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## CATEGORY EMOTIONS AS A MULTIMODAL LINGUO-COGNITIVE MATRIX OF HOMO SENTIENS DISCOURSE ECOLOGY

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The present article focuses on the issue of revealing the multimodal nature of the verbally objectivized category EMOTIONS as a linguo-cognitive matrix of Homo Sentiens discourse ecology. Drawing upon philosophy of emotion and cognitive theories of emotion to complement the linguo-cognitive and cognitive-discursive approaches, I elaborate a multimodal framework where interdiscursive representation of emotion is regarded as a specific architectonics of semiotic cognitive-perceptive choices derived from linguo-cognitive components of conceptualized emotions. In terms of our research interdiscursive representation of emotion is proved to be its matrix actualization in the major linguoculture semiotics, such as semiotics of human movement (dancing, acting, circus), semiotics of sound (music), semiotics of art expression (sculpture, painting, architecture, cinema), semiotics of literature and media through the corresponding discourses concerning the above that constitute our ecology. The paper provides insights into a comprehensive theoretical account of the ways various multichannel semiotics expressed by discursive means represent the category EMOTIONS, stemming from its multimodality.

**Key words:** category, concept, discourse, emotion, multimodality, semiotic system.

**Шамаєва Ю.Ю. Категорія EMOTIONS як мультимодальна лінгвокогнітивна матриця дискурсивної екології Homo Sentiens.** Стаття присвячена осмисленню проблеми виявлення мультимодальної природи вербально об'єктивованої категорії EMOTIONS як лінгвокогнітивної матриці дискурсивної екології Homo Sentiens. На інтегрованій теоретико-методологічній базі когнітивної лінгвістики, когнітивної дискурсології, філософії емоцій та когнітивної психології розроблено модель експлікації мультимодальності категорії EMOTIONS. Її суть становить аналіз інтердискурсивної полікодової репрезентації концептуалізованих емоцій як категоріальних складників, що матрично актуалізуються в ключових лінгвокультурних знакових системах. Такими, що формують екологію мовної особистості, є: семіотика руху (танець, театр, цирк), звуку (музика), художнього зображення (скульптура, живопис, архітектура, кіно), семіотика словесної майстерності та медіа через відповідні дискурси. Репрезентація такого типу зумовлює специфіку кластерної архітектоники когнітивно-перцептивних опцій, породжених саме лінгвокогнітивними компонентами концептуалізованих емоцій. Робота є етапним кроком до пояснення механізмів взаємодії багатоканальних семіотичних систем, репрезентованих в англomовному дискурсі, та мультимодальної актуалізації категорії EMOTIONS.

**Ключові слова:** дискурс, емоція, категорія, концепт, мультимодальність, семіотична система.

**Шамаева Ю.Ю. Категория EMOTIONS как мультимодальная лингвокогнитивная матрица дискурсивной экологии Homo Sentiens.** Настоящая статья посвящена осмыслению вопроса выявления мультимодальной природы вербально объективированной категории EMOTIONS как лингвокогнитивной матрицы дискурсивной экологии Homo Sentiens. На интегративной теоретико-методологической базе когнитивной лингвистики, когнитивной дискурсологии, философии эмоций и когнитивной психологии нами разработана модель экспликации мультимодальности категории EMOTIONS. Её суть заключается в анализе интердискурсивной поликодовой репрезентации концептуализированных эмоций как оязыковленных

категориальных составляющих, которые по принципу матрицы актуализуются в ключевых знаковых системах лингвокультуры. Такими системами, формирующими экологию языковой личности, являются: семиотика движения (танец, театр, цирк), звука (музыка), художественного изображения (скульптура, живопись, архитектура, кино), литературы и медиа через соответствующие дискурсы. Такая репрезентация обуславливает специфику кластерной архитектоники когнитивно-перцептивных вариантов, порожденных именно лингвокогнитивными компонентами концептуализированных эмоций. Работа является еще одним шагом на пути к объяснению механизмов взаимодействия многоканальных семиотических систем, репрезентированных в англоязычном дискурсе, и мультимодальной актуализации категории EMOTIONS.

