

Wide (Conscious) Heart - Idioms in Montenegrin and Japanese Language

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Abstract

The aim of this paper is to use the method of contrastive lexical-semantic analysis to establish the (mis)match of the lexical and semantic structure of the idioms that consist of the lexeme that is going to be translated in English for now as a „heart” (*srce* and *kokoro*) in Montenegrin and Japanese language - which we would usually perceive as the location of feelings. Therefore, this study aims to test the extent to which this can be confirmed, in the case of proposed cultural models of this body part. The corpus for this research, which consists of 127 somatisms (idioms which contain at least one body-part term as a constituent), are being singled out from general and phraseological dictionaries, media, as well as from electronic sources. The data are analyzed primarily from a cognitive point of view, with the aim of establishing whether the two languages are comparable in terms of the meaning of the idiom as a whole. Secondly, the approach used for the analysis originated in Lakoff and Johnson's “Metaphors we live by” (1980, 2003). The basic claim of this interpretation is that the mind is inherently embodied, although it is mostly unconscious and abstract concepts that are metaphorical. The study is showing that conceptualizations of certain body parts in both languages are not arbitrary but are motivated by a small number of cultural models elaborated by conceptual metaphors. Therefore, the somatism “heart” is not immanent to speakers of different languages, it is not universally present in languages.

Keywords: Idioms, Somatisms, Conceptual Metaphor, Montenegro, Japan, Kokoro, Srce, Heart

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Introduction

In addition to cultural influence, the meaning of idioms in a language is motivated by the specific role that a certain part of the body plays in that cultural model, in the case of this paper - the role of the lexeme that is going to be translated in English for now as „heart“. In the following, we will examine the rich networks of meanings related to idioms that use the Montenegrin lexeme *srce*, ie Japanese lexeme *kokoro*, and which we would usually perceive as the location of feelings. Therefore, this study aims to test the extent to which this can be confirmed, i.e., to explore whether the body parts mentioned are used in phraseologisms with their traditional roles and symbolism (e.g., THE HEART AS THE CONTAINER FOR EMOTIONS), and to what extent we can find the correspondence between Montenegrin and Japanese in the field of a particular body. Furthermore, the paper wants to show that conceptualizations of certain body parts in both languages are not arbitrary but are motivated by a small number of cultural models elaborated by conceptual metaphors.

The hypothesis that the paper raises is that the use of the so-called somatism (idioms that use a part of the body as one of the lexical components) “heart” is not immanent to speakers of different languages, it is not universally present in languages. Diversity, inconsistency, but also universals of idiomatic terminology, wherever possible, are pointed out.

The discussion of the metaphorically rooted idioms of Montenegrin and Japanese language is meant to demonstrate the experiential and embodied aspect of mental activity of concrete examples from two genetic, areal and typologically very different languages.

Methodology

This study uses the method of contrastive lexical-semantic analysis to establish the (mis)match of lexical and semantic structure of the observed idioms - in this case the lexeme heart (*srce* and *kokoro*) in these two languages, that is, the way in which the speakers of the two linguistic and cultural communities conceptualize the contents expressed through these somatic idioms.

The examples for this corpus have for the most part been constructed by authors, occasionally on the basis of an utterance that authors have seen or heard used, singled out from general and phraseological dictionaries, media, as well as from electronic sources. In addition, some of the examples have been taken from other linguistic studies.

Theoretical framework

This research will use the metaphorical concepts already set out in George Lakoff and Mark Johnson’s book *Metaphors we live by* (1980, 2003). Although the conceptual metaphor in the works of Lakoff and Johnson from its very beginnings has been umbilical cord-related to language, its fundamental nature in that tradition was actually conceptual rather than linguistic. This means that the conceptual metaphor is not a metaphor that serves to decorate the language but permeates everyday life.

Conceptual metaphors, expressed in the formula a is b, consist of a source and a target domain. The source is generally a more physical domain whereas the target a more abstract one. That is why conceptual metaphors are usually unidirectional. The choice of particular pairings of source and target domains is motivated by an experiential basis. Such pairings, primarily conceptual in nature, give rise to metaphorical linguistic expressions.

