

Philosophical and conceptual presentation of the emotional cluster of sadness: Metaphorization of German artistic consciousness

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DOI: 10.18355/XL.2020.13.03.11

Abstract

The article discusses the problem of the philosophical and conceptual verbalization of the emotional cluster of sadness. The purpose of this article is to identify features of philosophical and conceptual presentation of the emotional cluster of sadness and to explore metaphorization of German artistic consciousness. It is established that in German the cluster of emotions of sadness is formed by the following words: Trauer, Traurigkeit, Schwermut, Melancholie, Niedergeschlagenheit, Wehmut. They are synonymous to each other. As a dominant in this synonymous row the lexeme of "Trauer" acts. On material of German artistic prose of the 19-20th centuries the high-frequency explication of a concept "sadness" by means of a verbal metaphor is distinguished. The prevalence of a verbal artistic metaphor at expression and the description of this concept is caused by the aesthetic and pragmatical tasks solved by authors of the works. The most frequency semantic types of a verbal metaphor at an explication and the description of a concept "sadness" are revealed. Cognitive signs of the concept "sadness" are defined.

Key words: philosophical and conceptual presentation, emotion, emotional cluster, sadness, metaphorization, verbal metaphor, artistic consciousness, German artistic prose

Introduction

The first studies of emotions are observed in philosophy in the physiological, psychological, cultural, and social aspects. Philosophers emphasize the organizing role of emotions (Plato, 1998; Aristotle, 1976; Hegel, 1977), the connection of emotions to the processes of life of the organism and their reflection on the Psychophysiology of a person (Descartes, 1989; Spinoza, 2001; Kant, 1964). The significance of the triad «thinking – emotion – will» is particularly emphasized. Classifications of emotional states are developed by philosophers according to criteria: 1) «physical indicators», e.g. «bodily experiences»: sthenic / asthenic (Kant, 1966), 2) «sign»: pleasure / displeasure (Spinoza, 2001; Kant, 1966); attitude to good / to evil (Aquinas, 1981), 3) «form»: feelings arising from compliance with the existence and the maintenance / feelings arising from contemplation / feelings arising from moral, religious content (Hegel, 1977; Locke, 1985); feelings / affect / passion (Kant, 1966). Many psychological theories of emotion, as well as related studies of the emotional manifestations of human beings in psychology and linguistics, are based on the philosophical views of the nature of mental experiences. The purpose of this article is to identify features of philosophical and conceptual presentation of the emotional cluster of sadness and to explore metaphorization of German artistic consciousness.

Literature Review

R. Descartes (1989: 511) refers to the primary passions of surprise, love, hatred, desire, joy, and sadness. Modern theories of differential emotions (Ortony - Turner, 1990; Ekman, 1999; Prinz, 2004) single out up to 10 basic emotions, among which fear, joy, sadness, anger, surprise, curiosity, etc. It can be distinguished that different types of worldviews have their specific emotional properties and relate to specific

basic emotions. In the last three decades, the linguistics of emotions in Russia has actively and productively developed (emotiology) (Babenko, 1989; Myagkova, 1990; Shakhovskiy, 2003; Ionova - Larina, 2015; Shteiba, 2015; Petrova 2019, Ryabtseva 2019, etc.) – the new cross-disciplinary scientific direction which condition and prospects are rather in detail described by V.I. Shakhovskiy (2003): “Many aspects of linguistics of emotions are fruitfully developed: aspect of language/speech means and ways of their expression on different “floors” of language, each of which, in turn, has the forms and the maintenance of these means; aspect of functional and semantic category of emotivity of language; semasiological aspect, i.e. the aspect of studying semantic signs and specifications which provide coded information on emotive potency (valency) of language units; aspect of a social context of emotivity and added emotive meanings; aspect of categories ratio of emotivity, estimation, expressivity, modality, pragmatics” (Shakhovskiy, 2003: 3). It is necessary to notice that, judging by numerous publications of emotiologists, many of the specified tasks successfully are solved. The analysis of special scientific literature shows that emotional concepts of national languages often become a research object (Stefansky, 2008; Dzhenskova, 2012; Chupryna et al., 2018; Petrova, 2019), and of certain language persons, as a rule, elite (Maslova, 2004; Vystropova, 2013). The increasing interest of linguistic conceptology in the description of this type of concepts within an emotiology is caused, in our opinion, by a variety of reasons. Let us stop briefly on them.

