

Somatic Phrase Units in Japanese and Hindi: A Contrastive Study

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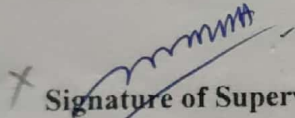
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Introduction

One of the most common ways of embellishing our speech is through the use of proverbs, idioms, sayings, maxims etc. The frequent use of figurative speech forms, also called proverbs, idioms, sayings or maxims by speakers of almost all the languages in the world highlights their ‘universality’. Here, by ‘universality’, I mean that, proverbs, idioms, sayings or maxims as metaphorical forms of speech are common to all the languages in the world, though they may vary in how their lexical components are structured and in meaning as well. People use idioms and proverbs for all sorts of purposes, ranging from the need or desire to emphasize what they want to say or just to add a touch of colour to their speech. In addition, idioms and proverbs exhibit the values or value-system of a society. In other words, they reflect a person’s cultural beliefs and thought patterns. Interestingly, Kramersch (1998) argues that “Different people speak differently because they think differently, and they think differently because their language offers them different ways of expressing the world around them” (as cited in Yoan and Hyun , 2014, p. 1) .¹ She underlines how mind and language interact. One of the finest examples of this is the Japanese idiom ‘hara ga tatsu’ (腹が立つ) . Here, the body part ‘hara’ or ‘stomach’ is used to express anger, which is a negative emotion. However, in Hindi, there is no instance of reference to ‘पेट’ or ‘stomach’ to express anger. Instead, idioms or muhavare such as ‘आँखे दिखाना’ or ‘दाँत पीसना’ are used to express or show anger. It is interesting to note that, to express the same human emotion (anger), different body parts are used in Japanese and Hindi. This may be due to the linguistic and cultural differences and further asserts how language and culture interplay with each other.

Study of idioms also known as ‘Phraseology’² which is the focus of this study is different from ‘Paremiology’³ or the ‘study of proverbs’. Therefore, one of the first prerequisites for carrying out this research is to distinguish and differentiate between idioms and proverbs or *kotowaza* (ことわざ) , *seiku* (成句) , *kanyōku* (慣用句) as they are known in Japanese, and *muhavare* and *kahavatein* or *lokoktiya* in Hindi. Savin makes the argument that “Unlike

¹ Yoan, R. S. and Hyun, K. K. "A Comparative Study on Idioms of the Human Body Parts in Korean and Malay Languages." KRI & University of Malaya (2014).p.1

² Phraseology is the study of origin, function, and meaning of idioms over time.

³ Paremiology is the study of origin, function, and meaning of proverbs over time.

proverbs, sayings and quotations which differ from idioms by always making up an entire sentence, an idiom is a structure in which the meaning of the entire word formation does not correspond with the sum of the meaning of the individual words”.⁴ For example, in case of Japanese idiom ‘hara ga kuroi’, although the separate meaning of each lexical unit or word is quite clear, they do not correspond with its idiomatic meaning which is ‘malicious’ or ‘evil-minded’. In simpler terms, even if one is aware that ‘hara’ means ‘stomach’, and ‘kuroi’ means ‘black’, it is difficult to understand what it truly means unless one is familiar with this phrase. On the contrary, Meider (2004) has defined proverb as “a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation”.⁵ One of the most important distinctions between the two is that proverbs usually include some sort of morals, teachings which is not the case with idioms. Miyaji (1982) seems to agree with Meider as he reiterates that *kotowaza* (ことわざ) “is a short, complete sentence in which historical, social values are compressed, whereas *kanyōku* (慣用句) is made from a combination of two or more lexicons or words having a fixed structure and meaning and do not necessarily reflect historical or social values”.⁶

⁴ Savin, P. "Proposal for a Cross-linguistic and Cross-cultural Research Project on Idioms of Food in Europe." *Recent Researches in Sociology, Financing, Environment and Health Sciences* (n.d.). p. 15

⁵ Mieder, W. *Proverbs: A Handbook*. Greenwood Press, 2004. p. 3

⁶ ファルザネ, モラディ (2014) 『身体語彙を含む日本語の慣用句の分析：ペルシア語との対照を通して—「目」「手」「口」「身」を用いた表現を中心に—』、一橋大学機関リポジトリ. p. 30

Literature Review

Yoan and Hyun (2014) divide the studies or research on (Korean) idioms related to human body parts into three groups. They elaborate that, “The first study idioms on only one part of the human body such as the ‘head’, ‘nose’, ‘eye’ and ‘ear’ separately. The second conduct comparative studies between Korean and other languages. The third group, which is the most current, study methods of teaching Korean idioms related to human body parts.”⁷ Although, here, they are referring to research on Korean idioms in particular, I think they can be applied to studies of idioms in all the languages. As they point out, the first type concerns itself with the study of idioms on only one body part, the second one compares and analyzes the idioms of Source language with Target language/s. And the third type adopts a more pedagogical approach to the study of idioms. In other words, they focus on various methods and mechanisms of teaching idioms to foreign language learners.

The importance of body parts in phraseology cannot be stressed enough as many linguists underline the role of body parts in phraseology and how they are used to embody or express our emotions in day-to-day lives. Sakuragi and Fuller (2003) state that, “According to an analysis of figurative language over three centuries, the human body is consistently the most frequent source of metaphors. The richness of body-part metaphor derives from the combination of the universal, cultural, and individual dimensions of our figurative thought.”⁸ Miyaji (1988) writes that “in the ‘Jōyō kanyōku ichiran’ out of a total of 1268 idiomatic expressions, phrases related to external body-parts (eyes, nose, hand), internal body-parts (lungs, intestines), and bodily fluids (blood, tears, sweat) together account for 498 phrases.”⁹ That accounts for almost one-third of total idiomatic expressions and shows how common and pervasive body-part phrases are in our speech. Yu (2014) elucidates further that, “First and foremost, we humans are to the core bodily beings and the human cognition is achieved through our bodily experiences as we come into contact with our surroundings. We create and gain experience through actions performed through our bodies, and

⁷ Yoan, R. S. and Hyun, K. K. "A Comparative Study on Idioms of the Human Body Parts in Korean and Malay Languages." KRI & University of Malaya (2014).p.3.

⁸ Sakuragi, T. and Fuller, J. W. "Body-Part Metaphors: A Cross-Cultural Survey of the Perception of Translatability among Americans and Japanese." *Journal of Psycholinguistic Research* 32.4 (2003). p. 382

⁹有薗 智美. “身体部位詞を構成要素に持つ日本語慣用表現の統語的凍結性.” (n.d.). p. 139

can, therefore, in a later state use that experience to understand and relate to metaphoric expressions”¹⁰ (as cited in Berggren, 2018, p. 8). He continues that, “The findings of cognitive linguistic studies have shown that human minds are embodied in the cultural world, and human meaning, feeling, and thinking are largely rooted in bodily and sociocultural experiences”.¹¹ Berggren (2018) also explains that, “The embodiment seen in expressions, may have different understandings depending on where in the world we have gained it and through which culture we have formed our thoughts and values¹². In other words, our culture shapes how we express the world around us through language and gives rise to conceptual differences. Ogarkova and Soriano (2014) posit that “languages differ with respect to the dominant, culturally-salient localization of the emotions.”¹³ This means that locus of different emotions may be different in different languages and this may be attributed to our respective cultural differences. For instance, in order to refer to an evil-minded person, ‘hara’ or ‘stomach’ is used in Japanese whereas the locus of this same quality (of being malicious/malevolent) is ‘दिल’ or ‘heart’ in Hindi (hara ga kuroi and dil kala hona). They also postulate that “metaphorical representation relies on both universal human experiences and more specific socio-cultural constructs” which is also known as ‘Embodied cultural prototype view’ first developed by Kövecses (2000).¹⁴ According to this view, conceptual metaphors are divided into ‘experiential view’ and ‘socio-constructionist view’. Ogarkova and Soriano (2014) explain that under the experiential view, “conceptual metaphors are primarily based on universal human physiology and sensory-motor characteristics”, whereas under the socio-constructionist view, “conceptual metaphors are primarily based on salient cultural source domains”.¹⁵ Expressions such as ‘me o suburu’ / ‘me o tojiru’ (目をつぶる/目を閉じる) in Japanese or ‘āṅkhe moondna’ / ‘āṅkhe band karna’ (आँखें मूंदना/आँखें बंद करना) in Hindi or close

¹⁰ Berggren, J. "Embodiment in Proverbs: Representation of the eye(s) in English, Swedish, and Japanese." (2018). p. 8

¹¹ Ibid p.8

¹² Ibid p.8

¹³ OGARKOVA, A., SORIANO S. C. "Emotion and the body: A corpus-based investigation of metaphorical containers of anger across languages." *International Journal of Cognitive Linguistics* 5 (2014). <<http://archive-ouverte.unige.ch/unige:96909>>. p.150

¹⁴ Ibid p.151

¹⁵ Ibid p.151

one's eyes as is commonly used by English speakers all refer to a person's death and is universal in nature, but phrases such as 'hara ga tatsu' is culture-specific and not all languages or cultures have expressions that use 'stomach' to express 'anger'. Similarly, 'me ga sameru' (目が覚める), 'āṅkhe Khulna (आँखें खुलना), 'open one's eyes' meaning 'to see something for what it is' are experiential in nature.

With regards to culture-specific expressions that are shaped by our unique cultural values and belief, Yoan and Hyun (2014) state that, "Most idiomatic expressions reflect the speaker's culture, customs, and social and historical backgrounds. The role of language in communication and in the sharing of culture, then, cannot be underestimated because the study of language as a source of cultural and historical elements can enable us to understand people's values, orld views and morality.¹⁶ They further emphasize that, "People of the orld have developed different ways of viewing the orld and language differences affect our daily, automatic thinking[...]language differences reflect differences in conceptual structure and the conceptual system..."¹⁷ Thus, it is very much clear that mind, body, culture, and language all interact with each other very closely. Neither of them is independent of each other's influence.

Now, in order to carry out an effective cross-lingual, cross-cultural study on Hindi and Japanese somatic phrases, we must first look at the history of research in the field of Japanese and Hindi phraseology. The study of idioms in Japan goes as far back as 1942 when Daiji Shiraishi (白石大二) did pioneering works in the field of Japanese phraseology. Miyaji Yutaka (宮地裕) is another prominent figure who carried out outstanding research in phraseology in the 1970s. Wu Lin (2016) divides the history of research on Japanese idiomatic expressions into five distinct periods. The first period is known as 'Hōgaki' (萌芽期), a period of germination or an embryonic stage which was spearheaded by Daiji Shiraishi from 1942 to 1970. He propounded questions such as what defines an idiom, what could its characteristics and features be and sought to provide answers to these. The second period is called 'Mosakuki' (摸索期) which focused on addressing queries such as what are the parameters that determine the idiomaticity of an expression. It spanned

¹⁶ Yoan, R. S. and Hyun, K. K. "A Comparative Study on Idioms of the Human Body Parts in Korean and Malay Languages." KRI & University of Malaya (2014). p.1

¹⁷ Ibid. p. 5

from 1970 to 1980 and was led by prominent linguist Miyaji Yutaka. The third period or stage is known as ‘Seiritsuki’ (成立期) during which period research on structures of idiomatic expression based on parts of speech was carried out. The fourth stage is ‘Seichōki’ (成長期) from 1990 to 2000. This period focuses on research related to meaning of idioms as well as comparative and contrastive research with foreign languages. The fifth and final stage is called ‘Hattenki’ (発展期). This period from 2000 onwards is driven by corpus-based research and database construction of idiomatic expressions available in Japanese language. From 1990 onwards, there has been a plethora of research comparing and contrasting Japanese body-part phrases with somatic phrases found in other languages. Among all the literature perused for this particular study, it was evidently clear that contrastive study between Japanese and Chinese/English outweighed studies with other Asian or European languages. Additionally, among the external body-parts, research on body-part term ‘eye’ or ‘me’ (目) dominated all the other parts, whereas among the internal body-parts, ‘stomach’ or ‘hara’ (腹) and ‘heart’ or ‘kokoro’ (心) figured prominently possibly because they are universal locus of emotions.

With regards to research on Hindi phraseology, multiple books have been written and books such as वृहत हिन्दी मुहावरा कोश edited by Shashiprabha and Kiranbala (1993), मानक हिन्दी मुहावरा-लोकोक्ति कोश written by Acharya Dr. Harivansh Tarun (2007) are among the most comprehensive ones. They discuss at length about different types and characteristics of figurative speeches such as *muhavare* (मुहावरे), *kahavatein* (कहावतेँ), *lokoktiyan* (लोकोक्तियाँ) found in Hindi and elucidate various meanings associated with body-parts and different contextualized usages of phrases related to body-part terms. The word *muhavare* is derived from Arabic language and means ‘अभ्यास’ or ‘practice’. They are broadly classified into four different categories. They are: ‘साध्यश पर आधारित’ (based on similarities). For example, चंदन सा चमकना, दाल न गलना; शारीरिक अंगों पर आधारित (based on body-parts). For instance, नाक कटना, जीभ फिसलना; असंभव स्थितियों पर आधारित (based on impossible situations). For example, पानी में आग लगाना,

पत्थर का कलेजा होना; कथाओं पर आधारित मुहावरे (based on stories). For example, साँप को दूध पिलाना, रँगा सियार होना.

Scope and Objective

It is no wonder that there are many idioms on body parts in all the languages of the world given that we use our body parts to make sense of and observe the world around us. Body parts have a special place in phraseology and are often used figuratively to express our emotions, feelings, characteristics of a person, and different situations.

The purpose of this study is to examine idioms on body parts in Japanese and Hindi language, from semantic aspect, and to see how different body parts are embodied and represented in idioms of both the languages to express different emotions and situations. The proposed study is cross-linguistics in nature as it aims to compare and analyze idioms in two languages, Japanese and Hindi. Further, it is cross-cultural since language also reflects our cultural and psychological differences as well. By deepening our understanding of how different body parts are related to different emotions, we will be able to understand the underlying cultural as well as psychological differences.

There are multiple studies that compare Japanese idioms with Asian languages such as Chinese, Korean, Persian and European languages such as English, Swedish, Finnish, Turkish etc., but it is noteworthy that there are not many substantial or systematic studies that have compared the cross-linguistic and cross-cultural similarities or differences of idioms related to body parts in Japanese and Hindi languages respectively. The evident lack of research in this field not only contributes to our poor understanding of how somatic phrases are interpreted and represented in both the languages but also impedes pedagogical efforts to effectively teach idiomatic expressions to foreign language students. This study seeks to address this limitation and advance our knowledge and understanding of culture-specific somatic phrases as well as phrases/expressions that are available in both the languages. Further, teaching idiomatic phrases in pairs (both in source language as well as in target language) makes the process of learning and memorizing easier for foreign language students and learners. In addition, the proposed study, by shedding light on how human body parts are embodied and represented differently in Japanese and Hindi language respectively, will enable Japanese language learners in India, to better understand or grasp cultural differences through language.

Moreover, due to availability of rich data on idioms in both the languages, it is impossible to cover them all. Hence, the focus of this study shall be limited to the evaluation of idiomatic

expressions on ten body-part terms, i.e. 目 (me) or eye, 耳 (mimi) or ear, 鼻 (hana) or nose, 口 (kuchi) or mouth, 頭 (atama) or head, 手 (te) or hand, 足 (ashi) or leg, 背 (se) or back, 腹 (hara) or stomach in Japanese and Hindi respectively. The study, when analysing the cross-linguistic and cross-cultural differences, could not cover other forms of figurative speech such as, *kotowaza* (ことわざ) , *yojijukugo* (四字熟語) , *kahavatein* (कहावतें), and *lokotiyān* (लोकोक्तियाँ) etc.

Research Questions

1. How are different body parts embodied or represented through idioms in both the languages?
2. Why is it that, sometimes, to express the same human emotion or feeling, different parts of body are used in both cultures?

