

## A Cognitive Semantic Study of Animal Idioms in English

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### Abstract

This study aims to explore the cognitive foundation of animal idioms in English language from the perspective of Conceptual Metaphor theory and Image Schema theory. It attempts to show how conceptual metaphor and physical interactions or sensory experiences (Image Schema) with animals shape idiomatic expressions and how they reflect cultural values and societal norms. A corpus of 50 animal idioms is compiled from reliable English dictionaries. A qualitative method is used to identify the common conceptual metaphors and image schemas underlying the selected animal idioms. The results show that five common Conceptual Metaphors are identified; including: HUMAN BEING IS AN ANIMAL, EMOTIONAL STATE IS AN ANIMAL, SITUATION IS AN ANIMAL, POSSESSION IS AN ANIMAL and LIFE/DEATH IS AN ANIMAL, where the conceptual metaphor HUMAN BEING IS AN ANIMAL tends to be the most commonly used one among most of the selected English animal idioms. Likewise, six dominant types of Johnson's image schema; including: CONTAINER, FORCE, PATH, SCALE, PART-WHOLE and CENTRE- PERIPHERY image schemas are identified, where the CONTAINER schema tends to be the most commonly used type of image schema among the corpus. In conclusion, this study shows that animal idioms have cognitive basis and highlights the important role these cognitive theories play in shaping the abstract and the

metaphorical meaning of some figurative expressions, particularly animal idioms in English language.

**Key words:** Cognitive Semantics, Animal idioms, Conceptual Metaphor, Image schema.

## 1. Introduction

Idioms are linguistic elements which are culturally rooted depicting the unique perspectives, beliefs, thoughts, values, and experiences of different societies. Animal idioms, specifically, can be a productive and an insightful subject for research because of their important role in symbolizing various concepts attributed to different kinds of animals. Idioms are said to have special meaning and unique implications, therefore; when we attempt to comprehend idioms various possibilities come to our mind. In spite of having a very basic and uncomplicated structure, their internal structure is quite complex, particularly, when dealing with the analysis of animal idioms. Since idioms are extremely complicated because they extend beyond the literal meaning in any language, so we need an approach that helps us to understand and interpret them efficiently and accurately. Cognitive semantics provides us with tools needed to grasp the complex meaning of idioms. In this study, two theories are combined; Conceptual Metaphor theory and Image schema theory in order to provide a robust framework for studying animal idioms. Each of these theories touches upon a specific level of the analysis and can represent a whole framework for the analysis of the complex meaning conveyed. **Conceptual Metaphor Theory** which was primarily developed by Lakoff and Johnson (1980) and Lakoff (1993), will be concerned with the common conceptual metaphors involved in animal idioms in English. However, **Image schema Theory** which was pioneered by Mark Johnson in his well-known 1987 book “*The Body in the Mind*” will be concerned with the main types of image schema involved in animal idioms in English language.

## 2. Theoretical Framework

### 2.1 Cognitive Semantics

Cognitive Semantics is primarily interested in studying the relationship among experience, the mental system and the semantic structure embedded in language. It is viewed as much a model of mind as it is a model of meaning in a language system. In other words, it aims to investigate the way that our mental system and experiences within the environment influences the way we use language and more specifically, the way we construct meaning (Evans & Green, 2006, pp. 48, 49).

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One of the distinguishing beliefs of cognitive semantics is its focus on the role of the speaker in identifying scenes and deciding on the meanings, employing the conventional means of language. Thus, meaning of a linguistic expression is viewed in relation to a concept shaped by bodily experience. Therefore, the role of the speaker in shaping language is extremely valued in cognitive semantics (Hamawand 2016, p. 73).

Talmy (2000, p. 4) claims that “research on cognitive semantics is research on conceptual content and its organization in language and hence, on the nature of conceptual content and organization in general. In this formulation, conceptual content is understood to encompass not just ideational content but any experiential content, including affect and perception.” (Talmy, 2000, p. 4)

As a result, one of the basic assumptions of cognitive semantics is that conceptual structure is embodied: cognitive semanticists try to investigate the relationship between conceptual structure (how we think and how we understand the world) and our sensory experiences and interaction with the external world. This assumption asserts that our conceptual organization is deeply influenced and shaped by our sensory experiences and our interaction with the external world. To illustrate, being contained in a locked room is a physical experience with enclosed space which gives rise to the containment concept, or in some cases, abstract concepts are being experienced such as “He is in love”, “We’re out of trouble”, “He fell into a depression”, etc. Thus, meaningful concept is a result of a particular type of physical relationship that we have experienced with the external world. The concept associated with containment represents an example of what cognitive linguists call an image schema that in turn depicts how bodily experience gives rise to meaningful concepts (Evans and Green, 2006, p. 157,158)

Another important assumption of cognitive semantics is that meaning representation is encyclopedic, that words have a wide range of meanings and stand as access points to an extensive knowledge. Although, this claim does not deny the fact that words have conventional meanings, but as cognitive semanticists state that the conventional meaning which is linked to a particular word, acts as a “prompt” for the process of meaning construction. Hence, the meaning of a word can be interpreted on the basis of the context in which the word occurs. For example, the word “safe” has a wide range of meanings which can be interpreted by depending on the context in which it occurs (Evans and Green, 2006, pp. 160,161). Hamawand (2016, p. 78) states that the meaning of a linguistic expression cannot be understood without reference to the vast repository

of the encyclopedic knowledge to which it is connected. So, the semantic content of a linguistic expression is extensive in scope. The concept of domain is provided to show how linguistic expressions differ on the basis of encyclopedic knowledge. It is a coherent set of conceptual content that stands as a significant background for certain concepts. The verbs (boo, cheer, groan, scream and sob) fall into the domain of noise, despite the fact that they show certain differences. The verb “boo” means ‘to give a loud shout of disapproval’. The verb “cheer” means ‘to give a loud shout of approval’. The verb “groan” means ‘to make a long deep sound to showing a great pain or unhappiness’. The verb “scream” means ‘to give a loud high cry showing fear, excitement or anger’. Lastly, the verb “sob” means ‘to cry noisily taking in deep breaths’.

Meaning construction is conceptualization is also another essential assumption in cognitive semantics which holds that meaning is not embedded in language by itself, but words just act as clues for the process of creating meaning and that meaning is created by connecting it to our mind. According to this claim, meaning construction is associated with conceptualization, a dynamic process where words do not directly encode meaning but they serve as prompts to help us construct meaning in our minds. It holds that “meaning is a process rather than a discrete ‘thing’ that can be ‘packaged’ by language Evans and Green (2006, p. 162). This thesis is best explained by Gärdenfors (1999, p. 21) in the slogan “meaning are in the head”, or more accurately the semantic of a language is depicted as a mapping from the expressions of the language to some mental entities.

### 2.1.1 Conceptual Metaphor Theory

Lakoff and Johnson in their influential work *Metaphors We Live By* (1980) argue that “metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (1980, p. 1). They argue that metaphor is not just a matter of words in a language; instead it is a matter of thought because human conceptual system is largely metaphorically structured and defined (1980, p. 3).

