

Conceptualization of 'Foot' metaphors in Persian and English idioms/proverbs: an intercultural communication study

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Abstract

Peoples' experiences with their bodies play an essential role in the emergence of figurative thought. Hence, body-organ terms as a mapping process between the two domains are closely connected to the speakers' conceptual system. This study investigates the conceptualization of 'foot' in as many as 10000 Persian proverbs and idioms in six related Iranian proverb books. Conducting a corpus-based analysis, based on Schematic's model of conceptualization of cultural cognition developed by Sharifian (2011). This study elucidates how '*Pa*,' the Persian equivalent for Foot, is conceptualized as being either tantamount to or being in the locality of feelings, thoughts, memories, and personality traits. Based on the findings, the body part '*Pa*' provides a conceptual foundation for Persian speakers to represent their cognitive, emotional, socio-cultural, and linguistic experiences.

Keywords: Body organs; Conceptual Metaphor Theory; Intercultural communication; Intercultural sensitivity.

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1. Introduction

In the early 20th century, with cognitive science expansion, Conceptual Metaphor has received more attention. Conceptual Metaphor Theory (CMT) is significant and pervasive in language and thought since conceptual metaphors have substantial roles in the process of our employing concepts and expressions from one semantic area to think, understand and talk about others. CMT is analyzed in different perspectives; initially, the cognitive-linguistic view is known as the mental process of perception, one concept or domain in terms of another (Lakoff & Johnson 1980). Subsequently, in the cognitive tradition perspective, CMT is not a figure of speech; it is rather a matter of thought. Hence, metaphors mostly expressed conceptual rather than linguistic concepts in nature.

Yu (2007) asserts that the idea of metaphor has recently penetrated disparate fields of study encompassing anthropology, psychology, linguistics, literary criticism, rhetoric, philosophy, education, and sciences. Besides, Taverniers (2004) points out metaphor's place in literary theory, semiotics, and stylistics. Lakoff and Turner (1989) conventionally delineate these concepts not under metaphoric mappings between them and different conceptual domains but rather under their grounding in what we take to be our forms of life habitual and routine bodily and social experience.

1.1. Related studies

As some studies (Lakoff & Johnson, 1980) stated, metaphors as a cognitive mechanism cannot be random but are somewhat coherent systems, which are conceptualized based on our experience. Studies such as Johnson (1987) and Lakoff and Johnson (1999) have allocated much attention to the body's role in human conceptualization in recent years. Sinha and Jensen (2000) argued the continuity and motivating character of the relationship between pre- or non-linguistic bodily experience, cognition. Furthermore, they searched for a profound explanatory principle in human neurobiology. Rahimi & Mathias (2020) pointed out the significance of intercultural communication concerning cultural differences, incongruence, and idiosyncrasies. The role of the body as a source domain in metaphorical mappings of different kinds was discussed by a cognitive linguist such as Kövecses (2000).

A significant majority of investigations (Csordas 1994; Gibbs 1999; Maalej 2004; Yu, 2001; 2002; 2003) in the body's conceptualization interact with culture, cognition, language, and the use of body part terms. Gibbs (1999) alludes to an embodied metaphor that emerges not from within the body alone. One might rather say it is represented in the individuals' minds but arises from bodily interactions defined by the cultural world. Yu (2003: 29) describes the relationship between body, culture, and metaphor in the conceptual metaphor circles that are typically derived from bodily experiences; cultural models filter bodily experiences for particular target domains of conceptual metaphors. Moreover, cultural models are most often structured by conceptual metaphors.

Often, body organ terms have been explained simply as figures of speech (Gibbs, 1999; Kövecses, 1999; Kövecses, 2000; Sharifan et al., 2008), but a recent investigation in Cognitive Linguistics has revealed how the use of the body as a resource in conceptualizing diverse experiences, including thinking and feeling, is grounded in cultural models. Furthermore, several studies have emphasized the relationship between metaphors and cultural models and the tremendous significance of intercultural communication studies (Cienki 1999; Emanatian 1999; Kövecses, 1999; 2005; 2017), and Quinn (1987). Rahimi & Soltani (2020) stated that it is simplistic to believe that second language learning can be accomplished without the proper acquisition of second language culture. Their study aimed at investigating the feasibility of promoting Iranian EFL teachers' intercultural sensitivity through training through the dichotomous categorization of *Ethnocentrism vs. Ethnorelativism*.

