

## A Cognitive Analysis of *Head* and *Heart* Metaphors in English and Spanish

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**Abstract:** *This study investigates the use and the conceptualization of head and heart metaphors in English and Spanish. It studies 57 heart and head English metaphorical expressions and their equivalents in Spanish. This study mainly aims at exploring the similarities and differences between the two languages with regard to the conceptual metaphors from which the metaphorical expressions are generated and the ways of conceptualizing these metaphorical expressions. The study also investigates the role of the human body-experiences in forming and conceptualizing these body-based metaphorical expressions. The results show that the conceptualization and the manifestation of the investigated metaphorical expressions differ in terms of the linguistic expressions used and the conceptual metaphors from which they generate. The results also show that despite the differences that occur, there is still a common way of conceptualizing the bodily-based human experiences through metaphor.*

**Keywords:** conceptual metaphors, Conceptual Metaphor Theory (CMT), *head*, *heart*, metaphor

### 1. Introduction

Metaphor as a linguistic phenomenon has been extensively studied from different perspectives and in different disciplines such as rhetoric (Kelle, 2005), literature (Hawkes, 2017), and philosophy (Cazeaux, 2007), etc. Many linguists and discourse analysts have investigated metaphor as a linguistic tool and its different types, functions, and connotations that are clearly used in a plethora of discourses. In addition to the abovementioned realms that present metaphor from their perspectives, metaphor has also been investigated from sociolinguistic and cultural perspectives (e.g., Kövecses, 2005), and psycholinguistics (e.g. Paivio and Walsh, 1993). Other scholars such as Lakoff and Johnson (1980) and Gibbs and Raymond (2006) have investigated metaphor from a cognitive linguistic perspective.

Traditionally, metaphor has always been considered one of the most important rhetorical devices that enriches and ornaments the language of literature. It is viewed as an extraordinary language rather than being an ordinary one. This traditional perspective as presented by Aristotle minimizes the role of metaphor as being a pervasive tool that is used unconsciously in our everyday life (Lakoff and Johnson, 1999:90). Lakoff and Johnson (1980:3) describe metaphor as a ubiquitous concept

that governs our everyday functioning, thought and language to the most mundane details. They claim that metaphor is a linguistic phenomenon that resides in thoughts before language.

One of the distinguishing features of metaphor lies in the fact that metaphor echoes some sociocultural aspects and ways of thinking of certain groups of people. In other words, the metaphorical language that humans use mirrors their experiences in the world (Gibbs, 2014:167). In this respect, Lakoff and Johnson (1980:14) state that our bodily experiences are sometimes vital when we create and conceptualize metaphors. Lakoff and Johnson (1980: 22) argue that different aspects of one culture are channeled to others via language and that “the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture.”

Metaphor has been tackled by different theories and each of these theories investigates metaphor from a different perspective. One of these theories is the Conceptual Metaphor Theory (CMT) which covers many areas in psychology, sociology, and other humanities. It also covers many branches of linguistics. This cognitive methodology has become a framework for many linguists to investigate language processing (Tendahl, 2009). According to this theory, “language is learned and processed much in the same way as other types of information about the world ...” (Taylor and Littlemore, 2014:1). In other words, our cognition is responsible for the way in which language is processed in our minds where such processing is done in the same way we deal with our daily life activities. Taylor and Littlemore (2014:1-2) assume that everyone has a different and unique experience with things around us and sees things differently, and according to our environment the importance of things differ in our minds, then “we lump information together, perceive and create patterns in our environment”.

The CMT distinguishes between two important concepts: the conceptual metaphors and the metaphorical or linguistic expressions. For example, the conceptual metaphor, which is always capitalized, HAPPY IS UP is realized by a number of metaphorical expressions in our everyday language such as “I am feeling up today” (Deignan, 2005:14). It is clear that the conceptual metaphors are considered as the general rule from which the metaphorical expressions generate. Lakoff and Johnson (1980:115-119) define metaphor as a mapping process from one conceptual domain (the source domain) to another conceptual domain (the target domain). For example, in the conceptual metaphor LOVE IS A JOURNEY where JOURNEY is the source domain that is mapped onto the target domain which is LOVE. Conventionally, the target domain is abstract while the source domain is concrete. According to Lakoff (1993:206-207), some of the aspects of the target domain correspond to aspects of the source domain through mapping. Lakoff and Johnson (1980:109) point to the fact that both domains are not identical because the target domain is partially understood in terms of the source domain, and if they are really identical, there will not be any metaphorical sense.

## **2. Review of related literature**

Much attention has been drawn to the study of metaphor in different realms. As it has

been argued previously, metaphors encapsulate our thoughts, language, and actions. Lakoff and Johnson (1980) draw the attention to the fact that metaphors are used pervasively in our everyday language, and in every realm and area. Many scholars have conducted their studies to investigate metaphors across-linguistically and across-culturally in different subjects.

