

## Metaphorical approach to mental verbs in Turkmen Turkish

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### Abstract

Mental verbs express the verbs related to the cognition, emotion and perception of the mind. They completely express cognitive and mental situations that do not include physical actions. People can use different words while expressing their perceptive outputs in mental or emotional situations. Concept intelligence is the same in all people, however its interpretation and linguistic way of expression is different. The number of mental verbs and metaphoric usage can show differences between cultures.

Metaphors expand the conceptual abstract and concrete usage area of words. They are expressions that show how people evaluate the objects, events and situations existing around and how they perceive the world they live in. The way of expression and perception of schemes may differ from culture to culture. Moreover, metaphors can convert abstract image schemes into concrete concepts. The expansion of the meaning area of abstract mental verbs related to mental area can generally be realized by metaphors.

Keywords: Turkmen Turkish, mental verbs, metaphor

### Introduction

The mind analyzes the meanings of external and internal stimulus, perceptions and emotions and tries to acquire them. The verbs related to cognition are based on thinking. The most important output of a mental process is cognitive verbs. The first stage of the mental processes is acquisition. The duty of acquiring is to make the knowledge coming from different senses reach language centers in brain. So the function of language processes starts with acquisition. The second stage of the mental process of a language is commenting and understanding perceptions. That is, information coming from the different senses is put into operation. At this stage, connections of knowledge coming from outside and knowledge that is coded in brain and the stage of signification is realized. After this stage, the stage of reaction or self-expression starts. This is the third and the last stage of the mental process. We call the verbs regarding cognitions, perceptions and feelings that are occurred as the result of a mental process a mental verb. Mental verbs include many cognitive processes. Mental verbs are about cognitions, perceptions and feelings. Another output of the mental process is feelings. Emotions are a characteristic proper to people. Emotions are occurred as the result of a mental process and the beginnings and the effects of emotions differ from person to person.

Researches (Shatz, 1983) have investigated to explore and understand the world of children's inner mental field (beliefs, thoughts, intentions) and in and internal world. Children's perceptions, emotions and cognition in general, the areas belonging to the words be termed by mental verb or cognitive words (Booth, 1997).

Morley (2000) states that there are only three main processes of verbs i.e. material, mental, and relational. Mental processes are processes of sensing, in that in place of an actor they involve a sensor and a phenomenon in processes of *perception* (e.g. see, hear), *affection* (e.g. like, fear) and *cognition* (e.g. think, know).

Lock (2005) states that mental processes are recognized in four subtypes. The first type is *perception* (seeing, hearing, noticing, feeling, tasting, and smelling). The second type-*affection* includes processes such

as liking, loving, admiring, missing, fearing, and hating. The third type, *cognition* includes processes such as thinking, believing, knowing, doubting, remembering and forgetting. The fourth type *volition*, includes processes such as wanting, needing, intending, desiring, hoping, and wishing.

In the research, it has been tried to explain the mental verb concept and mental verbs were analyzed in three types. After that, the examples from Turkmen Turkish were given. In the second part of the research, the metaphor concept and its relation with mental verbs were explained. In the final part of the research, the examples from Turkmen Turkish for the verbs related cognition, emotion and perception verbs.

Since the conceptual area about cognition, emotion and perception is very large, we limited the subject by analyzing only main mental verbs. As analyzing emotion verbs, we examined the main feelings- happiness, sorrow, anger and fear in terms of metaphors. Explaining the mental verbs related to the mental concept area through the metaphor concept related again to the mental area has lead interesting results.

## 1. Metaphor

A metaphor, as defined a figure of speech in which an implied comparison is made between two unlike things that actually have something important in common. The word *metaphor* itself is a metaphor, coming from a Greek word meaning to “transfer” or “carry across.” Metaphors “carry” meaning from one word, image, or idea to another. Metaphors depends on perceptual experience such as sensation and imagery, and sensory experience.

Reddy (1993) drew attention to a cluster of metaphors which motivate a substantial amount of our talk about language and about the role of language in communication (Taylor, 2003). Reddy shows that it is very difficult to talk about communication without using linguistic metaphors from the source domain of physical transfer. He also argue that this is a reflection of our ways of thinking about communication, which are inherently metaphorical.