In cognitive linguistic, metaphor is often defined as perceiving one conceptual domain through the use of another conceptual domain. Cognitive linguists suggest that people are using metaphor in order to be able to comprehend and think about abstract concepts in terms of concrete concepts.

To exemplify, we think about life in terms of journeys, about arguments in terms of war, about love also in terms of journeys, about theories in terms of buildings, about ideas in terms of food, about social organizations in terms of plants, and so on. This view on metaphor can effectively be represented in the following way: conceptual domain (A) is a conceptual domain (B). A conceptual domain is any experience that is coherently structured. These two domains that take part in conceptual metaphor are referred to as the **source domain** which is the conceptual domain from which we infer metaphorical expressions and the **target domain** as the conceptual domain that we try to describe and understand in terms of the source domain. Hence, in the foregoing examples, life, argument, love, ideas, theories, social organizations are the target domain, but journey, war, buildings, food, plants are the source domain. A significant observation that arises from these conceptual metaphors is that they often use a more abstract concept as the target which is understood in terms of a more concrete or physical concept as the source. For this reason, the source and the target domains in most cases of everyday metaphors cannot be reversed, for example, we do not understand journey in terms of love but love in terms of journey (Kövecses, 2002, p. 4-6).

Kövecses (2002, p. 6-7) argues that there is a systematic correspondence between the source and the target domains; this correspondence is often referred to as **mapping** where conceptual elements of the source domain are mapped onto conceptual elements of the target domain. For instance, in the conceptual metaphor LOVE IS JOURNEY elements of the source domain JOURNEY are mapped onto elements of LOVE; travelers into lovers, journey into the events in a love relationship but not a physical journey, destination into the goal of the love relationship, the vehicle into the love relationship itself, the obstacles encountered into the difficulties experienced in love relationship, and many others.

### 2.1.2 Image Schema Theory

George Lakoff and Mark Johnson jointly introduced the term “image schema” as one of the fundamental principles of experientialism (Hampe, 2005, p. 1). The theoretical framework of image schema was mainly introduced by Mark Johnson. In his well-known 1987 book “*The Body in the Mind*”, he stated that image schemas highly attempt to link conceptual structure to the concept of

embodiment, therefore they are one way in which embodied experience presents itself at the cognitive level. Image schemas serve as concepts which construct more complicated ideas that are derived from our everyday experiences and interaction with the world (Evans et, al, 2007, pp. 9-10). Jean Mandler, a developmental psychologist, claims that image schemas are emergent because our bodies and our interaction in the world function to form these experiences. Thus, image schemas are not part of our innate knowledge structures, but are learnt during early childhood in association with our physical and psychological development. For instance, Evans and Green argue that in the early stages of development, infants learn to guide themselves in the physical world by using their eyes to follow the motion of moving entities and then they deliberately reach out their hands to understand those moving entities (Jean Mandler, 2004, cited in Evans and Green, 2006, p. 178).

According to Johnson (1987, pp. xiv- xvi) an image schema is a “recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experiences”. For example, the VERTICALITY Schema derives from our inclination to use an UP-DOWN direction in determining meaningful structures of our experiences. We can understand this structure of VERTICALITY multiple times in thousands of our perceptions and activities we confront in our everyday life, among them the perception of a tree, our sensation of standing upright, our activity of climbing stairs, measuring the height of our children, how we imagine the picture of a flagpole and experiencing the water level ascending in the bathtub. Generally, the VERTICALITY schema is the abstract structure that is formed on the basis of these repeated and unlimited VERTICALITY experiences, perceptions, images and activities. Image schema is experiential structure of meaning that is necessary to most of our abstract comprehension and reasoning about the world. Here, experience is understood in a broad sense that involves: “basic perceptual, motor-program, emotional, historical, social and linguistic dimensions” (cf. Hamawand, 2016, pp.74- 93).

Image schema encompasses an extensive range of prevalent patterns which manifests itself in several types, examples of these types are: CONTAINER schema, FORCE schema, PATH schema, SCALE schema, and PART-WHOLE schema and CENTRE- PERIPHERY schema which will be explained later in the analysis section.

## 2.2 idioms: an overview

The word “idiom” originates from the Greek word “idio” which means private and specific (Liu, 2019, p. 232). There are different opinions on how to define and what to include in the category of idioms. This can be attributed to the fact that idioms are structurally different. For example, “*a dark horse*”, “*have ants in your pants*”, “*a little bird told me*” are all structurally different from each other.

An idiom can simply be defined as a set of words whose meaning differs from the meaning of its individual parts. For example, (Gibbs, Nayak, & Cutting, 1990; Jackendoff, 1995, cited in Traxler, 2012, p. 289) argue that idioms are expressions in language that use normal words which have conventional meanings, but by putting the words together in a phrase, the meaning of the utterance is much greater than the sum of its constituent parts. For example, the meaning of the commonly used idiom “*screw the pooch*” is ‘to make a mistake’ which is absolutely not related to any of its individual words involved in the expression. Thus, individual words in an idiom do not define their normal or default meanings.

Gibbs (1990, p. 417-419) claims that every ordinary language has a number of idiomatic expressions whose figurative meaning deviate from their default meaning in different ways. For example, in American English, people often express the idea of “getting angry” by employing idioms such as “*blowing your stack*”, “*hitting the ceiling*”, “*flipping your lid*”, or “*getting hot under the collar*”, they also express the idea of revelation by using idioms such as “*spilling the beans*”, or “*letting the cat out of the bag*”. Thus, Alexander (1978, cited in Lattey, 1986, p. 219) defines idiom as “multi- word unit(s) which (have) to be learned as a whole, along with associated sociolinguistic, cultural and pragmatic rules of use”

Keizer (2016, p. 982) adds that idioms are multi-word expressions which, in terms of semantics seem to form unified wholes, however, in terms of syntax they are not, but they behave as single lexemes. He classifies idioms on the basis of the form (phrase or clause, kind of phrase, etc.) and the degree of compositionality, conventionality, transparency, etc.

Liu, (2019, p. 232) argues that idioms have unique characteristics which distinguish them from other general expressions and structures. Firstly, its semantic integrity: since idiom is an established form of words or a phrase, it is considered as whole and cannot be classified into

smaller components because it would absolutely be misconceived. For instance, the idiom “*rain cats and dogs*”, its figurative meaning is entirely irrelevant to both “dogs” and “cats”, but it implies the meaning of “pouring rain”. Secondly, its stable structure: indicates that the implication of the idiom will be destroyed if the words in the idiom are removed, added, substituted by synonyms or rearranged. For example, the idiom “*to cast pearls before a swine*” is used to refer to the idea of “offering something valuable to someone who does not appreciate its value” but not “pearls are cast before a swine” or “cast pearls before pigs”. Thirdly, its metaphorical meaning: most idioms are based on metaphor since metaphors and idioms are closely related to each other. Idioms are considered as the building blocks of a language; they are the reflection of people’s distinctive circumstances and the long-term achievements of their wisdom. Idioms are depicted as the foundation of a community because it offers a vivid image of the people, their culture and their life experiences.

