Jochen A. Bär
Interlinguality in historical conceptography
Problems and perspectives

Abstract: The article deals with theoretical and methodological questions raised by the idea of a multilingually oriented lexicography of discourse. The fact that words often cannot be translated exactly, but are to be seen in different lexical field contexts in each individual language will be treated as well as the phenomenon of interlingual influence (especially in cases of active multilingualism shown by single discourse actors). After some introductory remarks and general observations, a proposal will be developed (based on a historical example: the discourse of European Romanticism) as to how a discourse lexicography that crosses language borders could be structured.

Keywords: conceptography, discourse semantics, interlinguality, lexical field, translation

Schlagwörter: Konzeptographie, Diskurssemantik, Interlingualität, Wortfeld, Übersetzung

1 Preliminary

On January 22, 2019, French President Emmanuel Macron gave a speech on signing the Treaty of Aachen, in which he said, among other things:

> Listening to you, Madam Chancellor and Mr President, just now, I was remembering with some emotion what Mme de Staël sometimes said: "When my heart searches for a word in French and does not find it, I sometimes go searching for it in the German language." There are words we do not understand, there are words we do not translate, but each step we take narrows the gap between these untranslatable things, and there are words our hearts need from the other's language, because this element of the incomprehensible brings us closer together, because the element of what I do not understand in German has a romantic charm that French sometimes

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no longer provides for me. It is inexpressible, it is irrational, but we must cherish this element of the inexpressible and irrational which will not be in any of our treaties, and which is the vibrant, magical element of what brings us together today and which makes us what we are. (https:// franceintheus.org/spip.php?article8987; last access: 2021-02-23)

It might seem a little inappropriate to give this very statement (concerning intranslatability) in English, since it was originally made in French;[1] but in fact, it is the official translation of the French embassy, just as illogical in French as it reads in English. Besides, Germaine de Staël, the great mediator between Germany and France, never said anything like this (which a cleverer and more educated person than me, Helmut Schanze, has found out, to whom I owe the quote). But this is not important. What might be inspiring is the fact that President Macron is aware of intranslatability (which means the own value of every single language and, quite more remarkable with respect to the cliché of French people highly estimating clearliness and distinction, the own value of vagueness, blurring, uncertainty, the incommensurable in-between of two languages) – as well as might be inspiring the fact that it is possible to reproduce a logically deficient proposition in another language as logically deficient as in the original. Because interpretation and especially translation is not about understanding anyone better than he or she do themselves, but exactly as well as they do themselves – even if they do not understand themselves very well. This is the hermeneutic principle we owe to Early German Romanticism, more precisely, to Friedrich Schlegel: "To understand someone who understands himself only halfway, one has to understand him completely and better than he does himself, but then only halfway and just as well as he understands himself."[2] Because: "It is a high and perhaps the last stage of mental education to constitute for oneself the sphere of incomprehension and confusion. The understanding of chaos consists in its acceptance."[3]

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1 « Et en vous écoutant, Madame la Chancelière, Monsieur le Président, à l'instant, je me souvenais avec émotion de ce que Madame de Staël disait parfois : ‹ Lorsque mon cœur cherche un mot en français et qu'il ne le trouve pas, je vais parfois le chercher dans la langue allemande. › Il y a des mots qu'on ne comprend pas, il y a des mots qu'on ne traduit pas, mais chacun de nos pas réduit l'écart de ces intraduisibles, et il y a des mots dont nos cœurs ont besoin, d'une langue l'autre. Parce que cette part d'incompréhensible nous rapproche. Parce que la part que je ne comprends pas en allemand a un charme romantique que le français, parfois, ne m'apporte plus. C'est indicible, c'est irrationnel, mais nous devons chérir cette part d'indicible et d'irrationnel qui ne sera dans aucun de nos traités, et qui est la part vibrante, magique, de ce qui nous rassemble aujourd'hui et de ce qui nous fait. » (https://de.ambafrance.org/Discours-du-President-de-la-Republique-a-Aix-la-Chapelle; last access: 2019-12-29).

2 „Um jemand zu verstehn, der sich selbst nur halb versteht, muß man ihn erst ganz und besser als er selbst, dann aber auch nur halb und grade so gut wie er selbst verstehn." (Schlegel 1798: 123; my translation, jab)

3 „Es ist eine hohe und viell[eicht] die lezte Stufe der Geistesbildung, sich die Sphäre d[er] Unverständlichkeit und Confusion selbst zu setzen. Das Verstehen des χα [Chaos] besteht im Anerkennen." (Schlegel 1798/99: 227; my translation, jab)

2 Interlinguality

Multilingualism means that someone has mastered more than one language, whether as a native language, as a second language or as a foreign language. However, one might ask what *interlinguality* could mean. By interlinguality, I would like to understand that one language interferes with another language, so that, for example, grammatical constructions typical for one language are taken over into the other. And not only in the single act of speech, as for example in case of bad translation (Fig. 1) or in mixing up the well-known false friends (Fig. 2), but incorporated in the language system.

Italian *sono in ritardo*	→	German *ich bin in Verspätung*; better: *ich bin/komme zu spät*

Fig. 1: Bad translation

German *Art* ('sort, kind, way')	↔	English *art* (German *Kunst*)
English *realize* ('recognize, understand')	↔	German *realisieren* ('carry out, make real')
Italian *autista* ('car driver')	↔	German *Autist* ('person suffering from autism')

Fig. 2: False friends

Interlinguality, one could say, is the grammatical or semantic participation of different languages in each other. As an example of grammatical influence we can take the fact that French as well as German has formed an indefinite pronoun from the word for 'man' or that French uses the same order for the designation of black and white as English and German. Semantic influence, for example, is shown by the fact that French as well as English and German has the same word for non-adult persons and for descendants, whereas Spanish and Italian make a lexical difference (Fig. 3).

French <u>*on*</u> *parle français* German <u>*man*</u> *spricht deutsch*	↔	Spanish <u>*se*</u> *habla español* Italian <u>*si*</u> *parla italiano*
French *noir et blanc* English *black and white* German *schwarz-weiß*	↔	Spanish *blanco y negro* Italian *bianco e nero*
French/English/German *enfants*/*children*/*Kinder*	↔	Spanish *niños* vs. *hijos* Italian *bambini* vs. *figli*

Fig. 3: Interlinguality (the examples are taken from Albrecht 2019: 281)

Another manifestation of interlinguality are the culturally and historically highly interesting cases of lexical back-loaning, in which words were taken over from one language into another and then at some point – sometimes only after centuries – returned in the same or altered form and usually in altered meaning. A completely unsystematic look into any larger dictionary of contemporary German, such as Duden 1999, yields several dozens of such words in a short time (cf. Bär 2017). Some arbitrarily selected examples:

–   The German word *Alkoven* ('alcove; small, separate adjoining room without a window') could be a back-loan, if the assumption is correct that in Spain a Germanic root, recognizable in words such as German *Koben* ('shed, stable'), Low German *Koven* or *Kaven*, but also English *cove*, influenced the Arabic *al qubba* ('dome; small adjoining room') when the Moors took it over from the Visigoths. At least, the Arabic word became *alcoba* in Spanish and, as *alcôve*, first came into French and from there into German about 1700.

