

**The Metaphorical Conceptualization of Emotions
in the Secret History of the Mongols**

*Zolzaya Choijin**

Introduction

This study investigates the conceptual metaphors for the concepts of emotions including anger, happiness and sadness in the Secret History of the Mongols (1227), which is considered as a piece of classic literature as well as a fundamental historical source of Mongolia and the rest of the world. There are many studies done on the Secret History of the Mongols from different points of view. The Secret History of the Mongols has been published in translation in over 30 languages by researchers. Linguistically, it provides richest source of Middle Mongolian. This study focuses on the use of the emotion metaphors in the Secret History of the Mongols. Specifically, it examines the linguistic metaphorical expressions making the conceptual metaphors for emotions manifest in the classical source of the Mongols.

The article consists of the following parts: Part 1 is an introduction; Part 2 describes the historical changes of metaphors and presents a brief overview of the Conceptual Metaphor Theory, which provides a theoretical background for the current research, before reviewing briefly the studies on the Secret History of the Mongols by different scholars. Part 3 provides the methods and approaches selected and illustrates their application by examples. This paper is written within the framework of cognitive semantics. The study adopts the MIP (Steen 1999) for identifying metaphorical expressions in Mongolian. Part 4 presents the results of the study related to the emotion metaphors in the Secret History of the Mongols. It also provides a coherent explanation of the conceptual correspondences and metaphorical mappings for emotion metaphors in the source and target domains. In addition, it gives the fundamental accounts for culture-specific realizations of emotion metaphors in the pastoral nomadic cultures. Finally, the paper summarizes by stating that what the speakers have seen in reality causes the speakers to conceptualize their emotions based on the similarities of the two things in the given culture. The study shows that metaphors are stable over the times of history. There are many historical metaphorical expressions of anger, happiness and sadness that are still frequently used in everyday language of Modern Mongolian.

Literature review

Traditionally, metaphor has been defined as the most fundamental form of figurative language. Thus, metaphor has been primarily studied by literature and rhetoric specialists. Lakoff and Johnson (1980: 3) claim that “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.” They first claim that metaphors are conceptual in nature, which is that they reside in the conceptual system and not just in language. Moreover, anthropologists have always thought of metaphor as a powerful conceptual device rather just a linguistics ornament. In cognitive linguistics, metaphor is a set of conceptual correspondences, or more technically, mappings, between two conceptual domains, a source and a target (Lakoff and Johnson 1980). The relationship between metaphorical thinking and speaking is often described by linguistic metaphors. According to Kövecses (2005), metaphor is a many sided phenomenon that involves not only language but also the conceptual system, as well as a social-cultural structure and neural and bodily activity. These studies point to the fact that emotion concepts have a complex conceptual structure and are also comprehended through a large number of conceptual metaphors. The concept of emotion has been described variously depending on the psychological, anthropological, and love, happiness and sadness, pride and so on are characterized as prototypically organized cognitive models based on the prototypical analysis. Some scholars combine the prototype approach with some other view of emotions. Wierzbicka (1990) points out that prototypical scripts composed of the semantic primitives do not support “the idea that boundaries between emotion concepts are “fuzzy”. Social constructionists argue that the conceptualization of emotions is social-cultural scripts/scenarios whose properties depend on particular aspects

*Doctoral student in the Department of English Language and Literature, Gyeongsang National University in Korea

of a given culture.

The conceptual metaphors for emotions in English were investigated in more details in the works by Lakoff and Johnson (1980), Lakoff and Kövecses (1987), Barcelona (1986), and Esenova (2011). For instance, the conceptual metaphor HAPPINESS IS LIGHT found by Kövecses (1991) shows positive evaluations of the concept of happiness as light (*e.g. She has a sunny smile*). In relation to the concept of anger, Lakoff and Kövecses (1987) found the ANGER IS A CAPTIVE ANIMAL metaphor. Moreover, Esenova (2011) investigated animal metaphors for anger and found a number of metaphorical entailments of the ANGER IS A CAPTIVE ANIMAL metaphor. His investigation contributes importantly to understanding the concept of anger in English. The basic-level metaphor ANGER IS A CAPTIVE ANIMAL entails the sub-metaphors ANGER IS A HORSE and ANGER IS A SNAKE in English (*e.g. unbridled anger*; “*You shall yet repent this*” *he hissed*). Barcelona (1986) first found the metaphor SADNESS IS AN ILLNESS in English (*e.g. Mary is heartsick*). In this metaphor, sadness is understood in terms of heartsick. This concept is more conventionalized in English.

