

REFERENCE OF EXPRESSIVE AND EMOTIONAL PHRASEOLOGICAL UNITS IN ENGLISH PHRASEOLOGY

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Abstract:

The article examines the semantic specificity of phraseological expressions, identifying their expressive and emotional components in the context with partially modified elements. Examples demonstrating the expressiveness and emotionality of phraseological meanings in sentences are analyzed. Much attention is paid to emotional expressions as a means of enhancing the meaning of messages, conveying reality and establishing trusting relationships in scientific communication. Various types of expressive and emotional phraseological units are illustrated with examples from English-language fiction.

Key words: phraseological unit, semantics, motivation, lack of motivation, phraseological unit, denotation, expression

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Introduction. An accurate and complete description of phraseological units (PU) requires a deep understanding of their expressive, emotional and stylistic nuances. Insufficient interpretation can lead to a distortion of the meaning and stylistic coloring of the expression. It is important that lexicographic and reference manuals take into account all the nuances of the meanings of PU for a more accurate and complete understanding of their use in the language. N.M. Pavlova emphasizes the importance of this issue and points out the need to improve the methods of describing and interpreting phraseological units. Modern linguistic research also strives for a more in-depth analysis of the structure and meaning of PU in order to more accurately convey their semantics, stylistics and emotional coloring. (N.M. Pavlova, 1971).

The degree of generalization and abstractness of expressive phraseological units is determined by:

- a) motivation/unmotivation of PU;
- b) the type of expression: differentiated (rude, sublime), undifferentiated;
- c) the analytical holistic nature of its meaning. All three factors are very closely interconnected. Thus, expressive phraseological units in the semantics of "zoophraseologisms" with the expression of rudeness, in the overwhelming majority of cases motivated formations expressing a contemptuous attitude towards a person, or phraseological units representing a denotative in an elevated, ennobled form in the meaning of phraseological units conveying a respectful attitude towards him, are more specific than expressive phraseological units in the semantic structure of phraseological units devoid of these types of expression; here it is necessary to

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emphasize that one should not identify the very closely related to the nature of expression (abstract or concrete) range of its expression, its impact force, which will be discussed further.

Main part. Let us turn to the illustrations. In the semantics of the following phraseological units:

1) vulgarisms with the expression of rudeness and

2) poeticisms with the expression of sublimity, expressive phraseological units are more specific, for example, (1) son of a bitch ^ a bitch (derogatory term) a woman esp. a lewd or catty or treacherous one (COD) ("scoundrel, 2) despicable person") DSZ, "pejorative for a man, fellow": DSCE: "a term of violent abuse", the biggest toad in the puddle: toad a disgusting, loathsome person (WNJD II); a hateful person, contemptuous (UED) (lit. "the biggest toad in a puddle") "local boss, ringleader" - "a derogatory term for a person of note in a small community"; - PhU expressing contempt;

(2) light of my eyes! "light of my eyes!" (beloved); Bard of Avon ("bard of Avon") is a poetic nickname of W. Shakespeare - PhU conveying a loving, respectful attitude towards the denotation. In unmotivated phraseological units, for example, a) lead apes in hell (iron.) (lit. "to lead and nurse monkeys in hell") about the fate that awaits old maids after death, meaning "to die an old maid", "die an old main" (DSZ) (a phraseological unit based on an old, forgotten belief) - the expression, conditioned by the brightness and uniqueness of the image created by an unreal situation, is of a more abstract, detached nature; (b) in CPU - intensifiers based even on an inexpressive image: like anything (lit. "like something"); like sixty (amer.sl) (lit. "like sixty") in the meaning "very strongly, with all one's might, desperately swiftly", according to the definition of DSZ "indicating energetic, rapid or intense action" expressive phraseological units are of an abstract, detached nature. Of interest is the phraseological unit - intensifier "on earth" (lit. "on the ground, in the world") in the meaning "resolutely, however", according to the definition of AZD II "used for emphasis", which is used in interrogative and exclamatory sentences for expressive-emphatic intensification of the utterance. In the semantics of this phraseological unit, which retains the signs of motivation, expressive phraseological units are abstract, unfocused. It should be noted that due to the particularity of the use of this phraseological unit, its expressiveness is erased. Despite this, the phraseological unit ... on earth belongs to the most commonly used emphatic turns of modern literary and colloquial English, which is confirmed by numerous quotes from the works of famous modern writers - masters of artistic words, for example: "What on earth made you fall in love with her?" (S.W.Maughan); "Who on earth mould have expected the old boy to turn up like that ..." (E.Waugh); ... for the life of him he did not know what on earth to answer! (J.Galsworthy); Chris... "I do hope I shan't make a mess of things". Joyce: "Why on earth should you?" (M.Brand)