**Ключевые слова:** дискурс, категория, концепт, мультимодальность, семиотическая система, эмоция.

## 1. Introduction

In the cognitive science revolution of the twentieth and the twenty-first centuries, anthropocentric seeking to know ourselves, especially within the framework of cognitive psychology, affective neuroscience, evolutionary psychology and cognitive linguistics, has shed totally new light over human configuration, revealing that Homo Sapiens are as rational as emotional [1; 6; 18; 19; 25; 35]. Human rarity is extraordinary in terms of our abilities to conceptualize and categorize, dealing with information and reasoning in hypercomplex ways [14; 20]. At the same time, none of the above is exempt from our emotional processes that weld not only the mind but also the body, belonging to the core domains of the conceptual construal of the world, “rooted in human fundamental experiential types of world cognition” [3, p. 31], being “an integral part of human communication” to “stipulate the speaker – hearer interchange and ... to be negotiated in it” [33, p. 64] to the extent that contemporary biology has recently even admitted that Homo Sapiens is truly Homo Sapiens Sentiens (E. Johnston, L. Olson, H. VanScoy, J. D. Vincent and others). Following V.I. Shahovskij [18; 19] in this respect, Homo Sentiens is a Homo Loquens experiencer, driven by emotion, determining cognition, empathy and motivation. While there are a number of cognitive, linguistic, philosophical and psychological studies that focus on “the cognitive evaluative process as well as on emotion’s motivation in the human activities and on linguistic means of emotions’ actualization in discourse” [33, p.65], on how emotions emerge and function in various environments, how they can be classified, represented and elicited (e.g., F. Baider, M. Brady, K. Felicitas, P. Goldie, N.A. Krasavskiy, J. Neu, H. Scott, V.I. Shahovskij), there can hardly be found a comprehensively consistent account of the multimodal nature of the category EMOTIONS and its impact on the way its component

content-structure architectonics is objectivized in discourse as human ecology, which explicates the topicality of our work. What makes our research even more challenging is the fact that “the psychological processes encompassed by the vernacular category of emotion are too diverse to make emotion per se useful category for scientific investigation” [23, p. 216] and can only be understood with relying on multidisciplinary approach [26]. In light of this, the present research aims at developing an integrative intersemiotic approach, responding to Z. Kövesces’ call “to bring together language, culture, and body in such a way that we get a relatively complete and integrated account of emotional phenomena in human beings” [27, p. xii], to get an insight into the matrix multimodality of the verbalized and discursively actualized category EMOTIONS within the framework of linguo-cognitive and ecolinguistic paradigms, which constitutes the novelty of our analysis.

Following the cognitive appraisal theory, the appraisal of any emotion antecedents drives response of physiological reactions, motor expression, and action preparation [34], thus designing a scenario consisting of the appraisal of eliciting condition, subjective feeling and reaction/expression constituents. Cognitive linguists have been focusing specifically on language representations of conceptualized emotions linked with their cognitive components [5; 25; 27; 31], their major belief being that descriptions of emotion are basically metaphorical and subject to systematizing according to the so-called “folk model” of emotion. The latter supposedly consists of such stages as cause (‘experience stimulus’ in terms of our studying the seme content of the lexemes that nominate the conceptual components of the verbalized category EMOTIONS [32]), emotion (‘appraisal’), control, loss of control (converging in meaning with the hyperseme ‘emergence time as to a stimulus event’, implying two

subsequent semes ‘anticipation’ and ‘event statement’), and behavioral expression (‘direction’: ‘to oneself’ and ‘outward’). In this connection, my argument is that not only metaphorical, but also literal representations and key linguoculture semiotic resources (e.g., movement, sound, art expression), objectivized by language and discourse means, also fall into the cognitive structure of the category EMOTION, which I, due to its being motivated by experiential conventions rather than predicted from rules, consider to be radial [9, p.128-134], determining multimodality in its representation and research.

