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METAPHORS OF DEPRESSIVE EMOTIONS IN PSYCHOPATHOLOGICAL DISCOURSE: A COGNITIVE LINGUISTIC ANALYSIS

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O.V. Vakhovska. Metaphors of depressive emotions in psychopathological discourse: a cognitive linguistic analysis. This paper addresses metaphor and focuses on the role of metaphor in conceptualization of emotion experience of depression. The objective of this paper is two-fold. It aims (1) to appease the criticism of negligence with respect to big data and real discourses that conceptual metaphor theory is presently facing and (2) to expose and analyse with a cognitive linguistic methodology metaphorizations of depressive emotions in psychopathological discourse. In accordance with this objective, the investigation behind this paper is fuelled by big metaphorical data recruited from pieces of modern English psychopathological discourse on major and manic depression recorded in the form of two single-author depression memoirs. Metaphors of depressive emotions and their entailments organize within these pieces ramified metaphorical systems that reflect subcategorization of emotion experience by the depressive mind. Metaphors in these systems are of various types; they are based on bodily and cultural experiences, have different cognitive functions and may be archetypal in nature. Their targets are distinct emotion concepts. Their sources belong to diverse domains of human experience. Metaphorical meanings for the depressive emotions expose qualitative aspects of emotion experience of depression in its variation and subtlety. Metaphors of depressive emotions in the data encompass creative and conventional conceptualizations. The data allow an assumption that whereas conventional metaphors perform the function of understanding an emotion experience and naming it, creative metaphors expose in this experience its most elusive aspects and their cognitive function is augmented by the aesthetic one. Apart from implications for cognitive linguistics, the findings summarized in this paper are suggestive for research in phenomenology of depression, in clinical psychology and psychopathology and in cognitive poetics and literary theory and criticism. In prospect, this paper will grow into a larger-scale research on the issue of metaphorical creativity.

Key words: big data, cognitive linguistics, conceptual metaphor theory, depression, emotion, metaphor, psychopathological discourse.

О.В. Ваховська. Метафори депресивних емоцій в психопатологічному дискурсі: лінгвокогнітивний аналіз. Стаття присвячена метафорі та досліджує роль метафори у концептуалізації емоційного досвіду депресії. Стаття ставить перед собою дві взаємозв'язані мети. По-перше, стаття демонструє здатність методологічного апарату теорії концептуальної метафори охопити множинні метафоричні дані, тоді як саме відсутність такої здатності є, з точки зору деяких критиків, недоліком цієї теорії. По-друге, стаття пропонує аналіз метафоричної концептуалізації депресивних емоцій у психопатологічному дискурсі та застосовує у цьому аналізі лінгвокогнітивну методологію. У відповідності до таких цілей, дослідження спирається на множинні дані метафоричної концептуалізації емоційних станів, спостережуваних у випадках депресії та маніакально-депресивного синдрому. Дані вилучено з сучасного англомовного психопатологічного дискурсу, представленого двома одноосібними мемуарами депресивних хворих. Метафори, що концептуалізують депресивні емоції, та їхні інференції організують у психопатологічному дискурсі розгалужені метафоричні системи, які відбивають особливості підкатегоризації емоційного досвіду у свідомості депресивних хворих. Метафори в цих системах належать до різних типів та виконують різні когнітивні функції. Серед них є метафори, базовані як на тілесному, так і на культурному загальнолюдському досвіді. Деякі метафори є архетиповими. Референти досліджуваних метафор є концептами, що відповідають окремим емоціям. Їхні кореляти належать до різних царин людського досвіду. Метафоричні значення, що виникають при проекції метафоричних корелятів

на емоційні концепти, викривають якісні аспекти емоційного досвіду депресії в його багатомірності та складності. Метафори депресивних емоцій охоплюють конвенційні та неконвенційні концептуалізації. Перспективою запропонованого дослідження є глибоке вивчення питання метафоричної креативності. Поштовхом такого вивчення постає спостереження, що тоді як конвенційні метафори виконують головним чином функцію розуміння, роз'яснення та найменування емоційного досвіду, неконвенційні метафори висвітлюють у такому досвіді ті його аспекти, що є найскладнішими для словесного описання. Когнітивна функція таких метафор посилюється функцією естетичною. Окрім значущості для когнітивної лінгвістики, отримані результати є релевантними для феноменологічних, клінічних, психологічних та психопатологічних досліджень депресії, а також для лінгвопоетичних та літературознавчих розвідок.

Ключові слова: депресія, емоція, когнітивна лінгвістика, метафора, множинні дані, психопатологічний дискурс, теорія концептуальної метафори.