As Lakoff and Johnson (1980, 2003: 8) say, our usual conceptual system, in which we both think and act, is basically metaphorical. Bearing that on mind, this work will define idioms as, on a fundamental level, determined phrases that are metaphorical in nature, and connected to the understanding of the culture; somatism – or body idioms, simply as idioms that use the part of our body as one of the lexemes. Those idioms are enriching all languages and are proof that we perceive the world around us anthropocentrically, starting from ourselves.

Analysis based on extracted somatisms *srce*: *kokoro*

From the analysis based on extracted *srce*¹ and *kokoro* somatism (table at the end of the paper), what can be concluded is that the heart provides metaphoric conceptualizations for love and sadness and is also involved in conceptualizations of cultural values such as compassion, cruelty, courage, encouragement, generosity, kindness, seat of joy, tenderness, affection, bliss, cordiality, enthusiasm, but also conscience, remembrance, and so forth. It is a CONTAINER for emotions, people, and objects that can enter it and leave it, showing the movement of the *kokoro*, as well as *srce* in the bodily space, due to strong emotions (in love, fear, anger, anxiety), capable of IN-OUT, UP-DOWN movements and WIDE-NARROW image schemas. In addition, the width and size of *srce* and *kokoro* are associated with infinite generosity (the domain of width is mapped to the domain of generosity, so we are talking about the conceptual metaphor GENEROUSNESS IS WIDTH), while weight is associated with emotional suffering.

Both, *srce* and *kokoro*, can also indicate a person's uncomfortable mental state, unpleasant feelings. The feeling of relief, liberation from great worries, problems, or some rigor takes place by removing the burden and weight that put the pressure on *srce* on one side, and conceptualization of lightness of the *kokoro* represents the feeling of relief. On the other hand, the conceptualization of lightness in Montenegrin is presented with meaning (to do something) without hesitation, calmly, easily: WEIGHT IS BAD, LIGHT IS GOOD.

Srce in Montenegrin is the container of emotions of great depth. Everything that comes from the depths of the heart is of stronger intensity than if it comes from another part of the heart. Japanese idioms share this meaning: DEPTH IS GOOD. However, in Montenegrin if something is at the bottom of the heart, it is hidden and hard to reach. The depth of the heart shows stronger intensities of feelings, and idioms show that there are also negative feelings hiding there at the bottom of the heart, such as contempt,

¹ It has been detected that in some idiomatic expressions in Montenegrin language, the lexeme *srce* can be replaced with the lexeme *duša* (soul), while this is not the case with the Japanese corpus, noticing another cultural difference in the level of utilization of the concept of the soul in both languages: 魂 - *damashi* (soul) in Japanese is associated with health, it gives the vital energy to one in whom resides, but not character, like in Montenegro: *imati dobru dušu* (to have a good soul...).

disappointment, anger, and immense sadness - DEPTH IS BAD. Furthermore, in Montenegrin corpus of somatisms, the necessity of the presence of other persons in this container has been noticed. This necessity occurs in idioms that represent the provocation of someone's compassion, longing for someone: HEART IS A CONTAINER.

Those two languages share phrases that emphasize the hurt of one person's feelings due to the inappropriate behavior of another (other) person: physical pain has been conceptualized as an emotional pain. Through the somatism of breaking the heart, ripping the heart, tearing the heart, the HEART IS conceptualized as A SENSITIVE OBJECT (Niemeier, 2003: 205, in Novoselec, 2019: 163), i.e., it is elaborating the conceptual metaphor HEART IS AN OBJECT (Niemeier, 2003: 205, in Novoselec, 2019: 163). The same is with the conceptualization of a HEART AS A VALUABLE OBJECT (which can be stolen). In both languages the heart means kindness, mercy, nobility, (compassion), sinlessness, generosity. On the other hand, through idioms with the lexeme heart, phrases related to undesirable traits, lack of concern for others' feelings, insensitivity has also been found. They share idioms that indicate the honest way in which a person performs various activities, where we find conceptualizations of purity, openness and softness: SOFT IS GOOD and TOUGH IS BAD. Both languages also share metaphorical conceptualization BIG IS GOOD and SMALL IS BAD, and the metaphor HEART AS A CONTAINER FOR FEELINGS, or FEELING IS THE CONTENT THAT FILLS THE CONTAINER.