Another relevant theoretical ground here is social semiotic theory; in particular, M. Halliday’s Systemic Functional model of language, according to which language consists of three strata: phonology/graphology, lexico-grammar, and discourse semantics, all interrelated through the idea of realization [24]. Following this principle, it can be assumed that such semiotic dimensions exist in all discourse ecologies as verbal ontologies of the category EMOTIONS, providing its multimodal sustainability, which lets us better understand how conceptualized and categorized emotion can be construed and reconstrued across such strata, moving beyond cognitive psychological studies. The phenomenology of the stimuli and representations of emotion in human discourse ecology and philosophy of emotion (P.Griffiths, C. McGinn, D. Kelly, C. DeLancey, G. Colombetti) offer resources for intersemiotic choices, whereas psychological theories of emotion together with cognitive linguistics and discourse semiotics provide us with a range of tools to categorize those resources on a matrix basis, thus substantiating the status of the verbalized category EMOTIONS as a multimodal linguo-cognitive discursively actualized matrix construal.

In the following part of the article, pursuing the line of realizing my set objectives to reach the above aim, first, I briefly substantiate the multimodal matrix essence of the category EMOTIONS as a linguo-cognitive entity, comprising certain cognitive components of emotion. Second, with the above mentioned theoretical and methodological background, I examine how this categorial multimodality functions on the level of inter-discursively represented emotion with a special emphasis on exploring its matrix actualization in the major linguoculture semiotics of

human movement (dancing, acting, circus), of sound (music), of art expression (sculpture, painting, architecture, cinema), of literature and media through the corresponding discourses. I conclude with summarizing the main points and outlining theoretical implications of the framework suggested for future research.

## **2. Category EMOTIONS as a linguo-cognitive matrix of Homo Sentiens discourse ecology: multimodality dimension**

### **2.1. Multimodality as an intrinsic discursive feature of the categorial linguo-cognitive matrix EMOTIONS**

So far, the majority of modern studies of full-fledged emotion have been modality specific, with linguistics, concentrating precisely on the verbal representation, and psychology, focusing on the non-verbal expression of emotion (the face, the voice features, and the body) [7; 10; 22; 30]. My suggestion is that it is best to conceive of the category EMOTIONS, which is the object of our work, as a multimodal semiotic discursive matrix construct in the ecology of the Homo Sentiens mind. It is particularly functional, taking into account their intentional relation to bodily states, motivation, beliefs and desires, necessarily having a formal target as a property implicitly ascribed to the emotion target, in virtue of which the emotion can be seen as intelligible (e.g. someone’s fear of something construes a number of features as being frightening, and it is someone’s perception that makes a certain emotion fear, rather than some other emotion). I emphasize the discursive nature of the category researched because emotions can be experienced, conceptualized, categorized and expressed only by a discursive experiencer [5; 15; 23] who “in the course of his/her communicative activities (both real or virtual) becomes more specific as a communicative experiencer, responsible for communication efficiency and activating the potential of the corresponding language experiencer to generate/perceive verbal messages (texts)” [4, p. 8] (as verbalization of the conceptual ingredients of the category EMOTIONS, in our case).

The category under consideration can be characterized as a linguo-cognitive multimodal matrix because it is a verbally represented system of interdependent cognitive contexts and multimodal

