Metaphorical conceptualization of fear in English and Kurdish

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Abstract

This paper examines the metaphorical ways through which English and Kurdish people communicate their fears. Conceptual Metaphor Theory, one of the fundamental concepts in Cognitive Linguistics, serves as the theoretical basis for the investigation. The study seeks to identify and describe the source domains whose components are mapped onto the domain of fear. It also aims to illustrate how cross-linguistic variations manifest themselves in some mappings between English and Kurdish. For the purpose of the study, expressions in the two languages were compiled from various sources including dictionaries and literary texts. Despite the fact that the two cultures are highly different and there is a cultural division between them, yet a kind of commonalities between them can be noticed in terms of portraying emotional experiences. The study demonstrates that a number of elementary metaphors for conceiving fear are shared by the two languages.

Key words: Conceptual metaphor, Fear, mapping, cultural differences, conceptualization.

1. Introduction

For the vast majority of people, metaphors can be defined as examples of non-literal language incorporating some sorts of comparison or identification; when such expressions interpreted literally, they would sound absurd or impossible. In a metaphor, the similarity is implied. Thus, it has been regarded as one of the best forms of figurative language (Knowles and Moon, 2006). According to (Kövecses, 2010) this traditional view of metaphor has been identified by some widely accepted characteristics in which metaphor was an attribute of words. As a result, it was a linguistic feature that was mostly used in literary and artistic works. Furthermore, it required conscious use of language and it was constructed on the similarity between the two entities being compared and identified. Lastly, it was a figure of speech that was unnecessary. Hence, it was not a requirement for the everyday interaction.

However, since the publication of *Metaphors we live by* in 1980 by Lakoff and Johnson, a new era has started in the field of metaphor. In contrast to the traditional view, the aim behind using metaphors in the cognitive view is to help people grasp a particular concept. Thus, it is a quality of concepts rather than words. Metaphor, far from being an unnecessary but beautiful linguistic adornment, is an inherent process of human mind and reasoning. Furthermore, it is not always based on similarities and it is frequently utilized by regular people, not simply those with unique talents (Lakoff and Johnson, 1980). In light of this, metaphor can be defined as a common phenomenon that mostly deals with the intricate language framing of one specific object in terms of its counterpart. Thus, metaphor is more than just a literary and rhetorical device; it is a fundamental component of human thought (Rasool, 2021). The analysis of concepts, especially concepts of emotions, is one of the most crucial areas of modern cognitive linguistics. According to (Mykhalchuk and Bihunova,

2019) emotions can be defined as unique psychophysical states of an organism that express an individual's attitude toward themselves and their environment through intentions, firsthand experiences, feelings of pleasure or discomfort, satisfaction or dissatisfaction, as a result of the world's objective attitude toward their wants and needs. Therefore, the aim behind this study is to examine the main source domains used in the conceptualization of fear in English and Kurdish through identifying the main conceptual metaphors employed in this field. It investigates both the extent to which these two languages share these source domains and the influence of the two different cultures in this respect. It makes further attempts to recognize and represent some additional source domains that are unique to one of these two languages.

2. Conceptual metaphor

Lakoff and Johnson (1980, p.5) state that "The essence of metaphor is understanding and experiencing one kind of thing in terms of another". Accordingly, the process of reconstructing an abstract conceptual domain in relation to another concrete conceptual domain through using a series of systematic correlations or mappings between the two domains is known as conceptual metaphor. They can be realized by two formulas either A is B or A as B where A and B stand for various conceptual domains (Kövecses, 2010). Thus, metaphors can be defined as "mappings across conceptual domains" (Lakoff, 1993, p. 245). Metaphor is further defined as a cognitive technique in which one experiencing domain is partially projected onto another experiencing domain in order to partially realize the second domain in terms of the first (Barelona, 2003). As a result, conceptual metaphors draw on two conceptual domains: The source domain is more concrete and less complicated than the target domain, which is the conceptual domain that we are trying to partially realize through the source domain. The target domain is primarily more abstract, unstructured, and subjective than the source domain.