Along with change of texture, strength and size, the heart in Montenegrin and Japanese language is also conceptualized as changing in temperature. Moving the place of *kokoro* and *srce* is associated with both care and positive emotions in the form of thrilling and excitement. The place for the heart in the body is spatially ambiguous. The HEART does not settle in one place or one position but is imagined AS A MOVABLE OBJECT.

With negative emotions or when connected to fear, the heart moves downwards in both languages, which would be in line with the orientation metaphor BAD IS DOWN. The heart is conceptualized as *dropping out of fear*. Someone who needs encouragement needs their heart to be lifted up. Coldness of *kokoro* is considered as the absence of mentality, emotions (in Montenegrin, coldness of the head refers to the control of emotions), while warmth of *srce* and *kokoro* is associated with cordiality, and the heat with passion and enthusiasm. The possibility of opening *kokoro* and opening *srce* confirms the conceptualization of both as an EMOTIONALLY FILLED CONTAINER. If we open this content, we show our deepest feelings, trust each other, we resent each other. The HEART continues to be conceptualized AS A CONTAINER in which feelings are located.

Through idioms that conceptualize closeness, elaborations of the conceptual metaphor INTIMITY IS CLOSENESS (Kövecses, 2003a: 92, in Novoselec, 2019: 134) as LOVE IS CLOSENESS or EMOTIONAL AFFECTION IS CLOSENESS, has been noticed. What has to be pointed out is that the conceptualization of receiving something to the heart also expresses memory, i.e., it belongs to the “conscious heart” or “heart memory”.

The conceptualization of closeness, as a more important concept than distance, is motivated by the conceptual metaphor IMPORTANCE IS THE CENTER (Kövecses, 2003a: 90, in Novoselec, 2019: 134) that has been found in both languages.

At the end, metaphorical conceptualization of the HEART AS INSTRUMENT OF UNDERSTANDING, HEART AS A MENTAL SPACE has also been found out, which will be further analyzed. It is interesting to extract those idioms as to show how memory, which is usually associated with the head/brain comes to be associated with the heart, which will be further mentioned as a *conscious heart* in Japanese and *emotional memory* in Montenegrin.

***Kokoro* as a conscious heart in Japanese language**

First of all, it can be said that *kokoro* is the center of both emotional and cognitive sensitivity (the heart is the container of feelings and emotions, separate from the head and conscience which embody the rational). Thus, the Japanese explanatory dictionary, *Nihon kokugo daijiten* (2002: 657, in Nakaya, 2019: 3), defines *kokoro* as “the organ controlling rational (intellectual) and mental (emotional) processes in a human being, or these processes themselves”. It is interesting that, when Japanese discuss their thoughts through the *kokoro*, they usually show their chest, not their head. To better understand the meaning, it should be noted that *kokoro* is an abstract term. However, it has its own location and is located in the mune (chest / breasts)². Also, when discussing feelings or the heart, the concept of *kokoro* always appears in the conversation.

The most common translation of *kokoro* is "heart, soul and mind". But one of the problems of discussing *kokoro* is precisely in connecting words with the conjunction “and”, which implies a division that simply does not exist in Japanese. Three are not interconnected as one: they are one. Kasulis (2008: 3) explains that the conjunction “and” in translating *kokoro* might lead someone to think that *kokoro* is a combined function of two separate abilities, one affective and the other intellectual, but this is not the case. Kasulis further explains that to translate *kokoro* as “heart and mind” would be the same as to translate the Japanese word for “water” (*mizu*) as “a compound of hydrogen and oxygen.” It’s not that the translation is incorrect, it just lacks a point, at least in a plain context. When ordering a glass of water, we are not considering it as a compound of two elements. Similarly, in ordinary Japanese terms, *kokoro* does not represent a compound. Therefore, Kasulis proposes the translation of *kokoro* as a “mindful heart”, which this research is going to accept because it could, actually, be the closest translation of this concept.