domains of conceptualizing emotion [2; 3], simultaneously associated with the corresponding emotion concepts. It makes a category a multi-aspect experiential knowledge construal, free from any hierarchy, whose components enable access to various conceptual dimensions. Multimodality here implies a conceptually welded cluster of diverse mentioned above semiotic modes of human communication that draw for meaningful representation of emotions through language and discourse means. Thus, these peculiarities revealed explicate the unique nature of the category EMOTIONS as a multimodal linguo-cognitive matrix, ensuring the actualization of all core linguoculture semiotic aspects of various modalities, visual and auditory sensory channels being predominant, by language and discourse means. Therefore, the first step in the research framework suggested involves the resources of verbal manifestation, as “language is a special conceptual space that is organized around certain anthropological categories, including Homo Sentiens, as their discourse ecology” [29, p. 105], and non-verbal expression. The latter presupposes turning to ways of emotion representation in movement, sound, and art expression discourses as key linguo-culture semiotics [5; 8; 15], actualized by verbal means, thus proving the interdiscursive essence of the category EMOTIONS in its “radical aspect” [17, p. 181]. At the same time, it should be mentioned that in terms of our scientific inquiry, multimodality is different from traced to Bakhtin’s dialogized heteroglossia interdiscursivity in a way that interdiscursivity typically refers to mixing various genres, discourses or styles associated with institutional and social meanings in a single text [17], whereas multimodality refers to both textual and non-textual extralinguistic channels of representing information (by language and discourse means, in our case). Though, both of these phenomena prove to possess a matrix nature, ensuring their potential to generate countless linguo-cognitive aberrations, representing conceptualized emotions.

Since emotions presuppose channelling through various media to be communicated [12; 16; 19; 25], in its basic sense, multimodality is a cluster of several modes/media (textual, aural, spatial, visual, haptic, etc.) used to compose messages that, acquiring its verbalizations, objectivize emotions in a number of

cultural and social contexts to create a single social linguo-cognitive artefact, existing in the human mind ecology or in a digital environment. Indeed, following G. Kress, the above mentioned semiotic systems, expressed verbally and serving as ecology where emotion is represented, can be defined as modes, i.e. both “socially and culturally shaped resources for making meaning” [28, p. 79] that possess different modal resources, breaking modes into parts, as “each has distinct potentials for meaning” [28, p. 1]. Eventually, modes, representing concepts of emotions as constituents of the category EMOTIONS (currently, concepts of basic emotions JOY, SADNESS, INTEREST, SURPRISE, ANGER, FEAR, DISGUST [32]), aggregate into multimodal ensembles of familiar cultural forms (dancing, films, music, arts, etc.), expressing emotion, whose so-called non-verbal discourse is actualized through critical metadiscourse about them. Besides, as emotion multimodality is permanently evolving, the addresser-addressee relationship within a certain socio-cultural framework (discourse information focuses [4]) evolve as well, presupposing discursive choices in representing the category EMOTIONS. Those mainly include both: 1) the quantity of expressing conceptual content (simple/complex semiotic means, like a single facial expression, represented verbally vs. consecutive expressions from one or more modalities, e.g. dancing, films) and 2) the context of representation (individual, i.e. not expressed to others, and interactive, i.e. expressed to interactant(s) to be subsequently analyzed in relation to the emotional interaction structure). It has been proved by our findings after processing such factual material as theoretical sources on cognitive linguistics, semiotics, cognitive psychology, philosophy of emotion, discourse studies, encyclopedias, corpus dictionaries [36-38], reference books, media reviews and publications.

From my perspective, the multimodal nature of the category EMOTIONS and the format of its interpretative representation are also determined by its belonging not only to the range of radial-cluster categories [1; 2; 9], but also to such formats of knowledge as described above cognitive matrices. A plausible reason is that in terms of its structure, the linguo-cognitive entity represented by the word EMOTIONS accumulates multi-aspect knowledge whose realm has the so-called cognitive focus nucleus

EMOTION and the periphery made up of various cognitive contexts as aspects of the corresponding knowledge field, necessary to understand the linguo-cognitive content of the categorial focus under consideration. In our case, they tend to comprise conceptual domains PHILOSOPHY, RELIGION, MEDICINE, BIOLOGY, PHYSIOLOGY, COGNITIVE SCIENCE, PSYCHOLOGY, NEUROSCIENCE, ARTS, LITERATURE, LINGUISTICS and many more. All the above, incorporated into our emotiological analysis, leads us to being fully aware of the fact that intersemiotically represented multimodality turns out to be an inalienable discursive characteristic of the linguo-cognitive matrix EMOTIONS, enhancing “emotional granularity” (L. Barrett’s term [21]) of Homo Sentiens, since the more fine-grained emotional concepts as components of the category EMOTIONS are, the more precise emotions we have and the sounder human linguo-cognitive ecology may be envisaged.