3. Methodology

3.1 Data collection

English expressions used to describe this emotion were collected from online dictionaries such as Cambridge, Merriam Webster and Collins dictionaries. Such expressions are reflections of English culture. While Kurdish expressions were also gathered from dictionaries such as The Sharezoor which is a Kurdish- English dictionary, Ferhengy Kurdistan by Giwy Mukiryany first edition (1999) as well as literary texts and everyday speech.

3.2 Procedure

Linguistic metaphors in English and Kurdish were compiled from the aforementioned sources. Then these expressions were categorized according to their specific source domains. After that they were analyzed in terms of the conceptual metaphors realizing the emotion in English and Kurdish focusing on their similarities and differences. For each Kurdish expression, two versions of translation are offered, one of them is a literal translation and the other one is a comparable English translation.

4. Conceptual Metaphors of fear in English and Kurdish

Fear has been recognized as a critical adaptive warning mechanism for our species' survival. It gives us the ability to recognize dangerous circumstances and defend ourselves from them (Esenova, 2011). According to (Izard, 1977) fear can be brought on by both internal and external occurrences, conditions, or circumstances that indicate danger. Furthermore, it can be defined as a circumstance that poses a threat to one's self, whether that threat is physical, psychological or social (Kövecses, 1990). Thus, the physiological changes that occur inside

the human body during a moment of risk are the fundamental sources of inspiration for the concept. Yet a specific social group and cultural perspective are responsible for the creation of the concept. As a result, fear as a conceptual domain, in both English and Kurdish, is understood and realized in relation to other experiential domains. The following is the description of the main metaphors of fear in English and Kurdish:

4.1 FEAR IS A FLUID IN A CONTAINER

1) *The crime filled him with fear.*

This metaphor is an illustration of a much more generic one EMOTIONS ARE FLUIDS CONTAINED IN A CONTAINER. The metaphor's primary point of emphasis is the presence of the feeling. Furthermore, it implies that fear lives within the self as a distinct entity. The container represents the body of the individual experiencing the feeling, while the fluid inside the container portrays the feeling. In contrast to anger, the fluid in this metaphor isn't heated (Kövecses, 1990, p.75). This metaphor is not one of the primary ways through which English speakers comprehend fear since one intriguing aspect of the concept is that it is made up of numerous mental metonymies, such as INCREASE IN HEART BEAT, DROP IN BODY TEMPERATURE, and many others (Kövecses, 2000, pp.23–24). In the same manner of English, Kurdish language also makes use of this metaphor but instead of the whole body as it is employed in English, parts of the body are employed as the container in Kurdish as in (2) where the emotion is contained by the eyes.

2) *Çawekanî piŕ bûn le tiris.*

Lit. his eyes full were of fear.
Exp. His eyes were full of fear.

In addition to the above conventional conceptual metaphor in which human body is the container for the emotion, there are some other versions of the container metaphor that are used in the conceptualization of fear chief among them are:

4.2 FEAR IS A CONTAINER

3) *He was bleeding so much, he was in fear of his life.*

This metaphor has been identified by (Sirvyde, 2006). In this metaphor the emotion itself rather than the self can be realized as the container. Based on the linguistic expressions, it would seem that both languages English and Kurdish employ this metaphor in their conceptualization of fear as in the following examples:

4) *Dujmin lenaw tiris u toqanêkî gewre daye.*

Lit. enemy inside fear and terror big are.
Exp: The enemies are in big fear and terror.

4.3 FEAR IS A BIG RESERVOIR OF WATER

5) *A wave of panic swept through the crowd.*

This version of the container metaphor has been identified by (Rewiś-Łętkowska, 2014). The relationship between little land creatures and large areas of water is what inspires this metaphor with inability and nervousness as the most prominent aspects of the image being applied onto the target domain. Fear can be realized through this metaphor in terms of sea characteristics as in *deep fear, waves of fear, fear is rising* (Rewiś-Łętkowska, 2014, p.81). Kurdish language also shares this metaphor, although fear in Kurdish is mainly realized in terms of sea waves as in (6).

