IDIOMS WITH “DOWN” PHRASE TO EXPRESS EMOTIONS IN ENGLISH AND TATAR

IDIOMAS CON FRASE "ABAJO" PARA EXPRESAR EMOCIONES EN INGLÉS Y TATAR



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RESUMEN
El objetivo de la investigación fue estudiar los modismos con la frase "Abajo" en las dos culturas de anglosajón y tártaro. El método de investigación fue comparativo y análisis contextual. Los resultados mostraron que los modismos con frases "abajo" en los idiomas anglosajón y tártaro se utilizaron principalmente para expresar emociones negativas. Probablemente esté relacionado con una alta distinción que existe entre las emociones negativas y la respuesta emocional, verbal y cognitiva de los humanos a los eventos más negativos. Los términos en inglés también se usan para la transferencia de trastornos emocionales extremos en el nivel más alto y el estado de tranquilidad que ocurre justo después de los sentimientos duros y la ira.
Palabra clave: emoción, metáfora orientacional, verbalizar, lenguaje.

ABSTRACT
The research aim was to analyze idioms with “Down” phrase in the two cultures of Anglo-Saxon and Tatar. Research method was comparative and contextual analysis. The results showed that idioms with “down” phrase in Anglo-Saxon and Tatar languages were mostly used to express negative emotions. It is probably related to a high distinction that exists between negative emotions and the emotional, verbal and cognitive response of humans to more negative events. English terms are also used for the transfer of extreme emotional disturbances at the highest level and state of tranquility that happens right after the hard feelings and anger.
Keyword: emotion, orientational metaphor, verbalize, idiom.

DOI: https://doi.org/10.5281/zenodo.7897175

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INTRODUCTION

A critical analysis of a metaphor is a perspective that collects various aspects of critical analysis of discourse, figurative analysis, applied science, and cognitive linguistics at one point. Metaphors are defined in a cultural and social way; however, they represent a variety of cognitive strategies for solving deductive problems. Metaphors are sensitive to the background, but at the same time, are mental models of reality. Metaphors are analogies that allow us to express an experience in another language, and, as a result, we can grasp an understanding of the complex subjects or new situations.

Among many others there is one thing in our life which is constantly changing, always different and that is – movement. We barely make identical movements two times, what can be different is speed, force and direction. When we control our body, we always take into account an essential aspect of moving – the spatial orientation. As soon as we get disoriented, we lose our focus and our movements become awkward, irrational and may be even dangerous. This shows the significance of the orientation, to underestimate which means to lose direction not only in physical movements, but also in immaterial interaction with the world – our communication, cognition, mentality, cultural matters, etc.

We should point out that spatial orientation is presented by two oppositions – horizontal (up and down) and vertical (in and out). Other authors refer to a different term “place-name metaphors” and consider different classifications of metaphor oppositions, e.g. far - near, high - low, deep – surface (Zamaletdinova, Kondakova, Shustova and Gafiyatova, 2017).

Science generally considers space as one of the fundamental phenomena in world cognition. Cognitive Linguistics, in particular, studies various types of space and types of its conceptualization, like spatial concepts, spatial metaphors, etc.

Invaluable contribution to the theory of space and orientation in thinking and cognition was laid by American scholars – George Lakoff and Michael Johnson – when they published their pioneering book “Metaphors we live by” (Lakoff and Johnson, 2003). Later Gerard J. Steen (2011) turned the theory to the sphere of social interactions.

Today, as the topic of Metaphor Studies is getting more and more widespread in the world of science (Kamal, 2010), it takes diverse forms, where metaphor is regarded not only as a one-word structure, but a phrase or even a sentence. People assume metaphor to be a tool for various social interactions, including the replacement of taboo words. One of the relevant studies was undertaken by Elena Arsentyeva and discussed in the article (Arsenteva and Arsentyeva, 2017).

