

ARTICLE

# The conceptual nature of the Turkish emotion term ‘Heyecan’

Melike Baş

Department of Foreign Language Education, Division of English Language Teaching, Amasya University, Amasya, Turkey

Email: [melike.bas@amasya.edu.tr](mailto:melike.bas@amasya.edu.tr)

(Received 31 May 2023; Revised 22 September 2023; Accepted 18 October 2023)

## Abstract

This study aims at investigating the Turkish emotion concept *heyecan* (i.e., thrill, excitement, and nervousness), which can be used with different semantic contents depending on the context. The conceptual metaphor theory frames this analysis to reveal the metaphorical and metonymical conceptualizations of *heyecan*. For this purpose, the lemma *heyecan* is searched in the Turkish National Corpus, and 700 concordance lines gathered from the corpus are examined through the metaphor identification procedure to identify the source domains and interpret the conceptual coding. The findings reveal a folk model of *heyecan* in which several metaphors and metonymies characterize different dimensions of it: arousal–existence–disappearance, intensity–passivity, control, cause–effect, and individual–social. Qualitative and quantitative findings embody various linguistic metaphors that can be grouped under several source domain categories including *SUBSTANCE IN A CONTAINER*, *LOCATION*, and *OBJECT* as the most frequent ones, whereas *PHYSIOLOGICAL EFFECT* is the most frequent metonymy. The metaphors and metonymies are discussed with their examples in this study. The concordance lines show several emotion terms that *heyecan* is collocated with, among which the emotion families of ‘fear’ and ‘happiness’ outnumber the rest. This study demonstrates how corpus data are helpful in pinpointing the conceptual content of an emotion term in a coherent way.

**Keywords:** heyecan; metaphor; metonymy; Turkish; corpus; emotion

## 1. Introduction

Emotion words differ in meaning from one language to another, even though we can often find their equivalencies in bilingual dictionaries. This variation is attributed not only to biologically motivated physiology but also to culturally motivated conceptualizations. Accordingly, different languages might have diverse emotion vocabularies as they vary in the way they divide the domain of emotion (Wierzbicka, 1999). For instance, *saudade* in Portuguese refers to the feeling of “a melancholic yearning for



someone or something that is far away or lost” (Watt, 2016, p. 434). It’s not merely a nostalgic feeling, rather hopefulness is accompanied by grief. In other words, yearning merges with a delight in remembering old-time joys; hence, it is difficult to translate it into English or into Turkish without a loss of meaning. Similarly, the English word *love* is translated as either *aşk* or *sevgi* in Turkish, yet these two words have separate culturally unique connotations.

It is not only the emotion vocabulary but also the conceptualizations of particular emotion types that differ from one language to another. People belonging to different cultures perceive the world differently, which results in various categorizations and encodings of abstract concepts. Emotion, as a highly abstract concept, is one of the frequently used target domains that is largely conceptualized and expressed through metaphors and metonymies (Kövecses, 2000). A systematic analysis of these conceptual structures leads to a folk understanding of emotion concepts. Members of a cultural group acquire specific attitudes and beliefs about feeling and expressing emotions in particular ways, which constitute the emotion schemas (Sharifian, 2003). Therefore, to come up with a profound evaluation of what a cultural group feels when referring to an emotion, it is important to consult a large collection of data to elucidate these emotion schemas. Since language provides evidence for the existence of figurative thought, corpora allow researchers to discover the linguistic patterns for the underlying conceptual structures through analysis of empirical data in naturally occurring discourse.

Accordingly, this study focuses on the Turkish emotion concept *heyecan*, which is easy to feel but difficult to describe. *Heyecan* is defined as “(1) a strong and temporary emotional state that is caused by joy, fear, anger, sadness, jealousy, love, etc.; (2) enthusiasm” by the online dictionary of Turkish Language Institution (TLI).<sup>1</sup> Additionally, it is defined as “(1) exacerbation, hyperactivity and flurry of the senses due to sudden and unexpected changes and affectivity (2) psychic exuberance, overflow of emotions, (iii) eagerness, desire, and enthusiasm” (Kubbealtı Lugatı<sup>2</sup>). Based on these definitions, it can be hypothesized that *heyecan* is a multi-faceted emotion with positive and negative valences as it is usually accompanied by other emotions. This results in its mistranslation into other languages and misuse by language learners in communication since it can correspond to ‘excitement,’ ‘nervousness,’ ‘thrill,’ or ‘sensation’ in English depending on the context.

There are several studies on the conceptual nature of some basic emotion concepts in Turkish such as anger (Aksan, 2006; Arıca Akkök, 2017), fear (Adıgüzel, 2018), love (Aksan & Kantar, 2007), and sadness (Baş & Büyükkantarcıoğlu, 2019), which propose typical cognitive/cultural models for these emotion types. Additionally, Aksan and Aksan (2012) compare the conceptual metaphors for the two co-referential terms *duygu* (emotion) and *his* (feeling) and find that these two terms are basically conceptualized similarly, although the terms differ in the salience of their source domains. While the OBJECT source domain is used more often to conceptualize *duygu* (emotion), the INTERNAL SENSATION domain is preferred more for *his* (feeling). On the other hand, the emotion concept *heyecan* has not been examined in detail yet. In an attempt to bridge this gap in the literature, this study aims to investigate *heyecan* from a corpus-based and cognitive semantic perspective to propose a folk model of this emotion type. Accordingly, the central research question

<sup>1</sup><https://sozluk.gov.tr/>.

<sup>2</sup><http://lugatim.com/s/heyecan>.

of this study is as follows: What conceptual metaphors and metonymies are typically used to conceptualize and communicate the emotion term *heyecan*?

The following section will present a general overview of the metaphoric and metonymic conceptualizations of emotions, while the third section outlines the dimensions of emotions proposed by psychologists to describe emotion concepts. The fourth section presents a brief description of *heyecan* in Turkish as an emotion concept. After presenting the method for data collection and analysis in section five, the findings on the conceptual profile of *heyecan* are presented in relation to the five dimensions in section six. The final section discusses the mappings gathered from the database and presents the conclusion and implications for future research.

## 2. Metaphoric and metonymic conceptualizations of emotions

Kövecses (1990, 2008) views emotional concepts as a set of cognitive models with one or more prototypical models in the center. He suggests that a system of conceptual metaphors, conceptual metonymies, and a set of inherent concepts constitute these cognitive models. Since emotion language is largely figurative, it is commonly communicated through metaphoric and metonymic expressions. The metaphor involves conceptual mappings between the target domain of emotion and more tangible source domains, while the conceptual metonymy involves the behavioral and physiological reactions that frequently accompany emotions. In other words, metaphors provide an “is like” relation, whereas metonymies provide a “stand for” relation. The related concepts are the conceptually linked expressions that are commonly associated with particular emotions and form a network together (Kövecses, 1990, 2008).

The metaphoric and metonymic conceptualizations of emotion usually create a conceptual link between psychological states and physiological states or some material phenomena. Certain emotion types are typically mapped with certain source domains. For instance, fear is mostly conceptualized as COLD since the feeling of fear and the sensation of cold have the same physiological reaction on the body (e.g., shaking) (Apresjan, 1997; Kövecses, 1990). Scholars have listed various metaphors for different emotion concepts. Among them, the source domain of CONTAINMENT applies to all emotions, which is elaborated either as CONTAINER or as contained in THE BODY. The LIQUID/CONTAINMENT metaphors denote the mapping of AN EMOTION IS A SUBSTANCE (FLUID) IN A CONTAINER that apply to anger, disgust, fear, happiness, love, lust, pride, sadness, or shame (Kövecses, 1998, 2000; Stefanowitsch, 2016). This metaphor entails that the container can be filled as the emotion gets stronger, causing pressure and overflow. Moreover, the human body is one of the most frequently used source domains in the metaphorical and metonymic conceptualizations of emotions. Emotions are generally seen as occurrences inside the body, yielding the BODY IS A CONTAINER FOR THE EMOTIONS metaphor (Kövecses, 2000, 2010). There are other metaphors that apply across a range of emotions not only in English but also in other languages including BURDEN, FIRE/HEAT, FORCE, OPPONENT, ILLNESS, (INANIMATE) OBJECT, INSANITY, INTERNAL PRESSURE, LIGHT/DARK, LIVING ORGANISM (ANIMAL, PERSON, PLANT), NUTRIENT, PHYSICAL AGITATION, PHYSICAL DAMAGE, and UNITY (Kövecses, 1998, 2000; Stefanowitsch, 2016; Yu, 1995).

Based on the cognitive model proposed by Kövecses (1990, 2000), a general folk theory of emotion can be characterized in the following five-stage scenario:

Cause → Emotion → Control → Loss of Control → Physiological/Behavioral Response.

Additionally, since the body is not only a place where emotions are experienced but also a medium to convey it, many emotional figurative expressions are metonymical in nature. Thus, body parts and inner organs are used to refer to emotions such as ‘my heart skips a beat’ for fear. The physiological effect stands metonymically for the emotional cause in such cases. In the cases of ‘swallowing one’s tongue’ or ‘being breathless,’ the behavioral effects stand metonymically for the emotional cause of fear (Baş, 2015; Kövecses, 1990). Such somatic metonymical expressions create a more direct link between specific physical symptoms and behavioral reactions of an emotion and the conscious perception of the emotion. Foolen (2012) links this association with James–Lange reasoning that “bodily experience is primary, and the mental feeling is caused by it” (p. 359).