–   German *Coach* ('coach, trainer') came from English in the 20th century. It is a short form of *coachman* ('driver, cabby'), which in the student language developed the meaning 'tutor, crammer', later on 'sports teacher, trainer of an athlete or a sports team'. It includes *coach* ('carriage, wagon'), which was loaned from German *Kutsche* via French *coche* in the 16th century. In a certain sense, *coach* thus appears to be a back-loan word; the restriction is necessary because *Kutsche* is not originally a German word, but comes from Hungarian.

–   *Flakon* ('flask') comes from French and, via late Latin *flasca* or *flasco*, goes back to a Germanic word that is still present in German *Flasche*. German *Fiasko* ('flop, debacle'), borrowed from Italian in the first quarter of the 19th century, has the same origin. The Italian phrase *far fiasco* – literally: 'making a bottle' – stands for the fact that a theatre performance fails with the audience.

A number of other examples can be found in Bär (2017); the list shows how intensively the European languages are interwoven. (Even *list* itself, German *Liste*, is a back-loan word, since it is based on the same Germanic root that is also found in inherited German *Leiste* 'ledge, border'.) And considering that semantic influences can occur even without lexical borrowing, it is clear that a systematic description task could – should – has to be found here, e. g. for the new ZDL project (Digital Lexicography Center, financially supported by the German Federal Ministry of Education and Research): The aim of this long-term lexicographic project is to develop and operate a digital information system that comprehensively and reliably describes German vocabulary and its continual changes (cf. https://www.zentrum-lexikographie.de; last access: 2019-12-29).

3 Discourse semantics

In our context, of course, *semantic* interlinguality is of particular interest. My focus here is especially on interlingual discourse semantics. For lexicographically ascertainable interlinguality is not just a matter of individual words, but of complex word usage contexts, which we have been discussing for already several decades in frame-semantic discourse linguistics.

According to Dietrich Busse, Wolfgang Teubert, Fritz Hermanns and others, 'discourse' can be seen as the explicit, or even implicit, thematization of certain topics: their connection with certain other topics, their framing in typical (or even stereotypical) patterns of thinking and judgment (cf. Bär 2019a: 243 f.). The discourse appears as a kind of virtual discussion between potential communication partners (the discourse actors). Virtual discussion means that there is no actual conversation, but independent contributions that are intertextually related or at least could be. Precondition for this is contemporaneity of the discourse actors: the possibility of a superimposition of their lifetimes, which means: their working lifetimes. In other words: Discourse actors are subject to the same historical conditions, living in the same average period. Even if their lifetimes coincidentally do not overlap, e. g. Wilhelm Heinrich Wackenroder (who died in 1798) and Wilhelm Hauff (who was born in 1801), they can be assigned to one and the same major discourse; in this case: German Romanticism – provided there is a kind of ideoligal fellowship: the participation in an altogether similar worldview (cf. Bär 2019a: 244). – If the topics are identical or similar, whereas the historical conditions differ significantly, it could make sense not to speak of one and the same discourse, but rather of a tradition or tradition line, which means a series of similar historical discourses. For such a tradition line, continuity is not a necessary criterion; the individual discourses forming the line do not have to follow one another directly in time.

Discourses are embodied in texts. The question of whether the corpus and the discourse are seen as the same thing or are regarded as categorically different is not yet decided (cf. Bär 2019a: 248). If they are the same, the discourse appears as a set of related texts. I myself prefer the equation of the discourse not with the totality of all historical utterances, but with a quantity of propositions (cf. Bär 2019a: 248 f.). This means a metalinguistic definition of discourse (the discourse to be understood not as historical data, but as a hermeneutic construction), because a proposition is the translation of a historical utterance into the description language (and furthermore the bringing-together of several historical utterances that can be interpreted als equivalent). This definition is particularly suitable for interlingual discourse analysis, as it allows to project historical utterances from different languages into one single language (i. e. the meta-language of description; Fig. 4).

Discourse lexicography usually does not aim to survey the vocabulary of the discourse actors as a whole, but concentrates on a small selection of lexemes to be described, which are regarded as central to contemporary conversation. What

Historical utterances: evidence for the lexemes *romantic*/*romantisch* (English, German)

Proposition: projection into a description language (for purpose of demonstration/distinction: French)

RADCLIFFE, Udolpho I (1794), 54: *This was one of the narrow valleys that open from the Pyrenees into the country of Roussillon, and whose green pastures and cultivated beauty form a decided and wonderful contrast to the* romantic *grandeur that environs it.*

SANDBY, Collect. I (1783), 69: *Within a few miles of this Village, the river Ure falls in several places over rocks in a very* romantic *manner: the first is of several steps, near the bridge, and though not very steep, is beautifully picturesque. It is in a fine hallow, inclosed by hills, and shaded with trees: the bridge is of one arch of great extent; the top is thick overgrown with ivy, and the whole view bounded by a number of steep hills, intermixed with trees.*

MEREAU, Amd. u. Ed. I (1803), 128: *Die Schönheit der Gegend überraschte mich, denn die glückliche Stellung der Gebirge, die sich um das schöne Thal ziehen, bildete sehr* romantische *Parthien und einen reizenden Grund [...].*

WINKELMANN, Maria (1801), SWB 16, 567: *In dieser* romantischen *Gegend bin ich sehr gern, diese Verwirrung zerbrochener Felsstücke, einsame Wasserfälle, überall Trümmern und Zerstörung, thut mir sehr wohl.*

‹pittoresque, intéressant, imaginatif, charmant, enchantant›

Fig. 4: Historical utterance (object languages) and proposition (meta-language of description)

‘central’ means in this context and how one can systematically get to ‘central’ words is not at all a trivial question – which I cannot deal with here, however (cf. Bär 2019b: 251–256).

Discourses normally manifest themselves in more than one language. The discourses of Enlightenment, Querelle des Anciens et des Modernes, Nationalism, Climate Change or Brexit, for example, are not culturally limited, but took or take place in a broader, often pan-European and in the 21st century even global frame. This

is also the case with European Romanticism. The romantics did not only know their mother tongues, but more or less without exception also French and English, some also Italian and Spanish, Latin in any case, and not only were able to read texts in these languages, but also published and corresponded in them. Thus, it was no side-by-side of individual discourses in different languages, but rather a flowing into each other and a permanent mutual influence. It seems we have not even begun to understand this situation, because the national language ideologies of the 19th century have clouded our view. In the age of Goethe, people did not think and write 'German' as a language that was completely different from all other European languages and thus forced them to think and write completely separately. Rather, it was a German so close to French in grammar and style (not to mention vocabulary, lexical as well as semantic loan) that if we translate French texts from the late 18th and early 19th century into German and try to maintain the morphosyntactic construction as far as possible, we almost automatically produce classical New High German language patterns. Thus, in order to understand 18th/19th-century German adequately, one must not only know German.