## **2.2. Multimodal representation of the matrix category EMOTIONS in Homo Sentiens discourse ecology**

As regards relativizing the above theoretical background to the treatment of the verbalized category EMOTIONS in terms of its multimodality, making the subject-matter of the present paper, let us turn to analyzing its functional dimension when emotion matrices are conceptualized/elicited and discursively represented in the discussed key linguo-culture semiotics [7; 15; 22; 28] as peculiar “culture codes, in other words combinations of mentefacts connected with culturally specific phenomena and belonging to one realm of being” [8, c. 379]. Using the methods of logical reflection, linguo-cognitive, discursive and semiotic analyses, let us simultaneously take the discourse domains of human movement (dancing, acting, circus), sound (music), art expressions (sculpture, painting, architecture, cinema), literature and media represented verbally as examples to demonstrate some of the insights above and highlight certain additional ones, relying on our research results, to explicate the multimodal interdiscursive nature of the category EMOTIONS.

According to the Peircean trichotomy of iconic, indexical and symbolic signs, language and discourse are symbolic and most complicated means of

representing concepts of emotions as constituents of the corresponding category. The multimodal framework of analyzing the category EMOTIONS from the linguo-cognitive and cognitive-discursive points of view I am elaborating also integrates the social semiotic Appraisal Theory [29] and the cognitive components of emotion, as it is “an affective agitation state of cognition in which joy, sorrow, fear, hate, or the like, is experienced, as distinguished from volitional consciousness states, accompanied by physiological changes” [36-38].

The first distinction for the verbal representation of emotion, revealed while analyzing the meta-discourse, focusing on the above semiotic discourses, proves to be signal (for example, expletives) and denotation (direct, including the literal emotion nominations), and indirect (metaphorization, intensification [29]), which is consonant with the claim by Z. Kövecses [27] as for making a similar distinction in terms of expressive and descriptive representations of emotion. At the same time, based on the cognitive components of emotion, I distinguish two kinds of indirect expressions that represent conceptual components of the category EMOTIONS in English: those describing the eliciting condition and those, describing the resultant expression or action in the scenario of a certain emotion. For example, in the following: *I am so mad! My boss just fired me for nothing, I smashed the door heavily* [3, p. 72] the three clauses express the conceptualized feeling state, the eliciting condition and the expression stage, respectively, just like in two first lines of the poem “A woman’s love” by E. Wilcox: *So vast the tide of Love within me surging, It overflows like some stupendous sea...* [10].

At the same time, non-verbal representation signifies emotion differently, in Peirce’s trichotomy terms indexing emotions [11; 12; 21; 22]. In this connection, I suggest that the above type of representation in the linguo-culture semiotics in question is designed, thus iconic stage in the process of signification added, making visually represented behaviour icons of indexes, rather than indexes themselves (dancing, acting). Therefore, it is evident that the real spontaneous expression of emotion, indexing it, is inter-semiotically construed in, for instance, the dancing composition “Emotions” (<https://>