Most studies Gibbs (1997,1999), Yu (2002; 2017), Sharifian (2003a; 2008) accomplished on the conceptual Metaphor of body parts have either focused on some particular aspect in languages or have been conducted in the context of casual or written discourse or culture. Sharifian (2003a; 2008) declares there seems to be a consensus that the notion of "body" mostly lends itself to cultural conceptualizations, which are conceptual structures such as categories, schemas, and metaphors that are deployed at the cultural level of cognition.

The human body seems to act as a resource in conceptualizing various aspects of our experiences, both internal and external to the body itself. This is reflected in the use of body-part terms to talk about our feelings, thoughts, etc. Lakoff (2014) asserted that a significant claim of CMT is "the centrality of embodiment as the mechanism of meaningfulness."

1.2. Statement of the Problem

Lakoff and Johnson (1980) have stated that cross-cultural discrepancy in conceptual systems and disparate cultures institutionalizes various comprehending experiences via conceptual metaphors. Typically, linguistic differences demonstrate cross-cultural discrepancy. Correspondingly, probing cross-cultural has presented the idea that certain types of given concepts are comprehended diversely by applying them. For example, "eyes" and "heart" are mostly signs of love in Persian literature (Sharifia, 2003; 2008), however, it frequently connotes preciousness in Persian literature. A type of confusion is arisen from such mismatches, especially in working with more essential matters such as reading literature and scientific texts or articles. Accordingly, among various cultures or languages that can lead to account for the possible misunderstanding, this article tries to present a vivid picture of the conceptual metaphor of *Pa* in the case of proverbs and expression to search for the obviousness of the Persian texts for the readers.

As an exploratory study of the conceptual Metaphor of Foot (*Pa*) in Persian proverbs, the current study intended to achieve these goals: analyzing the proverbs which include the term *Pa* in their content, examining the distribution of *Pa* among Persian proverbs associated with the Foot according to analytical framework of cultural Linguistics proposed by Sharifian, and observing whether ethnic attitudes toward Foot contain positive or negative connotations. Turning to what has already been saying and based on the objectives of the present study, this study attempts to investigate the conceptual metaphor of body parts used in proverbs and expressions by Persian speakers to recognize the most popular body part expressions and the most common conceptualizations with which those body parts are associated.

1.3. Purpose of study

This study aims at contributing to the perception of the extent to which body-part terms are the input for abstract conceptualizations of emotions, feelings, intellectual, and spiritual faculties. Notably, the study analyzes the use of the body-part term *Pa* 'Foot or leg' in Persian, which occupies a central place in the Persian language and culture. Furthermore, this investigation tries to explain the cultural models that motivated such conceptualizations.

2. Method

The present study is a kind of descriptive-analytical research. To collect the corpus of the study, among all the relevant books, several were picked out. "The best Persian proverbs" by Salahshoor (1994), "The Famous Proverbs" by Soheili (2005), "Persian Proverbs" by Fakhr (2006), "Persian Proverbs" by Omid Iran (2012). By deeply analyzing the entire proverbs in the related books, among 10000 proverbs, only 1150 of them, including the foot terms or the connoting of the word of *Pa*, were selected for ease of analysis. The quantity of the corpus seemed to be adequate for the study, that is, to evaluate the accuracy of the conceptualizations of *Pa* in Persian proverbs.