4 Interlinguality in lexical fields

When we examine the semantics of a word, it usually turns out that the expression has more than one meaning, and besides, that each of these meanings is more or less congruent with the meaning of at least one other term. As for German *Geist*, we at least may also find *Intelligenz*, *Vernunft* or *Verstand* (then it means 'mind' or 'reason'), we may find *Wesen* (then it means 'character' or 'essence'), we may find *Sinn* or *Gesinnung* (then it means 'spirit' or 'attitude'), or we may find *Gespenst* or *Dämon* (then it means 'ghost' or 'wraith'). In this way, one obtains from the base or initial expression, by interpretation of the semantically related expressions (belonging to the lexical field and building the onomasiological network) a series of different single meanings, which in their entirety are constituting the semantic field of the initial expression (Fig. 5).

Two words can never have the same meaning, at most they can have equal meanings (otherwise one would have to assume that meanings can exist independently of expressions, which contradicts the basic linguistic assumptions, that is, the semiotic model of Ferdinand de Saussure). What is more: exactly synonymous words are quite rare, and besides, any lexicographer with self-esteem will do their best to work out the small, subtle differences between the meanings of different words. The different meanings of the different words in the lexical field can therefore only be reduced and/or accumulated to common meaning aspects, and I would like to call these semantic similarities *conceptual aspects* and the whole lot of them *semantic concept* (Fig. 6).
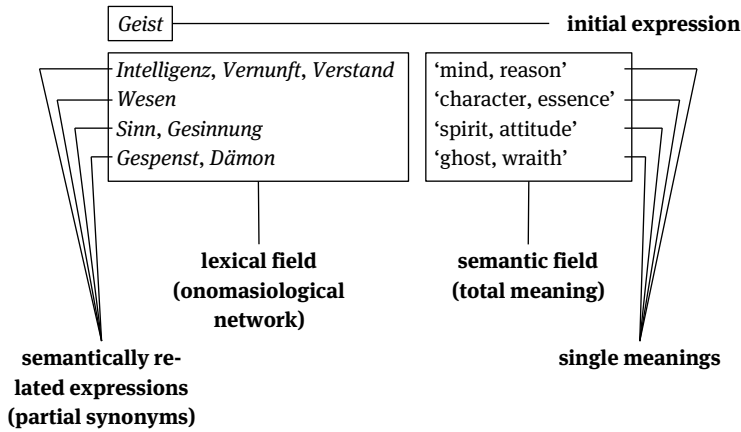
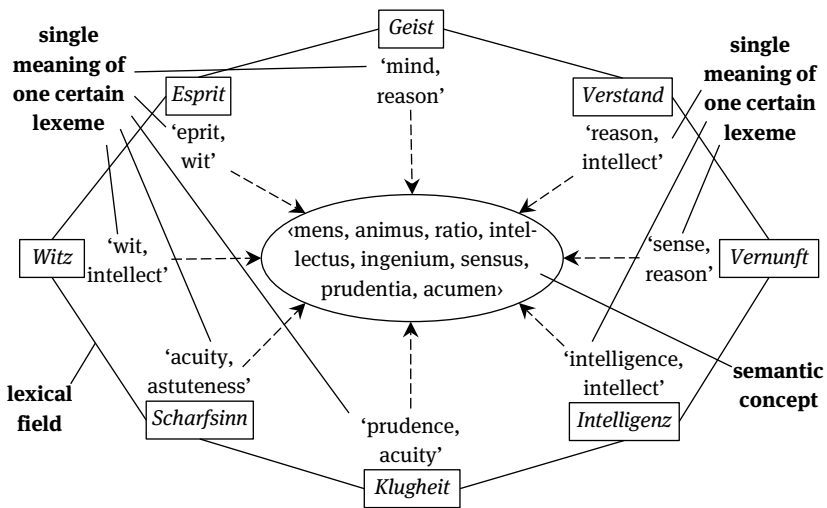**Fig. 5:** Monolingual lexical and semantic field

Fig. 6: Monolingual lexical field and semantic concept

The figure shows quite clearly that the semantic concept appears as, one might say, the meaning not only of one single word, but of a whole lexical field. Hence the result of a study of conceptual history is not what historical speakers or writers have understood of the world, but what a historical semanticist has understood (i. e. has put in descriptive language) of the linguistic usage of historical speakers or writers with regard to a particular lexical field. – The fact that, in the figure, I display the semantic concept in the description language Latin has only the purpose of emphasizing that a semantic concept is something categorically different from the meanings of indi-
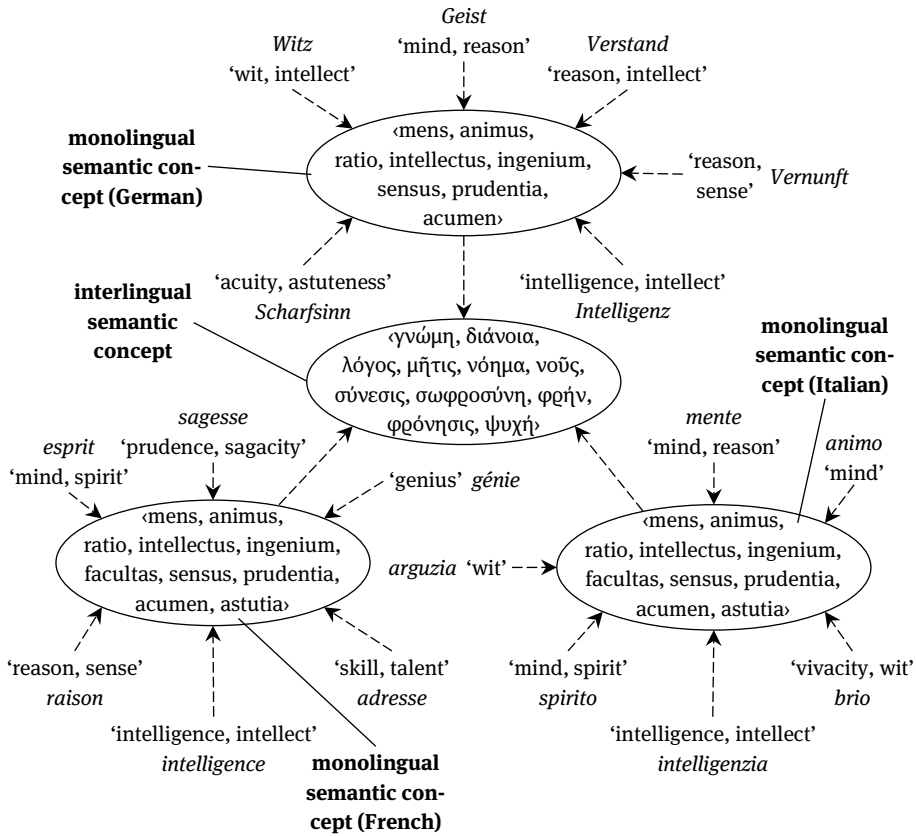
Geist
'mind, reason'

