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**THE CONCEPT OF SADNESS IN ENGLISH AND LITHUANIAN
AND ITS TRANSLATION**

**Master Thesis
Course Paper**

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INTRODUCTION

The phenomenon of language is multi-functional. Language is not only the means of communication among people or a feature of nationality, it helps to express one's attitude and reveals things that are not seen or perceived otherwise. According to a German philosopher Humboldt (W. von Humboldt, 1767-1835) language is like an external expression of the nation's spirit; the nation's language is its spirit and the nation's spirit is its language. In Humboldt's philosophical system language is conceived as an active action. Language is not a result, but an activity, which encourages thoughts. A word is not a simple thing's reflection, but it creates this thing's image. Language signifies not the things, but concepts, which are presented in the process of language's creation. Learning a new language we acquire a new attitude to the world, as every nation's interpretation of the world varies. (quoted from Gudavičius 2000, 19).

By using language we also express various emotions. However, the relation between emotions and language is specific. That is why emotions are researched not only by psychology, but by a wide range of other sciences, including linguistics. Language which names and refers to emotions has a special term – the language of emotions. The language of emotions names states of happiness, fear, anger, sadness, disgust, etc. shows their intensity, identifies their peculiarities and conceptualization.

This Master Thesis is an attempt to analyze the concept of sadness in English and Lithuanian languages and to ascertain the peculiarities of the translation of the concept of sadness from English into Lithuanian.

The object of this Master Thesis is the concept of sadness.

The aims of the present work are:

1. To reveal the concept of sadness in English and Lithuanian
2. To ascertain the peculiarities of translation of the concept of sadness between the two languages depending on the conceptual metaphors they belong to.

To achieve these aims the following **objectives** were set:

1. To present the theoretical framework of the concept of sadness and exemplify it.
2. To research how the states of sadness are conceived in the Lithuanian and the English languages.
3. To compare the peculiarities of the concept of sadness in English and Lithuanian, to find similarities and differences.
4. To research conceptual metaphors revealing the concept of sadness in English and Lithuanian and their translation.

The methods applied in the work are linguistic – theoretical literature analysis, contrastive linguistic analysis and the analysis of conceptual metaphors.

The examples which illustrate the concept of sadness are taken from the Lithuanian Corpus, compiled in the Computer Linguistics Center (<http://donelaitis.vdu.lt>), the Corpus of English language Concordance and classical literature books “Jane Eyre”, “The Red Badge of Courage”, “Tess of the d'Urbervilles”, “Lord Jim” and “From Classical English Poetry”. These books were read both in Lithuanian and English. The words and word-phrases, which convey the concept of sadness, were picked up in order to compare the translation. The comparison of the major meanings existing in the collective subconsciousness of both nations and their expression in a variety speech instances is presented.

The structure of the work

This Master Thesis consists of introduction, four chapters, conclusions, references and sources. The first three parts introduce theoretical framework including concept's expression in language, lexicographical description and scenario of prototypical situation. The fourth part is an empirical analysis of conceptual metaphors SAD IS DOWN, SAD IS DARK, SADNESS IS A LACK OF HEAT, SADNESS IS LACK OF VITALITY, SADNESS IS FLUID IN A CONTAINER, SADNESS IS A PHYSICAL FORCE, SADNESS IS AN ILLNESS, SADNESS IS INSANITY, SADNESS IS A BURDEN, SADNESS IS A LIVING ORGANISM, SADNESS IS A CAPTIVE ANIMAL, SADNESS IS AN OPPONENT, SADNESS IS A SOCIAL SUPERIOR and the analysis of their translation from English into Lithuanian.

The relevance of the work

One of the main human beings' characteristics is emotions, which are the basis of interdependent correlation among each other. It is important to describe how emotional states are verbalized in language. Cognitive linguistics is a new field of researches in Lithuania, so not many works are written about conceptualization of emotions and their translation from one language into another.

The term “concept”, related terms and the quotations which illustrate the concept of sadness in English and Lithuanian languages are singled out in italics in the text.

I. CONCEPT EXPRESSION IN LANGUAGE

1. Concept as an object of Cognitive Linguistics

Cognition is the process of knowing, understanding, and learning something. (Longman Dictionary of Contemporary English, 2003). According to Kubriakova (1994, 36), the term *cognitive science* connects some disciplines, which research how information is received, processed, fixed, stored, used and spread. *Cognition* is connected with person's cognitive abilities and one of them is language because it is a means to communicate experience and knowledge, to exchange information. The science of *Cognitive linguistics* was formed in 1980-ties in the universities of California Berkley and San Diego. The initiators of this trend are considered to be George Lakoff and Ronald Langacker, the main representatives – Ch.Fillmore, R.Jacknedoff, H.Putnam, E.Rosch, Z.Kovecses, G.Fauconnier, M.Johnson, J.Talmy, D.Bolinger, W.Labov.

The essence of cognitive linguistics is that persons' speaking skills are inseparable from all psychological activity – perception, imagination, contemplation. (Gudavičius 2000, 30)

Cognitive linguistics researches language as a general cognitive mechanism. (Demjankov, 1994, 21)

Such terms as concept, conceptual analysis and conceptualization are related to the science of cognitive linguistics. The term *concept* comes from Latin and was already employed in the Middle Ages. (Papaurelytė 2004, 18). Generally the term concept is understood as an idea or perception of something, an abstract image of some thing or phenomenon, but in this Master thesis *concept* will be investigated from linguistic point of view.

Nowadays *concept* has become a subject of different researches. Numerous studies and empirical investigations concerning the subject of the concept have been carried out by worldly famous scholars (Wierzbicka 1999, Kovecess 2000, Lakoff and Johnson 1980, Barcelona 2000, etc), Russian scholars (Stepanov 1997, Vorkačov 2002, Frumkina 1992, Kubriakova 1994, Demjankov 1994, Popova, Sternin 1999 etc). In Lithuania such scholars as Marcinkevičienė(1994), Gudavičius (2000), Papaurelytė (2004), and others dealt with the different aspects of the concept as well. Gudavicius (2000) explored the ethnolinguistic aspect of concept, Marcinkevičienė (1994) surveyed cognitive metaphors, Papaurelytė (2004) focused on the concept of sadness in Russian and Lithuanian languages.

There were many debates about the definition of concept. The Dictionary of Cognitive Terms described concept as a unit of consciousness' psychic and mental resources and informational structure, which defines one's knowledge and experience.

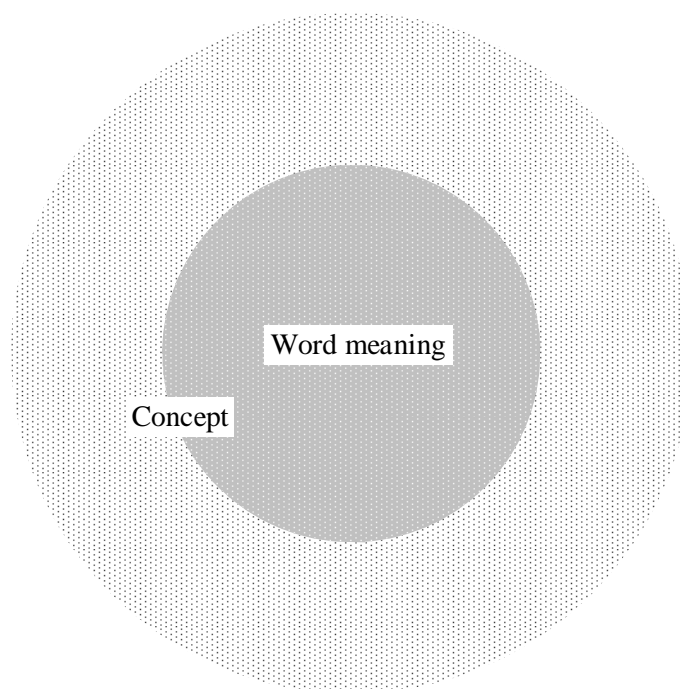
Wierzbicka (.....)stated that concept is an ideal cognitive phenomenon, which has its own name in language and expresses image of the real worldview, determined by culture.

Lakoff and Johnson (1980, 3) asserted that concepts structure what we perceive, how we get around in the world, and how we relate to people.

Babuskin (1996, 35) described concept as an ideal contents and any unit of thinking, which has meaning.

Papaurelyte in her dissertation "The Concept of Sadness in Lithuanian and Russian languages" (2004) observed one general component, characteristic to all definitions: concept is a unit of thinking. According to her concept is a unit of thinking, all information about something, what is in people's, talking the same language, consciousness. Not everything, what is included into concept can be expressed by language, but language makes it possible to reveal the part of unit's content. A concept is not equal to a word, because a word reflects not all the concept, but conveys only a few its features (Papaurelytė 2003, 123). This Master Thesis supports Papaurelytė's view.

Concepts' relation with the meaning and sense has been an object of various discussions as well. Concept, meaning and sense belong to the field of ideal units. According to Gudavičius (2000, 52) units of language have only a meaning and a sense is created in texts. Aitchison (1987, 41) treats the "meaning" of a word as overlapping with the concept to a large extent.



Picture 1. The relationship between concepts and word meanings

The author presents an illustrative example with a cat – there exist a certain meaning of a cat and everybody understands what is it, but each person's consciousness portrays a different image – one may see in his mind's eye an awake, walking around black cat, the other – white one sleeping or licking milk from a saucer. Not all semantic features form the meaning, but only the minimum. The minimum of features is general for everybody, but individual experience is crucial.

There exist many classifications of concept. Croft and Cruse (2004) present such organizing of concepts: frame, schema, script, global pattern, pseudo-text, cognitive model, experiential gestalt, base, scene (Fillmore 1985:223, n.4) Papaurelytè (2004, 22) presents concept classification, based on terms, used in cognitive terminology. This classification is enlisted below:

- Pictures of contemplation (a concrete subject, a visible sight, ex: house)
- Schemes (similar to pictures of contemplation, but spatial character is emphasized)
- Hypernims (not very figurative, they can be explained only verbally, by indicating logical bounds, for example road);
- Frames (all details are connected into one unit, ex: hospital)
- Insight (all information about a things' construction, function, inner structure, for example: scissors);
- Scenarios (it is like stereotype actions' series heading, ex: fighting)

According to Papaurelytè there are no strict boundaries among concepts. Concepts also can be divided into national, group and individual ones. National concepts include group and individual concepts. Comparing concepts of different languages and cultures nationality is a distinctive feature. The analysis of the same concept in different languages reveals national peculiarities of language systems.

Concepts can be formed in human consciousness with reference to:

- sensory experience (by conceptualizing the world with sensation organs – apple, wolf)
- practical activity experience (concepts: knife, soap, tractor, bike)
- scientific activity experience (concepts: experiment, solution of some tasks)
- verbal and non-verbal communication (Boldyrev 2000, 25)

Many concepts appear as a result of direct experience as a certain pictorial of a thing or a phenomenon.

The description of concept's content is also a description of a part of the worldview. A worldview is a system of the knowledge about the world, which expresses a persons' specificity

and describes his relation with a world. (Bosova, 1999, 1 quoted from Papaurelytė 2004, 19) Gudavičius (2000, 15-16) puts an emphasis on the difference between the conceptual worldview and language worldview. According to the author some people can have a similar understanding of a worldview even while talking different languages while the other people, talking the same language can have a different conceptual world view. Apresjan (1995, 39) essentially holds the same opinion. According to him, the worldview presented by different languages partially are the same, partially differ. People, talking different languages see the world from different angles.

Some of the scholars think that concept can be expressed by one word (Wierzbicka 1999, 503-524, Kobozeva 2000, 303) the others think that concept can be represented by lexemes, combinations of words, collocations, metaphors, separate words, or even texts. (Boldyrev, 2000, 39-40; Bulygina, Šmeliov, 1991, 14-21, Sternin, 1999, 8; Vorkačiov, 2001 a, 68). This Master thesis supports the latter opinion, because the concept of some thing, for example a state of sadness, can be expressed by not only a word *sad*, but also using metaphor “*filled with sorrow*” or “*in dark mood*”. *Sadness* is a keyword which unifies all the semantic field of the concept of sadness, as such words as despair, melancholy, distress, grief are also a part of the concept. If some authors’ concept need to be explained, the object of analysis are the whole texts.

Concept’s individuality is reflected by *conceptualization*. Conceptualization is a classification of concepts, one of the most important person’s cognitive activity processes. Its essence is a processing of information, which reaches a person, concepts’, conceptual structures’ and all conceptual systems’ formation in conscience.

Categorization is associated with conceptualization. Lakoff and Johnson (1980, 190) define categorization as a natural way of cognition or recognition things, when some features are emphasized while others are left aside.