3. Results

As a branch of the Indo-European (especially Indo-Iranian) languages, Persian (also known as Farsi) is mostly spoken in Iran and parts of Afghanistan and Tajikistan. Furthermore, Persian is spoken by gregarious Iranians and Afghans living in different parts of the world. Generally, Persian development has been divided into three discrete sections: Old Persian, Middle Persian, and Modern Persian. Modern Persian has retained a more simplified syntax than Middle Persian; besides, it is written in Persian-Arabic script. Modern Persian's lexicon involves lexicon borrowings from other languages such as Turkish, French, Arabic, and English. Persian's semantic system is a source for history, and the rich cultural traditions of Persian people were expressed by many investigations such as (Asdjodi, 2001; Beeman, 2001; Sharifian, 2004).

This study presents the counting of body organ terms (foot/ *Pa*) used in proverbs and expressions as different conceptualizations according to the theoretical framework of cultural linguistics that appears to have motivated such conceptualizations. This framework demonstrates that supplies a basis for understanding cultural conceptualizations and their realization in language. Language presents a dual role in cultural conceptualizations. As Sharifian (2003, 2011) mentioned, linguistics interactions are crucial to developing cultural conceptualizations. Hence, certain aspects of both language structure and language use approach reverberate in the cultural conceptualizations. In the analytical cultural linguistics framework, Sharifian, (2011) provides some useful tools to allow this study to examine those features and analyze the relationship between language and cultural conceptualization.

The cultural linguistics framework involves three basic notions: cultural schema, cultural category, and cultural metaphor. Initially, the cultural schema subsumes beliefs, norms, rules, and expectations of behavior and value relating to various aspects and components of the experience. Next, the cultural category is pertinent to the matter under the discussion of culturally constructed conceptual categories such as color, emotions, attributes, foodstuffs, kinship, terms, and events. They are reflected in the lexicon of human language. Finally, cultural metaphors across-domain conceptualizations are ground in cultural traditions such as folk medicine, worldview, or spiritual belief system.

Accordingly, collected data are divided into three essential parts for analysis of body organ term (foot/ *Pa*) used in Persian proverbs and expressions as different conceptualizations

Table 1

*Counting of body organ term (foot/ *Pa*) used in Proverbs and Expressions as different conceptualizations*

Psychological		Intellectual		Person-bound	
property	count	property	count	property	count
Encouragement	55	Thinking	48	Mood	101
Assurance	67	Memories& Mind	26	Character	13
Disappointed	47	Mental activity	17	Stable temperament	15
Hope	61	Doubt & Vacillate	38	Treachery	32
Discourage	87	Contrite	26	Jeopardizing	17
Confident	30			Deception	29
Feeling & Emotion	110			Patient	18

Like & Dislike	129	Personal trait	71
Irritate	69		
Offend	57		
Total		1150	

3.1. Conceptualization of *Pa* (Foot) in Persian

The word **Pa** is translated in the *Aryanpur* Persian-English Dictionary (Aryanpur, 1984) as "foot, shank, foundation, leg, foot breadth, goer, support, means, partner, playmate, pal, opportunity, paw, pede or pedo, peg, pod, and limb." When used literally in contemporary Persian, it refers to the area of the part of your body that you stand on and walk on. The Foot of something is the lowest or bottom part of something. In figurative usage of Foot, encompassing its usage in literary texts, besides the word **Pa** refers to the Foot or leg in some ethnomedical texts. For example, many Persian poems reflect that the organ is the part of the body organ that everyone stands on or walks on. The word "Foot" is an allegorical, simile, real or symbolic element of the body (**Pa** 50 times used in *Divan Hafez*) is located. As regards the use of these members (**Pa** /foot)), this study, according to (Sepehr, 2007), Khanlary (1983) has reviewed its conceptual and symbolic application from Hafiz's point of view.