Methodological Approach

The proposed study is cross-linguistic, cross-cultural, and comparative-analytical in nature. Firstly, after ascertaining the differences between different forms or types of figurative speech, different types of idioms found in Hindi and Japanese languages will be discussed in detail, based on their characteristics and structure. Then, various meanings associated with body parts shall be analysed. For example, for the body part ‘目’ or ‘eye’ alone, there are ten entries in the Kokugo-Jiten (国語辞典). Further, with regards to construction of database for the study, idioms on ten different body parts, i.e. 目 (me) or eye, 耳 (mimi) or ear, 鼻 (hana) or nose, 口 (kuchi) or mouth, 頭 (atama) or head, 手 (te) or hand, 足 (ashi) or leg, 背 (se) or back, 腹 (hara) or stomach are collected randomly. It is note-worthy that all these body-part terms are external body-parts except 腹 (hara) or stomach. Moreover, idioms related to internal body-parts such as 心 (heart), 肝 (liver), 骨 (bone), 腸 (intestines) etc. and bodily fluids such as 汗 (sweat), 血 (blood), 涙 (tears) etc., are omitted from the scope of study. In cases where an idiomatic phrase or expression has more than one meaning, not just the first or second occurring meaning but all the relevant meanings or explanations are taken into the ambit of study. Further, if an idiom consisted of more than one body-part term (ex. 口より手), the first body-part term was the main determinant for its classification or categorization. In total, one hundred and twenty-six body-part phrases (sixty-three each for Japanese and Hindi respectively) are collected through a random selection process and a thorough analysis has been carried out based on their lexical and semantic characteristics in chapter three. The primary sources for database construction in Japanese language are 明鏡こと

わざ成句使い方辞典 (2007) and digital corpus BCCWJ (www.ninjal.ac.jp) and for Hindi somatic phrases, *वृहत हिन्दी मुहावरा कोश* edited by Shashiprabha and Kiranbala (1993) is referred. In addition, several books on Hindi Phraseology such as *मानक हिंदी मुहावरा-लोकोक्ति कोश* written by Acharya Dr. Harivansh Tarun (2007), *लोकोक्ति मुहावरा कोश* by Vijay Narayana Singh (2012), *मेधावी मुहावरा कोश* by Sunil Sharma (2007) are also referred among others. The approach to data analysis is qualitative in nature and by analyzing various contextualized usages of phrases, an effort has been made to demonstrate a clear relationship between body-parts and emotion.

Chapter 1

Japanese Idioms on Body Parts

This chapter deals with characteristics and structures of idioms in Japanese language, their various types on the basis of lexical features and forms (形式). Along with different meanings, both lexical and metaphorical, of body parts such as ‘me’ (目) or eye, ‘mimi’ (耳) or ear, ‘hana’ (鼻) or nose, ‘kuchi’ (口) or mouth, ‘atama’ (頭) or head, ‘te’ (手) or hand, ‘ashi’ (足) or leg, ‘se’ (背) or back, ‘hara’ (腹) or stomach, meanings and various usages of Japanese idioms related to these body parts are discussed at length with examples wherever necessary.

1.1 Characteristics of Idioms

Japanese language also has very rich collection of figurative forms of speech such as idioms, proverbs, sayings, and phrasal expressions that are unique to its culture and reflect the thought pattern and value systems of its people. The pioneer research on Japanese idiomatic phrases was started by Daiji Shiraishi (白石大二) in 1942. Another prominent linguist, Miyaji Yutaka (宮地裕), took the research further when he wrote the book “慣用句の意味と用法” (Kanyōku no imi to youhou) on meaning and usage of Japanese idioms in 1982.

Miyaji (1982) writes that, “Kanyōku or idioms are in general widely used but that does not mean that its concept is clear. Generally, the common understanding is that it is a connected body or unit of more than to words with comparatively strong bonding and have a fixed meaning as a unit”.¹⁸ He further adds, “In case of kanyōku, the degree of bonding is stronger than the general *rengoku* (連語句), but unlike kotowaza or kakugen, they do not reflect social and historical values. Those kanyōku or idioms that have a stronger bonding than *rengoku* are called *rengo-seikuteki-kanyōku* (連語成句的慣用句) and those kanyōku or idioms that have a relatively

¹⁸宮地裕. 慣用句の意味と用法. 明治書院, 1982. p. 238 (trans. by the author)

clear metaphorical meaning are called *hiyuteki-kanyōku* (比喩的慣用句)”.¹⁹ Greciano (1986) also mentions polilexicality, fixation, and figuration as three main characteristics of idiomatic expression (as cited in Geeraerts 1995).²⁰ ‘Polilexicality’ refers to a phrase or unit which comprises two or more words, whereas ‘Fixation’ refers to how closely knit the words or components in a phrase are and that their form or structure cannot undergo any change. In other words, the form and meaning of an idiom is fixed or pre-determined and do not change over time. ‘Figuration’ means the presence of metaphorical element in an idiomatic expression and suggests that literal meaning and metaphorical meaning of an idiom can be quite different from each other. For example, the Japanese idiom ‘atama ga sagaru’ (頭が下がる) literally means ‘to bow one’s head down’ but the underlying or metaphorical meaning of the same is ‘to show respect towards someone or something’. So here we see that the main characteristics of an idiomatic expression are 固定性 (koteisei or fixation) and 比喩 (hiyu or figuration).

1.2 Types and Structures of Idioms in Japanese

Miyaji (1982) divides 句 (ku) or phrase into 一般連語句 (ippan-rengo-ku) and 成句 (seiku). 一般連語句 (ippan-rengo-ku) is two or more words loosely connected to say or express normal day-to-day things. For example, ‘gakkou e iku’ (学校へ行) meaning ‘to go to school’, ‘mizu o nomu’ (水を飲む) meaning ‘to drink water’, ‘gohan o taberu’ (ごはんを食べる) meaning to eat food etc. On the other hand, 成句 (seiku) are two or more words closely connected, having a fixed meaning and used to reflect customs and cultures of a society. Miyaji (1982) further divides 成句 (seiku) into ことわざ (kotowaza) or 格言 (kakugen) and 慣用句 (kanyōku). He says that kotowaza or proverb is a short sentence that reflects or reveals the historical and social value system of a society, whereas kanyōku or idiom is made from a combination of two or more lexicons or words having a fixed structure and meaning and do not necessarily reflect historical or social

¹⁹ Ibid p. 238 (trans. by the author)

²⁰ Geeraerts, D. "Specialization and Reinterpretation in Idioms." *IDIOMS: STRUCTURAL AND PSYCHOLOGICAL PERSPECTIVES*. Ed. Linden Erik-Jan, Schenk A, Schreuder R Everaert M. Lawrence Erlbaum Associates, Inc., Publishers, 1995. p. 57

values. Kanyōku or idioms has been further divided into 連語成句的慣用句 (rengo-seikuteki-kanyōku) and 比喩的慣用句 (hiyuteki-kanyōku) on the basis of meaning. As it is clear from the kanji characters, there is a metaphorical element present in Hiyuteki-kanyōku, whereas there is no metaphorical extension in the meaning of rengo-seikuteki-kanyōku. Moreover, in case of rengo-seikuteki-kanyōku, there is a stronger bonding between the components as opposed to 一般連語句 (ippan-rengo-ku). 息を呑む(iki o nomu) meaning ‘to gasp in awe’ is an apt example of such types of phrases. Moreover, Miyaji elaborates on the types of hiyuteki-kanyōku, that is, 直喩的慣用句 (chokuyuteki-kanyōku) and 隱喩的慣用句 (inyuteki-kanyōku). Chokuyuteki-kanyōku is, as the characters suggest, direct metaphor. In Japanese, they are always accompanied by words such as 「～ (の) よう」 「～ (の) 思い」 「ごとし」 「ばかり・ほど」. For example, 月のように美しい (tsuki no yō ni utsukushii) meaning ‘as beautiful as the moon’, 雪のように真っ白 (yuki no yō ni masshiro) meaning ‘as white as the snow’. Here, direct comparison is drawn using the ord ‘yō’. In Hindi also, there are expressions such as ‘चाँद जैसा सुंदर’ where direct comparison is being drawn using the word ‘जैसा’ between to objects. On the contrary, inyuteki-kanyōku is implied or extended metaphor. For example, ‘hara ga kuroi’ (腹が黒い) or ‘kata o motsu’ (肩を持つ). Here, ‘hara ga kuroi’ shows a person’s character, and ‘kata o motsu’ does not literally mean ‘to hold somebody’s shoulder’ but ‘to support someone’, and is an apt example of extended metaphor. Thus, when talking about idioms, it is impossible to ignore the element of ‘metaphorical extension’²¹.

Miyaji (1982) divides Japanese idioms into four categories on the basis of lexical features or characteristics. They are:

1. 身体語彙の慣用句 (shintai-goi-no-kanyōku)
2. 心情語彙慣用句 (shinjou-goi-kanyōku)

²¹ The term ‘metaphorical extension’ has been used by many linguists including Lakoff and Johnson (1980), Ortony (1993), Gibbs (1994) etc.

3. 漢語語彙の慣用句 (kango-goi-no-kanyōku)
4. 洋語語彙慣用句 (yougo-goi-kanyōku)

身体語彙の慣用句(shintai-goi-no-kanyōku) are idioms related to body-part units which are extensively used to express a wide range of emotions and feelings and are also the research theme of this paper. 胸を痛める (mune o itameru) meaning ‘to be deeply saddened or heart-broken by something’, 口が重い (kuchi ga omoi) meaning ‘somebody who is good at keeping secrets’, 頭が固い (atama ga katai) meaning ‘somebody who is inflexible’ are few examples of this type of idioms. 心情語彙慣用句(shinjou-goi-kanyōku) are idioms that are based on the embodiment of feelings or emotions. For example, 気が重い (ki-ga-omoi) which means ‘feeling low. Hindi also has this type of idioms. For example, दिल भारी होना (dil bhari hona), means feeling upset or sad. More examples of this type of idioms are 気に入る (ki ni iru) meaning ‘to like something’, 気が済む (ki ga sumu) meaning ‘to feel relieved’, 気が立つ (ki ga tatsu) meaning ‘to feel nervous or irritated’ etc. Further, 漢語語彙の慣用句 (kango-goi-no-kanyōku) are idioms that come in the form of 漢語+漢語 (kango + kango), 漢語+和語 (kango + wago), 和語+漢語 (wago + kango), whereas 洋語語彙慣用句 are a combination of a foreign word (外来語 or gairaigo) and Japanese verb. For example, スタートを切る (sutato o kiru) meaning ‘to start something’, ブレーキを掛ける (bureki o kakeru) meaning ‘to put a brake on something’, ピンチを迎える (pinchi o mukaeru) meaning ‘to face a crisis’, ピンチを脱する (pinchi o dassuru) meaning ‘to come out of a crisis’ etc.

Moradi (2014) classifies kanyōku or idioms on the basis of form or 形式 into three parts:

1. 比喻形式の慣用句 (hiyu-keishiki-no-kanyōku)
2. 否定形式の慣用句 (hitei-keishiki-no-kanyōku)
3. かさね形式の慣用句 (kasane-keishiki-no-kanyōku)

Hiyu-keishiki-no-kanyōku are those idiom types that have metaphorical element present in them. For example, ‘abura o uru’ (油を売る) meaning ‘to kill time’, ‘me no naka ni irete mo itakunai’ (目の中に入れても痛くない) meaning ‘apple of my eye’. Hitei-keishiki-no-kanyōku are those idioms that are negative in nature. For example, ‘ha no ne ga awanai’ (歯の根が合わない) meaning ‘teeth chattering as a result of extreme cold or fear’, ‘hara ga hette wa ikusa wa dekinu’ (腹が減ってはいくさはできぬ) meaning ‘it’s difficult to work or do anything on an empty stomach’. In Hindi also, there is an idiom ‘bhukhe pet bhajan na hoi’ (भूखे पेट भजन न होय) which conveys the exact same meaning or emotion. On the other hand, kasane-keishiki-no-kanyōku are those idioms that have similar words overlapping. For example, ‘ano te kono te’ (あの手この手) meaning ‘to apply all conceivable means’, ‘iwazu katarazu’ (言わず語らず) meaning ‘to understand without saying anything’.

The structural characteristics of idioms in Japanese are as under:

1. 足が出る (ashi-ga-deru)
2. 腰が低い (koshi-ga-hikui)
3. 寝耳に水 (nemimi-ni-mizu)

If we dissect the structural components or constituents of the above-mentioned idioms, we see that they are either in the form of noun + particle +verb (名詞+助詞+動詞) ; noun + particle + adj. (名詞+助詞+形容詞) ; noun + particle + noun (名詞+助詞+名詞) . Such structural similarities are found in idioms of Hindi language as well. For example, कमर कसना (noun + verb), खूनी हाथ (adj. + verb), दूध का मुँह (noun + particle + noun) etc.

1.3 Body-Parts and their Associated Meanings in Japanese

1.3.1 Me (目) or Eye

In Japanese, ‘me’ or eye is used extensively to express an array of emotions as is the case with so many languages of the world. 目 or eye is a sensory organ which both animals and humans, use and rely upon to make sense of the outer world. There are multiple meanings associated with 目 or eye and its usage also differs depending on the context or situation. In kokugo-jiten (国語辞典) alone, there are ten different interpretations of 目 or eye.

First interpretation of 目 given in the kokugo-jiten or kokugo-dictionary is that it is a sensory organ and reflects our ability to see, sense. It means eyesight, sight, vision (視覚器官・視力・視覚). For example, 目がいい・悪い (me ga ii/warui) means ‘have good/poor eyesight’ and shows if one’s eyesight is good or bad. 目が見えない (me ga mienai) means that he or she is blind and reflects one ability or inability to see. 強烈な光を浴びて一瞬目が見えなくなった (kyouretsu na hikari o abite isshun me ga mienaku natta) means that ‘I was blinded for a moment by intense light’. Here, 目が見えない (me ga mienai) does not stand for permanent blindness but only momentary blindness due to external stimuli.

Secondly, 目 or eye stands for ‘the manner in which one is looking at something or somebody’ (目の表情・目つき). For example, 怒った目・優しい目で見ると (okotta me/yasashii me de miru) means to look at somebody with angry/kind eyes and reflects the emotion with which we are looking at something at that particular time. 周りからしっとりの目で見られる (mawari kara shitto no me de mirareru) which means ‘to be looked at with jealous eyes. So, here eyes act as a channel through which we express our emotions or feelings towards an outer entity or object.

Thirdly, 目 or eye means 視線 (shisen) or ‘gaze’. For instance, 彼女と目が合った (kanojo to me ga atta) means ‘my eyes met hers’. 窓の方に目をやる (mado no hou ni me o yaru) which means ‘cast one’s gaze towards the window’. 彼女は下着姿だったので目のやり場に困った

(kanojo wa shitagi sugata datta node me no yariba ni komatta) means that ‘she was wearing only her undergarments so I didn’t know where to look’. Here, all the three above-mentioned examples refer to ‘eye’ as ‘gaze’.

Fourthly, 目 (me) or eye stands for ‘viewpoint’ or ‘perspective’ (観点・見方) . 心理学者の目で事件を分析する (shinri gakusha no me de kono jiken o bunseki suru) which means ‘analyse this case from a psychologist’s point of view’. 彼は私の目には好青年に見える (kare wa watashi no me ni wa kou seinen ni mieru) means ‘in my eyes, he is a decent young man’. 長い目で見ればこっちの商品の方が得だ (nagai me de mireba kocchi no shouhin no hou ga toku da) means ‘in the long run, this product is a better bargain’. Here, the first example means ‘do something from the viewpoint of someone’ while the other two show our 見方 (mikata) or opinion.

Fifthly, 目 (me) or eye refers to our 鑑識力・判断力 (kanshikiriyoku/handanryoku) or our ability to judge or insight. 彼は人を見る目がある・ない (kare wa hito o miru me ga aru/nai) which means that ‘he is a good/poor judge of character’. 彼女は骨董品を見る目がある (kanojo wa kottou hin o miru me ga aru) meaning ‘she has an eye for antiques’. 彼には物事の本質を見る目がない (kare ni wa monogoto no honshitsu o miru me ga nai) which means that ‘he does not have an eye to see the true nature of things’. Here, all three examples indicate our capability or lack of capability to make a good judgement.

The sixth interpretation of 目 (me) or eye is 注目・注意 (chuumoku/chuui) or attention. For example, 世界に目を向ける (sekai ni me o mukeru) meaning ‘pay attention to the world around’. 彼は人の目を自分に向けさせようとした (kare wa hito no me o jibun ni muke saseyou to shita) means ‘he tried to make people pay attention to him’. 世間の目が怖い (seken no me ga kowai) means ‘to be scared of what the world/others think about you’.

The seventh meaning or interpretation of 目 (me) or eye is some kind of experience, usually negative. For example, 危険な目にあう (kiken na me ni au) means ‘to face danger’, ひどい目にあう (hidoi me ni au) is used when something terrible happens to somebody. 今までいろいろな目にあってきた (ima made iroiro na me ni atte kita) means ‘I have had a lot of life experience’. While the first two examples are negative, the last one implies both positive and negative experiences.

The eighth meaning or interpretation of 目 (me) or eye is ‘the centre of something. For instance, 台風目 (taifuu no me) means ‘eye of the typhoon’, 針目 (hari no me) means ‘hole of a needle’. Similar expressions such as eye of a typhoon, eye of a needle are also commonly used in English.

The ninth meaning or interpretation of 目 (me) or eye is ‘external appearance’ or ‘impression’ (印象・外観) . 見た目がいい・わるい (mita me ga ii/warui) is an expression frequently used to describe the outer look or appearance of something. For instance, when the presentation of food is good, Japanese usually say 見た目がいい (mita me ga ii) as a compliment.

The tenth interpretation of 目 (me) or eye in the kokugo-jiten or dictionary is ‘possibility’ or ‘可能性’ . 彼女にも優勝の目が出てきた (kanojo ni mo yuushou no me ga dete kita) means ‘now she also has a chance to win’.

