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THE VERBALIZATION OF EMOTIONS IN ENGLISH PHRASEOLOGICAL UNITS

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Abstract

The article is devoted to the study of emotive phraseological units of the modern English language, which reveal universal properties of human language ability, culturally determined differences in its organization and functioning, reflection in language of correlations between emotions and the psychophysiological state of the human body. The article analyzes the peculiarities of the semantics of emotive phraseological units, defines the somatic component in the composition of phraseological units that denote human emotions. Various models of negative and positive emotional actions, which are objectified in phraseological units, are identified, verbal and non-verbal means of expressing emotions in phraseological units are considered. The results of the semantic analysis are given, which testify to the universality and reveal the specific features of the verbalization of emotions in the English-speaking culture. The research material contains English idioms denoting negative and positive human emotions, selected by the method of continuous sampling from monolingual English dictionaries.

Keywords: emotions, emotive phraseology, phraseological units, verbalization, culture.

1. Introduction.

Emotions occupy one of the central places in human life. Thanks to emotions, a person is able to regulate the processes of perception and comprehension of reality, which determines the formation of a person's awareness of the environment. A person can distinguish emotions expressed by the words of a certain language only because emotions are a certain form of perception of the world (Kövecses, 2002). In addition, emotions are an extremely important aspect of the social life of every person, because emotions not only determine the character and temperament of an individual, but they are also a key component of a successful communication process (Niemeier & René, 1997). Since a person expresses emotions not only non-verbally (gestures, facial expressions, etc.), but also verbally, they are a universal tool for reacting to surrounding stimuli using various linguistic means (Foolen, 2012; Panasenko, 2012). In a person's life, it is practically impossible to identify a single

state that is not experienced subjectively. Emotions permeate a person's entire life – from impulses to the highest forms of social activity. The world of emotions is diverse.

The emotional and sensory sphere of personality is one of the key factors in the diversity of human life activities. The problem of human emotions and the mechanisms of their linguistic reflection become especially relevant within the framework of the anthropocentric paradigm of modern linguistic research, the focus of which is the person. Psychological science has accumulated rich material that allows us to more deeply and thoroughly understand the nature of emotions. As a result of numerous studies, definitions of emotions have been developed, typical features of emotions in general and characteristic properties of specific emotions have been formulated, mechanisms of the emergence and functioning of emotions have been established, and their classifications have been provided according to various criteria (Ortony, 1988; Ekman, 1971; Izard, 1991, etc.).

In modern linguistics, studies of emotive vocabulary of both the positive and negative spectrum are actively being developed, based on the material of Ukrainian, English, German, Modern Greek, etc. languages (Shamaieva, 2004; Borysov, 2005; Sarbash, 2008; Manzii, 2008; Hamziuk, 2001; Kövecses, 2003, etc.). Bessonova (2002) considers emotions as one of the basic human systems, which forms one of the most significant concepts in the structure of the English language evaluative thesaurus.

The language of every people has figures of speech, word expressions which reflect the national tint of the language. Among language units, expressing the way of thinking of an ethnos phraseological units hold a special place. The majority of phraseological units possess the property of expressing emotivity. In phraseological science, separate groups of emotive phraseological units are studied: emotive phraseology of language (Hamziuk, 2000; Mizin, 2011), phraseological units of the sphere of human psycho-emotional state (Yatskiv, 2020, Shevchenko, 2022), phraseological semantic field “joy and grief” (Dudka, 1994), evaluative phraseological units as a means of verbalizing the concept of “emotional person” (Oliinyk, 2008), etc. The emotional component of the meaning of phraseological units is considered and the mechanisms of creating of emotionality of phraseological units are established (Hamziuk, 2001).

2. Literature Review.

The language picture of the world is thoroughly permeated with emotions. They are reflected in the concept and meaning of the words, observed in various verbal and textual manifestations. However, the linguistic study of emotions and the emotive component of speech is impossible without relying on the achievements of other sciences.