However, although the aforementioned metaphors and metonymies are universally widespread, there can be a cross-cultural variation in their use. Each culture imposes different construal of the world to its speakers. Even though the human physical form is identical in all communities, “bodies are not culture-free objects” (Gibbs, 2005, p. 13). Therefore, cultures may show variation concerning where in the body they locate emotions or in what terms they frame body–emotion associations. Especially when it comes to figurative use of language, there appears to be a difference between the embodied metaphors, which are constant, and cultural metaphors, which are changeable. For instance, Yu (1995) reveals that the GAS metaphor is selected in Chinese for anger, while Maalej (2007) finds the FEAR IS A REAPER metaphor in Tunisian Arabic, which are culturally specific for these languages. Aksan and Kantar (2007, 2008) demonstrate that love is conceptualized with the PAIN/SUFFERING metaphor and is seen as A SUFI JOURNEY in Turkish in accordance with an idealistic Sufi philosophy and spiritual cultural model.

The literature shows that the subjective experience of emotion is largely understood and expressed in figurative ways, and the emotion language strongly relies on embodied cognition. Based on these findings and the theoretical framework, this study tries to find out how the emotion term *heyecan* is conceptualized in Turkish and to show what kind of universally accepted or culturally specific conceptualizations are regularly used to communicate this emotion type.

### 3. Dimensions of emotions

A scientific definition of emotion concepts is notoriously hard to make due to their blurry and complicated nature. Generally, emotion can be described as “valenced reactions to events, agents or objects, with their particular nature being determined by the way in which the eliciting situation is construed” (Ortony et al., 1988, p. 13). Psychologists have tried to set certain features or dimensions not only to classify and define ‘emotion’ itself but also to make the description and categorization of different emotion concepts simpler and more systematic. Among them, valence (i.e., pleasure–displeasure) and arousal (i.e., activation–deactivation or stimulated–relaxed) are important dimensions that many scholars agree on (Barrett, 2006; Russell, 1991; Ortony et al., 1988; Wierzbicka, 1992). One famous model is the pleasure–arousal–dominance (PAD) model representing three scales of emotion: pleasure–displeasure

(i.e., positive versus negative affective states), arousal–non-arousal (i.e., mental and physical activity levels), and dominance–submissiveness (i.e., control versus lack of control over others or situations) (Mehrabian & Russell, 1974).

Based on Hockett’s design features of language, Scherer (2005) lists the design features of emotions as follows: event focus, appraisal-driven, response synchronization, rapidity of change, behavioral impact, intensity, and duration. For Scherer, these features can be used to come up with a more scientific semantic profile of emotion concepts. Cochrane (2009) proposes an eight-dimensional model to differentiate emotion labels, some of which overlap with the previous categorizations. Each of these dimensions has two distinct values, which are not mutually independent. These are (1) valence (attracted–repulsed), (2) personal strength (powerful–weak), (3) freedom (free–constrained), (4) probability (certain–uncertain), (5) intentional focus (generalized–focused), (6) temporal flow (future-directed–current–past-directed), (7) temporal duration (enduring–sudden), and (8) social connection (connected–disconnected).

From a linguistic perspective, Kövecses (2000) mentions the aspects of cause, control, desire, difficulty, (positive–negative) evaluation, existence, harm, intensity, and passivity that are used to characterize a language-based folk model of emotion concepts. He highlights that these aspects can be considered as the target domains specific to the source domains in connection with the emotion concepts (p. 47).

Having been inspired by different psychological dimensional models and linguistic aspects cited here, certain dimensions were adopted to simplify the organization of the metaphorical and metonymical conceptualizations. Based on the corpus data, five dimensions are employed in the study, namely, arousal–existence–disappearance, intensity–passivity, control, cause–effect, and individual–social dimensions. The arousal dimension indicates the appearance of the emotion so that the emoter starts to feel the emotion, whereas disappearance refers to not feeling the emotion anymore. Existence is added by the researcher as an intermediate medium state indicating an ongoing emotional state. The intensity dimension applies when the degree of emotion rises, whereas passivity applies when the level goes down. Control is related to being able to manage the power of the emotion on the self. The cause–effect dimension is about the reasons and physiological, mental, and behavioral effects of the emotion on the emoter. Finally, the social dimension indicates whether the emotion is shared by others because of social connection as opposed to being felt by the individual alone.

#### 4. Description of *Heyecan* as a Turkish emotion concept

In their study, Smith and Smith (1995) adopt a prototypical approach to Turkish emotion concepts and indicate that the words *duygu* and *heyecan* are the superordinate terms in Turkish, and both correspond to the word ‘emotion’ in English. While *duygu* is a Turkish word referring to both ‘emotion’ and ‘feeling’ in English, *heyecan* is a borrowed word from Arabic “denoting excitement or enthusiasm, corresponding to the English term passion in its archaic sense” (p. 105). It is also reported that *heyecan* is a technical word used as a counterpart of ‘emotion’ in older psychology books.

*Heyecan* generally emerges as a reaction to situations where the person does not adapt at all or poorly adapts to an event; thus, it appears as a change in mental and

physical strength. In comparison to *duygu*, *heyecan* is a short-term, more-intense, and acute general state of arousal (Erkuş, 1994, p. 64). Additionally, Bakırcıoğlu (2012, p. 418) associates *heyecan* with motives and defines it as “an intense and strong emotional state that leads to a high level of activity and internal organ changes.” In this respect, as an emotion type, *heyecan* is related to external stimulant situations and the importance of these situations for the individual.

Emotion scholars list enthusiasm, excitement, and thrill as subcategories of the primary emotion of ‘joy,’ whereas nervousness, worry, and anxiety are categorized under the ‘fear’ category (Parrott, 2001; Shaver et al., 1987). Based on the Turkish-English bilingual dictionary definition (i.e., excitement, nervousness, or thrill), *heyecan* can be placed on the continuum of excitement and worry in relation to its cause and intensity since depending on the context, the meaning of this emotion may refer to a pleasant or unpleasant sensation. In either case, the energy level is high, which is dependent on the stimulus and needs to be relieved. A schematic representation of *heyecan* can be described in Figure 1, based on the map of core affect (Barrett, 2011; Barrett & Russell, 1998). The dotted blue line between the nodes of ‘nervous’ and ‘excited’ signifies where *heyecan* fits best in relation to other emotions. In accordance with the emotion scholars’ taxonomy (Parrott, 2001; Shaver et al., 1987), we hypothesize that when *heyecan* is a pleasant emotion in the sense of excitement or enthusiasm, it is under the category of joy; however, when it is an unpleasant emotion in the sense of agitation or nervousness, it is in the category of fear.

Enthusiasm, which is described as the second sense of *heyecan* in the dictionary definitions, is felt when a goal an individual is pursuing is believed to be achieved as they have the required internal capability to achieve it (Poggi, 2007). It is often felt at the initial stages of a new activity, particularly one that is significant, and therefore enhances motivation and commitment to the activity. Poggi (2007) also notes that enthusiasm is contagious, that is, it gets transmitted in society without conscious control.

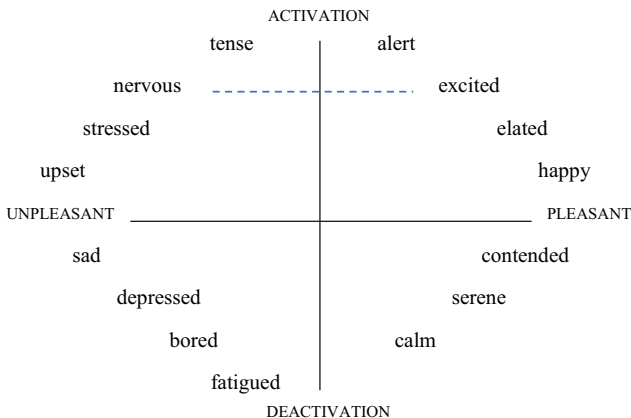


Figure 1. Schematic representation of *heyecan* on the map of core affect.

## 5. The corpus data and analysis

The data of the study come from the Turkish National Corpus (TNCv3),<sup>3</sup> which represents present-day language and ensures a balanced distribution of words for each text domain, time, and medium of text. TNCv3 is a 50 M+ word corpus covering both written (98%) and transcribed spoken (2%) data between the years 1990 and 2013 (Aksan et al., 2012). The lemma 'heyecan' was searched in the corpus, and a total of 2,561 concordance lines were returned by TNCv3 in Excel. The first 700 concordance lines were included in the study.

To decide the figurative uses, the researcher looked at the ten words preceding and the ten words following the keyword 'heyecan' in each concordance line, and the lexical units were determined. When this line of 21 words was unclear, the researcher read the whole text. The online dictionary of Turkish<sup>4</sup> was used to confirm the basic contemporary meaning of lexical units. Following the metaphor identification procedure (MIP, Pragglejaz Group, 2007; MIPVU, Steen et al., 2010), when the basic meaning and the contextual meaning were different, and the contextual meaning could be understood in comparison with the basic meaning, a lexical unit/phrase was marked as metaphorical, and its source domain was determined. For a consistent taxonomy of the source domains, previous studies on emotion metaphors were consulted, and the source domains were determined as the most representative of the metaphorical keywords in the data.

