verb. The fear is conceptualized with hiding the body container down-ward spatial direction. The landmark eye[ak^ha], head[t_lauko], head[mun_lto] and its trajector moves unidirectionally towards the goal (down-ward) for fear conceptualization. The orientation of eye, head, head with neck container is hiding downward where there is possible to hide in the right or left direction. from the reference axis. The image schematic logic is down-ward spatial trajectory. The trajector moves down from the landmark source-surface to downward goal. The trajectory is source-goal. In (23) and (24) example show the body container’s failure-capacity because of fear. In (23) ‘*ãk^ha zu_lã^haunə nə_səknu*’ and (24) ‘*ãk^ha u_lã^haun nə_səknu*’ where verb [nəsəknu] shares common quality with both eye container [ãk^ha]. In (23) ‘*zu_lã^haunə nə_səknn*’ the spatial direction have multipal possibilities for trajector movement from the landmark but in (24) ‘*u_lã^haun nə_səknu*’ the landmark is constantly downward and have no movement possible for tajejectory building. In (25) ‘*t_lauko dz^hukaunu*’ where

the trajector movement is in unidirectional dimension from the neck landmark with vertically down and have no possibilities toward left or right from the center. However, [lukunu] verb with body container [ak^ha] [tauko] [munto]’ in (22)(26) and (27) examples have no certainty with vertically down warding but possible with down-ward spatial trajectory in left and right from the center. The example (28) ‘tfehəra^{ko} hawa k^huskənu’ is unique among above with ‘fear is spatial’ hypothesis. In(28) spatial composition or trajector movement is in unidirectional dimension from the expanded/enlarge point (periphery) to actual face container(center). The expanded face became the source/landmark and shrinking of the expanded face is the goal. The image schema is source to goal trajectory.

The above mention examples (18) to (28) conclude that the ‘fear is spatial’ hypothesis is successfully tested. Fear conceptualization have five possible spatial types where the trajector construct unidirectional but uncertain vertical spatial movement, multi directional but certain vertical spatial movement, constant vertical spatial movement, unidirectional but certain vertical spatial movement and peripheral to central spatial movement. In examples (22), (26) and (27) the trajectory have constructed the unidirectionality. The unidirectional down-ward spatial have possible movement towards right down and left down-ward direction. There is no certainty on movement but possibility of spatial trajectory hiding from the front direction. Fear is unidirectional uncertain down spatial. In contrast, examples (18),(19),(20) and (21) have spatial composition or trajector movement with multi-directional dimension from the landmark where the verb ‘kapnu’ assign with ‘hand’, ‘hand and feet’, ‘lip’, ‘heart’. Fear is multi-direction down spatial. In (24) ‘āk^ha u^htaun nəsəknu’ the eye container disable of to raise up and have constantly down trajector and no possible movement for trajectory building. Fear is constant down spatial. In (25) ‘tauko dz^hukaunu’ the trajector movement is in unidirectional dimension from the neck landmark with vertically down and have no possibilities toward left or right from the center. Fear is

vertically down spatial. In (28) ‘*tfehəra-ko hawa kʰuskənu*’ the trajector movement is in unidirectional dimension from the expanded/enlarge point (periphery) to actual face container size (center).

Fear is shrink-down (in expanded size) spatial. In (24) ‘*ākʰa dzuḍʰaunə nəśəknu*’ the spatial direction has multiple possibilities for trajector movement from the landmark. Fear is not seeing straight or front. The example (23) is not in regular fashion among (18) to (28) varieties. However, it constructs the spatial movement trajectory but no certainty on spatial. Beside (23) the all other examples from (18) to (28) gave certainty on general category ‘fear is spatial’ and its subcategory ‘fear is down’ metaphor. But the example (23) comes under the general category.

In *The Philosophy in Flesh*, Lakoff and Johnson argue that color is not an absolute thing or substance in the world. It is relative conceptualization of cone and neural circuitry. In emotion, the color is actualized with shifting originality. An adequate theory of the conceptual structure of color cannot be constructed solely from the spectral properties of surfaces. It must make reference to color cones and neural circuitry. Since the cone and neural circuitry are embodied, have image schema, the internal conceptual property of color is correspondingly embodied (16). The color is embodied reality where the bodily container (eye) and its cone with relation of object and environment, the color is perceived. The color is relative rather absolute property.