Different studies have been conducted to investigate whether metaphors overstep the cultural and language boundaries or not. Barcelona and Soriano (2004) conducted two studies investigating the conceptualization of *colors* and *anger* metaphors in Spanish and English. The two case studies have revealed a subtle contrast both on conceptual and lexical plans in the way the two languages conceptualize metaphorically a given domain of experience. The results show that it is quite uncommon for a conceptual metaphor to have exactly the same conceptual structure and to be manifested by exactly the same linguistic structure.

In (2007) Al Sharif conducted a study to compare the metaphorical expressions of anger and happiness used in English and Arabic. His study aimed to seek the similarities and differences between the two languages in respect of the use of metaphorical expressions when conceptualizing the two emotions. The researcher collected 345 expressions from the two languages, which are conventionally used for describing the emotions of happiness and anger. Following the CMT, Al Sharif regrouped these expressions and classified them into categories according to their metaphorical mappings. The comparison of the expressions and metaphorical mappings between the two languages showed that they share a number of basic-level metaphors in conceptualizing the emotions of happiness and anger. Despite the cultural gap between English and Arabic, there was a kind of common ground between the two cultures when describing the emotional states like happiness and anger. On the other hand, there were some differences in describing the degree of each emotional state between the two cultures. Some of these cultural-specific mappings could be attributed to some cultural properties of each culture like climate, natural elements, and mode of life.

In the research paper “Semantic Generation, Senses, Central Significance”, dedicated to the words of senses in Arabic, Mohammad Faqeeh (2017) investigates “the semantic generation in the words of the members of senses, as used by Arabs.” He concludes: “multiple indications show a common link between marginal significance to the words of the members of senses and the central significance” (Faqeeh, M. 2017:104).

Alsadi (2011) compared and contrasted food conceptual metaphors between English and Arabic. In this study, the data were analyzed for the English and Arabic languages individually following the CMT. After the analysis and the discussion, the researcher concluded that English and Arabic share the same major conceptualization of food metaphors, within their schema, particularly IDEAS ARE FOOD, TEMPERAMENT IS FOOD, GOING THROUGH AN EXPERIENCE IS TASTING IT, and GAINING MONEY UNLAWFULLY IS DEVOURING IT. However, this shared conceptualization is not conventionalized equally in the two languages due to the differences between the two cultures. Surveying the related literature shows that most of the findings of the above-mentioned studies support

Kövecses's claim (2005) that embodied metaphors are near universal and that the conceptualization and manifestation of these metaphors are affected by cultural aspects. Most of the researchers mentioned above adopted the CMT to compare and contrast conceptual metaphors from different perspectives. The study at hand investigates *head* and *heart* metaphors through adopting The CMT to examine the similarities and differences between English and Spanish.

### 3. Statement of the problem

The study at hand investigates the ways in which the metaphorical expressions related to *head* and *heart* are manifested and conceptualized in English and Spanish\*. In addition, this study attempts to find out the conceptual metaphors and the sources from which the metaphorical expressions are derived. This study also explores the similarities and differences between the two languages in terms of the body parts used in expressing emotions in the two languages.

#### 3.1. Aims of the study

The present study aims at:

- investigating the existence of the bodily-based metaphors that are related to *head* and *heart* in English and Spanish, and how they are conceptualized and manifested in English and Spanish.
- finding out the conceptual metaphors related to *head* and *heart* from which the metaphorical expressions are derived.
- specifying the most productive conceptual metaphors in the two languages.
- investigating the differences and similarities of the bodily-based metaphors in the two languages in terms of the linguistic expressions used to convey a similar meaning of one idea.

#### 3.2. Research questions

The present study attempts to answer the following questions:

- (i) What are the metaphorical expressions related to *head* and *heart* in the two languages?
- (ii) What are the conceptual metaphors from which the metaphorical expressions are derived?
- (iii) What is the most productive conceptual metaphor in the two languages under investigation?

#### 3.3. Significance of the study

This study helps the speakers of the two languages under investigation to understand how other speakers realize and conceptualize things which may be of value for those who communicate widely in the two languages.

### 4. Methodology

This part of the study reveals the methodology adopted in this study. It presents the corpus of the study and introduces the methods of collecting the data under investigation. The present study adopts the CMT as a framework. The theory

emphasizes the importance of the relationship between metaphor and cognition, and the relationship between metaphor and our body experiences. This framework enables the researchers to investigate the conceptualization of *head* and *heart* metaphors in English and Spanish. By adopting CMT, the researchers will be able to compare and contrast the ways of conceptualizing the above-mentioned conceptual metaphors in the two languages as well as their cultures.

#### **4.1. The corpus**

The corpus of the current study consists of one hundred forty-one (141) metaphorical expressions related to *head* and *heart* in English and Spanish. Fifty-seven (57) of these metaphorical expressions are collected from seven English native speakers, and eighty-four (84) metaphorical expressions are compiled from five Spanish native speakers as equivalents to the English metaphorical expressions. The present study is only concerned with live metaphors that are used by native speakers of the languages under investigation in their everyday language.

