



**Orientational Metaphor: Outward and Inward Direction Metaphor**

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**ABSTRACT**

The paper is devoted to world perception, cognition, and metaphorical way of verbalizing knowledge. Today, metaphor is not a poetic or eloquent device, as it was earlier, but an instrument of explaining one notion in terms of another associated with high brain activity and communicational involvement. The following methods were used in the paper: contrastive, descriptive; contextual analysis, continuous sampling and statistic estimation. 170 idioms with orientational components were examined for the research purposes.

This paper reveals the power of indirect, metaphoric, use of idioms with orientational components, i.e. of inward and outward direction. Since the study touches two genetically unrelated languages –Tatar and English, it provides an important insight into cultural perception of two diverse ethnic groups. It's worth mentioning that no research concerning linguocultural analysis of outward and inward direction metaphors and their emotional potential has been undertaken before.

**Key words:** metaphor, world picture, emotion, orientational metaphor, inward, outward, direction, mapping.



## **1. INTRODUCTION**

We live in physically diverse and constantly changing world, where each of us has a unique role, commitments, aspirations and beliefs. We see the world through the eyes that create it and, thus, our world perception. Therefore, it is unfavorable to dismiss the part of our intangible world – something that guides us, restrains us or gives freedom, i.e. our mental world map or a world picture. As our globe is split into different continents, which, in their turn, are split into different countries, our world picture features national characteristics, has imaginary boundaries that differentiate between various nations and peoples. Purely ethnic characteristics in world segmentation and reality reflection of specific cultures produce nationally-specific language world pictures that possess an unparalleled form of language reflection.

The term *world picture* is applied in all spheres of humanitarian knowledge, including Linguistics. Its general meaning dwells upon the idea of an orderly arranged knowledge body created in the public consciousness.

Martin Heidegger expressed an interesting idea emphasizing the implication of the term *world picture* not as a mere image, but as a pure resemblance to our world, where it is understood and presented in the form of a *picture* (Heidegger,1967). That was the first time this term was metaphorically introduced. And this implication most explicitly conveys the nature of metaphor unveiling its linkage to cognitive processes.

Today the metaphor is given a status of the major study object in Philosophy, Psychology, Logic and Linguistics. Its prime position is stipulated by reorienting to the study focus currently presented by anthropocentrism where human being is the central part. In this regard linguocultural and linguocognitive aspects of Metaphor Studies are concerned, since they are based upon human experience and provide an overview of the metaphor's contribution in representing the world, forming world perception, mindset and national culture that can be described by the emotional patterns.

This article is focused on using the emotion metaphor in the categorization of space, as a phenomenon of human culture. We state that metaphor can't be reduced only to linguistic sphere as the human emotional realm is mostly metaphorical by its nature.



Hence, we study contribution of the orientational component to the metaphorical expression. Linguists study diverse linguistic means of concepts' verbalization, however, metaphor has never been observed from this point of view in the Tatar and English languages. By means of metaphorical mapping we attempted to draw up a model of metaphorical conceptualization of space based on an orientational opposition *outward – inward* in two national linguistic cultures – English and Tatar.

Thus, the research considers essential differentiating peculiarities contributing to the cultural identity of Tatars and English in the emotional realm. The abovementioned accounts for research novelty.

The following methods were employed in the research: contrastive, descriptive; contextual analysis, continuous sampling and statistic estimation.

## **2. SPACE AND METAPHOR**

Space is a key attribute of our existence, as we live in space and realize our dependence on space: its size, boundaries and dimension. As a human being fills space up and rides out boundaries, he co-exists with space. This leads to human perception of space expressed in different ways.

No wonder, that significance of space from the very beginning made it so essential for a human. Although, people started to analyze and understand space in the early times, i.e. in the age of a primitive perception, this concept is still relevant even now.

American scientists John Lakoff and Mark Johnson have developed the theory of a conceptual metaphor within the framework of an interactionist cognitive theory and considered orientational metaphors as a type of conceptual metaphors (Lakoff,2003).