Taylor (2003) states that the study of metaphor a central topic in Cognitive Linguistics. The basic insight has been that metaphor is not just a manner of speaking. Metaphors are element that get vigor and deep to expression and display variety to another culture from a cultures and are not only means by literal language but that they are actually part of our every-day communication. They have been taken over, mostly, from folk conceptions of language. Metaphors appear through our physical, cognitive, social and cultural, experiences. Also we can say that metaphors are not only part of our every-day language but also of our mind. By using it maybe even better to use metaphorical expressions to explain difficult terms. The study of metaphor has been a central topic in cognitive linguistics.

There are also many different views about the types of metaphors. Lakoff and Johnson called them *orientational metaphors* because of most of their majority’s obligation of being realized with spatial orientation. Metaphors based on physical objects, substances and especially experiences about our own bodies are called ontological metaphors. Container metaphors are examined in three type land areas, the visual field and the metaphors that express events, movements, activities and situations. (Lakoff & Johnson, 1980).

Conceptual metaphor is used in a lingusitic expression, as can be demonstrated by a brief glance at the by now classic list of references Lakoff&Johnson (1980), Johnson (1987), Lakoff (1987), Turner (1987), Lakoff&Turner (1989), and Lakoff (1993) (Steen, 1999).

Conceptual metaphor theory (Deignan, 2005) rejects the notion that metaphor is a decorative device, peripheral to language and thought. Instead, the theory holds that metaphor is central to thought and therefore to language. From this starting points a number of tenets are derived, which are discussed here with particular reference to language. These tenets are: Metaphors structure thinking, metaphors structure knowledge, to abstract language, metaphors is grounded in physical experience, metaphor is ideological.

In the field of cognitive linguistics, conceptual metaphor is usually described as understanding one conceptual domain in terms of another conceptual domain or to put it simply: A IS B. B is called the source domain which is used to describe and structure the target domain A. Between A and B exist further a set of correspondences which are often referred to as mappings, whereby elements of the source domain are mapped onto elements of the target domain. metaphor can be characterized with the formula *A IS B*, where the target domain (a) is comprehended through a source domain (b). This comprehension is based on a set of mappings that exist between elements of a and elements of b. To know a conceptual metaphor is to know this set of mappings. This basis is formulated as the ‘Invariance Hypothesis’ in Lakoff (1989, 1990).

Kövecses state that *conceptual metaphors* can be classified according to the cognitive functions that they perform. On this basis, three general kinds of conceptual metaphor have been distinguished: *structural*, *ontological* and *orientational*. These kinds of metaphor often coincide in particular cases (Kövecses, 2010). *Structural metaphors* map the structure of the source domain onto the structure of the target and in this way allow speakers to understand one domain in terms of another. *Orientalational metaphors* have primarily an evaluative function. They make large groups of metaphors coherent with each other. *Ontological metaphors* provide extremely fundamental but very crude understanding for target concepts (Kövecses, 2010).

*Ontological metaphors* are our way of commenting on the stimulus of the external world relying on our experiences. This commenting matter is totally about people’s mental acquisition manner.

The ontological metaphors, are based on the experience with physical objects. Those experiences can be identified and categorised as entities restricted by a surface. So we can categorise those things that normally do not have such a boundary by using those entities. We set up artificial boundaries (Lakoff and Johnson, 1998)

There is another important kind of metaphorical concept, one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another. We will call these *orientational metaphors*, since most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. These spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment. *Orientalational metaphors* give a concept a spatial orientation; for example, HAPPY IS UP. The fact that the concept HAPPY is oriented up leads to English expressions like “I’m feeling *up* today (Lakoff&Johnson, 2003).

## 2. Metaphors Related Cognition Verbs in Turkmen Turkish

It is considered that in Turkmen Turkish compound verbs belonging to the cognitive meaning field are generally used with the words such as “notion”, “heart”, “mind”, “memory”. In Turkmen Turkish the mind is considered as a container We mostly see these metaphors in the metaphoric usage of cognitive verbs: THINKING IS SINKING/ THINKING IS DIVING/ THINKING IS DROWNING/ THINKING IS RETURNING/ THINKING IS MOVING.