Kokoro does not necessarily refer to a person's mental space; it can also refer to similar inclinations of animals or (abstract) objects, when a Japanese person metaphorically projects a *kokoro* into the world of a non-human. Kasulis (2008: 7) gives another explanation here: “In many contexts a key characteristic of *kokoro* is that it involves a propensity for engagement, a sensitivity expressed as either being in touch with something else or being touched by it. Through such engagement, meaning—whether factual or valuational—comes into being. Hence, *kokoro* is what makes responsiveness possible. Indeed, in many if not most contexts, *kokoro* involves both being in touch and being touched. That is, the responsiveness is bi-directional. In the Japanese case this mutual responsiveness undoubtedly had its historical roots in an ancient animism, a vision of reality as a field of intersensitivities and interactions. In that ancient perspective, the world was feeling and responding to us as much as we were responding

² Links between *kokoro* and the chest region are evident in Japanese Sign Language. The sign for *kokoro* is a circle made by the thumb and right index finger over the left side of the chest, where the heart organ would be located (Tani 2005: 165, in Occhi, 2008: 5).

to the world. But even if we moderns would prefer to bracket out the metaphysics implied in such an animistic worldview, we can still make sense of this claim to mutual responsiveness on the experiential, phenomenological level. I have already used the phrase “being in touch with and being touched by.” Even when we consider touching in its most mundane and limited physicality—the experience of tactile touch—we find reciprocal responsiveness. When my finger is in contact with the table in front of me, my finger puts pressure on the table while the table puts pressure on my finger. My finger is simultaneously touching the table and being touched by it. In my touching the table, it is as if the table meets me halfway, imposing increasing pressure as my finger moves forward. From this perspective, the touch is in the betweenness of my finger and the table. We would not find it strange to say the “table resists” my finger’s passage through it.”

The representation of the object-body, however, divides myself and my body by giving my body a sense of exteriority. I am therefore both the subject that is doing the touching as well as the object that is being touched (Ichikawa, 1991: 23 in Nagatomo, 1992: 19–20). As Nagatomo writes, the fact that “I am able to turn into an object that is capable of being touched means that I am a thing among the shaped things in the world, and therefore acquire a contingency by virtue of the fact that I have the body qua object” (1992: 20). For Ichikawa, then, the body is not an entity, but a relational existence between the other and the self.

Somatism with *kokoro* as a mental space³:

- *kokoro ga tsuyoi* (strong *kokoro*): strong mentality → **Mne:** *snažan um* (strong mind)
- *kokoro ga yowai* (weak *kokoro*): weak mental strength → **Mne:** *slaba glava* (weak head)
- *kokoro gawari* (change *kokoro*): change the mind, change the thoughts → **Mne:** *promijeniti um* (change the mind)
- *kokoro wo mu ni suru* (bring *kokoro* to naught): free your mind → **Mne:** *pustiti mozak na otavu* (let the brain graze)
- *kokoro ni kakeru* (hang something on one's *kokoro*): intend; look forward to; bear in mind
- *kokoro ni ukabu* (float in one's *kokoro*): think about something
- *kokoro no oni ni suru* (demons in one's *kokoro*): alarmed conscience
- *kokoro wo irekaeru* (replace *kokoro*): turn over a new leaf
- *kokoro no soko* (bottom of one's *kokoro*): real intention
- *kokoro ni tomeru* (to stop one's *kokoro*): pay attention to
- *kokorozuku* (*kokoro* is placed): notice; realize; sense
- *kokoro ni kizamu* (to engrave into *kokoro*): to etch into one's mind; to remember well
- **Mne:** *urezati u srce* (to engrave into heart)
- *kokoro midare* (confused *kokoro*): lack of forethought
- *kokoro no semai* (narrow *kokoro*): narrow minded → **Mne:** *uskouman* (narrow minded)

³ The construal of *kokoro* as the locus of understanding, is also evident in Japanese Sign Language. The verb *wakaru* ‘understand’ is signed by passing the right hand downward over the chest (Tani 2005: 445, in Occhi, 2008: 5). Its negative form, *wakaranai*, is signed by curling the right hand and stroking from the chest towards the right shoulder, away from the heart region, as though knowledge has not entered there (Ibid).

- *kokoro ga oreru* (*kokoro* is collapsing): enormously discouraged, feel like you cannot recover mentally easily
- *kokoro no kate* (food for *kokoro*): food for thought
- *kokoro no kizu* (scar of *kokoro*): emotional scars; mental trauma
- *kokoro wo yomu* (read *kokoro*): to read somebody's thoughts, to guess what someone is thinking
- *kokoro wo yamu* (*kokoro* is sick): to suffer a mental illness, to have psychological
- *kokoro gakeru* (hang *kokoro*): to keep in mind, to try, to aim, to endeavor
- *kokoro eru* (gain/get *kokoro*): to know, to understand, to be aware of
- *kokoro gamae* (build *kokoro*): preparedness, mental attitude, frame of mind
- *kokoro nashi* (without *kokoro*): lacking in judgement
- *kokoro kubari* (distribute *kokoro*): thoughtfulness, consideration

Emotional memory related to *srce* in Montenegrin language

Stanojević (2017: 19) notes that (today) we understand the emotions that come from the heart as those that are closest to what we really want, to what is certainly truly worth to us. In Montenegrin culture, the heart (*srce*) is presented as a container of emotions, as a space in which the human essence is located.

