Pride Concepts

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Abstract

Pride is generally perceived as an emotion and treated as an emotion concept. The conceptual domain of Pride contains one concept that serves as a cognitive reference point, or its prototype and a variety of related concepts. The connotations accompanying each one of these concepts seem to depend on a balance between the value scale of the causes of Pride and of the Pride scale itself. This intrinsic structure facilitates the categorization of its conceptual metaphors that originate from the emotion concept Pride and are frequently motivated by the physiological effects and behavioral reactions associated with the particular emotion. However, as metaphors are conceptual in nature, beyond their linguistic manifestations we can detect their non-linguistic realizations in other areas of human experience. The effects and reactions attributed to pride also provide the metonymic basis for all the conceptual metonyms related to both the prototypical Pride and to its related concepts. Pride proves to be an extremely complex emotion concept that is culturally non-specific and whose conceptualizations vary greatly, diachronically and interculturally.

1. Introduction

The words we use to construct our inner thoughts and those we use to communicate our thoughts to the others correspond to cognitive models in our minds. Cognitive models are composed of conceptual metaphors; understanding one conceptual domain in terms of another conceptual domain, conceptual metonyms; directing attention to one conceptual domain through another conceptual domain related to it, and literal concepts, which, in their turn, consist of several cognitive models that can be prototypical or non-prototypical (Kövecses 2010). The concept of pride is perceived and treated by linguists as an emotion concept and as such it is characterized by a complex conceptual structure. Although, pride, as all emotions, is an abstract concept, it is not devoid of conceptual content. On the contrary, it is grounded in human experience since
it acquires an embodied nature in order to serve its communicative purposes. The conceptual metaphors, the conceptual metonymies and the related concepts of pride constitute cognitive models that represent conceptually pride as an emotion.

2. Conceptual Structures

Pride, though, beyond its conceptualization as an emotion, can be perceived as a conceptual domain that contains many concepts; conceit, vanity, self-esteem, dignity which correspond to the notions justified pride and false pride. All these concepts relate to pride in a direct way, since we tend to define pride by means of the other concepts, which in turn are defined by means of pride.

Therefore, on the one hand, pride can be seen as a superordinate category that defines a conceptual domain where all the other related concepts lie. However, there has to be a concept in this category of concepts that serves as a 'cognitive reference point' or a prototype. This prototype for pride can be termed as “balanced pride as an immediate response” (Kövecses 1986); it is generally considered as justified pride, defined as a feeling of self-respect and personal worth, while other forms of pride are systematically defined in relation to it.

On the other hand, since each of the related concepts of pride constitutes a conceptual domain on its own, one could argue that the relationship between the primal concept of pride and its related concepts is that of overlap; there is partial overlay or correspondence of each conceptual domain with the broader conceptual domain of pride. Of course, we should always keep in mind that the boundaries of each concept, and subsequently of each conceptual domain, are rather fuzzy; for this reason, any claim for an unambiguous and precise definition of a concept and of where one conceptual domain ends and where another one begins, would seem rather naïve. In relation to what has been said so far, the two approaches could be schematized thus:

![Figure 1. Containment: the superordinate category subsumes related concepts](image-url)
Since cognitive models are the conceptual representations of particular emotions, they can be prototypical, related to prototypical members of the category *pride*, and non-prototypical, thus deviating from the prototypical model(s). According to the prototypical models of emotions, there have to be certain *causes* that lead to the emotion, and the emotion produces certain *responses* to the ‘bearer’ of the emotion, some of which are socially acceptable while some others are not. The typical causes of pride are: *achievements*; solving a problem or winning a race, *possessions*; having money or possessing a valuable object, *belonging to a group*; a nation or a team, *appearances*; pretty face or a gorgeous body, *physical and mental capabilities, skills or properties*; how strong one is or how healthy one is, *moral qualities*; one’s honesty or integrity, and *social position, social status or class*. In the case of *pride* the various kinds of pride ‘match with’ particular causes, without that being absolute or binding of course. Therefore, justified pride (balanced pride as immediate response, self-esteem, dignity) often ‘goes together’ with achievements, vanity with appearances, while conceit with social status.

