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**Abstracts / key words**

**Linguistics:**

Hana BERGEROVÁ

Emotions and lexical fields. Reflections on the status, outer delimitation and internal structuring of one particular field

The contribution deals with a selected lexical field related to the emotion 'anger'. It is treated from a German-Czech perspective and with respect to its underlying psychological aspects. It begins by investigating the nature of lexical fields, and explains the framework of the chosen field in terms of its content and form. On this basis the author tries to find an answer to the question whether this particular field can in fact be considered to be a lexical field. In conclusion the paper discusses the question of whether psychological findings on emotions generally, and on the emotion of 'anger' in particular, can be of help in establishing both an outer delimitation and an internal structuring of the field.

Key words:

emotions, lexical field, anger, contrastive linguistics

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Eva CIEŠLAROVÁ

Fear in literature for young people. A case study of the novel 'Rotkäppchen muss weinen'

Using the example of Beate Teresa Hanika's debut novel 'Rotkäppchen muss weinen', the author demonstrates how the basic emotion of fear is manifested in literature for young people. The article presents both the ways in which this emotion is depicted explicitly and the ways in which it is implicitly thematized on several levels of language. In conclusion, drawing also on a previous study of the manifestation of fear in children's literature, the author addresses the question of whether there are differences in the expression of fear depending on the age of the producers and/or receivers.

Key words:

fear, literature for young people, emotionality, linguistic means, thematization

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Anna GONDEK – Joanna SZCZEK

On the euphemistic function of phraseological collections concerning "death" and "dying" in German and Polish

The article describes phraseological collocations concerning death and dying in the German and Polish languages. The basis for the analysis is the assumption that phraseological collocations relating to this topic tend to involve euphemism. The contrastive analysis of the collected lexical material proves the existence of the phenomenon in both languages.

Key words:

euphemism, phraseology, collocation, death, contrastive linguistics

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Jiřina MALÁ

Film review as a resource of emotionality

This paper focuses on the emotion fear in film reviews of horrors and thrillers. The author analyzes the texts of three German and Czech reviews of the films 'The Ghost Writer' (Roman Polanski) and 'The White Ribbon' (Michael Haneke) to determine which linguistic means are used by the reviewers in their description and interpretation of the films in order to describe and evoke an atmosphere of fear.

Key words:

fear, emotionality, film reviews, linguistic means

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Martin MOSTÝN

The verbalization of the topic of death and grief

This paper addresses the means of expressing emotions in internet discussion forums focusing on issues of death and dying; these issues are to a large extent considered taboo in society. The death of a loved one is a highly intense emotional experience. The analysis takes into account the verbal and non-verbal means of expressing grief, various levels of emotionality, and also the cognitive concepts forming the basis of metaphorical expressions that are closely connected with death and dying.

Key words:

emotionality, internet, discussion form, death, linguistic means, grief, metaphor

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Milan PIŠL

Means of intensification in the linguistic expression of emotions on the example of contemporary dramatic texts

The article deals with the analysis of linguistic structures which are used in the language of contemporary drama to intensify the expression of emotion. A corpus of four postmodern dramas was compiled for this purpose: 'Tätowierung' by Dea Loher (1992), 'Herr Kolpert' by David Gieselmann (2000), 'Schwimmen wie Hunde' by Reto Finger (2004), and 'Ein Teil der Gans' by Martin Heckmanns (2007). The article is based on the hypothesis that the emotional level of a text can be expressed via linguistic means displaying strong intensity. A theoretical justification of this hypothesis is followed by the analysis of the corpus texts.

Key words:

intensification, linguistic means, emotionality, drama, postmodernism

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Monika SCHÖNHERR

Functional-semantic fields as a model for language description

The method of the lexical field – which was initially used to capture lexical units – established itself gradually in various grammatical concepts as an onomasiological and functionally motivated model for the description of grammatical categorical meanings. The concept of a field allows for a complex description of a grammatical system, where the focus lies not on the particular grammatical categories and forms, but on the semantic-functional categories in their relationship with the total inventory of linguistic means.

Key words:

Alžběta SEDLÁKOVÁ

Marginal sentence structures and emotionality. The example of Karel Čapek's novel 'Hordubal'

The article deals with emotionality in marginal (disjunct or adjunct) syntactic structures. This issue is explored in the text of the first German translation of Karel Čapek's novel 'Hordubal', in which it is a characteristic feature. The analysis shows that those parts of the text expressing emotionality feature particularly right dislocation (with structures known in German as Nachtrag, Rechtsversetzung and Ausklammerung); the emotional content of these syntactic structures is frequently intensified by their expressive lexical form.

