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The display of emotions in phraseological units of
modern English

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INTRODUCTION

In recent years, scientists have achieved significant results in the study of the mechanisms of linguistic expression of human emotions. The emotional state of a person leaves an imprint on his behavior and structure of activity. In each language there is a number of numerous expressives that reflect the emotional state of a person and enrich the speech of speakers. For correct understanding of emotional vocabulary, as well as preventing inaccuracies, it is necessary to know some of the features of the emotional units of the English language in the field of phraseology.

The **relevance** of this study: despite the existence of a large number of works concerning various characteristics of emotive units, this fragment of the language system has not been fully studied. The issue of the verbal expression of emotions was actively studied by linguists, in particular I.V. Arnold, L.G. Babenko, A. Vezhbitskaya, V.I. Shakhovskoy and many others. Concerning the phraseological units, they were studied by such scientists as Ch. Bally, I. I. Sreznevsky, I. A. Baudouin de Courtenay, F. F. Fortunatov, O. O. Shakhmatov, O. Espersen, V. V. Vinogradov, V. L. Arkhangelsky, N. M. Amosova, O.V. Kunin and I. I. Chernyshev.

The purpose of this work is to study the concept of phraseological units and to demonstrate the display of emotions in phraseological units of modern English.

The main objectives are:

- to identify phraseological units that denote the intensity of negative and positive emotional states in English;
- to establish and describe metaphorical models of analyzed phraseological units;
- to identify somatic phraseological units that denote emotions;
- to classify analyzed somatic phraseological units according to different emotions.

The object of the research is the phraseology of the English language.

The subject of the analysis is the English phraseological units expressing human emotions.

To solve the objectives, the following **research methods** were used:

- the method of the overall selection used in gathering the research material;
- the method of definitional analysis using dictionaries when choosing units of emotional vocabulary that are reflected in the process of expressing certain emotions.

The novelty of the work lies in the fact that phraseological units have not received proper focus in the scientific linguistic literature. Thus, the essence of the research is determined by the need to clarify the linguistic category of emotivity, taking into account the achievements of modern linguistics.

The theoretical significance of the work lies in the fact that the classifications of phraseological units and emotions have been identified and described. Thus, this information can be used for further research and analysis of phraseological units.

The practical significance of this work is determined by the possibility of using its results in the development of general and special courses in phraseology.

The structure of the study: This research consists of the introduction, two chapters, conclusions, and bibliography (29 items). The total volume is 29 pages.

CHAPTER I. GENERAL CHARACTERISTICS OF PHRASEOLOGICAL UNITS

1.1. Phraseology as a science. The notion of a phraseological unit

Thorough researches of phraseology as a separate discipline began only in the late 19th - early 20th century. V.V. Vinogradov devoted a remarkable number of works to phraseology and lexicography. The scholar indicated that the uncertainty of the border between phraseology and other linguistic disciplines, as well as goals and main categories prevent phraseology from developing freely and independently [7, p. 118]. Phraseology was often identified with idiomatics, since today such terms as '*idiom*', '*idiomatism*' do not have a generally accepted scientific definition. Thus, according to V.V. Vinogradov, until the early 20th century, phraseological units and phraseological categories in linguistics were hardly studied [7, p. 119].

It is a phrase and a phraseological unit that should become the main subject for analysis and observation in linguistics. This idea was first put forward by the Swiss linguist Charles Bally [3, p.4]. In his opinion, a person thinks in phrases, not words, and a real understanding of words is possible only through the analysis of combinations in which words come together with each other in live speech [3, p. 31]. Understanding words always depends on understanding the whole, and the meaning of the whole is highlighted by the meaning of individual words and expressions. Ch. Bally is traditionally considered to be the founder of the theory of phraseology.

In addition to Ch. Bally, I. I. Sreznevsky was also one of the first scholars to study phraseology [12, p. 11]. The scientist understood phraseology in a broad sense, referring to its composition: words, combinations of words and sentences. At the same time, he noted that phraseological units should be investigated at the level of syntax, referring expressions with the structure of a sentence to the composition of phraseological units.

Further research was continued by French, German and Danish scholars, among whom O. Espersen should be singled out, who called phraseology a

demanding and elusive science, because almost every word in the phraseology changes its semantics in one way or another. A significant contribution to the formation of phraseology as a separate linguistic discipline was made by Russian linguists such as V. V. Vinogradov, V. L. Arkhangelsky, N. M. Amosova, O.V. Kunin and I. I. Chernyshev. Thus, the researcher I. I. Chernysheva in her monograph summarizes the research on phraseology, considers the object of phraseology as a science, the state of phraseological research, analyzes the classification of phraseological units, provides their own classification, summarizing the existing lexicographic material [15, p. 29].

The scientist V. L. Arkhangelsky was one of the first who classified phraseological units by the nature of their communicative significance, and this classification became a serious step towards the development of the theory of general phraseology.

The researcher O.V. Kunin extensively researched the issues of phraseology and idiomatics and even published in 1932 a reference book on English phraseology "English idiomatic expressions". In his work "Course of Phraseology of Modern English" O. V. Kunin in the composition of phraseology distinguishes three sections – idiomatics, idiophraseomatics and phraseomatics [8, pp. 31-32].

