

Liane Ströbel (ed.)

Contextual and Crosslinguistic Facets of Emotion Concepts



AVM.edition

Contextual and Crosslinguistic Facets of Emotion Concepts

Liane Ströbel (ed.)

Contextual and Crosslinguistic Facets of Emotion Concepts



AVM.edition

Die Herausgeberin

Dr. Liane Ströbel war sieben Jahre Vertretungsprofessorin am Romanischen Institut der RWTH Aachen University. Zuvor forschte sie im Sonderforschungsbereich 991 „Die Struktur von Repräsentationen in Sprache, Kognition und Wissenschaft“ der Deutschen Forschungsgemeinschaft (DFG) und in der DFG-Forschergruppe FOR 600 „Funktionalbegriffe und Frames“ an der Heinrich-Heine-Universität Düsseldorf. Neben den bereits genannten Universitäten lehrte sie auch an der Friedrich-Alexander-Universität Erlangen-Nürnberg, der Ruprecht-Karls-Universität Heidelberg und der Universidad de Murcia, Spanien. 2021 erlangte sie die Qualifikation „Professeur des universités“, verliehen durch das Ministère de l'Enseignement supérieur, de la Recherche et de l'Innovation (Paris, Frankreich).

Bibliografische Information der Deutschen Nationalbibliothek

Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

AVM – Akademische Verlagsgemeinschaft München 2023
© Thomas Martin Verlagsgesellschaft, München

Alle Rechte vorbehalten. Dieses Werk einschließlich aller seiner Teile ist urheberrechtlich geschützt. Jede Verwertung außerhalb der Grenzen des Urhebergesetzes ohne schriftliche Zustimmung des Verlages ist unzulässig und strafbar. Das gilt insbesondere für Nachdruck, auch auszugsweise, Reproduktion, Vervielfältigung, Übersetzung, Mikroverfilmung sowie Digitalisierung oder Einspeicherung und Verarbeitung auf Tonträgern und in elektronischen Systemen aller Art.

Alle Informationen in diesem Buch wurden mit größter Sorgfalt erarbeitet und geprüft. Weder Herausgeberin, Autor*innen noch Verlag können jedoch für Schäden haftbar gemacht werden, die in Zusammenhang mit der Verwendung dieses Buches stehen.

e-ISBN (ePDF) 978-3-96091-615-4
ISBN (Print) 978-3-95477-163-9

AVM – Akademische Verlagsgemeinschaft München
Schwanthalerstr. 81
D-80336 München
www.avm-verlag.de

Contents

Liane Ströbel

Introduction: Contextual and cross-linguistic facets of emotion concepts	7
--	---

Part I

Margaret H. Freeman

Literary Emotion in Aesthetic Judgment	23
--	----

Helene Rader

La expresión del <i>anhelo</i> en <i>El amor en los tiempos del cólera</i> (Gabriel García Márquez 1985) y las canciones de su adaptación cinematográfica <i>Love in the Time of Cholera</i> (Shakira 2007)	41
---	----

Michel Favre

De la comparaison au moyen de déictiques, de dichotomies et d'émotions entre deux hommages rendus respectivement à un écrivain et à un chanteur	71
---	----

Tobias Gretenkort, Francisco Javier Castro-Toledo, Miriam Esteve, Fernando Miró-Llinares

Disseminating fear in 140 characters: a pilot study in Twitter following the Barcelona terror attacks	113
---	-----

Part II

Roxana Ciolăneanu, Alina Villalva

ANGER IS RED and FEAR IS WHITE: Universal conceptual metaphors? 145

Francesca Capacchietti

La struttura metonimica e metaforica della PAURA in italiano 161

Nina-Maria Fronhofer

“So angry or slightly irritated of sorts?” – ANGER events in British English and German 189

Liane Ströbel

The interplay of perceptual and conceptual parameters in the case of “surprise” 219

List of Contributors 247

Index 253

Liane Ströbel

Introduction

Contextual and cross-linguistic facets of emotion concepts

Emotions permeate every aspect of our lives and not only provide us with invaluable information about our environment and the people in it, but also influence our perception of situations and events (Brackett et al. 2016). It is therefore even more surprising that a concept so omnipresent in our everyday life largely resists attempts at scientific definition.