Key words:

marginal sentence structures, emotionality, translation, Čapek, right dislocation, expressivity

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Miroslava TOMKOVÁ

The emotional significance of the colour green in the songs of 'Des Knaben Wunderhorn'

Colour symbolism is one of the means of expressing emotion. This paper focuses on the colour green, whose symbolism is derived from nature. In the collection 'Des Knaben Wunderhorn', green occurs in emotional contexts as a means of overcoming grief or in connection with love and eroticism, as it provides lovers with an environment in which to express their love. Green also occurs as an attribute in erotic symbols and in descriptions of the springtime awakening of the countryside, where it conveys joy and hope.

Key words:

Des Knaben Wunderhorn, colour symbolism, emotionality, green

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## Literature:

Jana HRDLIČKOVÁ

'WE ARE SO sore'. Nelly Sachs's laconic words on the effects of the Shoah

The poetic language of the Nobel Prize winner Nelly Sachs has already been examined from several points of view. Nelly Sachs has often been mentioned in connection with Klopstock and Hölderlin owing to her 'high tone' (cf. e.g. Paul Hoffmann's article 'On Nelly Sachs' Pathos' from 1994). However, even earlier than the style which Hoffmann characterized as the "seed of the concise, hermetic late style with a more moderate pathos", literary techniques other than pathetic speech can be found in the work of Nelly Sachs. In the poems 'WE ARE SO sore', 'SOMEONE COMES', 'A PUNCH' behind a hedge, there is a laconic style, far removed from all hermeticism, which is able precisely to depict the impact of the Shoah on its survivors. This style seems to be cognate with Kaschnitz's late elliptical works, Celan's "greyer language", and Bachmann's laconic poems, all from the 1960s. It is this particular style that is examined in this article.

Key words:

Shoah, literary technique, style, poetic language

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Miroslav URBANEC

Hamlet or The long night at Wartburg never ends. The literary scene in West Germany in the immediate postwar period and during the first Adenauer years as viewed by the re-emigrant Alfred Döblin

The theme of Wagner's opera 'Tannhäuser' is the conflict between the artist and society, between nonconformism and servility to the dictates of a regime, with all its dogmas and taboos. This theme remains real and 'modern' to this day, and it has been acted out several times in German history. 'Truth fanatics' – artists, academics and intellectuals – have repeatedly been ostracized, boycotted or mocked. One such figure was Alfred Döblin, nowadays a half-forgotten novelist who returned to post-war Germany after several years of exile to participate in the country's spiritual regeneration. Döblin's novel 'Hamlet oder Die lange Nacht nimmt ein Ende' – begun during the writer's Hollywood exile – can be viewed as a work of 'Trauerarbeit' – a way of dealing with the Nazi past. This paper examines the questions asked by Döblin and the problems he faced in the nascent Federal Republic of Germany, using his 'Hamlet' as a source of illustrative examples. Wagner's 'Tannhäuser' – a work to which Döblin was strongly drawn – serves as a framework.

Key words:

Tannhäuser, artist, society, exile, Trauerarbeit, Federal Republic of Germany

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Iveta ZLÁ

'When you write to Stauffenberg, tell him that I think of him a lot.' The contacts between Hugo von Hofmannsthal and Wilhelm Schenk von Stauffenberg

The friendly relationship between the renowned Munich doctor Wilhelm Schenk von Stauffenberg and the Austrian author Hugo von Hofmannsthal can be viewed in terms of the writer's life and work. This study traces the contacts between the two men, describes their shared interests and shows how Hofmannsthal planned to depict Stauffenberg in his works. These issues are viewed against the background of Stauffenberg's and Hofmannsthal's friendship with Countess Mechtilde Lichnowsky, who introduced the two men in 1909; the paper traces the mutual contacts until Stauffenberg's death in 1918.

Key words:

Hofmannsthal, correspondence, literary contacts, biography

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## **Didactics:**

Detelina METZ – Georg SCHUPPENER

The development of textual competence in teaching German as a foreign language: Evaluation by means of creative writing

The article is based on an empirical study on the development of textual competence of Bulgarian pupils. It is focussed on stories, written by pupils aged 14 to 17 years with different competence and knowledge in German as a foreign language. The authors can show that the length of the sentences rises by the age of the pupils. The complexity of the sentences grows with the increasing level of linguistic security. Further, it is probable that the text size depends on age and sex. The results also reveal the low efficiency of teaching German at primary school. Finally, it can be concluded that creative writing represents a useful method for testing textual competence in foreign language teaching.

Key words:

German as a foreign language, textual competence, creative writing

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