Human's cognitive map describes the mechanism people use to categorize space concepts into groups. Human's spatial orientation gave a rise for cognitive orientational metaphor to emerge. These metaphors relate to anthropocentric world picture, where vertical orientation is represented by the *up – down* opposition (*up* stands for good, *down* – for evil), horizontal orientation is represented by *inward – outward*.



Up and down opposition is extensively used in describing human emotions. In our opinion, it is stipulated by human anatomy, as we have an up-rise body position, and in these terms, we structure and categorize space from a vertical space axis.

The material presented gives an opportunity to categorize and group metaphor expressing emotional concepts according to the indication of emotions (good/ evil).

Apart from positive or ameliorative assessment (ameliorative from Latin *melioratus* means “upgraded or elevated”) and negative or pejorative assessment (pejorative from Latin *pejor* means “bad”) these emotions feature polarity. Positive emotions include verbalized concepts of happiness, joy, pleasure, affection, etc. Negative emotions include verbalized concepts of sadness, melancholy, discouragement, anger, etc.

The *inward – outward* opposition which is under study is represented by the models connected with specific emotions in the given languages.

The world model – vertical orientation (*up* and *down*) – reflects the good-evil opposition where *up* stands for good, *down* – for evil.

Study of the concepts describing the inner self enables to discover unique anthropocentric features in language and show the universal patterns in various aspects of human consciousness (Zamaletdinov et al, 2014 ).

### **3. HORIZONTAL ORIENTATION METAPHORS: OUTWARD DIRECTION**

As we have outlined before, our anatomical structure defines the way we perceive the world. Undoubtedly, emotions can be expressed through metaphors with the elements of horizontal orientation.

First of all, let’s consider the *outward direction* metaphors.

Tatar language features the following examples of the *outward direction metaphor* conveying the emotions:

- *шатлыгы күңеленә сыймый* (*shatlygy kyungelenya syimyi*) – the soul is full of joy (literally means that overwhelming joy doesn’t fit the size of soul). *Аның шатлыгы күңеленә сыймый иде, килер, килми калмас, язга чаклы түзәргә кирәк.*



(Kadyrova,2009). – She was full of joy. She was wondering, if he comes or not? Need to wait till spring.

- *шатлығы эченә сыймый* (shatlygy echenya syimyi) – joy overwhelms (literally means that joy cant be put inside the place).

- *күңелне ачу* (kyungelne ashu) – to cheer up, to become brightened, to lift spirits (literally means “to open the soul”).

- *күңел ташу / түгелү* (kyungel tashu/ tyugelyu) – to spread beyond the soul.

*Жәгъфәрнең күңеле түгелергә генә тора иде.* (Galiev,1961). – Jagfar was overwhelmed by bitterness.

As we can see from above, this model indicates intensive emotions of both polarities, negative and positive, depending on the situation.

When analyzing this model in English, we mostly encounter negative or intensively charged emotions:

- *break out in a cold sweat: I was so frightened, I broke out in a cold sweat.* (Spears,2005).

- *barf out: Terry barfed out when he heard about the damage Nick had done to his car.* (Spears,2005).

- *bumped (out): When you're feeling bummed out, think how much you've accomplished.* (Spears,2005).

- *jack (out): Boy, was that old guy jacked out at you.* (Spears,2005).

- *bark out: The teacher barked a reprimand out to the class.* (Spears,2005).

- *bent out of shape: The cheating that was going on really bent Joe out of shape.* (Spears,2005).

- *blitzed out: They were totally blitzed out by the bad news.* (Spears,2005).

- *break out with: The kids broke out with a cheer.* (Spears,2005).

These vivid examples show us such emotions, as low spirits, disgust, horror, vexation, etc.



To illustrate positive *outward direction* emotions, we may employ the following English examples:

- *chill / cool out: Before we can debate this matter, you're all gonna have to chill out.* (Spears,2005).

- *bliss out: She blissed out at the concert, because she loves that kind of music.* (v).

Here we observe the emotions of calm and highest degree of pleasure.