There are many cross-cultural studies done on the conceptual metaphors for the emotion concepts including anger, love, happiness and sadness. For instance, Yu (1995, 1998) found the conceptual metaphor HAPPINESS IS LIGHT in Chinese (*e.g. Chinese: Tamen gege xing-gao cai-lie lit., they everyone spirit-high color-strong, They are all in high spirits and with a strong glow/They're all in great delight*). It is true that emotions such as anger, love, happiness and sadness are commonly expressed through person's body, heart, and eyes across cultures (*e.g. English: She is really heartsick, Mongolian: Zurh min hoyor huvaagdsan yum shig baina lit., My heart seems to be divided into two pieces, fig., I seem to be very sad, Japanese: mune-ga mukatsuku chest-nom. retch lit., Chest retches with anger, Turkish: Öfkest burnunda, anger in the nose lit., His anger is in the nose*). All of the examples cited from different languages display variations in the metaphorical linguistic expressions that are the basis of the conceptual metaphors in different languages.

There are many studies on the Secret History of the Mongols (SHM: 1227). However, there have not been any studies on the use of the emotion metaphors in the Secret History of the Mongols yet. Researchers mostly conduct their studies from the anthropological, historical, and cultural points of view. The Secret History of the Mongols is the oldest literary work written for the Mongol royal family sometime after Chingis Khan's death in 1227. The author of this classical work still remains unknown. The original texts of this work were written in the Uygur script which was adopted by the Mongols from the Turkic Uighurs in the 13th century. The copies of this classical work were translated into Chinese and found from the archives of the Ming government. First, Russian monk Palladij (1866) translated Chinese part of this work into Russian under the title “An old Mongolian tale about Gengis Khan”. After that, the full text of the “Secret History” was published by Kozin in Leningrad (1941), Haenisch in Berlin (1948), Pelliot in Paris (1949). It should be noted the importance of the works including the dictionary of the language of the Secret History of the Mongols (Haenisch 1962) and the index to the manuscript compiled by Igor de Rachewiltz (1972). Professor Igor de Rachewiltz showed his excellence in the translation of the Secret History of the Mongols which contains epic poetry and folklore of the Mongols in the 13th century. The Secret History of the Mongols is a very unique of its kind and it contains many different elements of folklore and epic poetry written so skillfully and indeed artistically blended with fictional and historical accounts. Mongolian researchers translated this historical source into Modern Mongolian language. Moreover, it is rich with metaphorical expressions manifesting the concept of emotions such as *anger*, *happiness* and *sadness*.

Data and methodology

This paper is written within the cognitive semantics framework. Conceptual Metaphor Theory proposed by Lakoff and Johnson (1987) rejects the idea that metaphor is a decorative device, instead, this theory explains that metaphor is central to thought, and therefore to language. In the conceptual metaphor literature, small capital letters are used to denote a conceptual metaphor which shows the existence of the concept in a culture. Conceptual metaphor is a connection between two semantic areas including source and target domains. For instance, HAPPINESS IS LIGHT is a conceptual metaphor, in which the source domain “light” applies to “happiness” in the target domain. The linguistic metaphorical expressions make conceptual metaphors manifest in any language (*e.g. English: She brightened up at the news*).

The purpose of this study is to explore the conceptual metaphors of emotion concepts including *anger*, *happiness* and *sadness* in the Secret History of the Mongols (SHM: 1227), which is regarded as the single significant native Mongolian account of Chingis Khan and his family history. It consists of 12 chapters. The data gathering methods were designed to focus on the observation of linguistic expressions from the Secret History of the Mongols written in Mongolian version. Therefore, this study also adopts the MIP (The Metaphor Identification Procedure, Steen 1999) for identifying metaphorical expressions in the historical source of Mongolian. In recent years, several proposals have been made in order to systematize the method for identifying metaphorically used words in discourse (*e.g. Pragglejaz group 2007; Crisp et al., 2007; Steen 1999*) The Metaphor Identification Procedure (Steen 1999) is a practical and systematic method for identifying metaphorically-used words in discourse.