Additionally, according to Nunberg et al, (1994, p. 492-494) idioms are characterized by a number of different properties these are: **conventionality**: the meaning of idioms cannot be predicted independently but it is governed by external conventions. **Inflexibility**: unlike free expressions, the syntactic construction of idioms is limited or invariable. **Figuration**: idioms involve the figurative expressions like metaphors, hyperboles, metonymies, or other kinds. **Provability**: idioms are used to express frequent social interests. **Informality**: idioms are highly related to informal and colloquial speech which varies on the basis of social factors. Lastly, **Affect**: idioms have affects toward the things they refer to. However, these properties are not necessarily applied to all idioms apart from the property of conventionality. There are some idioms that do not have properties such as figuration or informality. However, there are others that do not possess most of the properties, in this case the possibility to call them idioms will be decreased; instead they might be referred to as collocation or other expressions.

### 2.3 Animal idioms

Animal idioms are used in farming communities where there is a close relationship between humans and animals, since humans become more familiar with the characteristics and the behaviors of the animals that live close to them. Moreover, they are frequently linked to proverbs and folk stories (Mawlood, 2018, p. 53; Nesi, 1995, p. 274).

They mostly convey human traits, feelings and societal norms through metaphorical associations in almost all the languages of the world. They either carry positive connotations such as boldness, bravery and wisdom or negative connotations such as stupidity and deception. Thus, they are regarded as essential elements of human life and imagination. Animal idioms signify particular traits attributed to their reference animal. For instance, the idiom “*Like a fish out of water*” expresses “discomfort” shaped by the biological fact that fish need water to live, while understanding idioms such as “*a wolf in sheep’s clothing*” (a deceptive person) sheds light on a deeper knowledge of the connection between language, culture and symbolic thinking (Amirkulovna, 2025, pp.187-188). Watson (1991, cited in Amirkulovna, 2025, p. 190) points out that animal idioms use vivid images to effectively express abstract concepts and keep them remembered.

Gadzhalieva (cited in Amirkulovna, 2025, pp. 188-189) states that zoonotic expressions (Animal expressions) usually hold cultural significance. She also highlights that some of these zoonyms are universally similar and hold identical connotations, while others are culturally dependent holding varied connotations. To illustrate, “lion” universally carries positive connotation because it symbolizes “courage”, specifically among three different languages: Dargin, English and Arabic, and “donkey” universally carries negative connotation symbolizing “foolishness” across these languages. Gerasimova (2021, p. 590-591) asserts that using animal names in idioms comprise more than just a semantic element of language; instead, they are regarded as an object of a specific culture because people from different parts of the world have their own language, history, culture, environment and way of thinking. Thus, they have varied perspectives, thoughts, beliefs and moods about the same animal. Moon (1998, cited in Altarbaq, 2020, p. 31) argues that fairy tales, fables and folk culture that are known globally are considered as the source of having universally shared animal idioms among different cultures. To illustrate, the English idiom “*wolf in sheep’s clothing*” is well recognized and perceived universally where the same animal is used to symbolize the same meaning.

### 3. Data Collection, Methodology and Procedure

- A corpus of animal idioms is compiled from reliable English dictionaries without consideration to dialect (American or British). These dictionaries are: Oxford Dictionary of Idioms (2<sup>nd</sup> edition) (henceforth, ODI), Cambridge International Dictionary of Idioms

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(henceforth, CIDI), McGraw-Hill's dictionary of American idioms and phrasal verbs (henceforth, DAI) and A Dictionary of English Idiomatic Expressions: English-Arabic by Abu-Ssyadeh (henceforth, DI). Data of the study encompasses (50) common English idioms that directly contain animal names without paying a particular attention to a specific type of animal.

- A qualitative analysis is conducted on the compiled data to identify the common categories of conceptual metaphor and the main types of image schema in the corpus with aim of finding out the dominant category of conceptual metaphor and the dominant type of image schema.
- The analysis is carried out in two distinct stages where the compiled idioms are classified on the basis of two fundamental theories involved in cognitive semantics.
  - 1- In the first stage, the animal idioms that are mostly metaphorical are chosen from the corpus and analyzed on the basis of CMT in order to identify the common conceptual metaphors as well as the conceptual mappings.
  - 2- In the second stage, the animal idioms that are mostly image schematic are analyzed on the basis of Johnson's (1987) IST separately in order to identify the main types of image schema.

#### 4. Data analysis

##### 4.1 Conceptual Metaphor Analysis of Animal idioms in English Language

Data analysis shows that, as stated by Kövecses (2002, p. 17) the animals are always the source domain where human beings are understood in terms of animal traits and features. Therefore, a person is described as being a brute, a tiger, a dog, a sly fox, a bitch, a cow, a snake and many others. The mapping process reflects the fact that features of the animal, like cunningness or caution of the fox, have been projected to describe a person. Interestingly, the metaphorical use of animals is not only restricted to human beings, but it is used in understanding and conceptualizing other aspects such as describing a situation, as illustrated in the example “it will be a bitch to pull this boat out of the water”. It might describe other aspects as well, like emotional state, possession and others as shown in the following analysis. The corpus used in this study is **ontological** metaphor, where abstract notions are perceived as physical entities, as proposed by (Thi et, al, 2018, p. 1128) who asserts that animalization is considered as a form of ontological metaphor. During the analysis the researcher has found five main categories of conceptual metaphor which are figured out on the basis of the target domain. As illustrated in **Table 1: Conceptual Metaphor Analysis of animal idioms**

No.	The Animal idiom	The Category of conceptual metaphor	The resultant conceptual metaphor
1	“Go ape” (CIDI, p. 9)	EMOTIONAL STATE IS AN ANIMAL	ANGR IS AN APE
2	“Have ants in your pants” (CIDI, p. 9)	EMOTIONAL STATE IS AN ANIMAL	EXCITEMENT/ WORRY IS AN ANT
3	“As blind as a bat” (ODI, p. 28)	HUMAN BEING IS AN ANIMAL	A HUMAN BEING WITH POOR VISION IS A BAT
4	“Eat like a bird” (CIDI, p. 34)	HUMAN BEING IS AN ANIMAL	A HUMAN BEING WHO EATS LITTLE QUANTITY OF FOOD IS A BIRD
5	“A bird brain” (CIDI, p. 34)	HUMAN BEING IS AN ANIMAL	A STUPID PERSON’S BRAIN IS A BIRD’S BRAIN
6	“The black sheep (of the family)” (CIDI, p. 37)	HUMAN BEING IS AN ANIMAL	A BAD/WORTHLESS HUMAN BEING IS THE BLACK SHEEP.
7	“As busy as a bee” (ODI, p. 42)	HUMAN BEING IS AN ANIMAL	A HARD WORKER HUMAN BEING IS A BEE
8	“Like a bull in a China shop” (CIDI, p. 53)	HUMAN BEING IS AN ANIMAL	A CLUMSY/ RECKLESS HUMAN BEING IS A BULL
9	“Have Butterflies in your stomach” (CIDI, p. 55-56)	EMOTIONAL STATE IS AN ANIMAL	NERVOUSNESS/ ANXIETY IS A BUTTERFLY IN ONE’S STOMACH
10	“A cash cow” (CIDI, p. 60)	POSSESSION IS AN ANIMAL	A BUSINESS WITH HIGH INCOME IS A CASH COW
11	“Shed/weep crocodile tears” (ODI, p. 65)	EMOTIONAL STATE IS AN ANIMAL	INSENCRE GRIEF IS CROCODILE TEARS
12	“A dark horse” (ODI, p. 72)	HUMAN BEING IS AN ANIMAL	AN UNKNOWN/ AN UNEXPECTED WINNER IS A DARK HORSE

