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ЯЗЫКОВЫЕ СРЕДСТВА ВЫРАЖЕНИЯ КОНЦЕПТА «ПОМОЩЬ» В ПРОИЗВЕДЕНИЯХ ТОМАСА КЕНИЛЛИ И ДЖЕЙМСА КЛАВЕЛЛА

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Аннотация. Статья посвящена сопоставительному анализу языковых средств выражения концепта HELP, которые используют в своих произведениях Джеймс Клавелли и Томас Кенилли. Оба автора исследуют тему помощи и человечности в суровых условиях войны, тюремного заключения и т. д. Однако подходы авторов к видению и раскрытию концепта HELP разительно отличаются. В данной статье мы проведем сопоставительный анализ всех языковых средств, которые дают авторам более глубокое понимание этого концепта, уделяя особое внимание лексическим, стилистическим и синтаксическим особенностям.

Ключевые слова: военная литература, помощь, физическая помощь, моральная поддержка, солидарность, сострадание, поле боя, лексические, стилистические и синтаксические особенности.

PHRASEOLOGICAL UNITS WITH THE COMPONENTS «SWEET»/«SLADKIJ», «SOUR»/ «KISLYJ» IN THE LINGUISTIC PICTURE OF THE WORLD OF ENGLISH AND RUSSIAN LANGUAGES

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Abstract. The article provides an analysis of phraseological units with the components «sweet»/»sladkij», «sour»/ «kislyj» from the point of view of the linguistic picture of the world. It is noted that in some phraseological units that contain a comparison, the objects of comparison often do not coincide; this is due to the different perceptions and cultural characteristics of representatives of the English-speaking and Russian-speaking language communities.

Key words: phraseological units, positive/negative connotation, perception, linguistic picture of the world.

Phraseological units make speech more figurative and dynamic. They help to convey more meaning and do it emotionally and expressively. The phraseological fund is a reflection of the national and cultural specificity of a particular people, its centuries-old experience and observations. Phraseological units reflect the linguistic and cultural characteristics of the language.

Phraseological units are often called catchphrases, thus emphasizing their ability to fly through time and space, maintaining their relevance and popularity. These expressions often come from literature, history, cinema and even political speeches, becoming part of the general cultural heritage. Catchphrases have expressive power and brevity, due to which they are easy to remember and widely used in communication.

The use of set expressions in speech enriches the language, gives it emotional coloring and allows complex ideas to be expressed in a compact form. Their study reveals the depth of the language and provides a unique opportunity to understand the mentality and traditions of the people.

Such phrases are a powerful tool for creating vivid, vivid images that are easy to remember and make communication more colorful. They help to convey complex ideas or feelings concisely, strengthening the connection between interlocutors due to the common cultural context. In literature, phraseological units are used to create an authentic atmosphere and characterization of characters, making the text more rich and multifaceted. Mastering catchphrases is important when learning a language, as it contributes to a better understanding of native speakers and immersion in the language environment.

R.F. Bryleva and N.N. Baktybek notice: «Each language has a unique linguistic picture of the world. Therefore, phraseology, like nothing else, fully reflects the material and spiritual culture of the people. Partially, the linguistic picture of the world, which is embodied in phraseological units of the English and Russian languages, coincides, but most often there is a discrepancy. This is due to different traditions, customs, religious beliefs, values of the people and many other factors» [Bryleva, 2023, s. 36].

The analysis of phraseological units with the components «sweet»/»sladkij», «sour»/ «kislyj» from the point of view of the linguistic picture of the world gives us the opportunity to better understand the national specificity of native speakers. Certain associations are fixed in the consciousness of each person, so it is easy to trace the associative series of a native speaker, based on the material has been selected from the dictionaries Kunin A.V. Bol'shoj anglo-russkij frazeologicheskij slovar' and Lubenskaya S.I. Bol'shoj russko-anglijskij frazeologicheskij slovar'.

The words «sweet» and «sladkij» are perceived in English and Russian approximately the same way and have a positive connotation. In phraseological units they are associated with:

- something pleasant (Eng. *that which was bitter to endure may be sweet to remember*; Russ. *inogda priyatno vspominat' te vremena, kogda bylo tyazhelo*);
- wonderful (Eng. *sweet to the sweet*; Russ. *prekrasnoe prekrasnoj*; Eng. *life is sweet*; Russ. *zhizn' prekrasna*);
- joyful (Eng. *the sweet and the bitter of life*; Russ. *radosti i goresti*);
- romantic (Eng. *sweet nothing*; Russ. *romantichnaya chepuha*);

- delicious (Eng. *the nearer the bone, the sweeter the flesh*; Russ. *chem blizhe k kostochke, tem myasko vkusnee*).

Differences in the language pictures of the world of English and Russian, and, accordingly, different perceptions and cultural characteristics of people cause a discrepancy between the objects of comparison. For example, the English phraseological unit «as sweet as sugar» has Russian equivalent «sladkij kak med».

Sweetness is believed to be inherent in substances that have nutritional value and that give strength. For example, honey has long been associated with something that is not only tasty but also healthy because it is rich in nutrients.

According to Slavic mythology, honey is associated with the goddess Lada, personifying beauty, love and fertility. in Islam, honey expresses the sweetness of heavenly life in the 'garden of eternity'. In Mithraism, honey was brought to Mithra and served as a sacrament that cleansed from sins. The initiates washed their hands with it. Z.Z. Iskandarova notes:

- «in ancient Greek mythology, honey is the food of the gods, the infant Zeus was fed with it;
- in ancient India, honey was the beginning of all beginnings;
- in Scandinavian mythology, the honey of poetry is a sacred drink that gives wisdom and poetic inspiration;
- in Vedic myths, honey is identified with health;
- in the Bible, honey is a symbol of eternal life» [Iskandarova, 2020, p. 55].