Thus, the following steps were taken in identifying linguistic metaphors from the data. First, the author reads

the entire text from the Secret History of Mongols to establish a general understanding of the meaning. Second, the author checked the lexical units in the text whether any of the words in the discussion had been used metaphorically. Third, for each lexical unit, the author determined its basic meaning. The next step was to decide whether the basic meaning of the word was sufficiently distinct from the contextual meaning. Then the author analyzed whether the contextual meaning of the word was related to its basic meaning by some form of similarity. The final step was to mark the lexical unit as metaphorical.

The last two stages of Steen's procedure were applied in inferring conceptual metaphors from linguistic metaphors. Specifically, the step for identifying metaphorical analogy involves making more specific connections between elements in the source and target domains. The identification of such metaphorical analogies then became the basis for understanding of metaphorical mapping. Linguistic expressions that contained either actual words for target domains such as ANGER, HAPPINESS and SADNESS or references to them were selected from the data. After defining the source domains, elements in them were then identified and the metaphorical mapping for the conceptual metaphors was established in the study. Mongolian is rich with case systems and for this reason, the author uses several grammatical abbreviations¹ in this paper. In addition, we provide three levels of translation for Mongolian metaphorical expressions, namely, an interlinear glossing, a literal translation, and an English translation equivalent. The Romanization System was used to transcribe the metaphorical expressions in this study. Since the main focus is on the Mongolian examples not English. Thus, all the translations of the literal meanings represent explanations of the sense of Mongolian metaphorical expressions of the emotion concepts.

Results and Discussion

As a result of the study, we have found 22 linguistic metaphorical expressions manifesting the emotion concepts such as *anger*, *happiness* and *sadness* in the Secret History of the Mongols (SHM: 1227). Interestingly, there are 13 metaphorical expressions that realize the concept of anger, and five expressions of the total data express the concept of sadness. In this study, we have found only four metaphorical expressions that refer to the concept of happiness.

The study shows that the concept of anger has been rich with metaphorical expressions since ancient times in Mongolian. In the Secret History of the Mongols (SHM: 78) Temujin² and Khasar's³ angry behavior was described metaphorically as a dog, lion, tiger, wolf, monster, pike, falcon, camel. It shows that Mongolians have conceptualized anger as an animal since the 13th century and before that. The conceptual metaphors ANGER IS A LION AND TIGER, and ANGRY BEHAVIOR IS AGGRESSIVE DOG BEHAVIOR are highly conventionalized in Modern Mongolian. These concepts are common in our everyday language. In this metaphor, the source domain aggressive dog behavior applies to angry behavior in the target domain. Consider the examples found from the classical historical source as below:

ANGER IS A LION AND TIGER

- (1) Khadand dovtloh hablan⁴ met (SHM: 78)
rock(ACC) to fight tiger(NOM) CONJ
lit., Like a tiger attacking on the rocky mountains.
fig., You were like a tiger attacking the others.
- (2) Aguuraa daran yadah arslan met
anger(DAT)-REL to try to suppress lion(NOM) CONJ
lit., Like a lion trying to suppress its anger.
fig., You were like an angry lion that can not control its anger.
- (3) Barij ul saarah bars met
to hold can not tigers(NOM) CONJ
lit., Like tigers that can't be held.
fig., You were like tigers that unable to control its anger.

¹ Grammatical abbreviations used in this study are as follows: Nominative case-NOM, Genitive case-GEN, Dative case-DAT, Accusative case-ACC, Ablative case-ABL, Instrumental case-INST, Comitative case-COM, Directional case-DIREC, Determiner-DET, Possessive relation-POSS-REL, Reflexive pronoun-REF, Possessive pronoun-POSS, Subject-SUB, Object-OBJ, Proper noun-PR.N, Infinitive-INF, Complement-COMPL, Present tense-PRES, Past tense-PAST, Future tense-FUT, Postposition-PP etc.