In Turkmen Turkish the words having directional and motional meanings are frequently used in the metaphoric usage of cognition verbs. In Turkmen Turkish the words “to think”, “to sink”, “to fall down” “to turn” express movements that go down. In these verbs there are the metaphors- THINKING IS FACING DOWN/ THINKING IS MOVING. According to Lakoff & Johnson what is rational and conscious is up and what is unconscious is down. RATIONAL IS UP; EMOTIONAL IS DOWN / CONSCIOUS IS UP; UNCONSCIOUS IS DOWN (Lakoff&Johnson, 1980). This situation conflicts with Turkmen Turkish. Because in Turkmen Turkish what is conscious and rational is down. I think Turkmen people have considered the sky as a holy thing since ancient times. God lives up and he thinks better than people. But a human being lives down and he cannot think better than God. The thought is granted to the human being living down, on the Earth by the God living up.

The verb “to pore” is consisted of the words “Notion” and “go”. The verb “go” expresses going far away. When a person concentrates on something and thinks he isolates himself from the world and loses him-

self. There are the metaphors of THINKING IS PASSING OUT/ THINKING IS GOING AWAY.

The verbs *pikir deryasında gark bolmak*, *pikir deryasında yüzmek* have also the same meaning as “to think”. *Pikir* means “thought”, *deryada gark bolmak* means “to drown in the sea” and *deryasında yüzmek* means “to swim in the sea”. In these verbs the metaphors- MIND IS LIQUID/MIND IS A SEA/THINKING IS SWIMMING are seen.

The verbs *yada salmak*, *aklına getirmek*, *yadına düşmek*, *gövnüne düşmek*, *gövnüne gelmek* are the verbs expressing “remembering”. In these verbs the words “mind” and “heart” are used as containers, it means as matters. With the verbs “to insert”, “to bring” and “to fall down”, the time realizing abstract mind concept’s remembering, in other words it is assumed that the mind which is outside again comes to the container. In these verbs we see the metaphor REMEMBERING IS AN ACTION GOING TOWARDS THE MIND.

In the verb *yürege düşmek* the verb *düşmek* expresses the action of going downwards. In this verb the heart is also considered as a container and thinking that abstract mind concept falls down to the container it is concretized and used in the meaning of “wish”. There are WANTING IS AN ACTION GOING TOWARDS THE MIND/ WANTING IS FALLING DOWN metaphors in this verb.

In the verb *aklıñ kesmek* “to understand” the verb *kesmek* is in the meaning of “to cut” and the mind is considered as a body organ. It is thought that the mind is a sharp object and a sharp thing is strong and dangerous. Thought is like a sharp thing, strong and dangerous. In this verb the metaphors THE MIND IS A BODY/ THINKING IS DANGEROUS AS THE SHARPNESS are seen.

### 3. Metaphors Related Emotion Verbs in Turkmen Turkish

Emotions are considered with inner “feelings” and are regarded as mental phenomena with their essence being of subjective or introspective characters. People need to respond emotionally to the events, situations or effects that happen around them and affect them. We predicted that people would be more likely to use metaphors and metaphorical comparisons when describing how they felt when they were experiencing an emotion than when describing what they did when they experienced it.

People are in fact especially likely to use metaphors when describing emotion, and use more metaphors for intense emotions than for mild emotions. Thus, metaphors are particularly useful in conveying subtle nuances of emotional experience (Gibbs et al., 2002). Researchers (Larsen & Fredrickson, 1999) have used the term emotion in many different senses, without a widely adopted definition.

The emotion concepts that have received attention from a variety of scholars in this tradition include anger, fear, happiness, sadness, love, lust, pride, shame, and surprise. Anger is perhaps the most studied emotion concept from a cognitive semantic point of view. Kövecses (1986) and Lakoff and Kövecses (1987) found a number of metaphorical source domains that characterize anger. Some further ones can be added to those source domains, such as AN ANGRY PERSON IS A FUNCTIONING MACHINE and ANGER IS A SOCIAL SUPERIOR.

In English in expressing feelings, the happiness is up and the sorrow is down: HAPPY IS UP; SAD IS DOWN “*I’m feeling up. That boosted my spirits. My spirits rose. You’re in high spirits. Thinking about her always gives me a lift. I’m feeling down.etc.*” (Lakoff & Johnson, 2003).

