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Emanation Fictive Motion in Central Kurdish: A Cognitive-Semantic Analysis

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Abstract:

This paper sheds light on a type of fictive motion referred to as emanation in Central Kurdish. In its broadest sense, fictive motion, as a cognitive phenomenon, refers to describing a physically static entity dynamically. Emanation, as one of its categories, involves an invisible entity's imagined movement along a path toward a distal object or goal. Employing Talmy's (1996; 2000a; 2018) established classification, this study attempts, within the framework of cognitive semantics, to identify and analyze emanation and its subtypes in Central Kurdish. Specifically, the study aims to uncover the patterns of emanation in Kurdish and examine their conceptualizations and linguistic aspects. The study hypothesizes that Central Kurdish encompasses all ten types of emanation fictive motion, with each possessing certain linguistic characteristics and comprehension. Finally, the study comes up with the conclusion that the concept of emanation exists in the Kurdish language. Moreover, the study demonstrates that the Kurdish conceptualization of emanation aligns with the conceptualization described by Talmy. However, certain grammatical and lexical aspect differences were observed in the Kurdish language, such as the requirement to express the pointing instrument, such as 'hand' or 'finger,' in demonstrative path construction.

1. Introduction:

Language functions as more than just a communication tool; it influences how we shape our perception and describe the world. One such influence is evident in a phenomenon referred to as *fictive motion*. In its broadest sense, fictive motion, as discussed by Talmy (1983; 1996; 2000a; 2018) and Langacker (1986; 1987; 1999; 200; 2008a; 2008b), refers to describing static scenes using motion-related language. To put it differently, fictive motion is the linguistic phenomenon in which stationary scenes or entities are conceptualized as moving, even though no actual physical motion occurs. For instance, in the sentence '*The highway extends from the city to the mountains*,' the 'highway' is static in real context. However, it is described as if it is moving from one location to another, that is, from the 'city' to the 'mountains.' Fictive motion plays a crucial role in human conceptualization as it links physical experience with linguistic representation. Moreover, it demonstrates the way language describes stationary scenes and spatial relations using spatial and motion-related language.

The first major type of fictive motion is referred to as Emanation. It is defined as the motion of intangible entities radiating from a source and then traveling along an emanation path to a distal point. Emanation is subdivided into five main subtypes: Orientation paths, Radiation paths, Shadow paths, Sensory paths, and Communication paths. The Orientation category is further classified into five subcategories: Prospect paths, Alignment paths, Demonstrative paths, Targeting paths, and Line of Sight. The primary aim of this study is to identify and present a detailed analysis of Emanation fictive motion and its types and subtypes in Central Kurdish, drawing upon Talmy's (1996; 2000a; 2018) established typology. Specifically, it seeks to determine whether this type has its equivalent in the Kurdish language. Additionally, it examines the linguistic construction and explains the conceptualization related to Emanation fictive motion in Kurdish.

The research questions presented in this study are: Does Central Kurdish employ Emanation fictive motion? If yes, which one of its types and subtypes are attested in the Kurdish language? How are they conceptualized and linguistically realized in Kurdish?

The current cognitive-semantic study investigates Emanation fictive motion in Central Kurdish. In particular, it focuses on the variety spoken in Slemani city and its surrounding areas. Furthermore, the study is grounded in Talmy's (1996; 2000a; 2018) model for analyzing and identifying fictive motion in Kurdish, while excluding other models. Additionally, although Talmy categorizes six types of fictive motion, this paper focuses solely on Emanation and its subtypes, leaving out the other five. Following a close observation, this type was selected due to its inclusion of a range of subcategories, with each one exhibiting distinct conceptual and linguistic patterns. As such, Emanation provides an initial comprehensive and systematic foundation for analyzing fictive motion in Kurdish.

It is worth noting that few references on Kurdish exist about fictive motion. Due to this, the data for the analysis of this study comprises: Sentences that align with the definition of Emanation fictive motion categories, drawn from the literature of the Kurdish language, language dictionaries, such as 'Henbane Borîne' and 'A Kurdish-English Dictionary' in addition to the researcher's intuitive knowledge as a native speaker of Kurdish.

2. Theoretical Framework

Fictive motion has been studied under various labels such as *fictive motion* (Talmy, 1996; 2000a), *abstract motion* (Langacker, 1987), and *subjective motion* (Matsumoto, 1996a; 1996b).

Over time, several scholars have contributed to the theoretical modeling of fictive motion; one such model was proposed by Ronald Langacker (1986; 1987; 1999; 2005; 2008a; 2008b). In his "Abstract Motion," Langacker (1986, pp. 461-467) first discussed the concept of fictive motion under the label of *subjective motion* and used abstract motion as a general term encompassing both subjective motion and

spatial metaphors. Langacker explains his model of fictive motion based on two of his assumptions: *linguistic fictivity* and *mental scanning.*

His theory of fictive motion proposes that, in addition to real events, language can also describe virtual ones. Thus, language users can describe imaginary static scenes as if they involve movement, using motion-related language. Langacker (1986; 2006; 2008a) argues that this is particularly due to *subjectification*: "Through subjectification, the dynamic inherent in the apprehension of events is transferred to the conception of static scenes" (Langacker, 2008a, p.530). As such, Langacker (ibid.) highlights fictive motion as the product of subjectification, since individuals subjectively interpret fictive motion expressions as if they describe real motion, despite the actual stationary nature of the scenes. Langacker notes that this arises because motion-related cognitive processes are applied to static scenes to facilitate their understanding.

Moreover, Langacker (1986; 1999; 2005; 2008a; 2008b) maintains that, similar to actual motion expressions, fictive motion expressions involve mental scanning along a path. Langacker (2008, p. 529) discusses that in conceptualizing an actual motion event, a conceptualizer tracks the mover's progress along a path while mentally scanning the same path as the physical mover. Similarly, conceptualizers apply the same mental operation to a static object in a fictive motion event and hypothetically perceive it as moving.