Phraseologisms and idioms were also considered by the Soviet scientist O. I. Molotkov. The scientist emphasized that phraseology is characterized as a combination of words with a figurative meaning.

In their groundbreaking paper of 1996, O. O. Reformatyky was first to identify the sources of phraseology, namely, folklore, book quotes (*biblicalisms* – quotes from religious books) [13, p. 71].

In addition to Russian and European scholars, phraseology has been thoroughly studied by American and English linguists, and their scientific achievements are called the Anglo-American tradition of studying phraseology. Although this name is quite conventional, because the development of science cannot be limited by geographical scope [14, p. 9].

The Anglo-American tradition of studying idioms is based on the work of Henry Sweet and develops within various branches of linguistics – grammar, lexical semantics, transformational-generative theory and lexicography.

Charles Fries, an American linguist, deeply researched the methods of teaching English to foreigners, focusing on the cultural aspect and the fact that the culture and language of the people are inseparable, so it is necessary to study cultural specifics. As a matter of fact, this specificity is clearly expressed in idioms and slang. The English scholar-linguist L. Smith considered idioms as one of the most striking features of the English language.

Thus, the founder of the theory of phraseology is traditionally considered to be the Swiss linguist Ch. Bally, whose main ideas were further developed by such scientists as I. I. Sreznevsky, I. A. Baudouin de Courtenay, F. F. Fortunatov, O. O. Shakhmatov, and O. Espersen.

The concept of phraseological unit in lexicology was introduced by V. V. Vinogradov [7, pp. 121-122]. Terms such as "*phrasema*", "*phraseological inversion*", "*stable combination of words*" and "*idiom*" are used as synonyms for this concept. The researcher also put forward the most significant features of phraseology – equivalence and synonymy of the word. V.V. Vinogradov was one of the first to classify phraseological units, highlighting their main features, such as partial or complete indivisibility, imagery, certain variability and the possibility of modifications, as well as the lack of motivation and the impossibility of reproducing them in another language.

The linguist A. V. Kunin accepted the term "*phraseological unit*" introduced by V. V. Vinogradov and defined it as a stable combination of lexemes with a fully or partially reconsidered meaning. The scientist also discovered two main properties of phraseological units – stability and variability [8, pp. 6-8].

The researcher N. M. Amosov defined phraseological units as having a number of differential features, namely, mobility or immobility of material composition, phraseological coherence or idiomatic integrity of semantic structure, differences in grammatical structure, composition of members and in the functional sphere [1, p.

181]. Among the main features of phraseological units I. Chernysheva identified metaphors and expressiveness.

As for the Anglo-American tradition, as it was mentioned, English and American linguists use the term '*idiom*' instead of the terms '*phraseologism*' and "*phraseological unit*".

Thus, on the basis of the above definitions of the concept of '*phraseological unit*', we can identify the main characteristics of phraseology. They are stability, variability, usage of metaphors and lack of motivation, expressive-emotional coloring and integrity of meaning, which means that the meaning of a whole expression cannot be deduced from the meanings of its constituent components.

1.2. The classification of phraseological units

Up to the present time, there is no single classification of phraseological units that would allow to fully study all aspects of these phenomena in language. A vast amount of linguists have approached the issue of classification differently, taking into account their structure, composition, origin, expressive and stylistic features, their semantic fusion, and so on.

In the first place, one should consider the classification of phraseological units by V. V. Vinogradov, based on the semantic principle [7, p. 143]. The scholar identified three main types of phraseological units: phraseological fusions, phraseological unities and phraseological collocations.

Phraseological fusions are semantically indivisible phraseological units in which an integral meaning does not correspond to the meanings of its components. There are no words in phraseological fusions with their independent meanings, so the meaning of phraseological units is not connected with individual components. For instance: '*the gift of the gab*' – to have the ability to speak well; '*on Shank's mare*' – on foot; '*to kick the bucket*' – to die [22, p.113].

Phraseological unity is a stable combination of words, where in the presence of a common figurative meaning, the signs of semantic separation of components are clearly preserved. The overall meaning may be easily comprehensible from its

components [26, p. 133]. As the illustration, the following examples are presented: ‘*to give a hand*’ – to help someone in an action or enterprise; ‘*to add oil to the fire*’ – to make things worse [25].

Phraseological collocations are fully motivated word-groups. They include components with both literal and metaphorical meanings. The meanings of collocations are easy to extract from their constituents. The bright examples are: *to make a decision/a wish/a break/a step; to take one’s seat; in a big way* [25].

A. I. Smirnitsky developed a structural classification of phraseological units. The linguist classified phraseological units as highly idiomatic sets of expressions that function as word equivalents and are characterized by their semantic and grammatical unity. He identified three groups of stereotyped phrases in English: traditional phrases, phraseological combinations, idioms [21].

Despite the fact that **traditional phrases** are extremely often repeated in the language, they cannot be attributed to the phraseological units, because they are not equivalent to words, and also do not have idiomaticity (*rough sketch, take/pass exams*).