Comparison of the given phraseological units with the phraseological unit talk big (or tall) (lit. "to speak importantly, highly") in the meaning "to brag, to boast, to speak pompously" (according to the definition of SOD, "talk boastfully, to indulge in inflated language" according to the definition of SDD "boast, brag"), in which the verb is used in its literal meaning, and the rethinking of the second component is

motivated, also indicates that the expressiveness of motivated phraseological units is more specific.

The brightness, the influencing power of expressive phraseological units is determined by the expressiveness of the image in the basis of the phraseological unit, creating highly emphatic expressive phraseological units and emotionally expressive phraseological units with a large emotional charge.

2. Expressiveness of the image of phraseological units. The greatest brightness, the highest expressive saturation are possessed by phraseological units, which are based on a unique image created by an unreal, fantastic situation. "The approach of the human mind to a separate thing, the removal of a cast (concept) from it is not a simple, direct, mirror-dead act, but a complex, bifurcated, including the possibility of fantasy's departure from life, moreover: the possibility of transformation (and at that, an imperceptible, unconscious transformation of an abstract concept, idea and fantasy) (in letter instant of God))" (See: S.D. Kintznelson, 1965, p. 11). All this easily becomes the basis for fantastic situations chosen by man, by different language communities, for abstraction and materialization in language with the purpose of expressive-figurative, visual, expressive-emphatic transmission of abstract thoughts, complex emotions, feelings, emotional-subjective assessments, designation of objects, phenomena and facts of reality. The material exponents, the verbal exponents of these fantastic situations, transforming the idea into fantasy, conveying the abstract through the concrete, are phraseological units correlated with these situations. The conceptual basis of fantastic situations is based on the comparison of mutually exclusive concepts, which finds linguistic expression in the alogical compatibility of words - components of phraseological units, determined by their semantic incompatibility. In other words, the image at the base of a phraseological unit created by a fantastic situation determines the compatibility of such lexeme-components, in the direct meaning of which there are no similar semes. V.G.Gak (1968, p.24) calls this phenomenon "misalignment of semes". Alogical compatibility of lexeme-components, which finds expression in the violation of the "internal valence" of a phraseological unit and is revealed by the analysis of the structural-semantic organization of a phraseological unit according to the NS, creates the basis for the semantics of a phraseological unit, its figurative-figurative plan; the logical compatibility of lexemes, in turn, is formed by semantic-stylistic means: hyperbolic metaphor or comparison, oxymoron, antiphrasis, which contribute to the formation of vivid expression and emotionality. Negative and alogical comparison at the base of some comparative phraseological units is also a hyperbolic comparison, which finds linguistic expression in the absence of a semantic connection between the lexemes-components.

Conclusion. As the analysis of the expressive and emotional properties of phraseological units of different structure, semantics and stylistic orientation shows, the alogical compatibility of the lexeme-components of phraseological units, the violation of their "internal valence" serve as the most powerful factor in creating brightness, namely expressive phraseological units and emotional phraseological units. For example:

1. When pigs fly (lit. «when pigs fly») «when the crawfish whistles on the mountain, after a little rain on Thursday», never

2. When two Sundays come together (lit. «when two Sundays come together») «never, when the crawfish whistles on the mountain», never

3. Between the devil and the deep (blue) sea (lit. «between the devil and the deep (blue) sea») «in a hopeless situation, between two fires, between a hammer and an anvil», «in a fix, a perplexing situation

4. Sweep back the ocean (lit. «move back the ocean») «try to do the impossible», «do the impossible

5. Pull the devil by the tail (lit. «be in strained circumstances, be reduced to one's last shift»

6. Once in a blue moon (lit. «once in a blue moon») blue moon") "very rarely, in some way", very seldom

7. Move heaven and earth (lit. "to move heaven and earth") "to try with all one's might", do all that can be done

8. Burn the wind (lit. "to burn the wind") "to rush at full speed, to rush at a tremendous speed, with dizzying speed", run extremely fast.

As the comparison shows, the differential features of expressive PU are figurative and emphatic expressiveness. The semantics of the given PU is distinguished by vivid expressiveness, expressive saturation. They are based on a fantastic, unreal situation.

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