Matsumoto (1996a; 1996b) adopts the term subjective motion to study this language phenomenon. According to Matsumoto (1996a), despite the absence of actual movement, fictive motion expressions still exhibit some motion. For him, such expressions have two essential linguistic properties: *directionality* and *temporality*.

Matsumoto argues that fictive motion expressions involve location change, which is supported by the source-goal structure. Such expressions suggest the source motion from one point to another, despite it being static in a real sense. For instance, in sentences like *'The road goes from Las Vegas to Los Angeles,'* the direction and change of location from the source to the goal evoke some sense of hypothetical movement.

Temporality, on the other hand, assumes that the imaginary motion in such expressions unfolds over time. Matsumoto contends that examples like *'The highway runs along the coast for a while'* cannot be explained as static because some process of an abstract nature is involved in describing them. The temporal phrase 'for a while' denotes not only the temporal aspect but also the duration of the process, which is the highway's unreal motion along the coast for a certain amount of time. This, in turn, suggests that some movement and process take place over time, even if they are abstract.

Lakoff (1987) approaches fictive motion from the perspective of Conceptual Metaphor Theory. Lakoff maintains that fictive motion involves metaphoric mapping between the abstract domain of the form or shape and the concrete domain of motion. Accordingly, Fictive motion is the depiction of the FORM IS MOTION metaphor (Lakoff and Turner, 1989) through which the target domain of form is understood as moving by the source domain of motion, using motion-related language.

Contrary to the models above, Matlock's (2004; 2004a; 2004b; 2006; 2022) studies of fictive motion centers around empirical experiments, such as narrative understanding tasks, eye movement studies, and drawing studies to investigate the mental aspects of fictive motion. Based on her observations, Matlock highlights that fictive motion constructions and their understanding are motivated by our cognitive ability to simulate motion and our need to move through the world. Her findings across these studies confirm that fictive motion is not merely a language phenomenon but also a cognitive phenomenon that simulates motion through space.

Considering the range of perspectives on fictive motion, this study adopts Talmy's (1996; 2000a; 2018) model due to its in-depth examination of the concept of Emanation. In addition, his model offers a fundamental framework for analyzing this type both conceptually and linguistically.

2.1 Talmy's Fictive Motion

Leonard Talmy (1983; 1996; 2000a; 2018) is renowned as one of the first pioneers of cognitive linguistics for systematically investigating the concept of fictive motion. Talmy briefly mentions fictive motion under the *virtual motion* label in his 1983 paper titled '"How Language Structures Space.'" However, in 1996 and 2000a, he employed the term *fictive motion.*

In describing the overall framework, Talmy (1996; 2000a) introduces the "overlapping systems" model of cognitive organization. According to Talmy, this model examines partial similarities and differences between distinct cognitive systems, particularly the two cognitive systems of language and visual perception. Talmy (1996, p. 212; 2000a, p. 100) further explains that this overlapping model has a major cognitive pattern, which is a discrepancy between an individual's cognitive representations of a single entity; one representation is regarded as more veridical (accurate or closer to perceived reality) than the other representation. This discrepancy in cognitive representation resulted in establishing a key cognitive pattern that Talmy refers to as *general fictivity*, within which fictive motion is situated.

According to Talmy (1996, pp.212-213; 2000a, pp. 100-102), in general fictivity, there are two representations of the same object; one representation is more veridical and is perceived as more real by the cognitive system, while the other representation is less veridical but still has cognitive significance. Talmy uses *factive* and *fictive* terms to refer to the more veridical and less veridical representations, respectively.

Talmy (Ibid.) further clarifies that in the general fictivity pattern, the two discrepant representations often involve opposing poles of specific dimensions such as "state of occurrence," "state of change," and a form of the previous dimension, the "state of motion." The common dimension focused on in fictive motion is the "state of motion." In this dimension, one representation, which is factive stationariness, ascribes stationariness, while the other, which is fictive motion, suggests motion, as Talmy (1996, pp. 212-213; 2000a, p. 101) states, "the more veridical representation could include stationariness where the less veridical has a motion—or vice versa." Talmy further claims that due to the general cognitive bias toward dynamism, the pairing of the two representations of factive stationariness and fictive motion appears as the most prominent one among the pairings of other dimensions, and this is because the mind tends to conceptualize static objects as if they are moving.

Additionally, Talmy (1996, p. 213; 2000a, p. 101) clarifies the general fictivity pattern in language and how it can give rise to fictive motion, asserting "In language, the pattern is extensively exhibited in the cases where one of the discrepant representations is the belief held by the speaker or hearer about the real nature of the referent of a sentence, and the other representation is the literal reference of the linguistic forms that make up the sentence." Talmy posits that in interpreting general fictivity patterns, one representation is the speaker's or hearer's belief about the reality of the referent. In this case, this representation is more veridical, which, in turn, is factive. Conversely, the other representation is the literal meaning of the linguistic expression, which is less veridical and thus fictive. In this vision, we have what is called fictive motion, which Talmy (1996; 2000a) defines as "the linguistic pattern in which the literal meaning of a sentence ascribes motion to a referent that one otherwise normally believes to be stationary" (p. 213, p. 101). For example, in the sentence *"This fence goes from the plateau to the valley,"* our general knowledge understanding makes us believe that the fence is stationary, thus factive. However, the sentence's literal meaning fictively suggests that the 'fence' is moving. Hence, what is factive is the

representation of the 'fence' as stationary. What is fictive is the representation of the 'fence' as moving over a space, namely, from the plateau to the valley.

Talmy (1996; 2000a; 2018) identifies six categories of fictive motion: Emanation, Pattern paths, Frame-relative, Advent paths, Access paths, and Coextension paths, which Talmy (1996) originally called 'coverage paths.' This study focuses solely on covering one major type, which is Emanation.

2.2 Emanation type of Fictive Motion

Emanation is the first main category of fictive motion identified and extensively studied by Talmy. He closely analyzes the emanation type due to his claim of the lack of recognition in the previous accounts of emanation. According to Talmy (2000a, pp. 105-106), emanation is "the fictive motion of something intangible emerging from a source." Emanation and its subtypes, in this way, involve the conceptualization of an intangible line's imagined movement from a source to a distal object along an emanation path. To clarify, consider the sentences in (1):

(1)

a. The light from the lighthouse spread across the bay.
b. She pointed the camera at the sky.
c. The villa faces toward the beach.