Figurative expressions of specific emotions reflect aspects of the bodily experience those of emotions (Kövecses, 1990). Consider the examples of anger and fear, two emotions that vary greatly in their physical experience, as well as their conceptual structure. When angry, for example, people talk about letting off steam, losing their cool, being ready to explode, and so on. For those expressions, HEAT OF FLUID IN A CONTAINER is the source domain of the metaphor for which various “entailments” (Lakoff & Johnson, 1980) follow. In addition to physical sensations, people also use spatial terms to describe emotions. For instance, the basic orientation of the human body in space (certain things are up or down, relative to the body) is used when

metaphorically talking about feeling up or down. These expressions are correlated with what goes on with the human body when one feels a certain emotion: An upright, relaxed posture when happy, versus a slumped, drooping posture when depressed. In addition to, the subject of much discussion for metaphor theorists, who argue that many of the terms used to talk about emotions are mapped from the domain of temperature (Kövecses, 2000,2002).

### 3.1 Metaphors Related Sorrow Verbs in Turkmen Turkish

In Turkmen Turkish, most of the verbs expressing sorrow are idioms and there are not any prepositions in the verbs. The verbs formed by metaphoric meanings and usages are perceived under the heel of a word in itself in terms of their meanings (Erdem, 2003). Since idioms are the expression ways of a nation's perception and interpretation manner of the world, it is also abundant in metaphors.

A person's feeling of desperation against the events and situations he faces in unexpected time may be described as the feeling of sorrow. Besides, sorrow can be used for the situations when unwanted creatures, places or conditions make an active and cheerful person quiet, withdrawn and calm. Sorrow may as well be felt as the result of a physical destruction.

The verbs *Yüregi gıyılmak*, *gövni gıyılmak*, *yüregi yaralanmak*, *yüregi gısmak*, *yüregi yanmak*, *yürek daglamak*, *gövni çökmek* are some verbs in Turkmen Turkish which express sorrow. The word "Yürek" means "heart". In the verbs *yüregi gıyılmak*, *yüregi gısmak*, *yürek daglamak*, which express sorrow, HEART IS SUBSTANCE, the top metaphor, is observed. The words *gıyılmak* (shatter) *gısmak* (narrow), *giñemek* (enlarge), *daglamak* (burn), *yaralanmak* (get hurt), *yanmak* (burn) also express characteristics of a matter.

Considering the indicators that meet a sorrow concept and the words they are with in collocations in Turkmen Turkish, we can examine the metaphor SORROW IS A PHYSICAL DAMAGE under four subtitles: GETTING SAD IS GETTING INJURED/GETTING SAD IS CRUMBLING/GETTING SAD IS BURNING/GETTING SAD IS BEING BROKEN/GETTING SAD IS GETTING NARROW/GETTING SAD IS SQUASHING.

In the compound verbs *gövni çökmek ve gama batmak* "getting extremely sad", the verbs *batmak* and *çökmek* express a decreasing movement that goes downwards. The words *gam* and *gövni* are abstract nouns. With the verbs "to sink" and "to collapse", the feeling of sorrow has concretized. SORROW IS A MOVEMENT GOING DOWNWARDS/ SORROW IS SINKING are risen from this verb. The verb "gama batmak" (sink) takes us to the metaphor, SORROW IS LIQUID. The word "govun" is an abstract word in the verb *Gövni sınmak*. The verb "sınmak" is a concrete verb in the meaning of "to be broken" and it takes us to the metaphor SORROW IS BEING BROKEN.

### 3.2 Metaphors Related Happiness Verbs in Turkmen Turkish

Happiness is feeling relaxed bodily, spiritually, physically and mentally. It is a positive feeling coming up as the result of situations such as a person's getting rid of the problems, having the events in his environment that realize on his side, his requirements' being met and becoming in a good situation in his environment.

Kövecses illustrated (2004) happiness metaphors in his work "Metaphor and Emotion" in this way: HAPPY IS UP/BEING OFF THE GROUND/ BEING IN HEAVEN/LIGHT/ VITALITY/ WARM/ HEALTH/ LIVES WELL/ PLEASURABLE PHYSICAL SENSATION/ CONTAINER/ CAPTIVE ANIMAL/A RAPTURE/ INSANITY/ NATURAL FORCE.

