

Table of contents

Acknowledgements	7
------------------------	---

Nina Pawlak

Introduction	9
--------------------	---

Paolo Santangelo

Reconstructing Fragments of Emotions: Textual Analysis for Research of the Representation of States of Mind in East Asia	15
---	----

EMOTION CODES IN LANGUAGE AND LITERATURE

Marek M. Dziekan

The Categorisation of Emotions in the Classical Arabic Language. A Preliminary Lexicographical Study	63
---	----

Danuta Stasik

'Love' and 'Anger' in Hindi	82
-----------------------------------	----

Nina Pawlak

Conceptualization of Emotions in African Languages and the Context of African Personality	95
--	----

Iwona Kraska-Szlenk

Emotional Aspects of Inversion in Swahili Address Terms	110
---	-----

Ewa Wołk

Positive and Negative Emotions Encoded in Amharic Forms of Address	128
--	-----

Barbara Grabowska

Symbolism of the Language of Love in Bengali Lyric Verse	137
--	-----

Ewa Machut-Mendecka
Expression of Attitudes and Emotional States in Egyptian Arabic 154

Monika Nowakowska
Expressions of Superiority and Contempt in Classical Sanskrit Literature 170

EMOTION RITUALS IN CULTURE AND SOCIETY

Jacek Jan Pawlik, SVD
Song and Dance as a Means of Control of Emotions Caused by Death: A Case Study of the Wake-Keeping Ritual among the Bassari People of Togo 187

Ewa Rynarzewska
The Role of *Shinmyŏng* in Traditional Korean Culture. 205

Marżena Godzińska
Ritualized Emotions – Muharrem Mourning in Alevi and Bektashi Groups in Turkey 229

Magdalena Kapełus
The Anger of the Gods and Anomalies in the World’s Existence. 234

Iwona Kordzińska-Nawrocka
Patterns of Emotion in Japanese Society. 240

Izabela Will
Cultural Aspects of Nonverbal Code in Hausa 252

Anna Bylińska-Naderi
The Unwanted Muse – Some Thoughts on Music and its Role in Persian Culture 266

List of contributors 276

Introduction

The study of emotions can hardly be reduced to the question of individual brain states and bodily responses. In a broader perspective, individuals' embodied experiences are located in different cultural settings, and, consequently, the notion of 'emotions' is interpreted with reference to their cultural heritage. Therefore, it is commonly accepted that the study of human emotions is not separated from cultural prescriptions about emotions.

The main source for cultural interpretation of emotions is language. The language data provide names for fragments of the real world, but also give them a symbolic interpretation and evaluate them in terms of cultural properties. Outside of the 'real' world, language also reflects an 'affective' world that manifests itself in social, economic and political life.

In the literature on emotions, much attention has been paid to language equivalents of basic human concepts and culturally determined differences in their semantics (Wierzbicka 1998; 1999; Harkins & Wierzbicka 2001¹). Though the languages of the world have still not been fully investigated in terms of their lexical inventory and systemic means of coding emotions, the pragmatic aspects of language and their connection with cultural practice open a new area of research. It means that not only language, but also various forms of social activities manifest the emotion fundamentals of societies. Their recognition is essential for understanding the differences in emotion codes and their cultural background.

Studying emotions from a culture-internal perspective is based on the assumption that not only 'emotion' but also non-emotion terms reveal specific information about the emotions themselves. In this context, emotions are qualified not as a simple notion, but rather a very complex 'state of mind' which reflects the relation between culture, mentality and values. Categories of emotional phenomena can be distinguished within a given civilization and are significant for their specific civilization profile (Santangelo 2004; Santangelo & Guida 2006).

This volume presents the results of interdisciplinary research involving linguistic, literary, historical, and religious studies. The contributors show how fundamental emotions are presented, perceived, and evaluated in cultures that are the subject of their interest. The attention is focused on the coding of emotions in Asian and African

¹ For a full reference list of the publications mentioned in the text, see Santangelo in this volume.

languages and literature, as well as on the manifestation of emotions in customs, beliefs, music, and other 'fine' arts. The regions of our interest are: Arab countries from the Middle East, Turkey, Iran, Japan, Korea, India, West and East Africa. The issue of emotions is also analyzed from the historical perspective, such as papers based on Hittite and Sanskrit sources which have also been included in the volume.

This interdisciplinary approach to the question of emotions and the different areas of research have revealed some common features characteristic of Asian and African cultures. From the culture-internal perspective, two basic aspects of locating emotions in a given cultural environment are significant in this context. The first is related to involving emotions in the communication code, either as a systemic variation, or as a pragmatically accepted way of behaviour. The second is connected with ritualized forms of manifesting emotions. In Asian and African countries, ritual emotions are well rooted in traditional cultures; they are often a part of the social and political life, and also become a source of cultural identity. The texts included in this volume are oriented at both these ways of manifesting emotions, and are divided according to their language, literature and other sources.