Witz
'wit, intellect'

Verstand
'reason, intellect'

monolingual semantic concept (German)

‹mens, animus, ratio, intellectus, ingenium, sensus, prudentia, acumen›

'reason, sense' *Vernunft*

interlingual semantic concept

'acuity, astuteness' *Scharfsinn*

'intelligence, intellect' *Intelligenz*

‹γνώμη, διάνοια, λόγος, μῆτις, νόημα, νοῦς, σύνεσις, σωφροσύνη, φρήν, φρόνησις, ψυχή›

monolingual semantic concept (Italian)

sagesse
'prudence, sagacity'

mente
'mind, reason'

animo
'mind'

esprit
'mind, spirit'

'genius' *génie*

‹mens, animus, ratio, intellectus, ingenium, facultas, sensus, prudentia, acumen, astutia›

arguzia 'wit'

‹mens, animus, ratio, intellectus, ingenium, facultas, sensus, prudentia, acumen, astutia›

'reason, sense' *raison*

'skill, talent' *adresse*

'mind, spirit' *spirito*

'vivacity, wit' *brio*

'intelligence, intellect' *intelligence*

monolingual semantic concept (French)

'intelligence, intellect' *intelligenzia*

Fig. 7: Multilingual lexical field and interlingual semantic concept

vidual lexemes. The semantic concept is a philological construction, more precisely (since already the meanings of the individual words of the word field are philological constructions) a second order philological construction. I do not want to suggest that it would be practical to display semantic concepts in Latin (which, however, is somewhat deplorable).

In a second step, we now need to ask how *interlingual* concepts could be conceived. Schematically it is quite clear how to start. If semantic concepts are meanings of lexical fields in a single language and every single language therefore shows its own specific semantic concept, then interlingual semantic concepts can be understood as projections of different semantic concepts that result from the interpretation of different corpora, each of them monolingual (Fig. 7).

The interlingual concept, here displayed in Greek (for the same reason explained before), appears as a third order philological construction. It is of a high degree of abstraction, far away from the reality of textual surfaces; but since discourses, as said before, are not just a lot of historical utterances, but a quantity of propositions, which

means: of interpreter's transformations; and since interpretation is always a kind of translation – what should be the problem of bringing historical speech acts in different languages into common propositions? It can give us the possibility to compare the various monolingual abstractions and to focus (in addition to the similarities that correspond to Oskar Reichmann's idea of semantic Europeanisms; cf. Reichmann 1991; 1993; 2001: 54–83; 2014; 2016) especially the language-specific differences. Thus, we might get closer to Fritz Hermanns' concept of linguistic investigation of mentalities, which he defines as the entirety of thinking, feeling and willing of a cultural community (cf. Hermanns 1995: 71).

5 For example: *Kritik – Criticism – Critique*

It is obvious why it is important not only to examine individual words such as *Kritik*, but lexical fields: Even if the word *Kritik* does not appear, the subject can be adressed, for example by using lexemes as *Kunstrichter*, *Kunsturteil*, or *Beurteilung*. The units that constitute a lexical field cannot be known in advance, at least not completely; one must therefore make sure to consider the relevant and to eliminate the irrelevant. Today we usually have digitally searchable corpora at our disposal, so there is a simple method for doing this (cf. Bär 2014/15: 246): we start from the initial lexeme, in the present case: *Kritik*, search the corpus for all occurences and interpret them semantically. Then we search for cognates like *kritisch*, *Kritiker* and *kritisieren* and interpret them semantically as well. Finally, we target at words that in the course of the semantic investigation have appeared as semantically related to the initial lexeme, in the present case, for example, *Beurteilung*, *Philosophie*, *Theorie*, *Kunsturteil*. Thus, the lexical field is not the product of an investigation based on hermeneutic prejudices, but results from the philological work and is fully known only after its completion. Through this systematic approach, one can be sure not to miss those contexts in which it is not clear at first glance that and what they have to do with the research interest.

As a basis, I will use the corpus of the ZBK-project (*Essential concepts of the classical-romantic 'period of art' (1760–1840). A Dictionary of Literature and Art Reflection in the 'Age of Goethe'*).[4] It consists of about 67000 texts by 430 authors in the amount of approximately 100 million word forms (tokens). Among others, it includes the central texts of German Romanticism. For the noun *Kritik* (in all relevant forms and writings) there are 4098 references (cf. Bär 2015a: 95).

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4 *Zentralbegriffe der klassisch-romantischen „Kunstperiode" (1760–1840). Wörterbuch zur Literatur- und Kunstreflexion der Goethezeit* (www.zbk-online.de; last access: 2019-12-31).

For reasons of extent, I will focus on this single word, which will be sufficient for the present purpose. I do assume 9 different meanings of the word (cf. Bär 2015a: 96–109):

1. 'critical consideration, judgment of something', partly in the form of careful examination.
2. (specialization to 1) 'evaluative consideration of a work of art', also in general 'empirically founded reflection on art and its practice, reflection on the nature of works of art'.
3. (specialization to 1) 'examination of the authenticity of an object of art', especially of a literary text (for example with regard to various versions, including individual readings), also in a broader sense 'historical-philological investigation'.
4. (metonymy to 1) 'treatise, in which something is examined with regard to its possibilities and limitations', for example Kant's book *Kritik der reinen Vernunft*.
5. (metonymy to 2, specialization to 4) 'review, recension, speech act in which the judgment of a work of art or several works of art is presented'.
6. (metonymy to 3, specialization to 4) 'philological study, treatise on historical literary and/or linguistic topics'.
7. (metonymy to 1) 'person judging (usually: blaming) sth.', also 'totality of judges or assessors'.
8. (metonymy to 2, specialization to 7) 'critic, reviewer' as individual or as a type ('totality of critics').
9. (metonymy to 3, specialization to 7) 'philologist' or also 'historian'.