Although “emotion” is a relatively young term (Dixon 2012; Watt Smith 2016) in the semantic field or unspecified continuum of *affect*, *affections*, *appetites*, *aversions*, *desires*, *feelings*, *sensations*, *sentiments*, *passions*, *pathos*, *preferences* etc. (Ekman 1992; Plutchik 1980; Scherer 1984; Ortony/Turner 1990; Lang 1995), it is interesting to note that this term, which has been intensively researched in recent decades, has so far eluded a precise definition (Schwarz-Friesel 2008). In many cases, therefore, the term “Emotions Concept” (Kövecses 2000) is preferred, suggesting that emotions consist of cognitive building blocks whose individual parts can be flexibly combined. Thus, the sum of parts of the Emotions Concept of “fright” with parts of “joy” can develop into “surprise”, and the combination with “fear” into “shock” (Ströbel 2015). The assumption of cognitive building blocks as the foundation of concepts is also in accordance with the universal characteristics of language and considers the limited boundaries of the linguistic material, from which a multitude of functions emerge only through combination. Moreover, it also provides an explanation for individual interpretive latitude in the interpretation of emotions, as well as for the polyfunctionality of paralinguistic elements or physical symptoms (cf. reddened face as a sign of anger, annoyance, excitement, etc.). Furthermore, it highlights that we do not always have to perceive individual emotions in their entirety, but that recognition and categorization is also possible without taking in their entire complexity. To differentiate neighboring emotions (cf. anger, rage, annoyance), the focus is not on the common characteristics, but precisely on the differences. This is briefly illustrated by a concrete exam-

ple from the area of potential sources of error in the language acquisition of children. In many cases, young children cannot initially distinguish between a goat and a sheep because of many similarities (four legs, head, fur, similar shape, and size, etc.). Only by adding further components (cf. different sounds, color etc.) can the two concepts be distinguished from each other. In the case of emotions, a few elements can be sufficient to commit us to a concept, but at the same time there is always situational, conceptual, or culturally influenced room for interpretation.

Especially in the field of emotions, too much room for interpretation holds dangers, since emotions are closely connected to our instincts and, from an evolutionary point of view, had primarily the task of ensuring our survival. Emotions are consequently strongly linked to potential reactions on our part. In other words, emotions are always also (direct or indirect) actions demanding (direct or indirect) reactions. For this reason, it is important to study emotion concepts in isolation and in context, in one language as well as cross-linguistically, because they inform us about how we perceive the world and how the experience of emotions influences our perception of the world.

The analysis of emotion concepts is fundamentally complicated by the fact that they are abstract facts that require complex linguistic coding in order to make an invisible emotional state of the speaker at least linguistically visible to the listener without knowing exactly whether emotions in general are even approximately felt in the same way by someone else (Scherer et al. 2001; Thompson/Balkwill 2006; Pell/Monetta/Paulmann/Kotz 2009a; Pell et al. 2009b). For this reason, linguistic material in face-to-face communication is often supported by gestures and facial expressions or in written orality by emojis (Castelfranchi 2000; Poggi et al. 2004; Majid 2012; Lindquist et al. 2016; Evans 2017). Written texts are subject to even greater complexity at different linguistic levels, as the possibility of direct feedback is missing.

In the phonological domain, intonation, and prosody in particular play an important role as they can evoke associations and direct the interpretation in a certain direction (Jespersen 1922; Goodwin/Goodwin 2001; Gobl/Ní Chasaide 2003; Wilce 2009; Lüdtke 2012; Myers-Schulz et al. 2013). In morphosyntax, emotion markers are either mainly found in the affix domain and provide secondary or additional semantic embedding (Doury et al. 2000; Poggi/Magno Caldognetto 2004; Fleischer et

al. 2012; Káňa 2017), or at the transition from synthetic to analytic constructions to give the text, as well as its interpretation, more dynamism and flexibility (Ströbel 2010, 2015). From a semantic-lexical perspective, emotions are represented with the help of a large repertoire of lexemes and extended word fields (Clore/Ortony 1988; Johnson-Laird/Oatley 1989; Jäger/Plum 1990; Russell 1991; Fries 2003, 2004, 2009; Ströbel 2015; Frevert 2016; Lomas 2020), as well as metaphors and metonymies (Lakoff/Johnson 1980; Athanasadiou/Tabakowska 1998; Sharifan et al. 2008; Zlatev et al. 2012; Ponterotto 2014; Reali/Arciniegas 2014; Ströbel 2015).

Moreover, emotion concepts, as well as the experience of emotion, may not only be influenced by culture, but also shaped by the individual language. Therefore, many cross-linguistic and contrastive studies can also be found that focus on similarities and differences across languages and language families (Osgood 1975; Bresson/Dobrovol'skij 1995; Frijda et al. 1995; Harkins/Wierzbicka 2001; Enfield/Wierzbicka 2002; Kailuweit 2005; Fontaine et al. 2007; Verhoeven 2007; Bednarek 2008; Cislaru 2009; Le Guen 2009; Oster 2010; Selting 2010; Pohl 2012; Skirl 2012; Lomas 2020).

