

Metaphors of Emotion in Kurdish: An Analysis from the Perspective of Image Schema Theory

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Abstract

Most emotional concepts people use in their everyday lives are metaphorically structured and understood. Therefore, the study of emotional metaphors becomes significant for an adequate understanding of emotional reality. The present study is intended to analyze metaphors of emotion in Kurdish from the perspective of image schema theory in cognitive linguistics. The study aims to examine the role of image schemas in constructing and understanding metaphors of emotion in central Kurdish and their meanings. The study seeks to answer some questions, such as: Is the theory of image schema applicable to the metaphors of emotion in central Kurdish? How are emotions of happiness, sadness, anger and love conceptualized in Kurdish from the perspective of Image Schema theory? What are the major types of image schema that are commonly found in central Kurdish emotional metaphors? To answer the above questions, a qualitative analysis of data has been adopted as a method of data analysis. Depending on the analysis of the data, the study comes up with the idea that the theory of image schema is applicable to the metaphors of emotions in central Kurdish and that the most common image schemas in the central Kurdish data, in descending order, are the FORCE, LINK, CONTAINER, PATH, and PART- WHOLE schema.

Key Words: cognitive linguistics; image schemata, metaphor, emotion

Introduction

Cognition is the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses, with a strong relationship between language, thought, and emotions. Oatley and Jenkins state that emotions have traditionally been regarded as extras in psychology, not as serious mental functions like perception, language, thinking, and learning (1996, p. 122). However, according to Györi (1998, p. 117), emotions have always invited the human mind to metaphorize about them. Metaphor is a major type of figurative language loaded with expressive meaning that grabs attention, conjures up images, and conveys new concepts (Croft & Cruise, 2004, p.193). Traditionally metaphor is regarded as a strictly literary phenomenon, used to convey heightened meaning in diverse forms of prose and verse and has been regarded as figures of speech. Additionally, Aristotle minimizes the role of metaphor as a pervasive tool used unconsciously in our everyday lives (Lakoff and Johnson, 1999, p.90; Nourmuhammadi, 2017, p. v).

In cognitive linguistics, metaphor is viewed as an important concept. Ungerer and Schmidt (1996, p.114) claim that human language is totally metaphorical in nature and that linguistic structures are nothing but reflections of the conceptual structures in the human mind. Collectively, people describe and use metaphors to make sense of their lives and as a source of encouragement. Lakoff & Johnson go into detail, explaining why metaphors are important in our daily lives by suggesting that our concepts structure what we perceive, how one gets around in the world, and how one relates to other people. Accordingly, one can realize how complex the world around us is, but metaphors attempt to simplify it.

Kövecses, who has written extensively on

the language and conceptualization of emotion, maintains that emotion concepts such as anger, fear, love, happiness, sadness, shame, pride, and so on are primarily understood by means of conceptual metaphors (2010b, p. 23). Furthermore, metaphors are the foundation of the study of emotional meaning and experience because they are pervasive in language, they can be used to describe emotion, and a large portion of our emotional understanding appears to be based on metaphor. Lakoff and Johnson state that there must be some grounding, some notions that are not fully understood via metaphor to act as source domains,” MOTION is a domain that is simple to conceptualize (1989, p. 135). Therefore, the source domain, in this example MOTION, is what Saeed refers to as a “non-metaphorical concept,” a domain that would not be able to operate as target domain. The target domain EMOTION is comprehended via metaphor (2003, p. 347). Finally, in many cases, the metaphors that we use for emotional understanding have subtle consequences that can affect thought and behavior (Kövecses,1990, p. 46).

The aim of this study is to examine the role of image schemas in the construction and understanding of metaphors of emotion in central Kurdish. The current study seeks to find answers to the following questions:

Is the theory of image schema applicable to the metaphors of emotion in central Kurdish?

How are emotions of happiness, sadness, anger and love conceptualized in Kurdish from the perspective of Image Schema theory?

What are the most frequent types of image schemas commonly found in central Kurdish emotional metaphors?

The Scope and Limit of the Study

The study will be limited to a cognitive linguistic analysis adopting Image Schema Theory. It

will also be limited to tackle four emotion metaphors, namely, happiness, sadness, anger, and love in Central Kurdish, spoken mainly in Iraqi Kurdistan Region.

Methodology and Procedure

This study adopts image schema theory as a framework for qualitative analysis to answer the research questions and describe the metaphors of emotion such as love, anger, happiness, and sadness. The data are chiefly drawn from (the Sharazoor Kurdish English dictionary, Cognitive studies in Kurdish Idioms, Idioms in the Kurdish Language, in addition to everyday conversational Kurdish used by Kurdish native speakers to express their Emotions. (20) instances have been randomly selected out of (80) Kurdish metaphors from the corpus that we have made in the PhD. dissertation. And the current study is divided into three sections: the first section defines the fundamental principles of the theoretical framework, the second section analyzes metaphors for emotion, and the third section is the conclusion. First, the metaphorical expressions of love, anger, happiness, and sadness in central Kurdish are gathered. After that, a number of metaphorical expressions are used in Kurdish with Latin phonetic transcription and translated literally. Then, their image schema was described qualitatively. Finally, the major types of image schema that are frequently encountered are highlighted.

Theoretical Framework

The Concept of Image Schema

The term “schema” was used by Bonnier (1905) in reference to the spatial organization of bodily experiences. Mandler states that studies in psychology have shown that schemas are dynamic analogue representations consisting of a schematic version of spatial information and movements in space (2005, p. 147). Mark Johnson addresses

the notion of image schema in his book *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (1987). He argues that our conceptual structure is dependent on the way our bodies function. In his words, “image schema is a recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience” (1987, p. xiv). The term schema pertains to psychology, cognitive science, and psycholinguistics, can be defined as the organization of experience in the mind or brain that includes a particular organized way of perceiving cognitively and responding to a complex situation or set of stimuli. However, Image schema represents sensory and perceptual experience and includes mechanisms such as visual, haptic, auditory, and vestibular (Hamwand, 2016, p.93; Johnson, 1987, p. 30; Jawad, 2021, p. 112). So, every person will learn and embody image schema at an early stage of development, which happens mostly unconsciously. Image schemas are directly meaningful pre-conceptual structures emerging from our embodied experience of movement, perception, and manipulation of objects (Hampe, 2005, p. 1–12). In Johnson’s words (1987, p.29), “image schemata operate at a level of mental organization that falls between abstract propositional structures, on the one side, and particular concrete images, on the other.” Moreover, Kovecses (in Raiyasmi, 2019, p. 2) stated that image schema is an abstract concept consisting of patterns emerging from repeated instances of embodied experience that encompasses holistic sensory-perceptual experience.