I then tried the same approach to the equivalent English discourse of the time between 1760 and 1840 (cf. Bär 2015a: 112–122). Here, the investigation is based on the Digital Library collection *English and American Literature from Shakespeare to Mark Twain*, limited to the period of investigation mentioned above, specifically to texts by authors such as Jane Austen, William Blake, Emily Brontë, Robert Burns, George Gordon Lord Byron, Samuel Taylor Coleridge, John Keats, Sir Walter Scott, Mary Wollstonecraft Shelley, Percy Bysshe Shelley, Horace Walpole and William Wordsworth. It goes without saying that the choice of texts, which suffers from contingency, cannot be satisfactory from an anglistic point of view: as soon as something else than a mere demonstration of possible approaches is at stake, the corpus would have to be expanded and it would also have to be checked in each individual case whether the digital representation is based on a text that can be quoted. In the current context, however, the digital library's offer should be sufficient.

In English, one has to deal with a completely different lexical field and thus also with a different distribution of the spectrum of meaning among individual lexemes than in German. This is already shown by the fact that where we expect the noun *Kritik* in German, we have to look for two different words in English: *critique* and *crit-*

icism. The latter is heteronymous with German *Kritik* to a great extent; the absence of just two meanings (7 and 9) is probably due to the smaller size of the English corpus. The meanings, derived from the historical evidence, immediately show that one should not assume exact heteronymy, not necessarily identical, but only comparable meanings of words. The fact that the noun *critique* is used synonymously to *criticism* in some respect has no notable effect on the heteronymity relationships (Fig. 8). This fact is significant only because *critique* is common as a translation of *Kritik* in the context of Kant's transcendental philosophy: for the semantics of *criticism*, the reception of Kant therefore plays no role.

Kritik	*criticism*	*critique*
1. 'critical consideration, judgment of sth.'	1. 'critical consideration, judgment of sth.'	–
2. 'evaluative consideration of a work of art'	2. 'evaluative consideration of a work of art'	–
3. 'examination of the authenticity of an object of art; historical-philological investigation'	3. 'historical-philological investigation'	–
4. 'treatise, in which sth. is examined with regard to its possibilities and limitations'	4. 'critical statement, critical proposition, speech act of evaluation'	1. 'treatise, in which sth. is examined with regard to its possibilities and limitations'
5. 'review, recension, speech act in which the judgment of a work of art is presented'	5. 'review, recension, speech act in which the judgment of a work of art is presented'	2. 'review, recension, speech act in which the judgment of a work of art is presented'
6. 'philological study, scholarly treatise on historical literary and/or linguistic topics'	6. 'philological study, scholarly treatise on historical literary and/or linguistic topics'	3. 'philological study, scholarly treatise on historical literary and/or linguistic topics'
7. 'person judging (usually: blaming) sth.', also 'the or a totality of judges or assessors'	–	–
8. 'critic, reviewer' as individual or as a type ('totality of critics')	7. 'critic, reviewer' as individual or as a type ('totality of critics')	–
9. 'philologist; historian'	–	–

Fig. 8: Semantic fields of *Kritik*, *criticism*, and *critique* in German and English Romanticism

6 Empirical approaches: some ideas

Considering that authors like August Wilhelm Schlegel have not only written in German, and that the romantic reflection on literature and art was not limited to a culturally national discourse, but took place in a broader, pan-European focus, it is clear that the monolingual delimitation is problematic. The question therefore arises as to what should be done to extend the ZBK project (which so far only has dealt with German texts) equally to several European languages.

First of all, it would be necessary to change the project title. The definition by the Age of Goethe, which appears problematic already for the German art and literature discourse between 1760 and 1840, could no longer be justified if the project were extended to include contemporary discourses in other European nations. A more neutral wording such as *Zentralbegriffe der klassisch-romantischen „Kunstperiode". Wörterbuch zur Literatur- und Kunstreflexion 1760–1840 | Essential Concepts of the Classical-Romantic "Art Period". A Dictionary on Literature and Art Reflection 1760– 1840 | Concepts essentiels de la « période de l'art » classique-romantique. Dictionnaire de la réflexion sur la littérature et l'art, 1760–1840* should seem more appropriate. From a European perspective, it also would be necessary to adjust the investigation period, because discourses such as 'Romanticism' did not take place simultaneously in all cultural nations, but sometimes with a delay of at least one generation (Fig. 9).
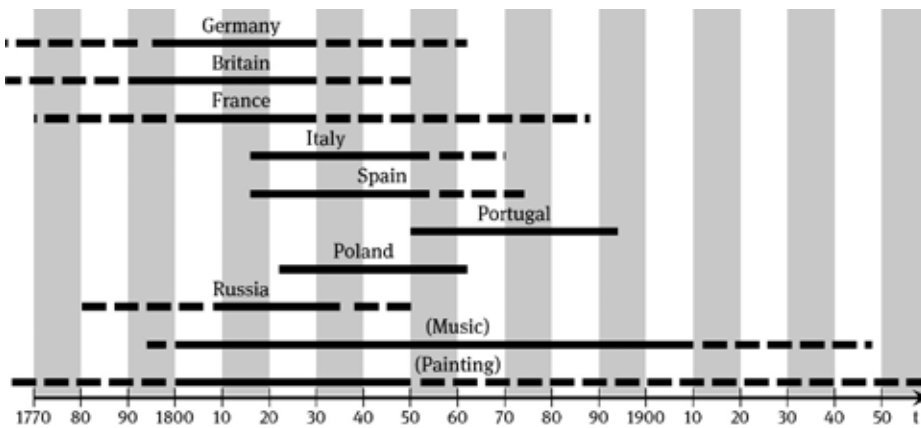

Fig. 9: Periods of literary 'Romanticism' in different European countries (also beyond literature)

Then, it would be necessary to build a comparable digital text corpus for each of the object languages (by the way it should be mentioned that building and adequatly describing the ZBK-corpus took more than five years altogether) and to define

Deutsch	English	Français

romantisch, Adj. ...

2. ›bunt, pittoresk (und somit romanhaft oder -würdig)‹, Übertragung von 1 in unterschiedlichen Graden der Durchsichtigkeit (offensichtlich: [43, 190]), hexeosem zu 1, 9, 10 und 11, mit verschiedenen semantischen Nuancen:

• ›mannigfaltig, reich, üppig, abwechslungsreich‹ [11, 16, 22 ...] ⬥ ›vermischt, zusammengesetzt, aus unterschiedlichen Teilen bestehend‹ [26, 30, 31 ...]; das Mischen, ebenso auch das Verschmelzen und Synthetisieren (vgl. hierzu 7), wird in F. Schlegels 116. Athenaeum-Fragment programmatisch gefordert [216] und von Schelling und A. W. Schlegel als *r. Prinzip* bezeichnet [26, 30] ...

