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PAŃSTWOWA WYŻSZA SZKOŁA ZAWODOWA IM. STANISŁAWA PIGONIA W KROŚNIE

The anatomy of fear: interplay between metaphor, metonymy and image schema in the conceptualization of FEAR/STRACH in English and Polish

1. *Aim of the study*

The article makes a contribution to a large body of research on emotion metaphors within the framework of cognitive linguistics. It is part of a bigger study conducted by the author, which has resulted in producing a consistent conceptual model underlying our understanding of this emotion. The present study focuses on the interaction between the imaginative structures of metaphor, metonymy and image schema within the conceptual model. It also examines the role of embodiment in forming the concepts, identifies and specifies the source domains whose elements are projected onto the domain of FEAR and seeks to demonstrate cross-linguistic differences which show in some mappings in English and Polish.

As stated in the title, the emotion under study is referred to as *fear* in English and *strach* in Polish. One could argue that as for the semantic content of the words ‘strach’, it may not be identical with that of the English word ‘fear’, therefore they should not be taken as equivalent to each other. However, there is enough overlap to regard them as equivalent for the purpose of this work, because the main question raised here does not concern the detailed study of particular word meanings, but rather the prototypical semantic matter of the emotion that underlies the specificity of *fear/strach*, *panic/panika* or *anxiety/lęk*.

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2. *Methodology and material*

The main body of the research relies on the cognitive theory of metaphor, with one of its central tenets that our reasoning is largely metaphorical and language is one of many areas in which this metaphor-based thinking is reflected. Another claim – vital for this study – is that metaphorical meanings are closely tied to our bodily experience and people often choose to speak about abstract notions in terms of physical entities and human interactions with the world (Lakoff and Johnson 1980, 1999, Kövecses 2002, Ungerer and Schmid 1996). These major postulates of the cognitive theory of metaphor have the following methodological implications: (1) if metaphors are ‘modes of thought’ realized at the linguistic level through numerous metaphorical expressions (Lakoff 1987), the study of metaphorical expressions will lead to revealing conceptual metaphors; in other words, analyzing how people speak about something gives insight into how they think about it; (2) if abstract notions are embodied (Lakoff 1987, Johnson 1987, Kövecses 2002), the areas of experience that provide the basis for our thinking about fear can be assumed to represent elements of the physical world that we perceive through our senses as more tangible, concrete entities.

The study deals mainly with interactions between metaphorical, metonymic and image schematic structures within the conceptual model of FEAR. The interplay is investigated by referring to three types of imaginative structures, namely: metaphor, metonymy and image schema as well as the concept of metaphonymy (Goossens 2002 [1990], Ruiz de Mendoza 2000). Applying the theory of metaphonymic interaction, the study accounts for various patterns of the interplay in selected metaphorical expressions.

The process of data collecting started with exploring lexicographic sources, which were then supplemented by the Internet, the BNC, and NKJP (=National Corpus of Polish). Additional data was elicited from native speakers, or the press, TV programmes and fiction in English and Polish. Additionally, a certain number of figurative expressions have been compiled from previous literature on the topic of emotions. The inventories of metaphorical expressions connected with FEAR/STRACH which were used in the whole study consisted of about 250 items in each language. The present study involves the analysis of a certain fraction of the collected data.

The comparative part of the research is based on Barcelona’s (2001, 2002) proposal for the description of metaphor in the contrastive analysis. The comparison is conducted along such parameters proposed by Barcelona (2001) as (1) existence /non-existence of the mapping in both languages, (2) degree of linguistic conventionalization (3) degree of conceptual elaboration of shared mappings, (4) degree of linguistic elaboration. According to Barcelona, ‘the same metaphor may be said to exist in both languages if approximately the same conceptual source and target can be metaphorically associated in the two languages, even though the elaborations, the specifications and corresponding linguistic expressions of the metaphor are not exactly the same, or equally conventionalized, in both of them’ (2001: 137). Conven-

tionalization in this context means the extent to which a given phrase is a socially approved linguistic construction., commonly used to talk about FEAR, in opposition to a creative 'one-shot' expression, while elaboration refers to the productivity of a particular mapping in the language: i.e. the bigger number of mappings it generates, the more elaborated it is.

3. *Conceptual Metaphor Theory*

According to Lakoff and Johnson, 'the essence of metaphor is understanding and experiencing one kind of thing in terms of another' (Lakoff and Johnson, 1980: 5). Metaphors are 'the mapping relations between two independent conceptual domains: the source domain and the target domain' (ibid: 117) or as Barcelona puts it two decades later, 'a cognitive mechanism whereby one experiential domain is partially "mapped", i.e. projected, onto a different experiential domain, so that the second domain is partially understood in terms of the first one' (Barcelona, 2000: 3). In more recent studies, Steen defines metaphor as 'a set of correspondences between two conceptual domains where metaphors in discourse should be translatable into sets of underlying conceptual correspondences'(Steen 2002: 20).

The studies of conceptual metaphors conducted since the nineteen eighties (e.g. Lakoff and Johnson 1999, Kövecses 2002, 2005) have demonstrated the significant role that metaphors play in describing our mentality and in understanding and forming concepts of various elements of the perceived world. A conceptual metaphor means systematic structuring or restructuring of one conceptual domain, which is a coherent organization of experience, in terms of another domain through the projection of semantic features of one onto the other, typically using knowledge structures of a less abstract aspect of experience to reason about a more abstract aspect of experience (Kövecses 2002).

We use metaphors intuitively and unconsciously to understand abstract or complicated concepts, such as time, emotions, life or death by means of concrete or simple and familiar things. Lakoff and Johnson point out that 'metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system' (1980: 6) They claim that conceptual metaphors, which are commonly regarded as 'dead', are most active at a subconscious level. They are highly conventionalized linguistic expressions, so deeply entrenched that they are used automatically by speakers, who do not realize that they use a metaphor. The analysis of such 'dead metaphors' is extremely important since it gives insight into our conceptual systems. One of the new claims made by cognitivists was demonstrating that conventional everyday metaphors and poetic metaphors in literature stem from the same conceptual metaphor, where the latter are in a sense extensions of the former (Turner 1991, 1996).

According to their cognitive function, metaphors have been classified into three categories: structural, orientational and ontological metaphors. The cognitive function of structural metaphors is to enable us to understand the target by means of the

structure of the source, which ‘provides a relatively rich knowledge structure for the target concept’ (Kövecses 2002: 33). The FEAR IS AN OPPONENT IN A STRUGGLE metaphor proposed as one of the conceptualizations of fear can illustrate this structural type of metaphor (cf. Kövecses 1990, 2000). We impose the experience of struggle with an opponent onto the experience of fear. We conceptualize fear as an enemy when we speak about – or understand it as – fighting with it, conquering it, being seized or gripped by it.

Oriental metaphors are based on human spatial orientations, which give rise to such basic concepts as up and down, central and peripheral, in and out, front and back shallow and deep etc. The orientational metaphor ‘does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another’ (Lakoff & Johnson 1980: 14) by giving them a spatial orientation, which is determined by the structure of our bodies and our physical interactions in a given cultural and physical environment. In Lakoff’s theory of metaphor, emotions are very often understood in terms of orientational metaphors, for example HAPPY/POSITIVE IS UP and SAD/NEGATIVE IS DOWN. Metaphors like *keep your fear under control* or *fear is rising* seem to provide a spatial relationship between the experiencer of fear and fear as an element of the world.