In human sciences, a person's emotional sphere is the object of psychologists, philosophers and linguists' research. The modern trends in linguistics have led to formation of new fields studying emotions: sociolinguistics, cognitology, psycholinguistics, linguostylistics.

In the last decades of the last century, scientific works appeared that covered the problems of means of verbal expression of emotions. Among the authors who addressed this issue are Koveshets, Lakoff, Vezhbytska, Zhabotynska, Arnold, Babenko, Wolff, Kvasiuk, Teliia, Shakhovskiy and others. Despite significant interest in the problems of verbalization of emotions, a number of important issues remain unresolved today, in particular, there is no holistic linguistic theory of emotions and a unified classification of emotions as a part of it, the very definition of the concept “emotion” is vague, and the number of definitions varies significantly.

The emotional sphere is perhaps the most important in human life, because for people a characteristic reaction to certain events or actions is a feeling, an expression of emotions non-verbally and verbally. Thus, the information exchange between communicators is carried out through a number of channels, such as: linguistic, paralinguistic and non-linguistic. Emotional experiences presented in words, statements, speech acts, phraseological units are understandable for all native speakers. However, the most condensed expression of emotions is presented in phraseological units. This phenomenon can be explained by the fact that emotions are psychologized and sociologized, that is, generalized by the national experience of the particular people. They act not only as a certain criterion for assessing the environment of the language, but also as a significant component of this language and the picture of the world for the speakers of this language in general. In this regard, emotivity as a linguistic category is an immanent property of language which can express the psychological (emotional) states and experiences of a person through special units of language and speech – emotives.

To study emotive phraseological units, it is important to divide emotions into positively and negatively coloured ones. There are many divisions of emotion. Some researchers identify two or three basic emotions, such as Mowrer, Watson, Weiner and Graham, and some present a much broader classification, which consists of eight to ten, including Tomkins, MacDougall, Plutchik and Izard. We will focus on Izard's classifications of fundamental emotions, highlighting delight, joy, surprise, anger, disgust, contempt, fear, shame, sadness and guilt (Izard, 1991). However, regardless of whether a scientific divides the basic emotions into two or ten, almost all classifications include the emotions of fear, anger, and sadness. Therefore, we see that negative emotions prevail in the majority.

3. Aim and Objectives.

The *aim* of the study is to analyse the features of verbalization of emotions in the phraseology of the English language.

The set aim determines the solution of the following *objectives*:

- 1) to identify the emotive features of the English-language picture of the world;
- 2) to outline the theoretical aspects of studying emotivity phraseological units;
- 3) to identify the composition of emotive phraseological units recorded in general language dictionaries;
- 4) to find out the component composition of phraseological units on designation of emotions.

4. Methodology.

The research included a complex of methods and techniques which allowed to get the major results. By means of the descriptive method the analysis of the scientific-theoretical and practical material was carried out. The method of the component analysis was used for differential study of the levels of the semantics of words.

The material of the study consists of phraseological units, which were selected by the method of continuous sampling from the explanatory phraseological dictionaries of English. The selection criteria was the presence of the archetype “emotion” in the meaning of the phraseological unit.

5. Results.

Emotions are the foundation of interpersonal communication. The existence of human society is inextricably linked to emotional activity. Emotions are a specific, unique form of

reflection and assessment of the surrounding reality by a person. However, despite the universality of emotions, their verbalisation in different languages has certain specifics. Each language imposes its own classification on the emotional experience of a person, depending on the peculiarities of the ethnic group's perception of the world around them. The linguistic expression of emotions is determined by the cultural characteristics of a society and the behavioural reactions of its representatives.

There are peoples whose character is dominated by expressiveness. They tend to express their emotions openly, and suppressing them is considered unnatural. The other category includes peoples whose character is dominated by self-control, and excessive expression of feelings is perceived as something vulgar and anti-social. The British, who consider self-control to be their main virtue, belong to the second category.