Moreover, the linguistic realization of emotion concepts is strongly subject to the interaction between speaker and listener. This implies not only room for interpretation in the production of emotional utterances, as well as in their reception (Sperber/Wilson 1995; Wilson/Sperber 2003; Sabini/Silver 2005), but suggests at the same time the presence of rating scales and aim orientated expectation (Scherer 1984; Frijda 1986; Ortony et al. 1988; Christmann/Günthner 1996; Fiehler 2002; Fussell 2002).

Consequently, emotion concepts can also influence the perception of events and thereby also lead to a potential change in perceptual and behavioral patterns (Shaver et al. 1987; Shweder 1991; Averill et al. 2001; Mesquita/De Leersnyder/Boiger 2016; Watt Smith 2016). Due to the large number of previous works and studies on the topic, the present work aims to investigate the perception, encoding, reception, and influence potential of emotion concepts in context and in isolation, in a specific language and cross-linguistically, thus contributing to a better understanding of this complex field. In the following, therefore, the focus will be on the interaction of perception and emotion concepts, from both perspectives. On the one hand, it will be investigated how

emotions influence our perception of events and facts (part 1) and on the other hand, to what extent emotion concepts can be defined in terms of one language, but also universally, based on our perception (part 2). The aim of this volume is to analyze emotion concepts in different contexts and from different starting points and to uncover the cognitive mechanisms underlying the perception and influence of emotion concepts. Therefore, the book consists of eight contributions, which can be divided into two thematic blocks.

The first four contributions focus primarily on the cognitive processes, our emotional and sensory experiences, and interactions that are set in motion when we are exposed to emotion concepts. In the four following contributions, different facets of emotion concepts are examined cross-linguistically to show which parts are language specific or universal.

In the first block, four different corpora (poem, book, speeches, and Twitter) will be used to investigate on different linguistic levels to what extent emotion concepts influence us. In this context, evaluation criteria also play a role that should not be underestimated, because through contact with emotion concepts, whether we are immersed in a fictional world or confronted with reality, we always evaluate in parallel the quality of the representation of emotion concepts, since we compare them with our own experiences. By analyzing successful imitations, but also failures, we learn a lot about our own sensorimotor experiences and arrive at a more complete picture and perhaps a better definition of the network of emotion concepts.

The range of interpretive possibilities of the same emotional expression is also evident in Margaret Freeman's contribution, "Literary Emotion in Aesthetic Judgment." Using "When Lilacs Last in the Dooryard Bloom'd," a long poem written by the American poet Walt Whitman (1819–1892) during a time of deep national mourning after the assassination of President Abraham Lincoln, Margaret Freeman nicely illustrates that prosody is an important factor in the proper attribution of emotion and shows that disregarding prosodic patterns can easily lead to misreadings and misjudgments.

Helene Rader devotes more attention to semantics and examines in her paper "La expresión del anhelo en *El amor en los tiempos del cólera* (García Márquez 1985) y las canciones de su adaptación cinematográfica *Love in the Time of Cholera* (Shakira 2007)" differences and similarities of

semantic fields in the tension of love between the novel and three songs of the soundtrack of the film based on the book. Illustrating the network of important semantic nodes, such as waiting, memory, and pain, as well as the different facets of love over time up to resignation, she reveals and compares emotional coherence patterns in both corpora.

Michel Favre analyzes in “De la comparaison au moyen de déictiques, de dichotomies et d’émotions entre deux hommages rendus respectivement à un écrivain et à un chanteur” two very different mourning speeches of the French president Emmanuel Macron in memory of the writer Jean d’Ormesson and of the singer Johnny Hallyday. He shows a connection between the frequency of deictics and associations to modesty, shame, and gratitude, and illustrates, especially through the contrast of two events close in time, differences regarding the emotional involvement and impact of the speaker.

Another perspective is chosen in the contribution “Disseminating fear in 140 characters: a pilot study in Twitter following the Barcelona terror attacks” by Tobias Gretenkort, Francisco Javier Castro-Toledo, Miriam Esteve, and Fernando Miró-Llinares. The study examines potential effects of emotionally charged tweets on three different hashtags (#prayforbarcelona, #stopislam, and #barcelona) tweeted during the Barcelona attacks in August 2017. The focus is on the reception of the tweets as well as the public’s perceptions and evaluations of their own safety. The results vividly illustrate the need to make emotions, despite their complexity, their fluid boundaries, and occurrence at different linguistic levels, visible and their reception transparent and predictable.

Due to the necessity to investigate emotion concepts even more thoroughly, the focus in the second part is specifically on the linguistic coding. From different perspectives, the individual facets of specific emotion concepts will be examined cross-linguistically, with the goal of being able to delimit language-specific and universal features of emotion concepts.