Ontological metaphors construe our concepts of emotions as well as events, ideas, etc. as tangible entities. They can be classified as entity metaphors, container metaphors and personifications. Such metaphors enables us to understand abstract categories – in very general terms – as the physical entities, without specifying exactly what kind of object, container or person is meant. Lakoff and Johnson stress that most of them ‘are so natural and persuasive in our thought that they are usually taken as self-evident, direct descriptions of mental phenomena’ (Lakoff and Johnson 1980: 28). For example, conceptualizing fear as a physical object, we can conceive of it as ‘a thing that we possess’. Thus, we can speak of fear as ‘my fear’ or ‘your fear’. Such examples are the least noticeable types of conceptual metaphor. The container metaphor enables us to structure fear in terms of a bounded space, with an in-out orientation, i.e. a schema characterized by a boundary separating an interior from an exterior, e.g. *fall into fear*, *live in fear*. In personifications, abstract concepts are given human qualities. Kövecses observes that ‘personification makes use of one of the best source domains we have – ourselves’ (2002: 39). Ontological metaphors only give an ontological status to abstract or vague target concepts so that we can refer to them as things. The attributes of the ‘thing’ (i.e. object, container or person) are specified by structural metaphors, which give them an elaborate structure.

4. *Types of imaginative structures*

In cognitive semantics, the mind actively participates in forming semantic structures, namely construes the experience through various kinds of conceptualization processes such as metaphor, metonymy and image schemas (Lakoff 1987).

Lakoff defines image schemas as ‘simple structures which constantly occur in our everyday bodily experience’ (Lakoff 1987: 262). Similarly, Johnson describes them as recurring patterns involved in ‘human bodily movement, manipulation with objects, and perceptual interactions’ (Johnson 1987: XXXVI). Image schemas are relatively simple structures like CONTAINER, FORCE, MOTION, BALANCE or VERTICALITY. They are rudimentary concepts deriving from our preconceptual experience, yet they give rise to a vast array of abstract concepts through metaphorical projections from a physical source domain to different abstract target domains. The idea of image schemas is central to the thesis of embodied cognition. The conceptual character of image schemas is very special. On the one hand, they provide a basis for the conceptual system as they are the earliest pre-verbal concepts to emerge in the human mind. On the other, they are particularly schematic and often difficult to grasp because of being so basic to our thinking that we take them for granted. We use image schemas without being aware that we make use of any imaginative structures.

One of the most pervasive image schemas is the CONTAINMENT schema (Johnson 1987). We perceive our bodies as containers, which accounts for the basic difference between the directional prepositions IN and OUT (Johnson 1987: 21). The CONTAINMENT image schema occurs in conceptual metaphors in which containment is the source domain for states and also for emotions (Kövecses 1990, 2005). In language, it is first of all lexicalized by *in*, *into*, *out*, *out of*; e.g.

- (1) *In fear she sat and thought of everything before her.*
- (2) *Perhaps their children would not need to live in fear, as they had done.*
- (3) *No sooner had the pig flu been announced, the whole world fell into panic.*
- (4) *The best advice my father ever gave me: Live life out of love and not fear.*

The proliferation of research into conceptual metaphor was followed by the studies of conceptual metonymy. In contrast to more traditional approaches, which place metonymy in the sphere of linguistic expression, cognitivists define it as a conceptual process and show it from the cognitive perspective as ‘a conceptual projection whereby one experiential domain (the target) is understood in terms of another experiential domain (the source) included in the same common experiential domain’ (Barcelona 2000: 4). Conceptual metonymy has been discussed in papers of Panther and Radden (1999), Barcelona (2000), Dirven and Pörings (2003), Ruiz de Mendoza (2000), Kövecses (2002) or, more recently, Bierwiazzonek (2013). Metonymy has been dealt with from different perspectives: in contrast to metaphor (e.g. Dirven 1993), as interacting with metaphor (Fauconnier and Turner 1998, Ruiz de Mendoza 2000), as motivating metaphoric mappings (Barcelona 2000, Radden 2002), to name just a few. Although there have been differences in defining the nature of metonymy and the relation between metonymy and metaphor within cognitive linguistics, the scholars still seem to accept the understanding of metonymic mappings proposed by Lakoff (1990: 288), who claims that, unlike metaphorical mappings, they occur within one conceptual domain.

Radden and Kövecses define conceptual metonymy as ‘a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity,

the target, within the same domain, or idealized cognitive model (ICM)' (Radden and Kövecses 1999: 39, Kövecses 2002: 145). ICMs, introduced in the early years of cognitive studies of metaphor (e.g. Lakoff 1990), have become a key element of the theory of conceptual metaphors and metonymies. They explain the ways in which conceptual models organize the source and target domains used in metaphorical mappings. The cognitive models, built around prototypes (i.e. the best or better members of a given category functioning as 'cognitive reference points, Lakoff 1990: 56), are created by the mind to organize the data collected through the senses. In other words, ICMs are based on bodily experience and its metaphorical extension to other things in the real world. They bear no direct relation to the objects of real world, instead they pertain to limited collections of data which are structured into mental constructs for intended purposes. It is therefore possible for language users to hold 'contradictory' models.

Thus, metaphorical conceptions of fear derive from the subjective experience of autonomic nervous system physiology together with the work of particular cognitive models connected with containment, cold, disease, and so on. The ICMs are not expert models: they represent folk theories of how the world functions and how we generally understand its workings. They are either static or dynamic mental scenarios of life situations together with their typical elements. According to Radden and Kövecses, 'an ICM concept is meant to include not only people's encyclopedic knowledge of a particular domain but also the cultural model they are part of' (1999: 20). ICMs together with the network of conceptual relations help create associations which can be applied metonymic mapping. They are an important element of the theoretical framework of the present work, and fear metonymies based on such functional-associative relationships as PART FOR WHOLE, CAUSE-EFFECT or CONTAINER-CONTENTS as parts of the conceptual model of the emotion will be discussed in the next section.

Both metaphors and metonymies are conceptual in nature, and they can be considered 'unconscious' and 'effortless'. It is about relationship of correlation – things linked in experience are associated with each other, so by using one we evoke the other. While metaphors consist of mappings from one cognitive model onto another, metonymies involve mapping within one domain, and rely on the relation of 'contiguity' between the two entities. It is important to remember that even though metonymy is based on contiguity between the source and the target, metonymic expressions focus on one aspect of what we refer to; for example, in the PART FOR WHOLE metonymy found in the conceptualization of fear, either heart (*heart full of fear/serce pełne strachu*) or eyes (*eyes full of fear/oczy pełne trwogi*) function as the highlighted aspects.

An interesting type of metonymy is *frame metonymy*, which relies on 'associational relationship between entities co-experienced in a single setting' (Dancygier and Sweetser 2014: 5). The Polish expression *strach na wróble* (literally translated as *a fear for sparrows*, equivalent to *scarecrow* in English) seems to be motivated by the frame-metonymic sense of 'strach': the label for the emotion of fear is used to refer to the object causing fear (a model of a person in rags) in a situation associated with scaring birds away. In this case, metonymy motivates the polysemous nature of *strach*.

5. *Metaphthonimic relations*

The interaction between metaphor and metonymy has been investigated by many linguists. Metaphor and metonymy are regarded as directly related concepts by Goossens (2002 [1990]) as well as most of the contributors to Barcelona (2000). Metonymy appears to be more basic in semantic extensions. To increase awareness that metaphor and metonymy are often intertwined, Goossens uses the term ‘metaphthonymy’ (2002 [1990]: 367) to refer to all cases in which metaphor and metonymy co-occur, as opposed to ‘pure’ metaphors and metonymies, where only one of the two processes can be identified. According to Goossens’ studies, conceptual metaphors are often based on, or at least motivated by, metonymy. He proposes four possible types of metaphthonymy, representing two kinds of metaphor-metonymy interaction, i.e. ‘integrated metaphthonymy’ and ‘cumulative metaphthonymy’. In the former, a metonymy occurs synchronically within a metaphor or vice versa, while in the latter, one of the two diachronically derives from the other (ibid: 369). The results of Goossens’ data analysis show, however, that two of the four metaphthonimic relations, namely, metaphor from metonymy and metonymy within metaphor, are much more frequent than the others, with metaphorical expressions derived from metonymies represented by a quarter of all the examined data (ibid: 360-361).

