

CONCEPTUALIZATION OF EMOTIONS IN BODY IDIOMS: A ROMANIAN-FRENCH CONTRASTIVE APPROACH

Iona BĂDESCU, Daniela DINCĂ, Alice IONESCU
University of Craiova, Romania
ilonabadescu@yahoo.com,
danadinca@yahoo.fr,
aliceionescu2002@yahoo.com

The paper analyses the (metaphorical) expression of emotions in Romanian and French idioms containing the Romanian nouns *obraz* and its French counterparts *joue* (*cheek*). After having examined the lexical and semantic combinations of the lexeme *obraz*, ranging from its lexicographic definition and its semantic values in the body idioms, we sought their equivalents in French, in order to draw a comparison of the conceptual cores actualised by this part of the body in the two languages. Admittedly, the present work focuses on the conceptualisation of emotions in body idioms containing the Romanian *obraz* / French *joue*. The corpus on which our analysis is based is made up of *Dictionnaire phraséologique français-roumain* authored by Elena Gorunescu, as well as of the Romanian-French corpus entitled *Corpul omenesc în expresii (domeniul român-francez)* [*Human body idioms (Romanian-French)*] where we identified the body phraseological units in the envisaged pair of languages

Key words: *body idiom, equivalence, conceptual core, cheek, emotion.*

THE “COLOURS OF EMOTIONS”: A FRENCH - ROMANIAN CONTRASTIVE APPROACH

Alice IONESCU
University of Craiova, Romania
alice.ionescu@yahoo.com

Emotions are more often than not expressed, in many languages, through idioms. They are also associated, in many cultures, with different colours of the spectrum. These associations do not seem entirely random to us, as they are due either to the observation of physiological manifestations of emotions, or to cultural / religious traditions or to certain (more or less) universal symbols or representations (there is a whole range of meanings and symbols related to the different colours). In the current paper, we propose a contrastive analysis (French-Romanian) of idioms related to emotions that contain adjectives of colour. We list the idioms that express positive (joy, happiness, enthusiasm) and negative (anger, sadness, fear, jealousy, surprise) emotions containing (adverbial) adjectives of colour: *white, black, yellow, red, green, blue* and *pink*, and we compared them in order to identify the points of convergence and divergence. To this end, we used language dictionaries (*Le Petit Robert* and *Larousse* for French, *DLR* for Romanian) and bilingual phraseological dictionaries (see Bibliography).

Key words: *emotion, idiom, colour, symbolism, contrastive approach.*

THE PROTEST MOVEMENT AS A PLACE OF CONSTRUCTION OF THE EMOTIONAL DISCOURSE OF ALGERIANS

Kamila OULEBSIR-OUKIL,
ENS-Bouzaréah, LISODIP, Algérie
kamilaoulebsir83@gmail.com
Fadila OULEBSIR,
Université Alger 2, LIRADDI, Algérie
fadila.oulebsir@univ-alger2.dz

This contribution studies the expression of emotions in the digital discourse produced around the Algerian Hirak. From a corpus of posts and comments on *Facebook* and videos on *Youtube*, we propose to analyze, on an enunciative and pragmatic level, the expression of emotion through the strategies employed by writers. To do this, we study, on different levels, the elements allowing to characterize the emotional dimension of the speeches analyzes. These levels ensure a complexity of emotional speech and invite us to scrutinize emotion through referential erasure, dialogism, speech acts as well as elements relating to technodiscourse.

Keywords: *emotion, digital discourse, performativity, Hirak, discursive memory.*

PHILOSOPHICAL AND LINGUISTIC APPROACHES TO MEANING: EMOTIONS

Marta TORDESILLAS
Universidad Autónoma de Madrid, Spain
marta.tordesillas@uam.es

The study of emotions is both a complex and heterogeneous field. Hence, it proves necessary to proceed to a multidisciplinary approach and to analyze the evolution of the historical context of the concept of *emotion*, which has become for years a topical issue in scientific research. Nowadays, moreover, emotions are a contemporary challenge to progress, in many disciplines, including health, technology or robotics. In this context, it should be noted that the development of these fields is directly interrelated to language sciences. Indeed, any form of semiotic or semantic expression would be likely to be linked to the conceptualisation of notions of meaning and significance, especially when formulating the hypothesis that emotions are part of the configuration of language. Their identification, description and categorisation will promote not only knowledge of their functioning and their role in any verbal exchange, in any human interaction, but also their programming and use in related sciences. In this paper, our aim is to highlight how the idea of emotion has been grasped, described and constructed by philosophers and linguists throughout the history of philosophical and scientific thinking and also to update linguistic research.

Key words: *subjectivity, emotions, meaning, language*

CH'I AND THE EXPRESSION OF EMOTIONS IN CHINESE

Mengyang YU
Université du Zhejiang, China
mengqingya@gmail.com

By conducting a linguistic study on the notion of *ch'i* in the expression of emotions in Chinese, we examine the influence of this specific notion in the understanding, conceptualisation and expression of emotion in Chinese, thus proving, to a certain extent, way that it is important to take into consideration the socio-cultural features of different ethnic groups in researching emotion.