It should be stated that it is not always simple to put the figurative keyword(s) in a single source category as they may carry out more than one function simultaneously. In such cases, the dominant meaning was considered, and in some cases, more than one metaphoric/metonymic conceptualization was tagged for a single line. For the quantitative analysis, the distributions of the source/subdomains were calculated in terms of their absolute frequencies (Deignan, 2005) to find out the most typical mappings for *heyecan* in the corpus. A comprehensive list of the metaphors categorized under the respective source domains and the metonymies was presented in the Appendices A and B at the end of the article. In the second step of the analysis, the researcher read each line to determine the dominant emotional dimension (e.g., arousal or effect) of *heyecan*. The source domains were then grouped according to these dimensions and explained in the Findings section.

In order to test the inter-rater reliability, two independent metaphor scholars were asked to rate a subset of 10% of the data (Neuendorf, 2002; Wimmer & Dominick, 2013) that corresponded to the 70 concordance lines. These lines were randomly selected for each source domain in accordance with their frequency of occurrence. The coders were asked to state whether they agreed or disagreed with the given source domains and to suggest their own domains/subdomains if they disagreed with the author. The analysis revealed 90% agreement between the coders. The disagreements were settled in a postcoding discussion among the coders.

## 6. The conceptual profile of *heyecan*

The node word *heyecan* is observed in 1780 texts, with a 7110 frequency in the TNC. The conceptual analysis shows that out of the 700 concordance lines selected from the

<sup>3</sup><https://v3.tnc.org.tr/>.

<sup>4</sup><https://sozluk.gov.tr/>.

corpus data, 677 of them were found to be metaphorical or metonymical. One line was found to include more than one metonymy, and three lines were found to include more than one metaphor. Therefore, the total number of metaphorical and metonymical conceptualizations makes 681. This supports the view that emotion language is highly figurative, consisting of metaphorical and metonymical expressions (Kövecses, 2008, p. 380).

The analysis reveals 14 different metaphorical source domains for the target domain *heyecan*: SUBSTANCE (IN A CONTAINER), OBJECT (POSSESSION), LOCATION (BOUNDED SPACE), LIVING BEING, FORCE, PHYSICAL SENSE, OPPONENT, NUTRIENT, PHYSICAL AGITATION, FIRE, BURDEN, PHYSICAL ENTITY, LIGHT, and MUSIC. Table 1 demonstrates the main metaphorical source domains and the metonymies for *heyecan*. It is seen in the table that the most typical metaphor is HEYECAN IS SUBSTANCE IN A CONTAINER ( $f = 175$ ), while the most typical metonymy is the PHYSIOLOGICAL EFFECTS OF HEYECAN FOR HEYECAN ( $f = 57$ ).

For the qualitative analysis, the conceptual mappings are grouped within five different dimensions for the characterization of *heyecan*. Because of the space limitations, the most dominant metaphors and metonymies are discussed to identify the cognitive model of this emotion concept.

### 6.1. Arousal–existence–disappearance dimension of *heyecan*

The arousal–disappearance dimension is expressed through the source domains of OBJECT ( $f = 83$ ), SUBSTANCE (IN A CONTAINER) ( $f = 65$ ), PHYSICAL SENSE ( $f = 35$ ), LIVING BEING ( $f = 34$ ), LOCATION ( $f = 14$ ), NUTRIENT ( $f = 13$ ), PHYSICAL ENTITY ( $f = 2$ ), and FORCE ( $f = 1$ ). The arousal of *heyecan* is most typically expressed via OBJECT, or more specifically the POSSESSED OBJECT source domain. This domain entails that experiencing *heyecan* is conceptualized as a commodity or possession that is earned,

**Table 1.** General distribution of the metaphorical source domains and metonymies

Conceptual metaphor	Raw frequency	Percentage
SUBSTANCE (IN A CONTAINER)	175	25.7
OBJECT (POSSESSION)	131	19.2
LOCATION	65	9.5
LIVING BEING	43	6.3
FORCE	40	5.9
PHYSICAL SENSE	35	5.1
OPPONENT	22	3.2
NUTRIENT	16	2.3
PHYSICAL AGITATION	15	2.2
FIRE	11	1.6
BURDEN	9	1.3
PHYSICAL ENTITY	6	0.9
LIGHT	4	0.6
MUSIC	1	0.1
<b>Conceptual Metonymies</b>		
PHYSIOLOGICAL EFFECTS OF HEYECAN FOR HEYECAN	57	8.4
BEHAVIORAL RESPONSES OF HEYECAN FOR HEYECAN	21	3.1
HEYECAN FOR ACTION	14	2.1
MENTAL EFFECTS OF HEYECAN FOR HEYECAN	11	1.6
HEYECAN FOR EMOTION	5	0.7
<b>TOTAL</b>	<b>681</b>	<b>100</b>



aimed at, owned, or transferred from one person to another through the keywords *ara-* (lit. look for), *iste-* (lit. to want), *getir-* (lit. to bring), *kazan-* (lit. to earn), and *ver-* (lit. to give). On the other hand, when the emoter does not feel it anymore, that is, when the emotion dissipates, the possession is lost (lit. *kaybet-*, *yitir-*). This yields the metaphors HEYECAN IS A POSSESSED OBJECT (POSSESSION), THE AROUSAL OF HEYECAN IS ACQUIRING AN OBJECT, CAUSING HEYECAN IS TRANSFERRING AN OBJECT, and THE DISAPPEARANCE OF HEYECAN IS LOSING AN OBJECT (POSSESSION).

- (1) Batılının uzak diyarlarda *yeni* heyecanlar *arama* çabası gözlenebiliyor. (W-PA16B1A-0246-664)  
Westerners' efforts to *seek new* heyecans in distant lands can be observed.
- (2) Bu değişimi yaratmak, bu değişime tanıklık etmek heyecan *verici* bir süreç. (W-UE39C1A-1032-620)  
Creating this change and witnessing this change is a heyecan *giving* process.
- (3) Hiçbir şey eskisi gibi değil. Heyecanlarımı *yitirdim*. Her şey ne kadar da değişti. (W-DI22C3A-0719-2039)  
Nothing is the same as before. I *have lost* my heyecans. How everything has changed.

SUBSTANCE (IN A CONTAINER) is the second most typical source domain in the arousal dimension. Accordingly, this substance can be gas, liquid, or something unspecified that is contained in a bounded space as elaborated in the keywords of *bulaş-* (lit. to spread), *dol-* (lit. to fill), *kabar-* (lit. to swell), *kat-* (lit. to add) *kapla-* (lit. cover), *sal-* (lit. to release) *sar-* (lit. to wrap), and *sığ-* (lit. to fit into). This bounded space is typically the body in relation to the central metaphor THE BODY IS A CONTAINER FOR EMOTIONS (Kövecses, 2000).

- (4) Londra'da dolaşırken bir heyecan *sarar içimi*. (W-FA16B2A-0998-1895)  
Heyecan *wraps me (my inside)* while I am walking around London.
- (5) İçine gene o habere çıkma heyecanı *dolmuştu*. (W-HE39C2A-0740-1814)  
She (lit. *her inside*) was *filled with the* heyecan of being on that news again.

Additionally, the substance can be seen as a MIXTURE or UNITY with different components forming a mixture through the linguistic examples *bir arada* (lit. together), *birleş-* (lit. to unify), *birlik* (lit. unity), *karişım* (lit. mixture), and *oluştur-* (lit. to comprise). These examples also reflect the fact that *heyecan* usually accompanies other emotions, as indicated in the dictionary definition, and that it fills the body or more specific body parts (e.g., the heart).

- (6) Gömütü bulduklarında heyecan, sevinç, burukluk *karişımı* bir duygu *doldu* yüreklerine... (W-TD36E1B-2844-27)  
When they found the tomb, a *mixture* of heyecan, joy, and resentment *filled* their hearts.

On the other hand, not feeling *heyecan* anymore is seen as the absence of this substance: *bit-* (lit. to finish), *ortadan kalk-* (lit. to disappear), *tüken-* (lit. to run short), *yok* (lit. absent), and *yok et-* (lit. to extinguish). As the emotion disappears, the

substance goes away in accordance with the EXISTENCE OF EMOTION IS PRESENCE HERE metaphor (Kövecses, 2000).

- (7) Ekim kararları ile faizlerdeki yükselme; bir yandan yatırım şevkinin ve heyecanının *ortadan kalkmasına* sebep olmuş... (W-DF10E2C-2663-752)  
The increase in interest rates with October decisions caused the *disappearance* of investment enthusiasm and heyecan, on the one hand, ...

Third, the arousal of *heyecan* is seen as PHYSICAL SENSE that is experienced by the emoter with the linguistic keywords *duy-* (lit. to feel, hear, perceive), *yaşa-* (lit. to live), and *hisset-* (lit. to feel). Feeling *heyecan* is conceptualized as sense perception that can be physically sensed; hence, it accords with the general metaphor EMOTIONAL EFFECT IS PHYSICAL CONTACT.

- (8) Aydan, *keskin* bir heyecan *duydu*, ... (W-OA16B4A-0049-1389)  
Aydan *felt a sharp* heyecan, ...