Radden (2002) argues that the relationship between metonymy and metaphor should be viewed as a continuum, which is grounded in our sensory experience and develops from the literal to metaphoric. At the same time he observes that the dividing line between figurative and literal elements is sometimes difficult to establish. He illustrates the literalness-metonymy-metaphor continuum with expressions based on verticality. They go from the literal meaning of *high tower* towards slightly metonymic *high tide* to explicitly metonymic *high temperature*, then to *high price* and clearly metaphoric *high quality* (ibid: 409). Thus, the metaphoric meaning of such expressions as *fear is rising* or *poziom strachu* (‘level of fear’) are based on verticality, or else in terms of the MORE IS UP metaphor (here: quantity and height of a fluid). The expressions *strach sięgnął zenitu* ‘fear reached the zenith’ or *strach sięgnął szczytu* ‘fear reached the peak’ might be analyzed as more clearly metaphorical, ‘much more likely to evoke a domain of their own’ (Radden 2002: 95). We can understand the expressions thanks to our ‘recognition of different conceptual domains (ibid). The MORE IS UP metaphor applies here as more complex submetaphors, where IS HIGHER IN THE SKY is mapped onto MORE FEAR, and HIGHER IN THE MOUNTAINS is mapped onto MORE FEAR. Although both expressions are still based on metonymy, they are at the metaphorical end of the continuum.

Ruiz de Mendoza (2000) proposes three types of metaphthonymic interplay distinguished by part-for-whole and whole-for-part metonymies: (1) the source-in-target metonymy within the metaphoric source in which the output of metonymy serves the source of a metaphor; (2) the source-in-target metonymy in which the output of a metaphoric mapping becomes the source of a metonymy; (3) target-in-source metonymy within the metaphoric target in which a metonymic mapping highlights the crucial aspect of a metaphor.

6. *Interaction between metonymy and image schema*

As a mechanism structuring idealized cognitive models, image schemas also lie at the basis of many metonymic constructions. In the lexical metaphor *fill somebody's heart with fear*, the CONTAINMENT structure of the fear metaphor interacts with the PART FOR WHOLE metonymy. In the metonymic mapping HEART FOR BODY, HEART is grounded in our cultural knowledge because it is figuratively used as the location of emotions. Within the CONTAINMENT schema, heart is understood as a container that can be filled with something. The expression can be interpreted owing to the interaction between the container-content relationship structured/established by the image schema, which enables us to see heart as a three-dimensional object with an interior that can hold something inside, and the metonymy which establishes the relationship between the heart and the body. Without the interaction, the figurative expression would be meaningless.

7. *Interaction between metaphor and image schema*

Image schemas constitute a basis for numerous metaphorical constructions (cf. Lakoff and Johnson 1980, 1999, Lakoff 1987). According to the Invariance Principle (Lakoff 1990), the image-schematic structure of the source domain of a metaphor is preserved so that it is consistent with the target domain. If a metaphor interacts with an image schema, it is always the latter that functions as the basic structure for its interpretation. Image schemas provide coherence and order to concepts. Along these lines, the understanding of the metaphorical expression *wyjsć z zaklętego kręgu lęku i powrócić do normalnego życia* 'come out of the cursed circle of fear and return to normal life' (Klasen 2006) first calls for the activation of the CONTAINMENT image schema with its basic structural elements of interior, boundary and exterior (Lakoff 1987). Thus, in the metaphor STOP/NOT FEELING FEAR IS LEAVING A PLACE WHICH IS DIFFICULT TO LEAVE the relevant elements of the CONTAINMENT schema, which constitute the source domain of the mapping, structure our knowledge about fear. The following mappings can be found here:

- (1) the person who wants to get out of a cursed space → the person who wants to stop feeling fear,
- (2) fear → (the interior of) the cursed space,
- (3) not feeling fear → being out of the cursed space.

Additionally, the metaphor specifies the nature of the place which is mapped onto the domain of fear as 'cursed' i.e. one that is governed by a power beyond the person's control therefore the person cannot get out of it without making an effort.

8. *Brief presentation of the conceptual model of FEAR in English and in Polish*

The overall study conducted by the author that this paper refers to shows the conceptualization of FEAR in English and Polish in terms of a cross-linguistic model governed by a small set of structuring principles: the CONTAINMENT image schema, FEAR IS

A DANGEROUS/HOSTILE ENTITY metaphor and PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy. The three basic imaginative structures may extend and re-extend into more specific mappings, interact with each other, form a complex network of interrelated metaphorical and metonymic concepts, yet they are motivated by just three major organizing principles. This basic model, as it is grounded in physiological experiences and physical practices, appears to be shared by English and Polish¹:

The CONTAINMENT image schema

- FEAR IS A BIG RESERVOIR OF WATER (e.g. *flooded with fear*, *przyptyw strachu* 'flow of fear')
- HUMAN BODY IS A CONTAINER and FEAR IS A (LIQUID) SUBSTANCE INSIDE – possible interaction with the PART FOR WHOLE metonymy: HEART FOR BODY, EYES FOR BODY, SOUL FOR BODY (e.g. *fear drains from sb*, *strach z niego wyparował* 'fear evaporated out of him', *fill one's heart with fear*, *oczy pełne strachu* 'eyes full of fear')
- HUMAN BODY IS A CONTAINER WITH A SUBSTANCE INSIDE, WITH FEAR AS A SOLID OBJECT THAT CAN BE PUT INSIDE – possible interaction with the PART FOR WHOLE metonymy: HEART FOR BODY, EYES FOR BODY, SOUL FOR BODY (e.g. *put fear in(to) sb*, *mieć w sobie niepokój* 'have fear in oneself', *put fear in(to) sb's heart*, *wyrzucić/usunąć z serca/duszy strach/lęk* 'throw/remove fear /anxiety out of one's heart/soul')
 - BODY IS A CONTAINER WITH SOIL INSIDE, WITH FEAR AS A SEED THAT CAN BE PUT INSIDE (e.g. *sow fear in sb*, *kielkuje strach* 'the fear is sprouting')

FEAR IS A DANGEROUS/HOSTILE ENTITY metaphor

- FEAR IS A HOSTILE HUMAN (HUMAN-LIKE) BEING (e.g. *be the victim of fear*, *walczyć ze strachem* 'fight with fear', *be haunted by fear*, *potworny strach* 'monstrous fear')
- FEAR IS A DANGEROUS ANIMAL (e.g. *fear gnaws at sb*, *oswoić lęk* 'tame fear')
- FEAR IS A DANGEROUS OBJECT (e.g. *sharp fear*, *strach przeszył kogoś* 'fear pierced sb')

Metaphors stemming from the PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy – metaphonymic concepts

- DROP IN BODY TEMPERATURE STANDS FOR FEAR – FEAR IS COLD (e.g. *shiver/ shudder with fear*, *dygotać trząść się ze strachu* 'shiver/ quiver with fear')
- SYMPTOMS OF AN ILLNESS STAND FOR FEAR – FEAR IS AN ILLNESS
 - Being ill is BEING UNABLE TO MOVE (e.g. *be numb with fear*, *paraliżujący strach* 'paralyzing fear')
 - Being ill is NEAR-DEATH OR DEATH-LIKE CONDITION (e.g. *frighten the life out of somebody*, *półżywy ze strachu* 'half-alive with fear')
 - Being ill HAVING AN UNHEALTHY-LOOKING FACE (e.g. *turn ashen*, *blady ze strachu* 'pale with fear')
 - Being ill is BEING FEVERISH (e.g. *be in a cold sweat*, *pocić się ze strachu* 'sweat with fear')

¹ For detailed discussion of the model, see Rewiś-Łętkowska 2014.