Although it is realistically impossible to find the remnants of the conceptualization of the HEART AS THE SEAT OF THE MIND in the Montenegrin language, it is possible to find several expressions that Novoselec (2019: 181) calls “emotional memory”, mentioning it through the conceptualization of receiving something to the heart (→ *primiti nešto k srcu*).

The phraseme → *govorim iz srca* (I speak from the heart) expresses sincerity, but it is being included in the feelings because it is halfway between the emotional and the mental. The idiom → *biti čistog srca* (being pure in heart) - on the one hand means goodness, mercy, apathy, while on the other hand, a pure heart is considered to be the basis for understanding, as the basic state of effective communication. Therefore, *srce* is being also a process of thinking and making decisions. It encompasses the state of the heart as the basis for decision making.

These are idioms that show that feelings or information that we are emotionally attached to and do not want to forget, are stored in the heart. For example, *u srce* ili *na srce* (in the heart or on the heart) we put something that is of great importance to us, that we must not forget or that we want to keep from oblivion: → *živjeti u nečijem srcu* (to live in someone's heart) (Novoselec 2019: 181). Novoselec gives a few more examples⁴ of which we have singled out the following:

- *izabranica srca* (the one, chosen by the heart) - where the mental aspect of the heart as an ancient center of reason is also observed. The heart is metaphorically conceptualized as an entity that has its own will, deliberation, i.e., it is about its possibility of choosing and wanting, which are cognitive processes.
- *urezati se kome u srce* (to incise in someone's heart) and → *usjeći se kome u srce* (to be cut into someone's heart) - both idiomatic expressions at the semantic level express an unpleasant experience that is remembered. Hence, a cognitive element is

⁴ from Croatian language, but a match with Montenegrin is present

present in both idiomatic expressions: in the memory we see elements of the intellectual model of the heart as the center of reason, the one connected with emotions.

→ *živjeti u čijem srcu* (to live in someone's heart) - in the heart we have something to which we cultivate sympathy, but still the concept of memory is profiled with the aim of not forgetting. Something that pretends to be permanent, and that is protected from oblivion, is being created.

→ *ostati u srcu* (to remain in the heart) - when someone or something moves us - it remains in the heart; we become emotionally attached to that something/someone, the heart becomes a vessel in which we store the memories we try to preserve from oblivion.

→ *u dubini srca znam/smatram/mislim/vjerujem* (in the depths of the heart I know/I think/I think/I believe) where it seems that, as Foolen (2008: 389) notes, those opinions and knowledge that are distinctly related to the being are still in the heart, while encyclopedic and everyday knowledge is in the mind.

Novoselec (2019: 181) mentions another example:

→ *koliko god ti srce želi/zaželi/hoće* (as much as your heart desires/wishes/wills) - in this idiom the heart is conceived as an entity that seems to have its own desires. Although related to the domain of feelings, the 'will' and the heart's reflection on boundaries (even if they are infinite) encroaches into the cognitive.

Discussion

The examined somatisms showed us that in Montenegrin idioms reflect the dualism heart-mind, shared by Western cultural traditions. In this case, language makes a big difference between the rational and the emotional (which is placed in the heart) although some remnants of what we have called "emotional memory" are visible.

By studying these definitions, it is clear that *kokoro*, in addition to serving as a place to experience emotions, also functions as a place of experience what (in Montenegrin) could be considered mental, e.g., in references to 'will, knowledge, forethought'. As could be seen from the above mention *kokoro* as a mental space list of somatism, we managed to include 5 idioms in Montenegrin language that are sharing the meaning with Japanese counterparts, but using different body lexemes - mind, head and brain. Somatism in Japanese language combine the way of thinking with emotions, using the lexeme *kokoro* (conscious heart) - which means that decision-making and feelings are sharing or can share the same place in the body.