The arousal of *heyecan* is also seen as a LIVING BEING (PERSON/PLANT/ANIMAL) with the keywords *yarat-* (lit. to create), *uyandır-* (lit. to awaken), *doğur-* (lit. to bear), and *dirilt-* (lit. to revive). In contrast, when the emotion disappears, the living being dies (lit. *öl-*), is killed (lit. *Öldür-*), or fades away (lit. *Sol-*). These examples show the emotion's coming into existence, development and ending as it is aroused, exists, and disappears in the individual.

- (9) ...ailede büyük korku ve heyecan *yaratmıştı* hastalığım. (W-SA09C1A-0240-1823)  
...my illness *created* great fear and heyecan in the family.

When the cause of *heyecan* is stimulated by an outside factor, it is seen as LOCATION (BOUNDED SPACE), or more specifically a DESTINATION to reach. The keywords in this category include *gel-* (lit. to come), *getir-* (lit. to take), *gir-* (lit. to go in), *koş-* (lit. to run), and *taşı-* (lit. to carry). This metaphor implies that the emoter has a passive role in feeling the emotion, and *heyecan* is a natural result of the change of the emotional state in relation to the MEANS OF CHANGE OF STATE ARE PATHS TO DESTINATIONS (Kövecses, 2000) and EMOTION IS MOTION (Lakoff et al., 1991) metaphors.

- (10) Galatasaray'ın her maçı onu *heyecandan heyecana taşıyor*. (W-MA16B1A-0689-466)  
Every match of Galatasaray carries him from heyecan to heyecan.

When something new and desirable is experienced, *heyecan* is aroused as a positive feeling. In this case, it is conceptualized as NUTRIENT, or more specifically APPETIZING FOOD. The keywords *besle-* (lit. to feed), *sindir-* (lit. to digest), *susa-* (to get thirsty), *tat-* (lit. to taste), *tatlı* (lit. sweet), and *taze* (lit. fresh) show that *heyecan* is something edible, drinkable, or something sweet; hence, the psychological state is seen as a physical need that is satisfied.

- (11) ...ilk öpüşmenin heyecanını o evde *tatmıştım*. (W-RE22C1A-0247-2168)

...I *had tasted* the heyecan of the first kiss in that house.

- (12) Evlerde *tatlı* bir heyecan. Akşam için yemek pişiriyor annem.  
A *sweet* heyecan in the houses. My mother is cooking for the evening.

In addition to the arousal–disappear dimension, the existence dimension of *heyecan* is conceptualized as LOCATION ( $f = 49$ ), OBJECT ( $f = 35$ ), SUBSTANCE (IN A CONTAINER) ( $f = 18$ ), LIVING BEING ( $f = 4$ ), and PHYSICAL ENTITY ( $f = 3$ ). In relation to the LOCATION source domain, experiencing *heyecan* is more typically seen as being inside a bounded space (i.e., CONTAINER) through the use of the keyword *içinde* (lit. in/inside) in accordance with the EMOTIONS ARE BOUNDED SPACES (Kövecses, 1990) and EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE (Kövecses, 2000) metaphors.

- (13) Hepsi, bir süre soluklarını tutup *heyecan içinde* beklediler. (W-SA16B2A-0738-1125)  
They all held their breath and waited *in* heyecan for a while.

Within the OBJECT domain, experiencing *heyecan* is also seen as a POSSESSION through the possessive constructions, especially the 3<sup>rd</sup> person possessive suffix (–(s)I) and the comitative suffix (–(y)LA) added on the word *heyecan*. This accords with the metaphor THE EXISTENCE OF EMOTION IS POSSESSING AN OBJECT (Kövecses, 2000).

- (14) Diğerleri *onun* bu *heyecanını* sevecenlikle izlediler. (W-MI32D1B-2565-927)  
Others watched this heyecan *of* *him* auntly.

Feeling *heyecan* is seen as a SUBSTANCE that already exists or having already filled not only the body container but also other things with the keywords *dolu* (lit. filled) and *var* (lit. to exist) in relation to THE EXISTENCE OF EMOTION IS PRESENCE HERE metaphor (Kövecses, 2000).

- (15) Hep heyecanla *dopdolu* olacak yüreklerimiz... (W-VA15B1A-2636-1551)  
Our hearths will always be *filled to the brim* with heyecan.

## 6.2. Intensity–passivity dimension of *heyecan*

The intensity dimension of *heyecan* is highlighted by the source domains of SUBSTANCE (IN A CONTAINER) ( $f = 79$ ), PHYSICAL AGITATION ( $f = 15$ ), FIRE ( $f = 11$ ), BURDEN ( $f = 9$ ), FORCE ( $f = 2$ ), and NUTRIENT ( $f = 1$ ). The quantitative findings show that the SUBSTANCE source domain dominates the conceptualization of this dimension. People are carriers of emotions, while emotion is a physical SUBSTANCE that is kept in the body. There is a certain amount of emotion that individuals can have with them, and this amount can increase and decrease as emotion gets intense or weak in relation to the INTENSITY OF EMOTION IS AMOUNT/QUANTITY (OF A SUBSTANCE IN A CONTAINER) metaphor. Accordingly,

the amount of the substance that covers the emoter increases gradually as the emotion gets intense.

The SUBSTANCE source domain is found in the data with various keywords: *art-* (lit. to increase), *aşırı düzeye eriş-* (lit. to reach an extreme level), *azal-* (lit. to decrease), *biraz* (lit. some), *büyük* (lit. big), *dolup taş-* (lit. to overflow), *doruk noktasına çık-/ulaş-* (lit. to reach the peak), *derin* (lit. deep), *(dozu) dorukta* (lit. (dosage) meridian), *düş-* (lit. to drop), *ekle-* (lit. to add), *eksil-* (lit. to lessen), *fazla* (lit. more), *kabar-* (lit. to swell), *küçük* (lit. little), *miktarını ayarla-* (lit. to set the amount), *sığdır-* (lit. to cram), *sonlara dayan-* (lit. to reach the end), *sınırsız* (lit. limitless), *şişir-* (lit. to inflate), *tırman-* (lit. to climb up), *yatış-* (lit. to soothe), *yüksek düzeyde* (lit. at a high level), *yüksel-* (lit. to rise), and *zirvede* (lit. on the top). These keywords also yield the mappings INTENSITY OF HEYECAN IS DEPTH/HEIGHT, INTENSITY OF HEYECAN IS PHYSICAL SIZE, INTENSITY IS HIGH/UP, and PASSIVITY IS LOW/DOWN.

- (16) Tren ilerledikçe heyecanım *bir kat daha artıyordu*. (W-TI12F1D-4852-692)  
As the train progressed, my heyecan *increased even more*.
- (17) Bu açıklamalar olurken heyecan *doruğa yükseliyor*. (W-NA16B3A-1752-2221)  
While these statements are taking place, the heyecan is *rising to peak*.

CONTAINMENT and QUANTITY are often blended in the same expression to refer to having excessive *heyecan*:

- (18) Gemidekiler *büyük bir heyecan içindeydiler*. (W-KA16B2A-0879-434)  
Those on board were *in great* heyecan.

The source domain of FIRE indicates the intensity of the emotion in two ways: Fire, to some extent, can be harmless as it triggers the person to take action (19); however, intense *heyecan* causes physical harm to the person (20). In the corpus, the INTENSITY OF HEYECAN IS FIRE metaphor has the keywords *ateşli* (lit. flaming), *kavur-* (lit. scorch), *kavrul-* (lit. be scorched), *körük-* (lit. to fire), *küllen-* (lit. to cool), *sön-* (lit. to die out), *yakıcı* (lit. burning), and *yan-* (lit. to burn).

- (19) Gizem duygusu heyecanı *körükler*. (W-QF10E1B-2868-294)  
The sense of mystery *fuels* heyecan.
- (20) ... vuslatın heyecanıyla *kavrulmuş* bedeni. (W-TI22E1B-2913-1639)  
... his body *was scorched* with the heyecan of reunion.

When the intensity of *heyecan* increases to an unwanted degree, it is sensed as an unpleasant emotion that makes the emoter suffer. In these cases, it is seen as a BURDEN OF PHYSICAL AGITATION. The INTENSITY IS BURDEN metaphor has the keywords of *taşı-* (lit. carry) and *kaldır* (lit. lift). Since any kind of difficulty is construed as a burden in accordance with the EMOTIONAL DIFFICULTIES ARE BURDENS metaphor (Kövecses, 2000), the intense feeling of *heyecan* causes emotional stress and hardship in the form of an external pressure that the emoter cannot bear.

- (21) Bir yüreğin kaldıramayacağı heyecanlar vaat ediyordun isteyenlere... (W-KA16B2A-0879-2398)  
You promised heyecans that a heart *could not lift* to those who wanted...

Similarly, the keywords of PHYSICAL AGITATION/ILLNESS *çek-* (lit. to suffer), *dayan-* (lit. to endure), *dayanılmaz* (lit. unendurable), *nöbet geçir-* (lit. suffer an attack), *öl-* (lit. to die), *şiddetli* (lit. acute), and *uyuştur-* (lit. to numb) show how the person is negatively affected and suffered somatically with the unwanted severity of *heyecan*, while *dindir-* (lit. to relieve/calm), *geç-* (lit. to get over), and *rahatlat-* (lit. to relieve) indicate the relief after the intensity is over.