6) *Leber şepoĺî tiris u mandûyî zor natwanêt piŕ be sîngî xoy hewa heĺmijêt.*

Lit: because waves of fear and tiredness much cannot full of his chest air absorb.
Exp. Due to waves of fear and tiredness, he can't fill his chest with enough oxygen.

4.4 HUMAN BODY IS A CONTAINER WITH A SUBSTANCE INSIDE, FEAR IS AN OBJECT THAT CAN BE PUT INSIDE

7) *She put the fear of God into them.*

This metaphor depicts fear as a physical object that may be inserted into the body's container either to elicit the emotion or remove it from the body. The grammatical characteristics of the word used to refer to this emotion, such as the ability to form the plural, the use of the indefinite\ definite article, or their appearance in possessive constructions (deep-rooted fears, give somebody a fright, his fear), reinforce the analogy that compares fear to a physical thing (Rewiś-Łętkowska, 2014, p.83). In the same manner of English, example (8) shows that fear can be seen as an object that can be manipulated with in Kurdish either by throwing or putting it into someone by another person.

8) *Afreteke tiris le mindaĺekey derdekat.*

Lit: the woman fear in her child throw out.
Exp: The woman gets the fear out of her child.

4.5 BODY IS A CONTAINER WITH SOIL INSIDE, FEAR IS A SEED THAT CAN BE PUT INSIDE

9) *Now that you've sown fears in my heart, I'll never be sure I can trust him.*

This is yet another metaphor which can be explained by the above metaphorical mapping with soil corresponding to the substance and the seed corresponding the object (Rewiś-Łętkowska, 2014, p.83). In a parallel fashion to English, Kurdish language also employs the metaphor FEAR IS A SEED in its conceptualization of fear as in (10).

10) *Yekêk le serekîtirîn hengawekany çareseri tiris birîtîye le destnîşankirdinî ew ŕûdawe yaxud dîmene ke tirsî le diĺî miroveke ŕiwandiwe.*

Lit: one of major steps treatment fear is diagnosing that occurrence or sight that fear in heart of human grow.
Exp: one of the major steps in the treatment of fear is the diagnosis of the occurrence or the sight that has grown fear in the heart of the person.

4.6 FEAR IS A VICIOUS ENEMY (HUMAN or ANIMAL)

11) *There remains a lurking fear that things cannot be as perfect as they seem.*
According to (Semino, 2021) the most common and traditional metaphors are frequently based on simple, embodied and sensory experiences. For instance, seeing a hostile person or animal that endangers our capacity to fulfill our objectives, or, at worst, to survive, is a fundamental, physically detailed, and image-rich situation with powerful emotional connotations. Such kind of situations can then be used as metaphors to consider and discuss a wide range of less obvious issues, such as illness, debt, or mourning. These situations can all be struggled with, fought, and defeated. Thus, fear in this metaphor is portrayed as an enemy or adversary that, for example, prowls around, preys on, sneaks up on, or pursues the self. An adversary of this nature poses a threat to one's own survival (Kövecses, 1990). The correlation between the target domain of fear and the source domain of vicious enemy can be summed up as (Ansah, 2011, p.206):

The Predator---------- Fear.
The Prey--------------- The self.

While this metaphor in English conceptualizes fear as a silent enemy that slowly creeps into a person, putting them at risk of being hunted by it (Afrashi and Ghouchani, 2018), in Kurdish, fear is realized as an enemy that must be encountered by the person directly exploiting all his potentialities as in (12).

12) *Ŕûbeŕûy tirsekant biberewe.*
Lit: face to face your fears.
Exp: Face your fears.

4.7 FEAR IS A TORMENTOR

12) *She was tortured by the fear of not being successful in the exam.*
The concept of fear in this metaphor is depicted as a person who can cause himself an immense agony (Kövecses, 1990). This metaphor can be realized by the following conceptual mapping (Ansah, 2011, p.207):

The torturer--------------Fear.
Tortured-------------------The self (the individual).
The physical and mental suffering brought on by torture ------------Physiological responses connected to fear.
Kurdish language also makes use of this metaphor as in (14).