О.В. Ваховская. Метафоры депрессивных эмоций в психопатологическом дискурсе: лингвокогнитивный анализ. Стаття посвящена метафоре и исследует роль метафоры в концептуализации эмоционального опыта депрессии. Стаття ставить перед собой две взаимосвязанные цели. Во-первых, она демонстрирует способность методологического аппарата теории концептуальной метафоры охватить множественные метафорические данные, тогда как именно отсутствие такой способности является, с точки зрения некоторых критиков, недостатком этой теории. Во-вторых, статья предлагает анализ метафорической концептуализации депрессивных эмоций в психопатологическом дискурсе и применяет в этом анализе лингвокогнитивную методологию. В соответствии с этими целями, исследование опирается на множественные данные метафорической концептуализации эмоциональных состояний, наблюдаемых в случаях депрессии и маниакально-депрессивного синдрома. Данные получены из современного англоязычного психопатологического дискурса, представленного двумя мемуарами депрессивных больных. Метафоры, концептуализирующие депрессивные эмоции, и их инференции организуют в психопатологическом дискурсе разветвленные метафорические системы, отражающие особенности подкатегоризации эмоционального опыта в сознании депрессивных больных. Метафоры в этих системах принадлежат разным типам и выполняют различные когнитивные функции. Среди них есть метафоры, основанные как на телесном, так и на культурном общечеловеческом опыте. Некоторые метафоры являются архетипическими. Референты исследуемых метафор являются концептами, соответствующими отдельным эмоциям. Их корреляты принадлежат различным областям человеческого опыта. Метафорические значения, возникающие при проекции метафорических коррелятов на эмоциональные концепты, вскрывают качественные аспекты эмоционального опыта депрессии в его многомерности и сложности. Метафоры депрессивных эмоций охватывают конвенциональные и неконвенциональные концептуализации. Перспективой исследования является глубокое изучение проблемы метафорической креативности. Стимулом для такого изучения становится наблюдение, что если конвенциональные метафоры выполняют главным образом функцию понимания, разъяснения и наименования эмоционального опыта, то неконвенциональные метафоры освещают в таком опыте те его аспекты, которые наименее поддаются словесному описанию. Когнитивная функция таких метафор усиливается функцией эстетической. Кроме значимости для когнитивной лингвистики, полученные результаты являются релевантными для феноменологических, клинических, психологических и психопатологических исследований депрессии, а также для лингвопоэтики и литературоведения.

Ключевые слова: депрессия, когнитивная лингвистика, метафора, множественные данные, психопатологический дискурс, теория концептуальной метафоры, эмоция.

Introduction

Discourse is a complex cognitive and communicative phenomenon related to speech as to a process of language use that depends on extralinguistic factors and is recorded in form of texts [Shevchenko, Morozova 2003]. Different discourses are subjective construals of the experiential world exposed through language. It is discourses that generate metaphors, with metaphors functioning as 'agents of signification' within the discourses they originate from: 'Language is conceptualized as increasingly important in the social construction of reality. <...> not only *what*

we say is decisive but also *how*, with which rhetorical means we articulate meaning. Especially metaphors play a crucial role in constructing reality' [Walter, Helmig 2005: 1]. Metaphors of depressive emotion that originate from psychopathological discourse construe and support the reality of this discourse. In psychopathological discourse, interaction between metaphorical targets, or distinct depressive emotion concepts, and sources, or concepts in whose terms depressive emotions are conceptualized, produces large amounts of metaphorical expressions that manifest numerous conceptual metaphors. This is a situation that qualifies as **non-trivial** for cognitive linguistic theorizing and research, and it is this particular situation that I address in my paper by way of reference to conceptual metaphor theory in its standard version and to **big metaphorical data** from modern English psychopathological discourse on depressive emotions. My **objective** in writing this paper is therefore two-fold. I aim to appease the criticism of negligence with respect to big data and real discourses that conceptual metaphor theory is presently facing and to expose and analyse with **a cognitive linguistic methodology** metaphorizations of depressive emotions in psychopathological discourse, which is intended to prove the ability of the theory to handle and accommodate big data recruited from real discourses.

In what follows, I explore the problem of developing a cognitive linguistic methodology for efficient big metaphorical data analysis, select from the literature such a methodology and adopt it into my study (**Section 2**). With this methodology, I form, systematize and analyze my data collection. In my analysis, I expose two distinct metaphorical systems of depressive emotions that correspond to the two pieces of discourse I investigate (**Section 3**). I **conclude** my paper with a discussion and prospects for further research.

Big metaphorical data and real discourses in cognitive linguistic theorizing and research

Conceptual metaphor theory [Lakoff, Johnson 1980a, b, 1999; Lakoff 1990, 1993; Kövecses 2010], insightful and effective as it is, is being criticized for disregard of real discourses and of their big metaphorical data and, consequently, for inability of handling these data. The theory itself confesses of negligence in this respect and seeks for improvement [Kövecses 2010; for criticism, see Clausner, Croft 1997; Deignan 1999, 2005; Cameron 2003; Ritchie 2003; Pragglejaz Group 2007; Stefanowitsch 2007]. Various publications in the field do provide metaphorical expressions supposed to illustrate particular theoretical assumptions but these expressions are often *ad hoc*; they may be converged into informal data collections but these collections seldom outnumber ten (uncontextualized) items that may be coined for the occasion but not recruited from real discourses. On a rarer occasion, there are no illustrations to theoretical claims altogether. At the same time, a study fueled by several hundreds or thousands of real thematically and discursively related metaphorical expressions requires a methodology for efficient big metaphorical data analysis. [Zhabotynska 2011] suggests such a methodology. This methodology derives itself from the basic notions articulated within the conceptual metaphor theory and includes a number of steps that elaborate on metaphorical targets and sources and on mapping mechanisms between these:

Step 1. Analysis of the target conceptual space:

- identification of target concepts within a piece of discourse through their manifestations with names determined by given research objectives;
- associating the target concepts into domains within the target space.