² Chingis Khan, born Temujin, was the founder and the Great Khan of the Mongol Empire.

³ Chingis Khan's younger brother was named "Khasar" who played a very important role in the unification of the Great Mongol Empire.

⁴ "Hablan" is an archaic use to refer to one kind of tigers. (SHM: 78)

In (1), the expression *khadand dovtloh hablan met* (lit., like a tiger attacking on the rocky mountains) means figuratively “You were like an angry tiger attacking the others”. As in (2), the expression *aguuraa daran yadah arslan met* (lit., like a lion trying to suppress its anger) shows that the angry person is viewed as an angry lion that can not control its anger. In (3), the expression *barij ul saarah bars met* (lit., like the tigers that can't be held) means figuratively “You were like tigers that unable to control its anger and fury”. It also shows that an angry person is understood in terms of an angry animal that lost its control of anger.

Moreover, we have found that animal metaphors for anger elaborated with different usages in the Secret History of the Mongols (SHM: 78). Consider the culture-specific linguistic realizations of conceptual metaphor for anger as follows:

- (4) Boroond dovtloh chono met (SHM: 78)
rain(ACC) to attack wolf(NOM) CONJ
lit., Like a wolf attacking in the rainstorm.
fig., You were like a wolf stalking under the cover of a rainstorm..
- (5) Hevteshee höndöhuus ömööroöh tsöövör chono met
cave(DAT)-REL to touch on to protect hyena(NOM) CONJ
lit., Like a hyena protecting his den when he is touched.
fig., You were like a hyena who fights with anyone who's touched him.

As in (4), the linguistic expression *boroond dovtloh chono met* (lit., like a wolf attacking in the rainstorm) shows that an angry person is viewed as a wolf stalking under the cover of a rainstorm.

The speakers in the 13th century also conceptualized anger as a monster eating a person. Mongolian legends and folk tales are rich with descriptions of the monster causing some bad effects on the kind people. Consider the example below:

- (6) Amidaar zalgih mangas met (SHM: 78)
alive(INST) to eat monster(NOM) CONJ
lit., Like a monster eating with alive.
fig., You were like a monster swallowing its prey alive.

In (6), the expression *amidaar zalgih mangas met* (lit., like a monster eating with alive) describes angry person's behavior. The linguistic elaborations below as in (7-11) also indicate that Mongolians conceptualize anger as a falcon, pike, camel and mandarin duck which are the most common animals in the country. It shows that the speakers create metaphorical concepts based on the physical environments around them. Consider the examples below:

- (7) Suudree dovtloh shonhor met (SHM: 78)
shadow(DAT)-REL to attack falcon CONJ
lit., Like a falcon attacking foolishly its shadow.
fig., You were like a falcon attacking foolishly its shadow.
- (8) Semeer zalgih tsurhai met
silently to gulp pike(NOM) CONJ
lit., Like a pike swallowing in silently.
fig., You were like a pike swallowing wildly.
- (9) Botgonihoo⁵ borvi hazah buur⁶ met
young camel(GEN)-REL heel(DAT) to bite camel (NOM) CONJ
lit., Like a camel biting the heel of its young.
fig., You are like an angry camel biting the heels of its young.
- (10) Hövuudee höön yadaj ideh angir met
boys(DAT)-REL to follow to eat mandarin duck (NOM) CONJ
lit., Like a mandarin duck trying to eat his own chicks when they fall behind.
fig., You were like a mandarin duck trying to eat his chicks.

As in (7), the expression *suudree dovtloh shonhor met* (lit., like a falcon attacking foolishly its shadow) means figuratively “You were like a falcon attacking its shadow”. In this metaphor, an angry person is understood in terms

⁵ The word “botgo” refers to a young camel in the first year.