- (22) Huzura varmadan önce kendini toparlamaya, *heyecanını dindirmeye* çalıştı. (W-OE39C3A-2604-1315)  
She tried to gather herself and *calm* her heyecan before she found peace.

### 6.3. Control dimension of heyecan

When the intensity of *heyecan* increases, it can be challenging to control it. Kövecses (1998) highlights that control is a complex notion that is composed of three stages: attempt to control, loss of control, and lack of control, each of which has specific conceptualizations. The control dimension of *heyecan* is expressed through the metaphors of FORCE ( $f = 35$ ), OPPONENT ( $f = 22$ ), SUBSTANCE (IN A CONTAINER) ( $f = 11$ ), LIVING BEING ( $f = 5$ ), OBJECT ( $f = 4$ ), NUTRIENT (ALCOHOL) ( $f = 2$ ), and PHYSICAL ENTITY ( $f = 1$ ).

Among these, the control of *heyecan* is more typically conceptualized in relation to FORCE that is expressed through the keywords *alıp götür-* (lit. to sweep away), *dalga* (lit. wave), *fırtına* (lit. storm), *it-* (lit. to push), *kapıl-* (lit. to be seized), *kasırga* (lit. hurricane), *çek-* (lit. to draw), *sars-* (lit. to shake), *set çek-* (lit. to embank), and *sürükle-* (lit. to drag). Some of these keywords entail the specific NATURAL FORCE metaphor including flood, earthquake, and heavy storm, while some others illustrate PHYSICAL FORCE (e.g., push and draw). Since EMOTIONAL STABILITY IS BALANCE, *heyecan* as FORCE (either physical or natural) ruins this stability; thus, the emoter either develops counterforce to regain stability or surrenders to this force. This metaphor manifests lack of control and passivity in relation to the general metaphors ATTEMPT AT CONTROL IS STRUGGLE WITH FORCE and LOSS OF CONTROL IS LOSING CONTROL OVER FORCE (Kövecses, 1998). The words ‘storm’ and ‘hurricane’ also imply that the emotion prevails longer.

- (23) Büyük bir heyecan *fırtınası* halinde geçen toplantımızdan sonra... (W-TE39C2A-0755-1695)  
After our meeting, which was a great *storm* of heyecan, ...
- (24) Profesör ürperdi; ne olduğunu anlayamadığı bir heyecana *kapıldı*. (W-OA16B4A-0119-837)  
The professor shuddered; he *was seized* by heyecan that he could not understand.

When it gets hard to control one’s *heyecan*, it is displayed explicitly; hence, it is felt as an unpleasant emotion. In such cases, the emoter views their *heyecan* as an OPPONENT

in a struggle. This metaphor contains the keywords *denetle-* (lit. monitor/control), *hakim ol-*, (lit. to command), *yen-* (lit. to overcome/win), *yenik düş-* (lit. be defeated), and *yönet-* (lit. to manage). Controlling one's *heyecan* is related to the ATTEMPT AT EMOTIONAL CONTROL IS TRYING TO OVERCOME AN OPPONENT metaphor (Kövecses, 1998).

- (25) ...bu heyecanına hemen *hâkim olmalı*, duygularını bastırmalısın. (W-UI32D1B-2553-102)  
...you have to *command* your *heyecan* and suppress your emotions.

As the amount of the SUBSTANCE increases as *heyecan* gets intense, it causes internal pressure on the container (Kövecses, 2000, p. 66); hence, it becomes difficult to control it, and the person loses control over themselves. The (PRESSURIZED) SUBSTANCE metaphor has the keywords *bastır-* (lit. to suppress), *patla-* (lit. to explode), *tut-* (lit. to hold), and *yatıştır-* (lit. to sooth). The data yield the metaphors INTENSE HEYECAN PRODUCES PRESSURE IN THE CONTAINER and WHEN HEYECAN BECOMES TOO INTENSE, THE PERSON EXPLODES in relation to the metaphor THE LOSS OF EMOTIONAL CONTROL IS THE EXPLOSION OF THE CONTAINER.

- (26) ...zamanın yaklaştığını düşündükçe heyecanını *bastıramıyordu*. (W-QA16B4A-0152-1214)  
...he could not *suppress* his *heyecan* as he thought the time was approaching.

When the emotion is out of control, it is seen as a WILD ANIMAL OR HORSE (within the domain of LIVING BEING) that the emoter has trouble with through the keywords *ayaklan-* (lit. to rise), *dizginle-* (lit. to rein back), *kamçıla-* (lit. to whip), *şaha kalk-* (lit. to rear up), *yabani* (lit. wild), and *zapt et-* (lit. to capture). As Kövecses (2000, p. 70) highlights, the struggle between the master and the animal refers to the struggle for emotional control. This attempt to control one's *heyecan* is related to the ATTEMPT AT EMOTIONAL CONTROL IS TRYING TO HOLD BACK A CAPTIVE ANIMAL metaphor (Kövecses, 1998). As one loses control, they also lose their rational self that result in unintended emotional responses.

- (27) Heyecanım *şaha kalkmış*, zorlukla *zapt ediyorum* çığlık atmamak için. (W-NA16B1A-1736-1421)  
My *heyecan* has *reared up*, I can hardly *capture* it so as not to scream.

#### 6.4. Cause–effect dimension of *heyecan*

The corpus data reveal several causes that make people feel *heyecan*. These causes can be grouped from pleasant to unpleasant as achievement-related situations (e.g., victory, teaching, or catching a fish), future expectations (e.g., upcoming birthday or seeing someone), novel experiences (e.g., adventure, learning/discovering new things, love, meeting someone, playing games, or first kiss), spiritualism (e.g., prayers or Eid morning), (unexpected) outside events (e.g., war or snow), unknown or challenging situations (e.g., football match, curiosity, or mystery), or unwanted and stressful situations (e.g., having an exam/operation). Although several other

examples of causes can be added to the list, these groups show us that altogether, *heyecan* can be either self-triggered or triggered from the outside.

Additionally, when all the concordance lines were examined in terms of the co-appearance of emotion terms, the corpus data showed that other emotions prompt the arousal of *heyecan* as it usually co-exists with other emotions. It is often through the conjunction 'and' that *heyecan* is connected to other emotion words. This entails that *heyecan* may appear with and accompany various emotion types and is related to other emotion concepts in language. This finding is in line with its dictionary definitions. Table 2 shows that the most frequently collocated emotion words are categorized within the emotion families of fear, happiness, and enthusiasm, among others.

*Heyecan* is an emotion that seems to be characterized by a productive system of its physiological effects ( $f = 57$ ), behavioral reactions ( $f = 21$ ), and mental effects ( $f = 11$ ). Additionally, the source domains of FORCE ( $f = 2$ ) and SUBSTANCE (IN A CONTAINER) ( $f = 2$ ) were found to reflect various effects of *heyecan* on the emoter. For the physiological effects of *heyecan*, we observed the following system of metonymies: SHAKING OF THE BODY/PARTS OF THE BODY (28), INCREASE IN HEART RATE (29), (INVOLUNTARY) VOICE CHANGE (30), REDNESS IN THE FACE (31) OR CHANGE IN THE FACE SHAPE, THE EYES GETTING WIDER (32), DRYNESS IN THE MOUTH (33), INABILITY TO BREATHE (34), and FEELING DIZZY (35).

- (28) Dördünün de heyecandan ayakları titriyor. (W-NH32D1B-2566-2344)  
All four of them are shaking with *heyecan*.
- (29) ...kalpleri heyecandan güm atıyordu. (W-UA16B2A-0482-734)  
...their hearts were pounding with *heyecan*.

Table 2. Emotion types that collocate with *heyecan* in the corpus

Emotion types	<i>f</i>	%
Fear	66	19.5
Happiness	59	17.5
Enthusiasm	31	9.2
Curiosity	27	8.0
Desire	27	8.0
Hope	24	7.1
Anger	18	5.3
Emotion ( <i>duygu</i> )	18	5.3
Love	15	4.4
Satisfaction	10	3.0
Surprise	9	2.7
Sadness	9	2.7
Distress	7	2.1
Lust	6	1.8
Pride	5	1.5
Longing	2	0.6
Regret	2	0.6
Shame	2	0.6
Admiration	1	0.3
Affectivity	1	0.3
Impatience	1	0.3
Total	340	100

- (30) *Sesi heyecanla çınlayıverdi.* (W-GA16B2A-1924-1429)  
His voice rang with heyecan.
- (31) *Ömer heyecandan kıpkırmızı kesildi.* (W-TG09C3A-0019-222)  
Ömer turned red with heyecan.
- (32) *Heyecandan gözleri faltaşı gibi açıldı.* (W-GE39E1B-3026-8)  
His eyes widened with heyecan.
- (33) *Ufaklık'ın da heyecandan dudakları kurumuştü.* (W-SA16B2A-0738-445)  
Junior's lips were also dry from heyecan.
- (34) *Heyecandan nefesi kesilecek gibi olan mühendis...* (W-JC06A1A-1692-831)  
The engineer who is out of breath with heyecan ...
- (35) *Ayça heyecandan bayılacakmış gibi oldu.* (W-IA16B2A-0762-907)  
Ayça felt like she was going to faint with heyecan.