Language is not necessary for a concept to exist, but it is necessary to exchange concepts. Thorough concept’s description is impossible as it is impossible to cover all ways of concepts’ expression in language.

The concept of sadness belongs to the group of *Universal concepts* such as feel, think, want, and happen. The concepts of this kind are experience-near and readily translatable into any other language.

2. Characteristics of the concepts of the emotions

The term emotions come from Latin *movere* meaning to move. To be emotional is to be literally moved, in a bodily sense. The older expression for the psychologists' technical term "physiological changes" was "bodily motions". Yet it is interesting to note that the current meaning of the word 'emotion' as listed in the Concise Oxford English Dictionary is "agitation of mind, feeling; excited mental state". The sense of bodily changes or motions seems to have dropped out entirely, probably, I suggest, under the influence of Descartes view of emotion as being just the experience in the soul or just the mental state, for this view came to dominate philosophical work on the emotions. (Lyons 1980, 60)

"Emotions... lie at the very heart of ethics, determining our values, focusing our vision, influencing our every judgement, giving meaning to our lives." But in any culture, in any epoch, the prevailing "emotionology" finds its reflection in language, and any counter-emotionology must define itself with reference to the prevailing one" (cf. e.g. Lutz 1990)

According to biologist Charles Birch (1995:IX), feelings are what matter most in life. According to Wierzbicka (1999, 1) many psychologists appear to be more comfortable with the term "emotion" rather than "feeling" because "emotion" seem to be somehow "objective". Emotions accompany each person in every step of life and in fact are the main factor which makes a person human. Emotions help people to communicate, react respectively to certain situations and hence, it is the most significant part of their existence. Such emotions as felt joy, sorrow, love, pain, sadness were always characteristic to people, that is why psychologists consider them as universal. The same "basic emotions" are recognized in all the cultures. The list of basic emotions includes happiness, anger, fear, disgust surprise and sadness.

As the concept of sadness is the object of this Master Thesis, it will be concentrated on the language that define emotion of sadness all related emotions such as sorrow, despair, grief, melancholy, etc.

All the psychologists agree that sadness is a feeling of spiritual pain and regret which arises from some loss or lack. Sadness displays as a slight suffering, decreased motivation, passivity, heaviness. It involves self-regret and wallow of pain. This emotion helps to realize flow of time and causes nostalgia. Sadness is experienced when a person disposes of misleading illusions and conciliates with his fate. The most important and universal reason for sadness is considered to be loss of a beloved person.

However psychologists do not deny the positive side of emotion *sadness*. Goleman (2001, 93) affirms that the main mission of the emotion *sadness* is to help people to adapt to a painful loss, for example death of some close person or a bitter disappointment. The

introspective retirement from daily joy allows a person to realize the consequences of surrendered hopes, helps to concentrate on the meaning of some loss or pain and after a while to start his new activity with refreshment.

Emotions can be expressed by mimics, gestures, intonations of voice, expression in language. Emotions are analyzed not only by psychology, philosophy, but linguistics as well. Linguists examine emotions expression in some lexis, phraseological constructions, word order in a sentence, special intonation. *There is a language that names and refers to the emotions ...emotional language is that language which by virtue of its conceptual, connotative, or even stylistic content or association gives affective meaning or defines any of the emotions.* (Omondi, 1997, 89)

A word *sadness* belongs to the field of abstracts. (Papaurelytė 2004, 25) Words of abstract and concrete meanings are analyzed differently. Concrete words such as a horse, house or a flower are possible to see, touch, smell and so to define, while the words of abstract meaning are understood but it is more difficult to define their clear borders and to enumerate their features. *Sadness* is a negative feeling of being unhappy and helpless, though the conception of the emotion may seem somehow obscure and require a more circumstantial explanation. Many researches of emotional concepts imagine their structure as script, scenario, model, etc. Papaurelytė (2004, 26) emphasizes the importance of prototype explaining concepts. Prototype is a certain visual, which is formed in person's consciousness. People conceive reality with a reference to prototypes. Prototype is the most presentable word of a category, which is in the centre of it as the most typical element and the best example. For example, talking about the concept of sadness, the category would include of many synonyms, such as grief, despair, depression, distress, gloom, melancholy, misery, sorrow, regret but sadness is the center of the periphery.

Papaurelytė (2004, 27) states that lexis, which entitle emotions is situational. It is important to determine the subject of the emotional state, the emotional state itself and the reason of the emotional state. In fact all these elements are characteristic to both English and Lithuanian languages and are sentence if not directly outlined then understood indirectly in each.

...And it strikes me (subject) with terror and anguish (emotional state) to feel I absolutely must be torn from you for ever (reason). (Jane Eyre)

...Ir mane (subjektas) ima šiurpas ir sielvartas (emocinė būseną), pagalvojus, kad man neišvengiamai reikia išvažiuoti <t> (priežastis)

The prototype of sadness proposed by Shever (1987: 1077) and presented by Anna Wierzbicka (1999, 40) gives quite an apparent perception of the emotion:

- * An undesirable outcome
- * Discovering that one is powerless, helpless, impotent
- * Empathy with someone who is sad, hurt, etc
- * Sitting or lying around; being inactive, lethargic, listless
- * Tired, rundown, low in energy; slow shuffling movements; slumped, drooping posture
- * Withdrawing from social contact; talking little or not at all
- * Low, quit, slow, monotonous voice; saying sad things
- * Frowning, not smiling; crying, tears, whimpering
- * Irritable, touchy, grouchy; moping, brooding, being moody
- * Negative outlook; thinking only about negative side of things
- * Giving up; no longer trying to improve or control the situation
- * Blaming, criticizing oneself
- * Talking to someone, about the sad feelings or events
- * Taking action, becoming active... suppressing the negative feelings

According to Wierzbicka this scenario does not reflect the real essential features of sadness as only some features are necessary part of “sadness scenario”, for instance “an undesirable outcome” may indeed be expression of sadness, but not definitely “withdrawing from social contact”. Wierzbicka (1999, 39) presented full meaning of sadness as follows:

Sadness (e.g. X feels sad)

- (a) X feels something
- (b) Sometimes a person thinks:
- (c) “I know: something bad happened
- (d) I don’t want things like this to happen
- (e) I can’t think now: I will do something because of this
- (f) I know that I can’t do anything”
- (g) Because of this, this person feels something bad
- (h) X feels something like this.

According to the author while analyzing the concept of sadness it is important to reveal the reason, place, subject, expression and the results of the emotional state.

The scenario of prototypes, rendered by the author is a subject of reference in this Master Thesis. This cognitive scenario reflects the essence of the emotional state of sadness and is translatable to any other language. These factors will be discussed and analyzed further.

3. The theory of cognitive metaphor

As it was already mentioned, concept can be expressed in language by different combinations of words, collocations or separate words. Lakoff and Johnson (1980) in their book *Metaphors we live by* put forward a suggestion that most concepts are partially understood in terms of other concepts. According to their presumption *metaphor* is one of the most important ways to express concept. The authors state that many of the concepts which are important to us are either abstract or not clearly delineated in our experience (the emotions, ideas, time etc.) that is why we need to get a grasp on them by means of other concepts that we understand in clearer terms (spatial orientations, objects, etc.). This need leads to a metaphorical definition in our conceptual system.

Metaphor – is a way of describing something by referring to it as something different and suggesting that it has similar qualities to that thing (Longman dictionary, 2003). Though the term itself is most commonly used as a device of a poetic imagination and is a matter of extraordinary language, the authors claim its importance in the ordinary language. Metaphor is not a subject of investigations of literature merely, its researches constantly intensify: now it is being researched by a wide range of sciences: philosophy, logics, psychology, hermetics, literature, critics, retorics, antropology, philosophy of language, different directions of linguistics (Papaurelytė, 2004, 30).

Metaphors are widely used in Lithuanian and English languages. In both languages it is possible to find such expressions as *auksiniai lapai* (geltoni lapai), *kirsti košę* (valgyti košę), *straws in the wind* (signs of what may happen in future), *long face* (expression when you are very sad or disappointed). Metaphors consist of two members: the one which compares and the other to which something is compared, for example: *plaukų sidabras* – žili plaukai, *to be in red* – to have no money in the account.

A cognitive metaphor is created or used whenever some phenomenon of cognition is conceptualized or explained through the use of metaphor (R. R.Hoffman, E. L.Cochran and J. M.Nead 1990, 177). Cognitive metaphor is one of forms of conceptualization, a cognitive process, which forms and expresses new concepts and without which it is impossible to gain new knowledge Papaurelyte (2004, 31). The author treats cognitive metaphors and conceptual metaphors as synonyms and This Master Thesis supports her opinion.

The main scholars, who researched cognitive metaphors and laid a basis for further investigations, are considered to be Lakoff and Johnson and Koveces. Many other scholars, such as Hoffman(1990), J. R.Averil, R.R.Hoffman, E.L.Cochran and J.M.Nead, A.Barcelona (2000),

A.Cienki (1997), F.Boers (1997), Steen, Gibbs (1997), Grady, Oakley T., Coulson S., (1997), Steen G (1997), later referred to the investigations, carried out by Lakoff and Johnson and Koveces. Emotional states are associated with certain conceptual metaphors. According to Averil, (1990, 107) *the term emotion is itself based on metaphor. It stems from the Latin, e+movere, which originally meant “to move out”, “to migrate” or “to transport an object.*

Koveces (2000, 20) claims *that metaphor not only pervades the language people use about the emotions, but also that it is essential to the understanding of most aspects of the conceptualization of emotion and emotional experience.*

Lakoff and Johnson (1980) classify conceptual metaphors into three types: spatial, ontological and structural.

1. Spatial metaphors are the ones with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. Spatial orientations appear from the fact that we have bodies of the sort we have and that they function as they do in our physical environment. Orientational metaphors give a spatial orientation; for example, HAPPY IS UP, SAD IS DOWN.
2. Ontological metaphors serve various purposes, and the various kinds of metaphors there reflect the kinds of purposes served. Abstracts are conceived as things which have a size, form, weight, quality, quantity, colour (a big distress, heavy sadness, dark mood). One of the most common ontological metaphors is container metaphors. It is possible say – to move from a room to a room, out of house. A human can be treated as a container, having a surface and orientation IN-FROM. One more ontological metaphor is personification. In each case a special aspect of conceptualization is chosen. Eg: enemy, superior, etc.
3. Like orientational and ontological metaphors, structural metaphors are grounded in systematic correlations within our experience. They associate abstracts with concrete concepts (*illness, poison, animal.*) One abstract concept is usually associated with some concrete abstract concepts, so the abstract is conceived differently. Structural metaphors are usually associated with cultural experience.

Kovecess (2000) uses the same classification system as Lakoff and Johnson, but he merely refers to the origin of metaphors. Koveces has analyzed nine emotional concepts ANGER, SADNESS, SHAME, SURPRISE, HAPPINESS, LOVE, HONOUR, FEAR, JOY, PLEASURE and according to the conclusion, made by him, all emotions are associated with some fields of origin.

As emotions have a power to create or destroy, some philologists assume that speakers consider emotions living beings with which they struggle or have amiable relations (Arutiunova, 1976, 94). In fact emotions correlate not only with people but interdependently as well – feelings

overcome reason, joy expels despair, that why conceptual metaphors ANGER IS A FIRE, SADNESS IS A BURDEN, LOVE IS MAGIC are entirely comprehensible for people. Though the general evaluation of conceptual metaphors of emotions varies for people of different temperament, for example a person of peaceful disposition would recognize a conceptual metaphor EMOTIONAL STATE IS A WAR only from books, but not from his own experience.

Papaurelytė (2004, 37) states that conceptual metaphors are the variants of perception of a real subject, different ways to explain the same concept. They have common invariant part, thus it is easier to explain the fact that one concept is associated with different concepts. Common denominator interrelates with the conceptual metaphors of the same emotional state and the differences motivate the variety of metaphors. The combinability of many emotional states' names create a general image of this emotion, thus opposite conceptual metaphors are combined. The emotional states are inclined to vary constantly, but the evaluation of some emotion remains the same. The author presents the instance of the emotional state ANGER which can be conceptualized as a dangerous beast, bad weather, devil, etc. It can be added that some emotions have both positive and negative shades, for instance a positive emotional state LOVE can be conceptualized as A WAR, or AN OPPONENT as well as A CLOSENESS or A BOND. The emotional state of sadness in both English and Lithuanian languages is predominantly conceptualized negatively and very few cases of a positive conceptualization are found.