⁶ The word “buur” refers to a camel(not gelding camel).

of an angry falcon. In (8), the expression *semeer zalgih tsurhai met (like a pike swallowing in silently)* shows that the angry person is understood as a pike gulping something wildly. In (9), the expression *botgonihoo borvi hazah buur met (lit., like a camel biting the heel of its young)* indicates that an angry person is viewed as an angry camel that is not gelding. The expression in (10) *hövuudee hōön yadaġ ideh angir met (lit., like a mandarin duck trying to eat its own chicks)* shows that an angry person is viewed as an angry mandarin duck.

The culture-specific metaphor ANGRY BEHAVIOR IS AGGRESSIVE DOG BEHAVIOR arises from the central metaphor ANGRY BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR metaphor. In this metaphor, an angry person is understood in terms of an aggressive dog. Consider the examples below:

ANGRY BEHAVIOR IS AGGRESSIVE DOG BEHAVIOR

- (11) Harvisaa hazah Khasar⁷ nohoi met (SHM: 78)
 placenta(NOM)-REL to bite Khasar(PR.N) dog CONJ
 lit., Like Khasar(dog) biting its own placenta.
 fig., You were like a dog named “Khasar” gnawing on its own after birth.
- (12) Hadran duu gargaj harvisaa hazagsad (SHM: 244)
 to slash(PRES) sound(NOM) to make(PRES) placenta(DAT)-REL to bite
 lit., Biters of its own placentas by making the sound of slashing.
 fig., You were as if dogs gnawing its own after birth.
- (13) Balmad dovtloh barug (nohoi) met barav. (SHM: 78)
 foolishly to attack dog(NOM) like to destroy(PAST)
 lit., Like a dog attacking foolishly and destroyed..
 fig., You were like a dog attacking wildly and caused him to die.

The metaphorical expression found from the classical historical source the Secret History of the Mongols (SHM: 78) in (11), *harvisaa hazah Khasar nohoi met (lit., like Khasar dog biting its own placenta)*, implies that angry behavior is compared to aggressive dog behavior in Mongolian. Specifically, losing control because of anger and effects on the person are understood in terms of an aggressive dog gnawing on its own after birth. As in (13), the expression *balmad dovtloh nohoi met barav (lit., like a dog attacking foolishly)* means figuratively “You were like a dog attacking wildly and caused him to die”. Thus, the DOG domain has been used to express anger in Mongolian since the 13th century and long before that. The dog barks against something or somebody to protect its belongings and it is very dangerous to others, if it is untied. Anger is figuratively comparable to a dog, in that if the self loses his/her control, and it is harmful to others.

The study has found the metaphorical expressions realizing the concept of happiness in the historical source. The data show that Mongolians tend to conceptualize happiness as light. By providing clear evidence, we point out that the speakers in the 13th century viewed happiness in relation to their bodily experience. Consider the examples below:

HAPPINESS IS LIGHT

- (14) Nuurendee gereltei, nudendee galtai baisan tul oindoo oruulav. (SHM: 64)
 face(ACC)-REL light(COM) eye(ACC)-REL fire(COM) to be(PAST) to include(PAST) mind(ACC)
 lit., She was a girl with light in her face, and fire in her eyes, thus, he included in his mind.
 fig., When he met the girl, she was bright, and joyful, thus, he began to consider her father’s proposal.
- (15) Dai tsesen⁸ uguulruun: Ene huvuun chin nudendee galt nuurendee gerelt huvguun baina.
 Dai Wise to say(PAST) this boy(NOM)-REL eye(ACC)-REL fire(COM) face(ACC)-REL light(COM)
 boy(NOM) to be(PRES)
 lit., Dai Wise said: “This boy has fire in his eyes and light in his face.
 fig., Dai Wise said: “This boy looks bright and joyful.”

⁷ The meanings of the words “Khasar” and “Basar” are explained in more details in the Mongolian Advanced Explanatory Dictionary as follows: “Khasar” is an archaic use of the oldest name for Mongolian dog and wild animals. “Khasar and Basar” are described as the strongest dogs in old Mongolian folk tales. The word “Khasar” was originated from the word “arslan”(lion), but the word “Basar” was derived from the word “Bar”(tiger) resulting in vowel alternations in Mongolian.