No.	The Animal idiom	The Category of conceptual metaphor	The resultant conceptual metaphor
13	“Like a dog with two tails” (ODI, p. 82)	EMOTIONAL STATE IS AN ANIMAL	HAPPINESS IS A DOG WITH TWO TAILS
No.	The Animal idiom	The Category of conceptual metaphor	The resultant conceptual metaphor
14	“Dog tired” (ODI, p. 82)	EMOTIONAL STATE IS AN ANIMAL	TIRESOME IS A TIRED DOG
15	“Early bird” (ODI, p. 90)	HUMAN BEING IS AN ANIMAL	AN ACTIVE HUMAN BEING IS AN EARLY BIRD
16	“Dog eat dog” (CIDI, p. 100)	SITUATION IS AN ANIMAL	A COMPETITIVE SITUATION IS A DOG’S BEHAVIOR
17	“A dog’s life” (CIDI, p. 101)	LIFE IS AN ANIMAL	A DIFFICULT LIFE OF HUMAN BEING IS A DOG’S LIFE
18	“A fish out of water” (ODI, p. 108)	EMOTIONAL STATE IS AN ANIMAL	DISCOMFORT IS A FISH OUT OF WATER
19	“An eagle eye” (CIDI, p. 110)	HUMAN BEING IS AN ANIMAL	A HUMAN BEING WITH GOOD VISION IS AN EAGLE
20	“Sly as a fox” (DI, 2006, p. 162)	HUMAN BEING IS AN ANIMAL	A CLEVER/ TRICKY HUMAN BEING IS A FOX
21	“Eat like a horse” (CIDI, p. 198)	HUMAN BEING IS AN ANIMAL	A HUMAN BEING WHO EATS A LOT OF FODD IS A HORSE
22	“Fat as a pig (DAI, p. 204)	HUMAN BEING IS AN ANIMAL	A FAT HUMAN BEING IS A PIG
23	“As poor as a church mouse” (ODI, p. 224)	HUMAN BEING IS AN ANIMAL	A POOR HUMAN BEING IS A CHURCH MOUSE
24	“Get/have a frog in one’s throat” (DAI, p. 231)	EMOTIONAL STATE IS AN ANIMAL	FEAR IS A FROG IN ONE’S THROAT

No.	The Animal idiom	The Category of conceptual metaphor	The resultant conceptual metaphor
25	“A snake in the grass” (ODI, p. 268)	HUMAN BEING IS AN ANIMAL	A DECETFUL HUMAN BEING IS A SNAKE
26	“Pigs might (can) fly” (CIDI, p. 299)	SITUATION IS AN ANIMAL	IMPOSSIBLE SITUATION IS A FLYING PIG
No.	The Animal idiom	The Category of conceptual metaphor	The resultant conceptual metaphor
27	“An ugly duckling”(ODI, p. 302)	HUMAN BEING IS AN ANIMAL	A DIFFERENT HUMAN BEING IS AN UGLY DUCKLING
28	“A white elephant” (ODI, p. 311)	POSSESSION IS AN ANIMAL	A TIRESOME/ ANNOYING POSSESSION IS A WHITE ELEPHANT
29	“Cry wolf” (ODI, p. 316)	SITUATION IS AN ANIMAL	A MISLEADING/FAKE SITUATION IS A CRY WOLF
30	“A wolf in sheep’s clothing” (ODI, p. 316)	A HUMAN BEING IS AN ANIMAL	A FRAUDULENT/ MISLEADING HUMAN BEING IS A WOLF
31	“Breed like a rabbit” (CIDI, p. 317)	HUMAN BEING IS AN ANIMAL	HUMAN BEING WITH QUICK AND ABUNDANT PRODUCTION IS A RABBIT
32	“As strong as an ox” (CIDI, p. 376)	HUMAN BEING IS AN ANIMAL	A STRONG HUMAN BEING IS AN OX
33	“As stubborn as a mule” (OIDI, p. 376)	HUMAN BEING IS AN ANIMAL	A STUBBORN HUMAN BEING IS A MULE
34	“The top dog” (CIDI, p. 380)	HUMAN BEING IS AN ANIMAL	AN IMPORTANT HUMAN BEING IS A TOP DOG
35	“Die like a dog” (DI, 2006, p. 407)	DEATH IS AN ANIMAL	AN UNPLEASANT/ UNDEGNIFIED DEATH OF HUMAN BEING IS A DOG’S DEATH
36	“Open a can of worms” (DI, 2006, p. 444)	SITUATION IS AN ANIMAL	A CHAOTIC/ PROBLEMATIC SITUATION IS A CAN OF WORMS

No.	The Animal idiom	The Category of conceptual metaphor	The resultant conceptual metaphor
37	“A paper tiger” (DI, 2006, P. 477)	HUMAN BEING IS AN ANIMAL	A HUMAN BEING WITH A FAKE LOOK IS A PAPER TIGER
38	“As proud as a peacock” (DAI, p. 520)	HUMAN BEING IS AN ANIMAL	A BOASTFUL HUMAN BEING IS A PEACOCK
39	“Weak as a kitten” (DAI, p. 742)	HUMAN BEING IS AN ANIMAL	A WEAK/ POWERLESS HUMAN BEING IS A KITTEN

The above table reveals that five categories are involved in the foregoing analysis these are:

### 1- HUMAN BEING IS AN ANIMAL

The analysis shows that 23 idioms fall within this category. In general, the source domain is considered to be (the animal); while the target domain is recognized as (human being) including human being's physical and mental abilities, behaviors, appearances, and characteristics. As a result, human being is conceptualized and understood in terms of the animal.

A closer examination of the data in **Table 1** reveals that the idioms vary in their thematic content. Some of the idioms map the physical traits and abilities of the animal to the human, like, strength, dominance and determination (see examples 8, 12, 21, 31, 32 and 34), appearance (see examples 6 and 27) Stupidity and weakness (illustrated in the examples 4, 5, 23, 37, and 39) and motion, vision and size (see examples 3,19 and 22 from the table) while others concentrate more on the behavior of the animal, like diligence pride and stubbornness (see examples 7, 15, 33 and 38 from the table) and cunning and deceit (illustrated in the examples 20, 25 and 30).