14) *Berdewam tirsî le destdanî postekey eşkencey dedat.*
Lit: Always fear of losing her post torture.
Exp: She is often tortured by the fear of losing her post.

4.8 FEAR IS AN ILLNESS

15) *They were plagued by fear of financial problems.*
In this metaphor, fear is shown as either a sickness or as something that could make one sick (Kövecses, 1990). The relation between the concept of fear and the source domain of illness according to (Ansah, 2011, p. 210) can be realized as:

The sickness----------Fear.
The sick individual--------The individual experiencing fear.
Factor causing disease------------Origin of fear.

Fear in Kurdish is also realized either as a disease or as something that could cause sickness. In Kurdish culture, liver which is one of the digestive system's organs, and gallbladder, a tiny sac-shaped organ beneath liver where bile is stored, stand for bravery and determination as in *(Piyawêkî be cerge = He's a brave man)* as opposite of *(pîyawêkî bêcerge = He's coward)*. In fact, if any one of these two organs ruptures or is damaged, it can result in serious illnesses and negative side effects for a person. Gallbladder is a term frequently used in Kurdish to conceptualize fear since its metaphorical burst which stands for fear can to represent shyness. In Kurdish culture, being afraid particularly for men is shameful. While Kurdish language makes use of specific organs of digestive system to denote fear as in (17,18,19) in English the term *guts* which literally denotes various parts of digestive system stands for bravery and determination as in (16).

16) *It takes a lot of guts to admit to so many people that you've made a mistake.*

17) *Zirawim çû.*
Lit: my gallbladder went away.
Exp: I became scared to death.
18) *Cergim pisa.*
Lit: my liver has been cut.
Exp: I became scared to death.
19) *Nawik u dilî xist.*
Lit: His navel and heart have been dropped.
Exp: I became scared to death.

4.9 EAR IS A SUPERNATURAL BEING

20) *30 years after the fire he is still haunted by images of death and destruction.*
Fear is portrayed in this metaphor as a paranormal being that can be extremely upsetting to one's own mind (Kövecses, 1990). In this metaphor, fear is depicted as a being that chases the self, highlighting the spooky nature of the interaction between self and fear. This metaphor is also employed in the conceptualization of fear in Kurdish. In (21) Azrael, one of God's angels and often known as the angel of death, is utilized to express fear in Kurdish culture, which is predominantly an Islamic culture. While (22) shows the haunting aspect of fear of death, in (23) terms such as *dêw* and *xêw* are used to conceptualize a cruel person or terrified situation.
21) *Bo wa tirsay? Eizraîlit bînî?*
Lit: why were you so afraid? Did you see Azrel?
Exp: Did you see Azrel?
22) *Tirsî mirdin aramî lê birîwe.*
Lit: fear of death patience deprived.
Exp: He is haunted by the fear of death.
23) *Leber çawî bote dêw u dujmin u xêw.*
Lit: In front of her eyes it turned to ogre and enemy and ghost.
Exp: It has become something very terrified and difficult.

4.10   FEAR IS AN OPPONENT

24) *A brief panic overtook the financial markets in October.*
As fear can be viewed in terms of an entity that might endanger our lives and inflict tremendous bodily or mental agony, it is only logical to be also seen as an opposite or

opponent that we have to overcome. Furthermore, the social expectation of people particularly men who should not demonstrate their fear might be regarded as another reason for why we think of fear as an OPPONENT. In the context of fear, the OPPONENT metaphor is highly helpful. The relationship between the target domain of fear and the source domain of an opponent can be summed up as follows (Kövecses, 1990).

The adversary --------------------Fear.
The physical conflict between the self and the adversary---------The struggle for emotional control in the mind.
 Being victorious over the adversary---------- Mastering fear.
Being defeated to the adversary-----------BEING controlled by fear.