First, the phenomenon of emotions is ontologically difficult. Intrinsic differences between many emotions close by the nature are difficult audible. As an argument it is enough to remember Z. Freud's (1984) reasonings on such emotional conditions of the person as melancholy and Sadness. The scientist, apparently, not without the bases, claimed: “Melancholy [...] differs in deep suffering despondency, disappearance of interest in the outside world, a delay of any activity and decrease in health... Sadness differs in the same way, except for one thing: there is no indifference. [...] It seems to us natural to bring melancholy into connection with the loss of an object, somehow inaccessible to consciousness, unlike sadness, at which in loss there is nothing unconscious” (Freud, 1984: 204-205). As we see, in psychoanalysis the distinctive sign essential to experts, but irrelevant, unknown to the ordinary average individual in concepts of sadness (Safina, 2014) and melancholy (“violation of health”) is distinguished.

Secondly, the study of the most nominative system of the emotional sphere of human being is no less urgent. Whether all emotions, feelings, emotional conditions of homo loquens are capable to be verbalized adequately? Many works at the intersection of philosophy, emotiology, cultural studies and linguoconceptology reveal ethnocultural features of emotional concepts (Vezhbitskaya, 1999; Golovanivskaya, 1997; Krasavskiy, 2001; Krasavskiy, 2008; Stefansky, 2008). “We can reach a thought only through words (no one has yet invented another method)”, A. Vezhbitskaya (1999: 293) notices. Speaking in general about gnoseological process, about rational and emotional in human communication, N.K. Ryabtseva (2019: 164) writes: “The natural language is the most reliable source of knowledge of the speaker and about his inner world. The corresponding knowledge is represented in language in the various ways [...]. Their identification represents an independent, relevant and important task which purpose is to understand the experience in this sphere accumulated by the person and the principles of its use in practice.”

Thirdly, both emotions, and their concepts directly correlate with assessment and respectively an axiological system. Decoding of objects of the world, their systematization and classifications are inconceivable out of psychoemotional human activity. When processing of information arriving from the outside the person cannot be the impartial subject (Sokolov, 2019). World objects are estimated by him not only rational, but also emotionally. The person makes their assessment with a support on a

certain system of values – utilitarian, moral, ethical, aesthetic (Zheltukhina et al., 2016b). Value acts as assessment basis. So, S.F. Anisimov (1988), discussing a problem of a ratio of these two categories, notes: “For each type of social and spiritual activity and the group of values connected with it as evaluation criterion a certain generalized image, a sample, a stereotype moves forward: rule, norm, ideal and other similar formal and informal regulators of collective life. [...] These samples of valuable – rules, norms, ideals, canons – are developed and function in public opinion, and anyway form the world of assessments prevailing in the spiritual activity of the people, the class, and the epoch. In turn dominating in the given social environment assessments limit an estimated arbitrariness of individuals” (Anisimov, 1988: 45; Barabash, 2010; Zheltukhina et al., 2016a; 2017; Merkulova - Baranova, 2019; Zheltukhina et al., 2020). The axiological perspective in relation to emotional concepts is especially important if to proceed from recognition of existence in the structure of this mental formation of a value component. Thus, the question of the philosophical and conceptual verbalization of the emotional cluster of sadness needs to be resolved: How is the German artistic consciousness metaphorized through the metaphorical embodiment of the concept of "sadness" in German artistic prose?

Methodology

The methods used in this study are: descriptive method, linguocultural analyses, comparative analysis, linguocognitive analysis, definitional analysis, lexico-semantic analysis, lexico-stylistic analysis, interpretive analysis, complete sampling technique, quantitative analysis.

Our decision to carry out a linguocultural analysis of a few nominees of emotions, forming a certain cluster is motivated by the fact of ontological “kinship” of elements of the sensual sphere of a person established by philosophers and psychologists.