⁸ Dai Tsetsen (Dai Wise) was Chingis Khan’s father-in-law, whose daughter was Borte, the first wife of Chingis Khan.

(16) Khuchu⁹ nert nudendee galt hövuuniig bidnii tserguud nutagt hotsorsoniig olj avhcirch Ögelun¹⁰ ehed beleg hemeen ögöv. (SHM: 114)
 Khuchu(PR.N) name(COM) eye(ACC)-REL fire(COM) boy(DAT) we(GEN) soldier(NOM)-PL to find(PRES) to bring(PRES) Ögelun(PR.N) mother(ACC) gift(NOM) to give(PAST)
 lit., Our soldiers found a boy named Khuchu with fire in his eyes and gave to Ögelun mother as a gift.
 fig., Our soldiers found a boy named Khuchu who was bright and joyful and gave him to Ögelun mother to take care of him.

(17) Uul arilj eh naran uzsen met, mös arilj mörön us olson met baysav.
 cloud(NOM) disappear(PRES) great sun(DAT) to look(PAST) (CONJ) ice(NOM) to disappear(PRES) river water(DAT) to find to be happy(PAST)
 lit., Feeling happy like seen the great sun after disappearing the clouds, and like found the rivers and waters after the ice disappeared.
 fig., We were happy as if the sun was seen after disappearing the clouds in the sky, and found the waters after the ice melt.

The example (14) suggests that happiness has been regarded as light since ancient times in Mongolian. In the Secret History of the Mongols (SHM: 64) as in (13), Börte¹¹ at her early teenage was described as a girl *nudendee galtai* (lit., with fire in her eyes), and *nuurendee gereltei* (lit., with light in her face). This description implies that since Börte was a bright and joyful girl, Yesuhei Bator¹² considered her to be Temujin's future wife. The examples (15-16) describe Khuchu named boy's joyful behavior by saying metaphorically *nudendee galt nuurendee gerelt* (lit., with fire in his eyes, with light in his face) in the historical source. In (17), the expression *uul arilj eh naran uzsen met baysav* (lit., feeling happy like seen the great sun after disappearing the clouds) means figuratively "We were happy as if the sun was seen after disappearing clouds in the sky". All of these examples show the existence of the HAPPINESS IS LIGHT metaphor in Mongolian.

Barcelona (1986) first found the conceptual metaphor SADNESS IS AN ILLNESS in English. The data indicate that the speakers of Mongolians also have conceptualized sadness as an illness since ancient times. In this metaphor, the source domain "illness" applies to sadness in the target domain. Consider the examples below:

SADNESS IS AN ILLNESS

(18) Jamuha¹³ uguulruun: Temuujin andiin oriig ni hooslov hemeen medej, ör min uvduv. (SHM: 113)
 Jamuha(PR.N) to say(PAST) Temuujin(PR.N) friend(GEN) bed(DAT) to be empty that to know(PRES), diaphragm(NOM)-POSS-REL to be hurt(PAST)
 lit., Jamuha said: "Knowing that your bed was empty, my diaphragm was ached."
 fig., "I felt very sad, after knowing that your wife was taken away".

(19) Övriig min emtleв hemeen medej, eleg min uvduv. (SHM: 113)
 lap(DAT) DET to break into pieces(PRES) that to know liver(NOM)-POSS-REL to hurt(PAST)
 lit., "Knowing that your lap was broken down into pieces, my liver was ached."
 fig., "I felt very sad, after knowing that your wife was taken away"

(20) Alaldan tentseh ödör, ör zurhee övtguh bulgee (SHM: 200)
 to kill(PRES) day(ACC) diaphragm heart(NOM)-REL to ache(PAST)
 lit., Your diaphragm and heart were ached in the days of killing and being killed.
 fig., Surely you dedicated yourself to me and felt sad for me in the days of killing and being killed.