In the mental verbs related happiness it is observed that the words *gövni* (soul) and *yürek* (heart) are used very often just as in sorrow verbs. In Turkmen Turkish in the indicators meeting happiness verbs the

orientational metaphor BEING HAPPY IS BEING FAR AWAY THE GROUND is generally observed. In the verbs such as *gövünden turmak*, *gövün galkmak*, *gövnüň göge yetmek*, *gövnün göge uçmak*, *gövnünü götermek*, the verbs *turmak*, *galkmak*, *göge yetmek*, *göge uçmak*, *götermek* express rising up. The sky is valuable for Turkish people, because it is holy for them. That's why happiness and abundance indicators are up. The verbs *gövnüň doymak*, *gövnü suv içmek*, are some of the remarkable verbs related happiness in Turkmen Turkish. The verb "doymak" in these verbs express getting enough food and the verb "suv içmek" expresses drinking water. A person who is full feels happy. Heart's being full and its drinking water make a person spiritually happy. The metaphor HEART AND BODY ARE PHYSIQUE is seen in these two verbs. In addition, we see the metaphors HAPPINESS IS BEING FULL/ HAPPINESS IS DRINKING WATER.

In the verbs *yüregi giňemek*, *gövnüň giňemek*, *gövün açmak* the verbs *giňemek*, *açmak* express expansion. In these verbs, the metaphor HAPPINESS IS EXPANSION is observed.

The compound happiness verbs "beğenç atına atlanmak" is used in the meaning of flying to the sky because of happiness. The word *beğenç* is in the meaning of liking. We think that the reason for using the verb "ata atlanmak" in this verb is that there is a big role of horses in Turkish people's lives. Turkish people are happy when they are on horses and they like riding horses. A horse is a fast-running animal. A person riding a horse goes as if he was flying. He loses himself because of the happiness. In the verb "beğenç atına atlanmak" there is the metaphor HAPPINESS IS RIDING A HORSE.

### 3.3 Metaphors Related Anger Verbs in Turkmen Turkish

Generally, anger is an emotional reaction given to unmet expectations, unwanted results and unsaturated desires. Like other feelings, anger is possibly corrective feeling for the interpersonal relations when it is expressed completely naturally, universally and healthily. Some of the verbs expressing anger in Turkmen Turkish express the physical situation of a person besides his mood.

The verbs *gazaba çıkmak*, *gahar- gazabı depesine çıkmak* expressing the feeling of anger in Turkmen Turkish the verb "çıkma" is a verb that describes rising up. The meaning of the word "gazab" is anger. In these verbs there are the metaphors ANGER IS AN UPWARDS MOVEMENT/ANGER IS RISING. We can conclude from these verbs that the direction of the feeling of anger is up in Turkmen Turkish. This situation conflicts with the metaphors of English which are CONTROL IS UP; LACK OF CONTROL IS DOWN (Kövecses, 2010) and HAVING CONTROL OR FORCE IS UP; BEING SUBJECT TO CONTROL OR FORCE IS DOWN (Lakoff & Johnson, 2003) In Turkmen Turkish, the direction of the feeling of uncontrolled anger is upwards.

In the idioms such as *gazaba müňmek*, *gahara münmek*, *gazap atına atlan*, there are the metaphors ANGER IS A HORSE/ GETTING ANGRY IS RIDING A HORSE. It is possible to reach the top metaphor of ANGER IS A WAR from these metaphors. Anger is a reason for a war. The metaphors of ANGER IS A HORSE/ ANGER IS RIDING A HORSE that are seen in these frequently used idioms among Turkmen people today, not only show that Turkmen people ride horses and go to wars when they get angry, but also give information about the action areas that Turkish/Turkmen society structure relate with horses and about Turkish war techniques (Erdem, 2003).

In the verbs *gaharını getirmek*, *gaharı gelmek*, the verbs "to come" and "to bring" express a correct direction to us. People damage mostly themselves when they get angry. Therefore, the direction of the anger is towards us. The metaphors ANGER IS A MOVEMENT COMING TOWARDS US/ ANGER'S DIRECTION IS TOWARDS OURSELVES are observed in these verbs.