Kurdish language also shares the above metaphor in the conceptualîzation of fear, but unlike English which exploits a great deal of verbs in this respect, the main verbs focused on in Kurdish in terms of an opponent include (zaĺbûn=overcome, kontroĺ kirdin =control, gemaro = besiege). In (25) the verb *zaĺbûn* has been used in two senses. First, in the sense of the experiencer of the emotion and in the second in the sense of the emotion. Similar to English language, the experiencer in this example often seems to take a more defensive stance, striving to control their opponent. While FEAR appears as an offensive, extreme side, launching an action against its antagonist (Rewiś-Łętkowska, 2019).

25) *Hewiĺbide be hemû hêzêkit beser ew tirseda Zaĺbît u ŕêgemede beser hemû bîrkirdneweyekda zaĺbêt.*
Lit: try by all your energy over this fear overcome and do not allow over all your thoughts overcome.
Exp: Try with all your abilities to overcome this fear and do not allow it to overcome all your ideas.

4.11 FEAR IS A BURDEN

26)*Residents in coastal areas are breathing a sigh of relief now that the storm has passed.*
Similar to the container metaphor, burden metaphors can be used with a range of emotions. Burden metaphors are mainly used to describe target domains that are unpleasant or undesirable. Thus, the metaphor depicts fear and the metaphorically connected idea of danger as unpleasant. Furthermore, it also entails that the absence of fear (risk) is pleasurable, bringing us a sense of comfort (Kövecses, 1990). According to (Ansah, 2011) the following correlation between the target domain of fear and the source domain of burden can be identified:
The burden--------Fear.
The person carrying the load -------------The person experiencing fear.
Having to bear the weight--------------- Continuing to feel fear.
Unloading the burden--------------- Mastering fear.
The metaphor FEAR IS A BURDEN is also employed in the conceptualîzation of fear in Kurdish as in (27).
27) *Diway dozînewey tawanbareke u destgîrkirdinî le layen hêze emnîyekanewe xeĺkeke hestî be aramîyekî zor kird.*
Lit: after found criminal and arrested by the police people felt security much.
Exp: After the criminal has been found and arrested by the police, people felt much secure.

4.12 FEAR IS A NATURAL FORCE

28) *He found himself engulfed by fear.*

According to (Kövecses, 1990) this metaphor seems to be primarily concerned with the idea of self as being passive in respect to the emotion i.e. that emotion influences us while we passively experience its consequences. Kurdish language does not share this mapping in the conceptualization of fear.

4.13 FEAR IS A SUPERIOR

29) *His fear prevents him (from) driving.*
This metaphor implies that the self is a subordinate who complies with the will of the superior i.e. in some cases our emotions compel us to take specific acts. This metaphor expands our understanding of fear by showing us that it can influence or drive our conduct in general and force us to do or refrain from doing particular activities (Kövecses, 1990). It is also employed in the conceptualization of fear in Kurdish asit is evident in (30).

30) *Tiris zor car cige le karîgerye biçûk u katîyekan debête kospêky gewrey dirêj xayen le hengawekany dahatûy mirovda.*
Lit: fear many times except influence small and temporary causes hindrance big permanent in steps future of human.
Exp: In addition to its minor, transient effects, fear frequently becomes a tremendous, long-lasting obstacle in the way of human progress in the future.

4.14 FEAR IS INSANITY

31) *She was* insane *with fear.*
This metaphor employs the source domain of being insane onto the target domain of fear. Kurdish language also shares this metaphorical mapping.

32)*Le tirsan şêt bibû.*
Lit: in fear crazy became.
Exp: He became insane with fear.

4.15 THE SUBJECT OF FEAR IS A DIVIDED SELF

33)*I was beside myself when I found out I'd been rejected from my first-choice school.*
According to (Kövecses, 2000), the concept of the DIVIDED SELF involves a source domain with a canonical person. The canonical person is made up of a self and a body, and these two parts are interconnected in such a way that the self is contained in the body. As a metaphorical source domain, the DIVIDED SELF signifies that the self that is typically contained within the body moves outside of it. This occurs when the person, in this instance, loses control of their emotions. The aforementioned metaphor is also used in Kurdish, but instead of self, it uses soul. This metaphor makes use of our understanding that humans are made up of body and soul. Since the separation of the soul from the body occurs after death, this metaphor conceptualizes fear as being exceedingly harmful, even life-threatening in Kurdish as in the following example:
34) *Ruĥim çû.*
Lit: My soul has gone.
Exp: I became scared to death.