In psychology the allocation basic (i.e. the main) emotions is accepted. The status of the universal mental phenomena is attributed to them (Izard, 1999; 1978). The psycholinguist E.Yu. Myagkova (1990: 65-66) for the purpose of establishment of the list of the emotions noted in their numerous classifications comes to conclusion that different authors call the different number of the main (basic, fundamental) emotions. When studying these lists of emotions, we established that at the same time practically as basic are called all philosophers and psychologists fear, joy, anger, and sadness. These phenomena act as patrimonial in relation to other emotions.

In the present article the following tasks are set:

- 1) the description of a cluster of emotions “sadness” (*Trauer*, *Traurigkeit*, *Schwermut*, *Melancholie*, *Niedergeschlagenheit*, *Wehmut*) which nominees by means of verbs are metaphorically represented in German-language artistic texts;
- 2) identification of cognitive signs in structure of emotional concepts of a cluster “sadness”;
- 3) establishment of the main semantic types of the metaphor disclosing these signs of concepts of the cluster “sadness”.

The research is conducted on material of German artistic prose of the 19-20th centuries. By preparation of the article we used the contexts of works of art posted on the website www.dwds.kernkorpus.

Results and Discussion

The group of German nominees of sadness (*Trauer*) includes, according to lexicographic sources (Lisovskaya, 2002), *Traurigkeit*, *Schwermut*, *Melancholie*, *Niedergeschlagenheit*, *Wehmut*. As a dominant at the same time lexeme *Trauer* acts that predetermined our choice of the nominee of the concept “sadness”. This concept, certainly, as well as any other concept, has numerous designations, as well as explications in the language and the speech. Because of the tradition of linguoconceptology, we selected a noun instead of any other part of speech as the

nominee of the concept. According to A. Vezhbitskaya (1999: 164), nouns concentrate a thought on what is perceived as stable, steady elements of human experience.

Words denoting emotions, as established by philosophers and linguists, are a subject in metaphorical models, particularly in artistic communication.

This fact is due, on the one hand, to the human feeling of hyperactivity and self-sufficient emotion, which is exciting, and, on the other hand, to the significant artistic and aesthetic potential of the metaphorical sensual world in which people communicating with each other are involved.

The statement about multifunctionality of a metaphor serves as the standard point of view. Its main functions are recognized as cognitive, nominative, artistic, aesthetic, and emotive (Arutyunova, 1999; Zheltukhina - Magomadova, 2015; Krasavsky, 2008).

The metaphor is known to be based on a comparison, some formal or functional similarity between the objects of the outside world and the inner world of man. Through consciousness fixing similarities and analogies between these objects their metaphorization takes place. This process is explained by the associativity of human thinking which reveals certain relations between world objects, between objects of the real-life reality and the inner (emotional) world of the person.

Analysis of numerous German-speaking artistic contexts, which include the verb metaphor and nominees of the «sadness» (Trauer) emotional cluster, allows to note the high frequency of its use.

The index of the frequency of verbal metaphors, which refer to different semantic types (e.g., anthropomorphic, fire, military), however, is various, as well as the nominees of the emotions included in the cluster of sadness were quantitatively different.

Let's provide statistical data. The number of word usage with metaphorical verbs at lexemes of *Traurigkeit* is equal 73, *Trauer* 60, *Wehmut* 30, *Schwermut* 29, *Melancholie* 10, *Niedergeschlagenheit* 9. The fact of considerable prevalence on word usage of lexemes *Trauer* and *Traurigkeit* in this synonymous row we attribute to their stylistic unmarking, usage in a variety of communication registers. More interesting, it seems, is the linguistic fact that we have identified a noticeable dominance of an anthropomorphic metaphor among the metaphorical descriptions of a cluster of emotions of sadness, which structure includes a substance (nominee of emotion) and a verb metaphorizing it. The rate of application of this metaphor is in absolute calculation 61 positions (i.e. 68% of the general sample). Let's give several examples.