Bdv.: ♦ <u>entsprechend</u>: *abenteuerlich* [62, 69, 121 ...], *anmutig* [76, 132, 158 ...], *bezaubernd* [1], *gemischt* [182, 226], *malerisch*$_4$ [18, 79, 91 ...], *mannigfaltig*$_1$ [16, 22, 230], *pittoresk*$_2$ [180, 200, 211 ...] ... ♦ <u>gegensätzlich</u>: *einförmig* [74], *klassisch*$_4$ [29, 34, 97 ...], *langweilig* [283] ...

[1] ADELUNG, Gramm.-krit. Wb. III (²1798), 1155: <u>*R o m á n t i s c h*</u>, *[...] aus dem Franz.* romantesque, *welches gleichfalls* [sc. ebenso wie *romanenhaft*] *von Roman abstammet, aber nur in engerer Bedeutung von vorzüglich angenehmen und gleichsam bezaubernden Gegenden üblich ist, so wie sie in den Romanen und Ritterbüchern beschrieben werden. Die Stadt liegt sehr* <u>romantisch</u> *auf einem Felsen über der See. Eine* <u>romantische</u> *Gegend. Der* <u>romantische</u> *Styl, in der Mahlerey, die Vorstellung einer Gegend mit Ruinen. Es haben einige dafür* romanenhaft *gebraucht, welches aber wegen seiner Zweydeutigkeit zu diesem Begriffe*[1] *unbequem ist.* **[2]** B. v. ARNIM, Briefw. Kind I (1835), 13 f. (14): *Ich [...] schlief einen herrlichen Schlaf, bis [...] der Wagen umfiel, ganz sanft, daß niemand beschädigt ward. Eine nußbraune Kammerjungfer flog ⟨14⟩ vom Bock und legte sich am flachen Mainufer in* <u>romantischer</u> *Unordnung grade vor das Mondantlitz in Ohnmacht; zwei Schachteln mit Blonden und Bändern flogen etwas weiter und schwammen ganz anständig den*

Fig. 10: Clipping of one semantic position (article referring to the German word *romantisch*, description language: German)

a circle of completely divergently trained philologists of different languages in a single method of discourse-linguistic work, in order to guarantee comparability of the results. The corpora would also have to be related to each other – in order to make interlingual processes of reception verifiable – by taking into account, for example, contemporary translations of central texts. Some texts have been translated several times and quite differently into one and the same language. Some authors even translated their own texts. What is needed here is a fundamental and comprehensive bibliographical expertise, which usually cannot be found in either the individual philologies or in comparative literature. In any case, it is by no means enough simply to grab any corpus put together by someone else (however good it may be) and happily work away. Digital resources alone do not make a dictionary: We need philology in the full and even literal sense; linguistics alone is only half the story.

| Deutsch | English | Français |

romantisch, adj. ...

2. ›colourful, picturesque (and therefore novelistic or worthy of a novel)‹, metaphor out of 1 in different degrees of transparency (obviously: [43, 190]): hexeosemous to 1, 9, 10 and 11, with different semantic nuances:

- ›manifold, rich, ample, various‹ [11, 16, 22 ...] • ›mixed, composed, consisting of different parts‹ [26, 30, 31 ...]; mixing, as well as merging and synthesizing (cf. 7 on this), is programmatically demanded in F. Schlegel's 116th Athenaeum Fragment [216] and described as *r. Prinzip* by Schelling and A. W. Schlegel [26, 30] ...

Rltd.: ♦ <u>according</u>: *abenteuerlich* [62, 69, 121 ...], *anmutig* [76, 132, 158 ...], *bezaubernd* [1], *gemischt* [182, 226], *malerisch*$_4$ [18, 79, 91 ...], *mannigfaltig*$_1$ [16, 22, 230], *pittoresk*$_2$ [180, 200, 211 ...] ... ♦ <u>opposite</u>: *einförmig* [74], *klassisch*$_4$ [29, 34, 97 ...], *langweilig* [283] ...

[1] ADELUNG, Gramm.-krit. Wb. III (²1798), 1155: <u>*R o m á n t i s c h*</u>, *[...] aus dem Franz.* romantesque, *welches gleichfalls* [sc. as well as *romanenhaft*] *von Roman abstammet, aber nur in engerer Bedeutung von vorzüglich angenehmen und gleichsam bezaubernden Gegenden üblich ist, so wie sie in den Romanen und Ritterbüchern beschrieben werden. Die Stadt liegt sehr <u>romantisch</u> auf einem Felsen über der See. Eine <u>romantische</u> Gegend. Der <u>romantische</u> Styl, in der Mahlerey, die Vorstellung einer Gegend mit Ruinen. Es haben einige dafür romanenhaft gebraucht, welches aber wegen seiner Zweydeutigkeit zu diesem Begriffe*[1] *unbequem ist.* **[2]** B. v. ARNIM, Briefw. Kind I (1835), 13 f. (14): *Ich [...] schlief einen herrlichen Schlaf, bis [...] der Wagen umfiel, ganz sanft, daß niemand beschädigt ward. Eine nußbraune Kammerjungfer flog* ⟨14⟩ *vom Bock und legte sich am flachen Mainufer in <u>romantischer</u> Unordnung grade vor das Mondantlitz in Ohnmacht; zwei Schachteln mit Blonden und Bändern flogen etwas weiter und schwammen ganz anständig den*

Fig. 11: Equivalent to Fig. 10 (description language: English)

In addition, all descriptive-language texts would have to be translated into all participating descriptive languages, in order to ensure that the project could be useful for all potentially interested language communities. A reduction to a few descriptive languages or even just one, which would then probably have to be English, does not make sense either for language policy or epistemological considerations. The most suitable form of presentation might be an interactive one: an online lexicographical information system, in which the individual lexemes are treated in classical dictionary articles (every individual lexeme in all the descriptive languages involved; the quotes, of course, remain untranslated).

The figures shown here, only representing three description languages (German, English, and French), might give an impression of what a multilinguistic as well as multilingual user interface could look like. In the online dictionary, it is possible to click back and forth arbitrarily between the versions (Figs. 10–15).

Deutsch	English	Français

romantisch, adj. ...

2. ›coloré, pittoresque (et donc comme dans un roman ou digne d'un roman)‹, métaphore de 1 à différents degrés de transparence (évidemment: [43, 190]), hexéosémique à 1, 9, 10 et 11, avec différentes nuances sémantiques:

- ›diversifié, riche, opulent, varié‹ [11, 16, 22 ...] ⬩ ›mélangé, composé, constitué de différentes parties‹ [26, 30, 31 ...]; le mélange, ainsi que la fusion et la synthèse (sur ce dernier, cf. 7), est exigé par programme dans le 116e fragment d'athénée de F. Schlegel [216] et décrit par Schelling et A. W. Schlegel comme *r. Prinzip* [26, 30] ...