The Properties of Image Schema

According to (Johnson, 1987, p. 23; Hamawand, 2016, p. 93–4; Jawad, 2021, p.115; Hampe, 2005, p. 2) the following are some properties of image schema:

Image schemas are inherently meaningful as

they are grounded in our socio-physical experiences, such as the force image schema, which arises from our experience of acting upon or being acted upon by other entities.

Image schemas are inherently complex, and most image schemas have a basic structure. Because they are made up of numerous components, such as path image schema, they derive from our experience of moving in the world or experiencing the movement of other entities. Therefore, the path image schema has a starting point (source), a sequence of contiguous locations in between, and a destination (goal). The CONTAINER image schema also consists of an inside, an outside, and a boundary.

Image schemas are used in metaphor as a source domain for the target domain. Consider the object image schema as it is based on our everyday interaction with concrete objects with physical properties such as color, weight, shape, etc.

Image schema never occurs in its pure form, but always in connection with the experiential domain and its respective contents. This accounts for the internal flexibility of an image schema. Image schemas are both internally structured, which means they are made up of very few related parts, and highly flexible.

Types of Image Schemata

Image schemata contribute to the basic facts for obtaining more details about lexical concepts. This becomes more evident in the sense that image schema consists of various types. The parts of an image schema might consist of a set of entities such as people, props, events, states, sources, and goals. The relations might include causal relations, temporal sequences, part-whole patterns, relative locations, agent-patient structures, or instrumental relations. Normally, a given schema will have a small number of parts standing in simple relations. Accordingly the

following schemata are listed: CONTAINER, BLOCKAGE, ENABLEMENT, PATH, CYCLE, PART-WHOLE, FULL-EMPTY, ITERATION, SURFACE, BALANCE, COUNTERFORCE, ATTRACTION, LINK, NEAR-FAR, MERGING, MATCHING, CONTACT, OBJECT, COMPULSION, RESTRAINT REMOVAL, MASS-COUNT, CENTER-PERIPHERY, SCALE, SPLITTING, SUPERIMPOSITION, PROCESS, COLLECTION (Johnson 1987, p. 28). In another publication, he additionally lists UP-DOWN, POTENTIAL, RESISTANCE, COMPULSION, (Johnson 1989b, p. 115). While Oakley claims that it is impossible to agree on a definitive number of image schemas, particularly the exact number of image schemas or whether some of the items appearing on Johnson's authoritative list, such as ENABLEMENT, are genuine image schemas (2007, p. 229), Peña's insights into image-schematic patterns are based on a corpus of metaphorical expressions of emotions in English. Thus he (1998) argues that the PATH and CONTAINER schemas constitute the basic schemas with respect to which the others hold a subsidiary status either as conceptual dependencies or as logical entailments, and evidence is given that the FORCE image-schema is dependent on the PATH schema. Furthermore, Peña (2000) states that an OBJECT may be regarded as an element taking part in some image-schemas, such as the PATH or CONTAINER image-schemas, but it fails to qualify as an image-schema on its own.

Below is a list of the most common image schema with their sub-schemas mentioned in cognitive semantics proposed by (Peña, 2000; Hampe, 2005; Johnson, 1987; Hamawand, 2016; Jawad, 2021; Mandler 1992; Gibbs et al. 1994; Clausner and Croft 1999):

(1) a. CONTAINMENT/CONTAINER, PATH/SOURCE-PATH-GOAL, LINK, PARTWHOLE,

CENTER-PERIPHERY, BALANCE

b. The FORCE schemata: ENABLEMENT, BLOCKAGE, ATTRACTION, COUNTER-FORCE, COMPULSION, RESTRAINT, REMOVAL, DIVERSION

(2) a. CONTACT, SCALE, NEAR-FAR, SURFACE, FULL-EMPTY, PROCESS, CYCLE, ITERATION, MERGING, MATCHING, SPLITTING, OBJECT, COLLECTION, [MASS-COUNT], [SUPERIMPOSITION]

b. UP-DOWN, FRONT-BACK

(3) a. INANIMATE MOTION, ANIMATE MOTION, SELF MOTION, CAUSED MOTION, LOCOMOTION

b. EXPANSION, STRAIGHT, RESISTANCE, LEFT-RIGHT.

CONTAINMENT Image Schema

CONTAINMENT Image Schema is the base for a large number of metaphorical expressions, and according to Peña (1997a, 1998), this is essentially due to their basic status. Lakoff states that CONTAINMENT image schema consists of interior, an exterior, and a boundary. Moreover, its basic logic is articulated around the following postulates: the boundaries prevent what is exist outside from affecting the entity or entities found within the container; so, everything is either inside or outside the container. Therefore, if container A is in container B and B in C, then A container is inside container C (1989, p.116). In 1997 Peña expanded this description to axiological value. She states that an entity will be affected either positively or negatively by the inside or outside entity. Peña (2000) argues that the CONTAINER, PATH, and PART-WHOLE function as guidelines for activation of (FULL-EMPTY, EXCESS) image schema while the (FORCE, PROCESS, CIRCLE, NEAR-FAR, and FRONT- BACK) image schema depend on PATH image schema. here the structural elements of PATH image schema are

the starting point “source”, an end point “goal” and direction between the two points (Lakoff, 1989, p.119). Accordingly, within Containment image schema there are a bunch of sub-image schemas such as: CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, and CONTENT.