A feature that distinguishes **idioms** from phraseological units is metaphoric, at the heart of each idiom is a certain image, in contrast to phraseological units, which is deprived of this imagery (*take the bull by the horns; wash one's dirty linen in public*).

The **phraseological combinations** are divided into two subgroups: one-top phraseological units and two-top phraseological units. Among one-top units A. I. Smirnitsky pointed out three structural types:

1. Verb + postposition type: *to stand up, to back up, to buy into, to write down, to find out, to go on*;
2. Phraseological units of the type «to be tired»: *to be afraid of, to be anxious for, to be surprised at, to be up to, to be akin to*;
3. Prepositional-nominal phraseological units. These units are equivalent to invariant words: prepositions, conjunctions, adverbs, so they have no grammatical center, their semantic center is the nominal part. For example: *by heart, in order to, in time, as soon as, on the nose*.

Among two-top units the scholar identified the following structural types:

1. Attributive-nominal: *a month of Sundays, brains trust, best man, white elephant*;
2. Verb-nominal phrases: *to fall in love, to read between the lines, to take place*;
3. Phraseological repetitions: *ups and downs, now or never, cakes and ale, flat as a pancake, back and forth, as busy as a bee*.

Phraseological units can be classified as parts of speech (syntactic classification). This classification was suggested by I. V. Arnold. Here we have the following groups:

1. 'Noun' phraseological units denoting an object, a person, a living being, for example '*ball and chain*'. Expressions that function as nouns: '*top dog*' – a winner; '*foam at the mouth*' – to be in a state of rage; '*an arm and a leg*' – expensive;
2. 'Verb' phraseological units denoting an action, a state, a feeling, for example: *to be broke, to be on the beam*. Expressions that function as verbs: '*draw a blank*' – do not get any results; '*kiss and make up*' – to become friendly again after a fight; '*put someone's nose out of the joint*' – to upset someone;
3. 'Adjective' phraseological units denoting a quality, for example: '*as stubborn as a donkey*' – obstinate. Expressions that function as adjectives: '*gravy train*' – to make a lot of money for very little effort; '*fair and square*' – honestly and straightforwardly;
4. 'Adverb' phraseological units: *like chalk and cheese* – very different from each other. Expressions that function as adverbs: '*once in a blue moon*' – to do smth very rarely.
5. 'Preposition' phraseological units: *in bulk* – in large quantities and generally at a reduced price. Expressions that function as prepositions: '*by word of mouth*' – in speech but not in writing.

6. 'Interjectional' phraseological units: *Catch me! Well, I never did!* [2, p. 110].

Therefore, despite a fairly enormous number of classifications of phraseological units, a single and generally accepted classification of phraseological units has not yet been created.

1.3. The role of emotions in phraseological units

For the sake of better comprehension how emotions are reflected in language, it is necessary to understand their psychological essence. Psychology defines emotions as mental processes that take place in the form of experiences and reflect personal evaluation and the importance of internal and external situations for the individual. Therefore, the main feature of emotions is considered to be subjectivity.

The classification of emotions usually includes: emotions, mood, feelings, emotional stress and affect. Each emotional state is reflected in the behavioral response of an individual. The most powerful type of emotion is an *affect*. Affects are intense, violent and short-term emotional outbursts, which include: rage, anger, great grief, terror and despair. A distinctive feature of this state is the complete capture of the human psyche and human motivation to any action that is certain physical reactions to a specific irritant [17, p.203].

Emotions, unlike affects, have a long duration and can also be related; they can be a reaction not only to an instantaneous stimulus. Emotions can be expressed not only in a positive or negative way. The person is characterized by such states as tension, serenity, relief, and excitement. Taking into account the influence of emotions on human activity, the following emotions are distinguished: sthenic and asthenic. The sthenic emotions stimulate activity, increase the energy and strength of the individual. The asthenic ones cause passivity and negative emotional reactions in the individual [10].

The major emotions are – joy, shame, suffering, fear, anger, contempt, disgust [6]. There are other classifications, in which emotions are divided into quick and slow. This is due to the fact that people's emotions are certain reactions to a certain

situation. For example: a slow emotion is a woman's love for flowers. A quick emotion is her delight when she receives them [10].

Depending on the emotional coloring, there are such types of emotions as: positive and negative. Fear and grief refer to negative emotions, joy and delight to positive ones. All emotions can be divided into these two large groups [10].

Emotions are a person's subjective attitude to objects and phenomena of the surrounding reality. In other words, they are an individual human reaction to external and internal stimuli [4, p. 576].

Emotions are not sustainable. Even the same person, being in similar situations, experiences completely different emotions and accordingly reacts in different ways. Various emotional states, presented in words and expressions, are understandable to all native speakers of the given language. This is explained by the fact that the emotions of the linguistic community are socialized, that is, they are generalized by the specific national experience of the people. Therefore, they represent not only a form of assessing the habitat of a particular language, but also constitute a significant fragment of this environment and the picture of the world as a whole. In this regard, emotivity as a linguistic category is an immanent property of language, which can express psychological (emotional) states and experiences of a person through special units of language and speech – emotives [16, p. 237].