Additionally, as Zoltán Kövecses suggests, there appear to be values attached to the particular causes of pride; the cause of pride can have built-in social values or the proud person assigns individual values to it. Thus, a *value scale* is created that is oriented *upwards* and accompanies the *pride scale* (how proud a person is). If, for example, someone is proud of his/her virtue, and since virtue has socially built-in high value, then that person is justifiably proud of it. The value scale can be imagined as having a threshold associated with it; the causes of pride that are above that threshold having high value are proper causes for pride, whereas the opposite stands for those causes that are below the threshold. If one's pride is justified by the causes of it then we can talk of justified pride, of kinds of pride that are regarded positively, as self-esteem and dignity; in those cases the value scale and pride scale are balanced. However, both when the causes of pride are below the threshold on
the value scale and when one’s pride is in a point higher on the pride scale than the point that corresponds to the point on the value scale, then one’s pride is unjustified; in those cases we regard pride negatively, as conceit or vanity (Kövecses 1986).

3. Conceptual Metaphors

3.1. Prototypical Pride

Those scales are important when it comes to the conceptualization of pride in metaphors. Not only do they provide an understanding of the distinction between ‘good’ and ‘bad’ pride but, as we shall see further, they provide a cognitive basis for the image schema UP-DOWN that plays a crucial role in the conceptualization of emotion concepts. In addition, the UP-DOWN schema relates to the behavioral reaction of erect posture and of ‘head held unnaturally high’ that is associated with pride and with the MORE IS UP generic-level metaphor we find inherent in many conceptual metaphors. Image-schemas constitute another form of embodiment; the fusion of our bodily, subjective experience with abstraction. In the conceptualization of pride the CONTAINER schema, the UP-DOWN schema, the VOLUME schema and the FORCE schema play a very crucial role. The FORCE schema is based on the notion that when one forceful entity -the self- interacts with another forceful entity –the emotion- that interaction is the cause for the production of certain responses. Besides, the causes of emotions are perceived as forces according to the generic-level conceptual metaphor CAUSES ARE FORCES. The VOLUME schema is based on the behavioral reaction ‘chest-out’ that is associated with pride, and with the notion of BIGNESS that is closely related to pride. Finally, the CONTAINER image schema pertains to the most well-known conceptual metaphor concerning emotions: EMOTIONS ARE FLUIDS IN A CONTAINER.

Since emotions are conceptualized as fluids in a container and given that THE BODY IS CONTAINER FOR THE EMOTIONS is another well-known metaphor concerning emotion concepts, PRIDE IS A FLUID IN A CONTAINER metaphor and PRIDE IS A FLUID IN THE HEART metaphor appear to be two logical conceptual metaphors for the prototypical meaning of pride and they are considered general.

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1 Image-schemas & conceptual metaphors will be appearing in capitals as it is largely the case in linguistic treatments.
emotion metaphors (Kövecses 1986, 2005). In reality, these two metaphors find a logical basis when we consider that the increased heart rate is one of the physiological effects of pride—the heart being container with blood in it—and that one of the behavioral reactions of pride is ‘chest-out’, which involves chest as a container. Therefore:

<table>
<thead>
<tr>
<th>Source domain:</th>
<th>Target domain:</th>
<th>PRIDE IS FLUID IN A CONTAINER</th>
</tr>
</thead>
<tbody>
<tr>
<td>The body as a container</td>
<td>Pride</td>
<td>(1a) His good performance filled him with pride.</td>
</tr>
<tr>
<td>Target domain:</td>
<td>The heart as a container</td>
<td>(1b) Her pride rose as she watched her children perform.</td>
</tr>
</tbody>
</table>

In the first metaphor the body is seen as a container, while in the second metaphor the container is the heart. These metaphors emphasize the aspect of intensity: *full of*, *swelled up*, the change of intensity: *rise*, the causes of the intensity: performance, a sight, a win, the news, and the fact that it has a beginning: *fill*. They also contain the metaphor MORE IS UP that relates to the image schema UP-DOWN: *rise*. Of course, the CONTAINER image-schema is the most prominent one in those conceptual metaphors. As far as the ontological correspondences—or mapping—are concerned, we understand that knowledge about the constituent elements of the source domain is mapped onto the content of the target domain as follows:

- the container is the body/heart
- the container with the fluid/substance is the person who has pride
- the fluid/substance in the container is pride
- the pressure of the fluid/substance in the container is the intensity of the pride
- the cause of the pressure is the cause of pride
- the fluid moves UPWARDS when pride becomes more intense (MORE IS UP)

In another conceptual metaphor that provides an evaluation of pride, that is a metaphor that emphasizes the positivity of pride providing a highly positive evaluation for this concept, is the metaphor PRIDE IS LIGHT. The source domain here is the light, whereas the target domain is again pride.