### 2- SITUATION IS AN ANIMAL

The analysis shows that 4 idioms fall within this category; where (the animal) as a concrete entity stands as the source domain, while an abstract concept (a situation) represents the target domain which is conceptualized in terms of the source domain.

Again, a closer look at **Table 1** illustrates that the thematic content of the idioms differ from each other. Some idioms are mapping the behavior of the animal into a situation created by humans, like, aggressiveness and deceit (seen in idioms no. 16 and 29 from the table), while others are mapping the physical traits of the animal into a situation like the messiness caused by the animal in idiom no. 36. However, in other idioms the physical disability of the animal is mapped into a situation (seen in idiom no. 26 of table).

### 3- EMOTIONAL STATE IS AN ANIMAL

This category contains 8 idioms from the selected corpus; where (the animal) as a concrete entity represents the source domain, while an abstract concept (Emotional state) represents the target domain which is understood in terms of the source domain (the animal) and the above table

illustrates that the idioms reflect distinct thematic contents. Some of the idioms are mapping the physical features or the nature of the animals into human's emotion (see idioms no. 18 and 24 from the table). Other idioms are mapping the natural behavior of the animal into human's emotion (see idioms no. 1, 2, 9 and 11). Still there are others that are mapping the animal's emotion into human's emotion like being happy, tired (see idioms no. 13, 14).

#### 4- POSESSION IS AN ANIMAL

The analysis reveals that 2 idioms in the above table belong to this category; where (the animal) as a concrete entity represents the source domain, while an abstract concept (Possession) represents the target domain which is conceptualized in relation to the source domain.

A closer look at the data in **Table 1** shows the thematic content of the idioms; where the nature and the physical features of the animal are mapped into a possession owned by humans like positive qualities of the animal (see idiom no. 10) or undesirable qualities of the animal (see idiom no. 28).

#### 5- LIFE/DEATH IS AN ANIMAL

The analysis shows that 2 idioms belong to this category, one of them indicate the concept of life and the other one indicates the concept of death; where (the animal) as a concrete entity represents the source domain, while an abstract concept (LIFE/DEATH) represent the target domain which is conceptualized in terms of the source domain.

The data from **Table 1** reveals that the thematic content of the idioms (no. 17, 35) indicates the mapping of animal's experience into humans' experience, like experiencing a miserable and undignified LIFE/DEATH.

#### 4.2 Image Schema Analysis of Animal idioms

In this section, the animal idioms that explicitly or implicitly contain an Image schema are analyzed on the basis of Johnson's (1987) IST. The researcher found that six types of image schema are identified during the analysis. These are: CONTAINER schema, FORCE schema, PATH schema, SCALE schema, PART-WHOLE schema and CENTER-PERIPHERY schema as discussed in the sections below:

#### 4.2.1 CONTAINER schema

This image schema emerges from the experience of having something inside something else or including something as an element of something else, as in “The bottle contains two liters of water”. This schema can be extended from physical domains into abstract domains. This means that we can understand abstract concepts on the basis of physical concepts such as, in “There was a ship in sight”, “The ship was out of sight” where the visual field is perceived as a container (Hamawand, 2016, p. 93). Lakoff (1987, p. 272) states that CONTAINER schema is a concept that consists of the structural components interior, boundary and exterior which are considered as the basic requirements for a CONTAINER. It is identified by the use of certain prepositions such as in, into, out, out of and out from. So, CONTAINER schema is lexicalized by the use of certain linguistic items. As shown in **Table 2: The analysis of the animal idioms that reflect CONTAINER schema**

No.	English Animal idiom	Meaning and Interpretation	CONTAINER Schema Analysis
1	“Have ants in your pants” (CIDI, p. 9)	Being unable to keep still because you are very excited or worried about something.	It is explicitly identified by the preposition “in”; where (pants) represents the container and (ants) represents the content.
2	“let the cat out of the bag” (ODI, p. 47)	“To reveal a secret, especially carelessly or by mistake”	It is explicitly identified by the use of the preposition “out” where the “bag” represents the container and the “cat” represents the content.
3	“Have butterflies in your stomach” (CIDI, p. 55-56)	“To feel very nervous, usually about something you are going to do”	It is encoded by the spatial preposition “in” where (stomach) represents the container for its content (butterfly).
4	“A fish out of water” (ODI, p. 108)	Refers to a person who is in a completely unsuitable environment or situation.	That is encoded by the use of the preposition “out”. (The water) represents the container for the content (the fish). Metaphorically, (a person) is the content in the container (inappropriate or unsuitable environment)
5	“A fly in the ointment” (CIDI, p. 142)	“Someone or something that spoils a situation which could have been successful or pleasant”	Recognized by the spatial preposition “in”. (A fly) represents the content in the container (ointment), metaphorically (a person or a thing) is the content for the container (a pleasant situation)
6	“Get/have a frog in one’s throat” (DAI, p. 231)	“A feeling of hoarseness or a lump in one’s throat” (often regarded as a sign of fear), it is often used when unable to speak clearly.	It is encoded by the use of the preposition “in” where (a frog) represents the content in the container (throat)
7	“A pig in a poke” (CIDI, p. 298)	“something that you buy or accept without checking it or seeing it, with the result that it might not be as you want”	It is identified from the use of the spatial preposition “in” where (poke) represents the Container and (Pig) represents the content.
8	“A wolf in sheep’s clothing” (ODI, p. 316)	A person who appears friendly or harmless but it is really hostile and dangerous.	“A wolf” acts as the content in the container “sheep’s clothing”. This type of image schema is explicitly encoded by the preposition “in”.

No.	English Animal idiom	Meaning and Interpretation	CONTAINER Schema Analysis
9-	“A snake in the grass” (CIDI, p. 360)	“Someone who pretends to be your friend while secretly doing things to harm you”	This type of image schema is recognized by the use of the preposition “in” where the grass stands as the container for the content (snake).
10-	“Open a can of worms” (DI, 2006, p. 444)	To create a problematic or a difficult situation.	(The can) with its boundaries stands as the container for its content (worms).

#### 4.2.2 FORCE schema

This type emerges from our embodied experience of applying force on objects causing changes in their motion. This schema is identified by the use of some linguistic expressions such as the English modal auxiliary verbs as in “you must be home by 11 o’clock”, where “must” indicates the concept of obligation and is derived from COMPULSION schema. In “he can fix the computer”, where “can” indicates the meaning of ability and is derived from ENABLEMENT schema. In “you may come if you wish”, where “may” indicates the notion of permission and is derived from REMOVAL OF RESTRAINT schema. These examples illustrates that these modal verbs are rooted in our embodied experiences (Hamawand, 2016, p. 93). As shown in **Table 3: The analysis of the animal idioms that fall within FORCE image schema**

No.	English Animal idiom	Meaning and Interpretation	FORCE Schema Analysis
1	“Has the cat got your tongue” (CIDI, p. 61)	Something that you say to someone who does not speak but stays silent.	The cat has the power to cut an individual’s tongue which in turn obstructs his/her ability to speak. Thus, the tongue is being controlled by the cat (the external force).