The issue of the verbal expression of emotions was actively studied by linguists, in particular I.V. Arnold, L.G. Babenko, A. Vezhbitskaya, V.I. Shakhovskoy and many others. It should be noted that there is a vast number of researchers who deploy the term ‘emotional vocabulary’ to designate units expressing emotions in the form of conceptual signs, which sometimes include designations of emotional symptoms such as *to be green with envy* and similar. Thus, in the vocabulary, separate lexical fields are highlighted, expressing various emotions [5, p. 347].

The Linguistic Encyclopedic Dictionary defines the term ‘field’ as “a set of linguistic (mainly lexical) units, united by a common content and reflecting the conceptual, objective or functional similarity of the designated phenomena”. This

concept was revealed through the *semantic field*, a characteristic feature of which is the presence of a common (integral) feature that joins all units and is usually expressed by a lexeme with a generalized meaning [11]. The semantic field is understood as a set of words of different parts of speech, united by a common expression of one concept. The construction of the field can be based on paradigmatic relations of words.

Another type of field studied by linguists in the study of emotional state is the *lexical-phraseological field*. This approach involves the definition of synonyms, antonyms, hyperonyms, and hyponyms. A hyperonym is a word with a broader meaning, expressing a general concept, the name of a class of objects, properties or attributes. For example, the term ‘emotion’ is a hyperonym for the words ‘joy’, ‘grief’, ‘sadness’, etc., whereas they are hyponyms among themselves. Thus, it is customary to understand a hyponym for each of the words that have a common hyperonym.

Another approach to consider emotions was demonstrated by M.I. Lazaridi. The scientist analyzed emotions on the basis of the *nominative-functional field*, defined as “a system of means of various levels of the language, united on a semantic basis and built in a strict hierarchy based on invariant meaning” [9].

Emotional vocabulary, which includes all derivatives of basic emotions, is the core of the nominative-semantic field. Thus, if we consider the emotion of fear, the lexeme ‘fear’ will be the nuclear part of the field, as it is the basic and most frequently used in speech. In this case, we become acquainted with the variety of field approaches used by scientists in the study of emotions.

CONCLUSIONS TO THE CHAPTER I

Thorough researches of phraseology as a separate discipline began only in the late 19th - early 20th century. The founder of the theory of phraseology is traditionally considered to be the Swiss linguist Ch. Bally, whose main ideas were further developed by other outstanding scientists. The subsequent papers made a great contribution into the study such as singling out certain characteristic features of phraseology, giving the definitions of the term 'phraseological unit'. However, most of the scholars highlighted such features of phraseology as stability, variability, usage of metaphors and lack of motivation, expressive-emotional coloring and integrity of meaning, which means that the meaning of a whole expression cannot be deduced from the meanings of its constituent components. It is also necessary to note the most significant features of phraseology – equivalence and synonymy of the word.

The phraseological units describing emotions happen to be a manifestation of a person's subjective attitude to objects and phenomena of the surrounding reality. Each emotional state is reflected in the behavioral response of an individual. Taking into account the influence of emotions on human activity, there is a great diversity of these linguistic units that require to be thoroughly analyzed.

CHAPTER II. THE DISPLAY OF EMOTIONS IN PHRASEOLOGICAL UNITS OF MODERN ENGLISH

2.1. The common features of expressing positive emotions

Positive emotions arise in situations that portend success, achievement of goals and satisfaction of needs. It is clear that the situation itself does not always generate such an emotion. A positive emotional reaction will occur in case we know how to act, how to achieve the desired thing in a particular situation. Thus, positive emotions are a signal of their own behavioral competence. If success is achieved due to some discovery, a new approach, then a positive emotion contributes to their consolidation and encouragement, even if this success is imaginary and the mode of action is destructive.

For the analysis of phraseological units that convey emotions and feelings we have selected a couple of striking examples. In the first place, we believe that *joy* is considered to be the major positive emotion, thus the object of our investigation is focused mainly on this particular positive emotion. The Merriam-Webster Dictionary defines ‘joy’ as follows [23].

- a. the emotion evoked by well-being, success, or good fortune or by the prospect of possessing what one desires: *delight*;
- b. a state of happiness or felicity: *bliss*;
- c. a source or cause of delight.

Besides, the dictionary provides a number of synonyms (beatitude, blessedness, bliss, blissfulness, felicity, gladness, happiness, delight) and antonyms (calamity, ill-being, misery, sadness, unhappiness, wretchedness) for this phenomenon.

In the analyzed examples of phraseological units that convey this emotion, the intensity can be expressed both explicitly and implicitly. Explicit phraseological intensity is represented by multilevel linguistic means – word-formation, lexical-grammatical and syntactic means, etc. Implicit phraseological intensity covers the area of dictionary interpretations of both phraseological units as a whole and its individual components, as well as due to its internal form, figurative component. The

internal form arises as a result of a complex interaction of a free phrase and phraseology reinterpreted on its basis. A means of actualizing such an image is often a metaphor or metonymy. Therefore, for the explication of the internal form of phraseology, metaphorical models are created, which allow distinguishing the figurative component of phraseological units. The separation of certain metaphorical models gives grounds to dwell on the universality or specificity of figurative components in the language.