1.3.2 Mimi (耳) or Ear

耳(mimi) or ear, like 目 (me) or eye is another sensory organ which, humans and animals alike, extensively rely upon in order to make sense of the world around them. There are three main interpretations or meanings associated with this body part. Firstly, it is an organ or 器官 (kikan). For example, ウサギは耳が長い (usagi ha mimi ga nagai) means ‘rabbit have long ears’. 耳が大きい人 (mimi ga ookii hito) means ‘a long-eared person’. 耳に綿を詰める (mimi ni men o tsumeru) means ‘stuff one’s ears with cotton’. Here, in all the three examples, ears are purely acting and used as an organ.

Secondly, mimi or ear stands for our ability or inability to hear. For instance, 彼女は耳がいい・悪い (kanojo wa mimi ga ii/warui) means ‘her hearing is good/bad’. 彼は耳が少し不自由だ (kare wa mimi ga sukoshi fujiyuu da) which means that ‘his hearing is slightly impaired’. 彼は全く耳が聞こえない (kare wa mattaku mimi ga kikoentai) means ‘he is completely deaf’. All the examples mentioned here refer to or represent ‘ear’ as our capability or inability to hear.

Thirdly, 耳 (mimi) or ear represent ‘the edge of something’ (端) . For example, パンの耳 (pan no mimi) means ‘crust of bread’. ページの耳を折る (peji no mimi o oru) which means ‘fold down the corner of a page’. 鍋の耳をつかむ (nabe no mimi o tsukamu) means ‘to hold the handle of a pan’

1.3.3 Hana (鼻) or Nose

Hana or nose is another sensory organ which is used extensively in idiomatic expressions to communicate a wide range of feelings and emotions. One of the meaning of hana or nose is that it is an organ which helps in the function of ‘smelling’. For example, 高い・低い鼻 (takai/hikui hana) means ‘long/short nose’. 顔を殴られて鼻の骨が折れた (kao o nagurarete hana ga oreta) means ‘I was punched in the face and my nose broke’. Secondly, it represents our ability to smell and the sensation of smell (嗅覚・においの感覚) . For example, 彼は鼻がいい (kare ha hana ga ii) means ‘he has a good sense of smell’. 犬の鼻は鋭い (inu no hana wa surudo) which means ‘dogs have an acute sense of smell’. In addition, both ‘鼻’ in Japanese and ‘नाक’ in Hindi have extended meaning of ‘a sense of pride’ in both the cultures. The phrase ‘鼻が高い’ in Japanese and ‘नाक ऊँची होना’ in Hindi mean ‘to be proud’. Further, Japanese people, when referring to themselves, often touch their nose. So, 鼻 or nose is also used to indicate ‘self’, which is not the case with ‘नाक’ in Hindi.

1.3.4 Kuchi (口) or Mouth

There are six different meanings or interpretation related to kuchi or mouth mentioned in the kojien dictionary (2008). Firstly, it is represented as an ‘organ’. 口を開ける・閉じる (kuchi o akeru/tojiru) means ‘to open/close one’s mouth’. 口をゆがめる (kuchi o yugameru) means ‘to twist one’s mouth’. 転んで口の中を切った (koronde kuchi no naka o kitta) which means ‘I fell

over and got a cut in my mouth’. Secondly, it refers to ‘sense of taste’. For example, 日本料理は私の口に合わなかった (nihon ryouri wa watashi no kuchi ni awanakatta) means ‘Japanese food did not suit my palate/taste buds’. 手作りのケーキだ。お口に合うといいのだが (tezukuri no kēki da. O kuchi ni au to ii no da ga) which means ‘this is a home-made cake. I hope you like it’. Thirdly, it means ‘to speak or say something’ or ‘the way in which we say something’ or ‘our use of language’. For instance, 口のきき方に気をつけなさい (kuchi no kikikata ni ki o tsukenasai) means ‘watch your tongue/mouth’. 彼は口が達者だ (kare ha kuchi ga tassha da) which means ‘he has a glib tongue’. 君は口ばかりだね (kimi ha kuchi bakkari da ne) means ‘you are all talk and no action’. Fourthly, it refers to ‘rumours’ or ‘うわさ’. 近所の口がうるさい (kinjo no kuchi ga urusai) means ‘my neighbours are gossipy’. 世間の口を気にする (seken no kuchi o ki ni suru) which means ‘orry about what people are saying’. Fifthly, it means ‘the entry or exit point’ or ‘literally the mouth of something’. For instance, つぼの口 (tsubo no kuchi) means ‘mouth of a jar’. 郵便受けの口 (yuubin uke no kuchi) which means ‘the mouth of a mailbox’. レジ袋の口を結ぶ (reji bukuro no kuchi o musubu) means ‘tie the opening of a plastic bag’. 新宿駅東口 (Shinjuku eki higashi guchi) is ‘the eastern exit of the Shinjuku station’. 噴火口 (funka guchi) means ‘the crater of a volcano’. Lastly, kuchi also has an extended meaning of ‘job opening or employment’. For example, 彼はタクシー運転手の口を見つけた (kare wa takushi untenshu no kuchi o mitsuketa) means ‘he got a job as a taxi driver’. プログラマーの口を見つける (purogurama no kuchi o mitsukeru) which means ‘get a job as a programmer’. いい仕事の口があったら紹介してください (ii shigoto no kuchi ga attara shoukai shite kudasai) means ‘ please let me know if there is a good job opening’. Moreover, in addition to all the above-mentioned meanings, kokugo-jiten or kokugo dictionary (2011-2013) gives a few more interpretations of kuchi. When referring to the beginning of something, 序の口 (jo no kuchi) is usually used. For example, この寒さはまだ序の口だ (kono samusa wa mada jo no kuchi da) means ‘this cold spell is only the beginning’. Further, when classifying certain things or people into one group, kuchi is used. For example, 酒ならいける口だ (sake nara ikeru kuchi da) means ‘if it’s drinks, one is game for it’. 甘口のカレー (ama guchi no kare), 甘口のコメント (ama guchi no komento) means ‘sweet curry’ and ‘mild comments’ respectively.

1.3.5 Atama (頭) or Head

Atama or head is another body part that is widely used in somatic phrase units and represents our ability to think, our thoughts, knowledge and wisdom. Kojien dictionary (2008) describes multiple contexts in which 頭 (atama) or head is used. Firstly, it represents ‘head’ as a body part. 頭を殴られる (atama o nagurareru) means ‘to be hit on the head’. 頭に傷を負った (atama ni kizu o otta) which means ‘I injured my head’. 頭が痛い (atama ga itai) means ‘my head aches or I have a headache’. Secondly, it refers to ‘hair’ as well. For instance, 頭が白くなって来た (atama ga shiroku natte kita) here means ‘my hair is getting gray’. その頭は君には似合わない (sono atama wa kimi ni wa niawanai) means ‘that hairstyle or haircut does not suit you’. Thirdly, 頭 (atama) or head represents ‘mind’, ‘the act of thinking’, ‘solving problems’, ‘using our wits or knowledge’ etc. For example, 少しは頭を使えよ (sukoshi atama o tsukae yo) means ‘use your head a bit more’. 万一の時のことを頭に入れておいてください (man ichi no toki no koto o atama ni irete oite kudasai) means ‘please keep the worst-case scenario in mind’. 彼は頭がいい (kare wa atama ga ii) which means that ‘he is smart/intelligent’. 彼は頭が鈍い (kare wa atama ga nibui) means ‘he is not very bright’. 彼女は頭の回転が速い (kanojo wa atama no kaiten ga hayai) is used to refer to somebody who is ‘quick-witted’. あまりにも突然のことだったので私の頭の中は真っ白になった (Amari ni mo totsuzen no koto datta no de watashi no atama no naka wa masshiro ni natta) means ‘it happened so suddenly that my mind went blank’. 彼はサッカーのことしか頭がない (kare wa sakka no koto shika atama ni nai) means ‘he only thinks about soccer all the time’. 喫煙が良くないと頭では十分わかっているがどうしてもやめられない (kitsuen ga yokunai to atama de wa juubun wakatte iru ga doushite mo yamerarenai) which means that ‘I am very much aware that smoking is bad but I cannot quit no matter what’. Here, in all the above-mentioned examples, 頭 (atama) or head is represented as a mental faculty which can think, make rational decisions and also represents our intelligence.

Fourthly, 頭 (atama) or head refers to the ‘head’, ‘top’ or ‘tip’ of an object or thing. くぎの頭 (kugi no atama) means ‘the head/top of a nail’. 鼻の頭 (hana no atama) means ‘the tip of the nose’. Moreover, it also represents the beginning of something. For example, レポートを頭から書き直す (repoto o atama kara kakinaosu) which means ‘rewrite a paper from the very beginning’.

彼の提案を頭から拒否する (kare no teian o atama kara kyohi suru) means ‘reject his proposal from the beginning’. 曲の頭にノイズが入っている (kyoku no atama ni noizu ga haitte iru) means ‘there is noise at the beginning of the music’. Next, 頭 (atama) or head is also used as a counter for person. 一人頭千円ずつ徴収する (hitori atama sen yen zutsu choushuu suru) means ‘to charge 1000 yen per head/person’.

Further, 頭 (atama) or head, also has an extended meaning of ‘leader’ or ‘head’ of a group/association. For example, 盗賊の頭を捕まえる (touzoku no atama o tsukamaeru) means ‘to catch the leader of thieves’.

1.3.6 Te (手) or Hand

Kojien dictionary (2008) explains multiple ways in which 手 or hand is used to mean either something literal or metaphorical. Firstly, it is simply represented as a body part which helps us to execute day-to-day work. 手を洗う (te o arau) means ‘to wash hands’. 質問があったら手を挙げなさい (shitsumon ga attara te o agenasai) is used to say ‘please raise your hand if you have any questions’. 彼の手をぎゅっと握る (kare no te o gyutto nigiru) which means ‘to hold his hand tightly’. Secondly, it represents ‘means’ or ‘method’ (手段・方法・やり方). For example, 他の手を考えよう (hoka no te o kangeyou) means ‘let’s think of another way’. 彼らは相手に勝つためにはどんな手でも使う (karera wa aite ni katsu tame ni wa donna te de mo tsukau) which means ‘they will use any means to beat their opponents’. 打つべき手がない (utsu beki te ga nai) is used to say ‘there is nothing we can do about it’. 彼を待つほかには手がなかった (kare o matsu hoka ni wa te ga nakatta) means ‘I did not have any other option but to wait for him’. 汚い手を使う (kitanai te o tsukau) refers to ‘using dirty tricks’. あらゆる手を尽くしたが、失敗だった (arayuru te o tsukushita ga shippai datta) which means ‘I did everything I could but failed’.

Thirdly, 手 (te) or hand refers to one’s abilities, skills, capabilities etc. 手に職を持っていると仕事は保証される (te ni shoku o motte iru to shigoto wa hoshou sareru) means ‘if you

have the skills, your job is secured’. Fourthly, it represents ‘number of people/workers needed to get something done’ (人手) , ‘care or effort’ (手間) . For instance, ピアノを移動するための手が足りない (piano o idou suru tame no te ga tarinai) means ‘we need more people to move the piano’. この仕事を予定通り終わらせるためにはもっと手がいる (kono shigoto o yotei doori owaraseru tame ni wa motto te ga iru) which means that ‘we will need more help to get this job finished as planned’. うちの娘はまだ手がかかる (uchi no musume wa mada te ga kakaru) is used to say ‘my daughter still needs a lot of care/looking after’. 彼女は赤ん坊の頃、手がかからなかった (kanojo ha akanbou no koro te ga kakaranakatta) means ‘she was no trouble as a baby’. 警察は捜査の手をゆるめなかった (keisatsu wa sousa no te o yurumenakatta) which means ‘the police continued their search relentlessly’. Next, 手 (te) or hand also indicates ‘possession’ of something (所有) . 城は敵の手に落ちた (shiro wa teki no te ni ochita) which means ‘the castle fell into the hand of the enemy’. 家屋敷が債権者の手に渡った (ieyashiki ga saikensha no te ni wattata) means ‘ the house and the land fell into the creditor’s hands. Moreover, 手 (te) is also used to indicate or refer to ‘type’ or ‘sort’ (種類) .For example, この手の音楽は苦手だ (kono te no ongaku ha nigate da) means ‘I don’t like this type/kind of music’. 私が欲しいのはまさにこの手の本だ (watashi ga hoshii no wa masa ni kono te no hon da) which means ‘this is just the kind/sort of book I am looking for’. その手の話には気をつけろ (sono te no hanashi ni wa ki o tsukero) means ‘be careful of that sort of thing’.

Further, it also represents ‘move’ or 将棋 (shōgi) which refers to Japanese chess. 五手先を読む (go te saki o yomu) which means ‘to look ahead five moves’. It also means the ‘handle of an object or thing’. 鍋の手 (nabe no te) which is ‘handle of a pan’. It also represents direction. For instance, 右手 (migi te), 左手 (hidari te) which mean ‘right side’ and ‘left side’ respectively.

1.3.7 Ashi (足) or Leg

Ashi or leg is another body part extensively used in idiomatic expressions both in Japanese and Hindi. The first interpretation of 足 (ashi) given in the kojien dictionary (2008) is its

representation as ‘leg’, ‘foot’, ‘paw’, ‘arm’ etc. for example, 足を組んで座る (ashi o kunde suwaru) means ‘to sit with one’s legs crossed’. 満員電車の中で足を踏まれた (manin densha no naka de ashi o fumareta) which means ‘some stepped on my foot in the crowded train’. 猫は足で家具をひっかいた (neko wa ashi de kagu o hikkaita) means ‘my cat scratched the furniture with its paws’. タコは足が八本ある (tako wa ashi ga hapon aru) which means ‘an octopus has eight arms’.

Secondly, ashi also means ‘leg of furniture’ or ‘stem’ of a wineglass. For instance, テーブルの脚が折れている (teburu no ashi ga orete iru) means ‘leg of the table is broken’, whereas 足の長いワイングラス (ashi no nagai wine gurasu) means ‘a long-stem wineglass’. Thirdly, it represents ‘means of transportation’. その病院は足の便が悪い (sono byouin wa ashi no ben ga warui) which means ‘traffic access to the hospital is not good’. ストで足を奪われる (suto de ashi o ubawareru) means ‘to be stranded by the strike’. 大雪で大幅に通勤の足が乱れた (ōyuki de ōhaba ni tsūkin no ashi ga midareta) means ‘the heavy snowfall severely disrupted commuter traffic’. Further, it also means ‘to walk’ or ‘to run’. 足が弱い (ashi ga yowai) means ‘somebody who has weak legs and cannot walk fast’. 足を速める (ashi o hayameru) means ‘to quicken one’s steps or to walk fast’.

1.3.8 Se (背) or Back

Firstly, 背 represents 背中 (senaka). 彼女は怒って私に背を向けた (kanojo wa okotte watashi ni se o muketa) which means ‘she got angry and turned her back on me’. 彼はいすに座ったまま背をそらせた (kare wa isu ni suwatta mam se o soraseta) means ‘he leaned back while sitting in his chair’, 敵に背を見せるな (teki ni se o miseru na) means ‘do not show your back to the enemy’. Secondly, it means ‘height of something or somebody’. For instance, 彼女は背が高い (kanojo wa se ga takai) which means ‘she is tall’. 背の順に並ぶ (se no jun ni narabu) means ‘line up according to height’. 背の高いグラス・本棚 (se no takai gurasu/hondana) which is ‘a tall glass/bookshelf’. Thirdly, it refers to the ‘background’ of something (背後). 夕空の背に浮

かび上がった摩天楼 (yuuzora no se ni ukabiagatta matenrou) which means ‘skyscrapers standing out against the evening sky’. その女性は壁を背にして立っていた (sono josei wa kabe o se ni shite tatte ita) means ‘the woman was standing against the wall’. Further, it also represents anything that resembles 背 (se) or back. 波の背 (nami no se) means ‘the ridge of a wave’. 山の背 is ‘a mountain ridge’. いすの背にもたれる means ‘leaning against the back of a chair’.

1.3.9 腹 (hara) or Stomach

腹 (hara) or stomach is another body part that is used widely in idiomatic phrases to express different human emotions. 腹 (hara) in Japanese and ‘पेट’ in Hindi are represented differently in the idiomatic expressions of both the cultures which is a major theme of this paper as well. Further, 腹 (hara) is the only internal body-part that is the subject of this study. All the other body-parts are external. In Japanese, 腹 (hara) has a number of different meanings. Firstly, it is stomach or belly which helps in digestion and plays an important role in health of all beings. 腹をさする (hara o sasuru) means ‘to stroke one’s belly’. 腹がいっぱいだ (hara ga ippai da) means ‘my stomach is full’. 腹がぐうっと鳴った (hara ga guutto natta) which is used to say ‘my stomach growled’. Secondly, it refers to ‘mind’ as well. 彼は腹の中では何を考えているかわからない (kare wa hara no naka de wa nani o kangaete iru ka wakaranai) means ‘I can’t read his mind’ or I can’t tell what he is really thinking’. 相手の腹の内をさぐる (aite no hara no uchi o saguru) means ‘find out a person’s true intentions’. Thirdly, it also refers to the ‘thick part of something’. 親指の腹 (oya yubi no hara) means ‘the thick (part) of one’s thumb’.