No.	English Animal idiom	Meaning and Interpretation	FORCE Schema Analysis
2-	“Hold your horses” (ODI, p. 146)	Wait a moment, be patient or control your enthusiasm.	The horse represents the force and the person who is riding it controls its movement. Thus, there will be a blockage or a restraint (the person) trying to prevent the fast movement of the horse (the force).
3-	“Pigs might (or can) fly” (CIDI, p. 299)	It is used ironically to express the meaning of something that is not happening at all.	FORCE schema is identified by the use of the modal auxiliary verbs (might or can). Although, it metaphorically expresses the notion of lack of ability, but pig is ironically described with an ability to fly (has force).
4-	“As Stubborn as a mule” (OIDI, p. 376)	A person who tends to be very determined and not changing his/her mind on a particular thing.	The stubbornness of mules (force) denotes a resistance of any outsider force tries to control its movement.

### 4.2.3 PATH schema

This arises from our experience of moving around in the world or from observing the way other objects move. The PATH image schema has a starting point (source), a destination (goal), and a sequence of contiguous locations in between them (the neighboring locations which connect the source and goal). In a concrete domain, this is shown in this example: “she walked from the castle through the countryside to the mansion”. The PATH image schema can be extended from concrete domains into abstract domains. We talk, for instance, about achieving purposes as paths, as illustrated in examples such as “He is composing a poem for his wife”, and “He is nearly there”, and “I was supposed to be writing a letter, but I am afraid I got sidetracked” (Hamawand, 2016, p. 94).

**Table 4: The analysis of the animal idioms that belong to PATH image schema**

No.	Animal idiom	Meaning and Interpretation	PATH Schema Analysis
1	“Till the cows come home” (ODI, p.64)	“For an indefinitely long time or forever”	It incorporates an actual physical movement of cows. Thus, there will be a source where the cow starts its journey, a goal where it returns home and other different locations which connect the source and the goal.

No.	English Animal idiom	Meaning and Interpretation	FORCE Schema Analysis
2	“As the crow flies” (ODI, p. 66)	“refers to a shorter distance in a straight line across country rather than the distance as measured along a more circuitous road”	It highly focuses on movement, mainly the crow’s movement which has a starting point, a destination and a sequence of contiguous locations between them.
3	“At a snail’s pace” (CIDOI, p. 360)	To be very slow.	The main emphasis is on movement, specifically the Snail’s slow movement. Although the snail is moving so slowly but there is still a starting point from where the snail starts its movement, the snail is still moving forward along a road where it can pass several different locations until it reaches its goal (destination).

#### 4.2.4 SCALE schema

Johnson mentions that SCALE schema is essential for understanding the world in terms of more and less of objects (like adding objects to a group or taking it away), amounts of substance increasing or decreasing, degrees of intensity, such as one light is brighter than another. These “more” and “less” aspects form the basis of SCALE schema that humans experience in everyday life. SCALE schema copes with the metaphor MORE IS UP which has an experiential basis (when we add more of a substance to a group, the amount rises). This schema is culturally significant because of its capacity to impose numerical gradients on a scale (1987, pp. 122-123). As illustrated in **Table 5: The analysis of the animal idioms that fall within SCALE schema**

No.	Animal idiom	Meaning and Interpretation	SCALE schema Analysis
1	“Eat like a bird” (CIDI, p. 34)	To eat a very little amount of food	The concept (little amount of food) is experienced by both a bird and the person who is described in terms of a bird is placed on the lowest end of the scale scoring the lowest degree and denoting the scale LESS IS DOWN. Thus, an implicit SCALE Schema is involved in this idiom.

No.	English Animal idiom	Meaning and Interpretation	FORCE Schema Analysis
2	“A bird brain” (CIDI, p, 34)	“A stupid person”	It employs SCALE Schema; as it implicitly refers to the small size of the bird’s brain and it metaphorically describes a person whose brain is as small as the bird. Thus, the concept of (small size) imposes a numerical gradient on the scale by placing it on the lowest end of the scale and implying the LESS IS DOWN scale.
3	“Fat as a pig” (DAI, p. 204)	To be exceptionally fat.	The concept of (extreme fatness) can be measured indicating the highest point on the scale for both the animal and the person who is implicitly involved. This idiom refers to the scale MORE IS UP.
4	“A paper tiger” (DI, 2006, P. 477)	A person who externally appears to be brave but he/she is actually coward and powerless.	The paper tiger scores the lowest degree on the scale since it implicitly refers to concepts like weakness and fake power, especially when it is compared to other powerful entities. It implies the scale LESS IS DOWN.
5	“Weak as a kitten” (DAI, p. 742)	To be physically very weak.	It is literally showing the lowest degree on a scale in comparison to strong and big-sized animals. Metaphorically, SCALE schema is also employed, since it displays the concept of weakness or the least value of a particular person by placing him/her at the lowest point of the scale in comparison to another strong person. LESS IS DOWN scale is implied in this idiom.

#### 4.2.5 PART-WHOLE schema

According to Lakoff (1987, pp. 273-274) this type of image schema is composed of three structural elements: A WHOLE, PARTS and a CONFIGURATION. It refers to the way we as humans can perceive our entire lives as being composed of WHOLES and PARTS. We experience our own bodies and other entities in this world as WHOLES consisting of different PARTS. Our awareness of the PART-WHOLE structure of other objects enables us to function and interact with our physical environment. For example, we may think of a

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family a WHOLE which is composed of individual members who are PARTS of that family. In India, society is perceived as a body (the WHOLE) with castes as PARTS.

**Table 6: The analysis of the animal idioms that fall within PART- WHOLE schema**

No.	Animal idiom	Meaning and Interpretation	PART- WHOLE schema analysis
1	“An eagle eye” (CIDI, p. 110)	A person who notices small things because he/she watches cautiously.	The eagle’s eye represents a part of the eagle’s whole body. It also metaphorically describes a part (eye) of the human’s whole body.

#### 4.2.6 CENTER-PERIPHERY Schema

In a world, things, events and persons are more significant than others; they appear larger in our experience and are more central in our interactions. Others are relatively peripheral not prototypical at a given point in time. (One’s spouse, lover, or friend) are more prominent and central forces in the interactional world. Our physical embodiment offers a very definite character to our perception of the world. Our world emanates from our bodies as perceptual centers from which we see, hear, touch and smell (Johnson, 1987, p. 124). **Table 7: The analysis of the animal idioms that involve an implicit CENTER-PERIPHERY schema**

No.	Animal idiom	Meaning and Interpretation	CENTER-PERIPHERY Schema Analysis
1	“A dark horse” (ODI, p. 72)	A person who wins a race or a competition while nobody expected him/her to do so.	(The dark horse) stands as the center and seen as the most significant one because it is the winner horse. However, the other horses are the peripheries which receive no attention at all. Metaphorically, the winner person also represents the center, while the other competitors represent the peripheries.
2	“The top dog” (CIDI, p. 380)	The most powerful, the most significant and the person in a particular group or the victorious person.	(The top dog) is viewed as the most significant dog since it wins the fight, while the other dogs which lose the fight are considered to be the peripheries. The person who is metaphorically described also represents the center, while other people are the peripheries.