- Being ill is HAVING A MISPLACED / MALFUNCTIONING BODY ORGAN (e.g. *have your heart in your mouth*, *żołądek podchodzi do gardła* ‘your stomach moves up into your throat’)

9. *Interactions within the CONTAINMENT structure of fear metaphors*

The CONTAINMENT image schema is the basis of numerous metaphorical constructions of FEAR, and English and Polish share mappings at the specific levels of this schema. Some examples represent PART-FOR-WHOLE metonymy interacting with the metaphors with the CONTAINMENT structure. The expressions which result from the interplay are conceptually the same in English and Polish, for example *heart full of fear*, *fear inside/ in your heart*, *fill sb’s heart with anxiety/apprehension*, *eyes full of fear* / *serce pełne lęku* ‘heart full of fear’, *wlać w serce strach* ‘pour fear into someone’s heart’, *serce przepętnia strach* ‘heart overflows with fear’, *oczy pełne strachu* ‘eyes full of fear’. They represent one of the types of metonymy defined by Ruiz de Mendoza (2000) as target-in-source metonymy within the metaphoric target in which a metonymic mapping highlights the crucial aspect of a metaphor. The analyses of *w czyimś sercu kiełkuje strach* ‘the fear is sprouting in sb’s heart’ and *fill one’s heart with anxiety* presented in Figures 1 and 2 below show the details of the interplay.

Figure 1. The target-in-source metonymy within the metaphoric target in: *w duszy kiełkuje strach* ‘the fear is sprouting in the soul’

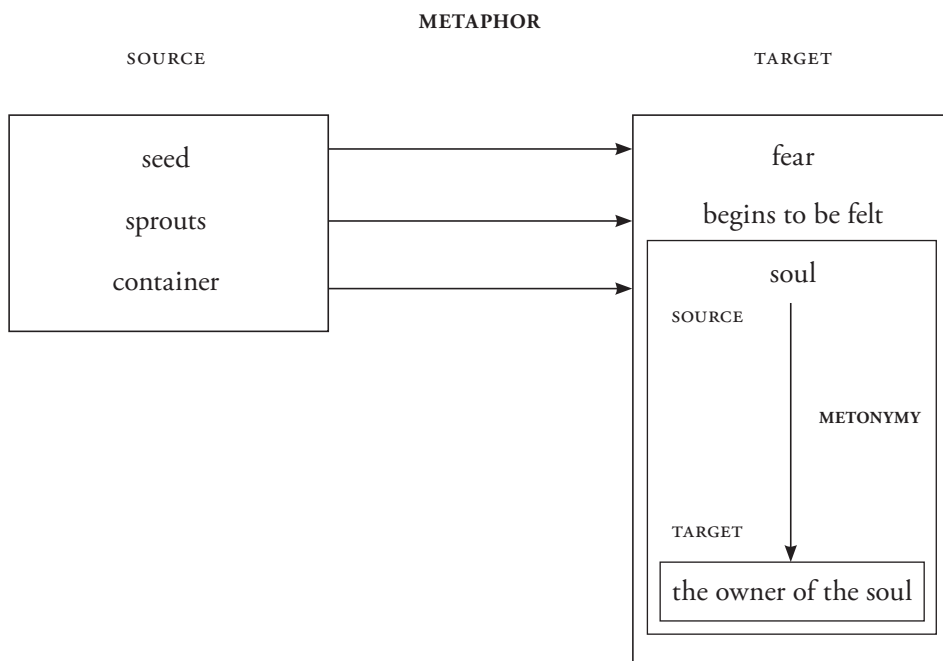
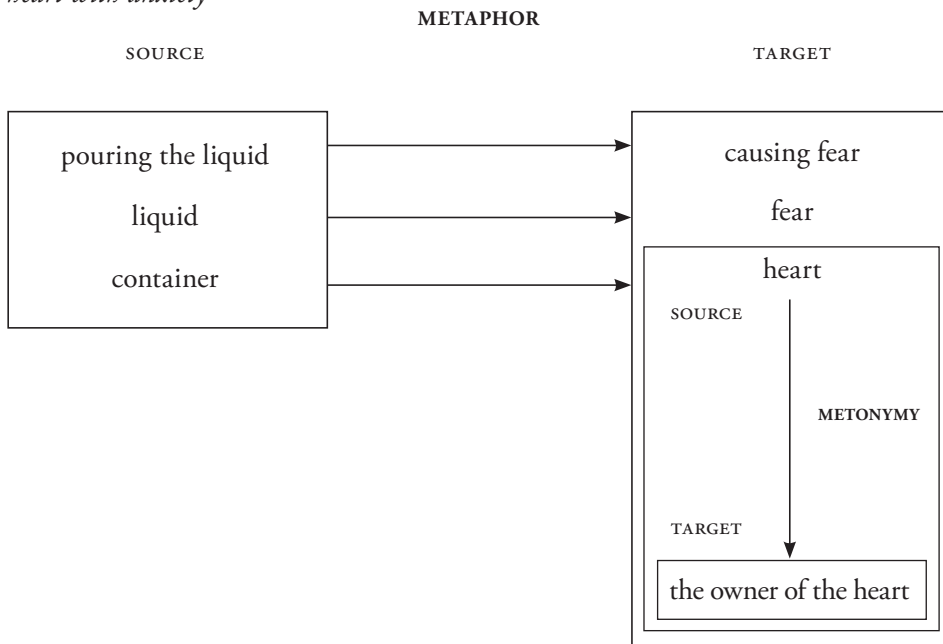


Figure 2. The target-in-source metonymy within the metaphoric target in: *fill one's heart with anxiety*



Although English and Polish share the general inventory of the CONTAINMENT structure of FEAR, they also have some language specific mappings within certain metaphors based on this image schema. The table below shows the cross-linguistic differences, which show in the following mappings:

- FEAR IS GULF WATER
- FEAR IS A WAVE
- FEAR IS COLD WATER
- FEAR IS A SUBSTANCE GIVEN BY INJECTION
- FEAR IS A SPROUTING SEED

Figure 3. Contrastive elements of the CONTAINMENT structured concept of FEAR in English and Polish

FEAR IS GULF WATER	
English: <i>panic engulfs me</i>	Polish: not found as a conventional linguistic metaphor
In English, the metaphor is motivated by the 'sea' frame (concept of 'gulf'), with such projections from the domain of GULF WATER onto the domain of FEAR as: being in the gulf water → being in the state of panic, gulf water separates me from the (safe)shore → panic separates me from feeling safe, surrounded by the gulf water → overwhelmed by panic	

FEAR IS A WAVE	
English: <i>fear sweeps over me</i>	Polish: not found as a conventional linguistic metaphor
The intensity of the emotion is increased by the preposition ‘over’ ² . In Polish, the similar concept of full control (comparable intensity of fear in this metaphor) can be expressed by ‘zawładnął mną strach’, which represents a different conceptual metaphor.	
FEAR IS COLD WATER	
English: <i>in fear and trembling</i>	Polish: (żyć) w strachu and <i>trząść się (ze strachu)</i> are two metaphorical concepts
In Polish, <i>in fear</i> and <i>trembling (with fear)</i> do not represent the same metaphor; the English expression reflects a higher degree of elaboration on the mapping: if fear is conceptualized here as water, the trembling implies the low temperature of the water, specifying another negative element of the scene.	
FEAR IS A SUBSTANCE GIVEN BY INJECTION	
English: not found as a conventional linguistic metaphor	Polish: <i>wszczepić komuś</i> <i>zaszczepić w kimś strach</i>
The concept of injecting fear into sb is not lexically present in English, where you can only find a more general verb <i>put</i> , and <i>cast</i> or <i>strike</i> , yet they represent different specific source domains.	
FEAR IS A SPROUTING SEED	
English: <i>fear germinates in sb</i> , <i>sth germinates fear</i> , <i>fear germinates sth</i>	Polish: <i>kielkuje strach</i>
Although present in both English and Polish, they show different degrees of linguistic conventionalization as well as different syntactic features. In both languages, Polish <i>kielkować</i> ‘sprout, germinate’ and <i>germinate</i> belong to a more general emotion metaphor, associated with such emotions as <i>miłość</i> ‘love’, <i>nadzieja</i> ‘hope’, <i>radość</i> ‘joy’ or <i>gniew</i> ‘anger’.	