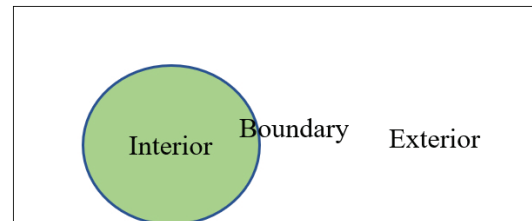


Figure 1: CONTAINER embodied schema

FORCE Image Schema

According to Jawad (2021, p. 117), path and force image schemas are interrelated, as there is no force without an object having energy to generate motion. And motion is an important notion when dealing with path image schema, because if we move from the source to the goal, we will have to invest some time in the activity, and any obstacle may prevent us from reaching the goal. As a result, one can say that motion is caused by some kinds of force, and since the concept of motion cannot be understood without having a path, the force and the path image schema are interrelated.

In Johnson's (1987, p. 43-4) account, force has the following characteristics:

Forces have origins or sources and agents can move them to targets or destinations. Forces usually come from a source or somewhere and make objects which do not move on their own accord travel along a path.

Forces are always experienced through interaction. We become aware of force when we perform everyday activities.

Forces are provided with a vector quality or di-

rectionality. By means of our experience of force usually presupposes the movement of some object through the space in some direction.

Forces have degree of intensity, as some forces are stronger than the others.

Forces are one way in which we understand causal sequences. Such as the fact that one become happy.

Forces usually describe a single path of motion.

Within FORCE image schema, Johnson (1987, p. 45ff) mentions extra sub-image schemas such as:

COMPULSION Image Schema

COMPULSION Image Schema is a force that causes motion. Mandler has posited a twofold distinction between self-instigated motion, which refers to the experience of an object starting to move on its own as if it were animate. And caused-motion that involves two trajectories, one of them setting the other in motion, as it makes reference to an object being pushed or moved. As a result, any external force either in the form of emotion or any other abstract entity is seen as if endowed with willpower, it will be able to cause any passive subject to move and exert control over such a subject (1992, p. 593).

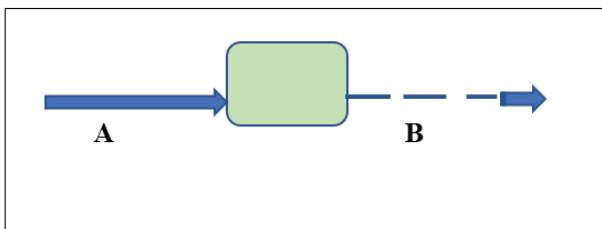


Figure 2: Schematic Structure of Compulsion in the FORCE –MOTION Image Subsidiary Schema

The arrow (A) represents an actual force vector and the broken arrow (B) denotes a potential

force vector or trajectory (Johnson 1987, p.45). A compulsion schema is a force schema that involves an external force physically or metaphorically pushing, or tending to push, an object.

BLOCKAGE Image Schema

BLOCKAGE Image Schema is a sub-schema of the FORCE image schema, and sometimes there is some attempt at control. Within the BLOCKAGE image schema, an obstacle or barrier prevents moving an entity from reaching a destination (Johnson, 1987, p. 45). While within DIVERSION an entity encounters a barrier on its path, it redirects its force to a newly created path, which leads the entity or force to a different destination than the initial one.

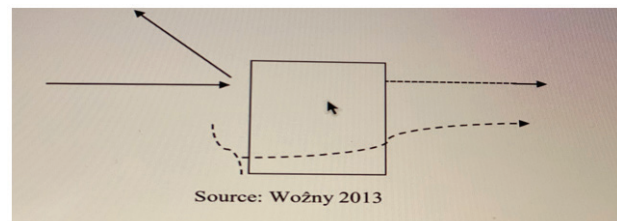


Figure 3: Schematic Structure of the Blockage gestalt in the FORCE– MOTION Image Subsidiary Schema

The term force is used here to refer to a moving object that comes into contact with a barrier. This viewpoint is consistent with Pea (2003), who claims that BLOCKAGE occurs when a moving entity encounters some obstacles that prevent it from reaching its destination. As shown in the figure above, the barrier exerts a force on the moving object, causing it to change its trajectory.

COUNTERFORCE Image Schema

Jonson defines such a force as “two equally strong, nasty, and determined force centers that collide face to face, with the result that neither can go anywhere” (1987, p. 46). In Koveces’ s

view, this is a case of emotion, as there are two force vectors that move along a path and sometimes, within a container, collide face to face. Because the emotion and the subject want to control the situation (1990, p. 163–4). Finally, one can say that COUNTERFORCE is interrelated with the BLOCKAGE schema. Because the two force centers or the two directionalities (by means of force moving in the opposite direction to another entity, if any force blocks the progress of the moving entity, the later will not be able to reach the intended destination) that collide by virtue of the COUNTERFORCE schema are somehow a barrier that prevents an entity from reaching the intended destination.

PATH Image Schema

The path schema, which has been studied by Johnson and Lakoff (1987, p. 49), consists of four structural elements: a starting point (a source), an endpoint (a destination), a path (a number of contiguous locations that connect the source and the destination), and a direction). Therefore, according to Lakoff, this entails that the structure of this schema includes the following: the SOURCE of motion, the PATH traveled, and a goal (DESTINATION). The schematic structure of the Source-Path-Goal Schema can be represented schematically as shown below:

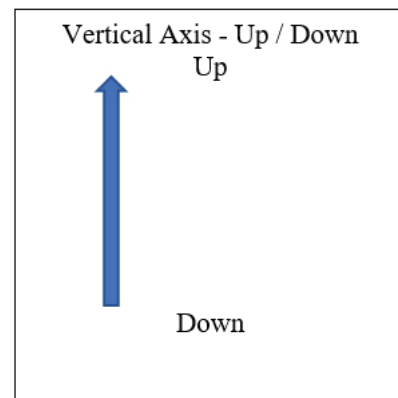
Figure 4. Schematic Structure of the PATH Image Schema

The arrow shows the direction of movement, and it is a forward movement towards a particular direction by the entity along the PATH.

The VERTICALITY Image Schema

The VERTICALITY is a result of the asymmetry of the human vertical axis, which interacts with gravity. Due to human vertical orientation,

we must stoop to pick up fallen objects and look downward for fallen objects and upward for rising objects (Lakoff, 1987; Johnson, 1987). Figure 5 below shows the representation of the VERTICALITY image subsidiary schema.