- 1) *Gar dast dahad khak kaf e Pa ye negaram*
If hand gives the soil of the foot my-beloved
- 2) *Bar loohe basar khat e ghobari be- negaram*
Upon plate eyes line of dusty(collyrium) illustrate
- 3) *Pay e ma lang ast o manzel bas deraz*
Foot of –my hirple and home oodles of long way
- 4) *Dast e ma kotah o khorma bar nakhil*
short of my hand and date on date palm

Based on the above poems, **PA** stands for the most critical human concept (love). The beloved's footprint is equal to -collyrium for fresh and bright eyes to help to look and to see in rendezvous for beloved. Therefore, the use of feet in Hafiz's poems does not have a real or symbolic notion in people's everyday life. Still, it does follow the particular course of the description and conceptualization. The first image underlies the conceptualizations of (number+**Pa**) is demonstrated by several adverbs and idiomatic expressions in Persian that refer to animals. For example, the phrase *Panj Pa* (five feet) means crab or cancer, *Char Pa* (four feet) means quadruped or beast, *Do Pa* (two feet) means biped animals such as Jerbo, *Hezar Pa* (thousand feet) means millipedes.

One's scheme image of the conception of **Pa** expression alludes to (animal +**Pa**). For instance, *Gorg Pa* (wolf feet) refers to a plant with short branches and tiny leaves squeezed together. *Ahu Pa* (deer feet) refers to a six-sided house and means elude or escape from someone or something. *Sag Pa* (dog feet) relates to someone who walks a lot. *Pil Pa* (elephant feet) means containers vinous win bar, *Zagh Pa* (rook feet) means blame and reprehension. *Khar Pa* (donkey feet) refers to rigid trusses made of triangular units to bear tensile and compressive force in the building.

Typically, Classical elements indicate that the concepts in ancient Greece of earth, water, air, fire, and aether were suggested to elucidate the essence and complication of all matter in terms of simpler substances. Ancient cultures in Egypt, Babylonia, Japan, Tibet, and India had similar lists, sometimes referring in local languages to "air" as "wind" and the fifth element as "void." Wood, Fire, Earth, Metal, and Water were proposed by The Chinese Wu Xing system lists (Earth, Wind & Fire - https://wikimili.com/en/Earth,_Wind_&_Fire).

However, these are described more as energies or transitions than as types of material. Accordingly, **Pa** also profile schemes associated with these inferred elements, such as *Ab Pa* (water+ Foot) means water guard controls the water distributions. *Atash Pa* (fire+ Foot) means fast sand swift. *Bad Pa* (wind+ Foot) means speedster. *Pa dar hava* (Foot + in +air) means unsustainable work and tattle or rootless. *Pa dar gel* (Foot +in +mud (earth)) refers to someone who mediates her/his feet in clay or is an embarrassed person. Besides, one may talk about special food such as *Ash e posht e Pa*, which refers to traditional Persian culture soup which is cooked by a travelers' family three days after his departure. Also, giving food to relatives, neighbors, or poor people can function as a mascot or amulet for the traveler against bad eyes.

Moreover, some expressions suggest **Pa/foot** can be lightened, weighted, narrowed, tightened, expanded, and shorten. A very productive verb in Persian, *Pa boland kardan* (foot+high+ do), refers to 'run or hasten.' Another term is *Deraz Pa* (narrow+ Foot) means legged. *Koochak Pa* or *kootah Pa* (short+foot) remarkable short feet animal, *sabok Pa* (lighte+ Foot) means agile or light-footed. *Pa Sangin* (Foot + heavy) associates with one who rarely meets his/her friends. A set of expressions in Persian profiles the cultural conceptualization of "**Pa** with sides is *Chap Pa*(left+foot) refers to left-footed soccer players' attribute. *Rast Pa* (right Foot) presents going somewhere with no delay. *Pa dar mian* (Foot + into+ amidst) means mediation to remove conflicts among adverse parties.

3.2. Pa in psychological, intellectual, and person-bound concepts

3.2.1. Pa as the seat of emotions, feelings, and desires

Pa would also be conceptualized as 'cold' or 'warm,' suggesting the absence or presence of encouragement and assurance. That is, *Pa sard* (cold foot [foot+cold]) and also *Pa boridan* (foot+cutting) may signify as 'disappointed' or 'discouraged' or losing one's hope. In contrast, *Pa-garm* (warm Foot [foot+warm]) may represent somebody as 'confident,' 'assured,' or 'provoked' and 'hopeful.' Some Persian verbs and proverbs profile the schema of **Pa** as the seat of love. *Pa band* (Foot + binding), meaning 'falling in love.' Emotional attachment may also be attributed to **Pa** being tied to someone or something, representing the conceptualization of a lovelorn or lovesick person or someone deeply in love and charmed by his/her beloved.