Additionally, *heyecan* affects the emoter mentally yielding the metonymies INABILITY TO REMEMBER, INABILITY TO THINK (36), INABILITY TO SLEEP (37), or even GETTING MAD as a hyperbole when the emotion becomes too intense.

- (36) *Orkestra arkadaşlarım heyecandan ne yapacaklarını şaşırılmış durumda.* (W-RI09C2A-0538-1212)  
My orchestra friends are confused about what to do with heyecan.
- (37) *Bütün gece heyecandan uyumamıştı.* (W-RI09C3A-0853-1054)  
She had not slept all night from heyecan.

Similarly, the emoter shows different involuntary behavioral responses because of *heyecan* including THE SLIP OF THE TONGUE, INABILITY TO TALK (38), INABILITY TO EAT, INABILITY TO MOVE (39), ABRUPT MOVEMENTS (40), and EATING ONE'S NAILS OR SCREAMING.

- (38) *Dili heyecandan kilitlenmış fikri uçmuştu kuşlar gibi...* (W-PI42E1B-2938-1210)  
Her tongue was locked with heyecan, her mind flew like a bird.
- (39) *Heyecandan donmuş kalmış. Ne yapacağını bilememiş.* (W-KA16B1A-0705-1467)  
He was frozen with heyecan. He did not know what to do.
- (40) *Heyecandan yerimde duramıyordum.* (W-PA16B2A-3301-318)  
I could not sit still with heyecan.

### 6.5. Individual–social dimension of heyecan

Although *heyecan* is mainly felt at the individual level as presented in the previous examples, in a small amount of data in the corpus, the social dimension is observed with the metonymy HEYECAN FOR ACTION ( $f = 14$ ) and the metaphors OBJECT ( $f = 8$ ), LIGHT ( $f = 4$ ), and MUSIC ( $f = 1$ ). When *heyecan* as an emotion type replaces the action that causes this emotion, it yields the metonymy HEYECAN FOR ACTION. In such cases,



'heyecan' itself stands for a national, sportive, or cultural activity, and the emotion is shared by a large group of people. In these cases, *heyecan* can also indicate 'enthusiasm' (coşku) that is experienced at the social level and is spread from one person to another. For instance, in (41), the football match is represented as the emotion that is felt at the national level.

- (41) Futbolda *ulusal heyecan* başlıyor. (W-PI31D1B-2329-1784)  
*National heyecan* begins in football.

The emotion is seen as a POSSESSED/SHARED OBJECT that is transmitted from one person to another in accordance with the SHARING EXPERIENCES IS SHARING OBJECTS metaphor (Kövecses, 2000). The keywords *ortak ol-* (lit. to be party to), *katıl-* (lit. to join), and *paylaş-* (lit. to share) indicate that *heyecan* is experienced at the social level and shared among the members of a group.

- (42) Oradaki öğrencilerin *heyecanını paylaşmak*... (W-ND30D1B-2175-2184)  
*Sharing* the *heyecan* of the students there...

*Heyecan* can also be shared with others through the LIGHT and MUSIC source domains. The keyword *yansı(t)-* (lit. to reflect) highlights the transmission of *heyecan* from one person to another (43), and the music tone (Tr. ton) indicates *heyecan* can be a common feeling experienced by several people at the same time (44).

- (43) ...geçirdikleri kaygılı günlerin *heyecanını yansıtmaya* başladılar. (W-UG03A2A-2014-1271)  
 ...they began to *reflect* the *heyecan* of their anxious days.
- (44) ...yanında müşterek ritimleri, aynı *tondaki* *heyecanları*... (W-KE39E1B-3030-1603)  
 ...with their common rhythms, their *heyecan* in the same *tone*...

## 7. Discussion and conclusion

This study examined the emotion concept *heyecan* in terms of several dimensions: arousal–existence–disappearance, intensity–passivity, control, cause–effect, and individual–social. The data have revealed that the arousal of *heyecan* is the aspect that needs figurative conceptualization more frequently as out of 681 metaphorical and metonymical collocation lines, 248 are found to express the arousal–disappear aspect. This implies that feeling *heyecan* as a new emotional experience is most frequently communicated by emoters.

The metaphors and metonymies that we have examined before merge on a prototypical cognitive model of *heyecan*, which is outlined in the following text with its typical metaphors and metonymies (adapted from Kövecses, 1990, pp. 184–185):

1. Stimulus arouses *Heyecan*. Internal or external stimuli cause *heyecan* to come into existence: SUBSTANCE IN A CONTAINER, POSSESSED OBJECT, PHYSICAL SENSE, LIVING BEING, LOCATION, OR NUTRIENT

2. *Heyecan* exists. *Heyecan* exerts force on the self, and the self experiences physical and physiological sensations: LOCATION, POSSESSED OBJECT, OR SUBSTANCE IN A CONTAINER
3. *Heyecan* spreads. The emotive effect of *heyecan* is transmitted from the self to others: HEYECAN FOR ACTION, TRANSFERRED/SHARED OBJECT, LIGHT, OR MUSIC
4. Attempt to control *heyecan*. The self uses a counterforce to control one's *heyecan*: NATURAL FORCE, OPPONENT, OR PRESSURIZED SUBSTANCE
5. Loss of control. The intensity of *heyecan* goes above the limit, and it takes control of the self: EXPLODED SUBSTANCE, PHYSICAL AGITATION, FIRE, OR BURDEN
6. Effects of *heyecan*. The self performs certain reactions under the influence of *heyecan*: INVOLUNTARY BEHAVIORAL RESPONSE, INVOLUNTARY PHYSIOLOGICAL RESPONSE, OR MENTAL RESPONSE
7. *Heyecan* disappears. The intensity of *heyecan* decreases, and it (gradually) ceases to exist: SUBSTANCE IN A CONTAINER, OR POSSESSED OBJECT.

Based on this cognitive-cultural model, we deduce that like other emotive expressions, we tend to conceptualize *heyecan* in a more tangible way by creating a conceptual link between the sensorimotor experience and inner emotional/mental experience. Each metaphor provides a cognitive scenario to make this emotion concept more visible both for speakers and listeners. Similarly, a semantic preference analysis of *heyecan* has shown that at the  $n-3$  position, it is more commonly collocated with quality (e.g., sweet), type (e.g., exam), emotion (e.g., happiness), or quantity (e.g., some), and at the  $n+3$  position, it is more often collocated with action (e.g., to give), emotion (e.g., curiosity), location (e.g., inside), state (e.g., full), or nature (e.g., wave) (Baş, 2023). These semantic categories and the collocation list indicate that the conceptualization and communication of this abstract emotion type is mostly figurative. This finding matches with Aksan and Aksan's (2012, p. 303) observation that "in the lexicalization of emotions there is a tendency to use a more concrete language" in Turkish.

Most of the metaphorical and metonymical conceptualizations accord with the conventional metaphors and metonymies identified for other languages and emotion types (e.g., Aksan, 2006; Apresjan, 1997; Arica Akkök, 2017; Baş, 2015; Kövecses, 1990; Maalej, 2007; Yu, 1995). This consistency supports the experiential basis of conceptual emotion metaphors and their relationship with metonymies. Among them, the HEYECAN IS A SUBSTANCE (IN A CONTAINER) metaphor dominates the corpus data and is connected to the CONTAINMENT/FLUID metaphor, which foregrounds that people situate emotions inside the body. This substance exists in the body to some extent and increases or decreases in amount depending on the triggering event. This metaphor is in harmony with the master metaphor EMOTIONS ARE ENTITIES INSIDE A PERSON (Lakoff et al., 1991) and provides further support for the (near-)universal metaphor BODY IS A CONTAINER FOR EMOTIONS (Kövecses, 2000) in relation to the embodiment thesis. In the corpus data, the body container is typically specified through the internal organ 'heart' (Tr. *yürek*, *kalp*) or the more general term 'inside' (Tr. *iç*), which are covered or filled by *heyecan*. This finding accords with the conceptualization of the heart as THE SEAT OF EMOTIONS (Baş, 2017; Niemeier, 2003) and Bakırcıoğlu's (2012, p. 418) description of *heyecan* as an emotional state that causes changes on internal organs.

The second most frequent metaphor of the prototypical model is HEYECAN IS AN OBJECT (POSSESSION), which implies that *heyecan* is a personal emotion experienced at the individual level. Three subdomains emerge within this source domain: POSSESSED, SHARED, and TRANSFERRED OBJECT. Similarly, Aksan and Aksan (2012) found the source domain of CONSTRUCTED, POSSESSED, and HIDDEN OBJECT for the conceptualization of ‘duygu’ (emotion) more than others. This domain entails a need for a concrete language for the communication of subjective experience. The conceptualization of *heyecan* as a possession is generally seen as a desired object as in the expression of “Heyecanımız bol olsun!” (lit. (May we) have a lot of *heyecan*!) since a certain amount of *heyecan* is needed for a happy and satisfied life. In collectivistic societies like Turkey, where the interests, achievements, and happiness of the whole group are appreciated (Kövecses, 2015), when this object is shared with others, it rises in value. In addition to the SHARED/TRANSFERRED OBJECT domain, the source domains of LIGHT and MUSIC can be considered novel metaphors that are unique to Turkish, which profile the social aspect of this emotion type. Although *heyecan* is intrinsically an individual emotion, namely, felt by the self and not directed at someone else, like enthusiasm, it is prone to contagion and magnification when expressed in public. Since emotions mostly emerge in social situations, they pertain to the notions of social relations, social norms, and society (Kövecses, 2013, 2015). As a result, we can deduce that the metaphorical conceptualization of *heyecan* is largely motivated by human physiology, while it is co-constructed by the social and the cultural environment.