The first paper “ANGER IS RED and FEAR IS WHITE: Universal conceptual metaphors?” by Roxana Ciolăneanu and Alina Villalva is about external features of negative emotions and the physical visibility of emotion concepts through color. The interplay between emotion concepts and colors is interesting because both are elusive and cannot always be clearly delineated in scalar terms, since the perception of emotions, like that of colors, is not directly subject to qualitative or quantitative scale

values. Moreover, both are not considered as isolated elements, but their consistency and stability are evaluated as a dependent variable, which therefore also allows for different interpretations and is also influenced by culture and conventions.

Using anger and fear as a case study, the interplay between the physical cognition of facial discoloration and metaphorical encoding is examined based on a series of interviews with native speakers of eight different languages (French, Italian, Portuguese, Romanian, Spanish, Chinese, Russian, and Turkish), and the question is explored to what extent universal, language and/or culture-specific properties can be made visible based on this correlation.

The article “La struttura metonimica e metaforica della PAURA in italiano” by Francesca Capacchietti also deals with the visualization of universal features of fear. She shows that conceptual metaphors and metonymies (especially in the field of EMOTION IS FORCE) play a fundamental role in shaping emotion concepts. Francesca Capacchietti focuses on the great lexical diversity of the nominal realization of fear expressions in Italian, the role of embodiment, as well as the functional range of the multifaceted field of the basic emotion fear. She notes that linguistic encoding is largely universal in nature, or at least exhibits universal features.

Another negative emotion concept, namely anger, is addressed by Nina-Maria Fronhofer in “‘So angry or slightly irritated of sorts?’ – ANGER events in British English and German”. The cross-linguistic analysis focuses on parameters of intensification and the identification of language-specific emotion patterns manifested in patterned coincidences of intensifiers and emotion lexemes. By distinguishing core and marginal intensifiers in combination with emotion lexemes, different functional patterns are revealed in the English and German datasets.

The volume closes with a contribution on “surprise”, which is not considered an emotion at all by many and thus also underlines once again the necessity of the term “emotion concept” for emotion research, although also in this volume both terms are partly used as synonyms when they coincide with established basic emotions. In her contribution “The interplay of perceptual and conceptual parameters in the case of ‘surprise’” Liane Ströbel divides surprise, a probabilistic syndrome of psychological and physical reactions to unexpected and schema-deviat-

ing events, into several phases (cf. the first violent impact, the evaluation of the event, the consequences of the schema-altering event, etc.) from both a definitional and etymological perspective, by linking them to different parameters (cf. [force], [audiovisual perception], [direction], etc.). Her study underlines that “surprise”, in terms of its linguistic complexity, is on par with members of the group of basic emotions, such as e.g., fear, and highlights the importance of etymological consideration for the perception and definition of surprise but also emotion research in general. According to the motto:

En el mundo de la palabra existen leyes y magias ineludibles. Una de ellas es el poder de enhebrarnos, a través del estudio etimológico, en esas genealogías que brillan en las cavernas del pasado como gotas deslizándose en las paredes de una gruta inacabable. Cada hilera de reflejos se bifurca en nuevas preguntas, nuevas galerías, nuevos reflejos, nuevas grutas. De una raíz se salta a otra y así va creciendo un bosque subterráneo de correspondencias y avenidas misteriosas. (Bordelois 2017: 9)

In the world of words there are inescapable laws and magics. One of them is the power to thread us, through etymological study, into those genealogies that shine in the caverns of the past like drops sliding down the walls of an endless grotto. Each row of reflections bifurcates into new questions, new galleries, new reflections, new grottoes. From one root one jumps to another and thus grows a subway forest of correspondences and mysterious avenues.

In general, this volume illustrates that emotion concepts rarely occur in isolation but are usually combined or embedded in others. Furthermore, there are hardly any unique criteria for emotion concepts, but that in many cases they also exhibit facets of other emotions and can sometimes even intrude into the functional range of others. Precisely because of their complexity, a constant analysis of these concepts is necessary since they are omnipresent and have the power to influence our perception of events and facts.

References

Athanasadiou, Angeliki/Tabakowska, Elżbieta (eds.) (1998): *Speaking of emotions: conceptualization and expression*. New York/Berlin: Mouton de Gruyter.