(Lakoff, 1987). Figure 5 shows the representation of the VERTICALITY image-schema

REMOVAL OF RESISTANT and ENABLEMENT relate to both CONTAINER and PATH image schemas. The internal logic is that if any obstacle along a path is removed, any entity will be able to move from the source to the destination to reach the goal. ENABLEMENT comprises a path, directionality, a destination, and a moving entity that reaches the intended destination, and the lack of a barrier or counterforce is the only difference between the REMOVAL OF RESISTANT and ENABLEMENT image schemas.

ATTRACTION and REPULSION are two other types of FORCE Image Schema in which some force causes some other entity to move toward it, in accordance with the adopted convention. In REPULSION the object that moves away is the object 'acted upon' by the energy source object, while in RECESSION it is the object moving away from an object or place that is the energy source (Johnson, 1987, p. 45–48; Jawad, 2021, p. 117). We are attracted to good or beneficial forces

or emotions such as happiness or love to be far from harmful emotions or forces such as sadness, hatred, and fear; as a result, they cannot control us because the further the subject is from the harmful force, the less control such a force has over the subject. Here the connection between this idea and the PATH schema is very clear.

LINK Image Schema

According to Johnson (1987), this schema consists of two or more entities that are connected with each other. In Johnson's words, "we are continually involved in an ongoing process of linking, bonding, and connecting that gives us our identity" (p. 117). For Jawad, Link image schema comprises a number of sub-categories such as: human relations are connections, temporal relationships are connections, and similarities are connections (2021, p. 133).

PART-WHOLE Image Schema

PART-WHOLE Image Schema consists of a whole, part, and configuration. This pattern is connected with the perception of our own bodies as part-whole configurations. It is possible to recognize part-whole organization in other objects in our environment (Lakoff, 1987, p. 273-74). He makes explicit the connection between the part-whole image schema and the notion of existence by stating that it is impossible for the whole to exist while none of its parts do. However, all the parts can exist without constituting a whole. If a part exists in the configuration, then and only then does the whole exist. As a result, if the parts are destroyed, so is the whole.

BALANCE Image Schema

Johnson claims that BALANCE Image Schema consists of countervailing forces acting on a target that is either a point, line, or plain. It is based on bodily experience, normal bodily states, such as temperature, and it may be applied metaphorically to provide an understanding of other ex-

periences, such as the balance of the visual field with respect to art; the balance schema involves symmetry. He mentions three kinds of balance schema:

A. Psychological balance, as when emotions are said to be capable of and in need of being repressed, suppressed, and held in Example: He had to suppress his anger.

B. Equilibrium schema that involves physical or metaphorical external pressure on the container like objects: Example: pressure in the stomach.

C. Twin-Pan Balance Schema, which involves physical or metaphorical countervailing forces acting on either side of a fulcrum like an argument, justice, and equality (Johnson, 1987, p. 96-7).

Data Analysis and Findings

This section will present and describe emotion metaphors in central Kurdish, as gathered from some reliable Kurdish sources. The researcher randomly selected (20) metaphors for (Love, Anger, Sadness, and Happiness) and classified them according to Image Schema types. The selected metaphors were distributed across various image schemas. Finally, the distributed data has been analyzed as follows:

CONTAINER Image Schema

The following are instances of LOVE emotion exhibit the CONTAINER Image schema:

- dillem - دلەکهەم - my heart - dillem hat
- my heart came - دلەکهەم هات

cergim - جەرگی من - my liver - amro rrojy derçwny cergy mine - جەرگی من
- چاوهکهەم - çawekem - my eye - çawekem çawerêm bitbynim - my eye I am waiting to see you - چاوهکهەم چاوهرێم بئینیم

" glêney çawm - گلێنەهێ چاوم - my eye pupil"
glêney çawm to jyanimy - my eye pupil you are my live - گلێنەهێ چاوم تۆ ژیانمی

binayi çawim - بینای چاوم - my eye sight - I love

you my eye sight- خوڤشم دهوویی بینایی چاوم

Metaphors of Love

“دله کهم- dillekem -my heart” belongs to the CONTAINER image schema, based on the belief that the human body is conceptualized as a container for our feelings and emotions (Lakoff, 1987, p.271; Johnson, 1987, p.23; Kövesces, 1986, p.83). Furthermore, Hampe discusses three critical aspects of image schemas. First, image schemas are an important part of what allows our bodily experiences to have meaning; the meaning is that of our sensory-motor experience’s recurring structures and patterns; Second, there is a logic of image-schematic structure; and the third moral is that image schemas should not be interpreted as merely mental or merely bodily, but rather as contours of what Dewey (1958) referred to as the body-mind (2005, p. 21-2). Accordingly, “دله کهم- dillekem- my heart”, in “dillekem hat -my heart came” can be conceptualized in terms of familiar image schemas such as CONTAINER, PART-WHOLE, and LINK. دله کهم (dillekem) belongs to the CONTAINER image schema since love is felt through the heart, an organ in the human body, which is compared to a container because it stores emotions in the same way a container stores substances. Moreover, PART-WHOLE image schema is evident since the heart, an organ that houses emotions like love, is part of the person’s body, thereby bringing about the fusion of part-whole mappings across spaces into one entity. as the “dill-heart” is part of the body, hence the beloved person is part of the lover based on Kövesces’s belief that people consider a love relationship as having two halves, one for the lover and the other for the beloved one (1986, p. 63). Finally, it can be construed in the LINK schema as well, in which the bond between the lovers or the different links that exist between two people who are in love are elaborated.

The same schematization is construed in both “amro rojy derçwny cergy mine- جه رگی من -my liver- in “amro rojy derçwny cergy mine- جه رگی منه -my eye- in “çawekem çawerêm bitbînim - my eye, I am waiting to see you- چاوه کهم چاوه پریم بتبینم-”.

