LINGUISTIC REPRESENTATION OF EMOTIONS IN ENGLISH AND ROMANIAN LANGUAGES (IN „REIGN" TV SERIES)

Axenia BUNDUCHI, Facultatea de Limbi şi Literaturi Străine

The concept of emotions is complex. It is analyzed in different directions: biological, cognitive and cultural, according to Turner [4, p.1]. From the biological point of view, emotions are discussed as some changes which appear in the autonomic nervous system. At the cognitive level, emotions are some conscious feelings in relation with the person and the environment. From the cultural perspective, emotions are words that denote some particular physiological states. As claims Scherer, emotions are „an episode of interrelated, synchronized changes in the states of all or most of the five organismic subsystems in response to the evaluation of an external or internal stimulus event as relevant to major concerns of the organism" [5, p.16]. From the cultural perspective, Ratner identifies five defining characteristics of emotions (quality, intensity, behavioral expression, the manner they are managed and their structure) mentioning at the same time that „an emotion occurs under several considerations such as understanding the immediate stimulus (the event, the object, the person as well as the needs and the individual's abilities)" [3, p.9].

Another aspect of emotion study is the fact that there is a controversial theme for discussion: either researchers should speak about *emotions* or *feelings*. Scientists want to prove which of these two terms plunges us straight into the heart of the central controversy concerning the relationship between human biology on the one hand and language and culture on the other. The psychologists stand for the term „emotion", because it is more objective and it is assumed that only the „objective" is real and can be studied, this fact being supported by the fact that emotions have a biological foundation, whereas feelings cannot be studied at all [6, p.1]. According to Wierzbicka, „the English word emotion combines in its meaning a reference to feeling, a reference to thinking, and a reference to a person's body" [6, p.2]. The feelings are not related to thought, thus one cannot say that a „feeling of hunger", for example, is an emotion as it does not refer to the thought.

One more aspect is the classification of emotions. Mainly, emotions are differentiated in two big categories: primary and secondary ones. Dating from 1972, Ekman and other scientists made a list of basic emotions, which consisted of: happiness, anger, sadness, surprise, disgust and fear [1, p.1]. They explained that these emotions „have an evolutionary survival value". After some years, this list was supplied with some emotions like: amusement, guilt or shame, but not every emotion can be encoded by facial expressions. In 1980, Plutchik introduces the theory about the fact that various emotions can deeply blend into one another and create new emotions. He expressed this theory through the „Wheel of Emotions". He proposed the eight primary bipolar emotions. These were: joy versus sadness; anger versus fear; trust versus disgust; and surprise versus anticipation [2, p.239]. Parrot's classification is considered the most concrete and relevant. It classifies emotions in three levels: primary, secondary and tertiary. In the Parrot's vision, the primary level consists of basic emotions like: love, joy, surprise, anger, sadness and fear [5, p.39].

There were identified several linguistic methods of emotion research. Wierzbicka attains that emotions are a semantic domain [7, p.235], to be investigated in a semantic metalanguage, that means in terms of indefinables or primitives (semantic universals) that are shared by all human languages. These universals are of a conceptual nature and comprise elements such as *feel, want, say, think, know, good, bad*, and so on. Wierzbicka claimed that her aim was „to explore human emotions (or any other conceptual domain) from a universal, language-independent perspective"[8, p.236].

In the NSM (Natural Semantic Metalanguage) theory, emotions are defined in terms of semantic primes and semantic templates for specific constructions. According to the NSM methodology, emotions in general, have an obligatory framework, which normally includes: thinking, perceiving and feeling. Emotions are described via prototypical cognitive scenarios in which some components are not always present, but the existence of which is directly linked with the cultural specific meaning of the emotion terms in question.