10. FEAR IS A HOSTILE/DANGEROUS ENTITY as a master metaphor of FEAR

One of the major organizing principles of the conceptual model of fear is the FEAR IS A DANGEROUS/HOSTILE ENTITY metaphor, which is metonymically linked to Kövecses’ “master metaphor” of EMOTION IS FORCE (cf. Kövecses 1990, 2000). The categorial structure of the source domain gives the metaphor FEAR IS A DANGEROUS/HOSTILE ENTITY a strong generalizing power.

It is apparent that many of the phrases presented in this chapter relate to the FORCE image schema. Linguistic metaphors within the FEAR IS A HOSTILE/DANGEROUS ENTITY master metaphor reveal a dynamic web of forces expressed by a variety of verbs collocating with ‘fear’. In both languages, different verbs are predicates to the subject-fear and to the subject-experiencer:

2. Cf. Rudzka-Ostyn, B defines one of the meanings of ‘over’ as ‘covering completely’ (2003: 162-163). Also, see Tyler, A. & V. Evans (2003), where they discuss the sense of ‘control’ within the semantic network of ‘over’.

- in English: fear will *seize, stab, grip, take hold of, strike, torment, dominate, haunt, consume, attack*, whereas someone will *fight with, kill, defeat, keep in check, conquer, curb, bridle, harness, master, lose control over* fear;
- in Polish: strach może *kierować, dławić, obezwładniać, chwycić (za gardło), dopadać, przesywać, padać na, atakować*, whereas ktoś może *walczyć, pokonać, ulec, poddać się, przewyciężyć, okiełznać, przelamać* strach.

These verbs indicate that the two force-exerting entities take different positions in the force scenario. FEAR emerges as an offensive, aggressive side, initiating an action against its antagonist, while the experiencer appears to take a more defensive position, attempting to keep his/her opponent under control or resist the physical force used by the FEAR-entity.

Some of the metaphors in this group develop meanings through metaphor-metonymy interaction (Goossens 2002 [1990]). The interpretation of *strach odbiera mowę* ('fear takes sb's speech away') and *strach ściska serce* ('fear squeezes sb's heart tight') can be partly attributed to a physically motivated cause-effect relationship. However, in order to fully interpret them, we also need to consider the expressions to be products of what Goossens calls 'metaphor from metonymy' (ibid). The expression *strach odbiera mowę* ('fear takes sb's speech away') develops its meaning by the metonymy SPEECH FOR ABILITY TO SPEAK. That meaning is then metaphorically mapped onto the domain of fear. The emotion is personified as an attacker who takes away your possession within the mapping of SPEECH IS AN OBJECT. The final interpretation of the metaphor results from the following mappings: SPEECH FOR ABILITY TO SPEAK, FEAR IS AN ATTACKER, SPEECH IS AN OBJECT, INABILITY TO SPEAK FOR BEING SCARED. In *strach ściska serce* ('fear squeezes sb's heart tight'), the basic metonymy can be formulated as HEART FOR THE FUNCTION OF HEART. The function of heart is generally understood as its rhythmic contractions which keep you alive. Squeezing it tight prevents it from contracting and pumping blood, and as a result your life is in danger, or at least your life force is reduced. The metaphor *strach ściska serce* ('fear squeezes sb's heart tight') conceptualizes fear as the causer of the process. Summing up, the expression develops its meaning through an interplay of metonymic and metaphoric mappings, such as: HEART FOR THE FUNCTION OF HEART, FEAR IS AN ATTACKER, BEING SCARED IS HAVING A MALFUNCTIONING HEART.

The FEAR IS A HOSTILE/DANGEROUS ENTITY metaphor accounts for a considerable proportion of linguistic metaphors in English and Polish. It takes form of highly conventional set phrases like the expressions presented in this section. It is a very productive mapping, and frequently underlies linguistic metaphors used especially in psychological and religious texts, which aim to encourage the reader to overcome or get rid of fear. It seems to have a valuable pragmatic function due to the fact that it assigns some commonly known or experienced features of an 'enemy' to the otherwise abstract notion – this concept of fear as a tangible, concrete, negatively marked entity adds to the persuasive function of the metaphor.

The following section presents examples of differences between English and Polish in conceptualizing fear as A HOSTILE/DANGEROUS ENTITY. The table below shows certain language-specific mappings associated with the FEAR IS A HOSTILE/DANGEROUS ENTITY master metaphor, namely:

- FEAR IS A HIDING CREATURE
- FEAR IS A DEMON/MONSTER
- FEAR IS A BIRD
- FEAR IS A HORSE
- FEAR IS A ROAD OBSTACLE

Figure 4. Contrastive elements of the FEAR IS A HOSTILE/DANGEROUS ENTITY metaphor of fear in English and Polish

FEAR IS A HIDING CREATURE	
Polish: <i>wywolać w kimś strach</i>	English: <i>evoke fear/arouse fear</i>
<p>In Polish, <i>wywolać</i> has the primary meaning of <i>call out</i>. As such, it points at three elements of the STRACH concept: the CONTAINMENT schematic basis (you call someone <i>out of</i> a room/bounded space), fear always present in the room, and fear having characteristics of a living creature. Thus, fear in the Polish metaphor is conceptualized as a living creature (probably) hiding inside (you/your mind), that shows up when called. The English counterpart <i>evoke fear</i> is a ‘historical metaphor’, whose metaphoricality is only accessible through etymology. Historically, however, it stems from the same concept as the Polish verbal metaphor (see Chapter 2.3.4). The phrase <i>arouse fear</i>, which corresponds to <i>wywolać strach</i> in terms of verbal translation, highlights different aspects of fear (fear can be activated rather than brought out of a hiding place).</p>	
FEAR IS A DEMON/MONSTER	
English: <i>be haunted (by fear)</i>	Polish: not found as a conventional linguistic metaphor
<p>In Polish, the similar concept of fear as a scary monster or demon can be only vaguely recognized in <i>strach ma wielkie oczy</i> ‘fear has big eyes’. However, this linguistic metaphor has developed from the physiologically motivated metonymy EFFECT FOR EMOTION, i.e. WIDENED EYES FOR FEAR. The adjective <i>potworny</i> ‘monstrous’ forms a conventional metaphor with <i>strach</i> ‘fear’, in a way highlighting the monster-like nature of fear, adding intensity to the meaning of this emotion and many other words. My informal research shows that the FEAR IS A MONSTER conceptual metaphor more frequently manifests in pictorial/visual metaphors than verbal ones.</p>	
FEAR IS A BIRD	
English: not found as a mapping, non-existent in English	Polish: <i>obleciał mnie strach</i> ‘fear flew around me’
<p>The concept of fear as a bird is not well represented by verbal metaphors in Polish. However, the conventionality as well as frequency of this metaphorical expression is high in Polish. The source domain is not easily accessible due to the high degree of conventionality. Further lexical evidence has not been found.</p>	

FEAR IS A HORSE	
English: <i>rein in / bridle/ curb / harness / master fear</i>	Polish: <i>okiełznać lęk</i>
English has a set of mappings comprising control-collocations where fear is conceptualized as a horse. Each verb highlights a slightly different feature of the process. The mapping is shared by the two languages, as <i>okiełznać strach/lęk</i> ('bridle fear') provides evidence for its existence. However, English shows a higher degree of conceptual elaboration of the mapping than Polish.	
FEAR IS A ROAD OBSTACLE	
English: <i>get over/past fear</i>	Polish: <i>przetłamać strach</i> 'break fear'
The mapping exists in both languages but the conventional metaphors suggest that fear is conceptualized as different kinds of the obstacle, which also involves different ways of coping with this emotion. In English, the obstacle is a log lying across the road or a boulder you leave behind (<i>get over/past</i>) and go on. In the Polish mapping, fear is a roadblock, a barrier, that you destroy (<i>przetłamać</i> 'break') if you want to go on.	