The below evidence claims that Nepali fear conceptualization is also distributed in the fear is a shifted substance (color) in the container metaphor.

29.

Source domain	निलो कालो मुख लाउनु
Transcription	<i>nilo kalo mukʰ lau-nu</i>
Linguistics-Gloss	blue black face make-INF

Physiological/ Perceptual Experience

The face container is changed in blue and black from the usual.

Fear emotion is shifted substance(color) of body container.

Target domain Fear is shifted substance (color) in the container.

30.

Source domain चेहराको रंग उड्नु

Transcription *tʃehəra-ko rəŋ uɖ-nu*

Linguistics-Gloss face-POSS color disappear-INF

Physiological/ Perceptual Experience

The color of the face container became out of color.

Disappearing the shining of face.

Target domain Fear is shifted substance (color) in container

31.

Source domain अँध्यारो मुख लाउनु

Transcription *ãɖʰyaro mukʰ lau-nu*

Linguistics-Gloss dark face make-INF

Physiological/ Perceptual Experience

The face container is turned *dark* than its usual color. Fear emotion is changing the color of body container (face) into dark.

Target domain Fear is shifted substance (color) in the container.

32.

Source domain कालो मुख लाउनु

Transcription *kalo mukʰ lau-nu*

Linguistics-Gloss black face make-INF

Physiological/ Perceptual Experience

The face container is turned black than its usual color. Fear emotion is turning color the body container(face)into black.

Target domain Fear is shifted substance (color) in the container.

33.

Source domain कालो मुख देखाउनु

Transcription *kalo muk^h dek^hau-nu*

Linguistics-Gloss black face show-INF

Physiological/ Perceptual Experience

The face container shifted in black color. Fear emotion is switch of substance (color) of body container(face) into black.

Target domain Fear is shifted substance(color) in the container

The above examples (29) to (33) clarify ‘fear is a shifted substance(color)’ in a container metaphor in Nepali. The physiological experience for ‘fear is a shifted substance (color)’ in the container in example (29) ‘*nilo kalo muk^h launu*’ where the color of face container is shifted in blue and black from the usual color where the first person experiences the second person. Fear is changing the color of the body part (face) container into blue and black. Fear is shifted substance (color) of the face container. The physiological experience for ‘fear is shifted substance(color)’ in the container in example (30) ‘*tʃeharako rəŋ uɖnu*’ where the color of the face container became out of color. The charm of the face is disappeared where shifting of color without any color destination. The physiological experience for ‘fear is shifted substance(color)’ (31) ‘*ʒɔ^hyaro muk^h launu*’ where the color of the face container color is shifted dark. Fear emotion is shifting the color of body part container into dark. The ‘fear is shifted substance(color)’. In (32) ‘*kalo muk^h launu*’ where the face container is turned black than its usual color. Fear emotion is turning color the body container(face)into black. In

(33) *'kalo muk^h dek^haunu'* where the psychological and perceptual experience is shifting the face container into black color. Fear emotion is switch of substance (color) of body container(face) into black. The color substance in the body container is shifted into another color while in fear. The blue, black and dark are the representative substance (color) for fear conceptualization. The above linguistics evidence clarify that Nepali conceptualization of fear is in blue, black and darkness whereas anger is conceptualized with redness.

34.

Source domain	ओठ मुख सुक्नु
Transcription	<i>oṭ^h muk^h suk-nu</i>
Linguistics- Gloss	lip mouth dry-INF

Physiological/Perceptual Experience

The lip and mouth container contains the liquid substance where the liquid substance of the lip and mouth container decreased than the usual status. The dryness on lip and mouth container.

Target domain	Fear is shifted substance (from liquid to dry) in the container. Anger is substance.
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35.

Source domain	मुख, ओठ तालु सुक्नु
Transcription	<i>muk^h oṭ^h talu suk-nu</i>
Linguistics- Gloss	mouth lips palate dry-INF

Physiological/Perceptual Experience

The mouth, lip and palate container contain the liquid substance where the liquid substance of the mouth, lips and palate container decreased than the usual status. The dryness on

mouth, lips and palate container. Fear emotion is decreasing the liquid in the body container and turned dry than usual.