Besides love, **Pa** also profiles schemas that are associated with a whole range of feelings and emotions. For instance, *Pa gereftan* (to **Pa** take) refers to taking something personally and standing out among something. Another associated conceptualization is that of 'given foot' (*Pa dadan*) (given+ **Pa**), which refers to being stable or fixed with a state of affairs or a person. Other conceptualizations of **Pa** in association with emotions include a feeling or expression of joy or rejoice. For example, *Sar az Pa nashnakhtan* (head from foot+identify) means to be full of joys of spring, or *Pa roy Pa band nashodan* (Foot +above+ foot+setting) are similar to the English expression "be in seventh heaven."

The word **Pa** may also be used in expressions that reflect 'being offended and irritated,' as in the following: *Pa roy dom e kesi ya chizi gozashtan* (put +foot +above+ on +something +or somebody) or *Paposh dokhtan* (foot+covering+sewing up), and be *Par o Pay kesi pichidan* (unto+ foot someone +enwrap) which expresses to be underfoot, that is conceptualized as annoying with wrapping one's Foot. *Ba Pa ye khodash be gor rafteh* (with+ his/her+ feet+ goes+ into +tomb) glosses s/he has got his/her own disservice. Accordingly, **Pa**, in these expressions, seems to be irritating and hurting someone. As seen in the following example, it can be found that **Pa/foot** causes offense or irritation.

Pa roy dome ma r gozashtan : it is an equivalent to "let sleeping dogs lie" (Foot+upon+tail+ of +a +snake+ set on/stand on)

Pa roy dome shir gozashtan: it is an equivalent to "lets sleeping dogs lie" (Foot +upon+tail+ of+a+ lion+ set on /stand on)

Paposh bary Shitan dokhtan: It means to cause a person to appear guilty (Foot +covering+ for+ Satan+ sew up)

The following conceptualizations may also be expressed as **Pa zadan** (foot +attain) and **Ba Pa rah bravi kafsh Pareh mishe, ba sar rah bravy kolah** (walking+ with+ foot +destroy +shoes & walking+ with+ head+ destroy + cap) which means incur damage and loss. Another noteworthy conceptualization of **Pa** in Persian is as the 'agent for desirable and inadmissible.' Persian speakers usually attribute their likes and dislikes, as well as their dissatisfaction, to their Foot. Consider the following examples:

Pa ra kaj gozashtan (put+ Foot +skewed) means doing something improper.

3.2.2. Pa as the symbol of thoughts and memories

According to *Aryanpur Persian-English Dictionary*, **Paiidan** considers 'mind' to be an English equivalent of being firm. This expression arises from the schema that associates **Pa** with reason and mental activities. One may talk about the '(**Be Pa!** [unto+foot]) or 'beware' or Watch out!), meaning one's genuine thought or desire. Both these expressions may refer to thoughts that one may want to keep in confidence.

Some expressions reflect the conceptualization of **Pa** as the "seat of thinking." That refers to doubt, vacillate, and umbrage. **Pa Pa kardan** (foot+foot+do) and **In Pa o un Pa kardan** (do +this+ Foot + and +that+ Foot) and this proverb in Persian refers to 'procrastinate and hesitate.' **Pa's** proverb may also be considered as thinking in the following proverb, **Pa** is also illustrated not to think badly, **Pay khoros ra beband o morgh hamsayeh ra dozd nakhan** (bind+ foot+ of+ rooster + and + hen+ of+ neighbor+do not+ address+them+as+ thief). **Pa** may be associated with contrite. **Pa pas keshidan** (to recoil+ Foot) refers to changing someone's mind, drawback, withdrawal, or a U- turn. Maybe glossed in English as 'someone being inspired.'