Essentially, conceptual metaphors are very creative, vivid and clear means of expression. For instance, when we want to define our unsatisfactory state instead of saying "I am very sad", it is possible to say: "I am filled with sorrow". This conceptual metaphor would give a more lucid view.

Conceptual metaphors not only describe associations of the emotional state with something, but they can be used as means of comparison. The method of conceptual analysis is being employed as the main strategy while revealing the different aspects of the concept of sadness in English and Lithuanian languages.

Conceptual metaphors of sadness are characteristic and frequently used both in English and Lithuanian languages. For English speakers it is common to use expressions like "grief weights you down" (SADNESS IS A BURDEN), "down at the mouth" (SADNESS IS DOWN), Lithuanian language is also full of such figurative expressions as "liūdesys drasko širdį" (LIŪDESYS YRA ŽVĒRIS), "liūdesys lyg juoda drobulė viską dengė" (LIŪDESYS YRA SKRAISTĖ), „sunkiausias sielvarto akmuo slėgte slėgė“ (LIŪDESYS YRA NAŠTA).

II. LEXICOGRAPHICAL DESCRIPTION

1. Lexical units which express the concept of sadness in English and Lithuanian

As the object of investigations of this Master Thesis is the concept of sadness, it is essential to research its lexicographical description. The concepts in language are expressed by words in the first place, because when a person hears a word, his mind contemplates the meaning of the word which is the linguistic part of the concept.

The concept of sadness has a big semantic field in the English language and plenty of synonyms. Oxford dictionary of Synonyms and Antonyms (1999) presents a numerous list of synonyms of the word *sadness*, which is considered to be the main word of the group:

Sadness – *bleakness, care, dejection, depression, desolation, despair, despondency, disappointment, disillusionment, dissatisfaction, distress, dolour, gloom, glumness, grief, heartbreak, heaviness, homesickness, hopelessness, joylessness, loneliness, melancholy, misery, moping, moroseness, mournfulness, nostalgia, pessimism, poignancy, regret, ruefulness, seriousness, soberness, somberness, sorrow, tearfulness, trouble, unhappiness, wistfulness, woe.*

The concept can be also expressed by the adjectives and verbs:

Sad – *adj. 1. abject, blue, broken-hearted, careworn, cheerless, crestfallen, dejected, depressed, desolate, despairing, desperate, despondent, disappointed, disconsolate, discontented, discouraged, disgruntled, dishearted, disillusioned, dismal, dispirited, dissatisfied, distressed, doleful, dolorous, down, downcast, downhearted, dreary, forlorn, friendless, funeral, gloomy, glum, grave, grief-stricken, grieving, grim, guilty, homesick, hopeless, in low spirits, in the doldrums, joyless, lachrymose, lonely, long-faced, low, lugubrious, melancholy, miserable, moody, moping, morose, mournful, pathetic, penitent, pessimistic, piteous, pitiable, pitiful, plaintive, poignant, regretful, rueful, saddened, serious, sober, sombre, sorrowful, sorry, tearful, troubled, unhappy, unsatisfied, upset, wistful, woebegone, woeful, wretched.*

Sad news – *calamitous, deplorable, depressing, disastrous, discouraging, dispiriting, distressing, grievous, heartbreaking, heart-rending, lamentable, morbid, moving, painful, regrettable,*

Inf tear-jerking, touching, tragic, unfortunate, unsatisfactory, unwelcome, upsetting. 3. a sad state of despair.

Sadden – *vb aggrrieve, inf break someone's heart, deject, depress, disappoint, discourage, dishearten, dismay, dispirit, distress, grieve, make sad, upset.*

The most common nouns, expressing the concept are as follows: grief, gloom, despair, sorrow and depression. The domain word is considered to be sadness.

Oxford Minireference Thesaurus and Collins English Dictionary present the same list with the same domain word sadness. Though the words *sullen*, *nostalgia*, *frustration* and *anguish* are not included in the list of synonyms, but while performing the empirical part of the Master Thesis shows that they also replace the word *sadness* in the certain contexts.

In the Lithuanian language the concept of sadness is represented by the word *liūdesys*. The semantic field of a word “liūdesys” is of a smaller size than that of the English word sadness. The dictionary of Synonyms by Lyberis presents such synonyms of the word *liūdesys*: *liūdėjimas*, *nuliūdimas*, *nuoliūda*, *melancholija*, *sielvartas*, *širdgėla*, *širdperša*, *gedulas*, *graudulys*, *graužatis*, *grūžtis* and dialectal words seldom used in literary language – *širdperša*, *širdskaudis*, *graudis*, *grūžtis*. The concept is also expressed by the adjectives and verbs: *liūdėti* (*būti prislėgtos nuotaikos*), *sielvartauti*, *sielotis*, *griausti*, *gedėti*, *grūdoti*, *gūduriuoti*; *liūdnas* (*blogos nuotaikos*) – *nelinksmas*, *bedžiaugsmis*, *nesmagus*, *nuliūdęs*, *nusimineš*, *prislėgtas*, *paniūręs*, *niūrus*, *niaurus*, *rūškanas*, *sielvartingas*, *gedulingas*, *melancholiškas*, *elegiškas* (SŽ 244).

All these synonyms are part of the concept of sadness.

The variety of lexical units of the concept of sadness in the English language means that this emotional state is more differentiated in the nation’s subconsciousness. It is important for a language to accentuate as much fragments of reality as possible. However, the greater number of words expressing the concept of sadness in English language rather than Lithuanian does not mean that the emotional state of sadness is more characteristic to English than to the Lithuanian.

Though such Lithuanian words as *ilgesys*, *nuobodulys*, *skausmas* are not included in the list of synonyms of the word sadness, Paupurelyte (2004) in her Doctoral dissertation “Liūdesio konceptas lietuvių ir rusų kalbose” presents them as possible equivalents as well.

Both languages have the one domain word – *sadness* in the English language and *liūdesys* in the Lithuanian language. Both Lithuanian *liūdesys* in Lithuanian and English *sadness* in LŽ and Longman Dictionary of Contemporary English dictionaries are defined as a feeling of spiritual pain, state of regret, which emerges as a result of some loss or lack. When we are sad we suffer, we have less motivation, feel compassion for ourselves and we are passive. These words are the most abstract of all the synonyms, explain the emotional state, and have the most general meaning. In fact the English word *sadness* corresponds to Lithuanian *liūdesys* considering its meaning, expression and frequency in language.

The other synonyms, often used in language are: *unhappiness*, *distress*, *grief*, *sorrow*, *despair*, *disappointment*, *frustration*. They are called “something bad-happened” concepts (Wierzbicka 1999, 60) and have a slight difference.

Paul Harris (1989, 103, quoted from Wierzbicka 1999, 60) linked the concept of sadness with the situation “when desirable goals are lost”, Richard Lazarus (1991, 122) assigned to it (as its “core relational theme”), “having experienced an irrevocable loss”, whereas Philip Johnson-Laird and Keith Oathley (1989:91) have suggested that it should be treated as an unanalysable semantic primitive. The authors further presents the explanation of other major synonyms.

Unhappiness differs from *sadness* in a number of ways. Firstly, it does require some known reason, secondly, it is a more intense feeling and a stronger negative evaluation. Thirdly, it has a more personal character and, fourthly, does not suggest a resigned state of mind.

The key differences between *distress* and *sadness* lie in the present orientation of distress (something bad is happening now).

Sorrow is personal, like distress and unhappiness, not impersonal, like sadness, and more intense than sadness.

Grief is prototypically linked with death, although it can also be extended to other situations when one “loses” a person who was “like a part of me.”

Despair seems to remove the ground from under a person’s feet: not only does one feel unable to counteract the very bad things that are happening to one, but one simply doesn’t know how one can go, living on.

Disappointment was defined by Johnson-Laird and Oathley 1989 as “sadness caused by failure to achieve a goal”.

Frustration by R. Smith (1991, 80 quoted from Wierzbicka 1999, 71) is defined as the blocking of a goal.

The English word *upset*, unlike *sad*, doesn’t have equivalents in other European languages. The hidden metaphor of an “*upset*” position of normal equilibrium is highly suggestive: it implies that the “bad feeling”, over which the experierencer has no control, is viewed as a temporary departure from a “normal” state (Wierzbicka 1999, 19).

2. Analysis of dictionary definitions

Dictionary of Contemporary Lithuanian Language (LŽ) and Dictionary of the Lithuanian Language present the following definitions of line of synonyms which represent the concept of sadness:

Liūdesys – dvasinio skausmo, nusiminimo jausmas, nuliūdimas (DŽ).

Liūdėti – būti prislėgtos nuotaikos, nusiminusiam (DŽ).

Liūdnas – (prš. linksmas): 1) neturintis džiaugsmo, nusiminęs; 2) keliantis nusiminimą, prislėgtą nuotaiką (DŽ).

Liūdesys – sm DŽ dvasinio skausmo, nusiminimo jausmas; sielvartas; graudulys (LKŽ VII 598).

Gedulas – gedėjimas, liūdesys dėl mirusio (DŽ).

Gedulas – rš. gailestis, liūdesys (ppr. kam nors mirus), gedėjimas (LKŽ III).

Graudingumas – 1) graudingas; 2) graudus, liūdnas, graudinantis, gailus, gailios širdies (LKŽ).

Melancholija – 1) liūdesys, nusiminimas, sunki, prislėgta nuotaika; 2) psichinė liga, pasireiškianti prislėgta nuotaika, beviltiškumu, depresija (LKŽ).

Nusiminti – pasidaryti liūdnam (DŽ).

Nuobodulys – liūdesio, ilgesio jausmas dėl neturėjimo ką veikti (DŽ).

Nuobodulys – dvasinės kančios, liūdesio, ilgesio jausmas dėl neturėjimo ką veikti, intereso nebuvimo (LKŽ VIII).

Širdgėla – sielvartas, liūdesys (DŽ).

Širdgėla – sielvartas, liūdesys (LKŽ XIV).

Ilgesys – slegianti nuotaika ko nors laukiant, ilgėjimasis (DŽ).

Ilgesys – (sm.) ilgėjimasis (LKŽ IV).

Nostalgija – liguistas tėvynės ilgesys (DŽ).

Sielvartas – susikrimitimas, rūpestis, širdgėla (DŽ).

Sielvartas – susikrimitimas, rūpestis, širdgėla (LKŽ XII).

Depresija – (med.) prislėgta psichinė būseną, prislėgtumas (DŽ).

It is obvious that all the words have the same components in their definitions and are explained through each other. The same words are repeated while explaining other words.

The definitions give too little information about the concept of sadness because the synonymous way of explanation of the meaning is being employed as the main strategy. According to the lexicographical description, *liūdesys* is not very different from *nusiminimas* or *nuliūdimas*. The synonyms showing a more intense emotion – *širdgėla*, *sielvartas* seem to be very similar in meaning. *Melancholija* and *depresija* are defined as states of spiritual pain and in some cases as a mental illness. *Gedulas* is an emotional state connected with the death of a close person (mourning). In order to research the concept of sadness in Lithuanian more thoroughly, the analysis of conceptual metaphors and prototypical situation will be made in the next chapters.

Longman Dictionary of Contemporary English (2003) presents the following line of synonyms, which represent the concept of sadness:

Dejected – unhappy, disappointed or sad, adv: dejection.

Depression – 1) a medical condition that makes you very unhappy and anxious and often prevents from normal life, 2) a feeling of sadness that makes you think that there is no hope for the future.

Desolate – to make someone feel very sad and lonely, adv: desolation.

Despair – to feel that there is no hope at all.

Despondent – extremely unhappy and without hope, adv: despondency.

Disappointment – a feeling of unhappiness because something is not as good as expected, or has not happened in the way you hoped.

Disillusion – to make someone realize that something which they thought was true or good is not really true or good, adv: disillusionment.

Dissatisfaction – a feeling of not being satisfied.

Distress – a feeling of extreme unhappiness.

Dolour – a great sadness.

Gloom – a feeling of great sadness and lack of hope.

Glum – if someone is glum, they feel unhappy and do not talk, adv: glumness.

Grief – 1) an extreme sadness, especially because someone you loved has died, 2) something that makes you feel extremely sad.

Heartbreak – a great sadness or disappointment.

Homesick – a feeling unhappy because you are a long way from your home, homesickness.

Hopeless – a hopeless situation is so bad that there is no chance of success or improvement, adv: hopelessness.

Joyless – without any happiness at all, adv: joylessness.

Lonely – unhappy because you are alone or do not have anyone to talk to, adv: loneliness.

Melancholy – a feeling of sadness for no particular reason.

Misery – a great unhappiness.

Morose – bad-tempered, unhappy, and silent, adv: moroseness.