In this work, the author attempted to perform the analysis of metaphors and show two diverse languages (English and Tatar) speaking the emotions universally and

culturally-specific. These two languages were chosen because English is very idiomatic in its nature. Tatar abounds in colorful idioms relating to the emotional disturbances.

METHODOLOGY

To collect the corpus of the research, among all the relevant sources (mainly dictionaries because this research explains “idioms” which is often found in dictionaries), several were picked out (because investigating all relevant sources was out of research capacity of this research), namely English dictionary of Idioms by Spears and Free Online Dictionary; Tatar examples were taken randomly from the fiction books of folk literature bringing an insight to the use of the idioms. The rationale behind the selection of these sources was primarily their availability (online) and recommendation provided by competent native speakers. The quantity of the corpus seemed to be adequate for the purpose of the research.

To enrich the material with relevant research analysis the following methods were employed: comparative analysis, descriptive analysis, contextual analysis, continuous sampling and statistic estimation analysis.

RESULTS

As a result of comparative analysis of idioms with orientational components expressing emotions in two cultures – English and Tatar, we have come to the following conclusions:

According to the examples mentioned above both Anglo-Saxon and Tatar languages have more idioms to express negative emotions. This is presumably linked to higher differentiation of negative emotions and more eager emotional, verbal and cognitive human reaction to the negative events;

downward orientation idioms are vividly presented in both cultures; however, their patterns of verbalization vary, as they contribute to the expression of fear, anxiety, sadness, sorrow and yearning – all of which are negative emotions;

English idioms are also used to convey the terrific state of emotional disturbance at its highest degree and the state of relaxation or calmness which comes right after such tough emotions as anger and fury;

Both languages have the down idioms to convey the vibrant emotions of affection and love, they appear in the idioms connoted with deep immersion into feelings, when a human experience something to the full; these emotions are understood as the immersion into the state of love (Zamaletdinov, 2009).

DISCUSSION

The group of idioms appears to be one of the features for the Anglo-Saxon world view to express emotions; it includes dynamical *up* and *down* mapping, as well *inward* and *outward*.

English abounds in the examples of metaphors of negative emotions conveyed by downward orientation idioms, as they are employed to express *disappointment*, *sadness*, *fear* and *low spirit*:

*err spirits plummeted at the thought of meeting him again (*Oxford Leaner's Dictionary, 2016).

Your frown gets me down.

The loss of the race was a real comedown for Willard.

To be down in the dumps in: *I have been down in the dumps for the past few days*.

To be down in the mouth in: *Since her dog died, Barbara's been down in the mouth*.

From the above-mentioned examples, we may conclude on the potential of the down idioms to clearly convey the ideas of *disappointment* (a comedown), *low spirits* (spirits plummet) and *sadness* (to be down in the dumps, o be down in the mouth).

Fear can be also exposed through the downward orientation idioms, as seen in the following example:

To cower down in: *They cowered down with (from) sheer terror*.

A chill runs/ goes down somebody's spine in: *When I read the details of the murder, a chill ran down my spine (*Spears, 2005).

A shiver runs/ goes down one's back in: *When I heard all those people shouting and screaming, a shiver ran down my spine.*

Plenty of English idioms featuring orientational components convey not only intense emotions, but also emotional disturbances or collapses. This state can be conveyed by *breakdown* lexeme:

A nervous breakdown in: *After a month of stress and strain, Sarah had a nervous breakdown.*

To break down in: *Max finally broke down and confessed.*

Apart from the above mentioned, the emotion of love which is characterized with intenseness can be expressed by the model as in the example: *to fall in love*.

Although the downward orientation idioms mostly feature negative connotation, English language has it to reflect calmness or relaxation which one may experience after anger or fury, as in the below given examples:

To calm down in: *Please, calm down, nothing bad is going to happen.*

To cool down / off in: *I'm sorry, I got angry. I will cool off in a minute.*

Downward mapping mostly expresses negative emotions in the Tatar language contributing to verbal expression of such affects as *fear*, *anxiety*, *sorrow*, *grief* and *sadness*.