Keywords: *ch'i, emotion, cultur*

PLEASURE AND HAPPINESS IN *LA PEAU DE CHAGRIN*

Paul Matei Christian BOTEZ
University *Alexandru Ioan Cuza, Iași*
matbotez@yahoo.com

The first best seller of Balzac, the novel *La Peau de Chagrin* (1831) features more than a fantastic story about a pact with the devil and the destructive consequences it brings about. In reality, the adventure of the young intellectual Raphaël de Valentin reveals a moral and ontological significance, relying on the choice between an active life of frivolous pleasures and a calm life of domestic happiness. In this paper, we shall examine how the tragic destiny of the protagonist derives from his confusion between enduring happiness and the ephemeral pleasure offered by a hedonistic lifestyle, all within the social context of the birth of capitalism in the early 19th century.

Keywords: *pleasure, happiness, moral, hedonism, capitalism*

FEAR AND SOCIAL COEXISTENCE IN *LA PEUR ET VINGT-QUATRE HEURES DE LA VIE D'UNE FEMME* BY ZWEIG STEFAN

Hayatou DAOUDA
Universitatea de Maroua, Cameroun
hayatoudaouda@yahoo.fr

In these two texts, Zweig Stefan lucidly describes the fear that eats away people who are at fault. This feeling completely destroys the lives of the heroines. Thus, weakened, Irene and Mrs. C. are exposed to all kinds of emotion: fear, hatred, anger and madness succeed one another in their daily lives. Therefore, their confined existence, with no way out, is like an oasis. Through these writings and in a psychocritique approach, we find that fear is a stronger emotion than death. The victims of this feeling, weakened, tortured and profoundly scarred, lose all control. They live a cloistered and quiet life because of fear, and find their freedom only through speech and music.

Keywords: *fear, social coexistence, fault, emotio*

EMMA BOVARY'S EMOTIONS

Camelia MANOLESCU
Université de Craiova, Roumanie
cameliamanolescu@yahoo.com

For the nineteenth-century writer, and especially for the realist novelist Gustave Flaubert, so preoccupied with his writing and the fate of his characters, emotion drives the course of the action. Flaubert, well known for his special way of conceiving his novels, for his impersonality and impassibility as techniques that make his writing unique, was also tempted by the analysis of how Emma masters her emotions (in the novel *Madame Bovary* which created a stir at the time). Our study is, first of all, an analysis of the theory of emotions in general and, secondly, an analysis of Emma Bovary's emotions, the main character of the novel *Madame Bovary* by Gustave Flaubert, namely, illusion, pleasure and desire.

Keywords: *emotions, illusion, pleasure, desire, Madame Bovary'*

**EFFECTS OF THE EMOTIONAL LOAD OF WORDS AND THE PRESENCE OF AN ILLUSTRATION
ON THE READING AND RETRIEVAL OF A DRAMATIC PRESS ACCOUNT OF SCHOOL VIOLENCE**

Nadia KRACHAI
Denis LEGROS
Université Paris 8, France
krachainadia@yahoo.fr
legrosdenis@yahoo.fr

The purpose of this study is to evaluate the effect of the presence and place of the illustration on the reading, comprehension and retrieval of a journalistic text describing a dramatic news item. The text may be presented either in an emotionally loaded version, displaying a strong affective intensity of the words (T1), or in a neutral version (T2), with low affective intensity. The participants read one of the two texts on an eye tracker, accompanied by the image placed before the text (G1), after the text (G2) or with no image included. They retrieve the text using an electronic pen, and the production timeframes are recorded. The results show that retrievals vary according to the emotional load of the words, as well as according to the place of the image.

Keywords: *reading, press account, affective load, illustration, memorisation, retrieval*

PAIN IN MÉMORIAL POÉTIQUE (1945-1972) BY LUBOMIR GENCHEV

Alain VUILLEMIN
Université « Paris-Est », UPEC – F 94110, France
alain.vuillemin@dbmail.com

In *Mémorial poétique*, Lubomir Guentchev, a French-speaking Bulgarian author, states that “poetry [...] has experienced much more pain than joy” (our translation). Pain could be said to be the main source of his inspiration. This collection has as dedication "In memory of V.", Valentina Dimitrova Guitcheva, a young woman with whom he was allegedly deeply in love and who had disappeared in 1946. This grief was overwhelming. In 1975, at the end of *Mémorial poétique*, *Eucharistia*, a prose poem, recalls the memory. A bond of sacred communion existed between Valentina's memory and the author's "inner self". He was convinced of that. He transposes this suffering into *Mémorial poétique*, turning it into art. How does he do that? How does he transform this pain? What literary models is he inspired by? What aesthetic research does he also engage in?

Keywords : *Lyric poetry - Sonnet - Bulgaria – French-speaking - 20th century*

**CASTIGAT RIDENDO MORES – ANALYSIS OF THE DARK HUMOR IN THE ROMANIAN PRESS IN
RELATION TO OUR POLITICIANS DURING THE FOURTH PANDEMIC WAVE**

Anda RĂDULESCU
University of Craiova, Roumanie
andaradul@gmail.com

A protean genre, difficult to frame and analyse, humor manifests itself, among others, in laughter, an expression of a feeling of fun and gaiety. Apart from its obvious social function, laughter also performs an educational and cathartic function, as long as by mocking at the faults of others, one corrects them. Based on a series of articles published between September-November 2021 by some Romanian daily newspapers, we review some forms of derision and humor in relation to Romanian politicians, including puns, cultural allusions, malicious nicknames and coinages. The working hypothesis is that laughing at the political power, whatever its form (mockery, irony, black humor, sarcasm, pamphlet, etc.) is a sort of protest, of virulent criticism of political decisions of the moment and that, despite the political, health and energy crisis that our country is going through, the Romanians have not lost their sense of humour.

Keywords: *laughter, dark humor, protest, puns, cultural allusions, malicious nicknames, coinages*