“glêney çawm- گلینه ی چاوم-” -my eye pupil”- glêney çawm to jyanimy- the pupil of my eyes, you are my life “ evokes complex schemas such as the image schema CONTAINER + LINK. Our eyes are one of the most important organs in our bodies. We use our vision to express our thoughts, feelings, and emotions. Hence, in Kurdish culture, when you love someone too much, you call him or her “my eye’s pupil, “gilêney çawm”. Here, “gilêne” is conceptualized as the beloved one and the figure, while the “çaw”-eye is the ground-container. Peña (1989, p. 453) mentions that such a schema, encompasses several consequences, such as locating and limiting the activities of the content entity. Elements are either inside or outside the container. The entity is in both containers if the container is placed in another container. Furthermore, the LINK schema explains the bond between the lovers based on the human relations that are connections.

The same schematization is construed in بینایی چاوم - binayî çawim – my eye sight- I love you my eye sight- خوڤشم دهوویی بینایی چاوم.

BALANCE image schema

The following expressions reflect the image schema of BALANCE:

بربره ی - birrbrey piştme- بربره ی پشتم - birakem birrbrey piştme- براکه م بربره ی پشتمه - piştit şikandm- پشتت شکاندم - تو پشتت شکاندم - birrbrey pştme- my spine” in “birakem birrbrey piştme- my brother is my spine” invokes the element image schemas PART

WHOLE , BALANCE and LINK. The meaning construction is motivated by the PART WHOLE image schema, because “birrbre- spine” is part of a human’s body. It implies the BALANCE image schema, based on psychological balance, when emotions are said to be capable of and need to be repressed, suppressed, and held. Because the spinal column is an essential part of the human body that keeps balance when s/he is in an upright position, no one can stand without it. As a result, this expression is reserved in Kurdish culture for a beloved brother or a very close relative to express extreme attachment or love.

Furthermore, the LINK image schema consists of two or more entities, connected physically or metaphorically, and the bond between them (Johnson, 1987, p. 51). the relationship between my brother and me formed a link image schema. A typical action is that of binding two objects together. With the link image schema, we have two objects or more, concrete and abstract, that are in contact with our experiential field. As a result, the LINK schema explains the bond between two persons based on the human relations are connections.

پشتت شکاندم- pişt şikandm- you broke my back; the construction of meaning is motivated by PART-WHOLE, BALANCE, and LINK image schemas. The back is part of a human’s body, which motivates PART WHOLE image schema. Moreover, because a human is standing upright on his back, which allows him to move about freely and bend flexibly, it is also designed to protect the spinal cord. Therefore, it belongs to the BALANCE image schema. In Kurdish culture, if a human being loses his brother or a very close relative, s/he will use this expression because the brother is part of the family and is a symbol of strength and a backbone for his sibling. In addition, a broken back’s main symptom is se-

vere pain at the fracture site; as a result, losing a special one causes profoundly unbalanced, down and sadness. Finally, “pşt şkan” reflects the LINK image schema as the bond between two persons based on connections between human relations, furthermore two persons will probably collapse or break up and thus the link will no longer be available.

SOURCE-PATH-GOAL Image Schema

The following expression evokes SOURCE-PATH-GOAL image schema:

“hesitm cwlla” -ههستم جولا- to feel love or affection for someone. in “le yekem didarda hesitim bot cwlla- جولا-ههستم بۆت دیداردا له یه کهم دیداردا”. It belongs to each of the SOURCE-PATH-GOAL, LINK, and FORCE image schemas because there is an external electromagnetic force between two people, which makes a force image schema seem appropriate. According to Damasio (1994;1999, p. 47-67), emotions correspond to specific groups of changes in the body and brain. Furthermore, it is evoked by perception and influenced by thoughts, memories, and changes in body state, which include facial expressions, heartbeat, muscle contraction, hormones, and body temperature, as well as mental representations of body changes that cause a subjective experience or feeling. Furthermore, it reflects the LINK image schema, as there are some strong emotional bonds like touching, kissing, or sex. The better the partner makes his beloved feel, the closer she’ll likely want to become. Moreover SOURCE-PATH-GOAL image schema, as the starting point is SOURCE (heart), then proceeds through a sequence of related events or the destination, and it is PATH. Gradual attractions or emotions are external forces that move along a path; when the force reaches the reference point, either you meet the goal or reach the destination, which is es-

establishing the love relationship. As a result, they form a LINK between the source of the force (the one that has conscious feeling) and the receiver of the force (the one who receives the feeling) that causes heart rate, respiration, increased blood supply, and activation of certain parts of the nervous system. Finally, the second person affected by force becomes the CONTAINER for the received emotion. Or you fail to reach the goal.

BLOCKAGE Image Schema

The following metaphorical expression evokes the BLOCKAGE image schema, and its schematization is as follows:

In (xwên bery çawy girtwe),- he has blood in his eyes -xwên beri çawy girtwe- خوین بهری چاوی ”گرتووه” means “blood obstructed his vision”. According to Taylor (1983, p. 29), when people reported that they only dreamed in black and white and then started dreaming in color, the first color they usually dreamed of was red. Because colours are often associated with emotions, and the strongest emotion is often anger, red can also represent blood. However, the meaning construction is motivated by the BLOCKAGE and LINK image schema; in “xiwên bery çawi girtwe”, an external opposing force caused the eye to be covered with blood, which made an obstacle to the process of vision, and this leads to the long-term physical effects of uncontrolled anger, and s/he has an angry look in her/ his eyes. Furthermore, it reflects the LINK image schema because anger is a powerful emotion and Uncontrolled anger can lead to arguments, and physical fights. if it is not handled appropriately, it may have destructive results for the angry person and those who are close to him/her.

FORCE Image Schema

The following are instances of emotion exhibit the image schema of FORCE:

- esab swtan - عه‌صاب سوتان- burning mind- you make my hair stand on end, you are getting on my nerves. - he burned my temper

agr le çawy debary- ئاگر له چاوی ده‌باری- Fire was falling in his/her eye

Qisekant agrî lê debarî- قسه‌کانی ئاگری لی ده‌باری- Fire rains in his words

Qisekanit bonî xiwênî lê dê - قسه‌کانت بوینی خوینی- “Your words reek of blood.”