The collection of articles, divided into those focusing on emotion codes and those on emotion rituals, is preceded by Paolo Santangelo's contribution related to the methodological aspects of studying emotions. It presents an experimental method from the field of anthropological history for collecting information on emotional perception and evaluation through the textual analysis of literary and non-literary sources in a specific culture and period. The text contains an evaluation of literature on emotion and shows the range of possibilities contained in the analysis of emotions. A rich bibliography for studies on emotions, with special reference to Chinese original sources, supplements the description of this original method of analysis and makes it a valuable source for further studies.

The contributions included in the first group of papers present an analysis of languages and literatures. **Marek Dziekan** outlines the lexical means that denote emotion states in Classical Arabic and looks into the determinants of their use. The scope of the analysis is determined by the mediaeval text "The Science of Language and the Secret of Arabic" by the distinguished *adīb* and linguist Abū Mansṣūr at-Ta'ālibī from the 10th–11th century. It is a lexical-phraseological analysis of emotion terms such as love (*ḥubb*), joy (*surūr*), enmity ('*adāwa*), anger (*ḡaḍab*), and sadness (*ḥuẓn*), with a number of their semi-equivalents oriented at a specific type of relation (e.g. unhappy love or mad love). It shows that the categorization of emotions is not determined by the lexical inventory of basic terms but also depends on their culture-coded denotations.

Danuta Stasik's study is concerned with the vocabulary, phrases, and language expressions in Hindi that are used to render various notions of 'feeling something' (with special reference to feeling love and anger). The comparative view on the question reveals that Hindi has no single word (i.e. verb) to denote the meaning 'feel', but at the same time it offers many other terms for expressing experience

and has a rich lexicon related to emotions. In this context, sentences which contain the experiencer subject, constitute a peculiar case. The Author states that they are essential for the understanding of how emotions are linguistically constructed in India.

Nina Pawlak's paper provides some evidence that African languages are 'emotion-sensitive'. In the presentation of some features of African languages (with special attention paid to Hausa), exponents of emotions are recognized at all levels of the language structure, not only in the lexicon, but also in the phonology and grammar. It is demonstrated that emotions are an integral part of the semiotic structure of African languages and their expression is strongly connected with sound symbolism.

Iwona Kraska-Szlenk investigates inverted and altered address terms (mostly kinship terms) in Swahili. The strategy allows for a situation in which a son may be addressed as 'father' by his parents or 'grandfather' by any of his grandparents. The analysis is based on dialogues in Standard Swahili and the examples are excerpted from literary texts to illustrate typical circumstances in which the inversion functions. The evidence shows that the strategy has the traits of being an emotion code and inversion is primarily triggered by affection towards the addressee.

Ewa Wołk discusses the emotional load of forms of address in Amharic. She demonstrates a wide range of forms of address by which the speaker can call the listener depending on the positive or negative emotions he/she wants to communicate. Along with lexical means that express intentions explicitly, the focus is placed on the phenomenon of shifting the gender, which is conditioned by the emotional perception of a person.

In her presentation, **Barbara Grabowska** asks what love is and gives a description of the concept of love with reference to a Sanskrit poem of the 12th century and Bengali lyrics of the 15th–18th century. The paper contains rich textual documentation and presents an analysis of the conceptualization of love in metaphorical expressions. The Author identifies the 'paths' of conceptual structures that allow for interpreting love in terms of war, hunting, bargaining, or gardens filled with flowers. A characteristic element of the poems analyzed is that a woman is praised for her beauty and sexual attraction.

Ewa Machut-Mendecka presents a rich repertoire of Arabic phrases and forms of address that are norms of everyday communication in contextually determined situations. They are interpreted as emotional phrases that are used to confirm solidarity and a positive attitude. The Author analyses different types of relations and emotional states that are rendered by particular language expressions, sometimes not exactly following the literary meaning (as, for example, the masculinization of forms of address to stress femininity). The extensive corpus of data comes from literary sources and TV film series in which emotional language has its specific cultural value.

Monika Nowakowska's paper investigates some aspects of verbal communication that are related to speech acts oriented at depreciation. The aim of this strategy is to diminish the dignity and self-worth of the interlocutor. The Author analyses lexicon

and phraseology that express superiority and contempt in classical Sanskrit literature. The data shows how language can be used in argumentation and how emotions are evoked to beat an opponent in a debate.

In the second part of the collection, the analysis is rendered by means of descriptions which stress the significance of emotions for social relations. The sources are differentiated, and the language data support the patterns of behaviour that are significant in this context.

Jacek Pawlik's study concerns the wake-keeping rite at the funerals of Bassari people from the north of Togo. It is presented as a sequence of numerous ritual practices. In this society, wake-keeping permits the expression of profound feelings and emotions through singing and dancing. Mourning is interpreted as a cultural process that supports the controlling of emotions connected to grief, but also reinforces the solidarity of the group and a feeling of safety.