Target domain Fear is liquid-less in the container. Fear is shifted substance (from liquid to dry). Fear is physical substance.

The above (34) and (35) shows that the mouth, lips, palate are those body parts container where the substance (liquid) contained. The contained liquid is that substance which conform the status of fear. The less liquid refers more fear. Full of fluidity in the container conform the less fear.

In anger conceptualization, the metaphor ‘anger is hot fluid’ and ‘anger is bitter(taste)’ in the container, are subcategory to the support and prove the general category ‘anger is substance’ in the container. whereas in fear conceptualization, the metaphor ‘fear is dryness/ liquid lessness’ in container’, is subcategory to support and prove the general category ‘fear is substance’ in the container. Both emotional concepts have the commonality that ‘emotion is substance’ in the body container and status of substance clarify the fear and anger conceptualization. The above hypotheses shows that the body parts are the container where the cognitive structuring physical substance contained. The status of the substance constructs the emotion conceptualization.

CHAPTER FOUR

IMPLICATION

After the raise of cognitive linguistics, the generative paradigm of linguistics became in shadow. In recent time, the second-generation of cognitive linguistics laid their attention on semantic based pedagogical approach in foreign language teaching and learning activities. The semantic based approach on pedagogy is grounded on schematic representation where the meaning of word class has schematic property and values. The semantic distinction of word class with adequate categorization clearly distinguishes one word class to another. The open-ended nature of language and symbolic unit are further extended inventory beyond the morpheme or word. All symbolic unit carries highly schematic featuring in its intrinsic level. The pedagogical grammar varies with linguistics grammar where the method is incompatible with each other. The content and presentation are focused on necessary problem and solution in learning-based activities whereas the linguistics grammar reassure cross linguistic validity. The pedagogical grammar is language-specific which is very coherent and systematic with huge semantic endorsement. Idiosyncratic nature of pedagogical grammar claims that the grammar is specifically for teaching and learning purpose. So, the content and material must be promotive and enhancing for real learning rather than for the cross-linguistics examination of the certain theoretical doctrine.

The semantic representation, a semantic pole of linguistics sign, cannot be understood in terms of truth condition rather conceptualization of various type of schematic representation (quot, Langacker 94). The full description of language is full description of human cognition. The bodily perception and gestalt experience in cognition, metaphor and metonymy are important for experiential understanding. In language learning activity, the foreign language does have their own idiosyncratic language- specific and the symbolic nature of construction. The unfamiliar conceptual categories are completely isomorphic for the learners. The

pedagogical grammar give insight for the learner about clear category rather distinguishing the 'grammatical well-form' and 'grammatical ill-form' of about the expression. The cognitively-based pedagogical grammar give insight on learner's consciousness in conceptualization conventionally associated with structure of foreign language which are descriptively adequate, intuitively acceptable and easily accessible formation of meaning.

The language and culture are two side of the same coin. Cognitive linguistics is very concerned for the announcement that the language is strictly cultural phenomena. The theme of cognitive linguistics as the experience of metaphorically extended meaning (with various cultural communities and groups too). Every cultural community do have their specific songs, ritual rhymes, idioms, folk literature, foods, ceremonies which may not get synchronized with other cultural vocabulary. Cognitive linguistics have symbiotic relation with the cultural studies.

Cognitive Linguistics is well-suited to research on how grammatical differences serve also as cultural differences. If meaning plays a role in all linguistic phenomena, and grammar is connected to culture via shared content, then grammar is part of the semiotic endeavor of projecting values and identity. Recognition of the pervasive role of metaphor in grammar likewise strengthens the bond between language and culture, since both use metaphor to elaborate their content. The inclusion of "extralinguistic" knowledge in linguistic categories integrates language and culture by acknowledging that cultural knowledge is actually embedded in linguistic categories. By not assuming that all languages boil down to a single set of universals, Cognitive Linguistics encourages us to focus on language-specific values and their culture-specific parallels.

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