11. *Metaphonymic structures: metaphors stemming from the PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy*

The link between emotions and physiological symptoms is metonymic, motivated by the cause-effect relationship. This connection has long been recognized in cognitive studies (e.g. Kövecses 1990, 2002; Apresjan 1997; Nowakowska-Kempna 2000, Huang et al. 2005). In 1987, Lakoff and Kövecses postulated THE PHYSIOLOGICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION as a general metonymic principle of conceptualizing emotions. Universal nature of physiology leads to similarities in conceptualization. The PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy is the realization of the physiological metonymy in the domain of fear.

The facial expression of fear has such distinctive features as: raised eyebrows, eyes wide open and pupils dilated, eyebrows drawn together, tensed lower eyelids, lips stretched horizontally. Fear causes also changes in the functioning of the body such as drop in body temperature, increased pulse rate and blood pressure, pale face, lapses of heartbeat, inability to move.

Physiological reactions to fear are associated with the emotion, but conceptual metonymies capture non-expert understanding of physiology, which is based on observations and intuitions rather than scientific facts. The 'physiologically motivated' expressions can be categorized according to two metaphonymic concepts: DROP IN BODY TEMPERATURE STANDS FOR FEAR – FEAR IS COLD and SYMPTOMS OF AN ILLNESS STAND FOR FEAR – FEAR IS AN ILLNESS.

Bodily symptoms, as first-hand physical experience, appear to be very helpful for the description of emotions because they seem to be characteristic of one particular emotion rather than the whole emotion category. Thus, drop in temperature is metonymically related to fear while an increase in temperature is peculiar

to anger or joy. The physical effects and the emotional experience of a feeling are part of the same domain, which means that referring to the physiological effects of an emotion in order to describe that emotion can be regarded as metonymy. Lakoff and Kövecses (1987) postulate that there is a general metonymic principle that the effects of an emotion can stand for the emotion. Kövecses uses this argument to suggest that numerous expressions such as *to have cold feet* are metonyms: 'one part or element of the domain of fear is an assumed drop in body temperature' (2000: 5). Thus, to have cold feet 'is an example of the conceptual metonymy A DROP IN BODY TEMPERATURE STANDS FOR FEAR' (ibid.). This metaphonymic concept occurs in the form of numerous conventional expressions related to fear, e.g. *shake/ tremble/ quiver/ shiver/ shudder with fear, freeze with horror, feel your blood turn/ run cold, be chilled with fear, hair-raising fear, fear makes your teeth chatter/ hair stand on end/ flesh creep, get/ have cold feet, chilling fear, drżeć/ dygotać/ trząść się ze strachu* 'quake/ shiver/ quiver with fear', *trząść portkami* 'shake one's pants', *zdrętwieć ze strachu* 'become numb with fear', *dzwonić zębami ze strachu* 'one's teeth chatter with fear', *mieć gęsią skórę* 'have gooseflesh', *strach jeży włosy na głowie* 'fear makes the hair on your head bristle'.

In the ILLNESS metaphonymy, the source domain is represented by a number of medical conditions, each associated with a given set of symptoms. In one of them, being ill means being unable to move (e.g. *be paralyzed with fear, be numb with fear, scared stiff/ paraliżujący strach* 'paralyzing fear', *szttywny ze strachu* 'stiff with fear'). Such expressions as *petrified with fear, gorgonized with fear, fear turns sb to stone, be rooted to the spot with fear/ skamienieć ze strachu* 'turn to stone with fear', *ostupieć ze strachu* 'turn into a pillar with fear', *nogi wrastają w ziemię ze strachu* 'sb's legs grow into the ground with fear' can be regarded as metaphorical re-extensions of the more central concept within the same category.

The conceptualization is based on the folk understanding of physiology and health problems. Therefore the types of medical conditions from the source domain are not as clearly defined as medical categories; nor are the symptoms supported by scientific evidence. In addition to BEING UNABLE TO MOVE (*be paralyzed with fear, be numb with fear, scared stiff, paraliżujący strach* 'paralyzing fear', *szttywny ze strachu* 'stiff with fear'), fear is understood in terms of NEAR-DEATH OR DEATH-LIKE CONDITION (*be scared to death, mortal fear, deadly fear, frighten the life out of somebody, zamierać ze strachu* '(momentarily) die with fear', *umierać ze strachu* 'die of fear', *martwić z przerażenia* 'become dead with fear', *półżywy ze strachu* 'half-alive with fear'), HAVING AN UNHEALTHY-LOOKING FACE (*white with fear, pale as death, turn ashen, change colour, his face drawn and bloodless, (przy)blednąć ze strachu* 'become pale with fear', *blady ze strachu* 'pale with fear', *zzielienieć ze strachu* 'become green with fear'), BEING WEAK AND FEVERISH (*sweat with fear, be in a cold sweat, have your mouth dry, sweat with fear, be in a cold sweat, have your mouth dry, pocić się ze strachu* 'sweat with fear', *zimny pot kogoś oblewa* 'get in a cold sweat', *nogi się pod kimś uginają* 'one's legs bow') and HAVING A MALFUNCTIONING/

MISPLACED BODY ORGAN (*your heart leaps into your throat, your heart stops/ jumps/ pounds/ beats faster, your heart skips a beat, have your heart in your mouth, speechless with fear, your stomach turns over, have your pants full, wet yourself with fear, serce podchodzi do gardła* ‘your heart moves up into your throat’, *żołądek podchodzi do gardła* ‘your stomach moves up into your throat’, *oniemieć ze strachu* ‘become mute with fear’, *oczy wychodzą z orbit* ‘sb’ eyes come out of their sockets’, (*na*) *robić ze strachu w portkilmajtki* ‘to soil one’s pants/knickers with fear’, *posikać się ze strachu* ‘to pee oneself with fear’, *mieć pełne gacie strachu* ‘have one’s pants full of fear’). My claim at this point is that they represent Goossens’ metaphor from metonymy category, where the whole expression is first a metonymy, but then it becomes metaphorically mapped onto another domain (Goossens 2002[1990]).

Many of the metaphorical expressions within metaphonymic group are interesting examples of complex interaction between metonymic and metaphoric projections. I am going to discuss some of them in this section, using Ruiz de Mendoza’s typology of metaphonymic interplay. Polish metaphors are analyzed as English translations, as close as possible to the conceptual content in the original language, in some cases at the expense of their idiomaticity.

The Polish expression *trząść portkami* ‘shake one’s pants’ illustrates Goossen’s metaphor from metonymy type of interaction, specified by Ruiz de Mendoza as the source-in-target metonymy within the metaphoric source in which the output of metonymy serves the source of a metaphor. The interplay is shown in Figure 5 below.