1.4 Somatic Phrases in Japanese: Meaning and Usages

1.4.1 Me (目) or Eye

Japanese has a very rich collection of idioms or phrases related to body-part 目 (me) or eye. Since there is huge data available on somatic phrases on 目 (me), it is difficult to cover all of them. Consequently, this study deals with only those body-part phrases whose equivalents are available in both the languages, that is, Hindi and Japanese in this case. Here, we shall discuss some of the body-part phrases on 目 (me) or eye that are widely used by Japanese people in day-to-day lives either to say something literal or express something metaphorical. This sub-chapter comprises data on somatic phrases related to body-parts in question here and furthermore, only those somatic phrases have been taken into account whose equivalents or corresponding units are available in both the languages. Various meanings, with appropriate examples, of the phrases will also be explained in sequence, in case there are multiple meanings or explanations of one phrase.

- 1) 目が覚める (me ga sameru) has three meanings or interpretations. The first one is ‘to open one’s eyes or wake up’ which is the literal meaning but it also has to underlying or metaphorical meaning which are ‘spectacular or stunning’ and ‘to realize one’s mistake’. For example, 毎朝五時に目が覚める (mai asa go ji ni me ga sameru) refers to its literal meaning that is ‘I wake up every morning at five o’clock’, whereas 目が覚めるようなホームラン (me ga sameru you na homuran) and 彼の言葉で迷いから目が覚めた (kare no kotoba de mayoi kara me ga sameta) have a metaphorical element present. While the former means ‘a spectacular homerun’, the latter means ‘his words opened my eyes or his words made me realize my mistake/come to my senses’.
- 2) 目を盗む (me o nusumu) is used when someone is trying to do something in secret. For instance, 教師の目を盗んで携帯をチェックする (kyoushi no me o nusunde keitai o chekku suru) means ‘check one’s cell phone while the teacher is not looking. Again, 親の

目を盗んで金を持ち出す (oya no me o nusunde kane o mochidasu) means ‘take money from home behind one’s parents’ back’.

- 3) 目が光る (me ga hikaru) means ‘to keep a watchful eye on something or somebody’ or ‘to monitor something closely’ or ‘not overlooking mistakes or wrongdoings’. For example, 不正選挙に有権者の目が光っている (fusei senkyo ni yuukensha no me ga hikatte iru) means ‘voters are keeping a watchful eye on the unfair elections’.
- 4) 目を丸くする (me o muruku suru) is used to express a sense of wonder or admiration towards something or somebody. 彼の見た目の変貌ぶりに彼女は目を丸くした (kare no mitame no henbou buri ni kanojo wa me o maruku shita) means ‘she stared in wonder at his change in appearance’. 彼のピアノの急速な進歩に先生は目をまるくした (kare no piano no kyuusoku na shinpo ni sensei ha me o maruku shita) means ‘the teacher marvelled at his progress in playing the piano’.
- 5) 目を白黒させる (me o shiro kuro saseru) is used to express bewilderment or astonishment at something. For example, 彼は彼女の派手なドレスに目を白黒させた (kare wa kanojo no hade na doresu ni me o shiro kuro saseta) means ‘he was bewildered by her flashy dress’.
- 6) 目から火が出る (me kara hi ga deru) is generally used to express a sense of dizziness when hitting one’s head or face against something. For instance, 壁に頭をぶつけて目から火が出た (kabe ni atama o butsukete me kara hi ga deru) means ‘I saw stars/felt dizzy when I hit my head against the wall’.
- 7) 目をつぶる・目を閉じる (me o tsuburu/me o tojiru) has four different meaning or interpretations. Firstly, it simply means ‘to shut down or close one’s eyes. For example, 目をつぶって考える (me o tsubutte kangaeru) which means ‘to close your eyes and think’. Secondly, it means ‘to die’ or ‘to leave this mortal world’. Thirdly, it has the meaning of

‘overlooking one’s or other people’s mistake or fault. 今回の遅刻には目をつぶってやろう (konkai no chikoku ni wa me o tsubutte yarou) which is ‘I will overlook your being late this time’. Lastly, it means ‘to bear or tolerate something’. 賃料が安いので部屋の狭さには目をつぶる (chinryou ga yasui no de heya no semasa ni me o tsuburu) which means ‘to tolerate the small size of the room because of cheap rent’.

- 8) 目を疑う (me o utagau) is used to express situations when one can not believe one’s own eyes. 久しぶりに帰った故郷の町の変貌ぶりに目を疑った (hisashiburi ni kaetta kokyou no machi no henbou buri ni me o utagatta) means ‘when I went back to my hometown after a long time, I could not believe (my eyes) how much it had changed’.
- 9) 目は口ほどにものをいう (me wa kuchi hodo ni mono o iu) means ‘sometimes eyes speak louder than the mouth’.
- 10) 目の中に入れても痛くない (me no naka ni irete mo itakunai) is ‘be the apple of one’s eyes’ as is the phrase in English.

1.4.2 Mimi (耳) or Ears

Similar to 目 (me), 耳 (mimi) is extensively represented in Japanese somatic phrases. Here, we will look at somatic phrases on 耳 (mimi) or ears in Japanese and as mentioned earlier, only those whose equivalents or close corresponding units that are available in both the languages, that is Hindi and Japanese in this case, is taken into account for this study. Various meanings with examples are also explained in sequence, in case of multiple meanings or explanations of one phrase.

- 1) 耳が早い (mimi ga hayai) is used to mean that somebody has ‘sharp ears’. Secondly, it is also used to express situations when rumours spread in very short time.

- 2) 耳にする (mimi ni suru) means ‘to hear something’ or ‘to be aware of something’. 彼に関するよからぬ噂を耳にした (kare ni kan suru yokaranu uwasa o mimi ni shita) which means ‘I heard an unpleasant rumour about him’. 学校でちょっと気になる話を耳にした (gakkou de chotto ki ni naru hanashi o mimi ni shita) which means ‘I heard something to be concerned about at school’.
- 3) 耳に入れる (mimi ni ireru) means to let someone know about something, sometimes secretly. あなたのお耳に入りたいことがある (anata no o mimi ni iretai koto ga aru) which is ‘I have something I would like to tell you’.
- 4) 耳にたこができる (mimi ni tako ga dekiru) is used when one is bored or fed up with something after hearing it over and over again. In Hindi also, there is an expression ‘कान पकना’ which has similar meaning.
- 5) 耳を立てる (mimi o tateru) means ‘to listen carefully’. 遠くにある寺の鐘の音を耳を立ててきく (tooku ni aru tera no kane no oto o mimi o tatete kiku) which is ‘listen carefully to the sound of temple bells in distance’.
- 6) 耳に残る (mimi ni nokoru) which is used to mean when something is deeply etched in our memory. 死に際の父の言葉がずっと耳に残っている (shi ni giwa no chichi no kotoba ga zutto mimi ni nokotte iru) which means ‘I still remember my father’s last words’.

1.4.3 Hana (鼻) or Nose

The term 鼻 (hana) in Japanese is associated with concepts which are ‘self’ and ‘pride’. Japanese people’s habit of touching the tip of their nose to indicate their own ‘self’ compels one

to inquire that why is it that the Japanese associate their nose with the ‘self’ or vice-versa? Further, association of nose with ‘pride’ in both Japan and India is intriguing. Is it merely a style of speech or some underlying reasons are there behind such conceptual interpretations?

Below are a few somatic phrases on hana in Japanese.

- 1) 鼻が高い (hana ga takai) is a very commonly used phrase which shows ‘pride’ towards something. 出来のよい息子を持って私も鼻が高い (deki no yoi musuko o motte watashi mo hana ga takai) which is used to say ‘I am proud to have a bright son’.

- 2) 鼻を折る (hana o oru) means ‘to make someone lose their face’.

1.4.4 Kuchi (口) or Mouth

The body-part 口 or mouth is widely used in both Japanese and Hindi to facilitate the expression of an array of emotions either literally or metaphorically. Phrases related to 口 are as follows:

- 1) 口が堅い (kuchi ga katai) means that someone is tight-lipped and does not reveal secrets. 彼はその件に関しては口が堅かった (kare wa sono ken ni kanshite wa kuchi ga katakatta) which means that ‘he was tight-lipped about the matter or was able to keep the matter secret’.

- 2) 口が軽い (kuchi ga karui) is used to refer to someone who has a ‘loose tongue’ meaning that he or she is not good at keeping secrets. 彼女は口が軽い (kanojo wa kuchi ga karui) which means that ‘she has a loose tongue’.

- 3) 口に任せる (kuchi ni makaseru) is used to indicate someone who speaks impulsively without thinking much. 口に任せてしゃべり散らす (kuchi ni makasete shaberi chirasu) which is ‘to speak without thinking much’.

- 4) 口を開く (kuchi o hiraku) is ‘to open one’s mouth’ literally. It means ‘to speak or utter’. 口を開けば息子の自慢ばかりだ (kuchi o hirakeba musuko no jiman bakari da) which means ‘when he opens his mouth, he is all about praising his son’.

- 5) 口がうるさい (kuchi ga urusai) is used to refer to someone who is ‘gossipy’. 近所の口がうるさい (kinjo no kuchi ga urusai) which means ‘my neighbours are gossipy’.

- 6) 口がすべる (kuchi ga suberu) is ‘slip of tongue’ which is a frequently used phrase in English as well. つい口が滑って余計なことを言ってしまった (tsui kuchi ga subette yokei na koto o itte shimatta) which means that ‘with slip of tongue, I said something I shouldn’t have’.

1.4.5 Atama (頭) or Head

The body-part atama is associated with our ability to think, process the world around and represents knowledge, thoughts, wisdom. It is another body-part that has been widely represented in idiomatic expressions in both Japanese and Hindi. Here, we will first look at somatic phrases on 頭 (atama) or head in Japanese and as mentioned earlier, only those whose equivalents or close corresponding units that are available in both the languages, that is Hindi and Japanese in this case, is taken into account. Various meanings with examples are also explained in sequence, in case of multiple meanings or explanations of one phrase.

- 1) 頭を下げる (atama o sageru) has two meanings. Firstly, it means ‘to bow down one’s head’ as a sign of greeting or respect. 人に会ったら頭を下げろ(hito ni attara atama o sagero) which is ‘lower your head when meeting people’. Secondly, it means ‘to apologise’. For example, とにかく先方に頭を下げてきた方がいい (tonikaku senpou ni atama o sagete kita hou ga ii) which means ‘At any rate, you should go and apologise to them’.
- 2) 頭を抱える (atama o kakaeru) is used to express when somebody is worried about something and is not able to come up with a good idea to solve that problem. 在庫の山に頭を抱えている (zaiko no yama ni atama o kakaete iru) which is ‘I have no idea what to do about the piles of stock. 彼女は息子の悪い成績に頭を抱えている (kanojo wa musuko no warui seiseki ni atama o kakaete iru) which is ‘she is very worried about her son’s poor grades’.
- 3) 頭を絞る (atama o shiboru) means ‘to rack one’s brains’. 彼は新製品の販売戦略に頭を絞った (kare wa shinseihin no hanbai senryaku ni atama o shibotta) which means that ‘he racked his brains or thought hard to come up with a marketing strategy for the new product’.
- 4) 頭が重い (atama ga omoi) has two meanings. The literal meaning is to have a headache. Secondly, it is also used to express a sense of ‘being worried’.
- 5) 頭が切れる (atama ga kireru) is used to indicate someone who is ‘brainy’. 彼は頭が切れる (kare wa atama ga kireru) which means that ‘he has a sharp mind’.
- 6) 頭を丸くする (atama o maruku suru) means ‘to shave one’s head and become a Buddhist priest’.

- 7) 頭を働かせる (atama o hatarakaseru) literally means ‘to use one’s brains’ wherein ‘brain’ stands for the knowledge one has’. 言われたことだけをしていないでもっと頭を働かせなさい (iwareta koto dake o shite inai de motto atama o hatarakasenasai) which is used to say that ‘use your brain and do more than just what you are asked to do’.
- 8) 頭を冷やす (atama o hiyasu) is ‘to cool off or calm down’. 少し頭を冷やせよ (sukoshi atama o hiyase yo) which is ‘cool your head a bit’.

1.4.6 Te (手) or Hand

手 is another body-part extensively used in idiomatic expressions in Japanese. 手 (te) or hand is used to do multiple kinds of works and its metaphorical representations through idiomatic expressions are rich. Phrases related to 手 (te) are as under. For clarification, it is emphasized once again that only those phrases whose equivalents or close corresponding units that are available in both the languages, that is Hindi and Japanese in this case, is taken into account.

- 1) 手が上がる (te ga agaru) is used when someone’s skills or capability of doing something increases.
- 2) 手を上げる (te o ageru) literally means to raise one’s hand as if to hit somebody. 子供に手を上げる (kodomo ni te o ageru) which is ‘to raise or lift one’s hand to strike one’s child. Secondly, it also means to surrender or 降参. For example, 敵に攻められて手を上げる (teki ni semerarete te o ageru) which means ‘to surrender after being attacked by the enemy’.
- 3) 手が空く (te ga aku) is used when one has free time at hand. 今なら手が空いている (ima nara te ga aite iru) which means that ‘I am free or available now’. 手が空いたらこっち

の仕事を手伝って (te ga aitara kocchi no shigoto o tetsudatte) which is ‘when you have a free moment, please lend me a hand with my work here’.

- 4) 手が早い (te ga hayai) is used for somebody who is quick or fast at doing things. It also means ‘resorting to violence quickly’. 彼は口より手が早い (kare wa kuchi yori te ga hayai) which means ‘he is quick to use violence’.
- 5) 手を合わせる (te o awaseru) means ‘to put one’s hands together’. It can either be interpreted as praying in front of God or making the gesture of folding one’s hands to request somebody for a favour. For instance, 神棚に手を合わせる (kamidana ni te o awaseru) which is ‘putting one’s hands together in prayer at household altar’. 友人に手を合わせて借金を頼む (yuujin ni te o awasete shakkin o tanomu) which means ‘to beg one’s friends for a loan’.
- 6) 手を出す (te o dasu) has three meanings. Firstly, it means ‘getting involved into something’ or ‘try one’s hands at something’. 出版事業に手を出す (shuppan jigyou ni te o dasu) which means ‘to get involved in the publishing business’. 彼はギャンブルに手を出して大損した(kare wa gyamburu ni te o dashite oozon shita) which is ‘he tried his hand at gambling and lost a lot of money’. Secondly, it means ‘to hit one’s child’. For example, 子供に手を出すな (kodomo ni te o dasu na) which means ‘don’t hit your child’. Further, it also is also used in the sense of ‘flirting with a woman’. 職場の女性に手を出す (shokuba no josei ni te o dasu) which means ‘to mess around with a woman at work’.
- 7) 手を広げる (te o hirogeru) means ‘to expand one’s business’. For instance, 我が社はアジアへ事業の手を広げるつもりだ (wagasha wa ajia e jigyou no te o hirogeru tsumori da) which is used to mean that ‘we plan to expand our business in Asia’. その会社は外食産業に手を広げようとしている (sono kaisha wa gaishoku sangyou ni te o hirogeyou to

shite iru) which is ‘that company is trying to branch out into the food service industry’. 手を広げ過ぎて経営に失敗する (te o hirogesugite keiei ni shippai suru) which means ‘to fail in business because of overexpansion’.

- 8) 手を引く (te o hiku) is used in situations when someone is withdrawing from something. For example, 半導体事業から手を引く (handoutai jigyou kara te o hiku) which means ‘to withdraw from semi-conductor business’. そのプロジェクトから手を引く (sono purojekkuto kara te o hiku) which is ‘pull out of that project’.
- 9) 手がある (te ga aru) is also used when somebody shows good skills at something.
- 10) 手が長い (te ga nagai) is used for those people who have a habit of stealing. For example, あの人は手が長い (ano hito ha te ga nagai) which means ‘that person has a habit of stealing’.
- 11) 手に入れる (te ni ireru) means ‘to avail something’. 君はどこでそれを手に入れたのか (kimi wa doko de sore o te ni ireta no ka) means ‘where did you get it’? 彼はついにピカソの絵を手に入れた (kare wa tsui ni pikaso no e o te ni ireta) which means that ‘he finally came into possession of a Picasso painting’.

1.4.7 Ashi (足) or Leg

Another body-part that has been widely represented in the idiomatic expressions in Japanese is 足 (ashi) or leg. Here, we will look at some of the somatic phrases on 足 (ashi) and analyze their meanings and the contexts in which they are used with examples.

- 1) 足が地に着かない (ashi ga chi ni tsukanai) is used to express a sense of joy or extreme elation, excitement at the prospect of something. 初舞台を明日に控えて足が地に着か

ない (hatsu butai o ashita ni hikaete ashi ga chi ni tsukanai) which means that ‘I am walking on air since I am making my first stage appearance tomorrow’.