A universal and fixed metaphorical model in the English language is '*a strong joy / admiration – air / sky / cloud / top*'. In such models there is an opposition of the *bottom* (earth) and the *top* (sky). They reflect the idea that positive feelings seem to elevate a person above the ground. As the illustration, the following examples are presented: *walk / float on air, tread on air* – feel elated; *to be/sit on a cloud, float on a cloud* – to be very happy, as if you were dreaming; *on top of the world* – to be elated and euphoric.

The top (sky) in the religious worldview is associated with paradise, God, angels, and, accordingly, with such positive emotions as happiness and bliss. Hence, we have identified phraseological units of a biblical origin that denote a state of boundless happiness and bliss. An example is the phrase '*in seventh heaven*'. According to ancient Jewish and Muslim beliefs, there are seven heavens, and the seventh one is the place of living of God and angels – eternal bliss. Nevertheless, in English phraseology the number "seven" is very frequently replaced by "nine". This may be observed in the phrase '*on cloud nine*' that means 'to be extremely happy'. The use of these numbers may have a religious and scientific explanation. The number "nine" is derived from the number "three" squared, which symbolizes the trinity of human nature and, accordingly, the trinity of the Universe. The division of paradise into nine spheres, followed by the Empire, the place where the souls of the blessed are, we find, for example, in the poem "The Divine Comedy" by Dante Alighieri. The scientific explanation is related to the statement of meteorologists that thick, dense clouds raise to a height of eight miles. Accordingly, being on the ninth cloud, which is higher, causes a state of lightness and bliss.

Another metaphorical model '*an extremely happy, joyful person – animals / birds / insects*' is also highlighted. In such cases, the behavior of animals in certain situations is often taken into account. For example: *like pigs in shit* – very pleased and happy because something good has happened. This expression follows from the observation that pigs are really extremely happy to wallow in filth of their own making. The phrase was originally British from around 1870. Another version of it is *happy as a pig in mud / muck* that is rarely heard these days.

One more interesting example is the phrase '*like a dog with two tails*'. It is known that dogs express their commitment or joy with the help of a tail, which is actively twisted from side to side, and in this phraseological unit there is so much joy that even one tail would not be enough for a dog to show it.

The phrase '*be as happy as a clam (at high tide)*' means 'to be very happy and to have no worries'. Clams can only be easily dug up by people when the tide is low; higher waters make clams far more difficult to find and dig up. So, for them it is the happiest time.

Intense expression of joyful feelings in phraseology can be correlated with the condition of people due to their age (usually young) or social status. On this basis, a metaphorical model of '*a person who is very happy – a person of a certain social status or age*' is singled out. Thus, in the phraseological units of the English language, representatives of two diametrically opposed social statuses, the king and the sandboy, can feel happy and joyful. The bright examples are: *as happy as a king*, *as happy as a sandboy*. The phraseological unit '*as happy as a Larry*' is also marked by cultural and national specificity. In this case, the intense manifestation of a positive emotional state is associated with a specific historical figure – Australian boxer Larry Foley. At the end of his successful career, he received a thousand dollars for his last fight and was very happy. The fact that material goods cause a feeling of extraordinary happiness is reflected in the phraseological unit such as *feel like a million dollars* – feel very healthy and happy.

The feeling of joy causes a person not only emotional excitement, but also a surge of physical energy, which can be expressed in intermittent rapid movements,

strikes, dances. On this basis, the metaphorical model of '*joy – rapid movements / strikes / dances*' is distinguished. The gorgeous examples are: *strike it lucky* – to be very lucky, especially when you were not expecting to; *to land/fall on one's feet* – to have good luck; *dance on air, be dancing in the streets* – to be very happy.

Laughter is another manifestation of joy and happiness. In most cases, the result of such an intense physiological display of joy is the destruction of the human body. Therefore, we can distinguish the following metaphorical model of '*loud laughter – the destruction of a certain part of the human body*'. Phraseological units most often use somatisms, which are usually combined with verbs that indicate the destruction of an object. For instance: *laugh your head off, bust a gut (laughing)* – to laugh a lot [24].

To crown it all, one may admit that phraseological units denoting the intense manifestation of a positive emotional state can be formed according to various metaphorical models. Furthermore, for the positive emotions to be expressed, there is a vast range of diverse linguistic means encompassing phraseological units as well.

2.2. The common features of expressing negative emotions

It goes without saying that most people tend to experience only positive emotions, but this, unfortunately, is quite difficult. Moreover, without negative emotions, positive ones would not be so bright and desirable. Negative emotions arise in a situation of frustration, that is, when obstacles appear on the way to the goal. In everyday life, these obstacles are often imaginary and exaggerated. They are also associated with incompetence, loss, fear of responsibility, as well as egocentrism, which generate unrealizable expectations that the world was created specifically for our desires and whims. Negative emotions allow people to see problems and directions for personal growth. These emotions block ineffective patterns of behavior. They stimulate humans' development only if accepted, not suppressed.