Appt.: ♦ <u>concordant</u>: *abenteuerlich* [62, 69, 121 ...], *anmutig* [76, 132, 158 ...], *bezaubernd* [1], *gemischt* [182, 226], *malerisch*₄ [18, 79, 91 ...], *mannigfaltig*₁ [16, 22, 230], *pittoresk*₂ [180, 200, 211 ...] ... ♦ <u>opposé</u>: *einförmig* [74], *klassisch*₄ [29, 34, 97 ...], *langweilig* [283] ...

[1] ADELUNG, Gramm.-krit. Wb. III (²1798), 1155: <u>*R o m á n t i s c h*</u>, *[...] aus dem Franz. romantesque, welches gleichfalls* [sc. ainsi que *romanenhaft*] *von Roman abstammet, aber nur in engerer Bedeutung von vorzüglich angenehmen und gleichsam bezaubernden Gegenden üblich ist, so wie sie in den Romanen und Ritterbüchern beschrieben werden. Die Stadt liegt sehr* <u>*romantisch*</u> *auf einem Felsen über der See. Eine* <u>*romantische*</u> *Gegend. Der* <u>*romantische*</u> *Styl, in der Mahlerey, die Vorstellung einer Gegend mit Ruinen. Es haben einige dafür romanenhaft gebraucht, welches aber wegen seiner Zweydeutigkeit zu diesem Begriffe*[1] *unbequem ist.* **[2]** B. v. ARNIM, Briefw. Kind I (1835), 13 f. (14): *Ich [...] schlief einen herrlichen Schlaf, bis [...] der Wagen umfiel, ganz sanft, daß niemand beschädigt ward. Eine nußbraune Kammerjungfer flog* ⟨14⟩ *vom Bock und legte sich am flachen Mainufer in* <u>*romantischer*</u> *Unordnung grade vor das Mondantlitz in Ohnmacht; zwei Schachteln mit Blonden und Bändern flogen etwas weiter und schwammen ganz anständig den*

Fig. 12: Equivalent to Fig. 10 (description language: French)

The figures also show that and to what extent heteronyms of the individual object languages can differ semantically.

In addition to this kind of side-by-side lexicography, in order to enable genuine interlingual access, it would be necessary to have a dictionary section that is not only synoptic but really interweaves the individual language aspects. The conventional tabular display, which, using the example KRITIK/CRITICISM/CRITIQUE, could be designed like in Fig. 16, does not seem to be sufficiently suitable, firstly because it takes far too much space and secondly because it ignores the fact that each lexeme is already part of a specific lexical field in its individual language, that there are similarities, affinities, but also divergences and rejections, as well as interference phenomena from one of the monolingual lexical fields to the other. It has to be kept in mind that the authors to be examined were actively multilingual (but not everyone and not to all languages equally); so there is an asymmetrical multilingualism.

Deutsch	English	Français

romantic, Adj. ...

2. ›bunt, pittoresk (und somit romanhaft oder -würdig)‹, Übertragung von 1, mit verschiedenen semantischen Nuancen:

• ›mannigfaltig, reich, üppig, abwechslungsreich‹ [4, 38, 89 ...] ⬩ ›vermischt, zusammengesetzt, aus unterschiedlichen Teilen bestehend‹ [148, 187] ⬩ ›unregelmäßig geformt‹ [5, 23, 30 ...], insbesondere ›rauh, haarig, struppig, borstig, zottig‹ (z. B. über den visuellen Eindruck von Kiefernzweigen im abendlichen Gegenlicht oder das Fell alter Ziegen gesagt) [48, 49, 164] ⬩ ›ungeordnet, inkonsistent, (tendenziell) chaotisch‹ [37],

• ›malerisch, interessant, phantasieanregend, reizend, bezaubernd‹ [5, 6, 7 ...] ...

Bdv.: ♦ <u>entsprechend</u>: *charming* [183], *composed by the wild imagination of an author* [165], *enchanting* [188, 192], *marvellous* [64], *picturesque* [53, 84, 87 ...], ... ♦ <u>gegensätzlich</u>: *according to the rules of probability* [29], *artificial* [171], *as it might be supposed mere men and women would do* [29], *probable* [153]. ...

[1] BOSWELL, Johnson (1791), 318: *The mention of this gentleman led us to talk of the Western Islands of Scotland, to visit which he expressed a wish that then appeared to me a very <u>romantick</u> fancy, which I little thought would be afterwards realized.* [2] BYRON, Idleness (1806), 36: *Our love is fix'd, I think we've prov'd it; | Nor time, nor place, nor art have mov'd it; | Then wherefore should we sigh and whine, | With groundless jealousy repine; | With silly whims, and fancies frantic, | Merely to make our love <u>romantic</u>?* [3] BYRON, Idleness (1807), 85 f. (86): *Oft does my heart indulge the rising thought, | Which still recurs, unlook'd for and unsought; | My soul to Fancy's fond suggestion yields, | And roams <u>romantic</u> o'er her airy fields.* [4] BYRON, Don Juan III–V (1821), 345: *Now my sere fancy 'falls into the yellow | Leaf,' and imagination droops her pinion, | And the sad truth which hovers o'er my desk | Turns what was once <u>romantic</u> to burlesque.* [5] COLERIDGE, Rel.

Fig. 13: Clipping of one semantic position (article referring to the English word *romantic*, description language: German)

It could make sense to design this dictionary section more discursive or even (to a certain extent) narrative, i. e. largely dispensing with lexicographical text compression, as for example in *Geschichtliche Grundbegriffe*, since it had to be about tracing connections and parallels as well as fractures and dislocations in intellectual history; it also had to be about lines of reception and ideally the whole ensemble of the polyphonic and also polylingual shaping of semantic concepts. Besides, even the most passionate lexicographer must take into account that most people prefer to read essays rather than dictionary articles; and projects of this kind, like all scientific work, should not think themselves self-sufficient, but always have a target group in mind.

Deutsch	English	Français

romantic, adj. ...

2. ›colourful, picturesque (und thus novel-like or -worthy)‹, metaphor out of 1, with different semantic nuances:

- ›manifold, rich, ample, various‹ [4, 38, 89 ...] ⬩ ›mixed, composed, of different parts‹ [148, 187] ⬩ ›irregularly shaped‹ [5, 23, 30 ...], especially ›rough, hairy, shaggy, bristly, furry‹ (e.g. about the visual impression of pine branches in the evening backlight or the coat of old goats) [48, 49, 164] ⬩ ›disordered, inconsistent, (tendentially) chaotic‹ [37],
- ›scenic, interesting, imaginative, lovely, charming‹ [5, 6, 7 ...] ...

Rltd.: ♦ <u>according</u>: *charming* [183], *composed by the wild imagination of an author* [165], *enchanting* [188, 192], *marvellous* [64], *picturesque* [53, 84, 87 ...], ... ♦ <u>opposite</u>: *according to the rules of probability* [29], *artificial* [171], *as it might be supposed mere men and women would do* [29], *probable* [153]. ...