Ewa Rynarzewska presents the historical and philosophic background of the Korean concept of 'shinmyŏng' and analyses its significance for the identification of traditional Korean culture. She interprets this concept (which is often translated as 'an ecstasy') in terms of 'culture determinants' rather than an emotional condition. Following the given interpretation, the concept of 'shinmyŏng', similarly to 'han' (tragic non-fulfillment) is based on Korean experiencing of the past that strongly influences the modern life of the Korean people.

Marzena Godzińska's paper presents the results of field research conducted in Turkey and analyses ritual mourning among the Alevi and Bektashi groups. Emotions (including weeping and crying) are presented as a ritual behaviour, which is incorporated into the everyday life of contemporary people.

Magdalena Kapeluś argues that specific Hittite myths in a set of stories about angry, infuriated and vanishing gods allow us to analyse some of the emotions of the gods, especially negative ones. The Author presents an interpretation of expressions denoting anger and analyzes the wrath of a god, as well as a god's disappearance (as a result of this anger) which influences the very existence of the world. The emotions of the people are therefore oriented at their actions undertaken to calm the god, because his return will return harmony to the world.

Iwona Kordzińska-Nawrocka devotes her contribution to the interpretation of the system of social norms and behaviours in Japanese society. The claim that Japanese have a particularly high regard for the ability to control one's feelings and not to manifest emotions overtly is supported by the elaboration of other, non-verbal forms of expressing emotions. Among such non-verbal forms of conveying feelings, the paper contains an interpretation of the function of *cinmoku* 'silence', which is a specific code of communication.

Izabela Will discusses sets of nonverbal behaviour that are often termed as body language. Nonverbal communication in Hausa is presented by means of conversation signs and postures, which function as a strategy that activates a system

of connotations associated with particular gestures. The text also discusses how some cultural circumstances make gestures or facial expressions the only accepted ways of communicating certain messages.

Anna Bylińska-Naderi discusses the role of music in Persian culture focusing on the attitude towards music in religious and public life. Throughout the centuries, conflicts and emotions had accumulated around the problem of the legality of music in the light of Koranic law, so that music became one of the major tools used in fighting against such limitations. The specific character of Persian music and its identification with Persian culture (e.g. as a means to communicate with an Absolute) makes this topic relevant for distinguishing the emotional profile of this culture.

The approach to emotions adopted in most papers seeks to identify the lexicon of emotions (as in Arabic) and to interpret its semantics, avoiding the classification of terms and expressions with relation to simple equivalents in other languages. Some culture-specific terms (*shinmyǒng* in Korean, *kunya* in Hausa) are examples of how a direct translation can be misleading in achieving a real understanding of the term ('ecstasy' and 'shame' respectively). The data from Hindi and some African languages demonstrate that also language structure (or manipulation of grammatical and lexical categories) can be used as a means of coding emotions.

Along with the lexicon and grammar, some culture-specific discourse practices (especially related to forms of address) are recognized as emotion sensitive. They are very important for communication in Asia and Africa though they may not be clear and intelligible to outsiders from other languages and cultures. For the members of the society, specific 'conversation strategies' are used to manifest emotions (Amharic, Swahili) or function as a code which determines acceptance in the society or as a tool made use of in arguments (as the examples of Arabic and Sanskrit indicate).

The papers analyzing non-linguistic sources are mostly devoted to decoding specific cultural norms and patterns of behaviour that deal with emotions. The cultural appropriateness of crying in the case of both despair and joy, and culture-specific facial expressions and bodily postures are connected with norms and values, while also holding an emotional load. Similarly, the relations with gods, relations with ancestors function within defined norms of behaviour. As the papers of the volume indicate, social organization in Asian and African societies is much related to controlling emotions within a specific social system. These are collective not individual emotions that make the ground for rituals, ceremonies, beliefs, which channel individual emotions. Even if the ceremonies undergo transformations (as in the case of the ritual mourning among the Alevi and Bektashi groups), 'ritual emotionality' is the strongest factor that confirms the unity of the group.

Finally, the papers of the volume point out how some cultures have developed a very specific attitude to the concept of 'beauty'. In Bengali lyrics, it is the beauty of a woman, in the Iranian tradition, it is music that functions not as an individual

perception but as a cultural tradition. Contemplating beauty through its emotional value also has its cultural dimension.

This interdisciplinary approach to the question of emotion language in Asian and African cultures points out some methods to code emotion meanings and to transmit emotion messages that are common and make different areas and different cultures more unified. The most salient characteristics are strategies of indirect manifestation of emotions at all levels of communication systems rather than the direct expression of feelings. This creates a real message 'hidden' in statements that also have other meanings, whereas the emotion meanings are coded through non-emotion terms and expressions. Therefore, the symbols of emotion language remain differentiated, as they are deeply rooted in the culture. Their manifestation determines the exceptionality and unique character of every language and every culture.

Nina Pawlak