In each sentence, there is a kind of fictive motion as the source objects, namely, 'lighthouse,' 'camera,' and 'villa,' are conceptualized as having an intangible line emerging from them on a fictive path toward the distal objects (i.e., bay, sky, beach). Still, the motions described are imaginative due to the absence of physical motion of the described objects in the real sense.

Additionally, Talmy (2000a, p.106) maintains that the emanation category has four major conceptual features in the language, as stated below:

1. Factive motion of some elements need not be present for the fictive effect.
2. The fictively moving entity is itself fictive.
3. The fictive effect is observer neutral, or it is inherent to the scene.
4. What is conceived as fictively moving is an entity.

In simpler terms, for the fictive motion perception and fictive effect to occur, no real physical motion of the object is required. The entity, namely the fictive line, which is understood as moving, is itself fictive and not real. The fictive effect of moving requires no observer's perspective. What is viewed as fictively moving is an entity, regardless of being intangible.

Talmy (2000a; 2018) identifies five major subtypes of emanation: *orientation paths, radiation paths, shadow paths, sensory paths, and communication paths*. Each of these subcategories reflects a different approach to treating the intangible moving line, both conceptually and linguistically.

2.3 Talmy's classification of Emanation Fictive Motion

2.3.1 Orientation Paths

The first subcategory of emanation is labeled orientation path. Talmy conceptualizes this category as linguistically and visually involving a linear object that moves and extends outward from the front of an entity. In orientation paths, the notion of 'face' is crucial, as Talmy further divides orientation paths into five subtypes based on whether the front of the object is face-type front or point-type front. Another criterion for this division depends on whether the fictive intangible line is lateral or axial. The subtypes are presented as follows:

2.3.1.1 Prospect Paths

According to Talmy (2000a, p. 107), the prospect path involves understanding how an object with a face-type or planar front is oriented relative to its surroundings. This orientation can be perceived linguistically

and visually in terms of fictive motion, as there is an imagined intangible line that is conceptualized as moving from the source object towards a Reference Point. For instance, consider the following sentence:

(2) The building faces toward/ away from the street.

In (2), the 'building' serves as the Figure. It is conceptualized that an intangible line emerges from its vertical side face and moves fictively toward the Ground or Reference Point, namely the 'street.' Additionally, the verb 'face' denotes that there is some kind of movement for the intangible line or shaft along a path, which is determined toward a certain direction by the prepositions 'toward' and 'away from.'

2.3.1.2 Alignment Paths

In the alignment path, the orientation is conceptualized linguistically and perceived as if there is some sort of abstract or invisible linear movement along the axis of an object's end. This linear movement then emerges from the object's end and continues in a straight line either away from or toward a distal object (Talmy, 2000a, p. 108). For example, consider:

(3) The snake is lying toward/ away from the fence.

In this example, the Figure "snake" is a linear object that possesses a point-type front. This sentence implies that there is a fictive alignment path extending from these objects' head either toward or away from the distal object, namely, the 'light.' Notably, in this construction, the verb 'lie' suggests stationariness. However, the path prepositions 'toward,' which suggests moving closer, and 'away from,' which implies moving farther from the Reference Point, modify its semantic properties to a verb that indicates motion.

While both the prospect path and the alignment path share a similar conceptualization of something intangible moving fictively from a source to a reference point, they differ in their directional end goal. The prospect paths involve objects with a face or surface, such as a broad, face-like front (e.g., cliffs, buildings) that is oriented toward something, implying a broader directional front rather than a single point. In contrast, Alignment Paths involve objects whose front is conceptualized as a point or vector**,** such as (arrow, pointer) that can be aligned precisely toward a target. The motion is understood as the object's pointed end directing toward something.

2.3.1.3 Demonstrative Paths

Similar to the alignment type, Talmy (2000a, p. 109) explains that the demonstrative type involves a linear object with a point-type front. However, the fictively moving line that emerges from the front of the object in the demonstrative path serves to draw someone's attention, physical movement, or gaze along a certain path. For example, consider (4):

(4)

a. The arrow on the signpost/ he points to the city center.

In sentence (a), the arrow and the extended index finger are conceptualized as linear objects with a front end that appear to emit an intangible line that indicates the direction relative to the Reference Point (e.g., the city center). Essentially, this extended intangible line is conceptualized to move fictively and direct someone's attention or gaze to where the arrow and extended finger point. The verb 'point,' despite its stationary semantic sense, implies motion in the direction of the object's orientation, in addition to the prepositions that specify the direction of the motion. The extended index finger, from which an intangible line projects, can serve as more than directing someone's attention. It can also get someone to move physically in a certain direction relative to the Reference Point, which is the 'city center.'

2.3.1.4 Targeting Paths

The targeting path involves the intention of an Agent. By positioning a front-bearing object toward a particular direction, an imaginary line emerging from it goes in the direction that the agent intends. Talmy

(2000a, p. 109) posits that this fictive line or path allows for a subsequent motion, which can be either real (physical movement) or fictive (a movement that is conceptualized mentally) to follow up. For instance, consider (5):

(5)

a. She pointed/ aimed the slingshot toward/ away from the window.

b. The cameraman pointed/ aimed/ directed the camera at/ toward/ away from/ past the crowd.

In these sentences, the source objects, 'slingshot' and 'camera,' are oriented toward a specific goal by the Agent with a fictive line emerging from the front of these objects. However, the source objects function distinctively in how they establish the subsequent motion of the targeting path. In sentence (a), the arrow's trajectory is a real, physical motion after the fictive path, since the Agent wishes to hit a goal in a certain direction. In contrast, in (b), the follow-up motion of the camera orientation is a fictive and mentally conceptualized one since no actual motion can be seen after orienting the camera.