Die unverhüllte Schwermut in ihren Augen zeigte mir, daß sie mich verstanden hatte, aber auch, daß sie wußte, sie könne mir nicht helfen (Rinser, 1952: 114).

Aber schon war der Mittelsatz zu Ende, der luftige Spuk verflogen, und die Schwermut, das unendliche Sehnen des Anfangs kehrte wieder (Mayer, 1932: 43).

Es geht kein Quentchen Traurigkeit mehr in mich hinein, ich laufe über vor Traurigkeit und renne nach Bosssdom (Strittmatter, 1983: 311).

Eine jammervolle Traurigkeit schluchzte heraus... (Boy-Ed, 2001: 834).

Es war, als lauere in ihren Augen ein heimlicher Ernst, eine Melancholie, vielleicht sogar ein gutes Maß von Verzweiflung (Knittel, 1957: 346).

Ich kann die Niedergeschlagenheit, die mich ergriff, nicht schildern (Langhoff, 1978: 108).

As it appears from the given artistic passages, the ability to serve as information signal of understanding of intentions of the interlocutor (*zeigen*), to return to the person after a certain stay out of it is attributed to despondency (*Schwermut*), the sadness (*Traurigkeit*) is allocated with ability of deep penetration into the person (*hineingehen*) and human emotional sobbing (*herausschluchzen*), melancholy (*Melancholie*) can ambush (*lauern*) in the same way that one person is secretly

watching another, depressed (Niedergeschlagenheit) is able to grip a person, creating great discomfort.

Anthropomorphic metaphorization of nominees of emotions of sadness, according to our observations, is carried out by numerous verbs (more than 60) from which the group of the most often used is distinguished: *kommen*, *weichen*, *ergreifen*. The analysis of the semantics of these verbs, as well as many others, allows to conclude that in them the anthropomorphic sign is expressed. In other words, these words characterize the actions of the person, quite often active actions (e.g., *treiben*, *ergreifen*, *hineinhuschen*, *schwinden*, *überwältigen*):

ergreifen – als [plötzliche] Empfindung in jmds. Bewusstsein dringen, als [plötzliches] Verhalten in jmdm. wirksam werden (Duden, 1989: 450);

huschen – sich lautlos und schnell über etw. hinbewegen (Duden, 1989: 744),

schwinden – immer mehr, ohne dass sich der entsprechende Vorgang aufhalten lässt, abnehmen (Duden, 1989: 1374);

schleichen – sich leise, vorsichtig und langsam, heimisch zu einem Ziel bewegen" (Duden, 1989: 1326).

The signs of the bearer of emotion are attributed by the concerned person to sadness, sorrow, melancholy.

The following cognitive signs of the concept "sadness," expressed by anthropomorphic metaphor, have been determined because of material analysis:

1) high intensity of action (*hineinhuschen*);

2) sluggishness of action (*schleichen*);

3) possession (*überwältigen*, *sich bemächtigen*);

4) discomfort (*sich verkrümmen*);

5) approach (*kommen*, *wiederkehren*);

6) removal, disappearance (*schwinden*, *weichen*);

7) suddenness of emergence (*ergreifen*);

8) completeness of volume of emotion (*füllen*, *erfüllen*, *überfluten*, *überschwemmen*);

9) depth of experience of emotion (*sinken*).

The card file of examples with nominees of a cluster of the emotions "sadness" used in German-speaking artistic prose allowed to establish the average index of rate of the use aquametaphor (9 positions, i.e. 10.2% of the general sample). Let's give several examples.

Die Traurigkeit seines Gemüts überflutete das kindhafte Gesicht wie ein dunkler Schleier, und am Morgen waren seine Lider durch die während des Schlummers vergossenen Tränen verklebt (Wassermann, 1987: 32).

Unabänderlich allein, dachte er, und begriff erst jetzt an der Traurigkeit, die ihn überschwemmte, wie groß seine uneingestandene Hoffnung immer noch gewesen war, das alles würde eines Tages einfach vorüber sein (Hetteche, 2001: 46).

Auch in dieser Stunde sank die Schwermut wieder über ihn (Klepper, 1962: 421).