**Table 8: The analysis of the animal idioms that involve more than one type of image schema**

No.	Animal idiom	Meaning and Interpretation	Image Schema Analysis
1	“Be the bee’s knees” (CIDI, p. 27)	“to be extremely good”	PART-WHOLE schema; because the bee’s knees acts as the most significant part of the bee’s whole body. CENTER-PERIPHERY schema is also implicitly employed in this idiom; where the bee’s knees stands as the central part because it is regarded as the most prominent part of the bee’s whole body and the other parts (organs) of the bee stand as the peripheries.
2	“The black sheep (of the family)” (CIDI, p. 37)	Someone who is seen as a bad or an unworthy person by the rest of the family.	PART-WHOLE schema; since the black sheep represents a member (part) of the flock of sheep (whole) being mapped into a worthless person who is representing a bad member of the whole family. CENTER-PERIPHERY schema is involved in this idiom as well; where the black sheep represents the periphery. It is the less prominent sheep because it differs from the white sheep. However, the other sheep (the white sheep) represent the centers which are more prominent and central than the black sheep.
3	“Like a bull in a china shop” (CIDI, p. 53)	To drop or break things because you move awkwardly or roughly.	CONTAINER schema is involved in this idiom where; a bull (the content) stands for a reckless person; a china shop (the container) stands for a situation or a place which requires a person to be careful. FORCE schema is also employed because bull is renowned for being strong and having the ability to destroy and ruin whatever it encounters; in this idiom the bull has the ability to cause enormous demolition in the china shop which sells precious things.

No.	Animal idiom	Meaning and Interpretation	Image Schema The Analysis
4	“A big fish in a small pond” (ODI, p. 108)	“A person who is seen as important and influential only within the limited scope of a small organization or group”	CONTAINER schema; that is identified by the preposition “in”, (big fish) stands as the content and (small pond) stands as the container. CENTER-PERIPHERY is also employed; where (a big fish) stands as the center which receives more attention and seen more significant than the other fish which lie at the periphery.
5	“Eat like a horse” (CIDI, p. 198)	Someone who eats a lot of food.	SCALE schema is used in this idiom; where the concept (the huge amount of food) experienced by both a horse and the person who is described in terms of a horse can be measured on a scale and they are placed on the highest end of the scale scoring the highest degree and implying the scale MORE IS UP. FORCE schema is also implicitly involved in this idiom; where the horse has the ability (force) to eat a lot because it is strong and big; therefore, it needs an excessive amount of food.
6	“The Lion’s share” (CIDI, p. 232)	The biggest part of something.	PART- WHOLE schema, it refers to a significant part within the whole with the “lion’s share” being the biggest part. FORCE schema; where lions (force) are the most courageous animals in the world, therefore; they always take the largest part or the whole prey.
7	“An ugly duckling”(ODI, p. 302)	“A young person who turns to be beautiful or talented against all expectations”	PART-WHOLE schema; for the ugly duckling represents a member (a part) of the ducklings’ family (a whole). In addition, the idiom metaphorically refers to a member or a person (part) of a family, a group or an organization (whole). CENTER-PERIPHERY schema is involved in this idiom as well; where (the ugly duckling) represents the periphery. It is the less prominent duckling because it differs from the other ducklings which are similar to each other. The other ducklings represent the centers which are more prominent and more central than the different duckling.

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No.	Animal idiom	Meaning and Interpretation	Image Schema The Analysis
8	“As strong as an ox” (CIDI, p. 376)	A person who is physically very strong.	FORCE schema; where the concept of strength of both the animal (ox) and a strong human being denotes their physical ability (force). Thus, FORCE schema is the appropriate type. SCALE schema; where the concept of strength shows an increase on a scale in comparison to a weak or vulnerable person. Thus, it denotes the scale MORE IS UP.

#### 4. Results and Findings

- 1- The corpus of this study tends to be metaphorical and image schematic. Some of the idioms primarily rely on conceptual metaphor, others primarily rely on image schema and still many others reflect both theories simultaneously. Thus, after an analysis of 50 animal idioms, the following distribution became apparent:

**Table 9: The distribution of the animal idioms among Conceptual Metaphor and Image Schema**

Cognitive foundation	The number of the animal idioms
Primarily metaphorical	17
Primarily Image schematic	11
A combination of both (metaphorical and image schematic)	22

- 2- Five common categories of conceptual metaphor in English animal idioms are recognized including: HUMAN BEING IS AN ANIMAL, SITUATION IS AN ANIMAL, EMOTIONAL STATE IS AN ANIMAL, POSSESSION IS AN ANIMAL and LIFE/DEATH IS AN ANIMAL. The conceptual metaphor HUMAN BEING IS AN ANIMAL is identified as the dominant one among the English animal idioms.

**Table 10: The number of the animal idioms within Conceptual Metaphor categories**

No.	The conceptual metaphor category	The number of the animal idioms
1-	HUMAN BEING IS AN ANIMAL	23
2-	SITUATION IS AN ANIMAL	4
3-	EMOTIONAL STATE IS AN ANIMAL	8
4-	POSSESSION IS AN ANIMAL	2
5-	LIF/DEATH IS AN ANIMAL	2

- 3- Six common types of image schema are identified among the English animal idioms that are primarily image schematic, these types are: CONTAINER, FORCE, PATH, SCALE, PART-WHOLE and CENTER-PERIPHERY schemas. Furthermore, some of the idioms employed more than one type of image schema, thus, they are grouped into additional one known as overlapping schemas. The CONTAINER schema is observed to be the dominant type among the corpus.

**Table 11: The number of the animal idioms within Image Schema types**

No.	Image schema type	The number of the animal idioms
1-	CONTAINER Schema	13
2-	FORCE Schema	8
3-	PATH Schema	3
4-	SCALE Schema	7
5-	PART-WHOLE Schema	5
6-	CENTER-PERIPHERY Schema	6

## Conclusion

The result and the findings show that figurative expressions, mainly animal idioms are not only linguistic elements and they are not randomly formed; rather they are fundamentally influenced and shaped by both cultural and cognitive aspects, particularly in English-speaking society.