3.2.3. Pa as the symbol of personality traits, character, and mood

Pa in Persian also profiles a schema related to mood. Being independent may be expressed as standing on **Pa**, (Foot), (**roye Paye khod istadan**), and growing old may be described as getting old (**Pa be sen gozashtan**). Concerning this clarification, there are certain proverbs with this conceptualization. For instance, (**Pay-ash labe gor ast**) is described as "he is on the brink of the grave". Moreover, it may be heard in Persian that **ye Pay-ash In donya ast ye Pay-ash An donya** that is associated with a decrepit wreck or very old person. Regarding more stable temperament, someone who is usually ignoble may be referred to as having or 'without head and foot' (**bi sar-o-Pa** [not having+ head+ and Foot]) and also may be referred to as rootless or baseless such as (**bi Pa** [without+ Foot]) someone who may be seen as enervated and feeble may be described as becoming a **Kale-Pa** [head+foot]). Also, maybe illustrated as **Az Pa oftadan** (fall+ from + Foot) or **Az Pa dar amadan** (eventuate+ from+ Foot), these expressions refer to fatigue.

A set of phrasal verbs in Persian profiles the cultural conceptualization of **Pa** referred to delude somebody into doing something". For example, the expression **Pa-Khordan** (to eat+ Foot) refers to treachery. Such as following Persian proverbs: **Zir Pay-e kesi Sabon malidan** (rubbing+ sunder+ someone's +foot+ soap), or **Zir Pay-e kesi poste kharbozeh gozashtan** which (putting+ under+someone's +foot+ peel+ of +melon) means jeopardizing someone by deception. Besides, **Zir Pay-e kesi neshestan** (sitting+ under+ someone's+ Foot) may also be expressed as deceiving someone with equivocation or trickery. So too is **Zir Pay-e kesi ra keshidan** (pull+under+ someone's+ Foot), innuendo, Applying particular tacts for understanding others' secrets.

Also, note that obstinacy is used to refer to someone with excessive stubbornness. Someone who is usually very dogged is described as a *morghesh yek Pa dareh* (his/her hen has only one foot) and *Har do Pa ra dar yek kafsh kardan* (put both feet in one shoe) means that s/he insists on his/her decision that is roughly meaning "Harp on one string." Another expression that also reflects this conceptualization is *Pa dar kafsh kesi kardan* means to put the Foot into someone else's shoes. It means to mess with others or try to emulate them.

It is to be noted here that conceptualizations such as "Bi dast o Pa (without +hand +and+ foot)" or *Dast o Pa cholofti* (awkward+ hand+ and+ Foot) may be regarded as metaphors involving mapping from one to be butterfingers or clumsy or scrap, which is equivalent with the expression "he is all thumbs". Conceptual metaphor located in the metalinguistic category is rooted in every ethnocentric opinion and standpoint. Conceptualization Metaphor in an ethnocentric standpoint is productive and culturally motivated; this demonstrates how each language culture can induce its cultural metaphors that reflect his/her ethnocentric standpoint. Each ethnocentric standpoint represents its ethnocentric worldview, which is a basis of conceptualization metaphor. In other words, different ideas lead to different perspectives and different conceptualizations. Thus, conceptual Metaphor is strongly influenced by ethnocentric thinking; therefore, the conceptualization metaphor is based on the standpoint of cultural conceptualization as a metaphor reflects an English ethnocentric standpoint toward the conceptualization involved, which is argued by Sharifian (2003b). For example, in the context of Iranian culture, when it is said that "*Pa ra be andازه glim khodet deraz kon*" (Foot stretched only as long as the size of your carpet) might be considered as insolence, and it is equated to 'cut your coat according to your cloth.'

An idiomatic expression in Persian profile, the schema of the *gheshgheregh beh Pa kardan* [riot rise], means someone is accused of fomenting or sometimes means someone is accused of wrangling. Another proverb that describes personality character is *Pache var malideh* (foot escape), who is considered as a charlatan or a quack.