Lag doch der höchste Zauber ganz in den Augen, und diese Augen, erfüllt von Wehmut, Unschuld, nachdenklicher Klarheit, diese Augen, leider, geboten Distance... (Niebelschütz, 1991: 174).

9 verbs, which semantics includes a sign of "aqua" are in total revealed: *füllen*, *erfüllen*, *strömen*, *überschwemmen*, *sinken*, *überfluten*, *auftauen*, *schmelzen*, *anfeuchten*.

The emotions that form the cluster "sadness" are, as can be seen, associated with a certain amount of fluid that fills up to the ends of man, his soul (Traurigkeit seines Gemüts).

In addition to the cognitive sign «completeness of volume» (*füllen*, *erfüllen*, *überfluten*, *überschwemmen*), the concept in question, described by a verb aquametaphor, showed signs of the appearance of emotion (*einströmen*), its disappearance (*auftauen*), the intensity of the experience (*strömen*), the depth of feeling (*sinken*).

The third position is on the frequency of consumption in spatial (5.6%) and military (5.6%) metaphors that express the concept “sadness”. First, let us give examples of spatial metaphors in the concept “sadness”.

Die Jazzmusik war für ihn eine Weile alles und die Subwayfahrten nach East Harlem so etwas wie die stets neuen Versuche, sich von der ganzen wehleidigen Schwermut zu befreien, die sich bei ihm zu Hause immer mehr ausbreitete (Biller, 1990: 115).

Sie begriff – und wie Nebelschwaden, die immer dichter, trüber, schwerer, aus abendlichen Auen steigen, – so stieg Schwermut aus ihrer Seele und breitete sich aus (Meisel-Hess, 2001: 486).

Als aber Tag auf Tag und Woche auf Woche verstrich, ohne daß der Geliebte wiederkehrte und ohne daß eine Zeile von seiner Hand ihr Trost gebracht hätte, da fing der Schmerz an, seine Wohnung in ihrem Herzen aufzuschlagen und eine tiefe Traurigkeit verbreitete sich über ihr ganzes Wesen (Meysenbug, 2001: 502).

The following lexemes belong to verbs of this semantic group: *sich ausbreiten, sich verbreiten, sich breiten, sich ziehen, aussteigen, aufkommen*.

The use in one of the given contexts of the lexeme *Seele* (soul) indicating a locus of experience of emotion “sadness” (Schwermut) is indicative, in our opinion. 23 uses of the word *Seele* in contexts with the metaphorical description of a cluster of emotion “sadness” in the German prose and according to 4 cases of use of the synonymous word *Gemüt* (soul, mental state) are in total revealed. Let us notice that, for example, nominees of a concept “anger” (Zorn) have in comparison with the sadness nominations in the German artistic prose much lower index of rate in contexts with their metaphorical descriptions (lexeme *Seele* – 2 uses, lexeme *Gemüt* – no cases of use). This linguistic fact, as we think, is explained first by various orientations of the compared emotions. The anger interfaced to the maximum externally issued activity adjoining on aggression is not associated by native speakers with such substance as soul – a peculiar storage of deep, introverted human experiences. The following are examples of a military metaphor in the concept “sadness”:

Und die Wehmut ihres Herzens niederzwingend, redete sie mit der Unbefangenheit des Alters, das seiner letzten Lasten ledig wird ... (Klepper, 1962: 127).

Doch schon in der Straßenbahn überfiel mich eine große Wehmut und eine ungeheuerliche Angst, Nadja zu verlieren (Schulze, 2005: 344).

Amalie überfiel es mit tödlicher Traurigkeit (Meysenbug, 2001: 501).

The following verbs present the military metaphor in concept “sadness”: *überfallen, befallen, sich durchringen, umschließen, niederzwingen*.

The index of the rate of use of another metaphor types in the concept “sadness” in the German artistic prose revealed by us during the analysis of the material is extremely low (mechanical metaphor – 3.5%, gastronomic metaphor – 2.3%, medical metaphor – 1.2%, phytometaphor – 1.2%, fire metaphor – 1.2%, temperature metaphor – 1.2%).