After English examples now, Tatar examples are given. To reach research goals the below mentioned examples of metaphorical models characterizing downward mapping are used to verbalize fear in Tatar language:

Җан табан астынатөшү(zhantabanastynatoeshyu) – to be scared;

һәркемнең җаны табаны астына качкан(kherkemneng zhany tabany astyna kachkan)– everyone was scared (lit: "everyone had their hearts sunk");

Йөрәк табангатөште(Ioryak tabanga toeshte) – had one's heart in the mouth (lit.: "had heart sunk");

Кызның йөрәге табанына төшкәндәй булды.(Kyznyng ioryage tabanyna toeshkendyai buldy (The Free Dictionary) – Seems like the girl had her heart in the mouth (lit.: heart sank).

Йөрәктабангатөшү(Ioryaktabangatoeshyu) – to be scared (to have one's heart in mouth, lit.: to have heart sunk).

Йөрәкнеучтакысып – бикныккуркып, борчылып(Ioryakneuchtakysyp – biknykkurkep, borchylyp) – to feel scared and worried.

Жиңгидән бу сүзләрне ишеткәч, минем күңелгә курку төште. (Zhingidyan bu syuzlyarne ishetkyaschyach, minem kyungelgya kurku toeshte (Mekhdiev, 1996).

– Having heard these words from the daughter-in-law, my soul was filled with fear.

Sorrow and *sadness* are vividly expressed by the following idioms:

Җантиргәбату (zhantirgyabatu) – break into perspiration due to moral torments;

Ләкинтынычйоклапбулмыйбит, җантирләргәбатам. (Lyakintynychioklypbulmyi bit, zhantirlyargyabatam)– Can't sleep because of uneasy feelings and sufferings (Gazi,1989).

Икенче көнне иртә белән уянганда Хәлимнең күңел төбендә бер болыт та калмаган иде инде.

(IkenchekoenneirtyabelyanuyagandaKhyalimnengkyungeltoebendyaberbolyt ta kalmagan ide inde –The next day when Khalim woke up he felt no heaviness.

Төшенкекүңел (toeshenke kyungel) (oppositionof*күтәренке күңел/ kyutyarenke kyungel*) – low spirits.

Нәкъ шушы көн һидият бик төшенке күңел белән кайтты.(Nyak shushy koen khidiyat bik toeshenke kyungel belyan kaitty (Kamal, 2010).– That day he came back in low spirits.

Йөрәккәтозсалу (ioryallyatozsalu) – to irritate somebody (lit.: "to bring fresh heartache").

Күңелнетөшерү (kyungelnetoesheryu) – to feel desperate (lit.: "to have spirits sunk").

Anxiety can be verbally expressed in the Tatar language using *heart/ ioryak*lexeme, e.g.:

Йөрәккә төшү (ioryakkya toeshyu) – to torment, lit.: "heaviness falls upon heart".

Lexemes featuring orientationalcomponents can also verbalize diverse emotional concepts of negative value, such as*сагыш/ sagysh* – yearning, sadness, *кайгы/ kaigy* – grief, *хәсрәт/ hyasryat*– grief, heart-ache.

Kaigy is associated with emotional torments, anguish, distress, something transmitted inspace,that gets one drowned in *grief*. This lexeme often goes with the verb бату/ batu (lit.: "to drown, to plunge"), йоту/ iotu (lit.: "engulf"), төшерү/ toesheryu (todrown in grief).

Синнәрсә бухәтлекайгыгабаттың? (Sin nersebukhetlekaigygabattyng? (Kamal,1957). – Why are you so drowned in grief?

Галимә апавакыйгасыһәммәбезнедә тирәнкайгыгатөшерде. (Galimeapawakyigasyhemmebezne de tiryankaigygatoesherde (Usmanov, 1964). – News about aunt Galima made all of us sad. (lit.: "made us fall into melancholy").