Figure 5. The linguistic metaphor *trząść portkami* ‘shake your pants’

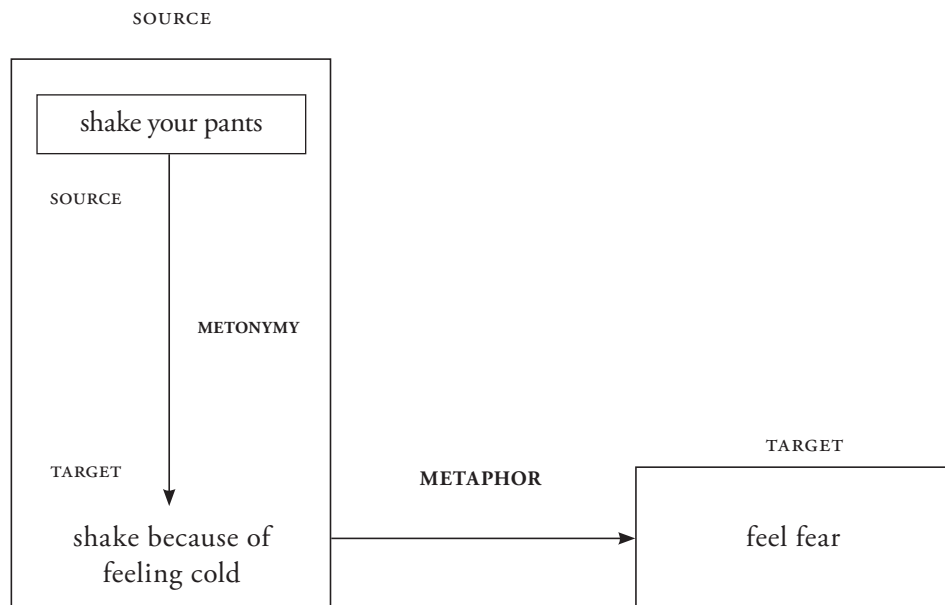
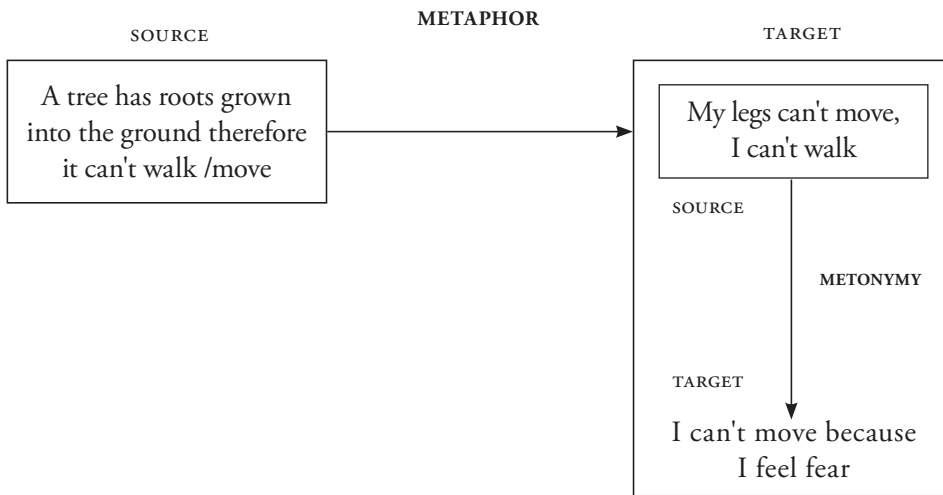
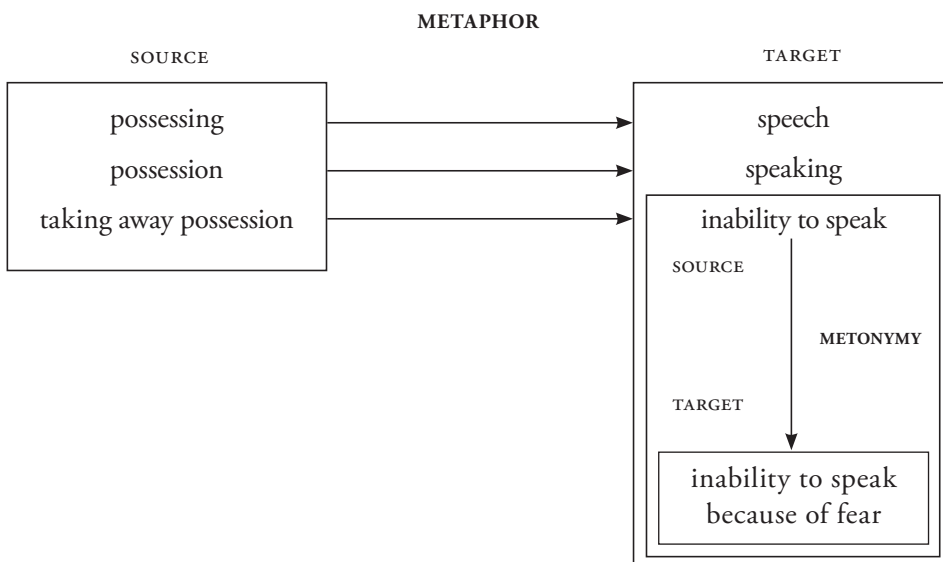


Figure 7. I was rooted to the spot



The third type of metonymy in Ruiz de Mendoza's model, which he describes as a target-in-source metonymy within the metaphoric target in which a metonymic mapping highlights the crucial aspect of a metaphor, accounts for such metaphoric expressions as *strach odbiera mowę* 'fear takes your speech away'. Speech is a possession that is taken away and as a result the person is unable to speak. The inability to speak is metonymically mapped onto fear, along the lines of the EFFECT FOR CAUSE metonymy. Additionally, the cause, or rather the causer, of this process is a part of the conventional verbal metaphor as the one who takes the speech away. Details of the interaction are shown in Figure 8 below.

Figure 8. *Strach odbiera mowę* 'fear takes your speech away'



Metaphonymic concepts based on the PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy appear to show very few contrastive elements in English and Polish. The obvious reason is the physiological basis which determines this part of the conceptualization of fear. The metaphorical concepts motivated by FEAR IS COLD and FEAR IS HAVING A MISPLACED / MALFUNCTIONING BODY ORGAN metaphors seem to be best represented by conventional metaphors in both English and Polish. Most of the metaphors share not only conceptual features but also linguistic form. Differences may show in the frequency of occurrence of single linguistic metaphors in particular types of discourse, which is beyond the scope of this article.

12. *Conclusions*

The conceptualization of FEAR in both English and Polish is governed by three major mapping principles, i.e., the CONTAINMENT image schema, FEAR IS A DANGEROUS/ HOSTILE ENTITY metaphor and PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy. The two languages share the general metaphors in conceptualizing FEAR. A considerable number of interactions between the imaginative structures can be identified within each of the three organizing principles. The interactions account for a variety of linguistic expressions which prove to be conceptually complex notions which define the wide range of facets of the emotion of fear/*strach*.

The CONTAINMENT image schema underlies conceptualizing FEAR as A BIG RESERVOIR OF WATER. Particular metaphorical mappings foreground different properties of the source domain; namely, the force of water (e.g. *a wave of fear*), the force that you are not aware of (*undercurrent of fear*), the depth of water (e.g. *deep fear*, *poziom strachu* ‘level of fear’), its coldness (e.g. *in fear and trembling*) or purity (e.g. *pure fear*). The same principle of CONTAINMENT accounts for conceptualizing fear as a substance (most often liquid) or a solid object that is poured or put into or out of a human body. Within this metaphorical area, the interaction with the PART FOR WHOLE metonymy, i.e. HEART STANDS FOR BODY, SOUL STANDS FOR BODY and EYES STAND FOR BODY, has been found very productive (e.g. *heart full of fear*, *fear insidelin your heart*, *oczy pełne strachu* ‘eyes full of fear’, *strach przepętnia duszę* ‘fear fills up one’s soul’).