- Averill, James R./Chon, Kyum Koo/Hahn, Doug Woong (2001): "Emotions and creativity, East and West". In: *Asian Journal of Social Psychology*, 4, 165–183.
- Bednarek, Monika (2008): *Emotion talk across corpora*. Basingstoke/New York: Palgrave Macmillan.
- Bordelois, Ivonne (2017). *Etimología de las pasiones*. Buenos Aires: Zoral.
- Brackett, Marc A./Rivers, Susan E./Bertoli, Michelle C./Salovey, Peter (2016): "Emotional Intelligence". In: Feldman Barrett, Lisa/Lewis, Michael/Haviland-Jones, Jeannette M. (eds.): *Handbook of Emotions*, New York: Guilford Press, 513–531.
- Bresson, Daniel/Dobrovolskij, Dimitrij (1995): "Petite syntaxe de la «peur». Application au français et à l'allemand". In: *Langue française*, 105, 107–119.
- Castelfranchi, Cristiano (2000): "Affective appraisal versus Cognitive Evaluation in Social Emotions and Interactions". In: Paiva, Ana (eds.): *Affective Interactions. Towards a New Generation of Computer Interfaces*. Berlin: Springer, 76–106.
- Christmann, Gabriela B./Günthner, Susanne (1996): "Sprache und Affekt. Die Inszenierung von Entrüstungen im Gespräch". In: *Deutsche Sprache*, 1, 1–33.
- Cislaru, Georgeta (2009): "Expression de la peur et interprétations sémantiques en contexte". In: Havu, Eva/Härmä, Juhani/Helkkula, Mervi/Larjavaara, Meri/Tuomarila, Ulla (eds.): *La langue en contexte*. Helsinki: Société Néophilologique, 377–389.
- Clore, Gerald L./Ortony, Andrew (1988): "The semantics of the affective lexicon". In: Hamilton, Vernon/Bower, Gordon H./Frijda, Nico (eds.): *Cognitive perspectives on emotion and motivation*. Amsterdam: Springer, 367–397.
- Dixon, Thomas (2012): "Emotion': The History of a Keyword in Crisis". In: *Emotion Review*, 4(4), 338–344.
- Doury, Marianne/Plantin, Christian/Traverso, Véronique (2000): *Les émotions dans les interactions*. Lyon: Presses Universitaires Lyon.

- Ekman, Paul (1992): "An argument for basic emotions". In: *Cognition and Emotion*, 6 (3/4), 169–200.
- Enfield, Nick J./Wierzbicka, Anna (eds.) (2002): "The body in description of emotion". In: *Pragmatics & Cognition*, 10 (1/2), 1–24.
- Evans, Vyvyan (2017): "Why you need emoji: Emojis are the body language of the digital age". In: *Nautilus magazine*. <http://nautil.us/issue/50/emergence/why-you-need-emoji>.
- Fiehler, Reinhard (2002): "How to Do Emotions With Words: Emotionality in Conversations". In: Fussell, Susan R. (ed.) (2002): *The verbal communication of emotion. Interdisciplinary perspectives*. Mahwah: Lawrence Erlbaum Associates, 79–106.
- Fleischer, Wolfgang/Barz, Irmhild/Schröder, Marianne (2012): *Wortbildung der deutschen Gegenwartssprache*. Berlin: De Gruyter.
- Fontaine, Johnny R./Scherer, Klaus Rainer/Roesch, Etienne Benoit/Ellsworth, Phoebe C. (2007): "The world of emotions is not two-dimensional". In: *Psychological Science*, 18, 1050–1057.
- Frevert, Ute (2016): "The History of Emotions". In: Feldman Barrett, Lisa/Lewis, Michael/Haviland-Jones, Jeannette M. (eds.): *Handbook of Emotions*, 4. New York: Guilford Press, 49–65.
- Fries, Norbert (2003): "Gefühlswortschatz im DUDEN: Das große Wörterbuch der deutschen Sprache in zehn Bänden". In: Wiegand, Herbert Ernst (ed.): *Untersuchungen zur kommerziellen Lexikographie der deutschen Gegenwartssprache*. Tübingen: Lexikographica, 261–282.
- Fries, Norbert (2004): "Gefühle, Emotionen, Angst, Furcht, Wut und Zorn". In: Börner, Wolfgang/Vogel, Klaus (eds.): *Emotion und Kognition im Fremdsprachenunterricht*. Tübingen: Narr, 3–24.
- Fries, Norbert (2009): "Die Kodierung von Emotionen in Texten. Teil 2: Die Spezifizierung emotionaler Bedeutung in Texten". In: *Journal of Literary Theory*, 3(1), 19–71.
- Frijda, Nico H. (1986): *The emotions*. Cambridge: Cambridge University Press.
- Frijda, Nico H./Markam, Suprapti/Sato, Kaori/Wiers, Reinout (1995): "Emotions and Emotion Words". In: Russell, J.A./Fernández-Dols,