2.3.1.5 Line of Sight

As per Talmy (2000a, p. 110), this type involves an intangible line emerging from a visual apparatus, such as human eyes or a camera lens, and extending towards a Reference Point. This type concentrates on the lateral motion, which involves shifts in the orientation of the line of sight, rather than axial motion. Thus, when a person or an object changes its orientation to turn or look in different directions, the fictively moving intangible line also follows. For instance:

(6) She quickly turned/ looked toward/ away from/ around the papers.

The vision-equipped front object (i.e., the eyes on the head) turns and rotates, causing a lateral movement in the line of sight. Notably, no real physical motion of the eyes occurs, as they remain in place and do not get closer to or farther from the Reference Objects; the only real motion is the head turning and rotating. Consequently, the fictive motion of the line of sight, emerging from the eyes, laterally accompanies these motions.

Additionally, using path prepositions such as 'toward,' 'away from,' and 'around' in this construction shows the direction that the line of sight follows relative to the Reference Object. Thus, her gaze's line of sight is moving either toward (shortening the distance), away from, or around the direction of the Reference Object (i.e., the papers).

2.3.2 Radiation Paths

Radiation path highlights the conceptualization of radiation paths, particularly light radiation. Talmy (2000a, p. 111) points out that the conceptualization of the radiation path involves "radiation emanating continuously from an energy source and moving steadily away from it. This radiation can additionally be understood to comprise a linear shaft and to subsequently impinge on a second object." In essence, the radiation path's fictive motion occurs when light continuously comes from an energy source and then moves on a path until it hits an object. According to Talmy (ibid.), the radiation process involves three key entities: the radiator, the radiation itself, and the irradiated object. By way of illustration, take (7):

(7) The moonlight is shining into the room.

The subject 'moonlight' is the source of radiation. The light or radiation itself is considered as a beam that emanates and moves on a path, which is indicated by the preposition 'into,' through space. Moreover, in this construction, the prepositional object "room" is the irradiated object upon which the radiation finally falls. In all the sentences, the light is conceptualized as moving, as suggested by the verb 'shining,' on a path until it hits the distal object

2.3.3 Shadow Paths

Shadow path concerns how language describes shadow as moving, even though it is generally perceived as stationary. As per Talmy (2000a, p. 114), shadow paths are conceptualized both linguistically and perceptually, observing that "the shadow of some object visible on some surface has fictively moved from that object to that surface." An object's shadow, in this way, moves to appear on a surface. Talmy (ibid.) asserts that English linguistic choices and constructions of the shadow path include three key nominals: one that refers to the shadow as the Figure, another as the object that casts the shadow functioning the Source, and a third as the object surface (Ground operating as the Goal) on which the shadow appears. Consider the following example:

(8) The mountain range throws its shadow over the valley at sunset.

Here, the motion-related verb 'throw' and path preposition 'over' demonstrate that the mountain's shadow is extending and moving toward the Goal, which is the Ground surface 'field.'

2.3.4 Sensory Paths

Sensory path is centered around how humans conceptualize and structure their perception and sensory organs in terms of fictive motion. In Talmy's (2000a, p. 115) words, the conceptualization of the sensory path involves "two entities, the Experiencer and the Experienced, and of something intangible moving in a straight path between the two entities in one direction or the other." The core idea of sensory path fictive motion is that the sensory experiences (e.g., seeing, hearing, and smelling) are conceptualized as an intangible line moving between the Experiencer and the Experienced. For example, consider (9):

(9)

a. He can see us from where he is positioned.

b. She can smell the flowers from where she is standing.

c. She can hear the radio from her room.

In these examples, the sensory experiences like hearing, seeing, and smelling are conceptualized as moving along a path. Although no actual movement occurs, the act of seeing in (a) is depicted as an intangible entity moving on a line from 'he' (the experiencer) to 'us' (the experienced). Similarly, in (b) and (c), the smell and sound travel from the 'flower' to the woman's nose and the 'radio' to the woman's ears, respectively.

2.3.5 Communication Paths

The conceptualization of communication path, according to Talmy, involves a message that moves from the informer to the informee. This conceptualization aligns with three basic components of the emanation: the informer as the source, the informee as the distal object, and the path through which the message traverses. Verbs such as 'to tell,' 'to announce,' 'to inform,' and 'to report are used to describe the imaginary movement of the message. As an example, consider:

(10) The commentator announced the winner to the audience.

Here, the message 'the winner' behaves as if it physically moves through space on a path from the informer (the commentator) to the informee (the audience). This movement is not real; the verb 'announced' facilitates dynamic conceptualization by making the message appear to move from the source to the goal.

2.4 Previous Studies

As a cognitive phenomenon, fictive motion has been widely studied across languages. Since 1980s, with the advent of cognitive semantics, the notion of fictive motion has been triggered, especially following the publication of Talmy's (1983) paper and thereafter. The current study reviews four studies: Nikabadi, Lotfi and Hadian (2024), Abdulkareem and Al-Jashamy (2021), Tsai and Hsieh (2013), and Biên (2022).

A study by Nikabadi et al. (2024) examines fictive motion categories in modern Persian using Talmy's framework to explore how fictive motion events are expressed in the Persian language, which tenses are used to express them, and how the Persian language's structure influences its speakers' cognition. Methodologically, the researchers used qualitative research designs and convenience sampling. The data included sixteen fictive motion sentences taken from Talmy's model and nine fillers in Persian. The participants included sixty participants with different background knowledge, aged between 28 and 60, divided into two groups. The study's findings showed that while Persian speakers can produce and recognize most fictive motion sentences, they struggle with categories like pattern paths, frame-relative motion, and advent paths. The study also revealed that Persian speakers prefer to use the present tense to describe fictive motion. The two findings of the study led the researchers to reinforce the view that linguistic structures influence the speakers' cognition.