4.16 FEAR IS A HORSE

35) *We tried to rein in our fears.*

This metaphor depicts fear as a horse that needs to be controlled. The following correlations between the target domain of fear and the source domain of a horse can be depicted (Esenova, 2011).

The stable------------------The mind.

Breeding of the young-----------Increasing fear.

The process of feeding and sheltering the animal-----------The preservation of fear.

 This mapping has been further referred to by (Rewiś-Łętkowska, 2019). According to the author there are a number of mappings in English that constitute a kind of control-collocations in the conceptualization of fear as a horse. Such verbs include: rein in / bridle/ curb / harness / master fear. Every verb draws attention to a slight bit different aspect of the action. Although Kurdish language also makes use of the above metaphor, but unlike English the only verb used in the conceptualization of fear in terms of a horse is *bestinewe* which is the equivalent of curb as in (36).

36) Hewiĺbide ew tirset bibestîyewe.

Lit: Try to this fear tie.

Exp: Try to curb your fear.

4.17 FEAR IS A ROAD OBSTACLE

37) you'll soon get over your fear.

This metaphor applies the source domain of road obstacles into the target domain of fear. Traditional metaphorical expressions in both languages imply that fear is understood as a variety of obstacles that require a variety of responses. In English the impediment is portrayed as a log in the path or a stone that you have to leave behind (get over/pass) and continue (Rewiś-Łętkowska, 2019). While the Kurdish view of the world, depicts fear as a barrier or roadblock that must be broken in order to continue. Thus, the mapping exists in English and Kurdish.

38) Em core heĺwêstane debête hander bo tirs şikandin w ŕewandinewey dûdiĺî wiĺatanî tirîş.

 Lit: This kind of situations become motive for fear breaking and removal of hesitation of countries other.

Exp: Such kind of situations derives other countries to get over their fear and uncertainty.

4.18 FEAR IS A BIRD

 Fear in this metaphor has been conceptualized in terms of a bird settling on a branch of a tree. In English this mapping is not in use while in Kurdish language the verb (nîştin= settle on) is used particularly with the emotion of fear to denote that someone or somewhere is under the influence of fear.

39) Xeĺkî şareke tirsyan lênîştuwe.

Lit: People of the city fear settle on.

Exp: Fear has overcome the people of the city.

 40) Tiris baĺî beser şarekeda kêşawe.

Lit: Fear its wing over the city opened.

Exp: Fear overwhelmed the city.

5. Conclusion

The comparison of the data from English and Kurdish reveals that our conceptualization of fear is founded mainly on two approaches: the metaphor that fear is a hazardous or hostile thing and the metonymy that the physiological consequences of fear represent fear. The fact that both languages share all of the common metaphors for conceiving fear can be realized by universality of physical experiences and the concept's embodied nature. Thus, the two languages share all the metaphors identified in this paper except FEAR IS A NATURAL FORCE employed in English but not in Kurdish and FEAR IS A BIRD which has not been detected in English. Despite the great similarities of the two languages in terms of the source domains used in this respect, yet cultural differences can also be noted. For example, the road obstacle in the metaphor FEAR IS A ROAD OBSTACLE is realized differently in the two languages. The obstacle in English is a very large stone which must be left behind or get over, in Kurdish the road obstacle must be broken. Another difference can be seen in the metaphor FEAR IS A HORSE which is highly elaborated linguistically in English in terms of the verbs involved in the realization of this source domain, in Kurdish only one verb is employed in this sense. As far the container metaphor, in English the whole body can be realized as the container, whereas in Kurdish specific parts of the body can be referred to as the container for the emotion. Furthermore, fear in the metaphor FEAR IS A BIG RESERVOIR OF WATER realized in terms of sea characteristics in English, in Kurdish it can only be realized in terms of sea waves as in *waves of fear*. FEAR IS AN ILLNESS is yet another metaphor employed in the two languages for the conceptualization of fear also exhibits some sort of differences between the two languages for example, in English the term *guts* which is used to refer to different organs of the digestive system stand for bravery and determination, in Kurdish specific organs of digestive system is used for this purpose particularly liver and gallbladder. The canonical person in the metaphor THE SUBJECT OF FEAR IS A DIVIDED SELF is made up of self and body, in Kurdish the canonical person consists of soul and body. Another obvious cultural difference in the conceptualization of the emotion can be realized in the metaphor FEAR IS A SUPERNATURAL BEING, due to the employment of Azrael, the angle of death, in Kurdish culture which is mainly an Islamic culture.