In Russia, honey is a traditional product. Honey-bearing herbs grow all over Russia that have healing properties. Honey is widely used in Russian cuisine as a stand-alone delicacy and a sweet additive in the preparation of gingerbread, pies, jam and other dishes. The healing properties of honey are also used in folk medicine. Therefore, for a native speaker of Russian, the first image associated with something sweet, that is, useful, is honey.

It is known, that «sugar is a carbohydrate, which is considered a valuable nutrient that provides the body with the energy it needs» [Satdarova, 2015]. The Great Russian Encyclopedia states: «The raw material for sugar production is sugar-bearing plants (primarily sugar beet and sugar cane). The use of sugar as a sweet juice of a wild grass with a thick stem (sugar cane) has been practiced since ancient times on the island of New Guinea. Gradually, domesticated sugar cane reached Southeast Asia and East India, and they learned to boil the juice into a thick brown mass, then they began to pre-purify it with ash; only at the beginning of our era did they begin to obtain sugar in the form of crystals» [BRE]. Sugar was considered a luxury, used as a delicacy and even sold in pharmacies as a medicine, that is why the word «sugar» is used as a comparison in English.

To describe something that is highly desirable but not allowed phraseological unit «forbidden fruit»/»zapretnyj plod» is used. The appeal of forbidden fruit is explained by a psychological phenomenon called the forbidden fruit effect. When something is forbidden or unavailable, it can make you want it more. And getting something forbidden leads to pleasure, therefore, the forbidden fruit is associated with pleasure. It is also known that sweet taste is inherent in something pleasant, from which people also get pleasure. That is why the adjective «sweet» is used in this phraseological unit. The original source of the image of the «forbidden fruit» is considered to be the biblical story about the fruit from the tree of the knowledge of

good and evil, which God forbade Adam and Eve to eat. V.V. Serov has denoted that «the expression «forbidden fruit is sweet» was first encountered in the works of the Roman poet Ovid (Publius Ovidius Naso, 43 BC – 18 AD)» [Serov, 2005, p. 86].

The other components «sour» and «kislyj» in English and Russian are perceived in both languages as words with a negative meaning, for example:

- expressing dissatisfaction (Eng. *sour face*; Russ. *vorchun, bryuzga*; Eng. *sour expression*; Russ. *kislaya mina*);
- implying something sour (Eng. *sour look*; Russ. *kislyj vid*), bitter (Eng. *every white has its black, and every sweet its sour*; Russ. *u vsyakogo belogo est' svoe chernoe, a u vsyakogo sladkogo – gor'koe*);
- implying something sad or bad (Eng. *to strike a sour note*; Russ. *prozvuchat' pechal'noj notoj*; Russ. *udastsya – kvas, ne udastsya – kislye shchi*).

Among the phraseological units with the components «sour» and «kislyj» there is a discrepancy between the imagery of the linguistic pictures of the world of the English and Russian languages.

The English phraseological unit «sour as vinegar» has Russian equivalent «sour as lemon», that shows the discrepancy in imagery due to the uniqueness of the linguistic picture of the world. In English and Russian different words «vinegar» and «lemon» are used as the objects of comparison. It means that a native English speaker associates something sour with vinegar, and a native Russian speaker associates this feature with lemon.

R.F. Bryleva admits «when a man taste a sour product, the acid it contains irritates the tongue and the facial nerves adjacent to it, as a result of which the muscles contract and a reaction occurs. The sour taste distorts facial expression. Lemon is just the product that provokes such a reaction, as it contains a lot of acid» [Bryleva, 2023, p. 38].

The etymology of the word «vinegar» shows that this word comes «from Anglo-French vinegre, Old French vinaigre «vinegar», from vin «wine» (from Latin vinum; see wine (n.)) + aigre «sour» (see eager). In Latin, it was vinum acetum «wine turned sour», acetum for short» [OED].

Thus, Russian speakers associate sour taste with lemon, and the English speakers do it with vinegar.

Perception of the figurative basis of a phraseological unit is an integral part of its understanding, just as the disclosure of its meaning helps to understand the specifics of the people's culture. Z.M. Guseynova admits, «this requires the presence of certain linguacultural knowledge and life experience. In turn, sensory perception helps to understand the figurative meaning of phraseological units, which include adjectives that have a taste feature» [Guseynova, 2024, p. 592].

Despite the similar perception of taste adjectives by native English and Russian speakers, their figurative perception differs due to the unique linguistic picture of the world of both languages.

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ФРАЗЕОЛОГИЧЕСКИЕ ЕДИНИЦЫ С КОМПОНЕНТАМИ «SWEET»/«СЛАДКИЙ», «SOUR»/«КИСЛЫЙ» В ЯЗЫКОВОЙ КАРТИНЕ МИРА АНГЛИЙСКОГО И РУССКОГО ЯЗЫКОВ

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Аннотация. В статье дается анализ фразеологических единиц с компонентами «sweet»/«сладкий», «sour»/«кислый» с точки зрения языковой картины мира. Отмечается, что в некоторых фразеологических единицах, содержащих сравнение, объекты сравнения часто не совпадают, это связано с разным восприятием и культурными особенностями представителей англоязычного и русскоязычного языковых сообществ.

Ключевые слова: фразеологические единицы, положительная / отрицательная коннотация, восприятие, языковая картина мира.