[1] Boswell, Johnson (1791), 318: *The mention of this gentleman led us to talk of the Western Islands of Scotland, to visit which he expressed a wish that then appeared to me a very <u>romantick</u> fancy, which I little thought would be afterwards realized.* **[2]** Byron, Idleness (1806), 36: *Our love is fix'd, I think we've prov'd it; | Nor time, nor place, nor art have mov'd it; | Then wherefore should we sigh and whine, | With groundless jealousy repine; | With silly whims, and fancies frantic, | Merely to make our love <u>romantic</u>?* **[3]** Byron, Idleness (1807), 85 f. (86): *Oft does my heart indulge the rising thought, | Which still recurs, unlook'd for and unsought; | My soul to Fancy's fond suggestion yields, | And roams <u>romantic</u> o'er her airy fields.* **[4]** Byron, Don Juan III–V (1821), 345: *Now my sere fancy 'falls into the yellow | Leaf,' and imagination droops her pinion, | And the sad truth which hovers o'er my desk | Turns what was once <u>romantic</u> to burlesque.* **[5]** Coleridge, Rel. Mus. (1796), 72: *Beneath some arch'd <u>romantic</u> rock reclined | They felt the sea breeze lift their*

Fig. 14: Equivalent to Fig. 13 (description language: English)

7 Conclusion

There is no doubt that all the above-mentioned necessary expansions would take decades and cause personnel and material costs in the tens of millions. Nevertheless, the idea of a European history of discourse, the linguistic variant of which could be described as linguistic European studies (cf. Kämper/Kilian 2012: 8), is highly seductive. As already said, the idea is already prominent in Oskar Reichmann's work; for the language-critical tradition it has been realized in the Heidelberg research project *Europäische Sprachkritik Online/European Language Critique Online* by Ekkehard Felder and others (http://europsprachkritik.com; last access: 2019-12-31). A European perspective on stereotype research is choosen by the interdisciplinary and international research group Interdisciplinary Research on Stereotypes (https://forschungsperspektivensymposium.wordpress.com; last access: 2020-01-01). Some

Deutsch	English	Français

romantic, adj. ...

2. ›coloré, pittoresque (et donc comme dans un roman ou digne d'un roman)‹, métaphore de 1, avec différentes nuances sémantiques :

- ›diversifié, riche, opulent, varié‹ [4, 38, 89 ...] ⁕ ›mélangé, composé, constitué de différentes parties‹ [148, 187] ⁕ ›façonné irrégulièrement‹ [5, 23, 30 ...], particulièrement ›rugueux, poilu, hirsute, hérissé, velu‹ (par example sur l'impression visuelle des branches de pin dans le rétroéclairage du soir ou le pelage des vieilles chèvres) [48, 49, 164] ⁕ ›désordonné, inconsistant, (tendentiellement) chaotique‹ [37],
- ›pittoresque, intéressant, imaginatif, charmant, enchantant‹ [5, 6, 7 ...] ...

Appt.: ♦ <u>concordant</u>: *charming* [183], *composed by the wild imagination of an author* [165], *enchanting* [188, 192], *marvellous* [64], *picturesque* [53, 84, 87 ...], ... ♦ <u>opposé</u>: *according to the rules of probability* [29], *artificial* [171], *as it might be supposed mere men and women would do* [29], *probable* [153]. ...

[1] Boswell, Johnson (1791), 318: *The mention of this gentleman led us to talk of the Western Islands of Scotland, to visit which he expressed a wish that then appeared to me a very <u>romantick</u> fancy, which I little thought would be afterwards realized.* **[2]** Byron, Idleness (1806), 36: *Our love is fix'd, I think we've prov'd it; | Nor time, nor place, nor art have mov'd it; | Then wherefore should we sigh and whine, | With groundless jealousy repine; | With silly whims, and fancies frantic, | Merely to make our love <u>romantic</u>?* **[3]** Byron, Idleness (1807), 85 f. (86): *Oft does my heart indulge the rising thought, | Which still recurs, unlook'd for and unsought; | My soul to Fancy's fond suggestion yields, | And roams <u>romantic</u> o'er her airy fields.* **[4]** Byron, Don Juan III–V (1821), 345: *Now my sere fancy 'falls into the yellow | Leaf,' and imagination droops her pinion, | And the sad truth which hovers o'er my desk | Turns what was once <u>romantic</u> to burlesque.* **[5]** Coleridge, Rel.

Fig. 15: Equivalent to Fig. 13 (description language: French)

monographical studies are available, e. g. by Czachur (2011), Gür-Şeker (2012), Hallsteinsdóttir et al. (2016), Mattfeldt (2018), and Mende (2020); so there are already examples how interlingual discourse linguistics could work.

In the end, it would be a matter of looking at the semantic interweavings of one expression with others (which then appear as its semantic aspects in a lingualistic semiotic model; cf. Bär 2015b: VII f.; ibid.: 25–38; ibid.: 50 f.): the semantic interweavings both in terms of individual languages and across languages.

The challenges of interlingual conceptography are therefore enormous. After all, there seems to be an awareness of the need for interlingual semantic research in European high politics – perhaps even as a counter-movement to the increasingly anti-European and neonationalist sounds and activities. So perhaps President Macron, who seems to be so fond of foreign languages and their differences, should be asked about funding a project on 'History of European Concepts Online'.
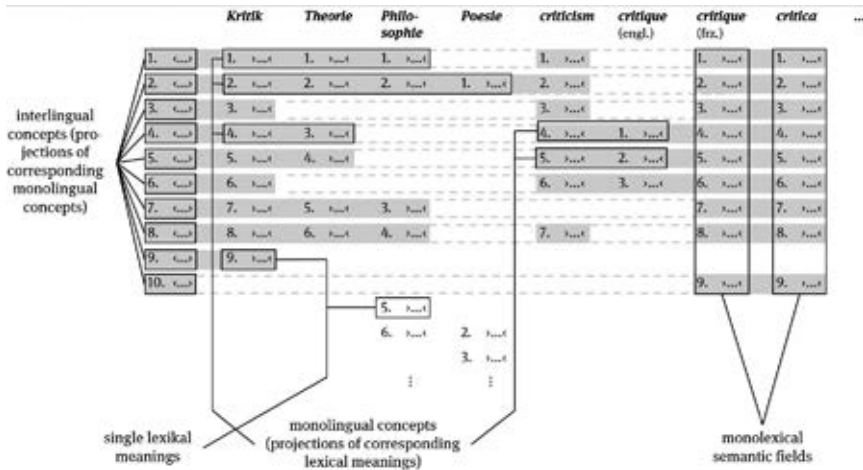
Fig. 16: Multilingual lexical field and interlingual semantic concepts (tabular display)

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