- José-Miguel/Manstead, Anthony S.R./Wellenkamp, Jane C. (eds.): *Everyday conceptions of emotion. An Introduction to the Psychology, Anthropology and Linguistics of Emotion*. Dordrecht: Springer, 121–143.
- Fussell, Susan R. (2002): “The Verbal Communication of Emotion: Introduction and Overview”. In: Fussell, Susan R. (ed.): *The Verbal Communication of Emotions. Interdisciplinary Perspectives*. Mahwah: Lawrence Erlbaum Associates, 1–15.
- Gobl, Christer/Ní Chasaide, Ailbhe (2003): “The role of voice quality in communicating emotion, mood, and attitude”. In: *Speech Communication*, 40, 189–212.
- Goodwin, Marjorie H./Goodwin, Charles (2001): “Emotion within situated activity”. In: Duranti, Alessandro (eds.): *Linguistic anthropology: A reader*. Malden: Blackwell Publishing, 239–257.
- Harkins, Jean/Wierzbicka, Anna (eds.) (2001): *Emotions in crosslinguistic perspective*. Berlin: De Gruyter.
- Jäger, Ludwig/Plum, Sabine (1990): “Probleme der lexikographischen Beschreibung von Gefühlswörtern”. In: Hausmann, F. J. et al. (eds.): *Wörterbücher. Dictionaries. Dictionnaires. Ein internationales Handbuch zur Lexikographie – International Encyclopaedia of Lexicography – Encyclopédie Internationale de Lexicographie*. Berlin: De Gruyter, 849–855.
- Jespersen, Otto (1922): *Language: Its nature, development and origin*, London: G. Allen & Unwin.
- Johnson-Laird, Philip N./Oatley, Keith (1989): “The language of emotions. An analysis of a semantic field”. In: *Cognition & Emotion*, 3(2), 81–123.
- Kailuweit, Rolf (2005): *Linking: Syntax und Semantik französischer und italienischer Gefühlsverben*. Tübingen: Niemeyer.
- Káňa, Tomáš (2017): “Verbale Diminutive – ihre Abgrenzung und Bedeutung”. In: *Linguistica Pragensia*, 27(2), 58–82.
- Kövecses, Zoltán (2000): *Metaphor and Emotion. Language, Culture and Body in Human Feeling*. Cambridge: Cambridge University Press.

- Lakoff, George/Johnson, Mark (1980): *Metaphors we live by*. Chicago: University of Chicago Press.
- Lang, Peter J. (1995): "The emotion probe: Studies of motivation and attention". In: *American Psychologist*, 50(5), 372–385.
- Le Guen, Olivier (2009): "The ethnography of emotions: A field worker's guide". In: Majid, Asifa (ed.): *Field manual*, Vol. 12. Nijmegen: Max-Planck-Institute for Psycholinguistics, 31–34.
- Lindquist, Kristen A./Gendron, Maria/Satpute, Ajay B. (2016): "Language and Emotion: Putting Words into Feelings and Feelings into Words". In: Barrett, Lisa Feldman/Lewis, Michael/Haviland-Jones, Jeannette M. (eds.): *Handbook of Emotions*, 4. New York: Guilford Press, 579–594.
- Lomas, Tim (2020): "Towards a cross-cultural lexical map of wellbeing". In: *The Journal of Positive Psychology*, 1–37.
- Lüdtke, Ulrike (2012): "Emotion und Sprache: Theoretische Grundlagen für die logopädisch-sprachtherapeutische Praxis". In: *SAL-Bulletin*, 143(3), 5–22.
- Majid, Asifa (2012): "Current Emotion Research in the Language Sciences". In: *Emotion Review*, 4(4), 432–443.
- Mesquita, Batja/De Leersnyder, Jozefien/Boiger, Michael (2016): "The Cultural Psychology of Emotions". In: Barrett, Lisa Feldman/Lewis, Michael/Haviland-Jones, Jeannette M. (eds.): *Handbook of Emotions*, 4. Aufl. New York: Guilford Press, 393–408.
- Myers-Schulz, Blake/Pujara, Maia/Wolf, Richard C./Koenigs, Michael (2013): "Inherent emotional quality of human speech sounds". In: *Cognition & Emotion*, 27(6), 1105–1113.
- Ortony, Andrew/Clore, Gerald L./Collins, Allan (1988): *The cognitive structure of emotions*. Cambridge: Cambridge University Press.
- Ortony, Andrew/Turner, Terence J. (1990): "What's basic about basic emotions?" In: *Psychological Review*, 97(3), 315–331.
- Osgood, Charles Egerton (1975): *Cross-cultural universals of affective meaning, Urbana-Champagne*. University of Illinois Press.