- 2) 足が出る (ashi ga deru) is used when one expends more than one’s capacity. 忘年会は料理にお金がかかって足が出た (bounenkai wa ryouri ni okane ga kakatte ashi ga deta) which means ‘I expended too much at the year-end party because of the meals cost’. 今月は1万円足が出てしまった (kongetsu ha ichi manen ashi ga dete shimatta) which is ‘I ran over the budget by 10000 yen this month’.
- 3) 足が早い (ashi ga hayai) is used for somebody who walks fast. あの人は足がめっちゃ早い (ano hito wa ashi ga meccha hayai) which means ‘that man walks really fast’.
- 4) 足が棒になる (ashi ga bou ni naru) is used to express a sense of sheer exhaustion or tiredness after having walked for too long. For instance, 今日は歩きすぎて足が棒になった (kyou wa arukisugite ashi ga bou ni natta) which means ‘I am extremely tired after having walked too much’ or ‘I have walked my legs off today’.
- 5) 足を洗う (ashi o arau) means ‘to sever one’s connections with the wrong type of people or give up bad habits’. For example, 悪の道から足を洗う (aku no michi kara ashi o arau) which is ‘leave the bad/immoral path’. トーマスはようやくギャンブルから足を洗った (tomasu wa youyaku gyamburu kara ashi o aratta) which means that ‘Thomas finally kicked or gave up his gambling habit’.
- 6) 足を伸ばす (ashi o nobasu) is used when one extends one’s journey further. For example, 京都から足を伸ばして奈良まで行った (kyoutou kara ashi o nobashite nara made itta) which means ‘From Kyoto we extended our journey to/as far as Nara’. もうちょっと足を伸ばしてびわ湖まで行ってみよう (mou chotto ashi o nobashite Biwa kou made itte miyou) which is ‘Let’s go a little further up to Lake Biwa’.

7) 足が重い (ashi ga omoi) is used to express 'a sense of tiredness'.

8) 足を抜く (ashi o nuku) means 'to sever ties'. あのひとと足を抜いた (ano hito to ashi o nuita) which is 'I ended my ties with that person'.

1.4.8 Se (背) or Back

Another body-part that has been sparsely represented in idiomatic phrases in Japanese is 背 (se) or back. There are only four entries related to 背 (se) in Koujien dictionary and to in Kokugo jiten. Here, we will look at some of the somatic phrases on 背 (se) and analyze their meanings with examples.

- 1) 背を見せる (se o miseru) is to literally show your back to something. It means ‘to accept defeat’.
- 2) 背を押す (se o osu) is to encourage others.

1.4.9 Hara (腹) or Stomach

Hara is one of the body-parts that has been widely represented in idiomatic expressions in Japanese. Japanese people use 腹 (hara) to express an array of emotions or feelings in their day-to-day lives. The direct association of 腹 (hara) with different types of emotions is intriguing and is something that is very unique to the Japanese culture. Here, we will look at the somatic phrase units on 腹 (hara) in Japanese with appropriate explanation and examples.

- 1) 腹が黒い (hara ga kuroi) is also written as 腹黒い (hara guroi) and is used for somebody who is malicious or evil-minded. 腹黒い政治家 (hara guroi seijika) is ‘an evil-minded politician’. あの人は腹黒いから気をつけた方がいい (ano hito wa hara guroi kara ki o tsuketa hou ga ii) which means ‘you would better watch out for that man because he is malicious’.
- 2) 腹に収める (hara ni osameru) is to be able to keep or guard secrets. Here, 腹 (hara) is the container of secrets. For example, その話は私の腹に収めておこう (sono hanashi wa

watashi no hara ni osamete okou) which means that ‘I will keep what you have told me to myself’.

- 3) 腹が癒える (hara ga ieru) is used to mean that anger regarding something has calmed down. Here also, we see a direct connection of 腹 (hara) with ‘anger’.
- 4) 腹が大きい (hara ga ōkii) is used for someone who has a big heart and is generous.
- 5) 腹が出る (hara ga deru) literally means to grow a tummy.
- 6) 腹が膨れる (hara ga fukureru) also has two interpretations. Firstly, it means ‘to overeat’. Secondly, it is also used when one feels a sense of uneasiness as a result of not being able to say what one wants to say’.
- 7) 腹が太い (hara ga futoi) is used to indicate someone who is generous and kind-hearted. But it is also used to say that someone is lazy’.
- 8) 腹がよじれる (hara ga yojireru) means ‘to laugh one’s heart out’. For example, その話を聞いて腹がよじれるほど笑った (sono hanashi o kiite hara ga yojireru hodo waratta) which is ‘I laughed my heart’s out after listening to that story’.
- 9) 腹が立つ (hara ga tatsu) is used to express the emotion of ‘anger’. For instance, 彼女の無作法には腹が立った (kanojo no musahou ni wa hara ga tatta) which means that ‘I got angry at her bad manners’. In Japanese, using ‘hara’ to express anger is very common, which is not the case in Hindi.

Chapter 2

Hindi Idioms on Body Parts

This chapter deals with characteristics and structures of idiomatic phrases in Hindi language. It focuses on different manifestations and interpretations of ten body-parts, i.e. āṅkh (आँख) or eye, kān (कान) or ears, nāk (नाक) or nose, mūh (मुँह) or mouth, jībha (जीभ) or tongue, sir (सिर) or head, hanth (हान्थ) or hand, pē:r (पैर) or leg, pe:t (पेट) or stomach, pi:tḥ (पीठ) or back. Further, a total of sixty-four phrases or expressions related to the body-parts in question here are discussed at length with appropriate examples wherever necessary.

2.1 Characteristics and Structures of Idioms

Idioms in Hindi are known as ‘muhavare’ or मुहावरे. ‘Muhavare’ has its origins in Arabic language and means ‘अभ्यास’. Dr. Prithvinath Pandey in ‘मानक सामान्य हिन्दी’ writes, “जो वाक्यांश अपने सामान्य अर्थ को न बता कर, किसी विशेष अर्थ को बतलाता है, उसे मुहावरा कहते हैं”²². In layman’s terms, ‘muhavara’ is a set of specific words or lexicons whose meaning is greater than the meaning of independent lexical units. Further, the lexical units cannot be replaced. However, they do undergo changes in terms of gender and tense as is the case with Japanese idioms as well. But the principal lexicons in a muhavara cannot be replaced by other lexical units. There are other forms of figurative speeches in Hindi such as ‘kahavatein’ (कहावतें) and ‘lokoktiya’ (लोकोक्तियाँ). *Kahavatein* refers to ‘कही हुई बातें’. These are called ‘sayings’ in English, whereas, ‘lokoktiyan’ are ‘proverbs’. ‘kahavatein’ (कहावतें) and ‘lokoktiyan’ (लोकोक्तियाँ) is one short sentence in which, generally, traditional values, life experiences and other important lessons are

²² पाण्डेय, डॉ पृथ्वीनाथ. *मानक सामान्य हिन्दी*. 3. अरिहन्त पब्लिकेशन्स इण्डिया लिमिटेड, 2015.

compressed. 'Kahavatein' is a complete sentence on its own but 'muhavare' is a part of sentence and cannot be used independently. All these forms of figurative speech are used to embellish our sentences; they are used to convey sarcastic meanings and also to lay emphasis.

As for the structural characteristics of muhavare, they can be divided into three main groups, i.e., noun + particle + verb; noun + particle + adj.; and noun + particle + noun. For example, कमर कसना (noun + verb), खूनी हाथ (adj. + verb), दूध का मुँह (noun + particle + noun) etc.

2.2 Somatic Phrases in Hindi: Meaning and Usages

2.2.1 आँख (आँख) or Eye

आँख or eye is a sensory organ used to see the world around us. It also refers to 'look', 'glance', 'sight' etc. Similar to Japanese, there is rich data available on idioms or phrases related to body-part आँख (आँख) or eye. Here, we shall discuss some of the body-part phrases on आँख (आँख) or eye that are widely used by people in day-to-day lives either to say something literal or express something metaphorical. This sub-chapter comprises data on somatic phrases related to body-parts in question here and furthermore, only those somatic phrases have been taken into account whose equivalents or corresponding units are available in both the languages. Various meanings, with appropriate examples, of the phrases will also be explained in sequence, in case there are multiple meanings or explanations of one phrase.

- 1) आँखें खुलना (आँखें खुलना) has to implicit meaning or can be used in to different contexts. Firstly, it means 'to wake up from sleep'. Secondly it means 'to realize one's mistake or come to senses'. For example, 'सुबह पांच बजे मेरी आँखें खुल गयी' which means 'I woke up around five in the morning'. 'उस इंसान की नीचता देख कर मेरी आँखें खुल गयी' which means that 'his fiendish behaviour/action made me come to my senses'.
- 2) आँखें लाल-पीली होना (आँखें लाल पीली होना) is used to express extreme anger. For example, 'अपने बेटे की हरकत देख कर पिता की आँखें गुस्से से लाल पीली हो गयी', which means that his father's eyes became red with anger upon seeing what his son had done.
- 3) आँख चुराकर कुछ करना (आँख चुराकर कुछ करना) means to do something while nobody is looking. It is used in the sense of 'deceiving someone'.

- 4) आँखें चमकना (āṅkhe chamakana) is used to express a sense of ‘excitement’ or ‘elation’.
- 5) आँखें फाड़ कर देखना (āṅkhe faadh kar dekhna) means ‘to look at something in awe’. It also means ‘to stare at something’ or ‘to look at something attentively’.
- 6) आँखों से अंगार बरसना (āṅkho se angaar barasana) is another expression used to show extreme anger or sheer displeasure at something.
- 7) आँखें मूंदना/आँखें बंद करना (āṅkhe mundana or āṅkhe band karna) is usually used in two different context. Firstly, it is used in its literal sense, that is, ‘to close one’s eyes or die’. Secondly, it means ‘to overlook something or someone’s mistake’.
- 8) आँख पर भरोसा न होना (āṅkh par bharosa na hona) which means ‘not be able to believe something’.
- 9) आँख पहचानना (āṅkh pehchanna) which means ‘to be able to understand what other person is trying to say by looking at his eyes’.
- 10) आँखों का तारा (āṅkho ka tara) is used to refer to someone who is deeply beloved or dear to oneself’.

2.2.2 Kān (कान) or Ears

कान or ears is another sensory organ which we all use to hear, to listen to different sounds or what’s going on in our surroundings. Many animals uses it as a tool which alerts them in case

a predator is nearby. Apart from being an organ which helps us to hear, its meaning also extends into ‘the act of paying attention’. Here, we discuss few Hindi phrases related to कान (kān). Once again for the sake of reiteration, only those phrases were picked up whose equivalents or close-to-similar expressions are available in Japanese.

- 1) कानों कान फैलना (kāno kān failna) is a phrase used to express that some news or information regarding something spreads in no time. For example, उसका बेटा घर से भाग गया यह बात गांव में कानों कान फैल गयी (uska beta ghar se bhaag gaya yaha baat gaon me kāno kān fail gayi) which means that ‘the news of his son leaving the house has spread in no time in the village’.
- 2) कान में पड़ना (kān me padna) means ‘to have the knowledge of something’ (ज्ञात होना) or ‘to become aware of some information’. ‘मेरे कान में पड़ी है कि तुम शराब भी पीने लगे हो’ (mere kān me padi hai ki tum sharab bhi peene lage ho) which means that ‘I have come to know that you have started drinking as well’.
- 3) कान में डालना (kān me daalna) means ‘to say something to somebody’. Upon close examination, it is clear that ‘कान में डालना’ is a transitive act whereas ‘कान में पड़ना’ is intransitive in nature. For instance, यह बात पिताजी के कान में डाल दीजिये बाद में मालूम होगा तो नाराज होंगे (yaha baat pitaji ke kān me daal dijiye baad me maalum hoga to naraaj honge) which means that ‘let father know about this matter, if it gets to know later he will be disappointed’.

- 4) कान पकना (kān pakna) is a very commonly used phrase even in day-to-day lives of Hindi-speaking people. It is used to mean that one is utterly bored after hearing something repeatedly. 'कान भर जाना' is another phrase which is used in similar context.
- 5) कान खड़े करना (kān khade karna) means 'to be alert'. 'इस जंगल में कान खड़े कर के चलो कहीं से भी कोई जंगली जानवर आ सकता है' (is jangal me kān khade kar ke chalo kahi se bhi koi jangali jaanwar aa sakta hai) which is 'stay alert in this forest, any wild animal can ambush us from anywhere'.
- 6) कान पर रखना (kān par rakhna) means 'to remember something'. 'आज की बात कान पर रखो कि बड़ों का कभी अपमान नहीं करोगे' (aaj ki baat kān par rakho ki bado ka kabhi apmaan nahi karoge) which is 'keep in mind from now onwards that you will never insult those who are older to you'.

2.2.3 Nāk (नाक) or Nose

नाक (nāk) or nose is another sensory organ which has the function of smelling things. नाक is widely used in idioms and phrases to express a range of emotions in different situations. There is a direct co-relation of nose with 'pride' which is witnessed both in Hindi as well as Japanese idiomatic expressions. Moreover, nose is used to express anger as well. For example, 'गुस्सा नाक पर होना' (gussa nāk par hona) means that 'he gets angry quickly'. Here, it is important to mention that a very limited number of idiomatic phrases related to नाक is taken because of the constraint of research condition laid out earlier, i.e., only picking those phrases whose equivalents or close-to-similar expressions are available in both the concerned languages.

1) नाक ऊँची होना (nāk unchi hona) is related to ‘respect’. For instance, ‘तुम्हारे ही कारण गांव की नाक ऊँची हुई है हम तुम्हें नहीं जाने देंगे’ (tumare hi kaaran gaon ki nāk unchi hui hai hum tumhe nahi jaane denge) which means that ‘it is because of you that our village is respected by everybody, we on’t let you go’.

2) नाक कटना (nāk katna) which is used to convey the meaning that ‘one has lost one’s face’.

For example, ‘उसकी वजह से समाज में मेरी नाक कट गयी’ (uski wajaha se samaj me meri nāk kat gayi) which is used to convey that ‘it’s because of him that I have lost all respect in the society’.

2.2.4 Mūh (मुँह) or Mouth

मुँह (mūh) or mouth has multiple meaning in Hindi. Firstly, its literal meaning is ‘mouth’. It is a body part whose core function is to eat food. Secondly, it means ‘face’. For example, ‘मुख पर तमाचा जड़ना’ (mukh par tamacha jadna), which means ‘to slap someone on his or her face’. Thirdly, it means ‘outlet’ or the starting point of something. ‘नदी का मुख’ which means ‘mouth of the river’. Fourthly, it means ‘brim’. For example, ‘मुँह तक ग्लास में पानी भरना’ (mūh tak glass me paani bharna) which is ‘to fill the glass/some vessel up to the brim’. Phrases related to the body part ‘मुँह’ in Hindi are as under:

1) मुँह का कड़ा (mūh ka kada) is used for a person who is not soft-spoken or somebody who is not kind with his words. For example, ‘वो व्यक्ति बहुत ही मुँह का कड़ा है इस वजह से

कोई उससे बात नहीं करना चाहता’ (o vyakti bahut hi mūh ka kada hai is wajah se koi use baat nahi karna chahta) which means that ‘nobody wants to talk to him because he is harsh with his words’.

- 2) मुँह का कच्चा (mūh ka kaccha) is used in to different contexts. Firstly, it refers to someone who frequently resorts to lying. For instance, ‘मुँह के कच्चे का क्या भरोसा? अभी कुछ बोल रहा है और बाद में कुछ और बोलेगा’ (mūh ke kacche ka kya bharosa? abhi kuch bol rha hai aur baad me kuch aur boleگا), which means that ‘who can trust him? He is saying something now and he will say something completely different later’. Secondly, it refers to someone who cannot keep secrets in his heart and reveals them rightaway. ‘उस मुँह के कच्चे के सामने कुछ मत कहो रहस्य बाहर आ जाएगा’ (us mūh ka kacche ke saamne kuch mat kaho rahasya baahar aa jaega) which means that ‘don’t say anything in front of him or else our secret will become public’.
- 3) मुँह उठाकर कह देना (mūh utha kar keh dena) is used to express the trait of saying things impulsively without giving it much thought. ‘वहाँ इस तरह मुँह उठाकर मत कह देना हम सभी के इज्जत का सवाल है’ (waha is tarah mūh utha kar mat keh dena hum sabhi ke ijat ka sawal hai), which means that ‘do not say whatever comes to your mind over there, it’s a matter of our reputation.
- 4) मुँह खोलना/मुँह खुल जाना (mūh kholna/mūh khul jaana) has two different meanings. Firstly, it means ‘to spill the beans’. ‘एक बार उसका मुँह खुल जाएगा तो हमारी ही प्रतिष्ठा कम होगी उसका कुछ नहीं बिगड़ेगा’ (ek baar uska mūh khul jaega to hmari hi pratistha kam hogi uska kuch nahi bigrega), which means that ‘if he opens his mouth once, it on’t do any harm to him, but our reputation will be damaged’. Secondly, it means ‘to pass away’.