#### **4.2. Data collection**

The data of this research comprises of one hundred forty-one (141) *head* and *heart* metaphorical expressions in English and Spanish. Fifty-seven (57) English metaphorical expression from seven English native speakers (32 *heart* metaphors and 25 *head* metaphors) are initially compiled in personal oral interviews. The native speakers of English are asked about the most common metaphorical expressions that are related to *heart* and *head* in their everyday language. Then, the equivalents of these metaphorical expressions in Spanish are also compiled through oral interviews regardless of involving *heart* or *head* as one of their constituents though the study at hand is only concerned with *head* and *heart* metaphorical expressions. All of the possible equivalents in Spanish are compiled to investigate the different ways of the conceptualization and manifestation of the human body experiences in different languages. Five native Spanish students at the British Council in Jordan were interviewed to compile the equivalent live metaphors. The number of the collected Spanish *head* and *heart* metaphorical expressions is eighty-four.

#### **4.3. Data analysis**

The qualitative approach used for the analysis of the bodily-based metaphors in the two languages in the present study is based on Lakoff and Johnson cognitive linguistics (1980). The relevant data collected from the two languages are investigated and compared to spot the similarities and differences from a lexicological and cognitive perspectives. The study examines whether these metaphorical expressions are derived from the same conceptual metaphors or not. It also attempts to discover the most productive conceptual metaphors in the two languages. After collecting the targeted metaphorical expressions of *head* and *heart* from the two languages, the English metaphorical expressions are classified and analyzed according to the kind of mappings employed in conceptualizing *head* and *heart* metaphors to come up with a clear and simple classification that facilitates the comparison with the other related expressions from Spanish. Then the collected data is grouped into general source

domain (CONTAINER, PERSON, UP, etc.).

Some of the parameters presented in Barcelona (2001) and Soriano (2003) are followed in the current study in order to carry out the comparison such as:

- (i) Existence of metaphor X in language A and its absence in language B.
- (ii) Existence of the same metaphor in the two languages.
- (iii) Differences between the two languages with regard to the existence of a version of one metaphor in one language and its limited use in the other.
- (iv) Differences between the use of metaphors in the two languages with respect to the linguistic expressions (lexical items).
- (v) In (2003) Soriano added the degree of linguistic exploitation as a fifth parameter. It has to do with the productivity or the number of expressions resulting from the mapping process or projection.

## 5. Results and discussion

### 5.1. Results

This part of the current study presents and discusses the results that answer each of the research questions. The answers of the first two research questions are presented in tables (1) and (2) below.

Table (1): Heart metaphorical expressions in English and Spanish and their productive conceptual metaphors

English metaphors	Spanish metaphors
1-I am <i>heart-sick</i> <b>HEART IS A PERSON</b>	<ul style="list-style-type: none"> <li>• (Meter-poner-tener el <i>corazón</i> en un puño. (To put his <i>heart</i> in one's fist)</li> <li>• Con el <i>corazón</i> roto (with a broken <i>Heart</i>)</li> <li>• Con el <i>corazón</i> partido (To have a split <i>heart</i>)</li> </ul> <b>HEART IS AN OBJECT</b>
2-He is a <i>heart throb</i> <b>HEART IS AN OBJECT</b>	<b>NONE</b>
3-From the bottom of my <i>heart</i> <b>HEART IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• Salir algo del <i>corazón</i> (Goes out from the <i>heart</i>)</li> <li>• Desde el fondo del <i>corazón</i>. (From the depth of someone's <i>heart</i>)</li> </ul> <b>HEART IS A CONTAINER</b> <ul style="list-style-type: none"> <li>• Con el <i>corazón</i> en la mano. (his <i>heart</i> is in his hand)</li> </ul> <b>HEART IS AN OBJECT</b>
4-She speaks from the <i>heart</i> <b>HEART IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• Desde el fondo del <i>corazón</i> (From the depth of the <i>heart</i>)</li> </ul> <b>HEART IS A CONTAINER</b> <ul style="list-style-type: none"> <li>• Llevar el <i>corazón</i> en la mano.</li> </ul>