- Oster, Ulrike (2010): "Using corpus methodology for semantic and pragmatic analyses: What can corpora tell us about the linguistic expression of emotions?". In: *Cognitive Linguistics*, 22(4), 727–764.
- Pell, Marc D./Monetta, Laura/Paulmann, Silke/Kotz, Sonja A. (2009a): "Recognizing emotions in a foreign language". In: *Journal of Nonverbal Behavior*, 33, 107–120.
- Pell, Marc D./Paulmann, Silke/Dara, Chinara/Allasseri, Areej/Kotz, Sonja A. (2009b): "Factors in the recognition of vocally expressed emotions: A comparison of four languages". In: *Journal of Phonetics*, 37, 417–435.
- Plutchik, Robert (1980): *Emotion: A psychoevolutionary synthesis*. New York: Harper & Row.
- Poggi Isabella/Magno Caldognetto Emanuela (2004): "Il parlato emotivo. Aspetti cognitivi, linguistici e fonetici". In: Albano Leoni F./Cutugno F./Pettorino M./Savy R. (eds.): *Atti del Convegno "Italiano parlato"*. Napoli: D'Auria Editore.
- Pohl, Inge (2012): "Emotionen im Widerstreit – öffentlicher Diskurs zur Sterbehilfe". In: Pohl, Inge/Ehrhardt, Horst (eds.): *Sprache und Emotion in öffentlicher Kommunikation*. Frankfurt a. M.: Peter Lang, 255–286.
- Ponterotto, Diane (2014): "Happiness is moving up: Conceptualizing Emotions through Motion Verbs". In: *Selected Papers from the 4th UK Cognitive Linguistics Conference*, 2, 265–283.
- Real, Florencia/Arciniegas, Catalina (2014): "Metaphorical Framing Influences How We Think about Emotions". In: *Proceedings of the Annual Meeting of the Cognitive Science Society*, 36, 2823–2828.
- Russell, James A. (1991): "Culture and the categorization of emotions". In: *Psychological Bulletin*, 10, 426–450.
- Sabini, John/Silver, Maury (2005): "Why Emotion Names and Experiences Don't Neatly Pair". In: *Psychological Inquiry*, 16(1), 1–10.
- Scherer, Klaus Rainer (1984): "On the nature and function of emotion: A component process approach". In: Scherer, Klaus Rainer/Ekman, Paul (eds.): *Approaches to emotion*. Hillsdale: Erlbaum, 293–317.

- Scherer, Klaus Rainer/Banse, Rainer/Wallbott, Harald G. (2001): "Emotion inferences from vocal expression correlate across languages and cultures". In: *Journal of Cross-Cultural Psychology*, 32, 76–92.
- Schwarz-Friesel, Monika (2008): "Sprache, Kognition und Emotion: Neue Wege in der Kognitionswissenschaft". In: Kämper, Heidrun/Eichinger, Ludwig M. (eds.): *Sprache-Kognition-Kultur*, Berlin: De Gruyter, 277–301.
- Selting, Margret (2010): "Affectivity in conversational storytelling: An analysis of displays of anger or indignation in complaint stories". In: *Pragmatics*, 20(2), 229–277.
- Sharifan, Farzad/Yu, Ning/Dirven, René/Niemeier, Susanne (2008): *Culture, Body, and Language: Conceptualizations of Internal Body Organs across Cultures and Languages*. Berlin: Mouton de Gruyter.
- Shaver, Phillip/Schwartz, Judith/Kirson, Donald/O'Connor, Cary (1987): "Emotion knowledge: Further exploration of a prototype approach". In: *Journal of Personality and Social Psychology*, 52, 1061–1086.
- Shweder, Richard A. (1991): *Thinking through cultures: Expeditions in cultural psychology*. Cambridge, MA: Harvard University Press.
- Skirl, Helge (2012): "Zum Emotionspotenzial perspektivierender Darstellung". In: Pohl, Inge/Ehrhardt, Horst (eds.): *Sprache und Emotion in öffentlicher Kommunikation*. Frankfurt a. M.: Peter Lang, 335–362.
- Sperber, Dan/Wilson, Deirdre (²1995): *Relevance: Communication and cognition*. Oxford: Blackwell, Erstauflage 1986.
- Ströbel, Liane (2010): *Auf den Spuren der Entstehung einer neuen Kategorie: Leerverben als paralleler Kopulastrang*. Frankfurt a. M.: Peter Lang.
- Ströbel, Liane (2015): "Linguistic Realizations of the Concept of FEAR". In: Gamerschlag, Thomas/Gerland, Doris/Osswald, Rainer/Petersen, Wiebke (eds.): *Meaning, Frames, and Conceptual Representation. Studies in Language and Cognition 2*. Düsseldorf: d|u|p, 219–236.
- Thompson, William Forde/Balkwill, Laura-Lee (2006): "Decoding speech prosody in five languages". In: *Semiotica*, 158, 407–424.