(3) He was *beaming* with pride.
In this metaphor the ontological correspondences go as follows:

- the source of light is the proud person
- the light is pride
- the intensity of light is the intensity of light

Again intensity appears as a central aspect of pride, conceptually related to force and thus, to the cause of the emotion, of pride in our case.

At this point, we should note that a categorization for the conceptual metaphors concerning pride could not be based on a hierarchy of its intensity alone because there is no psychological theory, cognitive theory or even linguistic data to support and validate such a categorization. Rather the categorization that seems to be valid, and the one that appears here, is the one that draws its validation from the ‘conceptual tools’: the value scale (referring to the causes of pride) and pride scale. In this way, as we have seen, balanced pride as an immediate response, self-esteem and dignity compose one category, where the value scale and pride scale are balanced, whereas conceit and vanity compose the other category, where that is not the case.

### 3.2. Positive Pride

Let us examine now two conceptual metaphors of pride where the emotion concept appears not with its prototypical meaning but with the senses of self-esteem and dignity, which are both regarded positively in our familiar social context. Self-esteem and dignity are associated and determined by a person’s achievements, possessions, capabilities and moral qualities and less—or not at all—by appearances and/or social status.

For pride as self esteem, there are two basic conceptual metaphors that provide us with the conceptualization of pride as something that a person has had for some time and that can act in given situations in a particular manner or that can be treated in a particular way. Thus:

PRIDE IS A PERSON

(4a) Her pride was deeply injured.
(4b) His pride revolted against the treatment he received.
(4c) His national pride was roused/awakened by the stupid comments.

A person can be proud in this way when he/she belongs to a particular group, has valuable possessions or outstanding moral qualities. In these cases self-esteem is a synonym for pride and the word self-esteem could replace the word pride in the examples given. As we see in the examples above a person
can be injured, but can also awaken or even revolt against the cause of pain and agitation to be relieved. In this conceptual metaphor pride can ‘act’ as a person when criticism or humiliating treatment aims to reduce it. As far as the ontological correspondences are concerned, we could claim that:

- The person is pride
- The physical harm done to the person is emotional harm to the proud person
- Physical revolt against something is the proud person’s emotional revolt
- For the person to awaken is for pride to begin or continue to function

Within the same framework, pride can be not just a person, but a superior one as well. In PRIDE IS A SUPERIOR metaphor, pride can dictate to the self what the self can or cannot do, exercising its influence upon the proud person and determining its various actions. Let us illustrate this with some examples:

(5a) His pride prevents him from doing anything dishonorable.
(5b) His pride did not allow him to accept the aid.

Pride in the context of this conceptual metaphor continues to be considered positively even if it does not allow a person to act according to his/her wishes, since it is believed that it is reasonable and justified.

In the second basic conceptual metaphor of pride as self-esteem, PRIDE IS AN OBJECT and as an object it can exist or not, it can function or not and can be treated badly. However, due to its high value it can occasionally dictate, or interfere with, a person’s actions thus acting also as A SUPERIOR (given the PRIDE IS A SUPERIOR metaphor). The examples go as follows:

(6a) He lost his pride and began to implore her not to leave him.
(6b) He tore her pride to shreds.
(6c) His pride could not allow him to do that.

Dignity is another related concept to the emotion concept of pride that can be employed as a synonym instead of pride in certain contexts and that is positively connotated. The most common conceptual metaphor for dignity is DIGNITY IS AN OBJECT because dignity is typically conceptualized as having the same function as self-esteem in determining a person’s actions. Moreover, dignity can replace pride in the famous expressions: keeping one’s pride and losing one’s pride, where pride is seen as something that if one has it will prevent him/her from doing certain things, but if one has not, then one will do things he/she wouldn’t do otherwise -PRIDE IS A SUPERIOR metaphor coupled with PRIDE IS AN OBJECT metaphor (Kövecses 1986). The sentences below exemplify these very facts:
(7a) His grey hair and solemn manner lent him pride/dignity.
(7b) He disposed of his dignity.

According to the examples, dignity is not simply an object, but a valuable and desirable one too. In addition, the examples show that dignity is something over which a person exercises control; that control, though, can be lost.