‘आज बेचारी बुढ़िया का मुँह खुल गया, बहुत ही भली थी’ (aaj bechari budiya ka mūh khul gaya, bahut hi bhali thi) which is ‘today the poor old lady passed away, she was a good person’.

2.2.5 Jībha (जीभ) or Tongue

जीभ (jībha) or tongue is used to taste food, lick, and to speak. It also has the meaning of sharp end or point of something. ‘कलम की जीभ टूट गयी’ (kalam ki jībha tut gayi) which means that ‘the nib of pen has broken’. It is worth noting that in Hindi, there is rich collection of phrases related to मुँह (mūh) as well as जीभ (jībha), but in Japanese, mostly 口 (kuchi) is used to express an array of situations or emotions, hence the decision to include जीभ (jībha) in this sub-chapter.

- 1) जीभ फिसलना (jībha phisalna) literally means ‘slip of the tongue’ which means that one ends up saying something one did not mean to’.
- 2) जीभ चलना/चलाना (jībha chalna/chalana) is used to indicate a person who is ‘too talkative’. ‘औरतों की जीभ तो हमेशा चलती रहती है कभी चुप बैठना तो जानती ही नहीं’ (aurato ko jībha to hamesha chalti rehti hai kabhi chup baithna to jaanti hi nahi), which means that ‘omen are too talkative, they just don’t know how to sit quietly’. The meaning of phrase ‘जीभ चलना’ also extends into the ‘act of backbiting’. ‘जीभ चलना अच्छे व्यक्तियों का गुण नहीं है’ (jībha chalna acche vyaktiyo ka guna nahi hai) which is ‘A good person does not indulge in the act of backbiting’.

2.2.6 Sir (सिर) or Head

सिर comes from the Sanskrit word 'शिरस' and which means head of a person or any living being. It is also used as the head of any object. Another extended meaning of 'सिर' is 'दिमाग' or brain or mind. Here, we will deal with both 'सिर' and 'दिमाग'.

- 1) सिर झुकाना (sir jhukna/jhukana) has two different meanings. Firstly, it is a sign of showing respect towards someone. 'बड़ों के सामने सिर झुकाना' (bado ke saamne sir jhukana) which is 'bow down one's head in front of elders'. Secondly, it means 'to accept defeat'. 'उसने दुश्मन के सामने सिर झुका दी' (usne dushman ke saamne sir jhuka di), which means that 'he accepted defeat at the hands of his enemy'.
- 2) सिर पटकना (sir patakna) means 'to worry' or 'be worried'. 'सिर पटकने से कुछ नहीं होगा जो होना रहेगा वो हो कर ही रहेगा' (sir patakne se kuch nahi hoga jo hona rahega o ho kar hi rahega), which is 'there is no point in worrying, whatever may happen will happen'.
- 3) सिर खपाना (sir khapana) is a phrase which means 'to rack one's brains'.
- 4) सिर भारी होना (sir bhaari hona) which means to literally 'have a headache'. 'उसकी बातें सुन कर मेरा सिर भारी हो गया' (uski baatein sun kar mera sir bhaari ho gya) which translates into 'I got a headache after talking to him'.
- 5) सिर गंजा करना (sir ganja karna) literally means to shave one's head. Secondly, it also means 'to give someone a good beating'. 'आज तो सब ने मिलकर उस बदमाश का सिर

गंजा कर दिया' (aaj to sab ne milkar us badmash ka sir ganja kar diya) which is 'everybody beat the shit out of that scoundrel today'.

- 6) दिमाग ऊँचा होना (dimaag uncha hona) is used to refer to someone who has a sharp brain. 'वैसे तो उस लड़का का दिमाग ऊँचा होना पर वह मेहनत नहीं करना चाहता' (waise to us ladke aka dimaag acha hai par waha mehnat nahi karna chahta), which means that 'although that boy has a sharp brain, he does not want to work hard'.
- 7) दिमाग ठंडा करना (dimaag thanda karna) is used to say 'to calm one's nerves'.
- 8) दिमाग चलाना (dimaag chalana) is to 'use one's head'. 'थोड़ा दिमाग चलाओ तभी समस्या सुलझेगी' (thora dimaag chalaao tabhi samasya suljhegi), which means that 'use your head a little bit, only then you will be able to solve the problem'.

2.2.7 Hath (हाथ) or Hand

हाथ or hands is a body-part which helps us to carry out multiple tasks. There is a largenumber of idiomatic phrases on हाथ or hands in Hindi as well as in Japanese. Here, we will look at some of the phrases related to body-part हाथ. It is important to reiterate here that only those somatic phrases have been taken into account whose equivalents or corresponding units are available in both the languages, i.e., Hindi and Japanese.

- 1) हाथ जमना (haath jamna) is a somatic expression which is used to mean that a person's skills or expert knowledge has increased in a particular area. It means that a person is able to do something better or more efficiently now possibly because of continuous practice.
- 2) हाथ उठाना (hath uthana) is used in two different contexts. Firstly, it means to raise one's hand in an attempt to beat someone. 'नौकर पर हाथ उठाना अच्छी बात नहीं है' (naukar par haath uthana achi baat nahi hai), which means that 'It is not good to beat your servant'. Secondly, it is also used as a gesture of giving blessings to someone. 'दादी माँ ने पोते को हाथ उठा कर आशीर्वाद दी' (dadi ma ne pote ko haath utha kar aashirwaad di) which is 'Grandmother raised her hands to give blessings to her grandchild'.
- 3) हाथ खाली होना (haath khaali hona) has two different meanings. It is frequently used to express that one has no money or one has run out of money. 'उसका हाथ कभी खाली नहीं होता वह तुम्हें रुपये दे देगा' (uska haath kabhi khali nahi hota waha tumhe रुपये de dega) which means that 'He never runs out of money, he will definitely lend you some'. Secondly, it means 'to have no weapons'. For example, 'यदि झगड़े करने के विचार से जा रहे हो तो हाथ खाली होना सही नहीं है' (yadi jhagde karne ka vichaar se jaa rehe ho to haath khali

hona sahi nahi hai), which is ‘If you are going with the intent of picking up a fight, it is not right to go empty-handed’.

4) हाथ चलना (haath chalna) is used in two different contexts. Firstly, it means ‘to write fast’.

‘परीक्षा भवन में तो हाथ अपने आप चलने लगता है यहाँ तो लिखा नहीं जा रहा है’ (pariksha bhawan me to hath apne aap chalne lagta hai yaha to likha nahi ja raha hai), which means that ‘In examination hall, one is able to write quickly without any efforts, here my hand is not moving’. Secondly, it means ‘to beat someone’. For instance, ‘तुम्हारा हाथ चला तो मैं भी पीछे नहीं रहूँगा’ (tumara haath chala to mai bhi peeche nahi rahunga), which is ‘If you raise your hand, I will also not back down or hesitate’.

5) हाथ जोड़ना (haath jodna) means ‘to pray’. ‘ईश्वर के सामने हाथ जोड़ना’ (ishwar ke saamne

haath jodna), which means ‘to fold one’s hands in prayer before God’. It also means ‘to keep a distance’. ‘वे तो इस सभा से हाथ जोड़ने का निश्चय कर बैठे हैं’ (whe to is sabha se haath jodne ka nishchaya kar baithe hai), which means that ‘he has decided to stay away from this meeting/gathering’.

6) हाथ लगाना (haath lagana) is used in to different contexts. Firstly, it means ‘to touch’. ‘हाथ

लगाकर देखो ठंडा है या गर्म’ (haath laga kar dekho thanda hai ya garam), which means that ‘touch it and see if it’s hot or cold’. Secondly, it means ‘to start some work’ or ‘to try one’s hand at something’. For example, ‘किसी काम में हाथ लगाने से पहले उसकी पूरी प्लानिंग जरूरी है’ (kisi kaam me haath lagane se pehle usli puri planning jaruri hai), which means that ‘before starting any work, it is important to do proper planning’.

7) हाँथ-पाँव फैलाना (hath paaw failana) is used in the context of ‘expanding one’s business or

work’. ‘व्यापार में अधिक हाँथ पाँव फैलाओगे तो संभालना कठिन हो जाएगा’ (vyapar me

adhik haanth paaw chalaoge to sambhalna katin ho jaega), which means that ‘if you expand too much, it will be difficult to handle’.

8) हाथ खींचना (haath kheechna) is used to indicate deliberate withdrawal from any work’.

‘तुम्हीं हाथ खींच लोगे तो कैसे काम चलेगा’ (tumhi haath kheech loge to kaise kaam chalega), which is ‘if you withdraw or retreat (from this work), how will things proceed then’.

9) हाथ दिखाना (haath dikhana) is used to convey that ‘someone is extremely skilled’ For

example, ‘बस एक मौका उसे मिल जाये तो पेंटिंग के क्षेत्र में वह अपना हाथ दिखा देगा’ (bas ek mauka use mil jaye to painting ka kshetra me wah apna haath dikha dega), which is ‘If he gets even one chance, he will show his extraordinary talent/skills in the field of painting’.

10) लंबी हाथ मारना (lambi haath maarna) means ‘to earn a lot of money’ or ‘to get huge

success.’

11) हाथ से बात करना (haath se baat karna) is used to express the meaning of ‘beating

someone’. ‘हाथों से बात करना छोड़ो जो कहना चाहते हो मुँह से कहो’ (haatho se baat karna choro jo kehna chahte ho mūh se kaho), which means that ‘Quit resorting to violence, whatever you have to say, say it with your mouth’.

12) हाथ लगाना/आना (haath lagna/aana) means ‘to avail or get something’ For example, ‘इस

समय जो हाथ आये वही ले लो फिर बाद में यह भी नहीं मिलेगा’ (is samay jo haath aaye wahi le lo phir baad me yeh bhi nahi milega), which means that ‘Whatever you can get, take it now or otherwise you on’t get even that afterwards’.

2.2.8 पैर (पैर) or Leg

पैर is widely used in idiomatic expressions to convey an array of meanings, sometimes literal and sometimes metaphorical. Here, we will look at somatic phrases on पैर or leg and discuss their various meaning/meanings with appropriate examples.

- 1) पाँव जमीं पर न ठहरना (paaw jameen par na taharna) is used to express a sense of immense joy and happiness. For example, 'परीक्षा में पास हो जाने की खबर सुनकर उसके पाँव जमीं पर नहीं पड़ रहे थे' (pariksha me pass ho jaane ki khabar sun kar uske paaw jameen par nahi padh rahe the) which means that 'she was utterly joyous upon hearing that she had passed in the exam'.
- 2) पाँव कंबल से बाहर निकलना (paaw kambal se bahar nikalna) is a very commonly used phrase to elucidate situations wherein one expends more than what one is capable of.
- 3) पैरों में पर लगना (paero me par lagana) means 'to walk very fast'. 'उसके पैरों में तो पर लगा है, उसके साथ चलना मुश्किल है', (uske paero me to par laga hai uske saath chalna mushkil hai) which is used to convey that 'he walks so fast that it is difficult to walk with him'.
- 4) पाँव टूटना (paaw tutna) is used in to different contexts. Firstly, it means 'extreme exhaustion'. 'इस पहाड़ी पर चलते चलते मेरे तो पाँव टूट गये', (is pahari par chalte chalte mere to paaw tut gaye) which means that 'I am terribly exhausted after walking on this mountain'.

- 5) पाँव/चरण धुलना (charan dhulna) means 'to wash somebody's feet as a sign of respect.
- 6) पाँव फैलाना (paaw failana) means 'to ask for or seek more'. 'कुछ लोगों की ऐसी ही प्रवृत्ति होती है थोड़ा दे दो तो और पाँव फैलाने लगते हैं', (kuch logo ki aisi hi pravriti hoti hai thora de do to aur paaw failane lagte hai) which means that 'some people are like that, if you give them something, they will come asking for more'.
- 7) पाँव भारी होना (paaw bhaari hona) means that 'one is pregnant'. For instance, 'उसके पाँव भारी हैं उसे आराम की जरूरत है' (uske paaw bhaari hai use araam ki jarurat hai), which means that 'she is pregnant, she needs rest'.
- 8) पाँव समेटना (paaw sametna) means 'to sever ties'. 'मैंने कालेज की समिति से अपने पाँव समेट लिये', (maine kalej ki samitee se apne paaw samet liye) which means that 'I have cut ties with the college committee'.

2.2.9 Pe:t (पेट) or Stomach

पेट or stomach is extensively used in somatic phrases both in Hindi as well as Japanese. It refers to stomach, womb, gut etc. Here, we will examine a few phrases on 'पेट' and discuss their meaning or meanings, if there is more than one, alongwith appropriate examples. It is reiterated that only those phrases were taken whose equivalents or closely corresponding units are available in both the languages in question here.

- 1) पेट ठंडा करना (pe:t thanda karna) means 'to not wish for any more children'.

- 2) पेट बड़ा होना (pe:t bada hona) indicates a person who is greedy in nature. 'छोटे लोगों का यही तो है वस्तु देख कर इनका पेट बढ़ जाता है' (chote logo ka yahi to hai vastu dekh kar inka pe:t badh jata hai).
- 3) पेट बढ़ना (pe:t badna) means 'to eat a lot' or 'to overeat'.
- 4) पेट फूलना (pe:t phulna) is used in the context of 'being eager or desperate to share something that one knows and others do not.
- 5) पेट मोटा होना (pe:t mota hona) is used in two different contexts. Firstly, it means 'to earn a lot of money'. 'दो ही वर्ष में उसका पेट मोटा हो गया, व्यापार में बहुत कमाया' (do hi varsh me uska pe:t mota ho gaya, vyapar me bahut kamaya), which means that 'he earned a lot of money in the past to years alone, he profited a lot from his business'. Secondly, it is also used in the context of 'taking bribe'.
- 6) पेट में बल पड़ना (pe:t me bal padna) is 'to laugh one's heart out'.
- 7) पेट का पानी न हिलना (pe:t ka paani na hilna) is used to refer to a person who does not reveal secrets or someone who is good at keeping secrets.

2.2.10 Pi:tʰ (पीठ) or Back

पीठ or back is not as frequently used in somatic phrases as some other body-parts. Here, only to phrases on 'पीठ' have been selected.

- 1) पीठ दिखाना (pi:ṭh dikhana) is 'to accept defeat'. For instance, 'दुश्मन पीठ दिखा कर भाग गया' (dushman pi:ṭh dikha kar bhaag gaya), which means that 'the enemy accepted defeat and retreated'.
- 2) पीठ मीजना (pi:ṭh minjna) means 'to encourage someone'.

Chapter 3

Comparison and Analysis of Somatic Phrases in Japanese and Hindi

This chapter aims to compare and analyse the somatic phrases collected in both Japanese and Hindi. In total, one hundred and twenty-six phrases or expressions (sixty-three each) related to ten different body-parts were collected. Upon close examination and a thorough analysis of these somatic phrases, they could be divided into four different categories on the basis of their semantic and metaphorical similarities and differences. In the first category or group, there are those idioms or phrases whose literal as well as metaphorical meaning is same. Few examples of the same are as follows:

a) Idioms with same literal and metaphorical meaning.

1. 目が覚める	आँखें खुलना
2. 目を盗む	आँख चुराकर कुछ करना
3. 鼻が高い	नाक ऊँची होना
4. 目をつぶる・目を閉じる	आँखें मूंदना/आँखें बंद करना
5. 目を疑う	आँख पर भरोसा न होना
6. 耳にする	कान में पड़ना
7. 耳に入れる	कान में डालना
8. 耳を立てる	कान खड़े करना

9. 耳に残る	कान पर रखना
10. 口が軽い	मुँह का कच्चा
11. 頭が重い	सिर भारी होना
12. 頭を冷やす	दिमाग ठंडा करना
13. 頭を働かせる	दिमाग चलाना
14. 手を出す	हाथ लगाना
15. 手を広げる	हाँथ-पाँव फैलाना
16. 手を引く	हाथ खींचना
17. 手がある	हाथ दिखाना
18. 手に入れる	हाथ लगाना/आना
19. 足が地に着かない	पाँव जमीं पर न ठहरना
20. 背を押す	पीठ मींजना
21. 背を見せる	पीठ दिखाना
22. 腹が膨れる	पेट फूलना
23. 手が早い	हाथ चलना

In this category, idioms share same literal as well as same metaphorical meaning. In other words, their lexical constituents are same and their metaphorical explanation is same as well. In this section, each of the phrases mentioned in group (a) shall be discussed thoroughly. In (1), 目が覚める and आँखें खुलना have the same literal meaning, that is, to open one's eyes or to wake up, whereas, the metaphorical meaning of the same phrase is 'to realize one's mistakes or to come to senses. 毎朝五時に目が覚める (mai asa go ji ni me ga sameru) refers to its literal meaning that is 'I wake up every morning at five o'clock', whereas, 彼の言葉で迷いから目が覚めた (kare no kotoba de mayoi kara me ga sameta) have a metaphorical element present and means that 'his words opened my eyes or his words made me realize my mistake/come to my senses'. Similarly, 'सुबह पांच बजे मेरी आँखें खुल गयी' means 'I woke up around five in the morning', whereas, 'उस इंसान की नीचता देख कर मेरी आँखें खुल गयी' which means that 'his fiendish behaviour/action made me come to my senses'.