Step 2. Analysis of the source conceptual space:

- identification of source concepts through their metaphorical relations to the target concepts within this piece of discourse;
- associating the source concepts into domains within the source space.

Step 3. Analysis of metaphorical mappings between the target and the source spaces:

- identification of conceptual links between the individual targets and sources, with generalized metaphorical formulas, for example, A THEORY *is* A BUILDING, for these links;
- compilation of a list of metaphorical formulas for each target; identification of how prominent these formulas are for this target. This subroutine evaluates the naming density for each metaphorical formula through calculating the iteration of metaphorical expressions associated with this formula in the given piece of discourse -- the more metaphorical expressions manifest a formula, the more prominent for the target this formula is;
- identification and alignment of components in the structures of the target and the source that enter mappings in each metaphorical formula; unfolding each metaphorical formula into a narrative that exposes these interacting components, for example, the metaphorical formula A THEORY *is* A BUILDING is unfolded into a narrative 'A building /A THEORY/ is being built by a builder /A SCHOLAR/ from building materials /IDEAS/'.

Step 4. Analysis of one-to-many mappings between the target and the source spaces:

- identification of a metaphorical range for each target through specifying the sources that are mapped onto it;
- identification of a metaphorization degree for each target through calculating the extent of its metaphorical range and comparing this extent to those of the other targets -- the higher a metaphorization degree, the more prominent the target.

Step 5. Analysis of one-to-many mappings between the source and the target spaces:

- identification of a metaphorical scope for each source through specifying the targets onto which it is mapped;
- identification of a metaphorical potential for each source through calculating the extent of its metaphorical scope and comparing this extent to those of the other sources -- the higher a metaphorical potential, the more prominent the source.

At each of these steps, there are conclusions that together allow generalizations concerning the cognitive foundations of vast amounts of thematically related metaphorical expressions. Ultimately, there is an option of comparing the cognitive foundations of metaphorical systems generated by different discourses. Prominence of metaphorical targets and sources, their metaphorization degrees and metaphorical potentials expose cultural prominence of respective metaphorical conceptualizations and also variation that is characteristic of these conceptualizations in different discourses and idiostyles. Targets with high metaphorization degrees and sources with high metaphorical potentials may differ across cultures, population groups, and individuals and be suggestive for historical, cultural, political, social and psychological studies, for linguistics, stylistics, philology, literary criticism, hermeneutics, poetics and cognitive poetics, for descriptive and critical discourse analysis, etc. The mind is metaphorical in nature, and exposure and comparison of metaphorical models of the world generated by various collective and individual minds has far-reaching theoretical and practical implications.

A case study of big metaphorical data on depressive emotion conceptualization in modern English psychopathological discourse

I adapt the methodology spelled-out above for my analysis of metaphorical conceptualization of depressive emotion in modern English discourse. I work with masses of metaphorical expressions that originate from psychopathological discourse of depression memoirs. These expressions split into two data sets -- one set comes from *Darkness Visible: A Memoir of Madness* (84 pages) by the American writer William Clark Styron Jr. (1925–2006) who suffered from major depression, the

other set comes from *An Unquiet Mind: A Memoir of Moods and Madness* (224 pages) by the American clinical psychologist Kay Redfield Jamison (born 1946) who suffers from manic depression. This span over two depression memoirs with their 308 pages and abundant emotion metaphorizations and over two depression types with their distinct emotion disturbances is intended to safeguard the robustness and validity of my conclusions and to include into my analysis both positive and negative emotions. Each of these sets of data is formed, systematized and analyzed through a number of procedures.

First, I read each of the depression memoirs and select from it text fragments that contain emotion names detecting the occurrence of particular emotion concepts in a linguistic context; for the emotion names that I ground my selection on and for respective emotion concepts, see [Vakhovska 2017: 14–15]. I filter these fragments into those with non-metaphorical and those with metaphorical conceptualizations of depressive emotions. Non-metaphorical conceptualizations and text fragments that manifest them are removed from the selection; metaphorical conceptualizations and text fragments that contain them are documented and taken for further analysis.