m.youtube.com/watch?v=m0R-ftFBm38) and its reviews, in every performance of Cirque du Soleil, whose Facebook motto is “*Exploration of life, filled with emotion and acrobatics*” (<https://www.facebook.com/CirqueduSoleil/>) and whose universally known message sounds like “*Creating emotion through story and artistic vision*” (<https://www.youtube.com/watch?v=g9bAFNcgVhc>); in sculptures “Tenderness” by C. Acworth, “Grief” by V.Castelnau, “Anger, Irony, Envy, Fear (Carved stone Faces sculpture)” by S. Borges (<http://www.artparks.co.uk/index.php>), characterized by critics as those to “*to lift the soul, to create rapture*» [1]; in the paintings “The lovers” by P. Picasso” (discursively characterized as “*a man and a woman embracing each other with softness and love in their eyes. This one is a delight of a painting. You can actually feel the love the painter must have experienced to draw this one*”) [6], “The lake” by G. O’Keeffe (*This painting is a depiction of a smoothly flowing lake. It partly shows the calmness in the mind of the artist and her love for nature. It defines the most beautiful human emotion – eyes full of hope*)[2], “The creation of Adam” by Michelangelo Buonarroti (*a pure depiction of the painter’s love for God and the mankind. It is inspiring to see how magically the creation of man from God is shown in it. The human emotion of faith is powerfully depicted here*) (<http://topyaps.com/top-10-paintings-which-define-human-emotion>) [7], in the musical pieces “Gloomy Sunday” by R. Seress (*music that evokes gloomy feelings, but groovy and relaxed*) [8], “Music for the Royal Fireworks” by G.Handel (*making you feel elated and noble*) [4], in the architecture of “Fallingwater” by F. Wright (*Wright’s passion for Japanese architecture was strongly reflected in the design of Fallingwater*) [9], “Barcelona Pavilion” by M. van der Rohe (where “*translucent glass and golden onyx perform exclusively as pacifying and calming spatial dividers*” [5]). The pieces of metadiscourse of emotions analyzed (i.e. discourse, actualizing conceptual components of the category EMOTIONS, represented by non-verbal semiotic means) are taken from various media sources with an emphasis on English speaking opinion leaders’ relevant critical reviews, expert interviews, talks and presentations,

concerning top popular linguo-culturally significant semiotic objects of the twentieth and the twenty-first centuries.

In cinematography, for instance, it is projection and the point of view shot (a short film scene that shows what the subject is looking at) that semiotically form a simple expression, whether interactive or individual, represented by the reaction shot [22]. In this case, the most interactionally prominent element is facial expressions, frequently at a close distance, accompanied by other verbal and non-verbal expressions. For example, it can be observed in D. Crane and M. Kauffman’s “Friends” (1998), where the character Rachel is shown in a medium shot, with her face smiling, posture upward and arms lifted, uttering: *I am an assistant buyer!* in a high pitch, indicating excitement and agitation (Episode 12, Season 4).

To sum it up, this section gives a glimpse of examining the intersemiotic resources for revealing the eliciting condition and representation of the conceptual components of the category EMOTIONS to explicate its matrix multimodality at different semiotic strata and in different modes.

### 3. Conclusions

In general, the paper offers an integrative approach to studying the multimodal nature of the verbally represented category EMOTIONS as a matrix of interdependent conceptual domains within the framework of Homo Sentiens discourse ecology. Methodologically based on philosophy of emotion and a cognitive-discursive framework, the suggested pattern complements the stratified semiotic model and focuses on emotions as construals to be elicited, conceptualized and communicatively expressed. The elaborated inquiry scheme of researching the category EMOTIONS presupposes analyzing representations of its conceptual components in the light of their interdiscursive multimodal semiosis. The matrix multimodal nature of the linguo-cognitive construal EMOTIONS has been revealed in such key linguo-culture semiotics of human ecology as movement, sound, art expression (sculpture, painting, architecture, cinema), literature and media through the corresponding discourses. It is also concluded that the social semiotic framework, coupled with the linguo-cognitive account of conceptualized and categorized emotion, can

explicate how the category EMOTIONS and its constituents are construed in various discourses. At the same time, clearly, not all resources have been comprehensively studied, which requires a more in-depth detailed analysis to reveal new dimensions of the content-structure architectonics of the category EMOTIONS, turning to the psycholinguistic and linguo-cultural methodology, which makes our perspective scientific challenge in the future.

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