#### **4. HORIZONTAL ORIENTATION METAPHORS: INWARD DIRECTION**

The following examples distinctly show us the *inward direction* metaphors in Tatar, and are used to express positive and negative emotions:

- *күңелгә килү* (kyungelgya kilyu) – to be pleased (literally means “to come to the soul”);

- *күңелгә керү* (kyungelgya keryu) – to sink into the heart (literally means “to enter the soul”);

- *йөрәк урыннан купты* (ioryak urynnan kupty) – to feel overly frightened (literally defines the situation when heart relocates because of strong fear);

- *йөрәк урынына утырды* (ioryak urynyna utyrdy) – to get calm (literally means that the heart got back to its former place);

- *йөрәк түрендә, йөрәккә керү* (ioryak tyurenda, ioryakka keryu) – to start enjoying something (literally means that the heart is in something);

- *йөрәккә якын алу* (ioryakka yakyn alu) – to take something to the heart;

- *йөрәккә барып житү* (ioryakka baryp zhityu) – touch to the bottom of one's heart.

- *хәсрәт болыты эчендә* (hyasryat bolyty echenda) – a cloud of sorrow. This phrase is associated with the emotion of sorrow experienced in a closed space (bolyt/ cloud) that plunges into despair. *Әле булса хәсрәт болыты эчендә утырасыңмы.* (Ibragimov,1956) – Still sitting in the cloud of sorrow.

All the presented *inward direction* metaphors in English highlight mostly negative emotions:



1. *be in a bad mood: He's in a bad mood. He may yell at you.* (The Free Dictionary. URL: <http://idioms.thefreedictionary.com/>).

- *in a blue funk: Don't get in a funk about your job.* (Spears,2005).

- *in a dither: Mary is sort of in a dither lately.* (Spears,2005).

- *be in a fog: When I get up, I'm in a fog for an hour.* (Spears,2005).

- *in a stew: I'm in such a stew about my dog. She ran away last night.* (Spears,2005).

- *in a huff: She came in a huff, and ordered us to bring her something to eat.*

(Spears,2005).

- *in a lather: Now, calm down. Don't be in a lather.* (Spears,2005).

- *in a pique: John's found himself in a pique – over Bob's harsh criticism.*

(Spears,2005).

- *in a snit: Don't get in a snit. It was an accident.* (Spears,2005).

- *in a cold sweat: He stood there in a cold sweat, waiting for something bad to happen.* (Spears,2005).

## 5. RESULTS.

Study of orientational metaphors in the Tatar and English languages uncovered the most vivid differences in the emotional expression in two unrelated languages.

Generally, both positive and negative emotions are verbalized through orientational metaphor in Tatar and English. Verbalized emotions include anger, hatred, sorrow, joy, affection, etc. However, we are to underline culture-specific features of verbalization.

*The outward direction metaphors* in Tatar contribute to intensively charged positive emotions, although we may encounter some negative examples as well, while in English we see only intensive negative emotions expressed. Apparently, *the outward direction metaphors* are more likely to express intensively charged emotions, as intensity is always associated with something spreading beyond the limits, going out of the borders.

*The inward direction metaphors* in Tatar are likely to verbalize positive emotions, accounting for affection, pleasure, etc. But still there are some cases of negative emotions, e.g. sorrow. The same model in English is used mostly for negative emotions, like worry,



anxiety, low spirits, fear, with some slight occurrence of positive ones, e.g. extreme pleasure.

The results obtained will significantly contribute to the development of reference materials, text books and learning kits in the sphere of Cultural Linguistics, Metaphor Studies, Intercultural Communication and Translation Studies since they deal with genetically unrelated languages and refer to still underexplored issues.

Having analyzed orientational metaphors of inward and outward direction, it should be noted, that these models, according to our findings, are less popular in Tatar, than in English. Presumably, the reasons are of strictly intralinguistic nature, as Tatar and English refer to agglutinative and synthetic language types, accordingly. In this regard, the study of intralinguistic reasons of verbalization models is to be the further research subject.

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