Mournful – very sad, adv: mournfulness.

Nostalgia – a feeling that a time in the past was good, or the activity of remembering good time in the past and wishing that things had changed.

Pessimism – a tendency to think that bad things will happen.

Poignant – making you feel sad or full of pity, adv: poignancy.

Regret – sadness that you feel about something, especially if you wish it had not happened.

Rueful – feeling or showing that you wish you had not done something, adj: ruefulness.

Sadness – the state of feeling sad; unhappiness.

Serious – slightly worried or unhappy, adv: seriousness.

Somberness – sad and serious, grave.

Sorrow – a feeling of great sadness, usually because someone has died or because something terrible has happened to you.

Tearfulness – someone who is tearful is crying a little, or almost crying, adv: tearfulness.

Trouble – if a problem troubles you, it makes you feel worried or upset.

Unhappy – an unhappy remark, situation, adj: unhappiness.

Wistful – thinking sadly about something you would like to have, especially something that you used to have in the past, adj: wistfulness.

Woe – a great sadness.

Traditionally, as in the Lithuanian variant, all the synonyms are explained through the other synonyms.

Both the English and the Lithuanian languages have equivalent words, which express the concept of sadness. These words are used in analogical situations in both languages as the ones with the same intensity and are regularly translatable through each other. For instance, Lithuanian *gedulas* corresponds to English *mourning*, *neviltis* has the same meaning as *despair*, *sorrow* means *sielvartas*, *regret* corresponds to *apgailstavimas*. Some of the equivalent words even have the same root: English *nostalgia*, *pessimism*, *depression* corresponds to Lithuanian *nostalgija*, *pesimizmas*, *depresija*. However, there are cases when it is difficult to define which word is more suitable variant in translation: *sielvartas* can be translated as not only as *sorrow*, but as *great sadness* or *woe*.

Dictionaries present brief explanations of emotional states. Most commonly the intensity of an emotional state is the distinguishing feature. Hence, any categoric conclusion cannot be made as it is important to analyze the usage of the words, which express the concept of sadness.

III. SCENARIO OF PROTOTYPICAL SITUATION

“...the definition of an emotion concept takes form of a prototypical scenario describing not so much an external situation as a highly abstract cognitive structure: roughly to feel emotion *E* means to feel as a person does who has certain (specifiable) thoughts, characteristic of that particular situation.” (Wierzbicka, 1990, quoted from Kovecseš...). While describing a prototypical situation of sadness both in English and Lithuanian languages, it is important to pay attention to the reason, place, subject, expression and the results of the emotional state of sadness.

1. Reason of the conceptual metaphors of sadness

The main reason of the emotional state of sadness is considered to be some loss of lack. Losses can be different: physical, psychic, temporary or complete. Many factors influence the intensity of losses. The ultimate loss is a death of a beloved person or a spiritual parting with him, as there is no future perspective. Loss is usually represented by such words, which express very intensive emotions: *sielvartas*, *širdgėla*, *misery*, *pain*: *sielvartauji dėl mirusio sūnaus, dauguma su širdgėla prisimena savo mirusias motinas <t>. And when she had discovered this she was plunged into a misery, which transcended that of the child's simple loss, Her parting was my pain.*

Sadness can be caused by lack of moral values, health, beauty or loneliness. In both languages emotional states of sadness, which were caused by some lack are represented by words *sadness*, *liūdesys*, *nusiminimas*, *regret*, *melancholy*, *misery*: *I sometimes regretted that I was not handsomer<JaneEyre>; I really got quite melancholy with sitting night after night alone; His failure to discover any mite of resemblance in their viewpoints made him more miserable than before, Vis tiek liūdėtu mano širdelė, kad nematysiu savo bernelio<t>, Kai Maris sužinojo, kad po dienos išskrendu namo, labai nusiminė<t>.*

Sometimes by the words, which denote more intensive emotions: *grief*, *sielvartas*: *When she reached home it was to learn to her grief that the baby had been suddenly taken ill since the afternoon, Kai vaikas turi būti atjunkytas, ir motina sielvartauja, kad ji ir vaikas vis labiau ir labiau atsiskiria<t>.*

The reasons of emotions sadness both in Lithuanian and English are similar and the ways of expression are comparable.

2. Place of the emotional state of sadness

The place of any emotional state is considered to be soul or heart. They are a centre of emotional life and source of feelings (Uryson 1995, 6; Šimėnaitė 2003, 20). However, there are cases in the translation of the Bible, when the emotional states were localized in kidneys, guts, venter (Šimėnaitė 2003, 20). Mind is never regarded as a container of any emotion. Lithuanian language presents numerous examples of the place of the emotional state of sadness, which is most commonly located in the heart. The emotions are represented by words: *liūdesys*, *melancholija*, *nusiminimas*, *nostalgija*, *ilgesys*. *Žmogaus širdyje sukyla liūdesys, širdin plūsta melancholija*<t>; *Ar neatrodo, kad daugeliui mūsų, metams bėgant, širdyje ima stiprėti tas gimtinės ilgesys, kol mano vardas gimdo širdyje nusiminimą*<t>.

Soul is more seldom considered a place of sadness: *negalima pradėti daryti mus dominančių išvadų, prieš tai nenušvietus šito naujo ilgesio kupinos dvasios atradimo*<t>.

Though heart and soul are not the only conduit of emotional states. Sadness can be felt in the voice: *Liūdesys balse ir nostalgiskai atlaidi šypsena*<t>. In the eyes: *Tik ypatingas liūdesys akyse galėjo išduoti jos tragišką lemtį*<t>; *Ji ilgai guodusi jaunuolį, kurio akyse atsispindėjęs „begalinis liūdesys“*<t>; *Jo akyse spindėjo tokia atgaila, balse aidėjo toks sielvartas*<t>.

After surveying the material of investigation, examples of the place of the emotional states of sadness in English were not found, so it can be presumed that in English language such a categorization is not characteristic.

3. Subject of the emotional state of sadness

The subject of the emotional state of sadness is traditionally considered to be a human being: *...And I would rather by yours than anybody's in the world, returned the sweet and honest voice of the distressed girl*(Tess of the d'Urbervilles); *He was despondent and sullen, and threw shifting glances about him*(The Red Badge of Courage). *One day she was pink and flawless; another pale and tragical* (Tess of the d'Urbervilles); *O mano skleidžiamas liūdesys yra ne pati blogiausia žmogaus savijauta, manau, beviltiškas liūdesys užplūsta tūkstančius Lietuvos gyventojų*<t>.

Sometimes the emotional state of sadness is allocated to some human organs. In Lithuanian heart and soul are accentuated as subject of sadness, in English – voice and face are emphasized as the subjects of sadness: *His face was sad*(Lord Jim); *The awnings covered the deck with a white roof from stem to stern, and a faint hum, a low murmur of sad voices, alone revealed the presence of a crowd of people upon the great blaze of the ocean*(Lord Jim); *She*

guessed from the sad countenances of her chamber companions that they regarded her not only as the favourite, but as the chosen (Tess of the d'Urbervilles); There was a little accent of despair in his voice (The Red Badge of Courage); Širdį apėmė liūdesys, dvasia ilgisi gyvenimo<t>; Mano siela liūdės be savo žemės ir be savo tėvų<t>.

In the worldview of both languages animals can also experience certain emotions, including sadness: *Even the melancholy horse himself seemed to look in at the window in inquiring despair at each walk round* (Tess of the d'Urbervilles); *Tokie katinai ima liūdėti, nuobodžiauti, pastebimai sugenda jų būdas*<t>; *Nusiminę arkliai tylėdami toliau tempė sunkų vežimą*<t>.

In English the subject of sadness appears to be some inanimate phenomena: *Sad October and her sadder self seemed the only two existences haunting that lane, And the despondency of the next morning's dawn, when it was no longer Sunday, but Monday* (Tess of the d'Urbervilles); *This is a sad, a melancholy occasion* (Jane Eyre); *The mournful current moved slowly on, and from the water, shaded black, some white bubble eyes looked at the men* (The Red Badge of Courage); *A sad silence was upon the little guarding edifice* (The Red Badge of Courage). In Lithuanian the emotional state of sadness is associated with inner world of a human being or animal and not attributed to things and phenomena.

4. Expression of the emotional state of sadness

While describing the expression of the emotional state of sadness it is common to use the expressions, which are registered in the worldview of the language. The expression of the emotional state of sadness is usually grounded by everyday-life verbalization of emotions: gestures, movements, feelings.

The emotional state of sadness is expressed by various phraseological expressions. A part of them include set expressions with heart: *The aspect of the interior, when she reached it, made her heart ache more* (Tess of the d'Urbervilles); *I began my exorcism with a heavy heart, with a sort of sullen anger in it too* (Lord Jim); *my prospects were doubtful yet; and I had yet an aching heart I wondered why moralists call this world a dreary wilderness* (Jane Eyre); *...without it, my heart is broken, I was heart-wrung* (Jane Eyre), *My heart swelled* (Jane Eyre), *He had a conviction that he would soon feel in his sore heart the barbed missiles of ridicule* (The Red Badge of Courage), *I had no heart for it* (Lord Jim). Similar are also possible way of denomination: *I wandered lonely as a cloud* (William Wordsworth Daffodis); *He just stood there with nothing to say, and looking as black as thunder – not at me – on the ground* (Lord Jim).

Metaphors and idiomatic expressions form the biggest part of the expression which denote the emotional state of sadness: *You're looking thundering peek-ed* (The Red Badge of Courage), ... *and fair of face, big of frame, with young, gloomy eyes, he held his shoulders upright above the box while his soul writhed within him* (Lord Jim), *Still, now and then, I received a damping check to my cheerfulness* (Jane Eyre); *and was, in spite of myself, thrown back on the region of doubts and portents, and dark conjectures* (Jane Eyre), *At first he lived up above entirely, reading a good deal, and strumming upon an old harp which he had bought at a sale, saying when in a bitter humour that he might have to get his living by it in the streets some day* (Tess of the d'Urbervilles), *They moved their stiffened bodies slowly, and watched in sullen mood the frantic approach of the enemy* (The Red Badge of Courage), *And thorny crown of this sad conception was that she whom he really did prefer in a cursory way to the rest* (Tess of the d'Urbervilles) ... *And then he seemed to discern in her something that was familiar, something, which carried him back into a joyous and unforeseeing past, before the necessity of taking thought had made the heavens gray* (Tess of the d'Urbervilles).

Body language expressions are common in both languages. The names of organs and the parts of the body are used to describe a sad person: *the corners of her mouth fell half an inch* (Jane Eyre), *Before the idea of going home he would grow desperately stiff and immovable, with lowered chin and pouted lips, Tess's look had grown hard and worn, and her ripe mouth tragical* (Tess of the d'Urbervilles). In Lithuanian are possible such variants: galvą nulenkti, galvą tarp kojų nukoręs, galvą nuleidęs: Kai iššvaistys, nebeliks nieko, nebeturės ko beryti, vaikščios galvą nuleidusi <t>; Nuo mergos knabę nuleidęs eina šalin vaikas, kad gauna per kremulkę (J.SLKFŽ 191), Sėdi pagurklį patempęs, ne nekalba.

5. Results of the emotional state of sadness

All the emotional states have influence to human health and activity. Joy, happiness, peacefulness give positive results, while anger, disappointment, despair, distress can affect human life negatively. The negative effect may range from quite neutral damaging actions, tears, to extreme ones – loss of physical or spiritual health, death or even suicide.

Both in English and Lithuanian the most common result of an emotional state of sadness is uncontrollable condition – tears: *Continued Mrs. Durbeyfield, ready to burst into tears of vexation* (Tess of the d'Urbervilles); *He could have wept in his longings* (The Red Badge of Courage); *He wept in his pain and dismay* (The Red Badge of Courage); *The sudden vision of his passion for herself as a factor in this result so distressed her that, beginning with one slow tear, and then following with another, she wept outright* (Tess of the d'Urbervilles); *I wept in utter*

anguish(Jane Eyre); *The youth had reached an anguish where the sobs scorched him*(The Red Badge of Courage); *Prisiekiu jums, jog mano akys paplūde ašaromis, o mano širdį spaudžia liūdesys, kad aš jus palieku*<t>; *Ne vienas iš liūdesio ir susijaudinimo apsiverkė*<t>.