- 1- The metaphorical and the image schematic distribution of the English animal idioms highlight the important role these cognitive theories play in shaping the abstract and the metaphorical meaning of some figurative expressions, mainly idioms in English language.
- 2- CMT and IST reflect cultural values, interests and societal norms as shown below:
  - In case of CMT, the conceptual metaphor category “HUMAN BEING IS AN ANIMAL” is observed to be the dominant category among the other five categories. The pervasiveness of this category suggests that English culture include animals in their language mainly in idioms to describe human beings, by mapping aspects of animals into analogous aspects of humans, such mapping is better reflected in figurative language, as illustrated in the idioms of this study; like “*sly as a fox*”, “*Eat like a bird*”, “*like a bull in a china shop*”, etc.
  - In case of IST, the CONTAINER schema is observed to be the dominant and the most commonly used type among the other six types of image schema. This suggests that English culture have better experience with the concepts that are particularly being inside or outside a container where various abstract concepts are understood and conceptualized in terms of this experiential and embodied structure. Thus, humans’ experience and interaction with specific kinds of animals shape their understanding of these animals and this in turn is reflected in their language, as seen in the animal idioms involved in this study. For example, the idiom “*sly as a fox*” is formed on the basis of humans’ interaction and experience with this kind of animal which is known for cunning and deceit.

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## تۆیزینه وهیهکی سیمانتیکی هزری له ئیدیهمه ناژملێیکان له زمانی ئینگلیزی

## پوخته

ئهم تۆیزینه وهیه لیکۆلینه وهیهکی سیمانتیکی هزریه له سهر ئه ئیدیهمانه ی که ناوی ناژملێیان تیدایه له زمانی ئینگلیزی له رهوانگه ی تیوریکانی میتافوری چه مکی و سکیمای وینه یی. تۆیزینه وه که ههول دهدات رۆل وه گرینگی میتافوری چه مکی له سهر کلنور و کۆمه لگا دهربخات. به واتایه کی تر چون به کاره یانی ئه ئیدیهمانه رهوشی که لتوری و رهوشت و ریساکانی کۆمه لگا نیشان دهدات. له گه ل ئه وه شدا، تۆیزینه وه که رۆلی په یوه ندیه جهسته یه کان (تیوری سکیمای وینه یی) وتیگه یشتنی مرۆف له ناژه لان له دروستکردنی ئیدیهمه ناژملێیکان هه لده سه نگینیت. له ئهم تۆیزینه وه یه په نجا ئیدیه مه له زمانی ئینگلیزی که ناوی ناژملێیان تیدایه له سه رچاوه ی باوه ر په یکاراوه وه کۆراونه ته وه ریکخراون وه کو بنه مای تۆیزینه وه که. له م تۆیزینه وه یه دا میتۆدی وه سفی و چۆنیتی به کاره یانراون بو ئه وه ی میتافوره گشتیه یه کان دیاری بکریت و سکیمای وینه یی سه ره مکه یه کان که له پشت ئیدیه مه کانه وه هه ن دیاری بکرین. ئه نجامه کانی تۆیزینه وه که ش ئه وه دهرده خه ن که په نچ میتافوری گشتی هه ن که ئه مانه ن: مرۆف به شیوه یی میتافوری وه ک ناژملی ده بیئرئ، بارودوخیش وه ک ناژمل ده بیئریت، هه ست وه کو ناژمل ده بیئریت، مولکیه یه ت وه کو ناژمل ده بیئریت و ژیان و مردنیش وه کو ناژمل ده بیئریت، و له ناو ئه وان ه شدا ئه میتافوره چه مکیه که ده لی مرۆف ناژمله زۆرترین به کاره یانی هه یه. هه ره ها، شه ش جوړی سه ره مکی له سکیمای وینه یی، به تابه ته ی ئه مانه ن که ده بیئرین له نیوان ئیدیه مه هه لبه ژیردراوه کان: شتی که شتیکی تر له خو ده گری له ناوه وه، هیز، رینگای گه یشتن به مه به ست، قه باره و هه لسه نگاندن، به ش و گشتی، په یوه ندی نیوان ناوه راست و ده ور به ر. ئه سکیمای وینه یی که ده لی (شتی که شتیکی تر له خو ده گری له ناوه وه) سه ره مکیتر بینه انه و زۆرترین به کاره یانی هه یه له ناو ئیدیه مه هه لبه ژیردراوه کان. له کۆتاییدا، ئه م تۆیزینه وه ئه وه نیشان دهدات که ئیدیه مه ناژملێیکان بنه مایه کی هزریان هه یه و هه ره ها، تیوری هزریکان رۆلیکی زۆر گرنگیان هه یه له شیوه دانی ئیدیه مه کان به تابه ت ئیدیه مه هه لگیراوه کانی ناژمله له زمانی ئینگلیزی.

**کلله وشهکان:** سیمانتیکی هزری، ئیدیهمه ناژملێیکان، میتافوری چه مکی، سکیمای وینه یی.

## دراسة المعنى الإدراكي للتعبير المجازية المتعلقة بالحيوان في اللغة الإنكليزية

### الملخص

يهتم هذا البحث بدراسة التعبيرات المجازية المتعلقة بالحيوان في اللغة الإنكليزية من وجهة نظر علم المعاني الإدراكي. بالأخص من خلال تطبيق نظريتين أساسيتين متواجدين في علم المعاني الإدراكي: الأولى هي نظرية الاستعارة المفهومية والثانية هي نظرية مخطط الصورة. يبين البحث الحالي أهمية هاتين النظريتين في تكوين التعبيرات المجازية المتعلقة بالحيوان وكيف يتم من خلالهما إظهار ثقافة، قيم واهتمامات المجتمع، من خلال اعتماد البحث الحالي على دراسة نوعية لخمسون تعبيراً مجازياً متعلقاً بالحيوان. هذه التعبيرات مأخوذة من مصادر موثوقة في اللغة الإنكليزية لغرض تحديد أصناف الاستعارات المفهومية الأكثر شيوعاً، بالإضافة إلى تحديد أنواع مخططات الصور الأكثر شيوعاً وتواجداً في هذه التعبيرات. أظهرت نتائج الدراسة خمسة أصناف شائعة من الاستعارات المفهومية والتي تتمثل كالتالي: الإنسان هو الحيوان، الموقف هو الحيوان، الحالة العاطفية هي الحيوان، التملك هو الحيوان، الموت أو الحياة هما الحيوان مع اعتبار (الإنسان هو الحيوان) هو الصنف الأكثر تداولاً. وفيما يخص نتائج نظرية مخطط الصورة، فإنه تم تحديد ستة أنواع شائعة من مخططات الصور والتي تتضمن الآتي: الحاوية، القوة، المقياس، المسار، الجزء - الكل والمركز - الطرف حيث تبين بأن (الحاوية) هي النوع الأكثر تداولاً في التعبيرات المستخدمة في هذه الدراسة. تم الاستنتاج بأن التعبيرات المجازية المتعلقة بالحيوان في اللغة الإنكليزية لها أصل إدراكي من خلال احتوائها على أصناف متنوعة من الاستعارات المفهومية وأنواع متعددة من مخططات الصور وبالأخص تلك التعبيرات المستخدمة في هذه الدراسة، وقد تم الاستنتاج أيضاً بأن هاتين النظريتين لهما أهمية كبيرة في تكوين وفهم التعبيرات المجازية المتعلقة بالحيوان في اللغة الإنكليزية.

**الكلمات المفتاحية:** علم المعاني الإدراكي، التعبيرات المجازية المتعلقة بالحيوان، نظرية الاستعارة المفهومية، نظرية مخطط الصورة