,” esab swtan- عه‌صاب سوتان- the mind is burnt “ in “3esabt swtandm”, come from the conceptual metaphor MIND IS A FLAMABLE ENTITY. The external negative force schema motivates the meaning construction; According to Hampe (2005, p. 123), the image schema of FORCE is central to many metaphors based on violent bodily actions; thus, an external force starts from the source, moves to the receiver (second person), and reaches the goal, which leads to becoming extremely nervous or uncontrolled, thus there is a SOURCE -PATH -GOAL and LINK image schema. Moreover, uncontrolled anger can lead to arguments and physical fights between the angry person and the one close to him. The adrenal glands secrete stress hormones to increase body temperature and sharpen the mind. Here, the physical damage to the thing burning is mental

Fire was falling in his/her eye” ئاگر له چاوی ده‌باری “ agr le çawy debary-. In the metaphorical sense, emotional changes can be reflected through psychological reactions of emotions. Many of our emotions are linked to a particular physical response. For instance, when an angry person’s body becomes hot, then his face and head become hot. Depending on the level of anger, the mind and body will be ready for action.

Fire represents anger in Kurdish culture, hence “agr le çawy debary.” The meaning construction is motivated by the FORCE-COMPULSION image schema as an external negative force that physically or metaphorically pushes, or tends to push, an object, which is fire (anger). That’s why anger is described as a fire falling from an eye. Here “çaw - eye” is the CONTAINER of the fire. With an external force, fire will fall. furthermore it is clear that the process of coming out of the fire means losing control.

Qisekani agrî lê debarî- قسه‌کانی ئاگری لی دهباری- Fire rains in his words. In this example, the term words are conceptualized as a CONTAINER for the fire, which is conceptualized as anger. Furthermore, the meaning is motivated by the FORCE-COMPULSION image schema because an external negative force that physically or metaphorically pushes, or tends to push, an object, which is fire in his words, is motivated by the FORCE-COMPULSION image schema. Barcelona states: “The domain that is mapped is called the source domain, and the domain onto which it is mapped, is called the target domain. Based on the Conceptual Metaphor Theory, one experiential domain is mapped onto a different experiential domain so that the second domain is partially understood in terms of the first domain” (2003, P. 2011). Here we conceptualize the anger domain through the source domain (agrî “fire”).

Qisekanit bonî xiwênî lê dê. “Your words reek of blood.” Like the previous example, the speech is conceptualized as a CONTAINER for the odor of blood, which represents a negative speech. Again, there is an external force behind this situation. Thus, we conceptualize the anger domain through the source domain “bonî xiwênî - odor of blood, and the meaning is motivated by the FORCE-COMPULSION image schema. as after receiving a negative external force, the odor

of blood comes out from the speech, and despite of the fact that blood has a bad smell that comes out from the mouth and it has a red color, all these things mean losing control and being angry.

DIVERSION Image Schema

The following are instances of sadness emotion exhibit the DIVERSION Image Schema

جهرگ ره‌شبوون- cerg rreşbûn- “blackened liver” in “جهرگت ره‌ش کردم- cergt reş kirdim - you blackened my liver”. The meaning construction is motivated by the DIVERSION image schema. For example, in the expression “cergit reş kirdim,” “cerg-liver” is a part of a human’s body, and when it receives a negative external force, its colour will change from the standard colour, which is reddish-brown, to black. Furthermore, according to (Joung J-Y, Cho J-H, Kim Y-H, Choi S-H, & Son C-G, 2019), stress and sadness impact the part of the brain that controls the liver and impacts blood flow to the liver; as a result, sadness. it can damage hepatic tissue both directly and indirectly. At this point, it receives the property of the DIVERSION image schema, a force schema involving forces that physically or metaphorically meet and produce a change of direction. Moreover, (Volmar,2011:234 Heller,2011:89) state that black is an achromatic colour that is predominantly associated with negativity because black is derived from the Germanic adjective “swarz” which means “dark, dirty, hopeless, and bad mood”. Additionally, it can convert any positive symbolism of colour into its opposite. Thus, one can schematize the complete picture of a disappointed and depressed man.

جهرگ و دل ده‌هینان- cerg w dll derhênan in “cerg w dllt derhênam- جهرگ و دلت ده‌هینان- you took out my liver and heart”. It reflects the COMPULSION image schema. Based on Johnson’s statement in 1987, “COMPULSION image schema consists of an entity, a certain force, a path, and

directionality, which means the FORCE image schema is closely connected with the PATH image schema. So, this concept is essential in understanding the category of caused motion. In “*cerg w dilt derhênam*,” we count “*cerg w dill*” as an entity; an external force took out his liver and heart, which causes sadness. Here, taking out the liver and heart is a path, and taking out the liver and heart of his body is directionality. As a result, the speaker is emotionally distressed, upset, or suffering.

The meaning of “*dill pirr- having an overflowing heart*” in “*dillm pirre- دلم پره*” is inspired by PART WHOLE, SOURCE-PATH-GOAL, and CONTAINER image schemas. We consider “*Dill*” to be a part of the human body. When it is subjected to a negative external force, we schematize the entire picture of a depressed man. Another schematization holds true when we count “*dill*” as the CONTAINER and SOURCE-PATH-GOAL because it has an opening in it to receive the external negative force. Hence, the process of the heart overflowing informs us of the sadness emotion.

In the instance “*dilm ska- دلم شكا*,” we find the interplay between two different image schemas; one is the CONTAINER schema. It serves to structure the kind of relationship between the source and target domain, whereas the other one, the PART/WHOLE schema, provides the axiology of the sentence. The breaking action happens with a negative force that causes the figurative destruction of the heart, becoming a group of separate pieces with no configuration. The parts in isolation are no longer functional; only the whole is. This absence of functionality normally brings about negative value judgements. Hence, the activation of the PART/WHOLE schema is necessary so that we can fully comprehend that the whole in being destroyed has lost its functionality. Fi-

nally, one can schematize the complete picture of sadness.