The verb *gızmak* in the verbs *ganı gızmak* expresses the temperature of a matter. There is the metaphor ANGER IS HOT in this verb.

In the verb “yüregini çışirmek” the verb “çışirmek” describes expansion. When we get angry and take a breath, our stomach area expands. Considering this situation, a relation is made between anger and expansion. There is the metaphor ANGER IS EXPANDING in this verb.

In Turkmen Turkish, anger is considered as a hot and melting object. In the verb *Yüregi eremek* yürek “heart” is assumed as a container and anger is considered as a melting matter in it. There are the metaphors ANGER IS A MELTING OBJECT/ ANGER IS MELTING in this verb.

### 3.4 Metaphors Related Fear Verbs in Turkmen Turkish

Fear is a feeling felt against a possible danger that threatens the safety. The development of the feeling of fear is proportional with the development of mind. When a human starts to become conscious, the feeling of fear starts by the organism’s being stimulated. In the verbs *hovsala düşmek*, *hovsala salmak*, *yüreği agzından çıkmak* which are related the feeling of fear in Turkmen Turkish, *düşmek* describes a downwards movement, *salmak* describes a forward movement and *çıkmak* describes an outwards movement. In the verb *yüreği yarılmak* the verb *yarılmak* describes squashing.

Considering the indicators that meet a fear concept and the words they are with in collocations in Turkmen Turkish, we can examine the metaphors that are similar to the other emotion verbs: FEARING IS FALLING/FEARING IS MOVING FORWARD/FEARING IS MOVING OUTWARDS/FEARING IS CRUMBLING.

## 4. Metaphors Related Perception Verbs in Turkmen Turkish

A function of a sensation that is to make a meaning becoming integrated with other sensations and memories understands. Impression and information created by the function of understanding is a meaning and a perception. Sensations are easy meanings and nominative conscience. Acquisition verbs constitute a part of a mental process that is related to senses. Perception verbs are the verbs about touching, hearing, smelling, tasting and seeing (Şahin, 2013).

Perception is a person’s signification of the stimulus around him. These stimulus are in a certain place. Therefore, we can generally express the verbs related perception by the visual field metaphors. The visible visual field metaphors are the metaphors that are the results of conceptualization of the field-of-view as a creature having a coverage area and specifying sighted creatures as creatures located in the field-of-view. This kind of metaphors are natural metaphors rised by the determination of the limit of the land, in other words, visible parts of the field-of-view while looking at any land (Lakoff-Johnson, 2003). In opposition to place-area metaphors, visual field metaphors are the metaphors which do not have any certain geographical borders and whose borders are determined by the perception of eye. In Turkmen Turkish in the mental verbs related hearing and seeing, direction is down, froward or stil in metaphoric usages.

In Turkmen Turkish compound verbs formed with the noun “eye” are used as a cognition verb expressing the feeling of liking such as in the verb *goze yakmak*, the feeling of sorrow such as in the verb, comprehension such as in the verb *göz önüne getirmek*. Compound verbs formed with the noun “eye” mostly describe a mental situation.

In Turkmen Turkish the main verbs about seeing are the verbs *görmek* and *seretmek*, however a number of compound verbs are used. Eye is a movable concrete organ, therefore in the idioms related seeing the reason for the usage of the action verbs such as “*aylamak*, *döndürmek*, *çevirmek*, *salmak*, *atmak*, *fırlatmak*, *gezmek* are that eye is a movable organ. We can walk and move our glances in outer space in a comfortable way. In the verbs related seeing, the source area is an organ and the target area is a movement. The organ eye is scheduled on movement. This scheme takes us to the top metaphor of SEEING IS THE MOVEMENT OF EYE.

In the verb *göz düşmek*, *düşmek* expresses a movement towards the ground and it takes us to the sub-metaphor SEEING IS EYE'S DOWNWARDS MOVEMENT.

In the verbs *göz aylamak*, *gözünü gıtağını aylamak* the verb *geçen aylamak* means “to rotate”, “to turn” and it takes us to the sub-metaphor SEEING IS TURNING. In the verbs *gözeg “bakış” salmak*, *nazar “bakış” salmak* SEEING IS EYE'S LEAPING UP is emerged.