English culture is characterised by restrained manners and control over the expression of feeling. They are those behavioural traits that meet the requirements of social and cultural norms and command the respect of society. On the country, an overt display of emotionality is considered a sign of bad manners, which makes witness of such a situation feel moral discomfort.

Describing the British tendency to be reserved and understated, scientists note that these qualities, like a kind of viscous substance, glue together individual elements of character. Some researchers tend to take a tougher stance, noting that English children are taught from birth not to show their true feelings, i.e. to be hypocrites, and to suppress any intemperance in order not to accidentally offend someone, because appearance, the semblance of decency are the most important things to the English.

Such concepts as 'reserve', 'understatement', 'gentle' are important characteristics of the behaviour of a representative of Anglo-Saxon society. This is also confirmed by the results of some studies, according to which the British are proud of their courtesy, consideration for other and condemn, above all, hot temper and intemperance. It is this style of behaviour that is considered to be a sign of personality maturity.

The culture of behaviour is directly reflected in certain verbal forms. For example, the word 'emotional' is rather negatively evaluated in English: "*Stop behaving so emotionally!*" Moreover, the word 'emotionalism' means excessive expression of emotions or a state in which a person loses control over them. The expression "*tired and emotional*" is used in English when talking about a drunken person. The adjective '*dispassionate*', on the other hand, has a positive connotation.

Other linguistic facts can be cited to illustrate the English desire for self-control. If we talk about such emotions as anger, there is a large group of expressions in English related to the need to control this emotion: "*to hide one's anger*", "*to control one's anger*", "*to swallow one's anger*", "*to contain one's anger*" (CED, 2006; LDCE). These examples confirm that the English culture is characterised by subdued and controlled emotions, the desire for restraint and suppression of negative emotions, and self-control. The English are characterised by a disapproving attitude to the unrestrained verbal flow of feelings.

The English are characterised by a well-developed mechanism for inhibiting emotions. This manner of behaviour and cold attitude in dealing with other people has contributed to the ethnic stereotype of the British as people who are prim, arrogant and haughty. When faced with an obstacle, their ability to control themselves transforms into a stubborn obsession. Their innate lack of ostentatiousness is reinforced by a fear of invasion of privacy. It is characteristic that restrained behaviour is considered an obligatory norm not only in the society of strangers, but also in the family circle.

Such traits of the English national character as restraint and the desire to hide the expression of their feelings are well-known among representatives of other nations and have become a kind of stereotype. Often, such behaviour is mistaken for coldness, even arrogance, and this can hinder successful intercultural dialogue and the formation of an adequate, positive perception of the interlocutor (Donald, 2001, p. 312). For example, in the Ukrainian linguistic consciousness, the open manifestation of emotions is positively evaluated. Of course, such differences bring certain difficulties to interethnic and intercultural communication. Meanwhile, this is only the external image of an Englishman, because in fact, with seeming emotional restraint, he can be full of emotions inside.

It should be noted that along with the widespread judgement about English primness, it is a well-known fact that representatives of Anglo-Saxon culture usually behave calmly and cheerfully, demonstrating a positive attitude to others and practically applying the English expression “*keep smiling*”. This may seem strange, given the postulate of notorious English restraint. In the Anglo-Saxon world it is customary to smile even without a reason, as it is an expression of politeness and good manners, remembering the proverb “*A smile opens many doors*”.

The language a person uses simultaneously captures the world and interprets what is captured. In this process of interpretation, a person faces the emotional component. Among the means of verbalisation of emotions, a special place belongs to phraseological units. Complementing the denotative semantics, the emotional aspect of phraseological units expresses the attitude of the subject to the object and transmits various emotions.

In language, phraseological units directly affect the meaning of a statement. It should be noted that phraseological units can give a statement a different emotional and modal orientation and richness. They can act as an indicator of the mental state, age, gender, social status of the communicators, give a certain stylistic colour to the conversation, determine the main and secondary in the content of communication. The use of phraseological units accurately conveys the emotional state of the interlocutors, allows distinguishing between the important and the secondary, and often indicates the social status, age and gender of the speaker.