Here we cite a portrait of an interesting kanji, a Japanese symbol being used to write the verb *to think*: *omou*.

思 – the top of the kanji represented primarily the baby's fontanelle, viewed from above, from a bird's eye view, denoting the brain. The lower part is the symbol 心 - which means *kokoro*, or heart (in this case we will translate it simply as that). So *the brain and the heart* together mean *to think* (*omou* / 思 心)⁵.

Reviewing the meanings and structures related to somatism in Japanese and Montenegrin language, we were able to see how they contradict each other, and how these two languages, in addition to some similarities, also have very interesting

⁵ <https://kanjiportraits.wordpress.com/tag/the-kanji-%E6%80%9D/>

differences that *srce* – *kokoro* meanings carry. The importance of culture in metaphors became apparent.

Conclusion

This paper analyzed the idioms with the lexemes *srce* in Montenegrin language and *kokoro* in Japanese language, which refer to the description of emotional states but also mind processes.

By semantic and motivational analysis of idiomatic expressions in Montenegrin and in Japanese language this research came to the results that confirmed the hypothesis: that the use of the so-called somatism (idioms that use a part of the body as one of the lexical components) is not immanent to speakers of different languages, it is not universally present in languages.

Furthermore, through the analysis of somatisms in Japanese and Montenegrin, the research managed to show that *srce* somatisms in Montenegrin language represent mostly the separation of emotions from the intellect, while in Japanese language they represent the same thing – through the conscious heart (*kokoro*). The Western dualism upholds the reason-emotion dichotomy: thoughts and ideas come from the mind, largely disembodied, whereas desires and emotions reside in the heart as part of the body (see, e.g., Damasio, 1994; Lakoff & Johnson, 1999). We see that Japanese cultural conceptualization differs fundamentally from this binary contrast between mind and heart, i.e., mind and body. Hence the meaning of the lexeme *kokoro* obscures together the notions of mind and emotion, mind and body. On the contrary to *srce*, *kokoro* is the core of affective and cognitive structure, conceived of as having the capacity for logical reasoning, rational understanding, moral will, intuitive imagination, and aesthetic feeling, unifying human will, desire, emotion, intuition, reason and thought.

Finally, on the basis of analyzed somatisms, we will summarize the meanings of the words *srce* and *kokoro*.

Srce:

the tangible principle of human life - has its location

material things do not share it (though, we can metaphorically use it to express the inner part of a thing or plant which stands out by its purpose, softness, etc. [the heart of a pen; the heart of the watermelon...])

because of this part of the body, a person can be a good person

you can't think with this part of the body, although slight remnants of “emotional memory” are visible

with this part of the body, you can feel

this part of the body can be filled with both positive and negative emotions

Kokoro:

abstract principle of human life - has its location

material things can also have it

because of this part of the body, a person can be a good person

with this part of the body, you can think

with this part of the body, you can feel

this part of the body can be filled with both positive and negative emotions

In many cultures the dualism between heart and mind is often emphasized. As mentioned in the research - the heart in Montenegrin culture is considered the center of the emotional world (while the head, i.e., the mind is considered as the center of reason). The analysis managed to show that in Montenegrin somatisms with lexeme *srce* dominate this dualism, mostly shared by Western cultural traditions. Language makes a big difference between the rational (head/mind) and the emotional (heart) although some remnants of what we have called the “emotional memory” are visible in language. However, traditional cultures (which Japanese indeed represents) understood cognition broadly, and did not exclude the emotional world, and placed reason and intuition in the heart - which we can conclude from Japanese *kokoro* somatisms - where both intellectual and emotional functions are located.

If Johnson (1987) is right in claiming that the embodied mind yields embodied meaning, imagination, and reasoning, this research extends this to what Maalej (2004, 2007) calls “cultural embodiment,” a kind of embodiment mediated and motivated by cultural imagination.

The meaning of idioms can only be fully captured if they are considered to be conceptual in nature. But, what has to be pointed out is that conceptual metaphor theory does not cover all the aspects of the behavior of idioms, or somatisms. In order to fully describe how the above mentioned somatisms with lexeme *srce* and *kokoro* function, further research, for example on conceptual metonymy, and culturally based concepts has to be also taken into account.