	(To carry the <i>heart</i> in the hand) <b>HEART IS AN OBJECT</b>
5-To wear my <i>heart</i> on my sleeves <b>(HEART IS AN OBJECT)</b> <b>(HEART IS AN ITEM OF CLOTHING)</b>	• Abrir alguien su <i>corazón</i> . (to open someone's <i>heart</i> ) <b>HEART IS A CONTAINER</b>
6-It makes my <i>heart</i> bleed <b>HEART IS A PERSON</b>	• Arrancársele a alguien el <i>corazón</i> . (to pull out someone's <i>heart</i> ) • # Atravesar el <i>corazón</i> de alguien (to penetrate someone's <i>heart</i> ) <b>HEART IS AN OBJECT</b>
7-To have a <i>heart</i> of gold <b>HEART IS AN OBJECT</b> <b>(HEART IS A METAL OBJECT)</b>	Tener un <i>corazón</i> de oro. (to have a <i>heart</i> of gold) • Tener un buen <i>corazón</i> (to have a good <i>heart</i> ) <b>HEART IS AN OBJECT</b> <b>(HEART IS A METAL OBJECT)</b> • Ser todo <i>corazón</i> (He is a <i>heart</i> ) <b>HEART IS A PERSON</b>
8-To have a <i>heart</i> of glass <b>HEART IS A FRAGILE OBJECT</b>	• Tener el <i>corazón</i> blando. (He has a tender <i>heart</i> ) <b>HEART IS A FRAGILE OBJECT</b>
9-To have a <i>heart</i> of Stone <b>HEART IS A SOLID OBJECT</b>	• Ser duro de <i>corazón</i> . (he is hard- <i>hearted</i> ) • Tener un <i>corazón</i> hecho de piedra (his <i>heart</i> is made of Stone) <b>HEART IS A SOLID OBJECT</b>
10-To have a big <i>heart</i> <b>HEART IS AN OBJECT</b>	• Tener un gran <i>corazón</i> (to have a big <i>heart</i> ) <b>HEART IS AN OBJECT</b>
11-To have no <i>heart</i> <b>HEART IS AN OBJECT</b>	• No tener <i>corazón</i> (to have no <i>heart</i> ) <b>HEART IS AN OBJECT</b>
12-Something is a <i>heart</i> warming <b>HEART IS TEMPRATURE</b>	• Alegra el <i>corazón</i> (it makes the <i>heart</i> happy) <b>HEART IS A PERSON</b>
13-To learn by <i>heart</i> <b>HEART IS AN OBJECT</b>	<b>NONE</b>
14- To have a cold <i>heart</i> / to be a cold- <i>hearted</i> <b>HEART IS TEMPRATURE</b>	• Ser de <i>corazón</i> frío o tener el <i>corazón</i> frío (He has a cold <i>heart</i> ) <b>HEART IS TEMPRATURE</b>

15- My <i>heart</i> tells me <b>HEART IS A PERSON</b>	<ul style="list-style-type: none"> <li>• Tener una <i>corazonada</i>. (my <i>heart</i> tells me)</li> <li>• El corazón no es traidor (his <i>heart</i> is not a traitor)</li> </ul> <b>HEART IS A PERSON</b>
16- The <i>heart</i> of the city <b>HEART IS A CENTER</b>	<ul style="list-style-type: none"> <li>• Corazón de la ciudad (the <i>heart</i> of the city)</li> </ul> <b>HEART IS A CENTER</b>
17- To win someone's <i>heart</i> <b>HEART IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• robar el <i>corazón</i> de alguien (to steal someone's <i>heart</i>)</li> <li>• Ganarse el <i>corazón</i> de alguien (to win someone's <i>heart</i>)</li> </ul> <b>HEART IS AN OBJECT</b> <ul style="list-style-type: none"> <li>• Conquistar el <i>corazón</i> de alguien. (to invade someone's <i>heart</i>)</li> </ul> <b>HEART IS A PLACE</b>
18- To have my <i>heart</i> in my mouth <b>HEART IS FOOD</b>	<ul style="list-style-type: none"> <li>• Tener el <i>corazón</i> en la boca (To have your <i>heart</i> in your mouth)</li> </ul> <b>HEART IS FOOD</b>
19- I couldn't find it in my <i>heart</i> <b>HEART IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• No tocarle a alguien en el <i>corazón</i> (it didn't touch someone's <i>heart</i>)</li> </ul> <b>HEART IS AN OBJECT</b>
20- His <i>heart</i> fell into his feet <b>HEART IS A MOVING OBJECT</b>	<ul style="list-style-type: none"> <li>• Con el <i>corazón</i> en un puño (his <i>heart</i> fell in to his feet)</li> </ul> <b>HEART IS A MOVING OBJECT</b>
22- Broken <i>hearted</i> <b>HEART IS A FRAGILE OBJECT</b>	<b>NONE</b>
23- With a heavy <i>heart</i> <b>HEART IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• el <i>corazón</i> lleno de preocupaciones (His <i>heart</i> is filled with worries)</li> </ul> <b>HEART IS A CONTAINER</b>
24- Lighthearted <b>HEART IS AN OBJECT</b>	<b>NONE</b>
25- My <i>heart</i> fluttered <b>HEART IS A BIRD</b>	<ul style="list-style-type: none"> <li>• <i>Bailar</i> en una pata (someone dances on one leg)</li> <li>• <i>Saltar</i> en una pata (someone jumps on one leg)</li> <li>• <i>bailarle</i> los ojos (his eyes are dancing out of happiness)</li> <li>• dar <i>saltos</i> de alegría (he jumps out of happiness)</li> </ul> <b>NO HEART METAPHORS</b>
26- His <i>heart</i> misses a beat <b>HEART IS A PERSON</b>	<ul style="list-style-type: none"> <li>• <i>Bailar</i> en una pata (someone dances on one leg)</li> </ul>