The human factor plays a huge role in phrase formation, as the vast majority of phraseological units are connected with man, with various spheres of his activity. The human being tends to endow objects of the external world, including inanimate ones, with human traits. Man is a biological being, whose distinctive feature is the ability to think, i.e. to cognise both the nature of the external world and his own essence. Human cognitive activity is realised in his communicative abilities. In the process of human communicative activity, thoughts and emotions merge. Regardless of cultural differences, every linguistic person experiences the same basic emotions, and this unites representatives of different cultures.

Anger is a violent manifestation of malice, irritation characterised by an active course and immediate reaction to a stimulus. Anger can take many forms of verbal expression, e.g.:

to see red ‘to become very angry’: *People who don’t finish a job really make me see red. The corruption in government is making voters see red.*

To blow a fuse / gasket ‘to become very angry’: *When he told her how much it cost, she blew a gasket. One more day stuck in the house and she will blow a fuse.*

To flip your lid ‘to become very angry’: *She’ll flip her lid if I’m late again.*

make someone’s blood boil ‘to make someone extremely angry’: *The way they have treated those people makes my blood boil.*

Up in arms ‘to be very angry or upset about it’: *The union is up in arms over the reduction in health benefits.*

To fit to be tied 'extremely angry': *He was **fit to be tied** when she showed up an hour late.*

In the modern English language world-view, the emotional concept 'fear' is one of the most frequently used. Fear is a universal basic emotion, that reflects the instinct of self-preservation and plays a leading role in human life. However, it should be noted that the feeling of fear can both destroy the personality from within, leaving him / her helpless in some dangerous or frightening situations, and mobilize the inner forces of the personality, stimulating the ability to respond to adverse factors of objective reality. Being at the peak of emotional excitement, a person looks for ways to solve the problem, as fear distorts reality in a way that affects the nature of its perception and interpretation. Moreover, a person in trouble seeks to rid himself of the state of helplessness and anxiety, to minimize the effect of the threatening factors as quickly as possible (Mykhalchuk & Bihunova, 2019, p. 4).

Fear can be external or internal, normal or pathological, may be distinguished as both a short-term state and as a stable character trait, can vary from fright to panic and horror. The numerous criteria for the classification of fear emphasize the diversity of this concept.

Fear has physiological manifestation which in most cases are universal, regardless of the cultural environment of the individual. Information about the physical and psychological feelings which are experienced in a dangerous situation can be found in phraseological units which describe the concept of 'fear':

scared stiff 'very afraid': *Poor kid, thought Alice, he's **scared stiff**. We looked at each other, **scared stiff**, but we followed Mrs Bullivant upstairs.*

Break out in a cold sweat 'to start feeling extremely worried or frightened': *The memory of it still makes me **break out in a cold sweat**. He could not even hear her name mentioned without **breaking into a cold sweat**.*

Shake / tremble like a leaf 'to shake in a way that you cannot control because you are very nervous or frightened': *He had gone completely white and was **shaking like a leaf**.*

Disgust is a very strong feeling of dislike or disapproval. Disgust arises as a feeling of aversion towards something offensive. We can feel disgusted by something we perceive with our physical senses (sight, smell, touch, sound, taste), by the actions or appearance of people, and even by ideas:

to turn one's stomach 'to makes someone feel ill or uncomfortable usually due to being offensive or disgusting': *The amount of money she spends on designer clothes really **turns my stomach**.*

To make someone's skin crawl 'to make someone feel disgusted, afraid, etc.': *The filthy house **made my skin crawl**. This is a classic horror novel that **will make your skin crawl**.*

Contempt is the feeling of dislike for and superiority (usually morally) over another person, group of people, and / or their actions. It has been accepted by many emotions experts to be a universal emotion, however, some emotions scientists still don't distinguish contempt as a distinct emotion. The concept of "contempt" is pragmatically expressed in the following phraseological units:

have a skeleton in the cupboard 'to have an embarrassing or unpleasant secret about something that happened in the past': *He didn't believe me when I said that I didn't **have any skeletons in my cupboard**.*