CAUSE AND EFFECT Image Schema

The following expressions are instances of happiness emotion, and reflect the image schema of CAUSE AND EFFECT:

geşanewe- گه‌شانه‌وه - To be excited

ballgirtin- بانگرتن - Taking wings

çawim Rûnbowe- چاوم روون بووه‌وه - my eyes brightened up out of pleasure.

dillim Roşin bowe- دلم روşنبووه - my heart brightened up out of pleasure

biskey simêlly dê- بسکه‌ی سمیلی دی - he is smiling with pleasure

“*geşanewe- brightness*” in “*ew lenaw hawrêkany degeşayewe- she shone brightly among her friends ده‌گه‌شایه‌وه*” belongs to the CONTAINER and CAUSE AND EFFECT image schemas. According to (Lakoff, 1987, p. 271; Johnson, 1987, p. 23), the metaphorical projection of the basic image schema is CONTAINER in the field of LIGHT, in which the human face is conceptualized as a container for his feelings. Furthermore, strong positive and negative emotions are viewed as light within our bodies that is emitted from our eyes. As a result, we count our eyes as instruments of visual perception and see them as projecting some parts of the body into the object that becomes the focus of our attention. Hence, in “*ew lenaw hawrêkay degeşayewe- she shone brightly among her friend*” her face is a container for “*geşanewe*” and the cause behind his brightness is the situation. As it is clear, “*geşanewe-brightness*” is UP, that’s why it is a sign of happiness.

Both *dillim Roşn bowe-* and *çawim Rûnbowe رونبووه* have the same conceptualization .

بالگرتن - ballgrtn-Took wings in “She took wings out of pleasure- له خوشیا بالی گرت- le xoşîya ballî girt. The meaning construction is derived from the SPACE and CAUSE AND EFFECT image schema. Kövecses, states that, in many languages and cultures, animals are commonly viewed as humans and humans as animals; humans are commonly conceptualized as objects and objects as humans (Kövecses ,2015, p.6). So, in (le xoşîya ballî girt - s/he took wings out of pleasure), s/he is conceptualized as an animal/ object in the space, she took wings to move through the air, like birds that fly in the sky, so s/he is an object in the SPACE as s/he took wings to fly, hence the detection of the flying process is UP hence it is a sign for happiness.

biskey -smile- بسكه in biskey smêllî dehat (s/he felt ecstatic), has the same conceptualization.

Findings

Based on the result of the analysis, the table below shows that the most common image schemas in the central Kurdish data, in descending order, are: FORCE, LINK, CONTAINER, PATH, and PART WHOLE schema, yielding (21.212%, 19.696%, 16.666%, 10.606%, and 9.09%, respectively). SPACE UP, CAUSE AND EFFECT, COMPULSION, BALANCE, BLOCKAGE, and DIVERSION are the less common image schemas, yielding 6.606%, 6.060%, 4.545%, 3.030%, and 1.515%), respectively.

Table No. (1) The most common image schemas in central Kurdish

No.	Image schema	No. of occurrences	Percentage %
1	CONTAINER	11	16.666
2	FORCE	14	21.212
3	SPACE-UP	4	6.060
4	PATH	7	10.606
5	BALANCE	2	3.030
6	BOCKAGE	1	1.515
7	COMPULSION	3	4.545
8	PART-WHOLE	6	9.090
9	LINK	13	19.696
10	CAUSE AND EFFECT	4	6.060
11	DIVERSION	1	1.515
Total		66	99.99

Conclusion

By classifying the selected data of Kurdish emotional metaphors into eleven image schemas and analyzing their internal constructions, literal meanings and cognitive conceptualizations, the researchers reveal that the theory of image schema is applicable to the metaphors of emotion in central Kurdish. Regarding the second research question, emotions of happiness, sadness, love, and anger are conceptualized based on human understanding, thinking, and reasoning. Furthermore, they are mainly associated with force; on the other hand, the use of the human body is a potentially universal source domain for Kurdish Emotion metaphors. Hence, our analysis of the selected data testifies to the prominent role of the eyes in the conceptualization of emotion. And the major types of image schemas that are commonly found in Central Kurdish are FORCE, LINK, CONTAINER, PATH, and PART WHOLE schema.

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پوخته

ئەم توێژینە وە یە هەولیکە بۆ شیکردنە وە ی میتافۆرە کانی سۆز بە زمانی کوردی لە روانگە ی تیۆریی سکیمای وینە یی لە چوارچێوە ی زمانە وانیی کۆگنیتیڤدا. ئامانجی ئەم توێژینە وە یە بریتیه لە پۆلی سکیمای وینە یی لە بنیاتنان و تیگە یشتن لە میتافۆرە کانی سۆز لە زمانی کوردی ناوە پراستدا. توێژینە وە یە کە هەول دەدات وە لّامی هە ندیک پرسیار بداتە وە، لە وانه: ئایا دە کرى تیۆریی سکیمای وینە یی لە زمانی کوردی ناوە پراستدا بە سەر میتافۆرە کانی هە ست و سۆزدا پێرە و بکریت؟ کامانە ن ئە و جۆرە سەرە کیمانە ی سکیمای وینە یی کە بە زۆرتر لە میتافۆرە کانی سۆزدا رییدا لە کوردی ناوە پراستدا دە بینرین؟ بۆ وە لّامانە وە ی ئە و پرسیارانە ی سەرە وە، شیکارییە کى چۆنایە تیى داتا کان وە ک شپۆزێکی شیکاری داتا بە کار هینرا وە و چوار جۆری هە ست و سۆز لە روانگە ی دەرووناسییه وە وەرگیرون بۆ داتا کان کە ئە وانیش بریتیین لە دلخۆشی، خە مباری، توورە یی و خۆشە ویستی. بە پێی شیکاریی داتا کان، توێژینە وە یە کە گە یشتوو تە ئە و سەرە نجامە ی کە تیۆریی سکیمای وینە یی بۆ میتافۆرە کانی هە ست و سۆز لە زمانی کوردی ناوە پراستدا گونجا و لە بارە. باوترین سکیمای وینە یی لە داتا کانی کوردی ناوە ندیدا بریتیین لە سکیمای وینە یی هیز FORCE، سکیمای وینە یی پێوە ستی LINK، سکیمای وینە یی دە فر یان کۆنتە ینەر CONTAINER، سکیمای وینە یی رپچکە PATH، سکیمای وینە یی گشت و بە ش PART WHOLE.