Since *heyecan* metonymies are often bodily based (i.e., physiological, mental, or behavioral), the metonymies found in the study can be gathered under the general BODILY REACTION FOR EMOTION metonymy. Body-based metonymies perform an effective role as mediators between *heyecan* and its metaphors, forming metaphonymies especially in idiomatic constructions. For instance, in the idiom “*yüreği ağzına gelmek*” (lit. having one’s heart in one’s mouth) in (45), sudden anxiety or fear causes excessive heartbeat, which is conceptualized as if one’s heart is moving upward. The target domain with this somatic (metonymic) ground is construed as a physical force that moves the internal organ from its position. In other words, in relation to the EFFECT FOR CAUSE metonymy, the (physiological) effect of emotion (i.e., excessive heartbeat) stands for the emotion (i.e., *heyecan*) within the metaphorical target domain. Then, the target domain of EMOTION (HEYECAN) maps onto the PHYSICAL FORCE source domain that causes movement. The resulting pattern is called a “metonymic expansion within the metaphorical target domain” (Perez-Sobrin, 2017) as shown in Figure 2.

- (45) *Heyecandan yüreğim ağzıma gelmişti.* (W-MA16B2A-0795-2169)  
*My heart was in my mouth with heyecan.*

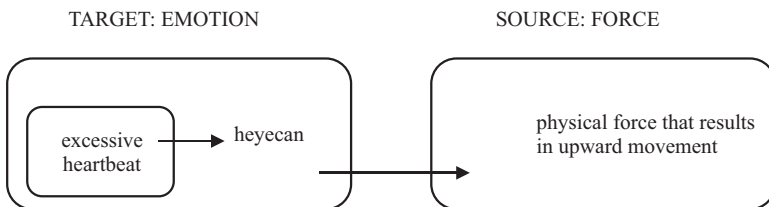


Figure 2. Metonymic expansion of the metaphorical target domain in ‘having one’s heart in one’s mouth’.

Another unique use of *heyecan* is its use as a superordinate term. In the database, five collocation lines were found to represent the HEYECAN FOR EMOTION metonymy, which was not included in the data analysis section. In these lines, *heyecan* stands for the term ‘duygu’ (emotion) in a general sense as stated in Smith and Smith (1995).

- (46) En fazla yaşadığınız *heyecanlar* hangileridir? (W-CD02A4A-2029-561)  
What *heyecans* do you experience the most?
- (47) ... şiddetli kaygı ve kıskançlık gibi *heyecanlar*, insanı bedence olduğu gibi zihince de karışıklığa uğratar. (W-CD02A4A-2029-716)  
... *heyecans* such as intense anxiety and jealousy confuse a person mentally as well as physically.

*Heyecan* metaphors and metonymies were found to have positive, neutral, or negative prosodies. Positive prosody suggests being pleased about the confirmation of a desired event or about the prospect of a desirable event, hence energizing the person to be more attentive to the outer world. The negative prosody implies that *heyecan* is the opposite of rational thought, calmness, or voluntary act, causing the emoter to suffer psychologically, physically, and mentally, and hence to act irrationally or inconsistently. The metaphors PHYSICAL AGITATION (ILLNESS), OPPONENT, FIRE, BURDEN, NATURAL FORCE, and ALCOHOL and the metonymies of MENTAL EFFECT, PHYSIOLOGICAL EFFECT, and BEHAVIORAL RESPONSE are the instances of this unpleasant conceptualization of *heyecan*. Still, it does not mean that the rest of the metaphors do not exemplify the negative sense of *heyecan*. In such cases, it gains a valence in accordance with the surrounding words it is collocated with, namely, the discourse context (Kövecses, 2015). For instance, in the expression ‘finding life interesting and *heyecan* giving’ (W-QC37C4A-0084-1583), *heyecan* has a positive connotation; however, in ‘I sense fear, *heyecan* and anxiety’ (W-QI43C4A-1428-1924), the co-text attaches a negative connotation to it. In fact, both in this study and the semantic preference study (Baş, 2023), *heyecan* is found to be collocated with the emotion families of fear and joy more frequently, which convey two opposing valences. Based on this conceptual and collocational structure, in Turkish, *heyecan* can be good, bad, or neutral depending on its cause, degree of intensity, and effect on the self. When it is good, it is closer to ‘excitement/enthusiasm/thrill’; when it is bad, it is closer to ‘nervousness/flurry’; and when it is neutral it refers to ‘sensation’ or ‘emotion,’ as categorized at the beginning of the study.

In Turkish culture, language users conceive emotional experiences holistically; hence, “antecedents, situational components, physiological arousal, and even resulting behavioral responses enter into the conceptualization of subjective experience” (Aksan & Aksan, 2012, p. 303). This reflects on how emotions are expressed in daily life linguistically. As Kövecses (2020) puts forth in his extended conceptual metaphor theory, metaphor is not only a cognitive phenomenon but also a contextual phenomenon. For this reason, the linguistic realizations of metaphors and metonymies in situational context need to be explored in depth with real-life data. In relation to collectivism, the cultural context plays a significant role in Turkish society in considering emotion (Smith & Smith, 1995), and *heyecan* is a highly situation-based emotion. We need to consider different aspects of emotions to understand the conceptual nature of them, and corpus provides an important tool to achieve this goal. To sum up, this analysis shows us that the concept of *heyecan* is not only a

biologically (universal) determined emotion but also socially (culture-specific) determined emotion and that the expressions of *heyecan* in Turkish are reflections of a particular cognitive/cultural model.

## References

- Adgüzel, F. (2018). *Corpus-driven lexical profiles of Turkish fear verbs and metaphorical profiles of somatic fear idioms in Turkish* [Unpublished doctoral dissertation]. Mersin University.
- Aksan, M. (2006). Metaphors of anger: An outline of a cultural model. *Journal of Linguistics and Literature*, 3(1), 31–67.
- Aksan, M., & Aksan, Y. (2012). To emote a feeling or to feel an emotion: A view from Turkish. In P. A. Wilson (Ed.), *Dynamicity in emotion concepts* (pp. 285–304). Peter Lang.
- Aksan, Y., & Kantar, D. (2007). When love is a journey in English and in Turkish. In P. Cap & J. Nijakowska (Eds.), *Current trends in pragmatics* (pp. 93–109). Cambridge Scholars.
- Aksan, Y., & Kantar, D. (2008). No wellness feels better than this sickness: Love metaphors from a cross-cultural perspective. *Metaphor and Symbol*, 23, 262–291.
- Aksan, Y., Aksan, M., Koltuksuz, A., et al. (2012). Construction of the Turkish National Corpus (TNC). In *Proceedings of the 8th international conference on language resources and evaluation (LREC 2012)* (pp. 3223–3227). European Language Resources Association (ELRA).
- Apresjan, V. (1997). Emotion metaphors and cross-linguistic conceptualization of emotions. In A. Barcelona (Ed.), *Cognitive linguistics in the study of the English language and literature in English. Monograph Issue of Cuadernos de Filología Inglesa*, 6(2), 179–195.
- Arıca Akkök, E. (2017). Turkish metaphors of anger. *Ankara University DTCF Journal*, 57(1), 302–326.
- Bakırcıoğlu, R. (2012). *Ansiklopedik eğitim ve psikoloji sözlüğü* [Encyclopedic dictionary of education and psychology]. Anı Yayıncılık.
- Barrett, L. F. (2006). Solving the emotion paradox: Categorization and the experience of emotion. *Personality and Social Psychology Review*, 10(1), 20–46.
- Barrett, L. F. (2011). Constructing emotion. *Psychological Topics*, 20(3), 359–380.
- Barrett, L. F., & Russell, J. A. (1998). Independence and bipolarity in the structure of current affect. *Journal of Personality and Social Psychology*, 74, 967–984.
- Baş, M. (2015). *Conceptualization of emotion through body part emotions in Turkish: A cognitive linguistic study* [Unpublished doctoral dissertation]. Hacettepe University.
- Baş, M. (2017). The metaphoric conceptualization of emotion through heart idioms in Turkish. *Cognitive Semiotics*, 10(2), 121–139.
- Baş, M. (2023). *Heyecan* sözcüğünün anlam tercihi üzerine bir inceleme [An examination on the semantic preference of the word *heyecan*] [Conference presentation abstract] The 36<sup>th</sup> National Linguistics Conference, Erciyes University, Kayseri, Turkey.
- Baş, M., & Büyükkantarçioğlu, N. (2019). Sadness metaphors and metonymies in Turkish body part idioms. *Dilbilim Araştırmaları Dergisi—Journal of Linguistics Research*, 2, 273–294.
- Cochrane, T. (2009). Eight dimensions for the emotions. *Social Science Information*, 48(3), 379–420. <https://doi.org/10.1177/0539018409106198>
- Deignan, A. (2005). *Metaphor and corpus linguistics*. John Benjamins.
- Erkuş, A. (1994). *Psikoloji terimleri sözlüğü* [Dictionary of psychology terms]. Doruk Yayınları.
- Foolen, A. (2012). The relevance of emotion for language and linguistics. In A. Foolen, U. M. Lüdtke, T. P. Racine, & J. Zlatev (Eds.), *Moving ourselves, moving others: Motion and emotion in intersubjectivity, consciousness and language* (pp. 349–368). John Benjamins.
- Gibbs, R. W. (2005). *Embodiment and cognitive science*. Cambridge University Press.
- Kövecses, Z. (1990). *Emotion concepts*. Springer-Verlag.
- Kövecses, Z. (1998). Are there any emotion-specific metaphors? In A. Athanasiadou & E. Tabakowska (Eds.), *Speaking of emotions* (pp. 127–152). Mouton de Gruyter.
- Kövecses, Z. (2000). *Metaphor and emotion: Language, culture, and body in human feeling*. Cambridge University Press.
- Kövecses, Z. (2008). Metaphor and emotion. In R. W. Gibbs (Ed.), *The Cambridge handbook of metaphor and thought* (pp. 380–396). Cambridge University Press.