Үзкайгыңныүзеңйот. (Yuzkaigyngnyyuzengiot). –Live your grief down alone (lit.: “swallow your grief”).

ҖамалибеләнКамали, кат-кат сөйләшепикәүтирәнуйда, авыркайгыдаутыралар. (ZhamalibelenKamali, kat-katsoileshepikeyutiryanuida, avyrkaigydautyralar). –After extended discussions, Jamal and Kamali were in deep thoughts and heavy feelings.

The concept *khesret* (*misery, uneasiness, sorrow*) can be successfully expressed through lexemes with orientational components.

Khesret and *kaigy*share the same semantic components and reflect emotions of negative value and the situations associated. For this reason, both of them are often used with the verbs басу/ basu (suppress), йоту/ iotu (swallow), чигү/ shchigu (scrape).

Хәсрәтбеләнбәлаәзеңә басыпкынайөри.(Khesretbelyanezengyabasypkynaiori). – Grief and misery walk hand in hand (lit.: “grief and misery step on the heels”).

Хәсрәтбулса, утыныңсөремекапладыкүзләремне. (Khesretbulsa, utynyngsoeremekapladykyuzlyaremne). – Sorrow blurred vision (lit.: “smoke of sorrow covered my eyes”).

Хәсрәткәбату(khesretkyabatu) – to be drowned in sorrow.

Sorrow and *sadness* are expressed through the lexeme *sagysh*:

Сагынулар мине моңлы ләзәттле бер сагышкабатыраларидe.(Sagynular mine monglylezettlebersagyshkabatyralar ide). –Yearning usually makes me sink into sadness and pleasant melancholy.

Sagysh according to dictionary definition means: *feeling of strong yearning for someone or something, when the object of feeling is absent and the person experiences affliction*. The emotion roots are deeply associated with yearning, sadness and agonizing affliction (Palmer, 1996).

To the opposite end, *down* mapping sometimes expresses calmness:

Күңелнебасу(kyungelne basu) – to calm down (lit.: “to soothe heart”).

Йөрәктән авыр таш төшкәндәй булды(Ioryaktyan avyr tash toeshkyandyai buldy) – to have great weight off one’s mind (Steen, 2011).

Despite of downward orientation of the components in the idiom *күңелгә ятy*(kyungelgya yatu),it conveys the positive value verbalizingaffection. The

emotion which is stronger than affection is expressed in the following example through the downward orientation:

Мәхәббәткә бату(mehebbettkya batu) – to fall in love.

Мәхәббәтең төшкән кешене сөясен, аны аллаштырасың.(Mehebbetengtoeshkyankeshenesoeyasen, any allashtyrasyng).–One loves a person, who strikes his fancy, whom one idolizes(Sharifian, 2011).

CONCLUSIONS

Cognitive human map describes the mechanism used by scholars to categorize space into various structures. Orientation is the basis for the emergence of cognitive orientational metaphors related to anthropocentric world model or human-centered model. In terms of this model people consider vertical opposition (up stands for “good”, down – for “bad”) and horizontal opposition (right stands for “good”, left – for “bad”). We may assume this to be one of the tools to organize world picture which finds its reflection in the form of linguistics world picture (Kovesces, 2010).

These oppositions are widely employed to convey human emotions, particularly the *up – down* opposition is extensively used by Anglo-Saxon and Tatar linguacultural. We believe that human body anatomy (upward direction) strongly affects human understanding of space, because world view features the complexity of human life (Sharifian, Dirven, &Neiemier, 2008) This paper focuses on the potential of idioms with “down” phrase in them to express negative emotions in two diverse cultures – Anglo-Saxon and Tatar. it is suggested for further research to compare and contrast other types of idioms (such as idioms expressing positive emotions, body parts and etc) is English and Tatar.

ACKNOWLEDGEMENTS

This work was performed with the support of Russian Government Program for Enhancing Kazan Federal University’s Competitive Ranking.

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