We consider *sadness* and *fear* to be the basic negative emotions. In the first place, we have analyzed the word ‘sadness’. The Cambridge Dictionary defines it as follows:

- a. the feeling of being unhappy, especially because something bad has happened;
- b. something that is not satisfactory or pleasant and makes you feel shocked or angry [18].

It is apparent that *joy* and *sadness* are absolutely opposite notions in meanings, therefore the synonyms of the word ‘joy’ are antonyms to the word ‘sadness’, and vice versa. This provision speaks of the polarity of the emotional states of joy and sadness. In terms of this research, we have highlighted the phraseological units that verbalize *sadness* in the English language. The bright examples are:

The idiom ‘*to be down in the mouth*’ means ‘to be very sad’. It originated from the fact that the corners of the mouth are usually turned down when a person is sad;

The next one is ‘*to be down in the dumps*’, which is ‘to be unhappy, sad or depressed’. It was well known to Shakespeare, who used it in four of his plays and in his epic poem “The Rape of Lucrece”. The word dump, in this case, does not designate a place where people may throw garbage, it means melancholy or a dazed state of mind [27].

The phrase ‘*a lump in your throat*’ is used when a person wishes to express grief and cry, but tries to restrain tears and emotions. The idiom emerged in the 1800s as a result of the physical sensation of muscles in the throat constricting during feelings of high emotions, especially sadness, for example, during watching an emotional movie.

There are two versions of how the phrase ‘*to have the blues*’ came about. The first version is related to the medical condition of people, when they are at the last stage before passing away they go blue. Another version is related to the custom of sailors. If a ship loses a captain or any of officers during its voyage, it will fly blue flags and have a blue band painted along her entire hull when returning to home port [28].

The expression '*face like a wet weekend*' is considered to be British slang. It may reflect the situation when people want to have a rest outdoors on the weekend but they cannot due to cold and rainy weather. It makes people feel depressed.

Another phrase that is associated with sadness is '*to be broken hearted*'. The alternative forms of this idiom are 'to break someone's heart' and the adjective '*heartbroken*'. The broken heart is considered to be an emotional breakdown caused by the pain one feels about longing for someone.

Consequently, we can conclude that in phraseological units the emotion of sadness is metaphorized. It should also be noted that we have identified less phraseological units of sadness than the ones displaying joy.

Gradually the analysis of the emotion of *fear* has also been conducted. Fear is an innate emotional process, with a genetically determined physiological component. Therefore, no matter how much a person is not willing to encounter this emotional state, it is inevitable, though. As a matter of fact, somatic phraseological units are used to describe the state of fear. Indeed, people learn the environment through their body and perform various actions using different parts of it. Therefore, we can distinguish the following metaphorical model of '*fear – different parts of the human body*'. The striking illustration here is the somatism 'heart', which is used in the English language to express the state when people are scared or feel sudden excitement. For the sake of providing examples, we have considered the following: *to bring one's heart into one's mouth* – to feel very nervous or anxious; *the heart stands still* – to be very frightened or worried; *one's heart misses / skips a beat* – to be completely surprised by something.

In addition to the word 'heart' one may deploy other somatisms. The clear examples of the use of the somatism 'blood' are *my blood ran cold* – one becomes seized by an intense sensation of fear; *curdle (someone's) blood* – to frighten someone; *to turn one's blood to ice* – to be terrified. The somatism 'feet' is represented in only one English idiom '*to get cold feet*', which means feeling too frightened to do something that one had planned to.

A sudden fright or fear can lead to various symptoms. On this basis, the metaphorical model of '*a sudden fright / fear – symptoms*' is distinguished. In a state of fear a person has the following symptoms: paleness (*pale as death, pale / white as a ghost*); sweat (*to break out in a cold sweat*); goosebumps (*to give one goosebumps, make (one's) flesh creep, to have goose flesh*).

Another metaphorical model '*cowardice – animals*' is also highlighted. Such phrases are used to describe personality traits (*chicken-hearted, as scared as a rabbit, as timid as a mouse*). Animals such as mice, hares and chickens are considered to be a symbol of timidity and cowardice. Besides, we can use such a model when we want to describe a person's behavior. For example: *to move like a scalded cat* – to move very fast, as though suddenly frightened or shocked; *to have butterflies in your stomach* – to experience anxiety. The second expression was first used in 1943 by Bill Gardener describing his first training jump as a paratrooper. It is considered that the feeling is caused by small spasms in the stomach that is experienced in times of stress or excitement. The phrase is simply a description of the feeling that is experienced [29].

In conclusion we have to admit that emotions are the most prominent embodiment of the inner world of human beings. Sadness and fear are ones of the dominant emotions, which can easily affect human life and activity.

2.3. Human body and emotions in phraseology

Emotions are the reactions of the soul to external and internal influences. On this basis, there is a deep assimilation of emotions and body states. For example, in a state of fear, a person's soul feels something similar to what his / her body feels when it is cold, and the body reacts to fear as if it is cold. So, in the English language, as a result of assimilation to the sensations of the body, phraseological units are formed, denoting the emotion '*fear*': '*my blood ran cold*' – one becomes seized by an intense sensation of fear.