In (2) '目を盗む' and 'आँख चुराकर कुछ करना' have the same lexical construct and are used in situations when someone is doing something in secret. For instance, 教師の目を盗んで携帯をチェックする or टीचर से आँखे चुराकर फ़ोन चेक करना. In (3) '鼻が高い' and 'नाक ऊँची होना' also consist of same lexical items and are used in reference to 'pride' or 'respect'. For example, 出来のよい息子を持って私も鼻が高い (deki no yoi musuko o motte watashi mo hana ga takai) which is used to say 'I am proud to have a bright son'. Similarly, in Hindi, 'तुम्हारे ही कारण गांव की नाक ऊँची हुई है हम तुम्हें नहीं जाने देंगे' (tumare hi kaaran gaon ki nāk unchi hui hai hum tumhe nahi jaane denge) which means that 'it is because of you that our village is respected by everybody, we on't let you go'. In (4) 目をつぶる/目を閉じる and आँखें मूंदना/आँखें बंद करना also have same literal as well as metaphorical meaning. Both phrases literally mean 'to shut one's eyes' whereas metaphorically they mean 'to die' or 'to overlook something or someone's mistakes'. In (5) phrase 目を疑う and आँख पर भरोसा न होना have the same lexical elements and the metaphorical extension of the same is 'unable to believe one's eyes'. 久しぶり

に帰った故郷の町の変貌ぶりに目を疑った (hisashiburi ni kaetta kokyou no machi no henbou buri ni me o utagatta) means ‘when I went back to my hometown after a long time, I could not believe (my eyes) how much it had changed’. Similarly, ‘इतने कम समय में उस शहर का चौतरफा विकास देख कर मुझे अपनी आँखों पे भरोसा नहीं हुआ’ (itne kam samay me us shahar ka chautarfa vikas dekh kar mujhe apni aankho pe bharosa nahi hua) which translates into ‘I was unable to believe my eyes upon seeing such all- round development of that town in such short span of time’.

In (6), both 耳にする and कान में पड़ना have same lexical components and metaphorically they mean ‘to hear something’ or ‘to be aware of something’. 彼に関するよからぬ噂を耳にした (kare ni kan suru yokaranu uwasa o mimi ni shita) which means ‘I heard an unpleasant rumour about him’. ‘मेरे कान में पड़ी है कि तुम शराब भी पीने लगे हो’ (mere kân me padi hai ki tum sharab bhi peene lage ho) which means that ‘I have come to know that you have started drinking as well’. In (7), 耳に入れる and कान में डालना also have same lexical construct. Both phrases mean ‘to let someone know about something’. あなたのお耳に入りたいことがある (anata no o mimi ni iretai koto ga aru) which is ‘I have something I would like to tell you’. यह बात पिताजी के कान में डाल दीजिये बाद में मालूम होगा तो नाराज होंगे (yaha baat pitaji ke kân me daal dijiye baat me maalum hoga to naraaj honge) which means that ‘let father know about this matter, if it gets to know later he will be disappointed’. In (8) 耳を立てる and कान खड़े करना consist of same lexical items but their metaphorical extension is to listen carefully or to be alert. 遠くにある寺の鐘の音を耳を立ててきく (tōku ni aru tera no kane no oto o mimi o tatete kiku) which is ‘listen carefully to the sound of temple bells in distance’. ‘इस जंगल में कान खड़े कर के चलो कहीं से भी कोई जंगली जानवर आ सकता है’ (is jangal me kân khade kar ke chalo kahi se bhi koi jangali jaanwar aa sakta hai) which is ‘stay alert in this forest, any wild animal can ambush us from anywhere’. In (9) 耳に残る and कान पर रखना mean ‘to remember something’. For instance, 死に際の父の言葉がずっと耳に残っている (shi ni giwa no chichi no kotoba ga zutto mimi ni nokotte iru) which means ‘I still remember my father’s last words’. ‘आज की बात कान पर रखो

कि बड़ों का कभी अपमान नहीं करोगे’ (aaj ki baat kân par rakho ki bado ka kabhi apmaan nahi karoge) which is ‘keep in mind from now onwards that you will never insult those who are older to you’. In (10) 口が軽い and मुँह का कच्चा both have same lexical constituents, whereas, metaphorically they are used to refer to someone who has a ‘loose tongue’ meaning that he or she is not good at keeping secrets. 彼女は口が軽い (kanojo wa kuchi ga karui) which means that ‘she has a loose tongue’. ‘उस मुँह के कच्चे के सामने कुछ मत कहो रहस्य बाहर आ जाएगा’ (us mûh ka kacche ke saamne kuch mat kaho rahasya baahar aa jaega) which means that ‘don’t say anything in front of him or else our secret will become public’.

In (11) the literal meaning of 頭が重い and सिर भारी is ‘to have a headache’, whereas, metaphorical meaning of the same is ‘to be worried’. In (12) both 頭を冷やす and दिमाग ठंडा करना mean ‘to cool off or calm down’. 少し頭を冷やせよ (sukoshi atama o hiyase yo) which is ‘cool your head a bit’. In (13) 頭を働かせる and दिमाग चलाना share same lexical elements and same metaphorical extension of meaning, that is, ‘to use one’s brain’ wherein ‘brain’ stands for the knowledge one has. 言われたことだけをしていないでもっと頭を働かせなさい (iwareta koto dake o shite inai de motto atama o hatarakasenasai) which is used to say that ‘use your brain and do more than just what you are asked to do’. ‘थोड़ा दिमाग चलाओ तभी समस्या सुलझेगी’ (thora dimaag chalaao tabhi samasya suljhegi), which means that ‘use your head a little bit, only then you will be able to solve the problem’. In (14) 手を出す and हाथ लगाना both mean ‘to try one’s hands at something’. 出版事業に手を出す (shuppan jigyou ni te o dasu) which means ‘to get involved in the publishing business’. ‘किसी काम में हाथ लगाने से पहले उसकी पूरी प्लानिंग जरूरी है’ (kisi kaam me haath lagane se pehle uski puri planning jaruri hai), which means that ‘before starting any work, it is important to do proper planning’. In (15) 手を広げる and हाँथ-पाँव फैलाना is used in the context of ‘expanding one’s business or work’. 我が社はアジアへ事業の手を広げるつもりだ (wagasha wa ajia e jigyou no te o hirogeru tsumori da) which is used to

mean that ‘we plan to expand our business in Asia’. ‘व्यापार में अधिक हाँथ पाँव फैलाओगे तो संभालना कठिन हो जाएगा’ (vyapar me adhik haanth paaw chalaoge to sambhalna katin ho jaega), which means that ‘if you expand too much, it will be difficult to handle’.

In (16) 手を引く and हाथ खींचना have same lexical constituents as well as same metaphorical meaning. They indicate a deliberate withdrawal from any work/business. For example, 半導体事業から手を引く (handoutai jigyou kara te o hiku) which means ‘to withdraw from semi-conductor business’. そのプロジェクトから手を引く (sono purojekkuto kara te o hiku) which is ‘pull out of that project’. ‘तुम्हीं हाथ खींच लोगे तो कैसे काम चलेगा’ (tumhi haath kheech loge to kaise kaam chalega), which is ‘if you withdraw or retreat (from this work), how will things proceed then’. In (17) 手がある and हाथ दिखाना consist of same lexical components whereas metaphorically they are used when somebody shows good skills at something. In (18) 手に入れる and ‘हाथ लगना/आना’ have same literal and metaphorical meaning which is ‘to avail or get something’. ‘結局春樹村上の最新の本を手に入れることができた’ (kekkyoku Haruki Murakami no saishin no hon o te ni ireru koto ga dekita) which means that ‘finally I was able to get Haruki Murkami’s latest book’. ‘मुराकामी द्वारा लिखी गयी सबसे नयी किताब अंततः मेरे हाथ आयी’ (Murakami dwara likhi gayi sabse nayi kitab antatah mere hath aayi) which means ‘finally I was able to get (my hands on) Murkami’s latest book’. In (19) phrases 足が地に着かない and पाँव जमीं पर न ठहरना are used to express a sense of joy or extreme elation, excitement at the prospect of something. 初舞台を明日に控えて足が地に着かない (hatsu butai o ashita ni hikaete ashi ga chi ni tsukanai) which means that ‘I am walking on air since I am making my first stage appearance tomorrow’. ‘परीक्षा में पास हो जाने की खबर सुनकर उसके पाँव जमीं पर नहीं पड़ रहे थे’ (pariksha me pass ho jaane ki khabar sun kar uske paw jameen par nahi padh rahe the) which means that ‘she was utterly joyous upon hearing that she had passed in the exam’. In (20) 背を押す and पीठ मीजना is ‘to encourage someone’. In (21) 背を見せる and पीठ दिखाना is to

literally show your back to something. It means ‘to accept defeat’. In (22) ‘腹が膨れる’ and ‘पेट फूलना’ also share similar lexical characteristics and are used when one feels a sense of uneasiness as a result of not being able to share what one knows with others. In (23) both 手が早い and हाथ चलना have the same literal meaning, that is, ‘being quick or fast at doing things’ and they also have the same metaphorical extension of meaning, that is, ‘resorting to violence quickly’.

In the second category or group, there are those idioms or phrases whose literal meaning are same but their metaphorical meaning is different.

b) Idioms with same literal but different metaphorical meaning.

1. 目を白黒させる	आँखें लाल-पीली होना
2. 目から火が出る	आँखों से अंगार बरसना
3. 口が堅い	मुँह का कड़ा
4. 口を開く	मुँह खोलना/मुँह खुल जाना
5. 頭を下げる	सिर झुकाना
6. 頭を丸くする	सिर गंजा करना
7. 手を上げる	हाथ उठाना
8. 手が空く	हाथ खाली होना

9. 手を合わせる	हाथ जोड़ना
10. 手が長い	लंबी हाथ मारना
11. 足を洗う	चरण धुलना
12. 足を伸ばす	पाँव फैलाना
13. 足が重い	पाँव भारी होना
14. 腹が癒える	पेट ठंडा करना
15. 腹が大きい	पेट बड़ा होना
16. 腹が出る	पेट बढ़ना
17. 腹が太い	पेट मोटा होना
18. 目が光る	आँखें चमकना

This category of idioms or phrases share same literal meaning but their metaphorical meaning or explanation is different. In this section, each of the phrases mentioned in group (b) shall be discussed thoroughly shedding light on their different metaphorical extension.

In (1) 目を白黒させる and आँखें लाल-पीली होना share almost same lexical elements but the way they are used in their metaphorical context is different. While the former is used to express bewilderment or astonishment at something, the latter is used to convey the emotion of ‘extreme anger’. For example, 彼は彼女の派手なドレスに目を白黒させた (kare wa kanojo no hade na doresu ni me o shiro kuro saseta) means ‘he was bewildered by her flashy dress’. ‘अपने बेटे की

हरकत देख कर पिता की आँखें गुस्से से लाल पीली हो गयी’, which means that his father’s eyes became red with anger upon seeing what his son had done. In (2) both ‘目から火が出る’ and ‘आँखों से अंगार बरसना’ have same literal meaning and have same lexical constituents but their metaphorical meaning is quite different. While the former is used to express a sense of ‘dizziness’ when hitting one’s head or face against something, the latter is used to show extreme anger or sheer displeasure at something. Similarly, in (3) lexical constituents of both ‘口が堅い’ and ‘मुँह का कड़ा’ are same but while the former is used to refer to someone who is tight-lipped and does not reveal secrets, whereas, ‘मुँह का कड़ा’ is used for a person who is not soft-spoken or somebody who is not kind with his words. For example, 彼はその件に関しては口が堅かった (kare wa sono ken ni kanshite wa kuchi ga katakatta) which means that ‘he was tight-lipped about the matter or was able to keep the matter secret’. ‘वो व्यक्ति बहुत ही मुँह का कड़ा है इस वजह से कोई उससे बात नहीं करना चाहता’ (wo vyakti bahut hi mūh ka kada hai is wajah se koi use baat nahi karna chahta) which means that ‘nobody wants to talk to him because he is harsh with his words’. In (4) 口を開く means ‘to open one’s mouth’ literally. It means ‘to speak or utter’. 口を開けば息子の自慢ばかりだ (kuchi o hirakeba musuko no jiman bakari da) which means ‘when he opens his mouth, he is all about praising his son’, whereas, मुँह खोलना/मुँह खुल जाना means ‘to spill the beans’ or ‘to pass away’. ‘एक बार उसका मुँह खुल जाएगा तो हमारी ही प्रतिष्ठा कम होगी उसका कुछ नहीं बिगड़ेगा’ (ek baar uska mūh khul jaega to hmari hi pratistha kam hogi uska kuch nahi bigrega), which means that ‘if he opens his mouth once, it won’t do any harm to him, but our reputation will be damaged’. ‘आज बेचारी बुढ़िया का मुँह खुल गया, बहुत ही भली थी’ (aaj bechari budiya ka mūh khul gaya, bahut hi bhali thi) which is ‘today the poor old lady passed away, she was a good person’. In (5) both 頭を下げる and सिर झुकाना literally mean ‘to bow down one’s head as a sign of greeting or respect. But metaphorical extension of phrase 頭を下げる is ‘to apologise’. For example, とにかく先方に頭を下げてきた方がいい (tonikaku senpou ni atama o sagete kita hou ga ii) which means ‘at any rate, you should go and apologise to them’, whereas,

सिर झुकाना is 'to accept defeat'. 'उसने दुश्मन के सामने सिर झुका दी' (usne dushman ke saamne sir jhuka di), which means that 'he accepted defeat at the hands of his enemy'.

In (6) 頭を丸くする and सिर गंजा करना literally mean 'to shave one's head'. But, metaphorically, the former implies becoming a Buddhist priest whereas the latter means 'to give someone a good beating'. 'आज तो सब ने मिलकर उस बदमाश का सिर गंजा कर दिया' (aaj to sab ne milkar us badmash ka sir ganja kar diya) which is 'everybody beat the shit out of that scoundrel today'. In (7) 手を上げる and हाथ उठाना literally mean to raise one's hand as if to hit somebody. 子供に手を上げる (kodomo ni te o ageru) which is 'to raise or lift one's hand to strike one's child. 'नौकर पर हाथ उठाना अच्छी बात नहीं है' (naukar par haath uthana achi baat nahi hai), which means that 'It is not good to beat your servant'. But 手を上げる metaphorically conveys the meaning of surrender or 降参. For example, 敵に攻められて手を上げる (teki ni semerarete te o ageru) which means 'to surrender after being attacked by the enemy', whereas, हाथ उठाना is used as a gesture of giving blessings to someone. 'दादी माँ ने पोते को हाथ उठा कर आशीर्वाद दी' (dadi ma ne pote ko haath utha kar aashirwaad di) which is 'grandmother raised her hands to give blessings to her grandchild'. In (8) 手が空く and हाथ खाली होना have same lexical constituents but the former is used to express the meaning of 'having free time at hand'. 今なら手が空いている (ima nara te ga aite iru) which means that 'I am free or available now', whereas, the latter is used to express that one has no money or one has run out of money or to have no weapons. 'उसका हाथ कभी खाली नहीं होता वह तुम्हें रुपये दे देगा' (uska haath kabhi khali nahi hota waha tumhe rupaye de dega) which means that 'he never runs out of money, he will definitely lend you some'. 'यदि झगड़े करने के विचार से जा रहे हो तो हाथ खाली होना सही नहीं है' (yadi jhagde karne ke vichar se jaa rehe ho to haath khali hona sahi nahi hai), which is 'if you are going with the intent of picking up a fight, it is not right to go empty-handed'. In (9) the literal meaning of both 手を合わせる and हाथ जोड़ना is to put one's hands together. It can either be interpreted as praying in front of God or making the gesture of folding one's hands to request somebody for a

favour. For instance, 神棚に手を合わせる (kamidana ni te o awaseru) which is ‘putting one’s hands together in prayer at household altar’. 友人に手を合わせて借金を頼む (yūjin ni te o awasete shakkin o tanomu) which means to request one’s friends for a loan’. But the metaphorical extension of हाथ जोड़ना includes ‘to keep a distance’. ‘वे तो इस सभा से हाथ जोड़ने का निश्चय कर बैठे हैं’ (whe to is sabha se haath jodne ka nishchaya kar baithe hai), which means that ‘he has decided to stay away from this meeting/gathering’. In (10) 手が長い and लंबी हाथ मारना also have same lexical components but metaphorically the former is used for those people who have a habit of stealing. For example, あの人は手が長い (ano hito ha te ga nagai) which means ‘that person has a habit of stealing’, whereas, the latter means ‘to earn a lot of money’ or ‘to get huge success’.