Second, I extract from the selected fragments their metaphorical expressions and distribute these expressions into thematic groups associated with particular emotion concepts that these expressions manifest; the list of emotion concepts for my investigation comes from [Scherer 2005]. Metaphorical expressions from [Styron 1992] manifest 18 emotion concepts: FEAR, ANXIETY, SADNESS, DESPERATION, ANGER, TENSION/STRESS, DISGUST, JOY, SHAME/GUILT, BOREDOM, ADMIRATION/AWE, DISAPPOINTMENT, HOPE, LONGING, RELAXATION/SERENITY, DISSATISFACTION, IRRITATION, and EMOTION; metaphorical expressions from [Jamison 1996] manifest 25 emotion concepts: INTEREST/ENTHUSIASM, FEAR, DESPERATION, LOVE, SADNESS, JOY, SHAME/GUILT, DISAPPOINTMENT, ANGER, PLEASURE/ENJOYMENT, IRRITATION, LONGING, CONTENTMENT/SATISFACTION, HAPPINESS/ELATION, TENSION/STRESS, HOPE, HOSTILITY, RELAXATION/SERENITY, RELIEF, BOREDOM, AMUSEMENT, ANXIETY, DISSATISFACTION, LUST, and (POSITIVE and NEGATIVE) EMOTION. These concepts are targets onto which various sources are mapped to metaphorically conceptualize them.

Third, I identify the sources that are mapped onto the emotion concepts in each data set. The sources are listed below according to their prominence in the data; each mapping is illustrated with a memoir citation, with citations not intended as exhaustive for respective mappings in the data. For [Styron 1992], the metaphorical sources are A CONFINING FORCE: *suddenly I was flabbergasted, stunned with horror*; A RIVALING FORCE: *a kind of panic and anxiety overtook me, just for a few minutes, accompanied by a visceral queasiness – such a seizure was at least slightly alarming, after all*; A CONTAINER: *I watched myself in <...> terror*; A HUMAN BEING: *a feeling of chagrin <...> attends the news of nearly anyone's suicide*; CONTENT INSIDE A CONTAINER: *the hours of the most intense misery*; A LANDSCAPE: *I chose the dinner <...> through indifference*; A BURDEN: *anguish can no longer be borne*; A PHYSICAL OBJECT: *acute fear*; A CORROSIVE: *the rhythmic daily erosion of my mood – anxiety, agitation, unfocused dread*; SEEDS OF A PLANT: *dammed-up sorrow <...> the potential seeds of self-destruction*; A SUBSTANCE: *mingled terror and fascination*; A LOCATION: *I used alcohol as the magical conduit to <...> euphoria*; BAD WEATHER: *the despair had commenced its merciless daily drumming*; INDEMNITY: *joy may be indemnity enough for having endured the despair beyond despair*; WHOLENESS: *whoever has been restored to health has almost always been restored to the capacity for <...> joy*; A BADGE: *self-loathing (depression's premier badge)*; A DEEP FREE FALL: *my father <...> had been hospitalized in my boyhood after a despondent spiraling downward that in retrospect I saw greatly resembled mine*; A DESTRUCTIVE FORCE: *It is hopelessness even more than pain that crushes the soul*; A GOOD SPIRIT: *the last lines of the best-known part of that poem, with their evocation of hope*; A LIQUID: *violent fluctuations of mood*; AN EVENT: *a flicker of the desperate state of mind*; AN EVIL SPIRIT: *these words have been more*

than once employed to conjure the ravages of melancholia; A PLANT: a form of repudiation, offshoot of that self-loathing <...> by which I was persuaded that I could not be worthy of the prize; A PREDATOR: the anguish devouring his brain; ARMOR: a shield against anxiety <...> Suddenly vanished <...>, and I was emotionally naked, vulnerable as I had never been before; A STAIN: the psychotic strain tainting my life; and FIRE: her face flushed angrily as she whirled in a stately volte-face.

Some of the sources are specified. A CONFINING FORCE is specified as A BED OF NAILS: It is hopelessness even more than pain <...> One does not abandon, even briefly, one's bed of nails, but is attached to it wherever one goes; A FOGBOUND SHIP: fogbound horror; AN ENGULFING TIDE: my thought processes were being engulfed by a toxic and unnameable tide that obliterated any enjoyable response to the living world; A PRISON: despair <...> comes to resemble the diabolical discomfort of being imprisoned in a fiercely overheated room. And because no breeze stirs this caldron, because there is no escape from this smothering confinement, it is entirely natural that the victim begins to think ceaselessly of oblivion; A SNARE: The fading evening light <...> ensnared me in a suffocating gloom; A SPASM: the throes of melancholia; RIVETS: riveted with fear, and I stood stranded there, helpless, shivering; SIEGE: my brain had begun to endure its familiar siege: panic and dislocation; and TOXIC FOG: the horror, like some poisonous fog bank, roll in upon my mind, forcing me into bed. There I would lie for as long as six hours, stuporous and virtually paralyzed, gazing at the ceiling and waiting for that moment of evening when, mysteriously, the crucifixion would ease up. A RIVALING FORCE is specified as DEMONS: anxiety <...> those demons from beginning to swarm through the subconscious. A HUMAN BEING is specified as A PRISONER: the anxiety <...> that I had hidden away for so long somewhere in the dungeons of my spirit, and A STRANGER: It came out of the cold night: I did not think such anguish possible. BAD WEATHER is specified as DRIZZLE: the gray drizzle of horror. Altogether there are 27 source concepts and 13 specifications of some of them.