Building on Talmy's framework, Abdulkareem and Al-Jashamy (2021) examine Emanation fictive motion in Arabic in a cognitive semantic-syntactic study. They intend to compare Arabic fictive motion constructions to those of Talmy's model, in addition to finding whether additional categories of fictive motion can be found in Arabic and not English, and vice versa. Their findings demonstrated that in addition to aligning with Talmy's categories, Arabic has additional types not covered in Talmy's model, such as diffusion paths and two-way reflected radiation paths. Moreover, they revealed that Arabic frequently uses more concrete verbs like خرج 'exit,' دخل 'enter,' سقط 'fall,' etc, to describe fictive motion. The study further illustrates that, similar to English, Arabic also considers fictive motion as a cognitively universal phenomenon that is not restricted to the linguistic structures of a specific language but rather resides in the human mind.

In their (2013) paper, Tsai and Hsieh employ image schema and metaphorical extension theories to compare fictive motion in English and Chinese. The authors analyzed 287 articles from official tourist guidebooks for seven Taiwanese National Parks to look into how fictive motion shapes the imagery and spatial understanding of the readers. Their findings demonstrated that both languages utilize fictive motion to describe linear movement or scenic spot location to enhance cognitive accessibility and vividness of these expressions. In addition, it was highlighted that the cognitive mechanism is similar in both languages, as both use the same metaphorical mappings and source-path-goal schema for fictive motion expressions despite differences in their linguistic forms. Moreover, the Chinese guidebooks' metaphorical expressions treat inanimate objects as animate, while, in English ones, landscapes are often personified. In general, the findings of Tsai and Hsieh (2013) highlight the cognitive role fictive motion has in shaping spatial narratives.

Through employing Talmy's (2000) typology of fictive motion and motion event and Goldberg's (1995) Construction Grammar approach, Biên (2022) examines fictive motion expressions and their semantic construction in Vietnamese in a descriptive-analytic study. The data for the study were fictive motion expressions drawn from the corpus of the Vietnamese language, primarily collected from library texts, textbooks, newspapers, and published miscellaneous articles. The study's conclusion confirmed the presence of Talmy's six established types of fictive motion: emanation paths, pattern paths, frame-relative motion, access paths, advent paths, and coextension paths in the Vietnamese language. Biên (2022) further noted that the meaning of the fictive motion expressions is not only derived from prepositions or verbs. Rather, it is the product of the whole construction that combines semantic elements (Motion, Figure, Path, and Ground) and syntax (Motion verbs and adverbials) elements.

Despite the growing body of research on fictive motion across different languages, there is a significant gap in the literature regarding emanation fictive motion in the Kurdish language. While numerous studies across different languages have explored this language phenomenon, Kurdish remains

underrepresented. Therefore, this paper is an attempt to address this gap. Filling this gap is a crucial step toward integrating the Kurdish language into broader cognitive linguistic research.

3. Analysis of Emanation Fictive Motion in Central Kurdish

3.1 Emanation

In Kurdish, emanation includes these types: Orientation paths, Radiation paths, Shadow paths, Sensory paths, and Communication paths.

3.1.1 Orientation Paths

Orientation paths in the Kurdish language comprise the following subtypes: Prospect paths, Alignment paths, Demonstrative paths, Targeting paths, and Line of Sight.

3.1.1.1 Prospect Paths

Prospect path refers to the direction an object with a face-type or planar facade faces relative to its surroundings. This direction or orientation is perceived with regard to fictive motion, as an imagined line is conceptualized to extend outward from an object's front face and move toward another object. The orientation of an object, in this way, is described not by its physical location but by an imaginary, fictive line moving from one object to another.

Like English, Kurdish also uses a language that suggests motion, despite the object's stationariness. In this way, the Kurdish linguistic construction of prospect path includes the intangible extended line as the Figure, and the object to which the line moves as the Ground or Reference Point.

The way Kurdish expresses the idea of 'looking toward something' and 'facing' is similar to English in many ways. For example, Kurdish, like English, conveys the imagined motion using similar verbs of 'facing' and 'looking.' One such verb is '*ŕûkrdin* 'to face.' In addition, Kurdish also employs the verb *ŕuwanîn* 'to overlook' to express the Figure's motion. To illustrate, consider the sentences in (11):

(11)

a. ʔutêleke beser deryaçekeda deŕwanêt.
'The hotel overlooks the lake.'

b. Qawexaneke ŕuwî le şeqamekeye.
'The café faces toward the street'

c. Lapal̲î grdeke ŕuwîkrdote gundeke.
'The hillside faces the village.'

In the examples in (11), the face-type objects *ʔutêleke* 'the hotel,' *qawexaneke* 'the café,' and *lapal̲î grdeke* 'the hillside' serve as Figures from which an intangible line emerges and fictively moves along a path toward the Reference Points or Grounds, *deryaçeke* 'the lake,' *şeqameke* 'the street,' and *gundeke* 'the village.' In such constructions, Figures are conceptualized as looking at the Grounds, i.e., there is a kind of exposure that stretches from the Source object on one side to the Ground on the opposing side.

3.1.1.2 Alignment Paths

The core concept of the alignment path involves conceptualizing the orientation of a stationary, linear, pointed object relative to a distant object (i.e., Reference Object). More specifically, the pointed bearing object is understood as emitting a fictive intangible straight line along its axis, which extends to its front and then advances towards or away from a Reference Object, such that its axis and the pointed end align with the distal object. The alignment fictive path, in this way, originates from a front and moves along a trajectory in two directions, either toward or away from the Reference Point. That is, the front of the object and its intangible line get closer or farther from the distal object. To illustrate, consider (12):

(12) Serbazekan muşekekeyan le beramber qel̲ayi dujmin dana.
'The soldiers positioned the missile in front of the enemy fortress.'

In this sentence, the pointed stationary object *muşekeke* 'the missile' is positioned in relation to the *qeḻayi dujmin* 'enemy fortress.' It is conceptualized and linguistically demonstrated as having an intangible line that extends from its axis to its pointed end and lastly move in the direction of the Reference Point, which is 'enemy fortress.' The verb *dana* 'positioned' in combination with the postposition 'in front of' creates the alignment interpretation, as it depicts the position and location of the missile relative to the enemy fortress along a path. The verb contributes to the sense of motion where none is present, and the preposition expresses the directionality of the fictive movement.