Very intensive emotions of sadness cause states, which make a person helpless and reduce his vitality. In such cases person feels himself frustrated and sees no hope: *In her misery she rocked herself upon the bed*(Tess of the d'Urbervilles); *...but such an overwhelming sense of his helplessness came over him that he was not able to produce a sound*(Lord Jim); *The tall one, red-faced, swallowed another sandwich as if taking poison in despair*(The Red Badge of Courage); *There was not a glimmer-not a glimmer, he protested mournfully*(Lord Jim); *Tai yra toks liūdesys, kuris nebeleidžia jam atlikti namų ruošos darbų, kūrybiškai dirbt*<t>.

In cases of despair a person can be prone to unreasoning or damaging actions: *I felt resolved, in my desperation, to go all lengths*(Jane Eyre); *Sakoma, kad žmogus pradeda gerti iš nevilties, skausmo, širdgėlos* <t>; *Pasiligojo abu iš širdgėlos dėl manęs*<t>.

The most dangerous emotional states of sadness are associated with death. It is an emotional state, when a person considers death the only way from his sufferings, but it does not necessarily leads to dissolution: *Her depression was then terrible, and she could have hidden herself in a tomb*(Tess of the d'Urbervilles); *...that over her body he gave way to an outburst of sombre and violent grief*(The Red Badge of Courage); *Taip norėjosi numirti iš ilgesio*<t>.

Occasionally sadness leads to useful actions, when a person strives to change current situation, find refuge or see the brighter side: *The men curled into depressions and fitted themselves snugly behind whatever would frustrate a bullets* (The Red Badge Of Courage); *Why, then, should we ever sink overwhelmed with distress, when life is so soon over, and death is so certain an entrance to happiness – to glory?*(Jane Eyre) In Lithuanian the emotional state of sadness is most often interrelated with negative results.

IV. CONCEPTUAL METAPHORS AND THEIR TRANSLATION

As emotional states are associated with conceptual metaphors, which are considered to be a definite and figurative way of expression, used in every day language, this part is dedicated to the analysis of conceptual metaphors and its translation from English into Lithuanian. As every culture's worldview is different and unique, it is important to overview the translation of conceptual metaphors in order to avoid problems understanding a certain context. Though translation is more an object of practice and is difficult put into some theoretical frames, such scholars as M.Baker (1999), P.Newmark (1990), Chesterman A. (2002), O.Armalytė, L.Pažūsis (1988) and many others analyzed different aspects of translation.

The conceptual metaphors of sadness in English were analyzed by Barcelona (1986) and modified by Kovecses (2000). Barcelona identified the following source domains:

SAD IS DOWN: *He brought me down with his remarks.*

SAD IS DARK: *He is in dark mood.*

SADNESS IS A LACK OF HEAT: *Losing his father put his fire out; he's been depressed for two years.*

SADNESS IS LACK OF VITALITY: *This was disheartening news.*

SADNESS IS FLUID IN A CONTAINER: *I am filled with sorrow.*

SADNESS IS A PHYSICAL FORCE: *That was a terrible blow.*

SADNESS IS AN ILLNESS: *She was heart-sick.*

SADNESS IS INSANITY: *He was insane with the pain.*

SADNESS IS A BURDEN: *He staggered under pain.*

SADNESS IS A LIVING ORGANISM: *He drowned his sorrow in drink.*

SADNESS IS A CAPTIVE ANIMAL: *His feelings of misery got out of hand.*

SADNESS IS AN OPPONENT: *He was seized by a fit of depression.*

SADNESS IS A SOCIAL SUPERIOR: *She was ruled by sorrow.*

The conceptual metaphors of sadness in Lithuanian were analyzed by Papaurelytė (2004). The author distinguished such conceptual metaphors in Lithuanian language:

LIŪDESYS – DAIKTAS (SADNESS IS A THING)

LIŪDESYS – ERTMĖ (SADNESS IS A CAVITY)

LIŪDESYS – SKYSTIS (SADNESS IS LIQUID)

LIŪDESYS – DUJOS (SADNESS IS GASS)

LIŪDESYS – NAŠTA (SADNESS IS A BURDEN)

LIŪDESYS – SKRAISTĖ (SADNESS IS A VEIL)

LIŪDESYS – STICHINIS REIŠKINYS (UGNIS, LIETUS, MIGLA) (SADNESS IS LIŪDESYS – LIGA (SADNESS IS AN ILLNESS)

LIŪDESYS – GYVAS PADARAS (ŽMOGUS, ŽVĖRIS, PRIEŠAS, VALDOVAS) (SADNESS IS A LIVING BEING – A PERSON, BEAST, ENEMY, SOVEREIGN)

In this part an attempt will be made to compare the conceptual metaphors of English and Lithuanian language, with reference to the investigations of Barcelona and Papaurelytė using the collected examples from literature sources with the aim to determine the similarities and differences of the concept of sadness in English and Lithuanian and translation peculiarities.

1. Sad is down

As the emotional state of sadness is negative, so its evaluation can be characterized as orientation position DOWN. Direction down and falling indicates an unsatisfactory state of mind, bad emotions. In Lithuanian a state of sadness DOWN is a frequent way of expression and there are many phraseological phrases, which reflect the orientation position down: *nukabino nosį, nuleidęs galvą, nukoręs nosį*. The state of sadness is explicated by verbs: *įpulti, įkristi, įstumti*: *Aš įkritau į gilią depresiją<t>; Taip ir gyveno į nusiminimą puldama<t>*.

Both in Lithuanian and in English the conceptual metaphor SAD IS DOWN is associated with Conduit (or container): *įkrito į sielvartą, gilus liūdesys, deep sorrow*.

There must be an enormous sense of isolation, of being aware of being let down <C>. He broke down and cried when we talked to him about it<C>.

The emotional state can be very intensive: *Unable to cope with it any longer, one Polish Jew Peter Singer sinks despairingly down to die<C>, Jane recommenced he, with a gentleness that broke me down with grief (Jane Eyre).or not so intensive: *If you are feeling slightly down, the smallest things are likely to irritate you<C>; I fancied you looked a little downcast when you came in (The Red Badge Of Courage).**

The metaphor SAD IS DOWN is interpreted with a reference to the descriptions, which show orientation down, ex: *Before the idea of going home he would grow desperately stiff and immovable, with lowered chin and pouted lips(Lord Jim).*

Translation

While analyzing the translation of conceptual metaphors, it became obvious that there exist some tendencies. Firstly, conceptual metaphors can be translated as equivalents, other conceptual metaphors, or they can be translated as simple words, expressing the state of sadness.

1) Conceptual metaphors, translated as equivalents:

Before the idea of going home he would grow desperately stiff and immovable, with lowered chin and pouted lips. – Džimas netekdavo ūpo ir sėdėdavo lyg sustingęs, liūdnai nunėręs galvą ir prikandęs lūpą (Lordas Džimas, 225).

2) Conceptual metaphors, translated as other conceptual metaphors:

Jane recommenced he, with a gentleness that *broke me down with grief...* – Džeine, – prašneko jis vėl ir taip švelniai, kad *mane prislėgė skausmas...* (Džeinė Eir, 269)

In this sentence English conceptual metaphor SAD IS DOWN is translated into Lithuanian SADNESS IS A BURDEN.

3) Conceptual metaphors, translated literally:

I fancied you looked a little downcast when you came in, she ventured to observe, anxious to keep away from the subject of herself. – Man pasirodė, kad jūs buvote nusiminięs, kai iš ten grįžote, – ji išdrįso pasakyti, bijodama, kad jis vėl nepradėtų apie ją kalbėti (Tėsė d'Erbervilių giminės, 194).

2. Sad is dark

Light and Darkness is considered to be a symbol of life, soul, God, happiness and like UP–DOWN are also like principles, which divide the world into two parts (Papaurelytė 2004, 120).

Darkness as the opposite to light also shows negative evaluation of the emotion. Dark mood, words, face, look are expression of sadness:

He is in a dark mood<C>. Some who had been dark and unfaltering in the grimmest moments now could not conceal an anxiety that made them frantic<C>. Klein's dark, sorrowful words are constantly breaking out of their gloomy content to protest, but the anger is tinged with a new sadness and longing for a better world <C>. The boys gave her dark looks, and Hoomey actually whimper<C>.

How foolish, or worse, till our summit is gain'd!

And downward, how weaken'd, how darken'd (Robert Burns The Lazy Mist).

... and her face grew momentarily darker, more dissatisfied, and more sourly expressive of disappointment (Jane Eyre).

In Lithuanian such comparison is also possible. Sometimes a black colour corresponds to a negative evaluation of the emotion: *Ir juodas liūdesys<t>; Per pastaruosius penkiasdešimt*

metų Lietuvoje išgalėjo juodojo gedulo spalva<t>; Tėvų džiaugsmui nebuvo ribų, tačiau netrukus jį aptemdė sielvartas<t>.

Differently from English in Lithuanian totally atypical conceptual metaphor LIŪDESYS – ŠVIESA exists. Skaidri nostalgija <t>; o tėvynė žydra ją supuoja, sapnuojančios žvaigždės, giedras sielvartas upės raiškumas kliedesys ir virpėjimas<t>. The examples show that sadness in Lithuanian has positive evaluation as well.

Translation

1) Conceptual metaphors, translated as equivalents:

He just stood there with nothing to say, and looking as black as thunder – not at me – on the ground.

Stovėjo paniuręs kaip debesys, neturėdamas ką sakyti... ir žiūrėjo – ne į mane, o žemyn (Lordas Džimas, 386).

2) Conceptual metaphors, translated literally:

Some who had been dark and unfaltering in the grimmest moments now could not conceal an anxiety that made them frantic –Tie, kurie kritiškiausiomis akimirkomis buvo niūrūs ir nepajudinami, dabar neįstengė paslėpti beprotiško siaubo. (Raudonas narsumo ženklas, 150)

Over his face was the bleach of death, but set upon it was the dark and hard lines of desperate purpose.

Jo veidas buvo jau mirtinai išblyškęs, bet niūrūs ir griežti bruožai bylojo apie nepalenkiamą valią. (Raudonas narsumo ženklas, 166)

He gave me one black look, and out he rushed with a face fit to scare little children –

Jis sviedė į mane niūru žvilgsnį ir išbėgo iš kambario su tokiu baisiu veidu, kad jis galėjo išgąsdinti vaikus (Lordas Džimas, 197).

All looked colder and darker in that visionary hollow than in reality –

Viskas atrodė šalčiau ir niūriau toje iliuzorinėje gelmėje negu tikrovėje... (Džeinė Eir, 12).

...and her face grew momentarily darker, more dissatisfied, and more sourly expressive of disappointment – O jos apniukusiame veide kaskart vis labiau matėsi apmaudas ir gaižus susierzinimas (Džeinė Eir, 181).

I think those day visions were not dark – Man atrodė, kad tos jūsu svajonės nebuvo liūdnos (Džeinė Eir, 289).

He gave me one black look, and out he rushed with a face fit to scare little children –

Jis sviedė į mane niūru žvilgsnį ir išbėgo iš kambario su tokiu baisiu veidu, kad jis galėjo išgąsdinti vaikus (Lordas Džimas, 197).

3. Sadness is a lack of heat

Sadness can also be conceptualized as lack of heat, but as only two examples of “sadness – a lack of heat” in both languages was found: *Losing his father put his fire out; he’s been depressed for two years. Bet motina vis atšaldydavo jį<t>*. It may be concluded that this conceptual metaphor is rare expressing the state of sadness.

4. Sadness is lack of vitality

As the emotion of sadness makes people passive and unmotivated, we can say that sadness is lack of vitality: *This was disheartening news<C>. The clergy are seen as above criticism in their religious statements, and such criticism can cause considerable distress to many people<C>. The first time I found St. John alone after this communication, I felt tempted to inquire if the event distressed him (Jane Eyre). “I sat down again alone and discouraged – discouraged about Jim’s case” (Lord Jim). “Nothing so perfect”, I answered, feeling suddenly dispirited with all sorts of doubts. <t> ko gero, toks ir esu – melancholiškas, liūdnas<t>.*

In Lithuanian language such conceptual metaphor was not singled out, while in English it is frequent as many of the usage examples were found.

Translation

2) Conceptual metaphors, translated as other conceptual metaphors:

But his mother had discouraged him. – Bet motina vis atšaldydavo jį (Raudonas narsumo ženklas, 9).

3) Conceptual metaphors, translated literally:

The men were disheartened and began to mutter. – Nusiminę kareiviai pradėjo murmėti. (Raudonas narsumo ženklas, 119).

He was becoming irrelevant; a question to the point cut short his speech, like a pang of pain, and he felt extremely discouraged and weary – Džimo kalba ėmė krypti į šalį; teisėjo klausimas, gražinęs jį prie faktų, staiga nutraukė jo žodžius, tarytum skausmo priepuolis; Džimas pasijuto be galo nuvargęs ir prislėgtas (Lordas Džimas, 19).