The verbs “*salmak*, *atmak*, *fırlatmak*” that create compound verbs with the noun “eye” in the mental verbs related seeing, they form compound verbs with the noun “ear” in verbs related listening and metaphoric usages are observed.

The main meaning of the verb *gulak salmak* describes an conscious hearing situation. The Source field is an organ and the target area is a movement in mental verbs related hearing. Ear is a substance. The metaphors LISTENING IS A FORWARD MOVEMENT OF EAR/ LISTENING IS A FORWARD MOVEMENT can be risen.

The verb *gulak kabartmak* describes a conscious hearing situation. In the verb *gulak kabartmak* the verb *kabartmak* is a verb expressing expansion. The metaphor of LISTENING IS LOATING THE EAR is seed.

The verb *gulaga ilmek* is a mental verb which means “to hear”. The verb *ilmek* means “to fall down”. In the verb *gulaga gelmek*, there is a meaning of unwanted information's falling down on our ears. As the information that we do not want to hear and that we hear involuntarily, the direction is down. HEARING IS INFORMATION'S FALLING DOWN ON OUR EARS/ UNWANTED INFORMATION IS A THING FALLING DOWN metaphors are risen.

## Conclusion

The mind utilizes mental verbs for the purpose of running, arranging and maintaining its relation with the environment in the process starting with perception. Mental verbs in Turkmen Turkish are classified in three types which are cognition, emotion and perception verbs. In Turkmen Turkish it is possible to explain the mental verbs such as “to think”, “to understand”, “to know”, “to fear”, “to hear” and ect. with more than one word. The remarkable point in mental verbs in Turkmen Turkish is that the number of main mental verbs is little and the number of compound mental verbs is much.

Abstract mental verbs are wanted to be uttered by concretizing them in order to add power and beauty to the expression. These mental verbs are mostly expressed through metaphors. In Turkmen Turkish, abstract mental verbs have gained a metaphoric phraseology by simile and concretization. While concretizing and similing, elements from Turkish culture were used. Cultural differences between societies have a big role in the differences between the number of words about the mind among languages. In addition, their way and style of perception of the nature and the world is the most important factor that determine this difference. In Turkmen Turkish, we see that the compound verbs that belong to the cognitive meaning area are generally used with the words such as “notion”, “heart”, “mind”, “memory”. The words that have direction and action meaning are often used in the metaphoric usage of the mental verbs in Turkmen Turkish like “to sink”, “to fall down”, “to dive”, “to turn”. We mostly see these metaphors in the metaphoric usage of cognition verbs : THINKING IS SINKING/ THINKING IS DIVING/ THINKING IS RETURNING/ THINKING IS MOVING .

Regarding the indicators meeting a sorrow concept in Turkmen Turkish and the other words that they are together in sorrow indicators, we can examine the conceptual metaphor “sorrow is a physical damage” under seven subtitles: BEING SAD IS GETTING HURT/ BEING SAD IS CRUMBLING/ BEING SAD IS BURNING / BEING SAD IS BEING BROKEN/ BEING SAD IS GETTING NARROW/ BEING SAD IS SQUASHING.

It is considered that in mental verbs related happiness, the words “soul” and “heart” are used very often just as in sorrow verbs. As the sky is holy and valuable for Turkmen people, happiness and abundance indicators

are up. That's why we see BEING HAPPY IS BEING FAR AWAY THE GROUND. Because Turkmen people used to live in moorlands and to fool around there, in mental verbs the metaphor HAPPINESS IS EXPANSION is seen.

The metaphors ANGER IS MOVING UPWARD/ ANGER IS RISING is seen in the metaphoric usage of the anger verbs. This situation forms conflict between the metaphors in English CONTROL IS UP; LACK OF CONTROL IS DOWN. Metaphors of direction are also often used in the metaphors expressing the fear. At the same time it is seen that the words related physical breakup are also used often: FEARING IS FALLING DOWN / FEARING IS MOVING FORWARD / FEARING IS MOVING OUTWARD/ FEARING IS SQUASHING.

We see that in Turkmen Turkish there are mostly the metaphoric usage of the verbs related seeing and hearing in perception verbs. The fact that there are the usage of action verbs such as "to rotate", "to throw", "to travel" is because the eye is a moving organ. And it takes us to the metaphor SEEING IS THE EYE'S MOTION.

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