	<ul style="list-style-type: none"> <li>• Saltar en una pata (someone jumps on one leg)</li> <li>• bailarle los ojos (his eyes are dancing out of happiness)</li> <li>• dar saltos de alegría (he jumps out of happiness)</li> </ul> <p><b>NO HEART METAPHORS</b></p>
27- Half <i>hearted</i> <b>HEART IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Estar con el <i>corazón</i> apagado (his <i>heart</i> is switched off)</li> </ul> <p><b>HEART IS AN OBJECT</b></p>
28- Faint- <i>hearted</i> <b>HEART IS A PERSON</b>	<ul style="list-style-type: none"> <li>• Ser un gallina (he is a chicken)</li> </ul> <p><b>NO HEART METAPHORS</b></p>
29-The <i>heart</i> of the matter <b>HEART IS A CENTER</b>	<ul style="list-style-type: none"> <li>• Ir al grano (the main point of a matter).</li> </ul> <p><b>NO HEART METAPHORS</b></p>
30- My <i>heart</i> goes out to you <b>HEART IS A MOVING OBJECT</b>	<b>NONE</b>
31- <i>Heart</i> stopping <b>HEART IS A MOVING OBJECT</b>	<ul style="list-style-type: none"> <li>• Detenerse el <i>corazón</i> de la alegría o del miedo. (his <i>heart</i> stopped out of happiness or fear)</li> </ul> <p><b>HEART IS A MOVING OBJECT</b></p>

Table (2): Head metaphorical expressions in English and Spanish and their productive conceptual metaphors

<b>English Metaphors</b>	<b>Spanish Metaphors</b>
1- Someone is in a daze over someone else <b>HEAD IS A MOVING OBJECT</b>	<b>NONE</b>
2- Out of sight, out of <i>mind</i> <b>HEAD IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• Ojos que no ven, corazón que no siente (away from the eye away from the heart).</li> </ul> <p><b>NO HEAD METAPHOR</b></p>
3- I can't get her out of my <i>head</i> <b>HEAD IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• No poder sacar a alguien de la <i>cabeza</i> (I can't get her out of <i>head</i>)</li> </ul> <p><b>HEAD IS A CONTAINER</b></p>
4- Foggy <i>head</i> <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Quedarse en blanco. (his mind became White)</li> </ul> <p><b>HEAD IS AN OBJECT</b></p>
5- Clear <i>headed</i> <b>HEAD IS AN OBJECT</b>	<b>NONE</b>
6- Hot- <i>headed</i>	

<b>HEAD IS TEMPERATURE</b>	<b>NONE</b>
7- We need to win the <i>minds</i> of people <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Manipular la <i>mente</i> de alguien (to manipulate with someone's <i>mind</i>)</li> </ul> <b>HEAD IS AN OBJECT</b>
8- I am in a better <i>head</i> space <b>HEAD IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• Quedarse en blanco. (his <i>mind</i> became white)</li> </ul> <b>HEAD IS AN OBJECT</b>
9- My <i>head</i> is frazzled now <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Quedarse en blanco. (his <i>mind</i> became white)</li> </ul> <b>HEAD IS AN OBJECT</b>
10- Banging your <i>head</i> against a brick wall <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Tener la cabeza cuadrada. (his <i>head</i> is a square)</li> <li>• Ser cabezota (he is a <i>head</i>)</li> <li>• Ser duro de cabeza (he has a hard <i>head</i>)</li> <li>• Ser un cabeza dura (his <i>head</i> is hard)</li> </ul> <b>HEAD IS AN OBJECT</b>
11- My <i>head</i> was swimming <b>HEAD IS A PERSON</b>	<ul style="list-style-type: none"> <li>• Perder la cabeza (he lost his <i>head</i>)</li> <li>• Perder el norte (to lose the north)</li> </ul> <b>NO HEAD METAPHOR</b>
12- I planted the idea in her <i>mind</i> <b>HEAD IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• Meter en la <i>cabeza</i> de alguien (to enter someone's <i>head</i>)</li> </ul> <b>HEAD IS A CONTAINER</b>
13- <i>Head</i> over heels <b>HEAD IS A MOVING OBJECT</b>	<ul style="list-style-type: none"> <li>• Estar colgado por alguien (he can't let someone go)</li> <li>• Estar enamorado hasta las cejas (he is in in love to his eyebrows)</li> </ul> <b>NO HEAD METAPHORS</b>
14- Standing on one's <i>head</i> (doing something easily) <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Hacer algo con los ojos cerrados (I can do it with my eyes closed)</li> </ul> <b>NO HEAD METAPHORS</b>
15- Bite someone's <i>head</i> off <b>HEAD IS FOOD</b>	<ul style="list-style-type: none"> <li>• Comer (el coco-la <i>cabeza</i>) de alguien (he ate my <i>brain</i>)</li> </ul> <b>HEAD IS FOOD</b>
16- Bury one's <i>head</i> in the sand <b>HEAD IS DOWN</b>	<ul style="list-style-type: none"> <li>• Esconder la <i>cabeza</i> como un avestruz (to bury his <i>head</i> like an ostrich)</li> </ul> <b>HEAD IS DOWN</b>