...she became quite dejected, disheartened from all further effort on her own part whatever – Ji jausdavosi prislėgta ir nustodavo vilties ką nors pasiekti (Tėsė d’Erbervilių giminės, 142).

...And I would rather by yours than anybody's in the world, returned the sweet and honest voice of the distressed girl. – Ir tik jūsų žmona tenorėčiau būti, – sąžiningai ir meiliai atsakė nusiminusi mergaitė (Tėsė d'Erbervilių giminės 192).

This coolness in his relations distressed Clare less than it would have done had he been without the grand card with which he meant to surprise them ere long –

Tas giminių šaltumas Klerą mažiau nuliūdino, negu buvo galima tikėtis, mat jis turėjo kortą, su kuria ketino visus nustebinti (Tėsė d'Erbervilių giminės, 234).

The men were disheartened and began to mutter – Nusiminę kareiviai pradėjo murmėti (Raudonas narsumo ženklas, 119).

I sat down again alone and discouraged – discouraged about Jim's case –

Aš atsisėdau vėl, vienišas ir prislėgtas – prislėgtas dėl Džimo (Lordas Džimas, 152).

The respectable Cornelius was a much-disappointed man – Gerbiamasis Kornelijus... buvo žmogus didžiai nusivylęs viskuo ir visais (Lordas Džimas, 289).

I was deeply moved at my responsibility and at her distress – Mane giliai jaudino ši atsakomybė ir jos kančia (Tėsė d'Erbervilių giminės 317).

...I only nodded, feeling so bitterly disappointed that I would not trust myself to speak –

...o aš tik jaučiausi taip karčiai nusivylęs, kad bijojau prasižioti. (Lordas Džimas, 348).

...I cried out, while suffocating with distress: “Have mercy!” – Ne, ne Helina! – nutildžiau ją nusiminusi. (Džeinė Eir, 73).

The first time I found St. John alone after this communication, I felt tempted to inquire if the event distressed him... – Kai tik pasitaikė proga likti vienai su Sent Džonu, aš neiškenčiau nepaklaususi jo, ar ne skaudus jam šis įvykis. (Džeinė Eir, 370)

Aš šaukiau visa apsipylusi ašaromis: “Pasigailėkite! – “No, no, Helen!” I stopped, distressed (Džeinė Eir, 33).

5. Sadness is fluid in a container

Papaurelytė states that conceptualization through container metaphor is universal. The entire world has something inside. Each object is other object's container. Identification of emotions with container shows their stability and passivity. A subject cannot control it.

Manau, kad šiame jo pasisakyme glūdi ne kas kita, o gilus liūdesys dėl nykstančios kultūros<t>; Žmonėms kelia baimę ir nusiminimą tai, kad mūsų Viešpaties Jėzaus Kristaus ir šventųjų gyvenimas buvo toks rūstus ir vargingas, o žmogus neįstengia taip gyventi<t>;

According to Papaurelytė (2004, 94) any conduit is bigger than the subject in it and so conceptualized emotional state is stronger than the subject of the emotional state in English.

Word compounds *in despair, in distress, in anguish* and alike show that a person is “located” in sadness like in a “container”.

The conceptual metaphor of SADNESS IS A FLUID IN A CONTAINER exists both in English and in Lithuanian and is quite often applied. Numerous examples found in both languages prove it.

I am filled with sorrow <C>. It should be seen for what it was, and especially by those who feel like regretting its erasure, and alleging that its replacement has made an environment which may be even worse of tower blocks filled with heroin and despair<C>. If, in the moments I and my pupil spent with him, I lacked spirits and sank into inevitable dejection, he became even gay (Jane Eyre). The mood immediately sank back into deep depression, especially in the light of the Soviet summer offensive, which had pushed as far as the Vistula, and, in August, the accelerating advance of the western allies through France<C>; I felt the spasmodic movement of fury or despair run through his frame (Jane Eyre). Iš lėto plaukia liūdesys manasis<t>; Bet kodėl iš jos delnų šių apyaušrio valandą sruvo toks liūdesys?<t> Juokiesi, o kažkur labai toli telkiasi liūdesys dėl greitai bėgančio laiko, dėl žmogiškosios kvailybės, nesusigaudymo <t>; Taip sielą, apimtą visiško Dievo apleistumo jausmo, užlieja neapsakomas liūdesys ir neviltis<t>; Be dainų liūdesys liejasi, – kalbėjo Ilija, ir jos akys kalbėjo apie nebuvusius džiaugsmus <t>; Pasišnekėjus su tėvais, Vegą vėl ėmė smaugti nuoskauda, užplūdo liūdesys, kurį patikėjo tik dienoraščiui <t>; Kai apie tai pagalvoji, širdį užlieja liūdesys<t>; Veide nė lašo liūdesio<t>.

The fluid is most usually water, but in Lithuanian sometimes the emotional state of sadness can be compared to other kind of fluid, for instance, poison or to blood: *jų abiejuose kūrinuose pulsuoja amžinybės ilgesys*<t>. Sometimes fluid can be boiling: *Jaunystės kūrinys, kunkuliuojantis jaunatviška drąsa ir jaunatviška melancholija*<t>. SADNESS IS A FLUID in a container ranges from a drop to a sea or an ocean. It shows the intensity of the emotion and ability to control it.

Translation

1) Conceptual metaphors, translated as equivalents:

He wept in his pain and dismay. – Jis verkė, apimtas skausmo ir nusiminimo (Raudonas narsumo ženklas, 93).

In despair, he declared that he was not like those others. – Apimtas nevilties, įtikinėjo save, kad esąs kitoks, negu tie, kuriuos matė kelyje (Raudonas narsumo ženklas, 88).

In her despair Tess sprang forward and put her hand upon the hole, with the only result that she became splashed from face to skirt with the crimson drops –

Nevilties apimta, Tesė prišoko prie Princo ir prispaudė ranką prie žaizdos, bet tai nieko negelbėjo, tik ji pati nuo galvos iki kojų liko aptaškyta raudonu krauju (Tesė d'Erbervilių giminės, 33).

In despair, he declared that he was not like those others. – Apimtas nevilties, įtikinėjo save, kad esąs kitoks, negu tie, kuriuos matė kelyje (Raudonas narsumo ženklas, 88).

The sound of her own decision seemed to break Tess's very heart, and she bowed her face in her grief. – Atrodė, kad pačios padarytas nuosprendis draskyte draskė jai širdį; sielvarto apimta, ji bėjėgiškai nuleido galvą (Tesė d'Erbervilių giminės, 192).

The men curled into depressions and fitted themselves snugly behind whatever would frustrate a bullet. – Nevilties apimti kareiviai glaudėsi už kiekvieno kupsto, galinčio, jų manymu, apsaugoti nuo kulkos (Raudonas narsumo ženklas, 147).

Is it better to drive a fellow-creature to despair...– Nejau geriau istumti į neviltį savo artimą... (Džeinė Eir, 267).

2) Conceptual metaphors, translated as other conceptual metaphors:

Their smudged countenances now expressed a profound dejection. – Akys apsiblausė, murzinus veidus iškreipė neviltis. (Raudonas narsumo ženklas, 53).

The tormentors were flies sucking insolently at his blood, and he thought that he would have given his life for a revenge of seeing their faces in pitiful plights –

Šitie nevidonai kaip musės godžiai siurbia jo kraują, ir jis mielai atiduotų gyvybę, kad jiems atkeršytų ir pamatytų jų veidus, iškriepus siaubo ir nevilties (Raudonas narsumo ženklas, 126)

He could have wept in his longings. – Ilgesys taip suspaudė širdį, kad jis vos nepravirko (Raudonas narsumo ženklas, 85).

In Lithuanian these metaphors are translated as SADNESS IS A LIVING BEING. SADNESS IS A SOCIAL SUPERIOR is also possible way of translation of the conceptual metaphor SADNESS IS A FLUID.

He shambled along with bowed head, his brain in a tumult of agony and despair. – Jis dūlino nuleidęs galvą, kamuojamas nerimo ir nusivylimo (Raudonas narsumo ženklas, 61).

...he had in all probability left England and rushed in reckless desperation to some former haunt on the Continent. –...misteris Ročesteris tikriausiai paliko Angliją ir, begalinės nevilties pagautas, nuskubėjo į vieną iš tų vietų, kur gyveno anksčiau (Džeinė Eir, 356).

I wept in utter anguish. – Vaitojau, gražiau rankas, raudojau, begalinės širdgėlos pagauta (Džeinė Eir, 314).

3) Conceptual metaphors, translated literally:

There was a caress in the soft winds; and the whole mood of the darkness, he thought, was one of sympathy for himself in his distress. – Švelnus vėjelis glamonėjo jį, ir rodė, net pati tamsa visa savo esybe užjautė jį šią nevilties valandą (Raudonas narsumo ženklas, 25).

The tall one, red-faced, swallowed another sandwich as if taking poison in despair. – Išraudęs ilgšis susigrūdo į burną antrą sumuštinį, lyg būtų iš nevilties rišęs nuodus. (Raudonas narsumo ženklas, 37)

They moved their stiffened bodies slowly, and watched in sullen mood the frantic approach of the enemy. – Jie krutėjo iš lėto, nerangiai, niūriai stebėdami kvaitinančiu greičiu besiartinantį priešą (Raudonas narsumo ženklas, 53).

They would be sullen brothers in distress, and he could then easily believe he had not run any farther or faster than they. – Visi jie taptų nelaimės draugais, ir jam nebeatrodytų, kad jis bėgo toliau ir greičiau negu jie (Raudonas narsumo ženklas, 88).

He had a conviction that he would soon feel in his sore heart the barbed missiles of ridicule – Buvo įsitikinęs, kad spygliuotos pajuokos strėlės greit pervers jo sopančią širdį (Lordas Džimas, 56)

"Will nothing else do?" she cried at length, in desperation, – Ir nėra kito išsigelbėjimo? – beviltiškai sušuko ji (Tėsė d'Erbervilių giminės, 57).

In her misery she rocked herself upon the bed. – O jos lova tirtėjo nuo širdies raudų (Tėsė d'Erbervilių giminės, 104).

In their sad doubts as to whether their son had himself any right whatever to the title he claimed for the unknown young woman, Mr. and Mrs. Clare began to feel it as an advantage not to be overlooked that she at least was sound in her views. – Misis ir misteris Klerai su liūdesiu širdyje abejojo, ar jų sūnus pats turi tų savybių, kuriomis pasižymi jiems nepažįstama jauna mergina (Tėsė d'Erbervilių giminės, 185).

"Good Lord!", he repeated in dismay. – Viešpatie! – nusiminęs pakartojo jis (Raudonas narsumo ženklas, 15)

"I am too thick", spluttered the skipper in despair. – Aš juk per storas, – beviltiškai supūkštė kapitonas (Lordas Džimas, 104).

I could see he was in utmost distress. – Aš mačiau, jog Šteinas labai susikrimtęs (Lordas Džimas, 348).

...I felt resolved, in my desperation, to go all lengths. – ...iš nevilties buvau pasiryžusi visam kam (Džeinė Eir, 9).

If, in the moments I and my pupil spent with him, I lacked spirits and sank into inevitable dejection, he became even gay.– Ir jeigu kartais, žaisdama su Adele, aš netekdvau ūpo ir staiga nuliūsdavau, jis net aiškiai pralinksmėdavo (Džeinė Eir, 231).

At this period of my life, my heart far oftener swelled with thankfulness than sank with dejection... – Tokiomis dienomis mano širdis dažniau būdavo kupina dėkingumo negu liūdesio (Džeinė Eir, 343).

But in his countenance I saw a change: that looked desperate and brooding–that reminded me of some wronged and fettered wild beast or bird, dangerous to approach in his sullen woe.– Jame atspindėjo neviltis ir slogus susimąstymas. Jis panėšėjo į sužeistą ir grandine pririštą laukinį žvėrį ar paukštį, kurio niūrią vienatvę sudrumsti labai pavojinga (Džeinė Eir, 403).

Violent as he had seemed in his despair, he, in truth, loved me far too well and too tenderly to constitute himself my tyrant... – Nors iš nevilties jis ir imdavęs niršti, tačiau iš tikrųjų per daug karštai ir švelniai mylėjęs mane, kad būtų tapęs mano tironu (Džeinė Eir, 412).

Numerous examples of the conceptual metaphor SADNESS IS FLUID in English and Lithuanian show that in both cultures sadness is often conceptualized as a liquid instance.

6. Sadness is a physical force

SADNESS IS A PHYSICAL FORCE is a very intensive emotion. It cannot be controlled or escaped.