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میتافۆری چەمکی ترس لە زمانی ئینگلیزی و کوردیدا

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پوختە

ئەم توێژینەوەیە باس لەو شێوازە میتافۆرییانە دەکات کە لە ڕێگەیەوە خەڵکی ئینگلیز و کورد باس لە ترسەکانی خۆیان دەکەن. تیۆری میتافۆری چەمک، کە یەکێکە لە چەمکە بنچینەییەکان لە زمانەوانی مەعریفیدا وەک بنەمای تیۆری بۆ لێکۆلینەوە لەم توێژینەوەیە بەکار دێت. توێژینەوەکە هەوڵ ناساندن و وەسفکردنی ئەو بوارانە دەدات کە سەرچاوەن وپێکهاتەکانیان لە بواری ترسدا نەخشێنراون هەروەها ئامانج لەم توێژینەوەیە ئەوەیە کە چۆن جیاوازی زمانەوانی لە نێوان زمانەکانی ئینگلیزی و کوردیدا لە هەندێک لە نەخشەکان خۆیان دەردەخەن. بۆ مەبەستی توێژینەوەکە، دەربڕینەکان لە هەر دوو زمانەکان لە سەرچاوەی جۆراوجۆرەوە کۆکرانەوە لەوانە فەرهەنگ و تێکستی ئەدەبی. سەرەڕای ئەوەی کە ئەو دوو کلتورە زۆر جیاوازن و دابەشبوونێکی کەلتووری لە نێوانیاندا هەیە، بەڵام لە ڕووی وێناکردنی سۆزداریەوە دەتوانرێت جۆرێک لە هاوبەش لە نێوانیاندا ببینرێت. توێژینەوەکە دەریدەخات کە ژمارەیەک لە میتافۆرە سەرەتاییەکان کە بۆ گوزارشتکردن لە ترس بەکاردێت هاوبەشن لەنێوان هەر دوو زمانەکان.

کلیله وشەکان: میتافۆری چەمک، ترس، نەخشەکێشان، جیاوازی کولتووری، بە چەمککردن.

التصورالمجازي للخوف فى اللغتين الانجليزية و الكردية

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خلاصة البحث

تبحث هذه الدراسة في الطرق المجازية التي يعبر من خلالها الإنجليز والأكراد عن مخاوفهم. تتخذ هذه الدراسة من نظرية الاستعارة المفاهيمية، التي هي أحدى المفاهيم الأساسية في علم اللغة المعرفي ، كأساس نظري للتحقيق. تسعى هذة الدراسة إلى تمييز و وصف مجالات المصدر التي تم تحديد عناصرها في مجال الخوف كما تهدف إلى توضيح كيف تظهر الاختلافات اللغوية في بعض التعيينات بين الإنكليزية والكردية. ولغرض هذه الدراسة ، تم تجميع التعبيرات فى اللغتين من مصادر مختلفة بما في ذلك القواميس والنصوص الأدبية. وعلى الرغم من حقيقة أن الثقافتين الانكليزية والكردية مختلفتان إلى حد كبير وان هناك انقسام ثقافي بينهما ، إلا أنه يمكن ملاحظة نوع من القواسم المشتركة بينهما من حيث التعبير عن التجارب العاطفية. توضح هذة الدراسة أن اللغتين تشتركان فى عدد من الاستعارات الأولية لتصور الخوف.

الكلمات الرئيسية: الاستعارة المفاهيمية ، الخوف ، تحديد ،الاختلافات الثقافية،التصور.