17- Can't make <i>head</i> or tails out of something <b>HEAD IS UP</b>	<b>NONE</b>
18- Drum something into someone's <i>head</i> <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Comer el coco (he ate someone's <i>head</i>) <b>HEAD IS FOOD</b></li> <li>• Calentarle a alguien la <i>cabeza</i> (to heat someone's <i>head</i>) <b>HEAD IS A LIQUID</b></li> <li>• Tocar las narices (to touch someone's nose) <b>NO HEAD METAPHOR</b></li> </ul>
19- Get your <i>head</i> above water <b>HEAD IS UP</b>	<ul style="list-style-type: none"> <li>• Luchar con uña y carne (to fight for something with hands)</li> <li>• Luchar con los dientes (to fight for something with teeth) <b>NO HEAD METAPHORS</b></li> </ul>
20- <i>Head</i> in the clouds <b>HEAD IS UP</b>	<ul style="list-style-type: none"> <li>• Estaren las nubes (he is in the cloud) <b>NO HEAD METAPHORS</b></li> </ul>
21- <i>Head</i> on a platter <b>HEAD IS FOOD</b>	<b>NONE</b>
22- Put your <i>head</i> on the block <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• Meterse en un jardín (to enter a garden) <b>NO HEAD METAPHOR</b></li> </ul>
23- Swollen <i>head</i> <b>HEAD IS AN OBJECT</b>	<ul style="list-style-type: none"> <li>• subírsele a alguien el humo a la <i>cabeza</i>. (smoke goes up to someone's <i>head</i>) <b>HEAD IS UP</b></li> </ul>
24- Few doubts remained at the back of my <i>mind</i> <b>HEAD IS A CONTAINER</b>	<ul style="list-style-type: none"> <li>• No poder sacar algo de la <i>cabeza</i> (can't get something out of my <i>head</i>) <b>HEAD IS A CONTAINER</b></li> </ul>

The tables above present the data related to the first and second questions of the current study. The tables also present the manifestations of each metaphorical expression and the conceptual metaphors from which these manifestations are derived. The following results are concluded from the analysis of the above tables:

- (i) Some of the English metaphorical expressions listed above are manifested in the same way in Spanish. The native speakers of the two languages (English and Spanish) use equivalent linguistic expressions to convey similar meaning. Consequently, the conceptual metaphors from which these metaphorical expressions are derived are the same in the two languages such as the *heart* metaphorical expressions number 3, 4, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18, 20, 23, 31, and the *head* metaphorical

expressions number 4,7,15,16. According to the tables above, it can be easily noticed that the metaphorical expressions in the two languages are manifested using similar linguistic expressions. However, there are other manifestations of the same metaphorical expression using other linguistic expressions. Some of the manifestations that differ in terms of the used linguistic expressions are derived from different conceptual metaphors.

- (ii) The results presented in the tables above show that in some cases the different manifestations of the English metaphorical expressions in Spanish are derived from one conceptual metaphor. For example, in the *heart* metaphorical expressions number 4,8,15,23,27 and the *head* metaphorical expressions number 3,9,10,11,12 and 24) the manifestations of the English metaphorical expressions differ in the other language (Spanish) in terms of the linguistic expressions that are used to convey similar meanings which is usually known as lexical gaps and mismatches (Ali, 2003). Despite these differences, the metaphorical expressions in the two languages are derived from one conceptual metaphor.
- (iii) Referring to the tables (1) and (2) above, we can see that some of the English metaphorical expressions are manifested in the other language under investigation through metaphorical expressions that have no heart or head words as one of their constituents which is known as collocation mismatches (Ali, 2003). These metaphorical expressions are not investigated in the current study since this study is only concerned with heart and head metaphorical expressions in (English and Spanish).
- (iv) According to the analysis of the tables above, the most productive conceptual metaphors in the two languages under investigation are HEART/HEAD IS AN OBJECT and HEART/HEAD IS A CONTAINER. However, the least productive conceptual metaphors in the two languages are HEART/HEAD IS FOOD, HEART/HEAD IS TEMPERATURE, and HEART IS CENTER.