3.1.1.3 Demonstrative Paths

Similar to the alignment path, in the demonstrative path type of fictive motion, an intangible imaginary line emerges from a linear object that possesses a point-type front (e.g., a pointing finger, an arrow, etc). However, what differentiates these two subtypes is the function of the emerging fictive line. In demonstrative path, this line draws people's attention, gaze, or movement to the Reference point along a certain path, i.e., where the linear object is pointing. Furthermore, the orientation of the linear object can be an intentional or incidental action for directing someone's attention. This, in turn, can be the main purpose of the situation or the first step that leads to further actions such as moving or looking in the direction indicated by the preposition.

The linguistic construction in Kurdish involves morphologically compound verbs like *ʔamaje krdin* (to point), *rênwênî krdin* (to direct/ guide), and phrasal verbs such as *nişandan* (to show), as well as prepositions such as *berew/ berew lay* (toward/to) and *bo naw* (into). These elements demonstrate the movement and path of the fictive line (the Figure) relative to the Ground or Reference Point. For instance, consider (13):

(13)

a. Tîrî ser tabiloyi hatûçoke berew lay rast ʔamaje dekat.
'The arrow on the traffic sign points to the right.'

b. Mamostake be pênûsekeyi ʔamajeyi bo wşekanî ser texteke krd.
'The teacher pointed to the words on the board with her pen.'

c. Ŕêberî geşitiyarîyeke destî berew deryaçeke drêjkrd û ŕêgakeyi nîşandan.
'The tour guide extended his arm toward the lake and showed them the way.'

In (13) sentences, *tîr* 'arrow,' *pênûs* 'pen,' and *dest* 'arm' are linear, pointed objects that emit an intangible line toward the Reference points. This line acts as a guide, directing someone's gaze, attention, or movement along the established path toward the Ground. For instance, in all the examples above, the act of directing gaze or attention toward what is pointed at can be the ultimate goal. However, in (c), in addition to capturing attention, the subsequent action can lead to a real physical movement, as the fictive line can further be followed by the group of people moving toward where the extended arm is pointing.

Unlike English, Kurdish commonly requires the explicit mention of the pointing instrument, such as *pence* 'finger,' *dest* 'hand,' etc, in conjunction with the pointing verbs. This might be due to the way Kurdish grammar treats the verbs of 'pointing' as intrinsically needing a body part or tool to complete their meaning, as observed in the examples (b) and (c).

3.1.1.4 Targeting Paths

Targeting path describes the hypothetical line that extends from a deliberately oriented front-bearing object. According to Talmy, the fictive line aligns with the Agent's desired direction relative to its surroundings. That is to say, an Agent intentionally positions a source object toward his intended direction, and the fictive line then follows the intended path. After orienting the object, the Agent aims for one of two motions to follow, either real or fictive.

In Kurdish, verbs conveying the concept of aiming, such as ʔ*amanc girtin/ nîşane girtin* (to aim/ target) and ʔ*araste krdin* (to direct/ point), are used with path prepositions to bring about the fictive targeting effect. To explain, consider the following sentences:

(14)

a. Yarîzaneke ŕmekeyi nîşane grte/ ʔarastekrde naweŕastî ʔamanceke.
'The player aimed/ directed the spear at the center of the target.'

b. Kamêrakey ʔarastekrde naw darestaneke bo ʔeweyi wêneyi ʔaskeke bigirêt.
'She directed/ pointed her camera into the forest to take a photo of the deer.'

In the above examples, the source objects *ŕmeke* 'the spear,' and *kamêrakey* 'her camera' are purposely set by an Agent toward a specific Goal. The fictive line then moves from these source objects to the Goals. The following action in (a) is real, while in (b), it is hypothetical. In (a), the objects experience a real, physical follow-up motion due to the Agent's desire to hit a distal Goal. However, in example (b), the consequent action illustrates a mentally conceptualized motion of taking a picture, and no physical movement can be observed after orienting the camera.

3.1.1.5 Line of Sight

Line of sight deals with how language describes our perception as having an imagined, hypothetical motion. In this type of emanation, an imagined intangible line is conceptualized as projecting from the visual apparatus, like a camera lens or eyes. The core idea of this type focuses on how the shift in the direction of our gaze or camera can be linguistically described as a line that fictively travels along a path. Primarily, this type focuses on lateral motion as opposed to the axial one, that is, the side-to-side or rotation motion that the fictive line goes after following the animate or machine entity's visual movement.

Linguistically, Kurdish language expresses this lateral motion with sensory verbs of 'looking' and non-sensory verbs of 'turning,' like *ŕûtêkrdin/ ŕûkrdin* 'to turn toward,' *ŕû wergêŕan* 'to turn away,' *sûŕandin* 'to rotate,' and *çawgêŕan* 'to look/ glance around' in combination with prepositions that specify the direction, such as *berew lay* 'towards,' *dewrûber* 'around,' and berew *naw* 'into.' To demonstrate, observe (15):

(15)

a. Telîskopekeyi ŕûkrde ʔasman bo eweyi seyrî mang bikat.
'He turned the telescope toward the sky to observe the moon.'

b. Ŕahênereke ŕuwîkrde yarîzanekan û hawarî krd serdekewîn!
'The coach turned his face toward the players and shouted; We will win!''

c. Be şermewe ŕuwî wergêŕaye layi diwareke û bêdeng bû.
'Embarrassed, she turned away to the wall and fell silent.'

d. Kamêrakeyi berew layi / naw darstaneke sûŕand u wêneyekî grt.
'He rotated the camera toward/ into the forest and took a picture.'

e. Be xêrayî çawêkm gêŕa benaw jûrekeda.
'I quickly looked/ glanced around the room.'