For [Jamison 1996], the metaphorical sources are CONTENT INSIDE A CONTAINER: terror in the room; A PHYSICAL OBJECT: I lost all interest; A HUMAN BEING: I waited and waited for the return of the laughter high moods and awesome enthusiasms, but, except for rare appearances, they had given way to anger, despair, and bleak emotional withdrawal; A SUBSTANCE: the perceptible level of terror in the room; A LANDSCAPE: my journey into madness <...> started with normal perceptions of the world <...> and then continued through ecstatic and visionary states to unremitting despair and, finally, reemergence into the normal world, but with heightened awareness; A CONTAINER: I lived in terror; A CONFINING FORCE: paralyzed with fear <...>, unable to go in and unable to leave; A RIVALING FORCE: my curiosity had made strong inroads on my fears; AN ARMAMENT: Madness, on the other hand, most certainly can, and often does, kill love through its mistrustfulness, unrelenting pessimism, discontents, erratic behavior, and, especially, through its savage moods; UNTAMED HORSES: to rein in my enthusiasms; A BUILDING: a relationship that succeeded, finally, in restoring love; A LIQUID: powerful and complicated emotions and behaviors distilled into deadeningly dull diagnostic phrases; UP: high enthusiasms; A NATURAL FORCE: completely and irrationally swept away by the power of our feelings; AN EVIL SPIRIT: St. Andrews was an amulet against all manner of longing; A RESTLESS SEA: no respite from the cold undercurrents of thought and feeling that dominate the horribly restless nights of despair; A DESTRUCTIVE FORCE: those devastated by the <...> guilt; DOWN: Virginia Woolf, in her dives <...>, said it all: 'How far do our feelings take their colour from the dive underground?'; A BRICK IN A BREAKWATER WALL: love is, to me, the ultimately more extraordinary part of the breakwater wall: it helps to shut out the terror and awfulness, while, at the same time, allowing in life and beauty and vitality; A BURDEN: sadness of classical music became unbearable to me; A GIFT: an illness that is unique in conferring <...> pleasure; A LACE: an answer laced with terror; A MEDICINE: no amount of love can cure madness <...> Love can help, it can make the pain more tolerable;

A PIGMENT: *my work has been tremendously colored by my emotions*; A PRODUCT: *guilt <...> that suicide generates*; A SPARKLE: *like hundreds of subsequent periods of high enthusiasms it was short-lived and quickly burned itself out*; A TOOL: *I fully appreciate the seriousness with which my ideas were taken by my parents*; AIR: *a second wind of pleasure*; AN EARTHQUAKE: *The too rigid structuring of my moods and temperament, which had resulted from a higher dose of lithium, made me less resilient to stress than a lower dose, which, like the building codes in California that are designed to prevent damage from earthquakes, allowed my mind and emotions to sway a bit. Therefore, and rather oddly, there was a new solidness to both my thinking and emotions*; AN EVENT: *what then, after the medications, psychiatrist, despair, depression, and overdose?*; AN ILLNESS: *recovering from <...> new moods*; AN INFECTION: *my high moods; <...> their infectious ability to induce high moods and enthusiasms in other people*; AN INSULT: *the wretched, convoluted, and pathetically confused mass of gray worked only well enough to <...> taunt me with the total, the desperate, hopelessness*; BEASTS: *Madness <...> can, and often does, kill love through <...> its savage moods*; DAY and NIGHT: *but then as night inevitably goes after the day, my mood would crash*; MERCURY: *mercurial moods*; and SHOOTING STARS: *feelings are fast and frequent like shooting stars, and you follow them until you find better and brighter ones.*

Some of the sources are specified: A HUMAN BEING is specified as A PUBLIC AUTHORITY: *my mercurial moods <...> took a huge personal and academic toll during those college years*, and A SUBSTANCE is specified as A NARCOTIC: *I had become addicted to my high moods; I had become dependent upon their <...> euphoria*, and A BLEACH: *no amount of love can <...> unblacken one's dark moods*. Altogether there are 38 source concepts and 3 specifications of some of them.

Fourth, I figure out conceptual links between the individual emotion concepts and their metaphorical sources and specify, through respective generalized metaphorical formulas, conceptual metaphors for these links. For each emotion concept, I systematize conceptual metaphors according to their iteration rate and arrange these metaphors into a list that reflects their prominence for this concept; the total number of conceptual metaphors and metaphorical expressions is indicated for each emotion concept. I then unfold each conceptual metaphor into a narrative that captures the conceptual components of the target and the source that enter the mapping in this particular metaphor. These narratives are descriptions that show for each conceptual metaphor its peculiarities in highlighting certain features of the emotion concept and in utilizing distinct features of the source that metaphorizes this concept. I conclude each narrative with a memoir citation with metaphorical expression(s) for the respective conceptual metaphor; this citation is intended to validate the narrative I suggest for the metaphor. Below, I illustrate this with a fragment of my documentation for FEAR and its metaphorical conceptualization in each of the data sets:

Metaphorical conceptualization of FEAR in [Styron 1992]

FEAR

[14 conceptual metaphors, 23 metaphorical expressions]

- The **FEAR is A CONFINING FORCE** conceptual metaphor [1 metaphorical expression]

An external confining force /FEAR/ deprives the emoter of consciousness and strength as if by a sudden blow, and she is overwhelmed and unable to move: *suddenly I was flabbergasted, stunned with horror.*

- The **FEAR is SIEGE** conceptual metaphor [1 metaphorical expression]

This force /FEAR/ imprisons the emoter's brain into itself as if a captive: *my brain had begun to endure its familiar siege: panic and dislocation.*

- The **FEAR is RIVETS** conceptual metaphor [1 metaphorical expression]

This force /FEAR/ makes the emoter unable to move as if fastening her tightly by metal pins and making no escape possible: *riveted with fear, and I stood stranded there, helpless, shivering.*

- The **FEAR is TOXIC FOG** conceptual metaphor [1 metaphorical expression]
There are clouds of toxic fog /FEAR/ around the emoter that make her lethargic, agonizing and crippled: *the horror, like some poisonous fog bank, roll in upon my mind, forcing me into bed. There I would lie for as long as six hours, stuporous and virtually paralyzed, gazing at the ceiling and waiting for that moment of evening when, mysteriously, the crucifixion would ease up.*

- The **FEAR is A FOGBOUND SHIP** conceptual metaphor [1 metaphorical expression]
The emoter is on board a ship /FEAR/ that is unable to sail or navigate because of heavy fog: *fogbound horror.*

- The **FEAR is CONTENT INSIDE A CONTAINER** conceptual metaphor [5 metaphorical expressions]

There are two containers, a larger /THE EMOTER/ and a smaller /EMOTION/ ones; the larger container /THE EMOTER/ includes the smaller one /EMOTION/. The smaller container /EMOTION/ is filled with content /FEAR/: *a sense of dread; a feeling of <...> dreadfulness.* This content /FEAR/ can overflow its container /EMOTION/ and fill the larger container /THE EMOTER/: *filled me with a new fright.* This content /FEAR/ can also fill a container /ORDEAL/ that is not inside /THE EMOTER/: *indistinguishable ordeals of fogbound horror.* The emoter has a container /WORDS/ but its intended content /FEAR/ is not inside because it is too large: *the horror of depression is <...> quite beyond expression.*

- The **FEAR is A HUMAN BEING** conceptual metaphor [2 metaphorical expressions]

A human being /FEAR/ accompanies the people /NEWS/ that come to the emoter from the outside world: *a feeling of dreadfulness attends the news of nearly anyone's suicide.* The emoter wants to make this human being /FEAR/ calm: *to calm the <...> incipient dread.*

- The **FEAR is A PRISONER** conceptual metaphor [1 metaphorical expression]

The emoter is owner to a torture chamber in one of whose cells /DUNGEONS OF SPIRIT/ she has locked, as a child, a prisoner /FEAR/; /FEAR/ has grown up in this cell: *the <...> incipient dread that I had hidden away for so long somewhere in the dungeons of my spirit.*

- The **FEAR is A RIVALING FORCE** conceptual metaphor [3 metaphorical expressions]

A rivaling force /FEAR/ gradually and stealthily /IN THE AFTERNOON SHADOWS/ trespasses upon the emoter: *the afternoon shadows with their encroaching <...> dread.* This force /FEAR/ surpasses the emoter in strength: *the horror of depression is so overwhelming.* This force /FEAR/ has allies /ANXIETY and DISGUST/; they together attack the emoter suddenly and unexpectedly and manage to take control of her for a short time: *a kind of panic and anxiety overtook me, just for a few minutes, accompanied by a visceral queasiness – such a seizure was at least slightly alarming, after all.*

- The **FEAR is A PHYSICAL OBJECT** conceptual metaphor [2 metaphorical expressions]

The emoter has a physical object /FEAR/ that is sharp at the end and whose structure is intricate: *acute fear; exquisite panic.*

- The **FEAR is A SUBSTANCE** conceptual metaphor [2 metaphorical expressions]

/FEAR/ is a substance that can be dispersed or mixed with another substance /ADMIRATION/AWE/: *unfocused dread; mingled terror and fascination.*

- The **FEAR is A CORROSIVE** conceptual metaphor [1 metaphorical expression]

The emoter has an intact and solid object /EMOTION/ that is slowly destroyed, worn and eaten into and away by the action of a corrosive /FEAR/: *the rhythmic daily erosion of my mood – <...> unfocused dread.*

- The **FEAR is DRIZZLE** conceptual metaphor [1 metaphorical expression]

There is drizzle /FEAR/ around the emoter, and it is dismal and monotonous /GRAY COLOUR/: *the gray drizzle of horror.*