The following are examples:

Sie zwingt sich zu arbeiten, aber es geht nicht, Traurigkeit und Begierde reiße ihr jedes Gesicht aus der Hand (Feuchtwanger, 1993: 76).

[...] *die Melancholie verspeiste mich bei lebendigem Leibe* (Niebelschütz, 1991: 104).

Ihre Traurigkeit steckte mich an (Seghers, 1995: 131).

Immer wieder stachelte er sich zu neuen Reden auf, erzeugte Wut in sich und Empörung, um das Gefühl unsäglicher Bedrückung loszuwerden, das ihn beim Anblick des Gestürzten überfallen hatte, eine Niedergeschlagenheit, die wie eine Lähmung in ihm wuchs und ihm das Wasser in die Augen trieb (Walser, 1997: 171).

Er hob sein Glas und sah auf die Frauen; die strenge Kälte, der quälende Ehrgeiz, die Schwermut seiner frühen Jahre erloschen zum ersten Male in ihm (Klepper, 1962: 124).

[...]Während feiner gebildete Kreaturen die Schmeichelei einer unauffällig zur Schau getragenen Schwermut von ihm empfangen hätten; einer Trauer, die weniger Geist und Herz als das Eingeweide erwärmt und gleichfalls eine Bruderschaft stiftet, aus welcher die Eitelkeit Nahrung zieht, ohne dabei den eigenen Wert in die Waagschale werfen zu müssen (Langgässer, 1959: 292).

Conclusion

Let us sum up stated above. The question of the philosophical and conceptual verbalization of the emotional cluster of sadness was resolved. We have established, how is the German artistic consciousness metaphorized through the metaphorical embodiment of the concept "sadness" in German artistic prose.

In the process of mastering and learning the world, the emotions that accompany the human being play a significant role. Feelings, emotions as well as other mental experiences besides reflective carry out as well cognitive function. The importance of emotions in human life has the result their rather detailed verbalization in society through the most various semiotics means. One of them are lexical designations of fragments of the sensual sphere of the person. Philosophers and psychologists established the clustered nature of experience by the person of emotions and their storage in his memory. The cluster of emotion "sadness" includes the following German designations: *Trauer* (sadness, grief), *Traurigkeit* (sadness), *Schwermut* (despondency, heavy grief), *Melancholie* (melancholy), *Niedergeschlagenheit* (depression), *Wehmut* (longing, melancholy). The called nominees of emotions are synonymous each other. In this synonymous row lexeme *Trauer* acts as a dominant.

The nominees of emotions are highly prone to metaphor in the artistic text, due to its pragmatic and aesthetic tasks. Nominees of a cluster of emotion "sadness" in German-speaking artistic prose of the 19-20th centuries are described by mainly anthropomorphous metaphor. The substantive (the nominee of emotion) and the verb metaphorizing it form the structure of the cluster of emotion "sadness". The rate of application of this metaphor is 68% of the general sample of all revealed metaphors in relation to a concept "sadness". We explain an established fact with the tendency of the person to attribute to emotions and feelings of property, the actions characterizing it. The second in rate of application semantic type of a metaphor is an aquametaphor. The index of the rate of its use is equal in German-speaking prose to 10.2%. Relatively the prevalence of this type of a metaphor should be understood, probably, first from the vital value of a phenomenon of water for activity of the person. The frequency index of the other types of metaphor, we have identified is low (military metaphor, spatial metaphor, mechanical metaphor, gastronomic metaphor, medical metaphor, fire metaphor, temperature metaphor, phytometaphor).

The analysis of the material allows to conclude that the cognitive characteristics of the emotional concepts of the cluster "sadness" are the following: 1) high intensity of action; 2) sluggishness of action; 3) possession; 4) discomfort; 5) approach; 6) removal, disappearance; 7) suddenness of emergence; 8) completeness of volume of emotion; 9) depth of experience of emotion.

Acknowledgments

The publication has been prepared with the support of the RUDN University Program 5-100.

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Words: 5245

Characters: 36 757 (20,42 standard pages)

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