In the examples above, the source objects are conceived as rotating and moving, thus producing lateral motion of the line of sight. It can be observed that the concept of 'face' *(ŕû)* plays a crucial role in conveying this idea. That is, it indicates the direction toward which the vision-equipped objects move, as the word semantically encodes both the action and the direction of the action. For example, in (a), (b), and (c), the verbs *ŕûkrdin* 'to turn toward' and *ŕû wergêŕan* 'to turn away' suggest the head's motion from one side to another, which is then accompanied by the lateral motion of the line of sight. However, the two verbs diverge in the direction they imply. The former suggests that the gaze is moving toward or getting closer to the Reference object, while the latter shows the opposite. Importantly, in the above sentences,

the motion is still fictive; the only real motion that takes place is that of the Source objects like head, camera, or telescope moving to suggest side-to-side motion.

3.2 Radiation Paths

Radiation path involves conceptualizing radiation, specifically light radiation. Fictive motion of the radiation path describes the way radiation emanates from a source of energy and moves away until its impingement onto a distant object. Talmy posits that the conceptualization of the radiation process involves three key elements and three different stages: the radiator, the radiation source that generates and emits the radiation, the radiation itself, which is the light or the energy that moves from the radiator along a path, and the irradiated object, the object that the radiation impinges on.

Linguistically, the way the radiation path is expressed in Kurdish is similar to English. The Kurdish construction involves a subject as the radiation source, such as *xor/ hetaw* 'sun,' *mang* 'moon,' *çira* 'lantern,' a preposition specifying the path, like *naw* 'into,' *beser* 'on/ onto,' and a preposition object as the irradiated object. As for the verb, Kurdish commonly uses the motion verb *hatin* 'to come' to describe the movement of the radiation. By way of illustration, consider the following sentences:

(16)

a. "Be̲lam ta xu̲lqî neka çêşitengaw,/ nayete naw dê prşngî hetaw!" (Goran, 1980, p.132)
'But until the mealtime emerges,/ the sunlight does not enter the village!'

b. Tirîfeyi mang le pencerekewe dête naw çêşitxaneke.
'The moonshine comes into the kitchen through the window.'

In these sentences, the subjects *prşngî hetaw* 'sunlight,' *and tirîfeyi mang* 'moonshine' serve as the radiators that emanate light as a beam through space along a path toward the irradiated objects *dê* 'village' and *çêşitxaneke* 'the kitchen.' The light, in this way, travels on a path indicated by the preposition *naw* 'into' to impinge on the irradiated objects and illuminate them.

3.3 Shadow Paths

Shadow path centers on the conceptualization and perception of shadow movement in language. In the shadow path, the shadow of an object fictively moves until it appears on the surface of another object. Conceptually, the shadow functions as the Figure (the moving entity), the object that casts the shadow is treated as the Source, and the surface upon which the shadow appears serves as the Ground (Goal). In the linguistic construction, however, these three key elements operate as nominals.

In addition, the construction involves a motion verb like *kewtin* 'to fall,' *xistin* 'to throw/ to cast,' *hatin* 'to come,' and *dapoşîn* 'to cover' to describe the motion of the shadow, along with a preposition such as *ser* 'on' to specify the direction of the path along which the shadow travels. For instance, consider (17):

(17)

a. Sêberî ba̲lexaneke ta niwe٬o tewawî ʔotombîlekanî dapoşîbû.
'The shadow of the building had covered all the cars until noon.'

b. Sêberî dargwêzeke ta nawe٬astî ẗewşeke dêt.
'The shadow of the walnut tree comes to the middle of the courtyard.'

c. Sêberî pe̲le hewrekan zor be xêrayî beser dêkeda têpe٬î.
'The shadow of the patchy clouds passed very quickly over the village.'

In (17), the motion verbs paired with path prepositions highlight Shadow as a moving entity. As noted, the shadow Sources such as *ba̲lexaneke* 'the building,' *dargwêzeke* 'the walnut tree,' and *pe̲le hewrekan* 'the patchy clouds' cast their shadow toward distant surfaces like *ʔotombîlekan* 'the cars,' *nawe٬astî ẗewşeke* 'the middle of the courtyard,' and *dêkeda* 'the village.'

3.4 Sensory Paths

The sensory path describes our sensory experience as a fictive, intangible line that moves between two entities: the Experiencer and the Experienced. Particularly, this type represents the conceptualization of the motion of our sensory experiences, such as visual, auditory, olfactory, and even tactile, in two ways: either with the Experiencer as the Source or with the Experienced as the Source.

In the Experiencer as Source type of sensory path, the Experiencer emits a *Prob* that moves to the Experienced and detects it upon encounter. In the Experienced as Source type of sensory path, however, the Experienced emanates a *Stimulus* that heads toward the Experiencer, which then causes a sensory experience.

About the visual path, Kurdish language accommodates both types, and for its Experiencer as Source type, it uses the sensory verb *bînîn* 'to see' and for the Experienced as Source type construction, common verbs like *nîşandan* 'to show,' *derkewtin* 'to appear,' and *diyar bûn* 'to be visible' are utilized, as in (18):

(18)

a. Min detwanm lêrewe xanuweke bibînm.
'I can see the house from here.'

b. Mang le pşit hewrekanewe derkewt bo gundinşînekan.
'The moon appeared from behind the clouds for the villagers.'

Sentence (a) shows the Experiencer *min* 'I' as the Source that sends sight toward the Experienced *xanuweke* 'the house', while sentence (b) demonstrates the Experienced *mang* 'moon' emanating a stimulus towards the Experiencers *gundinşînekan* 'the villagers.'

Similarly, for the auditory and olfactory paths, Kurdish accepts both types by employing verbs like *bîstin* 'to hear,' *bon krdin* 'to smell,' *geyşitin* 'to reach,' *bi̲law bûnewe/ tenînewe* 'to spread,' *hatin* 'to come,' etc. To illustrate, consider (19):

(19)

a. Min lêrewe gwêm le dengî ŕadiokeye.
'I hear the radio from here.'

b. Dengî ŕadioke degate naw çêşitxaneke.
'The sound of the radio reaches into the kitchen.'

c. Min lêrewe bonî ʔew gu̲lane dekem.
'I smell those flowers from here.'

d. Bonî gu̲l be hemû baxçekeda bi̲lawbotewe.
'The scent of flowers has spread through the entire garden.'