Bad blood 'feelings of hate between people because of arguments in the past': *There has been **bad blood** between the two families for years.*

Nose in the air ‘used to describe the way someone behaves when they think they are better than other people and do not want to speak to them’: *She walked past me with her **nose in the air**.*

(Give someone or something) the cold shoulder ‘an unfriendly attitude shown to someone or something, especially by intentionally ignoring or showing no interest in them’: *I always thought that Jenny is my friend, but yesterday she **gave me the cold shoulder**.*

Shame is a discrete, basic emotion, described as a moral or social emotion that drives people to hide or deny their wrongdoings. Moral emotions are emotions that have an influence on a person’s decision-making skills and monitors different social behaviors. Phraseological units that record the verbal behavior of a person experiencing a negative emotional state:

to cry shame on (upon) smb / smth ‘to shame, disgrace, strongly condemn smb / smth’: *The pavement was detestable: all foreigners **cried shame upon it**.*

To wear sackcloth and ashes ‘to show by your behaviour that you are very sorry for something you did that was wrong’: *He should be forced **to wear sackcloth and ashes** and apologize for his lies.*

To have egg on someone’s face may be the most famous idiom for embarrassing situations! It means to be embarrassed, look a little foolish or stupid, or to find yourself in an awkward situation due to your own actions: *This latest scandal has left the government with **egg on its face**. He told everyone the deal was happening, and if it falls through now he’ll have **egg on his face**.*

For shame! An expression that condemns someone for being dishonorable or disgraceful: *What a thing to say to your mother! **For shame!***

Sadness is one of the universal emotions experienced by everyone around the world resulting from the loss of someone or something important. What causes us sadness varies greatly based on personal and cultural notions of loss. The concept of sadness is presented to a lesser extent than anger or fear, but it is also characterized by a variety of embodied semantic shades (circumstances that cause suffering; other feelings that accompany the emotion of sadness; physical sensations experienced by a sad person):

wormwood and gall ‘a source of bitter mortification and grief’: *My aunt relished **cruel, embittered opinions on people and the world, seeming to prefer feasting on wormwood and gall** than the many joys life brings.*

Doom and gloom ‘a general feeling of pessimism or despondency’: *The papers are filled with stories of **gloom and doom**.*

Beside yourself ‘overcome with worry, grief, or anger; distraught’: *He was **beside himself** with grief when she died.*

To feel blue. If you feel blue you are feeling depressed. In English, the colour blue is often associated with the feeling of sadness, and this is reflected in this idiom. *I was **feeling blue** earlier today, but after taking a long walk I feel much better!*

Down in the dumps ‘to be unhappy’: *He looks a bit **down in the dumps**. She’s a bit **down in the dumps** because she failed one of her exams.*

Guilt is a moral emotion that occurs when a person believes or realizes –accurately or not – that they have compromised their own standards of conduct or have violated universal moral standards and bear significant responsibility for that violation. The concept of guilt is pragmatically expressed in the following phraseological units:

To feel guilty as sin ‘to feel extremely guilty’: *After lying to his parents, John **felt guilty as sin**.*

Guilt trip ‘to make someone feel guilty, usually through manipulation or emotional pressure’: *Sarah’s constant reminders about how much she had sacrificed **guilt-tripped** her friends into helping her.*

Eat away at guilt ‘to feel increasingly guilty about something over time’: *The lie he told continued to **eat away at his guilt** until he couldn’t bear it any longer.*

Wallow in guilt ‘to indulge in or dwell on feelings of guilt excessively’: *Instead of moving forward, he chose to **wallow in guilt** over his past mistakes.*

Many phraseological units convey positive feeling: joy, happiness, pleasure, satisfaction, delight, enjoyment, etc. These emotions are complemented by mental states and moods that highlight the rich psychological world of a person.