The phraseological units of the English language include the following body parts: *heart, feet, lip, nerves, skin, tongue, teeth, thumb, toe, blood, head, eye, leg,*

nose, brain, cheek, elbow, face, hair. The main somatic element of the phraseological units of this group is the *'heart'* component. The heart is the focus of human emotions and feelings, which is why phraseological units are located around it, transmitting various emotional and psychological states of a person: fear, sadness, joy, calmness, love, etc. Such phraseological units usually arise as a result of rethinking metaphorical phrases describing the feeling of an unusual physical state of an organ, some kind of violation of the rhythm of activity.

In the English language, the lexeme *'heart'* symbolizes feelings, experiences of mood: *'cheer (warm) the cockles of one's heart'* – to kindle warm feelings in a person (joy), *'lie (heavy) at smb's heart'* – to be an object of anxiety (anxiety), *'set one's heart at rest'* – to calm one's worries or fears (calmness).

Combined with different predicates, the lexeme *'heart'* forms metaphors with various meanings, comprehensible to every native speaker. According to V.A. Maslova, this fact is determined by the fact that such metaphorical transfers are based on such archetypes and mythologemes that regulate metaphorical uses. Thus, for example, the mythologeme ***"feelings = liquid"*** is taken from biblical mythology, it gives rise to the image of a bowl from which a person drinks, experiencing feelings: *'it makes the heart bleed'* – it causes extreme pain, as from sympathy or pity; *'in the fullness of one's heart'* – an overwhelming abundance of emotion, whether positive or negative.

The heart is the organ of love attachment. This is manifested in such an idiom as *'win smb's heart'* – to get someone to fall in love with one. What is more, a heart symbolizes sincerity and is associated with the concepts of conscience and kindness. The striking examples are: *'with all one's heart'* – with one's sincerest feelings; *'a kind heart'* – to be kind, caring, and generous; *'my heart smote me'* – to feel remorse.

The heart is also sympathy: *'one's heart goes out to'* – feel sorrow or sympathy for; *'one's heart warms towards her'* – to grow kindly or sympathetically disposed.

A large number of phraseological units denoting emotions in English have a *'blood'* component in their composition. Thus, it is used to express the emotions of

anger, passion and calmness. The following examples are: *'get one's blood up'* – to get someone or oneself angry; *'in hot blood'* – one having strong passions or a quick temper; *'move smb's blood'* – to excite passion, enthusiasm; *'blood is up'* – to feel very angry; *'in cold blood'* – in a calm and deliberate way. Moreover, the somatism “blood” is a part of phraseological units, denoting the emotion of fear. For instance: *'make smb's blood creep'* – to make someone feel afraid; *'to make smb's blood run/turn/go cold'* – to make someone feel suddenly very frightened or worried.

The head in the modern view is the center of information processing. The research shows that the majority of phraseological units with the *'head'* component in English denote the emotions of anxiety and despair. Here are two examples: *'trouble (one's) head about (someone or something)'* – to concern oneself with or worry about someone or something; *'hang (down) one's head'* – to be depressed. Also, idioms with the *'head'* component in most cases denote the emotion of love, which indicates that a head is not only a symbol of mind, but also an *'analogue of the heart'*, that is, it also acts as a receptacle for the soul and the focus of feelings. This can be observed in the following examples: *'be over head and ears in love'*, *'head over heels in love'* – to be very much in love.

The eyes are the most important part of the head and face, since 80% of information about the world comes through the eyes. Phraseological units with the somatism *'eyes'* denote a wide range of emotions: astonishment (*'make smb open his eyes'*, *'open one's eyes'*), passion (*'make eyes at smb'* – to look at someone with sexual interest), love (*'cast (make) sheep's eyes at smb'* – to give one an adoring, doting, or amorous look or glance; *'goo-goo eyes'* – to look at someone with extreme adoration or love). In phraseological systems, the ability of the eyes to be in motion is fixed, which is manifested in the combination of the word *'eye'* with a large number of verbs of motion: cast, open, take off (*'take eyes off'*), feast (*'feast one's eyes on something'*), make.

If to speak about the somatism *'legs'*, it is difficult to explain the symbolism of this part of the body from the point of view of the English language, since only one

idiom with this somatism was found: *'to get up on one's hind legs'* – to become assertive, belligerent.

In this work, an attempt is made to classify somatic phraseological units by the type of expressed emotions. The samples included not only phraseological units denoting emotions, but also associative-emotive phraseological units, i.e. without expressing emotions; such phraseological units associatively refer the consciousness of speakers to the sphere of emotions. This is due to the idea of emotionality, which is present in the semantics.

Somatic phraseological units denoting the emotion of anger. In English, this emotion is expressed through the following phraseological units: *'put someone's back up'* – to make someone angry or ready to argue; *'jump out of one's skin'* – to be beside yourself with fear; *'up in arms'* – to be very angry; *'foam at the mouth'* – to be in a state of rage.

Somatic phraseological units denoting the emotion of fear: *'make smb's blood creep'* – to make someone feel afraid; *'lose one's nerves'* – to become afraid.

Somatic phraseological units denoting the emotion of anxiety: *'fash one's thumb'* – to worry about something; *'trouble (one's) head about (someone or something)'* – to concern oneself with or worry about someone or something.