3.3. Negative Pride

Up to that point we have seen pride as a positive aspect of a person’s character. However, pride in the sense of conceit and vanity is considered to be one of the worst vices of the human kind. Linguistically and cognitively, pride is considered negative when the value of the cause of pride is below the threshold associated with the value scale or/and when the pride scale and the value scale are not in balance as we have analyzed earlier; in particular, in the cases of conceit and vanity, the pride scale is higher than the value scale.

In contexts where pride has the sense of conceit the conceptual metaphors we run across originate from the physiological effects and behavioral reactions associated with pride. The behavioral reactions: ‘head held unnaturally high’ and ‘chest thrust out’ provide the motivation for the metaphors A CONCEITED PERSON IS UP/HIGH and A CONCEITED PERSON IS BIG. Besides, the up/high position motivates conceptually the UP-DOWN image-schema we find in many conceptual metaphors, and bigness is typically associated with the notion of pride, as we have already seen in the analysis of the VOLUME image-schema. Consider the examples:

A CONCEITED PERSON IS UP/HIGH

(8) He’s been on his high horse ever since he was elected.

A CONCEITED PERSON IS BIG

(9) He has a swollen opinion of herself.

If normal sizes correspond to normally proud people, then greater sizes correspond to people with greater pride. The erect posture becomes head held unnaturally high and chest out becomes chest unnaturally thrust out, because as pride increases the behavioral reactions that accompany pride increase. Furthermore, the concept of SUPERIORITY that applies to the conceptual metaphors for pride as conceit relates directly to the UP/HIGH position of the conceited person.
The concept of SUPERIORITY is coupled with the physiological effects of pride; *interference with accurate perception* and *interference with normal functioning* to motivate the conceptual metaphor PRIDE IS AN OPPONENT/SUPERIOR. This metaphor exemplifies the negativity of pride in our cultural model, given that it produces undesirable physiological effects and is dangerous to people.

PRIDE IS AN OPPONENT/SUPERIOR

(10a) Conceit robbed him of the ability to judge things properly.
(10b) She was blinded by pride.

With the *source* being any kind of assault done by the opponent and with the *target* being pride, this conceptual metaphor is constituted by the following ontological correspondences:

- The opponent/superior is pride
- Winning is controlling pride
- Losing or being assaulted (in any way) is the inability to control pride
- The energy/resources needed to control pride are the mental capabilities of the person, necessary to help him/her control his/her pride
- Surrendering is for the person to allow himself/herself to be proud

The OPPONENT metaphor focuses on the issue of control and the danger of loss of control to the proud person himself/herself.

The metaphor PRIDE IS A DANGEROUS ANIMAL can be imagined as a special case of the OPPONENT metaphor. In the western culture human passions are typically conceptualized as beasts. The widespread conceptual metaphor PASSIONS ARE BEASTS INSIDE A PERSON provides the conceptual foundation for the metaphor PRIDE IS A DANGEROUS ANIMAL. Thus:

(11a) She was swallowed up by conceit.
(11b) He was devoured by conceit.

In this metaphor the dangerous animal stands for *pride* with the sense of *conceit*, while *being harmed by the animal corresponds* to the person being *exceedingly proud*. Not unlike animals, which prey upon other animals voraciously completely destroying them, conceited people demonstrate aggressive behavior when it comes to the *causes* of their pride; normally their possessions and/or their social status. Similarly, as with the verb ‘swallow’, the verb ‘devour’ indicates that pride destroys one’s personality and often leads conceited people to their eventual doom.

As has been pointed out earlier, the cause of pride as an immediate response is a person’s achievement, while the primary causes for self-esteem and dignity
are possessions, belonging to a group, a set of achievements, moral qualities and capabilities of various kinds. Previously, we saw that conceit originates from possessions and social status and now we shall examine vanity as the kind of pride that originates from appearances - though it can be also caused by the intellectual capabilities of a person.

Vanity has been traditionally related to the conceptual domain of desire, and thus, the most prevalent conceptual metaphor for pride with the sense of vanity is PRIDE IS A SENSUAL PERSON (Kővecses 1986). In the examples that follow, vanity is conceptualized as having an appetite and as having desires that need to be satisfied:

(12a) She indulged her vanity by looking in the mirror.
(12b) Her vanity was eventually gratified.

In another metaphor concerning vanity, VANITY IS AN INFLATED OBJECT. The VOLUME image-schema is dominant in this conceptual metaphor that brings to the fore again the notion of BIGNESS.

