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 para-linguistic 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/Dobrovoľskij 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 crosslinguistically 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

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