Several expressions in Persian profile a schema that associates *Pa* with the patient. One may talk about 'tolerate in one's *Pa*' in association with being or **locking** serenity, a conceptualization that has a physical relevance. That is, the fact that endurance can lead to a calmness one's *Pa*, and also the absence of tolerance causes impatience as in the following example:

Pa be zamin kobidan (to beat +Foot +on +the+ ground). As can be seen in the above instance, it means being impatient.

Alaf zir Payer kesi sabz shodan (to grow+ Grass+ under +one's+ foot). Alternatively, maybe referred to as *Pa soz* (foot+ burn) such as *Pa soz e kesi ya chizy shodan*, these expressions and proverbs refer to futile useless patience and expectation.

4. Conclusion

To check for the portion of body part terms proverbs among Persian proverbs and Persian expressions, the whole part of the expressions and proverbs in the previously listed books were counted as the data specifies the total number of 10000 proverbs and expressions. This study reveals that Foot (*Pa*) supplies a conceptual base for outlining to a certain extent of conceptualizations in Persian. This investigation consists of conceptualizations that regard "Foot" either as equal to or as the symbol of feelings, desires, patience, courage, sympathy, or a symbol of thoughts and memories. Some Persian expressions reflect the Foot's conceptualization as something that can be tightened, deceived, offended, weighted, spent age, lost potency, shackled, broken. Body term foot states being rootless also represents a tradition or custom in Persian culture. There is a dualistic connotation of *Pa* that evokes in Persian proverbs and expressions: the positive and negative. The positive dimension evokes a warm feeling, the current study shows the semantic connotation promotion of body organ term (*Pa*) as could be seen in most of the related Persian

proverbs and expressions. They also show positive connotations of the body organ term **Pa** the related Persian proverbs and expressions such as reliable, confident, falling in love, expressing joy, powerful, talented, hard-working, mighty, dominant, patient, and waiting. Meanwhile, expressions and proverbs with negative connotations make anyone feel less than pleased; furthermore, **Pa** sometimes conceptualizes to show negative connotations of body organ terms in the related Persian proverbs and expressions. They show a range of functions like cruelty or offense, disappointment, discouragement, doubt, vacillation, losing potency, stubbornness, deception, and avariciousness in Persian language culture and society.

It is necessary to mention that some conceptual mapping processes are different in their language, which proves the conceptualization metaphor of each language can be confined to that language and can be taken the form of an ethnocentric standpoint, which shows a particular kind of metaphor that may not exist in another culture or language. Sometimes it brings up another kind of conceptual metaphor in the minds of speakers that undoubtedly have a cultural and historical background in which those languages and cultures are associated. It can be induced that cultural differences produce different conceptual metaphors. Hence, culture determines the general tendency of speakers. More precisely, each language seems to have its own choices concerning conceptual metaphors.

5. Recommendation for Further Research

- Illuminating enlightening studies can be conducted on the following topics:
- Conceptualization of Body Metaphors in Turkish and English Idioms/Proverbs
- Conceptualization of Body Metaphors in Arabic and English Idioms/Proverbs
- Conceptualization of Metaphors and Equivalence in Translation
- Conceptualization of Metaphors and the Interface between Semantics and Pragmatics
- Gender Construction/Perception and Application of Metaphors
- Metaphors, Taboo Expressions, Freedom of Speech, and Intercultural Sensitivities
- Workplace Metaphors and Life Skills
- Metaphors and LGBTB Discourse/Representation
- Metaphor, Creativity, and Innovation
- Metaphors of Xenophobia and Immigration
- Metaphors of Misogyny through a Feminist Perspective
- Metaphors of Climate Change and Natural Disasters
- Metaphors of Mental Health and Sports
- Manifestation of Metaphors in Digital Humanities
- Metaphor and Higher-Order Cognitive Competencies
- Critical Discourse Analysis of Metaphors
- Metaphors of Fallacious Arguments in Political Discourse
- Metaphors in Construction of Subliminal Seduction and Manufactured Reality
- Metaphors of Racism, Disenfranchisement, Disempowerment, Hegemony, and Exclusion

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