(13a) His sarcastic remarks pricked her vanity.
(13b) His vanity has been punctured.

Vanity in the two examples is an inflated object that is pricked and punctured by criticism. The 'harm' against one's vanity, or the reduction of it comes from (harsh) criticism against the proud person. The inflated object is filled with air; air has, in folk tradition, no real substance, therefore, vanity has no real 'substance', has not real grounds on which to be based and the causes of it are actually insignificant; thus the vain person is superficial and his/her personality is 'hollow' - filled with nothing but air.

Finally, PRIDE IS AN OPPONENT in another conceptual metaphor concerning pride as vanity as the examples below prove:

(14a) She yielded to her vanity.
(14b) Her vanity has been appeased.
(14c) He gave in to his pride.

The OPPONENT metaphor appears again here as in the case of conceit and brings to the surface the same ontological correspondences. When the person yields or gives in to vanity he/she loses control of it and his/her actions began being determined by pride rather by his/her reason. The judgment of the vain person then becomes 'clouded' and pride becomes 'the enemy' within the self. It should be noted that the expression 'appease' relates closely to the association of vanity with desire as we have seen.
The vain person perceives appearances as having more value than they actually have and thus, the pride scale and the value scale in the case of vanity, as in the case of conceit are not balanced. The behavioral reaction linked with vanity is the undue preoccupation with one’s self; a self that desires more recognition that is due to him/her.

By this point it has become clear that even if the concept of pride exists and is understood independently of any conceptual metaphors, metaphors provide ways of talking about the ontology of pride.

4. Non-linguistic Realizations

Metaphors are conceptual in nature, therefore, beyond their linguistic manifestations or ‘metaphorical linguistic expressions’, conceptual metaphors are realized in many other areas of human experience other than language; these non-linguistic manifestations of conceptual metaphors are called the realizations of conceptual metaphors (Lakoff & Johnson 1980). Our culture abounds with non-linguistic realizations of pride; literature, movies, myths and symbols, even historical figures and cartoons are realizations of conceptual metaphors concerning pride. Let us mention some famous examples.

Faust (or Faustus) is the protagonist of a classic German legend that served as the basis for many literary, artistic, cinematic and musical works. Pride, as a vice and a sin, is personified in the legend as the devil’s representative Mephistopheles who is called by Faust in his quest to gain further knowledge and magic powers. Eventually, Faust, is damned due to his hybris; his excessive pride. The conceptual metaphor PRIDE IS AN OPPONENT/SUPERIOR finds its non-linguistic realization in this story, where pride as the Devil is both an opponent and a superior of Faust.

Another mythical figure that constitutes realization of the conceptual metaphor PRIDE IS A PERSON is Narcissus. Narcissus or Narkissos in Greek mythology was exceptionally proud and disdained those who loved him. Ever since psychoanalysts studied narcissism as a psychological disorder, the word is used in many contexts as a synonym for either conceit or vanity. Today in the domain of cognitive linguistics, the concept of self-love is inherent both in conceit and in vanity.

PRIDE IS A (SUPERIOR) PERSON conceptual metaphor finds its realization also in the figure of Cleopatra; a historical person that came to be acknowledged as a symbol of pride, of vanity in particular.

Politics as a domain is rife with conceptual metaphors. Pride is frequently associated negatively with politics, political thought and discourse and with certain countries’ foreign policies. Pride with the sense of hybris, as we have seen, often indicates being out of touch with reality and overestimating one’s
competence or capabilities, especially for people in positions of power. The conceptual metaphor PRIDE IS A PERSON has found its non-linguistic realization in the faces of several politicians throughout the years.

*Aesop’s fables* frequently warn people against unjustified and great pride. The moral message of most of these popular fables, where frequently PRIDE IS AN OPPONENT, is no other than this: pride comes before a fall.

Many symbols of pride derive from the animal kingdom: the *eagle*, the *perdix*, the *peacock*, and the *lion*. Although, animals in this case are not the realization of the conceptual metaphor PRIDE IS A DANGEROUS ANIMAL, they are associated with pride on the basis of the behavioral reactions pride is linked with; *erect posture, chest-out, forms of walking*.

These behavioral reactions of pride have also given rise to non-verbal manifestations of the concept pride. Many *gestures* associated with pride are metonymically, rather than metaphorically, motivated due to such reactions.