- Verhoeven, Elisabeth (2007): *Experiential constructions in Yucatec Maya: A typologically based analysis of a functional domain in a Mayan language*. Amsterdam: John Benjamins.
- Watt Smith, Tiffany (2016): *The Book of Human Emotions: An Encyclopaedia of Feeling from Anger to Wanderlust*. London: Profile Books.
- Wilce, James M. (2009): *Language and emotion*, Cambridge: Cambridge University Press.
- Wilson, Deirdre/Sperber, Dan (2003): “Relevance theory”. In: Ward, Gergory/Horn, Laurence (eds.): *Handbook of pragmatics*. Oxford: Blackwell, 607–632.
- Zlatev, Jordan/Blomberg, Johan/Magnusson, Ulf (2012): “Metaphor and subjective experience: A study of motion-emotion metaphors in English, Swedish, Bulgarian, and Thai”. In: Foolen, Ad/Lüdtke, Ulrike M./Racine, Timothy P./Zlatev, Jordan (eds.): *Moving Ourselves, Moving Others: Motion and Emotion in Intersubjectivity, Consciousness and Language*. Amsterdam/Philadelphia: John Benjamins Publishing Company, 423–450.

Liane Ströbel

RWTH Aachen University; Department of Romance Linguistics
liane.stroebel@ifaar.rwth-aachen.de

PART I

Margaret H. Freeman

Literary Emotion in Aesthetic Judgment

Abstract

What makes art special are the cognitive processes that put us iconically in touch with our emotional, sensory experiences as participants of the world we share. Aesthetic evaluation enables us to determine if a given work of art successfully simulates those experiences in being iconic of reality. Aesthetics may thus be understood both in its philosophical sense of exploring the conditions of our sensuous, motor, and emotive (sensate) experiences, and in its artistic sense of appreciating the nature of art in all its forms.

A poem's sensate effects arise primarily from its prosody: the combination of its rhythms, images, metalinguistic features of pattern and repetition, inflections of the spoken voice, and structural form that are only partially represented by word choice, word order, and punctuation. Paying attention to interpreting a poem without experiencing its prosody can lead to missing its emotive effect and thus may result in critical misreadings and misevaluations. Although there is never one 'true' reading of a poetic text, there can be false readings. Perceptive understanding and appreciation of literary emotion is thus a necessary prerequisite for aesthetic judgment.

Keywords: aesthetics, cognition, emotion, iconicity, poetry

1. Emotion Concepts

Emotion concepts as they occur in the arts have been the subject of much discussion among philosophers and literary scholars from the earliest recorded writings in human cultures around the world. What does it mean to say that "music is sad" or that Oedipus' fate is "tragic"? And why is it that such sadness or tragedy can give us pleasure? Mid-twentieth-century essays by analytic philosophers focus on clarifying the meaning in art criticism of the terms *interpretation*, *evaluation*, *aesthetics*, *expression*, *linguistic inadequacy* (Black 1950). However helpful such clarifications are, they get us no nearer to the questions of poetic effects

that Archibald MacLeish (1960) raises. MacLeish quotes from the first century Chinese poet, Lu Chi, and the nineteenth century English poet, Samuel Taylor Coleridge, to ask fundamental questions concerning the existence of emotion in literature. Lu Chi writes:

We [poets] enclose boundless space in a square foot of paper;

We pour out deluge from the inch space of the heart. (MacLeish 1960: 8)

“How”, MacLeish (*ibid.*) asks, “is it possible, by any means of meaning, to carry world across into mind *whole* in all its complexities? How can boundless space actually be enclosed in a square foot of paper? ... And how can deluge pour from the inch space of the heart?” Coleridge says the question: What is poetry? “is nearly the same as the question, what is a poet?” and answers, in brief:

He brings the whole soul of man into activity. He diffuses a tone and spirit that blends and, as it were, fuses each into each by imagination. This power reveals itself in the balance or reconciliation of discordant qualities...a more than usual state of emotion with more than usual order. (*ibid.*: 42)

MacLeish (*ibid.*: 43) asks: “If the order and reconciliation [‘a more than usual state of emotion with more than usual order’] are there in the poem awaiting reconciliation *where* are they in the poem and how did they get there?”

With the rise of cognitive approaches to the arts in the latter part of the twentieth century, we can begin to address the *where* and *how* questions. To do so, terminology needs new clarification; close examination and analysis needed of the ways emotion concepts are used or inferred in the arts; and emotion’s role in evaluation. In this paper I introduce an approach that addresses these questions in terms of the emotive mechanisms at work in both creating and responding to poems.

The term *emotion concepts* may refer to the linguistic terms themselves, like fear, anger, joy, happiness, or to the qualities, or *qualia*, that those terms express. For instance, consider the following sentences using the term *sad*:

- (1) I was **sad** I couldn’t attend your lecture
where *sad* conveys disappointment.
- (2) I was **sad** to learn of your recent loss
where *sad* conveys empathy.