Be over the moon ‘to be very pleased’. This is undeniably one of the most common expressions used in the English language to relay feelings of happiness and positivity. *Jane just bought a new car and she loves it. She is **over the moon**. She was **over the moon** about / with her new bike.*

Be on cloud nine ‘to be extremely happy and excited’: “Was Helen pleased about getting that job?” “Pleased? She was **on cloud nine!**”. “Hey, have you heard? I got a promotion. I’m **on cloud nine!**”.

Grin from ear to ear ‘to look extremely happy’: *I think Susan just struck a goldmine (earn a lot of money) with that new job because she can’t stop **grinning from ear to ear**. “We’ve had a fantastic response!” he said, **grinning from ear to ear**.*

Happy camper ‘someone who is happy with their situation’. Even though this expression isn’t as ‘strong’ as the previous ones, which are used to express extreme feelings of joy and positivity – being a ‘happy camper’ means that you’re generally content with what’s happening in your life: *When they were announcing the SAT scores, I was expecting the worst. But when I saw mine, I was **a happy camper**. No complaints! She’s just found out about the pay cut and she’s not **a happy camper**.*

Back on your / my feet. This is common expression you will often hear someone using when he / she has had to deal with negative events (such as being ill or going through financial difficulties) and then recovering from whatever has happened. This expression is very positive and describes a successful transition from a negative to a positive situation: *It’s only been a week since I fractured my hand, but I’m already **back on my feet** and doing the things I love doing.*

Eye-opener ‘something that surprises you and teaches you new facts about life, people, etc.’: *Living in another country can be **a real eye-opener**. It was **an eye-opener**; everything we were doing was first off.*

Oh my God! This explanation is a widely used phrase to express surprise, shock, or disbelief. It can be used in both positive and negative situations: ***Oh my God!** I can’t believe you got engaged! **Oh my God!** That car accident looks terrible.*

That’s incredible! The explanation is a phrase used to express amazement or admiration. It is suitable for a wide range of situations, both formal and informal, and can be used in both positive and negative contexts: ***That’s incredible!** She managed to finish the project in just two days. **That’s incredible!** I can’t believe he survived the accident with only minor injuries.*

6. Discussion.

For a long time, phraseological units containing a non-verbal component have been considered by linguists only indirectly, i.e. within the framework of the study of the emotional state in general (Lozynska, 2012). The social conditions in which a person lives

determine his / her emotional states. Emotions always have an individual, person character of experience and expression; they are a way for the human body and psyche to signal a well-being or an unhappy state. The quality, the degree of experience and their manifestation depends on numerous factors, including the significance of a particular situation for a particular person, its content, the degree of closeness between the participants in interpersonal interaction, etc. emotions are always closely related to actions, because they either encourage a person to act or, on the contrary, suppress human activity (Demydenko, 2014, p. 51).

Emotions as one of the types of non-verbal communication of a person, expressed through laughter, tears, facial expressions, movements, gestures, etc., are of great interest to linguists. Therefore, bodily phraseology of a sensual nature is a valuable material for the study of the concepts of the English spiritual culture. During the emergence, development, and manifestation of emotions, a large number of systems are involved in the human body: a number of physiological processes and physical states take place, the intellect is excited, and a slightly different perception of environmental fragments emerges. The phenomenon of the human body is that it is an object of study not only in the biological sciences, but also in language and culture. In order to study the physical and emotional-physical state of a person, the article examines phraseological units with nominations of body parts.