Linguistic evidence from English and Polish shows that the FEAR IS A HOSTILE/ DANGEROUS ENTITY metaphor, which involves personifying FEAR or conceptualizing it as an animal or a physical object that can be used to hurt or hinder someone, interacts with the FORCE image schema (cf. EMOTION IS FORCE metaphor postulated by Kövecses 2000). The same FORCE schematic structure can be said to underlie such metaphorical expressions as *fear sweeps over me*, *fala strachu* ‘wave of fear’ or *przyptyw strachu* ‘flow of fear’ in the FEAR IS A BIG RESERVOIR OF WATER metaphor, where the force of the water is the highlighted element.

The study has also shown that the third main element of the model through which we understand and talk about fear is the PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR conceptual metonymy. The findings suggest that the metonymically motivated

expressions can be grouped into metaphonymic concepts on the basis of the symptoms of certain medical conditions which are commonly associated with the effects of being frightened. Thus, the symptoms have been specified as BEING UNABLE TO MOVE (*be paralyzed with fear, sztywny ze strachu* ‘stiff with fear’), BEING IN A NEAR-DEATH OR DEATH-LIKE CONDITION (*be scared to death, martwić z przerażenia* ‘become dead with fear’), HAVING AN UNHEALTHY-LOOKING FACE (*his face drawn and bloodless, przy-/blednąć ze strachu* ‘become pale with fear’), BEING FEVERISH (*have your mouth dry, zimny pot kogoś oblewa* ‘get in a cold sweat’), and HAVING A MISPLACED/MALFUNCTIONING BODY ORGAN (e.g. *have your heart in your mouth, serce podchodzi do gardła* ‘your heart moves up into your throat’).

The mappings within this metaphonymic concepts reflect folk knowledge of anatomy and non-expert or intuitive interpretation of medical conditions. It shows, for example, in such metaphorical expressions as *have your heart in your mouth*, or *żołądek podchodzi do gardła* ‘your stomach moves up into your throat’. The expression *mieć duszę na ramieniu* ‘have your soul on your shoulder’ appears to be included in the FEAR IS HAVING A MISPLACED / MALFUNCTIONING BODY ORGAN: the soul is traditionally understood as located inside one’s body, so when it is ‘misplaced’, one must be ill. It could be postulated that the English metaphorical expression *frighten the life out of somebody* is based on a similar concept of a part of you, namely *the life*, which is normally located *in your body*, having been misplaced because of fear. However, the interpretation of *the life out of the body* is closer to *having no life*, which stands for *being dead*, therefore it seems to also belong to the FEAR IS BEING IN A NEAR-DEATH OR DEATH-LIKE CONDITION.

The study has found that some metaphorical expressions within this group represent different types of complex metaphonymic interaction (e.g. *trząść portkami* ‘shake your pants’, *nie mogę wykrztusić słowa* ‘I can’t cough up a word’, *I was rooted to the spot* or *strach odbiera mowę* ‘takes your speech away’) The differences between them have been demonstrated according to Ruiz de Mendoza’s classification.

Although both English and Polish are equally prone to conceptualize FEAR in terms of the CONTAINMENT image schema, FEAR IS A DANGEROUS/HOSTILE ENTITY metaphor and PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy, they have their language specific mappings.

In the group of metaphors motivated by the CONTAINMENT schema, the differences showed within a number of specific mappings. Thus, FEAR IS GULF WATER is not found as a specific conceptual metaphor in Polish. FEAR IS A WAVE is realized in a number of linguistic metaphors in both languages, but the English metaphorical expression *fear sweeps over me*, which foregrounds the intensity of the emotion, has no Polish linguistic equivalent within the same FEAR IS A WAVE concept (a similar meaning of fear having full control over somebody is conveyed by the expression *zawładnął mną strach* ‘fear gained control over me’, which points at a different source domain). The English metaphor *in fear and trembling* shows a higher degree of conceptual elaboration of FEAR IS WATER metaphor, as trembling implies the low temperature. Polish

seems to have no linguistic realizations of FEAR IS COLD WATER metaphor. The metaphorical concept of fear as A SUBSTANCE GIVEN BY INJECTION, which underlies the Polish phrase *wszczepić komuś / zaszczerpić w kims strach* 'inject fear into sb', is not lexically present in English. The FEAR IS A SPROUTING SEED metaphor has been found in both languages, yet *germinate* has different syntactic features in each language (in Polish it is an intransitive verb, in English it is transitive as well as intransitive verb), and, as a result, the metaphorical expressions with the verb in each language highlight different aspects of FEAR within the SPROUTING conceptual metaphor.

The comparing of linguistic data connected with the FEAR IS A HOSTILE/DANGEROUS ENTITY metaphor has revealed some differences within the following specific metaphors: FEAR IS A HIDING CREATURE (*wywotać strach* 'call out fear' and *evoke fear* belong to the same concept, yet the English metaphor is no longer accessible without etymological knowledge), FEAR IS A DEMON/MONSTER (*be haunted by fear* was not found in Polish, this metaphor is not very productive in Polish), FEAR IS A BIRD (not found in English, one lexical metaphor in Polish, i.e. *obleciał mnie strach* 'fear flew around me'), FEAR IS A HORSE (higher degree of conceptual elaboration in English than in Polish), FEAR IS A ROAD OBSTACLE (in each language FEAR is conceptualized as a different type of a road obstacle: *get over / past fear* indicates a boulder, while *przetłamać strach* 'break fear' points at a roadblock).

The metaphors from PHYSIOLOGICAL EFFECT OF FEAR STANDS FOR FEAR metonymy appear to show the least cross-linguistic diversity. Polish and English mostly share not only metaphorical concepts but also many, if not most, of the metaphorical expressions. I have interpreted this lack of contrastive elements as a consequence of a physiological basis underlying the metaphonymies. However, a more detailed comparative study focusing on physiologically motivated metaphors, and involving corpus analysis would probably reveal some differences.

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ABSTRACT

The anatomy of fear: interplay of metaphor, metonymy and image schema in the conceptualization of FEAR/STRACH in English and Polish

The article presents detailed analysis of the interrelations between metaphor, metonymy and image schema in the metaphorical conceptualization of FEAR/STRACH in English and Polish. The theoretical framework of the study is provided by the Conceptual Metaphor Theory, which is one of the basic elements of Cognitive Linguistics. The material used in the analytical part comes from various lexicographic sources and language corpora. The study also deals with a comparative analysis of some elements of the conceptual model of FEAR across the two languages.

KEY WORDS

Emotions, fear, conceptualization, metaphor, metonymy, image schema, interplay

STRESZCZENIE

Anatomia strachu: wzajemne relacje pomiędzy metaforą, metonimią i schematem wyobrażeniowym w konceptualizacji STRACHU (ang. FEAR) w językach polskim i angielskim

Artykuł prezentuje szczegółową analizę relacji między metaforą, metonimią oraz schematem wyobrażeniowym w metaforycznym obrazie STRACHU (ang. FEAR) w językach polskim i angielskim. Podstawę teoretyczną badania jest teoria metafory konceptualnej, będąca jednym z podstawowych elementów lingwistyki kognitywnej. Materiał badawczy stanowią metafory językowe pochodzące z różnorodnych pozycji leksykograficznych oraz korpusów językowych. Badanie uwzględnia również analizę porównawczą poszczególnych elementów konceptualnego modelu STRACHU w językach polskim i angielskim.

SŁOWA KLUCZOWE

uczucia, strach, konceptualizacja metafora, metonimia, schemat wyobrażeniowy, wzajemne oddziaływanie