Finally, concerning the theoretical part of the research, it can be attained that in some cultures, there isn't even a direct translation of the word „emotions". In German language there is no word for „emotion"

at all. The word usually used for translating English „emotion" is „gefühl" which makes no distinction between mental and physical feelings. This thing is characteristic also for Russian language, where there is no corresponding word for „emotion", but the noun „chuvstvo" corresponds to „feeling" whereas the plural form suggests cognitively based feelings. Thus, while the concept of feeling is universal, the concept of emotion is culture-bound [6, p.3]. In most cases, the Romanian exponents of the primes are easily to identify. In Romanian language some semantic primes as A SIMȚI – 'FEEL', UN FEL – 'KIND', A FI – 'BE' and so on, have more than one sense in addition to the meaning they hold as a semantic prime. A SIMȚI is a very important prime used in semantic explications for emotions [1, p.12-14]. The existence in Romanian language of such word of feelings like „supărare" and „mânie" proves that the theory that „anger" is a universal emotion is invalid. The Romanian anger-like word „supărare" combines „anger" with other emotions such as „grief, sadness, regret". It is clear that „supărare" is culturally specific in meaning and the facial expressions associated with it are culturally specific too.

The present research started with the hypothesis that the linguistic representation of emotions in English and Romanian languages vary in linguistic means used to represent emotions. It focused on the contemporary TV series „Reign". After analyzing and processing a corpus linguistics of three hundred twenty-three examples, and different emotion concepts and means of expressing emotion concepts, there were made several conclusions.

From the whole amount of examples collected in corpus linguistics, there were identified several basic emotion concepts, which appear the most frequent in „Reign" TV series and participate on the building of the entire thematic picture of the series. These basic concepts are: fear with an amount of 26%, love with 13%, also as suffering and anger with the amount of 8%.

There was written a separate subchapter for every concept, and after effectuating qualitative and quantitative analysis there was identified that the main means of expressing emotions are terms and idioms. In the last subchapter there was proved that 92% of the entire corpus linguistics consists of the linguistic representation of emotions through terms, and only 8% represent the idioms.

After the qualitative analysis of the examples, there was identified that there are not considerable differences in translating the emotion concepts from English language into Romanian. The translated examples keep the structure of the English original variants, and emotion terms usually are translated also through emotion terms.

There were proved the universality of the emotion concepts, excepting the concept of anger, because in Romanian language there is not such an individual emotion. There is „mânie" which is much stronger than „anger", because it embodies a mixture of „anger, sadness and grief" and its facial expression is much stronger than the English expression of this emotion, and all this depends on the cultural aspects and values of the society and nation.

There were also identified some culture-specific aspects, such as idioms specific for both English and Romanian languages, which express emotion concepts, such as „My heart beats faster", which is translated in Romanian in the same way „Inima îmi bate mai tare".

In this way, it is true to say that emotions play a leading role in writing the scenarios of TV series, as well as of movies, because actors have to transmit perfectly the atmosphere and emotive picture created. This is possible only through the right knowledge of expressing emotions, especially when translating them into other languages.

References:
1. HARABOR, A. *An Enquiry into Romanian Anger-Like and Happiness-Like Emotions.* Australian National University, 2012, p. 65.
2. PLUTCHIK, R. The Nature of Emotions. In: *American Scientist*, 2012, nr. 89, p. 344-350.
3. RATNER, C.A. Cultural-Psychological Analysis of Emotions. In: *Culture Psychology,* Copenhagen: Aalborg University, 2000, vol. 6, no. 1, p.5-39.
4. RUJOIU, O., RUJOIU, V. *Psychosociological Considerations on Social Dimension of Emotions*. Available at: http://cogito.ucdc.ro/n4e/PSYCHOSOCIOLOGICAL-CONSIDERATIONS-ON-SOCIAL-DIMENSION-OF-EMOTIONS.pdf
5. SCHERER, K. What are emotions? And how can they be measured? In: *Social Science Information*, 2005, nr. 44. 697 p.
6. WIERZBICKA, A. Emotions Across Cultures: Diversity and Universals. Paris: La Mason des Sciences de l'Homme, 1999. 349 p.
7. WIERZBICKA, A. Emotion and Facial Expression: A Semantic Perspective. In: *Culture Psychology*, Australian National University Canberra, 1995, vol. 1, no. 2, p.227-258.

8. WIERZBICKA, A. Dictionaries vs encyclopedias: How to draw the line. In: P.W. Davis (ed.), *Alternative Linguistics: Descriptive and Theoretical Models,* Amsterdam, 1995, p. 293.