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The rest

<https://kanjiportraits.wordpress.com/tag/the-kanji-%E6%80%9D/>

Appedices

Analysed somatism

Conceptual metaphor	Montenegrin	Japanese
GENEROUSNESS IS WIDTH, BIG IS GOOD	<i>imati srce; imati veliko srce; biti pravo srce; biti čistog srca; biti širokog srca</i>	<i>utsukushii kokoro, ookii kokoro, kokoro butoshi, hiroi kokoro, kokoro ga aru</i>
WIEIGHT IS BAD, LIGHT IS GOOD	<i>teret na srcu; teška srca; teret je nekome pao sa srca; kamen je nekome pao sa srca; olakšati srce; laka/lakog srca; mirnog/mirna srca</i>	<i>kokoro ga omoi; kokoro ga karui</i>
DEPTH IS GOOD	<i>puno je srce nekome, ispuniti srce; iz dubine srca</i>	<i>ippai kokoro; kokoro no soko</i>
DEPTH IS BAD	<i>na dnu srca-iz dna srca; iz dubine srca; biti nakraj srca</i>	
HEART as a CONTAINER FOR FEELINGS	<i>nositi nekoga ili nešto u srcu; imati nekoga u srcu; ići pravo u nečije srce</i>	
PRESENCE OF OTHER PERSONS	<i>raznježiti nečije srce; dirnuti nekoga u srce; srce nekome vene za nekim; biti sa nekim svim srcem; dotaći nečije srce</i>	<i>kokoro wo utsu</i>
OPEN IS GOOD	<i>pričati otvorenog srca; otvoriti svoje srce nekome; otkriti svoje srce; rasteretiti srce; isprazniti srce; otključati srce</i>	<i>kokoro wo hiraku</i>
HEART IS A SENSITIVE OBJECT	<i>slomiti srce nekome; lomiti srce nekome; iščupati srce nekome; razdirati srce nekome; parati srce nekome; raniti nečije srce; zariti nekome nož u srce; ujesti nekoga za srce; ubosti nekoga u srce; srce se cijepa/kida nekome; imati na srcu ranu</i>	<i>kokoro wo kudaku</i>
HEART IS PRECIOUS OBJECT	<i>osvojiti nečije srce; ukrasti nečije srce</i>	<i>kokoro wo ubau</i>

HEART IS the HONEST WAY of doing something	<i>smijati se od srca; otvorenog srca; iz/od sveg srca; ruku na srce; govoriti iz srca; biti čistog/čista srca; otkriti nekome svoje srce</i>	<i>kokoro ga kirei; kokoro kara; kokoro wo komete</i>
HEART IS A MOVABLE OBJECT (BAD IS DOWN)	<i>srce je na mjestu; srce (za)igra nekome; iskočiće srce nekome; nekome srce udara/tuče kao ludo; nekome je srce zadržtalo; nekome je srce stalo od straha; steže se srce nekome; srce je nekome sišlo u pete</i>	<i>kokoro ga hazamu; kokoro ga odoru; kokoro ga ugoku; kokorozewashii; kokoromachi; kokorozumori; kokoro ochiru; kokoro dzukai; kokoro date</i>
SOFT IS GOOD	<i>biti meka srca; smekšati nečije srce; razmekšati nečije srce</i>	
TOUGH IS BAD, SMALL IS BAD, COLD IS BAD	<i>imati hladno srce; imati kameno srce/srce od kamen; imati čelično srce/srce od čelika; biti tvrda srca; nekome se ledi srce od straha; biti bez srca (duše) / nemati srca</i>	<i>tsumetai kokoro; kokoro ga nai; chiisai kokoro; kokoro no kaze</i>
WARMTH AND HEAT ARE GOOD	<i>biti toplo oko srca; imati toplo srce/dušu; srce/duša gori; ugrijati srce nekome</i>	<i>atsui kokoro; atatakai kokoro; kokoro o kagayakaseru</i>
INTIMITY IS CLOSENESS: LOVE IS CLOSENESS or EMOTIONAL AFFECTION IS CLOSENESS	<i>prirasti srcu nekome; uzeti, uzimati k srcu; primati nešto k srcu</i>	
IMPORTANCE IS THE CENTER	<i>dopirati do srca</i>	<i>kokoroyuku made</i>