- The **FEAR is A CONTAINER** conceptual metaphor [1 metaphorical expression]
The emoter finds herself in a container /FEAR/: *I watched myself in <...> terror.*

Metaphorical conceptualization of FEAR in [Jamison 1996]

FEAR

[9 conceptual metaphors, 31 metaphorical expressions]

- The **FEAR is CONTENT INSIDE A CONTAINER** conceptual metaphor [10 metaphorical expressions]
There is a container /A ROOM; A MAN; MANIC DEPRESSION; A SOUL; A SCREAM; EYES; DAY and NIGHT / filled with content /FEAR/: *terror in the room; a man <...> filled with rage; terror involved in this kind of madness; terror in my soul; a scream of terror; fear in anyone's eyes; eyes wild with fear; I can see it in his eyes: <...> terror; the night terrors, the day terrors.* /FEAR/ may need a deep container /EMOTION/: *a profound sense of dread.*
- The **FEAR is A CONFINING FORCE** conceptual metaphor [6 metaphorical expressions]
An external confining force /FEAR/ deprives the emoter of will and ability to move: *paralyzed with fear <...>, unable to go in and unable to leave; paralyzed by fright; paralyzing fear; bodies paralyzed in terror.* This force /FEAR/ grasps the emoter forcibly in an attempt to move: *shaking with fear*; it takes control of the emoter's eyes and makes their expression frantic and distracted: *eyes wild with fear.*
- The **FEAR is A PHYSICAL OBJECT** conceptual metaphor [5 metaphorical expressions]
The emoter comes to realize that there is a physical object /FEAR/ in her possession: *I would wake up in the morning with a profound sense of dread.* This object /FEAR/ has the property of emerging out of volatile substance /THOUGHT/ and is then available to visual perception in form of a bounded thing: *to see my worst fears realized.* This object /FEAR/ can be moved away and pushed back: *pushed back the nightmare fears*; it can be put into a container /A SOUL/ that the emoter has, and then another human being /A PSYCHIATRIST/ will be able to see this object /FEAR/ there as well: *my psychiatrist very early on saw this terror in my soul.* The emoter sees this object /FEAR/ in containers /EYES/ that belong to other people: *I had never seen such fear in anyone's eyes.*
- The **FEAR is A SUBSTANCE** conceptual metaphor [2 metaphorical expressions]
There is a substance /FEAR/ inside a container /A ROOM/, and it rises to a certain visually perceptible level inside this container /A ROOM/: *the perceptible level of terror in the room.* This substance /FEAR/ can be mixed with other substances /CONCERN, IRRITATION and DISAPPOINTMENT/ in another container /EYES/: *in his eyes: a dreadful mix of concern, terror, irritation, resignation.*
- The **FEAR is A HUMAN BEING** conceptual metaphor [2 metaphorical expressions]
A human being /FEAR/ can be made captive and taken by force into a container /WORDS/: *one brief observation in his medical notes that captured this paralyzing fear completely.* This human being /FEAR/ can walk and then discontinue walking: *terror stopped.*
- The **FEAR is A RIVALING FORCE** conceptual metaphor [2 metaphorical expressions]
There is an external force /FEAR/ that is rivaling the emoter; the emoter's ally /INTEREST/ENTHUSIASM/ makes damaging raids and forays on her rival /FEAR/: *my curiosity had made strong inroads on my fears.* This rival /FEAR/ is however not the strongest one that the emoter has; stronger than /FEAR/ is /PAIN/: *even stronger than the terror, however, were the expressions of pain in the eyes of the women.*
- The **FEAR is A CONTAINER** conceptual metaphor [2 metaphorical expressions]

There is a container /FEAR/ with contents /BODIES/: *bodies <...> in terror*. The emoter lives in this container /FEAR/: *I lived in terror*.

- The **FEAR is A RESTLESS SEA** conceptual metaphor [1 metaphorical expression]
Around the emoter is a restless and violent sea /FEAR/. There is a breakwater wall /THE EDGE OF SANITY/ that shuts out and protects the emoter from this sea /FEAR/ and encloses her into a harbour /MENTAL HEALTH/ of steady waters /LIFE, BEAUTY and VITALITY/; there is one brick /LOVE/ that the strength of the whole wall /THE EDGE OF SANITY/ extraordinarily depends on: *love is, to me, the ultimately more extraordinary part of the breakwater wall: it helps to shut out the terror and awfulness, while, at the same time, allowing in life and beauty and vitality*.
- The **FEAR is A LACE** conceptual metaphor [1 metaphorical expression]
There is an object /AN ANSWER/ that the emoter has; this object /AN ANSWER/ is ornamented with a lace /FEAR/ adorning it: *an answer laced with terror*.

Finally, I systematize the emotion concepts into a list of metaphorical targets according to their metaphorization degrees; each target on this list is given with its metaphorical range. Targets with equal metaphorization degrees are arranged alphabetically. Similarly, the concepts used to metaphorize depressive emotions are systematized into a list of metaphorical sources according to their metaphorical potential; each source on this list is given with its metaphorical scope. The total number of respective conceptual metaphors and metaphorical expressions is indicated for each source. Sources with equal metaphorical potentials are arranged alphabetically.