- Kövecses, Z. (2010). *Metaphor: A practical introduction* (2nd ed.). Oxford University Press.
- Kövecses, Z. (2013). The metaphor–metonymy relationship: Correlation metaphors are based on metonymy. *Metaphor and Symbol*, 28, 75–88.
- Kövecses, Z. (2015). *Where metaphors come from: Reconsidering context in metaphor*. Oxford University Press.
- Kövecses, Z. (2020). *Extended conceptual metaphor theory*. Cambridge University Press.
- Lakoff, G., Espenson, J., & Schwartz, A. (1991). Second draft copy: Master metaphor list. <http://araw.mede.uic.edu/~alansz/metaphor/METAPHORLIST.pdf>
- Maalej, Z. A. (2007). The embodiment of fear expressions in Tunisian Arabic: Theoretical and practical implications. In F. Sharifian & G. B. Palmer (Eds.), *Applied cultural linguistics: Implications for second language learning and intercultural communication* (pp. 87–104). John Benjamins.
- Mehrabian, A., & Russell, J. A. (1974). *An approach to environmental psychology*. MIT Press.
- Neuendorf, K. A. (2002). *The content analysis guidebook*. Sage.
- Niemeier, S. (2003). Straight from the heart - Metonymic and metaphorical explorations. In A. Barcelona (Ed.), *Metaphor and metonymy at the crossroads: A cognitive perspective* (pp. 195–213). Mouton de Gruyter.
- Ortony, A., Clore, G. L., & Collins, A. (1988). *The cognitive structure of emotions*. Cambridge University Press.
- Parrott, W. (2001). *Emotions in social psychology. Key readings in social psychology*. Psychology Press.
- Pérez Sobrino, P. (2017). *Multimodal metaphor and metonymy in advertising*. John Benjamins.
- Poggi, I. (2007). Enthusiasm and its contagion: Nature and function. In A. C. R. Paiva, R. Prada, & R. W. Picard (Eds.), *Affective computing and intelligent interaction. Lecture notes in computer science* (Vol. 4738, pp. 410–421). Springer.
- Pragglejaz Group. (2007). MIP: A method for identifying metaphorically used words in discourse. *Metaphor and Symbol*, 22(1), 1–39.
- Russell, J. A. (1991). Culture and the categorization of emotion. *Psychological Bulletin*, 110, 426–450.
- Shaver, P., Schwartz, J., Kirson, D., O'Connor, C. (1987). Emotion knowledge: Further exploration of a prototype approach. *Journal of Personality and Social Psychology*, 52(6), 1061–1086.
- Scherer, K. R. (2005). What are emotions? And how can they be measured? *Social Science Information*, 44, 695–729.
- Sharifian, F. (2003). On cultural conceptualizations. *Journal of Cognition and Culture*, 3(3), 187–207.
- Smith, S. T., & Smith, K. D. (1995). Turkish emotion concepts: A prototype analysis. In J. A. Russell, J. Fernandez-Dols, A. S. R. Manstead, & J. C. Wellenkamp (Eds.), *Everyday conceptions of emotion: An introduction to psychology, anthropology and linguistics of emotion* (pp. 103–119). Kluwer.
- Stefanowitsch, A. (2016). Words and their metaphors: A corpus-based approach. In A. Stefanowitsch & S. T. Gries (Eds.), *Corpus-based approaches to metaphor and metonymy* (pp. 63–105). Mouton de Gruyter.
- Steen, G. J., Dorst, A. G., Herrmann, J., Kaal, B. A., Krennmayr T, A., & Pasma, T. (2010). *A method for linguistic metaphor identification: from MIP to MIPVU*. John Benjamins.
- Watt Smith, T. (2016). *The book of human emotions*. Little, Brown and Company.
- Wierzbicka, A. (1992). Talking about emotions: Semantics, culture, and cognition. *Cognition and Emotion*, 6, 283–319.
- Wierzbicka, A. (1999). *Emotions across languages and cultures: Diversity and universals*. Cambridge University Press.
- Wimmer, R. D., & Dominick, J. R. (2013). *Mass media research: An introduction* (10th ed.). Wadsworth Cengage Learning.
- Yu, N. (1995). Metaphorical expression of anger and happiness in English and Chinese. *Metaphor and Symbolic Activity*, 10(2), 59–92.

A. Appendix 1. List of the *heyecan* metaphors**SUBSTANCE (IN A CONTAINER)**

THE BODY IS A CONTAINER FOR HEYECAN

THE EXISTENCE OF HEYECAN IS PRESENCE HERE

HEYECAN IS A (PRESSURIZED) SUBSTANCE (IN A CONTAINER)

HEYECAN IS MIXTURE/UNITY OF SUBSTANCE

INTENSITY OF HEYECAN IS AMOUNT/QUANTITY OF SUBSTANCE IN A CONTAINER

INTENSE HEYECAN PRODUCES PRESSURE ON THE CONTAINER

WHEN HEYECAN BECOMES TOO INTENSE, THE PERSON EXPLODES

INTENSITY OF HEYECAN IS DEPTH/HEIGHT

INTENSITY OF HEYECAN IS PHYSICAL SIZE

**OBJECT**

HEYECAN IS A POSSESSED/SHARED/TRANSFERRED OBJECT

HEYECAN IS A POSSESSION

THE AROUSAL OF/EXPERIENCING HEYECAN IS POSSESSING AN OBJECT

CAUSING HEYECAN IS TRANSFERRING AN OBJECT

**LOCATION (BOUNDED SPACE)**

EMOTION (HEYECAN) IS MOTION

HEYECAN IS A DESTINATION TO ARRIVE AT

EXISTENCE OF HEYECAN IS BEING IN A BOUNDED SPACE

**LIVING BEING**

HEYECAN IS A LIVING BEING > PERSON/PLANT/ANIMAL

HEYECAN IS A WILD ANIMAL > HORSE

ATTEMPT AT CONTROL OF HEYECAN IS TRYING TO HOLD BACK A CAPTIVE ANIMAL (HORSE)

**FORCE**

HEYECAN IS NATURAL/PHYSICAL FORCE

ATTEMPT AT CONTROL OF HEYECAN IS STRUGGLE WITH FORCE

**PHYSICAL SENSE**

HEYECAN IS PHYSICAL SENSE

**OPPONENT**

HEYECAN IS AN OPPONENT

**NUTRIENT**

HEYECAN IS NUTRIENT > APPETIZING FOOD/ALCOHOL

**PHYSICAL AGITATION**

EXCESSIVE HEYECAN IS PHYSICAL AGITATION/ILLNESS

**FIRE**

INTENSITY OF HEYECAN IS FIRE

**BURDEN**

INTENSITY OF HEYECAN IS BURDEN

**PHYSICAL ENTITY**

HEYECAN IS A PHYSICAL ENTITY

**LIGHT**

HEYECAN IS LIGHT

**MUSIC**

HEYECAN IS MUSIC

## B. Appendix 2. List of the *heyecan* metonymies

### PHYSIOLOGICAL EFFECTS

SHAKING OF THE BODY/PARTS OF THE BODY

INCREASE IN HEART RATE

(INVOLUNTARY) VOICE CHANGE

REDNESS IN THE FACE

CHANGE IN THE FACE SHAPE

WIDE EYES

DRYNESS IN THE MOUTH

INABILITY TO BREATHE

FEELING DIZZY

### (INVOLUNTARY) BEHAVIORAL RESPONSES

THE SLIP OF THE TONGUE

INABILITY TO TALK

INABILITY TO EAT

INABILITY TO MOVE

ABRUPT MOVEMENTS

EATING ONE'S NAILS

SCREAMING

### MENTAL EFFECTS

INABILITY TO REMEMBER

INABILITY TO THINK

INABILITY TO SLEEP

GETTING MAD

---

**Cite this article:** Baş, M. (2024). The conceptual nature of the Turkish emotion term 'Heyecan', *Language and Cognition* 16: 666–689. <https://doi.org/10.1017/langcog.2023.53>