Somatic phraseological units denoting the emotion of love: *'be over head and ears in love'*, *'head over heels in love'* – to be very much in love; *'win smb's heart'* – to get someone to fall in love with one.

Somatic phraseological units denoting the emotion of astonishment: *'to make (one's) head spin'* – to make one feel very dazed, bewildered, or shocked; *'to make smb open his eyes'*, *'open one's eyes'* – to make someone realize something surprising or shocking that they had not known about or understood before.

Somatic phraseological units denoting the emotion of calmness: *'set one's heart at rest'* – to calm one's worries or fears; *'keep one's hair on'* – to remain patient and calm; *'in cold blood'* – in a calm and deliberate way.

Somatic phraseological units denoting the emotion of passion: 'in hot blood' – one having strong passions or a quick temper; *'move smb's blood'* – to excite passion, enthusiasm.

Somatic phraseological units denoting the emotion of distress: 'lose heart' – to stop believing that you can succeed; *'devour one's heart'* – torment yourself.

Somatic phraseological units denoting the emotion of disgust: 'stink in smb's nostrils' – cause disgust; *'set smb's teeth on edge'* – find smth extremely unpleasant or irritating.

Somatic phraseological units denoting the emotion of contempt: 'bite (pluck) by the nose' – treat with contempt; *'look down one's nose at'* – to think of or treat (someone or something) as unimportant or not worthy of respect.

Somatic phraseological units denoting the emotion of irritation: 'get under smb's skin' – to irritate or upset someone; *'get on smb's nerves'* – to annoy someone a lot; *'set smb's teeth on edge'* – find smth extremely unpleasant or irritating.

Analyzing phraseological units of the samples, it can be noted that the same phraseological unit can express different emotions, for example, the English idiom *'set smb's teeth on edge'* can express an emotion of irritation or an emotion of disgust. The expression *'with the tongue in one's cheek'* (humorously or as a joke, though seeming or appearing to be serious) cannot be attributed to any of the identified types, since it does not directly express emotions, but serve as a means of enhancing expressiveness.

In conclusion, it is worth mentioning that body parts have had symbolic meaning in different cultures since ancient times. They were mentioned in myths, fairy tales, in works of fiction, they were displayed in rock paintings, in emblems, etc. Those parts of the body that can be defined as external organs of the body have symbolic meaning, although there are exceptions: *the heart and blood*.

CONCLUSIONS TO THE CHAPTER II

To sum up a practical part of our course paper, we may claim that phraseological units denoting the intense manifestation of a positive emotional state can be formed according to various metaphorical models. They are : *'a strong joy / admiration – air / sky / cloud / top'*, *'an extremely happy, joyful person – animals / birds / insects'*, *'a person who is very happy – a person of a certain social status or age'*, *'joy – rapid movements / strikes / dances'*, *'loud laughter – the destruction of a certain part of the human body'*.

Concerning phraseological units denoting negative emotions, they also can be formed according to some metaphorical models. But it should be noted that I have identified only three models: *'fear – different parts of the human body'*, *'a sudden fright / fear – symptoms'* and *'cowardice – animals'*.

As we can see there are two similarities between the expression of positive emotions and negative ones in language. Both the first type of emotions and the second are equated to animals and parts of the human body.

In addition to it, there is a great variety of emotions that can be expressed with the help of somatic phraseological units. The most commonly used in phraseology are the following parts of the body: *heart, feet, lip, nerves, skin, tongue, teeth, thumb, toe, blood, head, eye, leg, nose, brain, cheek, elbow, face, hair*.

In this work, an attempt is made to classify somatic phraseological units by the type of expressed emotions. Analyzing phraseological units of the sample, it can be noted that the same phraseological unit can express different emotions.

All things considered, emotions are the most prominent embodiment of the inner world of human beings.

CONCLUSIONS

Having theoretically studied the foundations of phraseology, we came to the conclusion that this lexical concept is understood as a fairly broad class of semantic correlation and is a means of expressing emotions.

As a result of our research, the features of phraseological units and their classification were indicated; the idea of phraseological units, denoting the intensity of negative and positive emotional states in the English language, was expanded; the somatic phraseological units were classified according to different emotions.

In the course of the research work, it was found that due to the use of phraseological expressions that do not have a literal translation, but are perceived rethought, speech becomes expressive and receives a unique national expressive flavor.

Also, we can conclude that the human body is a multifaceted phenomenon, it is not only an object of nature, but also an object of culture, an object of language. Various parts of the body are involved in the coding of meanings expressed and transmitted in the process of communication, which can subsequently be fixed in the language in the form of phraseological units. In this case, body parts act as linguistic images and symbols. The emotional and expressive beginning in the language is very clearly manifested in phraseology, because if language is the soul of the people, then “phraseology is the soul of the language”.

The conclusions of the work in no way claim to be a final and complete solution to the problem of expressing emotions in an English-language text. It is possible to identify and analyze other ways of presenting emotions, beyond the framework of phraseology not touched upon in the work. Nevertheless, the results obtained can be considered as a guideline for further research in this area.

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