### 5. Conceptual Metonymies

Metonymies are similar to metaphors, given that they are conceptual in nature, and they are revealed by metonymic linguistic expressions. As we have seen earlier, conceptual metonymies direct attention to an entity through another entity related to it. The entity that directs attention to, or provides mental access, to another entity is called the *vehicle entity*, whereas the kind of entity to which attention, or mental access is provided, is called the *target entity*. The most basic feature, though, of conceptual metonymies, is the fact that the metonymically related vehicle and target entities are ‘close’ to each other in conceptual space; the two entities are contiguously related, or are in each other’s proximity. Therefore, metonymy contrasts with metaphor in that it is based on the relationship of *contiguity*, and not on the relationship of *similarity*. When entities form a coherent whole in our experience of the world and they co-occur repeatedly, they are tightly linked in experience and thus can be used to indicate –provide mental access to- other entities within the same idealized cognitive model (ICM) (Lakoff 1987).

Metonymies related to the concept of pride originate from the idealized cognitive model of emotion that includes; the physiological effects of an emotion, the behavioral reactions or expressive responses of an emotion, the bearer of the emotion, and so on. More specifically, conceptual metonymies of pride can be categorized as those that are motivated by the *physiological effects of pride* and those that are motivated by the *behavioral reactions or expressive responses of pride*.

The physiological effects of *pride* include: *redness in the face, increased heart rate, interference with accurate perception and interference with normal mental functioning*. Therefore, given the metonymic principle: THE PHYSIOLOGICAL
EFFECTS OF AN EMOTION STAND FOR THE EMOTION, metonymies can be organized as follows:

- Redness in the face
  (15) He *flushed* with pride
- Increased heart rate
  (16) His heart was *throbbing* with pride
- Interference with accurate perception
  (17) His conceit *prevented* him from seeing clearly
- Interference with normal mental functioning
  (18) Success *went into* his head.

It can be noted at this point that *redness in the face* and *increased heart rate* apply to what we have characterize justified pride (balanced pride as immediate response, self-esteem, dignity), while *interference with accurate perception* and *interference with normal mental functioning* apply to conceit and vanity.

The behavioral reactions or expressive responses of pride include: *erect posture, chest out, brightness of the eyes, smiling, boasting, head held unnaturally high, forms of walking, ostentatious behavior and thinking one is unique.* Given the metonymic principle: THE BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION, metonymies could be organized in the following manner:

- Erect posture
  (19) After winning the race, he walked to the rostrum *with his head held up high."
- Chest out
  (20) After winning the race, he *swelled* with pride.
- Brightness of the eyes
  (21) There was *pride in his eyes as he looked* at his son.
- Smiling
  (22) He was *smiling* proudly after winning the race.
- Chest unnaturally thrust out
  (23) You should not be so *chesty.*
- Boasting
  (24) He’s always *broadcasting* his own achievements.
- Head held unnaturally high
  (25) She is going around *with her nose in the air.*
- Forms of walking
  (26) He *swaggered* down the street after winning the fight.
- Ostentatious behaviour or theatrical behavior
  (27) He’s just *a show-off.*
- Thinking one is unique
  (28) You needn’t *think your shit doesn’t stink.*
Similarly as in the case of the physiological effects, some of the behavioral reactions as *erect posture, chest out, brightness of the eyes* and *smiling* characterize justified pride, whereas the rest of the reactions are linked with conceit and vanity.

6. Conclusion

In the present paper we have examined the conceptual structure of PRIDE; its network of meanings, the conceptual metaphors concerning both the prototypical and the non-prototypical meanings of *pride*, some non-linguistic realizations of the concept of pride, corresponding either in conceptual metaphors or in physiological effects and behavioral reactions associated with pride, and the conceptual metonymies motivated by the same effects and reactions.

Pride is an extremely complex and interesting emotion concept given its rich conceptual domain and its intrinsic structure of the two scales: the value scale and the pride scale, which determines ‘cognitively’ the connotations of the concepts related to pride as well as of its prototypical concept; this structure facilitates its comprehension as a concept and the categorization of its conceptual metaphors.

Only in the 20th century pride began being conceptualized as an emotion, and as such it is studied by linguists today and perceived by the majority of people. People, though, even in our modern times, distinguish between “good” and “bad” pride based on their reason and moral judgments of what is and what is not acceptable, justified behavior, even if they are not familiar with the conceptual structure of pride as such.
References


Major Trends in Theoretical and Applied Linguistics