According to my data, there are 87 conceptual metaphors of depressive emotions and 120 metaphorical expressions that manifest these metaphors in [Styron 1992] and 124 conceptual metaphors and 212 metaphorical expressions in [Jamison 1996]. The results of my analysis of metaphorical conceptualization of depressive emotions for [Styron 1992; Jamison 1996] are given in more detail and summarized in [Vakhovska 2017: 48–70, 108–156].

Conclusion

In this paper, I have studied from a cognitive linguistic perspective big metaphorical data on depressive emotion that come from modern English psychopathological discourse. My investigation has been fuelled by 211 conceptual metaphors and their 332 linguistic manifestations. The data are direct samples from pieces of psychopathological discourse on major and manic depression recorded in the form of two single-author depression memoirs. Metaphors of depressive emotions are formative for psychopathological discourse in that they construe and support its subjective reality. These metaphors and their entailments organize within the pieces of psychopathological discourse ramified metaphorical systems that reflect subcategorization of emotion experience by the depressive mind. Metaphors in these systems are of various types; they are based on bodily and cultural experiences, have different cognitive functions and may be archetypal in nature. Their targets are the FEAR, DESPERATION, SADNESS, ANXIETY, INTEREST/ENTHUSIASM, ANGER, JOY, SHAME/GUILT, LOVE, DISAPPOINTMENT, TENSION/STRESS, PLEASURE/ENJOYMENT, LONGING, HOPE, BOREDOM, IRRITATION, RELAXATION/SERENITY, DISGUST, CONTENTMENT/SATISFACTION, HAPPINESS/ELATION, HOSTILITY, ADMIRATION/AWE, DISSATISFACTION, RELIEF, AMUSEMENT, LUST, and (POSITIVE and NEGATIVE) EMOTION emotion concepts. Their sources belong to diverse domains of human experience. The depressive emotions are explained and structured metaphorically in terms of the CONTENT INSIDE A CONTAINER, A CONFINING FORCE (A BED OF NAILS, A FOGBOUND SHIP, AN ENGULFING TIDE, A PRISON, A SNARE, A SPASM, RIVETS, SIEGE, TOXIC FOG), A PHYSICAL OBJECT, A HUMAN BEING (A PRISONER, A PUBLIC AUTHORITY, A STRANGER), A CONTAINER, A RIVALING FORCE (DEMONS), A LANDSCAPE, A SUBSTANCE (A NARCOTIC,

A BLEACH), A BURDEN, A LIQUID, AN ARMAMENT, UNTAMED HORSES, A BUILDING, A CORROSIVE, AN EVIL SPIRIT, SEEDS OF A PLANT, A DESTRUCTIVE FORCE, AN EVENT, UP, A LOCATION, A NATURAL FORCE, A RESTLESS SEA, BAD WEATHER (DRIZZLE), INDEMNITY, WHOLENESS, DOWN, A BADGE, A BRICK IN A BREAKWATER WALL, A DEEP FREE FALL, A GIFT, A GOOD SPIRIT, A LACE, A MEDICINE, A PIGMENT, A PLANT, A PREDATOR, A PRODUCT, A SPARKLE, A STAIN, A TOOL, AIR, AN EARTHQUAKE, AN ILLNESS, AN INFECTION, AN INSULT, ARMOR, BEASTS, DAY, FIRE, MERCURY, NIGHT, and SHOOTING STARS concepts. The metaphorical meanings for the depressive emotions expose qualitative aspects of emotion experience of depression in its variation and subtlety.

Apart from implications for cognitive linguistics, the results of my analysis are suggestive of peculiarities, either singularly or in comparison and contrast, of two individual clinical cases of depression and of two individual literary world models, which might be of relevance for investigations in phenomenology of depression, for clinical psychology and psychopathology and for cognitive poetics and literary theory and criticism. In particular, prominence of conceptual metaphors and of metaphorical targets and sources shows their importance, as well as that of the emotion experience itself, for the emoter. Targets with higher metaphorization degrees become more accentuated for the listener/reader. Sources with higher metaphorical potentials are typical images with the help of which the emoter, either willfully and deliberately or not, creates an unconscious influence upon the listener/reader. Metaphorical meanings that emerge from mappings between targets and sources are mental construals that the emoter intends to carry over to the listener/reader, and there is always a significant difference in these construals, which is exposed through differences in the narratives that capture these meanings.

Metaphors of the depressive emotions are often complex, simultaneous and overlapping. They are dense in the pieces of discourse I have studied and range from completely conventional through more or less unconventional to genuinely novel metaphorical conceptualizations. I assume, in the light of my data, that creative and conventional metaphorical conceptualizations have different cognitive and aesthetic functions and that creative metaphors fuller report on depressive emotion experience in its integrated and complex nature than conventional metaphors. In **prospect**, I intend to check if this assumption holds true by a larger-scale analysis of creative and conventional metaphorical concepts of depressive emotions.

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