Among phraseological units which are used to describe the emotional states, somatic ones are common. It is an obvious fact that a person learns the surrounding world with the help of his / her body (eyes, ears, fingers, etc.) and carries out various actions using his / her hands, arms, feet, legs, head and so on. When somebody meets a new thing or feels a new state of mind, he / she primarily compares it with the familiar work of his / her organs or body parts, creating a new somatism or a new somatic construction. Consequently, somatic phraseological units use the names of body parts (Mykhalchuk & Bihunova, 2019, p. 5), e.g. *hide one's (diminished) head* 'to lower one's head or cover one's face, typically due to embarrassment or shame', *bite one's lip* 'to forcibly prevent oneself from exhibiting an outward reaction to something, especially that which makes one angry, irritated, or upset', *cry one's eyes (heart) out* 'to cry for an extended period of time', *wring one's hands* 'if you wring your hands, you show that you are worried or unhappy', *down in the mouth* 'to feel unhappy', *to make (or pull) a face (or faces)* 'to make a strange expression with your face, for example to show that you do not like someone or something', *to feel sick to your stomach* 'likely to vomit; feeling very upset, worried, or angry', *to lose face* 'to become less respected by others', *to give someone the evil eye* 'a look that someone gives other people that is believed to have the power to injure or harm them', *have steam coming out of your ears* 'to be visibly very angry', *to have eyes like saucers* 'have your eyes opened wide in amazement', *to jump out of my skin* 'to be extremely frightened of something', *to make someone's hair curl* 'shock or horrify someone', *to grin / smile from ear to ear* 'to look extremely happy', *with half a heart* 'with only a little or moderate amount of enthusiasm or interest; in an uninspired manner; halfheartedly', *stamp one's foot (feet)* 'if you stamp your foot, you lift your foot and put it down very hard on the ground, for example because you are angry', *get up on one's hind legs* 'to get angry and assertive', *wide eyes* 'if you describe someone as wide-eyed, you mean that their eyes are more open than usual, especially because they are surprised or frightened', *someone's heart is in their mouth / throat* 'if someone's heart is in their mouth, they are feeling extremely nervous', *to cry on someone's shoulder* 'to reveal one's problems to another person in order to obtain sympathy'.

*Car dealers are **wringing their hands** over low sales this summer.*

*George seemed a bit **down in the mouth** yesterday.*

It makes me (feel) sick to my stomach when I remember my car accident.

*She had to accept defeat without **losing face**.*

*Dad is going to **have steam coming out of his ears** when he sees that huge dent you put in his car door.*

*You can't go out and play **with half a heart** and expect to win. You have to play with everything you've got!*

*She has a tendency to **get up on her hind legs** and tell people off.*

*Slowly, he began to edge away from the battle, **his heart in his mouth**.*

*Don't **cry on my shoulder** – this mess is your own fault.*

It is worth nothing that all of the above phraseological units with a somatic component are formed on the basis of metaphorical transfer (expressive-evaluative metaphor).

A fairly large group is represented by phraseological units with somatic *heart*, because the *heart* is a symbol of emotional experience in most linguistic cultures: *wear your heart on your sleeve* 'to openly display your emotions or feelings', *heart skips a beat* 'to experience a sudden wave of excitement or fear', *heart in your mouth* 'to be extremely nervous or scared', *eat your heart out* 'to feel jealous or envious of someone else's success or happiness', *lose heart* 'to become discouraged or disheartened', *cry your heart out* 'to cry intensely or for a long time', *heartily laugh* 'a loud and genuine laugh', *heavy-hearted* 'to feel sad or depressed', *pitter-patter of the heart* 'a fast and irregular heartbeat due to excitement or nervousness', *wear your heart on your sleeve* 'to show one's emotions openly and without hesitation'.

In addition, the group of phraseological units that convey emotional meaning with the component '*head*' (*face, eyes, ears, mouth*) is numerical: *head over heels* 'being in love is an amazing feeling', *keep one's head* 'to stay calm despite great difficulties', *go to your head* 'if something that you have achieved goes to your head, it makes you too proud', *laugh / shout / scream your head off* 'to laugh / shout / scream very much and very loudly', *hang your head (in shame)* 'to look ashamed or embarrassed', *cry your eyes out* 'to cry a lot about a problem or situation', *put a good face on it* 'to give the appearance of being satisfied etc. with something when one is not', *face like thunder meaning* 'to look extremely angry', *put your foot in your mouth* 'to misspeak; to say something embarrassing or wrong, or to make a mistake in public, or a social blunder, that is embarrassing or offensive'.