As in (18), the expression *ör min uvduv* (lit., my diaphragm ached) means figuratively "I felt very sad". In (19), the expression *eleg min uvduv* (lit., my liver was ached) indicates that Mongolians have conceptualized sadness through the liver-sick since ancient times. The expression in (20) *ör zurhee övtguh bulgee* (lit., my diaphragm and heart were ached) shows that sadness is viewed as diaphragm and heart-sick in Mongolian. The examples found from historical source suggest that the long distance war which continued for long years between Mongolian nomadic tribes and other countries during the rule of Chingis Khan¹⁴ and its damage and loss were the main causes

⁹ "Khuchu" named boy was found during the battle led by Chingis Khan's soldiers against "Merged" (one of the Mongol tribes).

¹⁰ Ögelun was the mother of Chingis Khan and the wife of his father Yesuhei, the chief of the Khamag Mongol confederation.

¹¹ Börte (1161-1230) was the first wife of Chingis Khan, the founder of the Mongol Empire.

¹² Yesuhei, Chingis Khan's father, was poisoned by the Tatars (one of the Mongolian tribes) on the way back home after the engagement ceremony of Temujin with Börte.

¹³ "Jamuha" was a Mongol military and political leader and the chief rival to Chingis Khan in the unification of the Mongol tribes.

¹⁴ Chingis Khan was the founder and Great Khan of the Mongol Empire, which became the largest contiguous empire in history after

for the fact that the nomads conceptualized their emotions with reference to sadness through the liver. We have found some culture-specific elaborations with reference to sadness through the liver in the historical source the Secret History of the Mongols (SHM: 113). Consider the examples below:

- (21) Elgiig ni emtleв bid (SHM: 113)
 liver(DAT) DET to break down into pieces(PAST) we(SUB)
 lit., We broke down the liver into pieces.
 fig., We killed the relatives and the remained ones felt great pity for the loses of the family members.
- (22) Elgiig emegnuuleh, zurhiig zuduuleh (SHM: 181)
 liver(DAT) to grieve(INF) heart(DAT) to bitter(INF)
 lit., to grieve the liver, to bitter the heart
 fig., to cause someone to be sad.

As in (21), the expression *elgiig ni emtleв bid* (lit., *we broke down the liver into pieces*) means figuratively “We killed the relatives and the remained ones felt great pity for the loses of the family members”. This metaphorical expression is more conventionalized in the Modern Mongolian. The expressions in (22) *elgiig emegnuuleh, zurhiig zuduuleh* (lit., *to grieve the liver, to bitter the heart*) mean figuratively “to cause someone to be sad”. These metaphorical expressions are used to describe that intense suffering or emotional pain that someone might feel after they have lost a loved one or either divorce, death, physical separation or break up. Mongolian is rich with metaphorical pair-words which are called *horshoo ug* in Mongolian. These are words of the same or close meaning creating a pair perhaps an ancient way of describing action as precisely as possible. Mongolian linguist Purev-Ochir (1987) investigates pair-words in more details in his series of works.

Conclusion

As a result of this study, we have found some culture-specific metaphorical expressions to refer to the concepts of *anger*, *happiness* and *sadness* in the Secret History of the Mongols. This study supports the two major claims of the Contemporary Metaphor Theory that metaphors are grounded on both universal embodiment and social-cultural experience. We have seen that the speakers’ different social cultural experiences and their preferences of cognitive processes as well as the applications to the reality lead to variations in conceptual metaphors in the given cultures. The source domains chosen for the emotions such as *anger*, *happiness* and *sadness* are rooted in the most fundamental human experiences in the nomadic cultures. All of the metaphorical expressions found in the historical source are more conventionalized in everyday language of Mongolian. Specifically, animal metaphors for anger are more frequent in spoken dialogues of Mongolian. Moreover, since ancient times Mongolians have viewed happiness as light. The social and physical environments also cause the speakers to conceptualize emotions in their own ways in the given culture. The metaphorical expressions, which are related to the liver, are more conventionalized in Mongolian. The results of the study show that metaphors are stable over the times of history, and they play a very important role in understanding the culture of the nation.