خلاصة

معظم المفاهيم العاطفية التي يستخدمها الناس في حياتهم اليومية منظمة ومفهومة بشكل مجازي. لذلك، تصبح دراسة الاستعارات العاطفية مهمة لفهم الواقع العاطفي بشكل مناسب. تهدف الدراسة الحالية إلى تحليل استعارات المشاعر باللغة الكردية من منظور نظرية مخطط الصورة في اللغويات المعرفية. الهدف من الدراسة هو فحص دور مخططات الصور في بناء وفهم استعارات المشاعر في اللغة الكردية المركزية ومعانيها. تسعى الدراسة إلى الإجابة عن بعض الأسئلة، مثل: هل نظرية مخطط الصورة قابلة للتطبيق على استعارات الانفعال في اللغة الكردية الوسطى؟ كيف يتم تصور مشاعر السعادة والحزن والغضب والحب باللغة الكردية من منظور نظرية مخطط الصورة؟ ما هي الأنواع الرئيسية لمخطط الصورة الشائعة في الاستعارات العاطفية الكردية المركزية؟ للإجابة على الأسئلة أعلاه، تم اعتماد التحليل النوعي للبيانات كأسلوب لتحليل البيانات. استناداً على تحليل البيانات، توصلت الدراسة إلى فكرة أن نظرية مخطط الصورة قابلة للتطبيق على استعارات العواطف في اللغة الكردية الوسطى وأن مخططات الصور الأكثر شيوعاً في البيانات الكردية المركزية، بترتيب تنازلي، هي مخطط القوة FORCE و LINK الرابط و الحاوية CONTAINER و المسار PATH والجزء كل . PART WHOLE

الكلمات المفتاحية: اللسانيات المعرفية. مخطط الصورة، استعارة، عاطفة

Force Schema

No.	Corpus instances	Corpus instances in Latin script	Meaning	Sentence example in Latin script	Sentence example in (perso-Arabic script)
1	ههستم جوولا	hestim culla	To have feeling for someone	le yekem dîd-arda hestim bot culla	له یه کهم دیداردا ههستم بۆت جوولا
2	خوین بهری چاوی گرتووه	xwên berî çawy girtwe	Extremely nervous	xwên bery çawy girtwe	خوین بهری چاوی گرتووه
3	عه صاب سوتان	3esab sutan	Extremely nervous or Uncontrollable anger	3esabit sutan-dim	عه صابت سووتاندم
4	ئاگری لی دهباری	agirî lê debarî	Uncontrollable anger (Rage), (you can't control or prevent yourself from feeling and doing unwilling action	Qisekâni agirî lê debarî	ئاگر له چاوی دهرده چوو
5	قسه کانی بۆنی خوینی لی دی	Qisekanit bonî xiwênî lê dê.	(his words reek of blood.") Uncontrollable anger (Rage), (you can't control or prevent yourself from feeling and doing unwilling action	Qisekany bonî xiwênî lê dê.	قسه کانی بۆنی خوینی لی دی
6	دلپیر	dll pirr	Having an overflowing heart). When you feel alone, and have a difficult time with no support	dllim pirre	دلیم پیره
7	دلشکان	dill şikan	being sad	dllim şka	دلیم شکا
8	جهرگه شپوون	cerg reşbûn	(blackened liver) When you feel life is too painful	Cergit rreş kirdim	جهرگت رهش کردم
9	جهرگ و دل ده رهینان	cerg u dill derhênan	When you can't bear the pain anymore that other people cause	cerg u dillit derhênam	جهرگ و دلته ده رهینام

Container Image Schema

No.	Corpus instances	Corpus instances in Latin script	Meaning	Sentence example in Latin script	Sentence example in (Perso-Arabic script)
1	جەرگی من	cergy min	When you love someone you called him/her cergim	amro rojî derçuny cergy mine-	ئه‌مرۆ رۆژی ده‌رچوونی جەرگی منه
2	دلەکه‌م	dillekem	When you love someone too much you called him/her my heart	dillekem hat	دلەکه‌م هات
3	بینایی چاوم	bînaîy çawim	When you love someone too much you called him/her my eye-sight	bînaîy çawim xoşim dewêyt	بینایی چاوم خۆش‌م ده‌وینیت
4	چاوه‌که‌م	çawekem	When you love or like someone you called him/her my eyes	çawekem çawerêm bînaîy tom	چاوه‌که‌م چاوه‌ری بینینی تۆم
5	گلینه‌ی چاوم	gilêney çawim	When you love someone too much you called him/her my eye pupil	gilêney çawim to giyanmi	گلینه‌ی چاوم تۆ ژیانمی

Balance image schema

بربره‌ی پشتم	birrbirrey pştm	When you love someone too much you called him/her my spine	To brrbrey piştm	تۆ بربره‌ی پشتمی
پشتشکان	pişt şikan	When you loss someone important in your life, you feel like you have lost everything, and you can't stand-alone anymore	piştım şika	پشتم شکا

Cause and Effect Image Schema

No.	Corpus instances	Corpus instances in Latin script	Meaning	Sentence example in Latin script	Sentence example in (Perso-Arabic script)
1	بسکه	biske	smile	biskey smêlly dê	بسکه‌ی سمی‌لی دێ
2	گه‌شانه‌وه	geşanewe	Brightness- she shone brightly among her friend	ew be hewalleke geşayewe	ئه‌و له‌ ناو هاورێکانی ده‌گه‌شایه‌وه
3	رۆشنبوونه‌وه	roşinbûnewe	Brightened	dillim roşinbowe be bînînit	دێم رۆشن بووه‌وه به‌ بینینت
4	بالگرتن	Ballgrtn	She took wings out of pleasure	brakem le xoşîya ballî girtiwe	له‌ خو‌شیدا بالی گرت
5	فرین	firrîn	To fly	xerîk bû le xoşîya bifrim	خه‌ریک بوو له‌ خو‌شیدا بفریم