If we talk about parts of the body, then the most "expressive" is the face. *Surprise* is best conveyed through the eyes, and *fear* through the body and limbs. To convey the emotion of *contempt* in English speakers, the leading part of the body is the limbs. When describing the state of *anger*, it is essential to mention tears and sweat. Of particular interest are words that were associated with changes in body temperature and skin color. Note that both indicators are directly related to blood movement. It is known that anger causes a rush of blood and, as a result, a sharp increase in temperature, and fear, on the contrary, causes an outflow of blood, weakness and a decrease in body temperature. The movement of blood leads not only to temperature fluctuations, but also to changes in skin color. "Hot" emotions are predominantly combined with colors that are considered "warm". A person gripped by feelings of anger has an increased body temperature, manifested in a general feeling of warmth: *make one's blood boil* 'to inspire resentment, anger, or indignation', *blood runs cold* 'be terrified / frightened', *bloodcurdling scream* 'a scream that is extremely frightening or horrifying', *tasted blood* 'to experience something thrilling and exciting, and want to experience it again', *see red* 'to become very angry'.

7. Conclusions.

Emotions are one of the most important components of human communication activity, as they help to form a worldview, build interpersonal relationships, and have a direct impact on human behaviour in society. From the linguistic point of view, emotions are subject to linguistic objectification and speech actualization through linguistic means of nomination – words and phraseological units. In general, there are ten basic emotional states that are universal and common to all people: delight, joy, surprise, anger, disgust, contempt, fear, shame, sadness, guilt. However, such emotive concepts as reserve, understatement, gentle and polite are quite relevant for the English-speaking picture of the world. This is explained by the traditional values of English society, which in the context of the study include restraint and courtesy towards others.

The task of studying the internal structure of languages remains relevant today. Within the framework of the linguistics of emotions, phraseological units deserve special attention, since phraseology is an area of linguistic research that illustrates the relationship between language and culture. Phraseological unit as a means of verbal expressiveness makes it possible to emphasize the emotional component of the statement, convey the emotional state of the addressee and his feelings. Emotionality is the ability of language to express emotional states with the help of linguistic means. Phraseological units, used to denote emotions in modern linguistic literature, are defined as emotive phraseology.

The analysis revealed that most of the idioms verbalise negative emotional states. Emotions (feelings) as one of the types of non-verbal communication are objectified through laughter, tears, as well as through facial expressions, movements, and gestures. Therefore, “bodily” idioms of a sensual nature are a valuable material for studying the concepts of the spiritual culture of the English.

It has been established that the most productive components in the composition of phraseological units include somatisms, which is explained by the anthropocentricity of languages and the peculiarities of the process of human cognition, when a person becomes the measure of all things. Other active components are names of emotions, verbs denoting verbal action and its result, verbs of destructive physical action, lexemes denoting the process or result of crying.

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Анотація

Стаття присвячена дослідженню емотивних фразеологічних одиниць сучасної англійської мови, які розкривають універсальні властивості мовної здібності людини, культурно обумовлені відмінності у її організації та функціонуванні, відображення у мові кореляції між емоціями та психофізіологічним станом людського організму. У статті проаналізовано особливості семантики емотивних фразеологічних одиниць, визначено соматичний компонент у складі фразеологізмів, які позначають емоції людини. Виявлено різні моделі негативної і позитивної емоційної дії, які об'єктивуються у фразеологічних одиницях, розглянуто вербальні та невербальні засоби вияву емоцій у фразеологічних одиницях. Наводяться результати семантичного аналізу, які свідчать про універсальність та розкривають специфічні риси вербалізації емоцій в англійській мові. Матеріал дослідження містить англійські фразеологізми на позначення негативних і позитивних емоцій людини, обрані методом суцільної вибірки з одномовних словників англійської мови.

Ключові слова: емоції, емотивна фразеологія, фразеологізми, вербалізація, культура.