References

- Aksan M. 2006. “Metaphors of Anger: An outline of a Cultural Model”, <http://www.google.com>
- Barcelona A. 1986. “On the Concept of Depression in American English: A Cognitive Approach,” *Revista Canaria de Estudios Ingleses*, 12: 7-33.
- Barcelona A. 2001. “On the Systematic Contrastive Analysis of Conceptual Metaphors: Case Studies and Proposed Methodology”, <http://www.google.com>
- Choijin Z. 2013. “The Metaphorical Conceptualization of Emotions in English and Mongolian” *The Journal of Linguistic Science*, 66: 301-322, Daegu: Korea.
- Esenova O. 2013. Anger metaphors in the English language”, <http://www.google.com>
- Kahn, P. 1984. “The Secret History of the Mongols”, <http://www.google.com>
- Kövecses Z. 1986. *Metaphors of Anger, Pride, and Love: A Lexical Approach to the Structure of Concepts*, Amsterdam: John Benjamins.
- Kövecses Z. 1990. *Emotion Concepts*, Berlin and New York: Springer-verlag.
- Kövecses Z. 2000a. *Metaphor and Emotion*, Cambridge: Cambridge University Press.
- Kövecses Z. 2002. *Metaphor: A Practical Introduction*, Oxford: Oxford University Press.
- Kövecses Z. 2005. *Metaphor in Culture*, Cambridge: Cambridge University Press.
- Lakoff G. and M. Johnson. 1980. *Metaphors We Live By*, Chicago: Chicago University Press.
- Lakoff G. & Kövecses Z. 1987. “The Cognitive Model of Anger Inherent in American English”, In Holland, D. and N. Quinn (eds), *Cultural models in Language and Thought*, 195-221, New York: Cambridge University Press.

- Matuski K. 1995. Metaphors of anger in Japanese. In J. Taylor and R. E. Maclaury (Eds), *Language and cognitive construal of the world* (pp. 137-151). Berlin: Mouton de Gruyter.
- Nacey S. 2009. *Introduction to the Metaphor Identification Procedure (MIP)*, <http://www.slideserve.com>
- Oberfalzerova A. 2006. *Metaphors and Nomads*, Ph.D. dissertation, Charles University Press.
- Rachewiltz I. 2004. "The Secret History of the Mongols", A Mongolian Epic chronicle of the thirteenth century, <http://www.google.com>
- Song B. 2003. *Emotion Metaphors in Korean*, PhD dissertation, Ball State University at Muncie Indiana.
- Yu N. 1984. "The Contemporary Theory of Metaphor: A perspective from Chinese", <http://www.google.com>

Mongolian

- MONGOLIIN NUUTS TOVHCOO.*, 2011, Ulaanbaatar, Munkhiin useg.
- Bat-Ireedui J. 2009. Mongol helnii horshoo bolon davtmal ug hellegiin san, Ulaanbaatar: "ZUV ZAM"books.
- Purev-Ochir B. 2007. *Mongol helnii butets, utga, uureg, hereglee*, Ulaanbaatar:MUBIS.

Dictionary

- Altangerel D. 2001. *Modern Mongolian-English Dictionary*, Ulaanbaatar: Mongolian State Press.
- Aryasuren Ch., Kh Nyambuu. 1990. *Mongol soyoliin tailbar toli*, Ulaanbaatar: Mongolian State Press.
- Oxford Advanced Learner's Dictionary of Current English*, 1996. Oxford University Press.
- Oxford Monsudar English Mongolian Dictionary*, 2006. The World's Leading English Mongolian Dictionary. Oxford University Press.

Abstract

This article investigates the emotion metaphors in the Secret History of the Mongols (SHM: 1227). Specifically, it examines the linguistic metaphorical expressions for the concepts of emotions such as *anger*, *happiness*, and *sadness* within the CMT framework. The culture/language-specific elaborations of conceptual metaphors are only grounded on cultural salience at a specific level in the given culture. Moreover, the study contributes importantly to understanding the value of the nomadic culture and its association with metaphors manifesting the emotion concepts by nomads in the 13th century. The speakers of Mongolian differ widely from those in other cultures in their centuries-long experience of nomadic lifestyles, interacting with animals, and social and physical environments.

Key words: emotion, culture-specific, conceptual metaphor, metaphorical expression, conceptualize