Sentences (a) and (c) take the Experiencer as Source perspective, as both the 'smell' and 'sound' are linguistically represented as a dynamic prob that moves on a path from the Experienced to the Experiencer. Conversely, examples (b) and (d) take on the reverse due to the Experience emanation of stimulation to the Experienced.

3.5 Communication Paths

As its name suggests, the communication path focuses on conveying a message. In this sense, an intellectual message is conceptualized as moving between the two participants in the communication process: the informer and the informee. In this conceptualization, the informer serves as the originator of the message, while the informee functions as the recipient, and there is a path acting as a medium through which the message travels. This type is particularly crucial in demonstrating how we describe and perceive the communication act. In Kurdish, this subtype follows a similar pattern to that of English, comprising the three basic elements: the informer, the informee, and the message.

Additionally, the Kurdish language has a complex, rich system of verbs to describe the fictive movement of the message. A variety of simple, phrasal, and compound verbs such as *wtin* 'to tell,' *ŕageyandin* 'to announce,' *hewa̲lpêdan* 'to inform,' and *çirpandin* 'to whisper' are used alongside directional prepositions like *bo* 'to' and *be* 'to' to express the motion and path of the message. To illustrate, consider (20):

(20)

a. Kçeke we̲lamî prsiyarekanî be gwêyi hawŕêkeyda çirpand.
'The girl whispered the answer into her friend's ears.'

b. Ḧkumet ʔencamî he̲lbijardinekanî bo xe̲lk rageyand.
'The government announced the results of the election to the people.'

c. Minda̲leke nawî xoyi be hawŕê tazekeyi wt.
'The child told her name to her new friend.'

The message is central to the communication path type of fictive motion due to its importance in the communication process. Since it represents a piece of information that the informee will interpret, the message must be intellectual and understandable in nature. Importantly, it must not be a sensory stimulus like 'sneezing' or 'coughing' due to their invalidity to the real definition of message in this context. For example, consider the pair of sentences below, which shows that Sentences like (a) in (21) are acceptable while those like (b) are not in the Kurdish language due to their content:

(21)

a. ʔew ʔencamî yarîyekeyi be hawŕêkeyi wt.
'He told the result of the match to his friend.'

b. *ʔew pjmeyekî be hawŕêkeyi wt.
**'He told a sneeze to his friend.'*

However, the message can still be non-linguistic and non-agentively generated as long as it carries meaning that the informee can interpret. Consider (22):

(22)

a. Ŕenge zerd û lêwe wşkekanî pêm de̲lên kewa ʔew nexoşe.
'His pale skin and dry lips tell me that he is sick.'

b. Pêkenîne naçarîyekeyi pêm de̲lêt ke naŕaziye le doxeke.
'Her forced laughter tells me that she is unhappy with the situation.'

Similar to English, the Kurdish language shows restriction on the direction of the message moving from the informer to the informee. Consider (23):

(23)

a. ʔew nhênîyekeyi be daykî wt.
'She told the secret to her mom.'

b. *Her mom interpreted the secret into her.

In sentence (a), the message follows the natural direction of the communication path, namely, an informer saying something to an informee. However, (b) violates this natural flow and makes the sentence both ungrammatical and incomprehensible, thus making it impossible to translate.

4. Discussion of the Results and Findings

This paper discussed the possibility of Talmy's Emanation category of fictive motion in Central Kurdish. Based on the analysis and to answer the first question raised by the paper to whether Central Kurdish employs emanation fictive motion, the study demonstrates that the Kurdish language does identify emanation fictive motion, including its five major subtypes (orientation path, radiation path, shadow path, sensory path, and communication path). This presence confirms the applicability of Talmy's framework of

fictive motion and the very nature of fictive motion as a universal cognitive phenomenon that can be studied cross-linguistically.

Additionally, the study found that the conceptualization of emanation fictive motion in Central Kurdish is similar to that described by Talmy. In Kurdish, the concept of emanation fictive motion involves a figure fictively moving from a Source object toward a Reference point (Goal/ Ground) along an intangible fictive Path, with the Path being an essential component in conveying the conception of how such entities hypothetically move from one point to another. Moreover, stationary objects are described as if they are in motion in Kurdish language. This, in turn, illustrates the shared fundamental conceptualization of static scenes as dynamic across languages that exhibit fictive motion. Furthermore, the emanation fictive motion event in Central Kurdish conforms to the Figure-Path-Reference point structure and comprises the four major components: Figure, Ground, Path, and Motion posited by Talmy (1975b; 1985; 2000b).

Furthermore, the analysis showed that emanation fictive motion expressions in Central Kurdish rely heavily on motion verbs and prepositions, consistent with the typical pattern of emanation expressions. The former provides the dynamic sense to understanding the static scene described as moving, while the latter determines the orientation or direction of the hypothetical movement. Nonetheless, the study found that Central Kurdish displays specific linguistic and grammatical constraints in encoding emanation fictive motion. For instance, in demonstrative path expressions, Kurdish requires an explicit mention of the pointing instrument, such as a hand or finger, to accompany the verb in order to make the fictive path clearer to the conceptualizers, highlighting the language's emphasis on embodied action.

5. Conclusions

Overall, this study confirms that Kurdish employs the emanation types and subtypes of fictive motion described by Talmy (1996; 2000a; 2018) in ways that are both similar and different from his overall framework. The findings reinforce the universal nature of the fictive motion phenomenon and the universality of the dynamic conceptualization of static scenes, despite the language-specific lexical and grammatical constraints. This further reinforces the notion that language is more than just a tool for communication; it is also a system that illustrates how humans organize and conceptualize spatial experiences. When necessary, the study compared Kurdish and English to convey the concept of emanation more precisely in Kurdish, showing the ways both languages align with and diverge from each other.

Further research in Kurdish poems about nature could expand the study of emanation fictive motion. Examining how emanation categories and subcategories appear in such poems can provide a deeper understanding of this phenomenon in the Kurdish language. Moreover, it may deepen the comprehension of spatial and motion conceptualization in Kurdish.

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