From the four results above, we can conclude that most of the metaphorical expressions in both languages are manifested and conceptualized in almost similar ways. This conclusion goes along with the claim of Lakoff and Johnson (1980) that our body experiences and the universal aspects of the human physiology are the reason behind the existence of universal conceptual metaphors. Moreover, Kövecses (2005:2) claims that metaphors are based on our embodied experiences. For example, the way we view affection as warmth is based on the relationship between loving embrace of our parents and the body warmth that accompanies it. This embodied experience gives us the conceptual metaphor AFFECTION IS WARMTH. Because of this universal body experience, the conceptual metaphor that derives from it may also be universal.

The results are in line with the results of the studies of Al Sharif (2007) and Barcelona and Soriano (2004) which suggest that the near-universal conceptual metaphors that are related to our bodily based experiences are manifested in different ways.

## 5.2. Discussion

As mentioned above, the findings show that the most productive conceptual metaphors of the metaphorical expressions under investigation is HEAD/ HEART IS AN OBJECT, HEAD/ HEART IS ACONTAINER, whereas the least productive one is HEAD/ HEART IS FOOD. This part of the study discusses the findings related to the third research question. In this part of the current study, the researcher discusses the basis and the connotations of the most productive conceptual metaphors and the other less productive ones according to Lakoff and Johnson's (1980) framework.

### 5.2.1. The Conceptual Metaphor HEART/ HEAD IS AN OBJECT

Understanding our experiences, including our bodies, in terms of objects and entities allows us to choose parts of these experiences and treat them as distinct entities or substances. Thus, we can refer, categorize, group, quantify, and reason them (Lakoff and Johnson, 1980:25). Accordingly, mapping the target domain *heart* or *head* to the source domain OBJECT allows us to refer to the *heart* or *head* as entities or substances and reason them appropriately. For example, when we describe someone as being brokenhearted, we refer to the *heart* as a FRAGILE OBJECT. Consequently, when a fragile object is broken or shattered, it turns into pieces with possibly dangerous consequences. In addition, when something is broken, it becomes unable to function in a good manner (Lakoff and Johnson, 1980:28)

In the metaphorical expression foggy *head*, mapping the *head* to a FOGGY OBJECT makes it easier to imagine the mental state of the described person. So, referring to this mental state as being unclear and foggy allows us to understand the experience of this person.

In the analysis of some of the metaphorical expressions, we can see that the sub-conceptual metaphor refers to certain objects such as: HEART IS A METAL OBJECT/ HEART IS A FRAGILE OBJECT/ HEART IS A SOLID OBJECT. The implications of each sub-conceptual metaphor allow us to understand the metaphorical meaning of the target domain. For example, in the metaphorical expression *to have a heart of gold*, relating GOLD to *heart* symbolizes the good virtues inside us such as goodness, and being kind. These virtues are conceptualized in the two languages as richness. However, relating other materials to *heart* such as STONE has totally opposite and negative connotations. In other words, a person who has a *heart of stone* is someone whose emotions are not easily moved and does not have feelings of sensitivity.

The size of the objects is also an important feature to shed light on in this study. Ruiz de Mondoza (1999:19) presents a description of the cognitive model that is concerned with size. This model consists of the following features:

- (i) Objects vary in size, ranging from very small to very big ones,
- (ii) A small object seems to be controllable than the big ones,
- (iii) A small object seems to be potentially less harmful than the big one, and
- (iv) A small object seems to be potentially less important than the big one.

According to Ruiz de Mondoza's cognitive model, the large size of objects usually has positive connotations. Thus, *to have a big heart* indicates that the large

size of the *heart* has positive connotations such as kindness. On the other hand, the small size or even the absence of a certain object has negative connotations as in *to have no heart*. According to the cognitive model of size (Ruiz de Mondoza ,1999:19), smallness is conceptualized as being something negative, while the big size has positive connotations.

The motion of the *heart/head* has different metaphorical connotations (Lakoff and Johnson 1980). For example, whenever the conceptual metaphor is HEART/HEAD IS UP the connotations of this metaphorical expressions seem to be positive. The metaphorical expression to *get your head above water* is derived from the conceptual metaphor HEAD IS UP, and according to Lakoff and Johnson (1980:15), this conceptual metaphor is derived from the fact that HAVING CONTROL OR FORCE IS UP which is based on the notion that the victor in a fight is typically on top. On the other hand, the metaphorical expression to *bury one's head in the sand* is derived from the conceptual metaphor HEAD IS DOWN. Being subject to control or force is typically considered as being DOWN. The previous discussion is also applied to *heart* metaphorical expressions such as *my heart jumps because of happiness*. This metaphorical expression is derived from the conceptual metaphor HEART IS A MOVING OBJECT, but the movement of the heart is upwards. Lakoff and Johnson (1980) present this emotional state under the conceptual metaphor HAPPY IS UP. So, conceptualizing this metaphorical expression from this perspective allows us to better understand it.

### 5.2.2. The Conceptual Metaphor HEART/HEAD IS A CONTAINER

“Each of us is a container with a bounding surface and an in-out orientation” Lakoff and Johnson (1980:29). According to Lakoff and Johnson (1980), human beings project their in-out orientation onto other objects that are bounded by a surface. From this cognitive perspective, *heart/head* as parts of our bodies that are bounded by a surface can be treated as containers. The following two paragraphs discuss some of the metaphorical expressions under investigation where *heart/head* is considered as a container.