In (11) both 足を洗う and चरण धुलना are constituted with same lexical items but metaphorically चरण धुलना is washing someone’s feet as a sign of respect but 足を洗う means ‘to sever one’s connections with the wrong type of people or give up bad habits’. For example, 悪道から足を洗う (aku no michi kara ashi o arau) which is ‘leave the bad/immoral path’. トーマスはようやくギャンブルから足を洗った (tomasu wa youyaku gyamburu kara ashi o aratta) which means that ‘Thomas finally kicked or gave up his gambling habit’. In (12) 足を伸ばす and पाँव फैलाना have the same lexical arrangement but the former is used in the metaphorical context of extending one’s journey further. For example, 京都から足を伸ばして奈良まで行った (kyoutou kara ashi o nobashite nara made itta) which means ‘from Kyoto we extended our journey to/as far as Nara’. もうちょっと足を伸ばしてびわ湖まで行ってみよう (mou chotto ashi o nobashite Biwa kou made itte miyou) which is ‘let’s go a little further up to Lake Biwa’, whereas, पाँव फैलाना is ‘to ask for or seek more’. ‘कुछ लोगों की ऐसी ही प्रवृत्ति होती है थोड़ा दे दो तो और पाँव फैलाने लगते हैं’ (kuch logo ki aisi hi pravriti hoti hai thora de do to aur paaw failane lagte hai) which means that ‘some people are like that, if you give them something, they will come asking for more’. In (13) ‘足が重い’ and ‘पाँव भारी होना’ also have same literal meaning but their

metaphorical definition is different. While ‘足が重い’ is used to express a sense of ‘tiredness’, ‘पाँव भारी होना’ refers to a woman’s pregnancy. In (14) 腹が癒える and पेट ठंडा करना have same lexical construct but the former is used to convey that anger regarding something has calmed down or subsided. Here also, we see a direct connection of 腹 (hara) with ‘anger’. On the other hand, पेट ठंडा करना refers to the decision of not wanting more children.

In (15) both 腹が大きい and पेट बड़ा होना consist of same lexical constituents but metaphorical meaning of 腹が大きい extends to kindness or having a big heart. In other words, it refers to a person who has a big heart, whereas, पेट बड़ा होना indicates a person who is greedy in nature. ‘छोटे लोगों का यही तो है वस्तु देख कर इनका पेट बढ़ जाता है’ (chote logo ka yahi to hai vastu dekh kar inka pe:t badh jata hai). In (16) 腹が出る means to literally grow a tummy, whereas, पेट बढ़ना means ‘to overeat’. In (17) 腹が太い indicates someone who is generous and kind-hearted or someone who is lazy’, whereas, पेट मोटा होना means ‘to earn a lot of money’. ‘दो ही वर्ष में उसका पेट मोटा हो गया, व्यापार में बहुत कमाया’ (do hi warsh me uska pe:t mota ho gaya, vyapar me bahut kamaya), which means that ‘he earned a lot of money in the past to years alone, he profited a lot from his business’. It is also used in the context of ‘taking bribe’. In (18) 目が光る and आँखें चमकना both have same lexical characteristics but 目が光る metaphorically means ‘to keep a watchful eye on something or somebody’ or ‘to monitor something closely’ or ‘not overlooking mistakes or wrongdoings’. For example, 不正選挙に有権者の目が光っている (fusei senkyo ni yuukensha no me ga hikatte iru) means ‘voters are keeping a watchful eye on the unfair elections’, whereas, आँखें चमकना is used to express a sense of ‘excitement’ or ‘elation’.

In the third category or group, there are those idioms that use same body-parts to express same emotion.

c) Idioms that use same body-part to express same emotion.

1. 目は口ほどにものをいう	आँख पहचानना
2. 目の中に入れても痛くない	आँखों का तारा
3. 耳が早い	कानों कान फैलना
4. 耳にたこができる	कान पकना
5. 目を丸くする	आँखें फाड़ कर देखना
6. 鼻を折る	नाक कटना
7. 口に任せる	मुँह उठाकर कह देना
8. 頭を抱える	सिर पटकना
9. 頭を絞る	सिर खपाना
10. 頭が切れる	दिमाग ऊँचा होना
11. 手が上がる	हाथ जमना
12. 口より手	हाथ से बात करना

13. 足が早い	पैरों में पर लगना
14. 足が出る	पाँव कंबल से बाहर निकलना
15. 足が棒になる	पाँव टूटना
16. 足を抜く	पाँव समेटना
17. 腹に収める	पेट का पानी न हिलना
18. 腹がよじれる	पेट में बल पड़ना

The above-mentioned category includes idioms that may not have same literal meaning or their lexical constituent or construct may vary slightly but they express same emotion. In this section, each of the phrases mentioned in group (c) shall be discussed thoroughly. In (1) 目は口ほどにものをいう and आँख पहचानना do not have any lexical similarities or coherence but they convey the same metaphorical meaning, that is, ‘sometimes eyes speak louder than the mouth’ or to be able to understand what other person is trying to say by looking at his eyes’. In (2) 目の中に入れても痛くない and आँखों का तारा are quite different in terms of their lexical constituents but both express same meaning and is used to refer to someone who is extremely dear to oneself. In (3) 耳が早い and कानों कान फैलना also vary slightly in the arrangement of their lexical components but both imply the same metaphorical meaning and is used when some news or information regarding something spreads in no time. In (4) 耳にたこができる and ‘कान पकना’ also express same meaning which is ‘being fed up’ although the lexical construct of both the phrases is different. In (5) both 目を丸くする and आँखें फाइ कर देखना ‘to look at something in awe or wonder’. It also means ‘to stare at something’ or ‘to look at something attentively’. 彼の

見た目の変貌ぶりに彼女は目を丸くした (kare no mitame no henbou buri ni kanojo wa me o maruku shita) means ‘she stared in wonder at his change in appearance’.

In (6) 鼻を折る and नाक कटना both metaphorically mean ‘one has lost one’s face’. For example, ‘उसकी वजह से समाज में मेरी नाक कट गयी’ (uski wajaha se samaj me meri nāk kat gayi) which is used to convey that ‘it’s because of him that I have lost all respect in the society’. In (7) 口に任せる and मुँह उठाकर कह देना is the trait of saying things impulsively without giving it much thought. For example, 口に任せてしゃべり散らす (kuchi ni makasete shaberi chirasu) which is ‘to speak without thinking much’. ‘वहाँ इस तरह मुँह उठाकर मत कह देना हम सभी के इज्जत का सवाल है’ (waha is tarah mūh utha kar mat keh dena hum sabhi ke ijat ka sawal hai), which means that ‘do not say whatever comes to your mind over there, it’s a matter of our reputation. In (8) 頭を抱える and सिर पटकना also vary in their lexical construct but here also, same body-part is used to express the same emotion or sense of being worried about something and not being able to come up with a good idea to solve that problem. 彼女は息子の悪い成績に頭を抱えている (kanojo wa musuko no warui seiseki ni atama o kakaete iru) which is ‘she is very worried about her son’s poor grades’. ‘सिर पटकने से कुछ नहीं होगा जो होना रहेगा वो हो कर ही रहेगा’ (sir patakne se kuch nahi hoga jo hona rahega wo ho kar hi rahega), which is ‘there is no point in worrying, whatever may happen will happen’. In (9) the metaphorical meaning of both phrases 頭を絞る and सिर खपाना extend into the act of ‘racking one’s brains’. 彼は新製品の販売戦略に頭を絞った (kare wa shinseihin no hanbai senryaku ni atama o shibotta) which means that ‘he racked his brains or thought hard to come up with a marketing strategy for the new product’. In (10) 頭が切れる and सिर/दिमाग ऊँचा होना vary in their lexical construct but both express the same meaning using the same body-part, that is, to have a sharp brain.

In (11) 手が上がる and हाथ जमना both mean that a person’s skills or expert knowledge has increased in a particular area. It means that a person is able to do something better or more efficiently now possibly because of continuous practice. In (12) 口より手 and हाथ से बात करना

also differ slightly in how their lexical items are arranged but both have the same metaphorical meaning of resorting to violence quickly. In (13) both 足が早い and पैरों में पर लगना is used for somebody who walks fast. あの人は足がめっちゃ早い (ano hito wa ashi ga meccha hayai) which means ‘that man walks really fast’. ‘उसके पैरों में तो पर लगा है, उसके साथ चलना मुश्किल है’ (uske paero me to par laga hai uske saath chalna mushkil hai) which is used to convey that ‘he walks so fast that it is difficult to walk with him’. In (14) 足が出る and पाँव कंबल से बाहर निकलना both are used to elucidate situations wherein one expends more than what one is capable of. For instance, 忘年会は料理にお金がかかって足が出た (bounenkai wa ryouri ni okane ga kakatte ashi ga deta) which means ‘I expended too much at the year-end party because of the meals cost’. 今月は1万円足が出てしまった (kongetsu ha ichi manen ashi ga dete shimatta) which is ‘I ran over the budget by 10000 yen this month’. In (15) the literal meaning of both ‘足が棒になる’ and ‘पाँव टूटना’ is different but they express same emotion which is ‘to be extremely tired’.

In (16) 足を抜く and पाँव समेटना mean ‘to sever ties’. あのひとと足を抜いた (ano hito to ashi o nuita) which is ‘I ended my ties with that person’. ‘मैंने कालेज की समिति से अपने पाँव समेट लिये’, (maine kalej ki samitee se apne paaw samet liye) which means that ‘I have cut ties with the college committee’. In (17) 腹に収める and पेट का पानी न हिलना is used to refer to a person who does not reveal secrets or someone who is good at keeping secrets. In (18) 腹がよじれる and पेट में बल पड़ना both mean ‘to laugh one’s heart out’. For example, その話を聞いて腹がよじれるほど笑った (sono hanashi o kiite hara ga yojireru hodo waratta) which is ‘I laughed my heart’s out after listening to that story’.

In the fourth and final category, there are those idioms that use different body parts to express the same emotion.

d) Idioms that use different body parts to express same emotion.

1. 口がすべる	जीभ फिसलना
2. 口がうるさい	जीभ चलना/चलाना
3. 腹が黒い	दिल काला होना
4. 腹が立つ	आँखें लाल-पीली होना

This category includes idioms that use different body-parts to express the same emotion or feeling. The occurrence of such phrases is infrequent which explains the small numbers of these idioms. In (1) both 口がすべる and जीभ फिसलना refers to ‘a slip of tongue’. In (2) 口がうるさい and जीभ चलना/चलाना are metaphorically used to indicate someone who is gossipy or talkative. 近所の口がうるさい (kinjo no kuchi ga urusai) which means ‘my neighbours are gossipy’. ‘औरतों की जीभ तो हमेशा चलती रहती है कभी चुप बैठना तो जानती ही नहीं’ (aaurato ko jībha to hamesha chalti rehti hai kabhi chup baithna to jaanti hi nahi), which means that ‘women are too talkative, they just don’t know how to sit quietly’. In (3) 腹が黒い and दिल काला होना both use two different body-part, 腹 and दिल to express the characteristics of being evil-minded or malevolent. In (4) 腹が立つ and आँखें लाल-पीली होना use different body-parts to express anger. For instance, 彼女の無作法には腹が立った (kanojo no musahou ni wa hara ga tatta) which means that ‘I got angry at her bad manners’. ‘अपने बेटे की हरकत देख कर पिता की आँखें गुस्से

से लाल पीली हो गयी', which means that his father's eyes became red with anger/was extremely angry upon seeing what his son had done.

Conclusion

In this dissertation, we discuss the different parameters to distinguish between idioms and proverbs or ‘*muhavare*’ (मुहावरे) and ‘*lokoktiya*’ (लोकोक्तियाँ) or ‘*kanyōku*’ (慣用句) and ‘*kotowaza*’ (ことわざ) as they are known in Hindi and Japanese respectively and the main characteristics of an idiomatic phrase i.e., polilexicity, figuration, and fixation. After that, types and structures of idioms based on their form (形式) and lexical features or characteristics are discussed at length both in Hindi and Japanese.

The first two chapters primarily deal with somatic phrases in both the languages and different meanings associated with them with appropriate examples. They also shed light on how different body-parts in question here are manifested and embodied in different ways. The third and final chapter focuses on the comparison and analysis of all the somatic phrases collected in both the languages. In total, one hundred and twenty-six phrases or expressions (sixty-three each) related to ten different body-parts were collected. Further, they were divided into four different categories on the basis of their semantic and metaphorical similarities or differences. The first category includes idioms with same literal and same metaphorical meaning. For example, ‘鼻が高い’ and ‘नाक ऊँची होना’ have same lexical constituents as well as same metaphorical meaning and are used in reference to ‘pride’ or ‘respect’. 出来のよい息子を持って私も鼻が高い (deki no yoi musuko o motte watashi mo hana ga takai) which is used to say ‘I am proud to have a bright son’. Similarly, in Hindi, ‘तुम्हारे ही कारण गांव की नाक ऊँची हुई है हम तुम्हें नहीं जाने देंगे’ (tumare hi kaaran gaon ki nāk unchi hui hai hum tumhe nahi jaane denge) which means that ‘it is because of you that our village is respected by everybody, we won’t let you go’. The second category includes idioms with same literal but different metaphorical meaning. For instance, lexical constituents of both ‘口が堅い’ and ‘मुँह का कड़ा’ are same but while the former is used to refer to someone who is tight-lipped and does not reveal secrets, ‘मुँह का कड़ा’ is used for a person who is not soft-spoken or somebody who is not kind with his words. For example, 彼はその件に関しては口が堅かった (kare wa sono ken ni kanshite wa kuchi ga katakatta) which means that ‘he was tight-lipped about the matter or was able to keep the matter secret’. ‘वो व्यक्ति

बहुत ही मुँह का कड़ा है इस वजह से कोई उससे बात नहीं करना चाहता' (wo wyakti bahut hi mūh ka kada hai is wajah se koi use baat nahi karna chahta) which means that 'nobody wants to talk to him because he is harsh with his words'. The third category of idioms deals with phrases that use same body-part to express same emotion. 腹がよじれる and पेट में बल पड़ना both mean 'to laugh one's heart out'. For example, その話を聞いて腹がよじれるほど笑った (sono hanashi o kiite hara ga yojireru hodo waratta) which is 'I laughed my heart's out after listening to that story'. 'उसकी बातें सुनकर हँसते हँसते मेरे पेट में बल पड़ गया' (uski baatein sun kar haste haste mere pet me bal padh gaya) which means that 'I laughed my heart's out after listening to her story'. The fourth category evaluates idioms that use different body parts to express the same emotion in two different languages. For example, 口がすべる and जीभ फिसलना (a slip of tongue).

Through this research, it became clear that the frequency of occurrence of the idiomatic phrases in the first two categories are more common than phrases in other categories. Together, they account for forty-one idioms out of a total of sixty-three. On the contrary, occurrence of the fourth type of idioms is least common of all and out of sixty-three, only four accounted for this type of phrases. Although very few in numbers, idioms of this category are unique in nature as two different body-parts are used to express the same emotion or feelings in to different languages or cultures. The frequency (of occurrence) of this type of somatic phrases is low but they are critical to discern how different body-parts are perceived and manifested in two different languages and they also reflect cultural differences. For instance, in Japanese 腹が立つ is a commonly used phrase to express 'anger' but in Hindi 'पेट' or 'stomach' is hardly associated with the emotion 'anger'. For Japanese people, '腹' represents a barrel of emotions; it is a window to their heart. '腹' or 'पेट' in both Japanese and Hindi respectively are manifested or embodied in different ways. It is perceived as a physical space where secrets can be kept. '腹に収める' and 'पेट का पानी न हिलना' both allude to such a space. Further, in Japanese the meaning of word '腹' extends into 'kindness' or 'having a big heart' (腹が大きい), whereas, in Hindi the word 'पेट' entails the meaning of 'greed' (पेट बड़ा होना). '腹' in Japanese also allude to having

guts/determination/resolve (腹ができる) or lacking these qualities (腹がない). Lastly, ‘腹’ is embodied as ‘心’. ‘腹黒い人’ is a commonly used expression but in Hindi ‘पेट’ is not directly associated with मन/दिल. Hence, we do not say ‘पेट काला होना’ but ‘दिल काला होना’ when referring to a person’s malicious or malevolent nature. Moreover, Japanese ‘腹’ is closely associated with anger. 腹が立つ is inarguably the most-used Japanese phrase to express the emotion ‘anger’, whereas, 腹が癒える is used to mean that one’s anger has subsided. On the contrary, in Hindi, the body-part ‘पेट’ has no correlation with the emotion ‘anger’ whatsoever. Certainly, there are other somatic phrases such as आँखें लाल-पीली होना or दांत पीसना or आँखों से अंगार बरसना to express the emotion ‘anger’ but in Hindi ‘पेट’ is never embodied as ‘心’ or ‘मन/दिल’ whereas the Japanese ‘腹’ is a window to the heart and soul of Japanese people. For Japanese people, their anger resides in their ‘腹’ or ‘belly’ but in Hindi, usage of body-parts such as ‘आँखें’ (eyes) or ‘दांत’ (teeth) are more common to express ‘anger’, whereas ‘पेट’ represents emotions such as ‘greed’ and a place where secrets can be tucked away. Thus, it is evident that both ‘腹’ and ‘पेट’ are perceived and interpreted differently in both the cultures and they reflect our linguistic and cultural differences.

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