That was a terrible blow. <C> and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever (Jane Eyre).

Though such conceptual metaphor was not singled out in Lithuanian, it is also possible to say: *Jam buvo didelė smūgis.*

Translation

1) Conceptual metaphors, translated as equivalents:

...and I was shaken from head to foot with acute distress. – Ir visą mano būtybę pervėrė klaiki neviltis (Džeinė Eir, 236).

2) Conceptual metaphors, translated as other conceptual metaphors:

...and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever – ...ir mane ima šiurpas ir sielvartas, pagalvojus, kad man neišvengiamai reikia išvažiuoti... (Džeinė Eir, 237). In this sentence a conceptual metaphor SADNESS IS A PHYSICAL FORCE is translated into conceptual metaphor SADNESS IS A SOCIAL SUPERIOR.

7. Sadness is a natural force

SADNESS IS A NATURAL FORCE corresponds to Lithuanian „Liūdesys – stichinė jėga“. Natural force can be fire, rain, mist, storm etc. The emotional state, expressed by this conceptual metaphor is strong, uncontrolled, so in most cases (except mist) very dangerous. In Lithuanian this conceptual metaphor is often supported by a verb „apimti“, „pagauti“.

Waves of depression came over him<C>; There was real distinction about his elegant yet powerful performance, but further misery descended cruelly upon the Scots 18 minutes into the second hal<C>;. Jonathan Foster on a club struggling to escape from pervasive depression<C>; I wandered lonely as a cloud (William Wordsworth Daffodils). My habitual mood of humiliation, self-doubt, forlorn depression, fell damp on the embers of my decaying ire (Jane Eyre). You're looking thundering peek-ed (The Red Badge of Courage). Apima slogus liūdesys <t>; Mano liūdesys išsisklaidė<t>; Kambaryje suplevena liūdesys<t> Apėmė toks liūdesys, kad nors verk<t> Kodėl bilietas brangesnis už pažinimo džiaugsmą, kodėl liūdesys aptemdo ir vaikystės takus? <t>; O netrukus didelį džiaugsmą užtemdė liūdesys, ašaros<t>; Liūdesys drengia aršiau negu lietūs ir vėjai! <t>; Kai prisimeni tuos žydinčius sodus, tas pievas, kurioms grožiu neprilygsta jokios kitos pievos pasaulyje, pagauna neišpaaskyta nostalgija<t>.

Translation

According to selected material, conceptual metaphors SADNESS IS A NATURAL FORCE are translated as equivalents:

My habitual mood of humiliation, self-doubt, forlorn depression, fell damp on the embers of my decaying ire – Nuolatinis pažeminimo jausmas, nepasitikėjimas savimi, sumišimas ir nusiminimas nusileido it drėgnas rūkas ant blėstančių mano pykčio žarijų (Džeinė Eir, 13).

...I felt the spasmodic movement of fury or despair run through his frame – ...jutau, kaip jį visą, nuo galvos iki kojų, užliejo nevilties banga (Džeinė Eir, 273).

I felt the impression of woe as she spoke, but I could not tell whence it came.–

Aš jaučiau, kad jos žodžiuose dvelkia sielvartas, bet negalėjau suprasti, iš kur jis (Džeinė Eir, 63).

A very chill and vault – like air pervaded the stairs and gallery, suggesting cheerless ideas of space and solitude... – Ant laiptų ir koridoriuje buvo šalta kaip rūsyje, dvelkė tuštuma ir vienatvė (Džeinė Eir, 89).

8. Sadness is an illness

SADNESS IS AN ILLNESS also appears without reference to a person and is difficult to control. However illness can be cured or incurable: *Jo liūdesys buvo nepagydomas ir beviltiškas<t>*; *A wet day was the expression of irremediable grief at her weakness in the mind<C>*, *Time heals all sorrows* contagious and noncommunicable<C>: *Ir kas mane užkrėtė liūdesiu?<t>* *Lygiai taip pat, kaip ir liūdesys – tikras, užkrečiamas<t>*. Sadness like illness affects human health, ability to function normally. The intensity of emotion is shown by the seriousness of an illness. It can be chronic: *Considering his position he became wonderfully free from the chronic melancholy, which is taking hold of the civilized races with the decline of belief in a beneficent Power <C>*; *Kiekvieną rudenį sergu nostalgija <t>*, long lasting and annoying: „*Nuo pat ryto mane kamuoja liūdesys*“ – rašys *E.Hemingvejus<t>* *Ir lyg mūsų nekamuotų tikras liūdesys ir kančios, – mes save pribaisim žodžiais<t>*.

Many conceptual metaphors of sadness both in Lithuanian, both in English are associated with fraseological expressions. Frequently emotional states of sadness are associated with pain, which affects heart: *She was heart-sick <C>*; *my prospects were doubtful yet; and I had yet an aching heart.* (Jane Eyre).

One of sadness synonyms is depression, which may have clinical symptoms.

If you are out of condition then exercise, or the movements you make, will cause you some degree of physical and possibly psychological distress<C>; *Similarly, patients with long-standing depression or chronic anxiety, including those with panic attacks, may be helped by cognitive therapy<C>*; *Because most attempted suicide patients have symptoms of depression, the most common decision concerning drug therapy will be whether to prescribe an antidepressant <C>*.

Translation

1) Conceptual metaphors, translated as equivalents:

A plume of smoke soared up suddenly from her father's chimney, the sight of which made her heart ache – Virš tėvo namų ūmai iškilo lengvas dūmelis, ir Tesei suspaudė širdį (Tese d'Erbevilių giminės, 90).

Considering his position he became wonderfully free from the chronic melancholy which is taking hold of the civilized races with the decline of belief in a beneficent Power – Kad ir kaip nepavydėtina buvo jos padėtis, jis nuostabiai išsivadavo iš chroniškos melancholijos, kuri paprastai apninka civilizuotus žmones, sumažėjus jų tikėjimui maloninga dievo apvaizda (Tese d'Erbevilių giminės, 134).

He had a conviction that he would soon feel in his sore heart the barbed missiles of ridicule – Buvo įsitikinęs, kad spygliuotos pajuokos strėlės greit pervers jo sopančią širdį (Lordas Džimas, 100).

...and then I've a nervous notion I should take to bleeding inwardly. – Ir man liūdna, kad tada man... ...and a heart saddened by the chidings of Bessie, the nurse... – O širdį maudžia nuo nesibaigiančių Besės, mūsų auklės, niurnėjimo (Džeinė Eir, 5).

My rest might have been blissful enough, only a sad heart broke it. – Mano miegas būtų buvęs ramus, jeigu ne plyštanti iš skausmo širdis. (Džeinė Eir, 304).

I was heart-wrung. – Man suspaudė širdį (Džeinė Eir, 386).

My heart swelled. – Mano širdį suspaudė skausmas (Džeinė Eir, 416).

2) Conceptual metaphors, translated as other conceptual metaphors:

...my prospects were doubtful yet and I had yet an aching heart. – Mano ateitis tebebuvo netikra, man širdį tebeslėgė sielvartas (Džeinė Eir, 213).

But neither did I expect to be so awfully depressed. – Bet nelaukiau, kad šis vaizdas baisiai prislėgs nuotaiką (Lordas Džimas, 159).

...may I enjoy the great good that has been vouchsafed to me, without fearing that any one else is suffering the bitter pain I myself felt a while ago? – Ar aš galiu džiaugtis ta didžia savo laime, nesibaimindama, kad kitas žmogus kenčia aitrų sielvartą, kuris dar taip neseniai slėgė mane? (Džeinė Eir, 247).

Latter English metaphors SADNESS IS AN ILLNESS are translated into Lithuanian as SADNESS IS A BURDEN.

3) Conceptual metaphors, translated literally:

A wet day was the expression of irremediable grief at her weakness in the mind of some vague ethical being whom she could not class definitely as the God of her childhood, and could not comprehend as any other – Vidurnakčio vėjo staugimas ir ūkavimas, jo dejavimai tarp pilkų žiemos šakų ir gerai apsimuturiavusių žiemai pumpurų atrodydavo kaip graudūs priekaištai (Tese d'Erbervilių giminės, 96).

One would have thought he had cherished the girl with surpassing love, that his spirit had been crushed and his heart broken by the most cruel of poliations. – Galėjai pagalvoti, kad jis mylėjo tą mergaitę karščiausia meile, kad negirdėtai žiauri skriauda palaužė jo sielą, sugniuždė jo širdį (Lordas Džimas, 330).

I was actually permitting myself to experience a sickening sense of disappointment – Nedaug trūko, kad mane vėl būtų suėmęs sunkus nusivylimas... (Džeinė Eir, 151).

9. Sadness is insanity

Conceptual metaphor SADNESS IS INSANITY is kindred to SADNESS IS AN ILLNESS, but is more intensive. In Lithuanian such conceptual metaphors are very rare, in English are used occasionally.

He was insane with grief. As well as his confused and excited ideas could reason, he supposed that in the moment of mad grief of which she spoke her mind had lost its balance, and plunged her into this abyss<C>.

Translation

1) Conceptual metaphors, translated as equivalents:

...he would suffer; perhaps grow desperate. – Jis kankinsis, galbūt paklaiks iš nevilties. (Džeinė Eir, 300).

His great misfortunes had affected his head. – Skaudžios nelaimės sumaišiusios jam protą (Lordas Džimas, 328).

10. Sadness is a burden

In both compared languages a conceptual metaphor SADNESS IS A BURDEN prevails. A burden can weight down a little or be unsupportable, subject to the intensity of the emotion. Emotional stress, heaviness causes spiritual discomfort, so this emotional state is undesirable. (Baiburin, 2001, 104; Kovecses, 2000 a, 82). A person strives to withstand emotional stress. The heavier is the burden, the bigger is emotional stress. *He staggered under the pain<C>. Inexpressible sadness weighed it down* (Jane Eyre). *All the way along to this point her heart had been heavy with an inactive sorrow <C> A pang of exquisite suffering – a throe of true despair – rent and heaved my heart*(Jane Eyre). *Su manimi – tik nepakeliamas liūdesys<t>; Noriu, kad mirę pasaulio mylimieji išgirstų mūsų juoką ir juos prislėgtų liūdesys <t>; Nepakeliamas liūdesys spaudė jo širdį <t>; Gilus liūdesys prislegia visus <t>.*

However, it may be stated that as a burden is substantial and it can be avoided or disposed of, so it seems that a person is able to control such an emotional state, sometimes it even gives positive results. *O kai liūdesys taps nepakeliamas, išsakysiu jį Tavo akmeniniam bendravardžiui <t> Liūdesys tarsi slegia žmogų, priverčia jį būti vieną, o vienatvėje pradedi mąstyti<t>. Sometimes a burden even has a colour: *As the youth looked at them the black weight of his woe returned to him* (The Red Badge of Courage).*

Svetimas miestas, svetima kalba ir nepaaiškinamas liūdesys gulė širdj<t>.

Dažnai jį slegia liūdesys, gėda, kaltė <t>. Mane užgulė beribis liūdesys dėl tu, kuriuos palieku <t>.

Translation

According to selected material conceptual metaphors SADNESS IS A BURDEN are merely translated as equivalents:

As the youth looked at them the black weight of his woe returned to him. – Bežiūrint į juos, jaunuolį vėl užgulė juodo sielvarto našta (Lordas Džimas, 85).

...inexpressible sadness weighed it down... – ...ją prislėgė neapsakomas liūdesys... (Džeinė Eir, 16).

Fearful, however, of losing this first and only opportunity of relieving my grief by imparting it... – Todėl, bijodama, kad galiu prarasti šią pirmutinę ir vienintelę progą savo širdžiai išlieti ir tuo palengvinti savo sielvartą... (Džeinė Eir, 19).

Doing nothing, expecting nothing; merging night in day; feeling but the sensation of cold when I let the fire go out, of hunger when I forgot to eat: and then a ceaseless sorrow, and, at times, a very delirium of desire to behold my Jane again. – Aš tejausdavau tiktai vėsumą, kai užgesdavo ugnis, ir alkį, kai užmiršdavau pavalgyti, ir visą laiką slėgė sielvartas, o kartais pašėlęs troškimas vėl išvysti savo Džeinę! (Džeinė Eir, 409).