#### HEART IS A CONTAINER

Emotions are a basic feature of human beings and, thus, considered something essential to human lives. The *heart* is seen in most cultures as the container of positive and negative feelings. The metaphorical expressions *from the bottom of my heart* and *Lighthearted* present the *heart* as a container of positive emotions such as sincerity and comfort, while *I couldn't find it in my heart* and *with a heavy heart* present the *heart* as a container of negative emotions as the lack of interest and worry.

#### HEAD IS A CONTAINER

Rationality and thoughts are considered as the distinguishing feature of human being, and *head* or brain is considered the container of these two features. The fact that *head* is a container of positive and negative thoughts is reflected in some of the metaphorical expressions under investigation. For example, the metaphorical expressions *I can't get her out of my head*, and *I planted the idea*

*in her mind* present *head* as a container of positive mental states such as (love and being clear-headed). However, other metaphorical expressions such as *out of sight*, *out of mind* and *few doubts remained at the back of my mind* present *head* as a container of negative mental states such as the lack of concentration and over thinking.

### 5.2.3. The Conceptual Metaphor HEART/HEAD IS FOOD

The current study concludes that HEART/HEAD IS FOOD is one of least productive conceptual metaphors. A similar conceptual metaphor (IDEAS ARE FOOD) is investigated by Al Sadi (2017). He sustains that ideas and food share some common features that allow us to understand ideas in terms of FOOD. Al Sadi (2017:124) states that “Lakoff and Johnson (1980) claim that the food conceptualization of ideas with its subdivisions including digesting, eating and cooking gives us a way of understanding psychological process that we have no direct and well-defined way of conceptualizing”. In the present study, *head* is referred to as the container of ideas and thoughts which makes it easier to understand the reason of conceptualizing *head* as FOOD.

It is noticed that in many languages including the languages under investigation, people tend to describe emotions in terms of tastes (Lee 2016). We can say that *love is sweet* and *sadness is bitter*. So, we can say that EMOTIONS ARE FOOD and *heart* as a container of emotions can also be conceptualized as FOOD. In this respect, HEART IS FOOD is a conceptual metaphor that provides a well-defined way to conceptualize the concept of *heart* and the experiences related to it.

## 6. Conclusion

The results and the discussion show that in most of the investigated examples, there is a degree of parallelism in the two languages under investigation. The analysis of the metaphorical expressions reflects the way of conceptualizing, acting, and thinking about reality and about our experiences. It has been pointed out above that there is a curious coincidence in the metaphorical language used in the two languages (English and Spanish). This raises a question of why we find the same metaphor in different languages and different cultures. Lakoff and Johnson (1980) claim in their famous work *Metaphors We Live By* that the metaphors that are grounded in human experiences are universal because humans share these embodied experiences. The present study confirms the results of some contrastive analysis research (Al-Shuaibi, J. 2019) in the sense that two different systems with different structures show linguistic affinities supporting the universality of human language.

On the other hand, the results of the current study show that there are major differences at the conceptual and linguistic levels across the two languages under investigation in terms of the investigated figurative language. The differences occur because of the idiosyncrasy of each culture and its language which constitute the basis of the figurative language as used by its native speakers. In other words, if the phenomenon of metaphor is based only on our body experiences and mind and we as human beings are the same in this respect, it would be a must that the metaphorical expressions that we all use, as human beings, should be universal. However, the

differences illustrated in the present study reflect that the cultural aspect is a key factor in the way of manifesting and conceptualizing the metaphorical expressions in each country and its language. The similarities between the two languages support the universality of the cognitive embodiment theory, where these similarities occur because of the universal physiological and /or behavioral reactions or states of the human beings that cause a similar conceptualization of the body-based metaphors (Zibin and Hamdan 2019). However, the differences appear as a result of the different cultural beliefs of different sociocultural groups (Zibin and Hamdan 2019). Therefore, when we study the phenomenon of metaphor, we should hold in mind the universal aspects which include the mind and the body experiences on one hand, and culture on the other hand since they both are indissoluble parts of a whole.

## 7. Recommendations

Further studies on body-based metaphors are still needed. Here we provide some recommendations for future research:

- (i) In order to investigate further the importance of the cultural aspect, other studies should be conducted to investigate the pragmatic functions of the metaphorical expressions in different cultures and languages.
- (ii) Similar studies are recommended to investigate the different ways of conceptualizing these two body parts in different languages and cultures.

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### Endnote

- \*This article is extracted from an MA thesis entitled *A Cross-Cultural Analysis of Head and Heart Metaphors in English, Spanish and Arabic*, prepared by Tasneem Al Saleh and supervised by Professor Jihad Al-Shuaibi, The University of Jordan 2019 (See References).