11. Sadness is a living organism

A conceptual metaphor SADNESS IS A LIVING ORGANISM is frequently used in English and Lithuanian. It shows that the emotional state is very intensive. A living being can be human and animal. In figurative language sadness acts as a living organism. It is accredited by all person's or animal's functions: it may move (*I stopped my cars against the voice that kept warning me of near separation and coming grief (Jane Eyre); Distress, if not penury, loomed in the distance (Tess of the d'Urbervilles); atsėlina į širdį ilgesys <t>), talk (Despair added; "Farewell for ever!" (Jane Eyre)), see or be blind (Blind despair), eat (*liūdesys minta apgailėtinu savyje šėlstančiu atkaklumu*<t>). Sadness can occupy and reign: *And Melancholy marked him for her own<C>; Tomas Gray Elegy written in a country churchyard<C>; It gave him respite from the gnawing fang of melancholy (Jane Eyre); so overwhelming was the grief that seized me, I sank prostrate with my face to the ground (Jane Eyre).**

Papaurelytė (2004) subdivided conceptual metaphors LIŪDESYS – GYVAS PADARAS into four parts: ŽMOGUS (a person), ŽVĖRIS (a beast), PRIEŠAS (an opponent) and VALDOVAS (a social superior).

ŽMOGUS (a person): *Liūdesys turėjo gerą širdį ir mano širdis šalia jos darėsi geresnė*<t>; *Iš kur ateina liūdesys?* <t>.

ŽVĖRIS (a beast): *Liūdesys it kirminas pradeda graužti* <t> *Liūdesys it šuo prie kojų guli*<t>.

PRIEŠAS (an opponent): *Kaip įveikiamas liūdesys?*<t> *užnuodijęs gyvenimo džiaugsmą pačioje pradžioje: tai buvo nežinios kančios* <t>.

VALDOVAS (social superior): *Namuose įsivyravo liūdesys ir baimė*<t>.

In English “priešas” represented by a word “opponent” and valdovas represented by a word “social superior” are distinguished as separate units and discussed below.

Translation

1) Conceptual metaphors, translated as equivalents:

Loneliness was closing on him. – Vientovės siena užsidarė iš visų pusių (Lordas Džimas, 408).

Despair added, "Farewell for ever!" – Neviltis pridūrė: „Sudie amžinai!“ (Džeinė Eir, 299).

I stopped my cars against the voice that kept warning me of near separation and coming grief – Tą vakarą aš nusprendžiau nesidairyti į ateitį, nesiklausyti to balso, kuris šnibždėjo man apie artėjantį išsiskyrimą, apie atslenkantį sielvartą (Džeinė Eir, 231).

Of late it had been easy enough for me to look sad: a cankering evil sat at my heart and drained my happiness at its source – the evil of suspense– Jau kuris laikas aš turėjau priešasčių liūdėti; mano sielą liūdesys it graužė aštrus kirminas (Džeinė Eir, 373)

It was heartrending. – Tas vaizdas tiesiog draskė širdį (Lordas Džimas, 158)

He hoped I would kindly forget what nothing but his troubles made him say –

Jis turįs vilties, kad aš maloniai teiksiuosi pamiršti žodžius, kuriuos jis ištaręs sielvarto paveiktas (Lordas Džimas, 328).

...I stopped my cars against the voice that kept warning me of near separation and coming grief – Tą vakarą aš nusprendžiau nesidairyti į ateitį, nesiklausyti to balso, kuris šnibždėjo man apie artėjantį išsiskyrimą, apie atslenkantį sielvartą (Džeinė Eir, 231).

Jealousy had got hold of him: she stung him; but the sting was salutary – it gave him respite from the gnawing fang of melancholy – Jį apėmė pavydas, kuris gėlė jį, tačiau tie įgėlimai buvo išganingi: jie leido jam atitolti nuo graužiančios melancholijos (Džeinė Eir, 413).

2) Conceptual metaphors, translated literally:

And then I strangled a new-born agony – a deformed thing which I could not persuade myself to own and rear – and ran on – Ir nuslopinusi savyje kažkokią iki šiol man nežinomą nevirtį, kažkokį slogų jausmą, kurio ligi šiol nebuvo patyrusi, aš kone tekina pasileidau į priekį (Džeinė Eir, 228).

12. Sadness is a captive animal

A conceptual metaphor SADNESS IS A CAPTIVE ANIMAL is characteristic only to the English language.

His feelings of misery got out of hand<C>. Klein's dark, sorrowful words are constantly breaking out of their gloomy content to protest, but the anger is tinged with a new sadness and longing for a better world (Tess of the d'Urbervilles).

In Lithuanian conceptual metaphor SADNESS IS A CAPTIVE ANIMAL was not found.

13. Sadness is an opponent

Sadness as an opponent tries to overcome a person and has a destructive impact on him. Sometimes a person tries to struggle against such sadness-opponent, it means that he can control it, at least try to do it: *He was seized by a fit of depression<C>; The plot, insofar as one could discern it, was both labyrinthine and self-cancellingly ambiguous, built round an interview in a psychiatric hospital between a journalist and the grief-obsessed widow of a German professor <C>; but how could she divine the morbid suffering to which I was a prey?(Jane Eyre) They both tried to appear as usual; but the sorrow they had to struggle against was one that could not be entirely conquered or concealed (Jane Eyre).*

Translation

1) Conceptual metaphors, translated as equivalents:

...but how could she divine the morbid suffering to which I was a prey? – Negi ji galėjo suprasti tą baisią kančią, kuri draskė man širdį? (Džeinė Eir, 19).

2) Conceptual metaphors, translated as other conceptual metaphors:

...so overwhelming was the grief that seized me, I sank prostrate with my face to the ground –...ir netrukus mane užgulė toks neįveikiamas sielvartas, kad aš tiesiog kniubte sukniubau ant grindų ir apsipyliau ašaromis (Džeinė Eir, 62).

3) Conceptual metaphors, translated literally:

...for the desperate grief and fatal fury – consequences of my departure - which might now, perhaps, be dragging him from the path of right...– ...todėl, kad aš baiminausi, jog neviltis, skriauda ir nesuvaldomas įtūžis dėl mano pabėgimo per daug jo neišmuštų iš teisingo kelio... (Džeinė Eir, 337).

14. Sadness is a social superior

SADNESS IS A SOCIAL SUPERIOR has full control of a person. It rules his emotions, as a social superior rules his subordinate.

She was ruled by sorrow<C>. Why, then, should we ever sink overwhelmed with distress, when life is so soon over, and death is so certain an entrance to happiness – to glory? (Jane Eyre). <...> he had no more found it, I thought, than had I with my concealed and racking regrets for my broken idol and lost elysium – regrets to which I have latterly avoided referring, but which possessed me and tyrannised over me ruthlessly (Jane Eyre).

Translation

1) Conceptual metaphors, translated as equivalents:

...he had no more found it, I thought, than had I with my concealed and racking regrets for my broken idol and lost elysium – regrets to which I have latterly avoided referring, but which possessed me and tyrannised over me ruthlessly. – ...kad jis tos ramybės yra pasiekęs ne daugiau už mane, kuri slapta kenčia liūdesį dėl sudužusio dievaičio ir prarasto rojaus; tą liūdesį, kurį aš vengiu minėti, bet kuris žiauriai mane kankino (Džeinė Eir, 330).

...while there was gloom and fear within its walls...– ...kai jo sienose viešpatavo siaubas ir nusiminimas (Džeinė Eir, 70).

...not in one year's space, by any sorrow, could his athletic strength be quelled or his vigorous prime blighted – ...per vienerius metus kad ir didžiausias skausmas neįstengė palaužti galingų jo jėgų ar pakirsti geležinės jo sveikatos. (Džeinė Eir, 403)

I don't know whether it was the demoralisation of my utter defeat in my encounter with a spectre of fear less than an hour ago... – Nežinau, ar tai buvo dėl apatijos, apėmusios mane po pralaimėjimo, kurį patyriau prieš pusvalandį... (Lordas Džimas, 325).

2) Conceptual metaphors, translated as other conceptual metaphors:

But you feel solitude an oppression? – Tai vadinasi, jūsų neslegia vienuma? (Džeinė Eir, 337).

16. Sadness is a thing

SADNESS IS A THING is a most common conceptual metaphor in Lithuanian, distinguished by Papaurelytė. According to the author emotional state is conceived as a thing if some feature, characteristic to things is appointed: size, forms, verges, colour, quantity and other.

Ir juodas liūdesys. Liūdesys yra toks didelis ir toks vienalytis, kad lieka neišdalintas.

Andriekaus liūdesys yra žydras, nes jis toks visas Kristaus <t>; tačiau jo viduje glūdi didelis liūdesys, pyktis ar baimė<t>; Baltas sapnas, tartum baltas debesis<t>; Juodas, tartum raidės, mano liūdesys<t>.

Though in English conceptual metaphor SADNESS IS A THING was not singled out, holding the view of Papaurelyte and having available examples it may be stated that a conceptual metaphor “sadness is a thing” exists in English language as well.

We share a common sorrow. Jane, I approached the verge of despair (Jane Eyre).

Yet it was in that vale that her sorrow had taken shape, and she did not love it as formerly. (Tess of the d'Urbervilles) Noiret used to look like a beagle with a secret sorrow, and 'True Blue of Wavertree' shared his despair with Saturday Sentinel readers. <C> and I was shaken from head to foot with acute distress (Jane Eyre).

CONCLUSIONS

1. The conceptualization of sadness in both languages is similar: it is a negative feeling of spiritual pain, state of regret, which emerges as a result of some loss or lack. Only in some cases sadness is a positive feeling.

2. The concept of sadness can be expressed in Lithuanian and English languages by the following conceptual metaphors: SAD IS DOWN, SAD IS DARK, SADNESS IS A LACK OF VITALITY, SADNESS IS A FLUID IN A CONTAINER, SADNESS IS INSANITY, SADNESS IS A BURDEN, SADNESS IS A LIVING ORGANISM, SADNESS IS A CAPTIVE ANIMAL, SADNESS IS AN OPPONENT, SADNESS IS A SOCIAL SUPERIOR, SADNESS IS A THING, SADNESS IS A CONTAINER. Conceptual metaphors SADNESS IS A LACK OF HEAT and SADNESS IS INSANITY are characteristic only to English language. Conceptual metaphor SADNESS IS A FIRE is characteristic only to Lithuanian language.

3. Because of the slight differences in the conceptualisation in both languages, conceptual metaphors of sadness are translated from English into Lithuanian either by equivalent conceptual metaphors, by other metaphors, or literally.

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SANTRAUKA

Magistrinio darbo tema yra “Liūdesio konceptas anglų ir lietuvių kalbose ir jo vertimas”. Darbo tikslas yra aprašyti liūdesio konceptą ir nustatyti liūdesio koncepto vertimo iš anglų kalbos į lietuvių kalbą ypatumus. Darbą sudaro literatūros apžvalga ir empirinė dalis. Teorinėje dalyje nagrinėjama koncepto raiška kalboje, leksikografinis aprašymo lygmuo ir prototipinės situacijos lygmuo. Empyrinėje dalyje yra nagrinėjimi konceptualiųjų metaforų ir jų vertimo iš anglų kalbos į lietuvių kalbą ypatumai. Darbo pagrindas yra pavyzdžiai, rinkti iš anglų kalbos tekstyno Concordance ir lietuvių kalbos tekstyno, sudaryto Kauno Didžiojo universiteto kompiuterinės lingvistikos centre ir grožinės literatūros knygų Š. Brontės “Džeinė Eir”, T.Hardžio “Tese d’Erbervilių giminės”, S.Kreino “Raudonas narsumo ženklas”, Jozefo Konrado “Lordas Džimas” bei “Iš klasikinės anglų poezijos”, kurios buvo skaitomos anglų ir lietuvių kalbomis. Kadangi liūdesys yra viena iš bazinių emocijų, išanalizavus liūdesio konceptą abiejose kalbose, paaiškėjo, kad liūdesio emocijos raiška kalbose yra panaši. Liūdesys dažniausiai konceptualizuojamas kaip neigiama emocinė būseną, kylanti dėl kažkieno stokos arba netekties. Liūdesio konceptas abiejose kalbose yra reiškiamas leksemomis, frazeologiniais posakiais, paprastais žodžių junginiais, konceptualiomis metaforomis. Konceptualiosios metaforos LIŪDESYS YRA KRYPTIS ŽEMYN, LIŪDESYS YRA SKYSTIS, LIŪDESYS YRA TALPYKLA, LIŪDESYS YRA NAŠTA, LIŪDESYS YRA STICHINĖ JĖGA, LIŪDESYS YRA GYVA BŪTYBĖ, LIŪDESYS YRA TAMSA, LIŪDESYS YRA LIGA yra būdingos abiejų kalbų pasaulėvaizdžiams. Konceptualiosios metaforos yra verčiamos ekvivalentiškai, kitomis metaforomis arba liūdesį reiškiančios sinonimų eilės žodžiais.