

ANALYSIS OF SEMANTICS OF PHRASEOLOGICAL EXPRESSIONS, ILLUSTRATING THE EMOTIONAL STATE OF FEAR IN GERMAN- LANGUAGE PUBLICISTIC TEXTS

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ABSTRACT

This article considers the phraseological expressions that interpret the state of fear, as well as their lexical-semantic analysis based on the publicistic discourse of German language. It should be noted that it is an emotive text, in contrast to the dictionary definition, which conveys the shades of the emotive semantics of a word most fully and brightly. Thus, a text appears to be a communicative unit with an emotional component that regulates the relations with the human factors of an individual: emotional, mental states, etc. As a rule, newspaper articles and the texts of a social-political nature served as the basis for the publicistic discourse analysis. The analysis showed that German-language publicistic texts often use phraseological units as a heading to strengthen the emotional expressiveness; Also fear can be ambivalent. The ambivalent nature of fear is expressed by "the ambiguity of a person's relationship to the world around him, as well as the contradictory nature of the value system. The use of complex words (composites), which unlike the Russian language is embodied in journalistic discourse is also characteristic of the German language. Composites, as a rule, consist of two components, the combination of which indicates the subject of fear state.

Keywords: linguistics, phraseology, emotion, publicism, semantics, fear.

INTRODUCTION

The analysis of phraseological means for the verbalization of the emotional concept "fear" in German using the material of publicistic discourse is explained by the fact that it is an emotive text, in contrast to a dictionary definition, which can most fully and clearly convey the shades of a word emotive semantics. According to V.I. Shakhovsky, "only speech is informative, and language is the code that should be put into action, and that new and new implicit expressive forces of the language and its nominative potencies are revealed due to speech and text" [1]. In other words, a text is a communicative unit with an emotional component that, in its turn, regulates the relations with the human factors of an individual: emotional, mental states, etc. It should be noted that the journalistic style has two main functions, namely, information and impact. Publicistic texts express a variety of information, which reflects various facts of public interest. The reported facts, in its turn, are subject to interpretation and assessment, which are carried out through the use of verbalization phraseological means in respect of the emotion under study which performs an acting function. The scientific novelty of the work lies in the fact that the phraseological tools are subjected to detailed analysis in publicistic discourse on the basis of German-language texts. Our goal is also to reveal the ethnic-specific features of fear emotion objectification in the German linguistic consciousness.

MATERIALS AND METHODS

The materials of the present study were the German textual bodies: DWDS [2], LIMAS [3], OWID [4], as well as the authoritative newspapers Spiegel, die Welt, Zeit.

The main methods of research are: the method of definition, contrast, analysis, the method of interpretation, introspection and component-semantic analysis.

RESULTS AND DISCUSSION

The semantic analysis of phraseological expressions showed that the most interesting examples illustrating the emotional state of fear were found in the German newspaper "Die Welt". It is noteworthy that the article "Angst macht die Beine leichter und motiviert" contains the phraseological expression in its name. Let us briefly explain that in this article the thing is about two famous German football teams "1. FC Köln" (Cologne) and "Hertha BSC" (Berlin), as well as about an upcoming game in the Football League. The journalist interviews the professor at the University of Göttingen, specializing in the study of fear emotion: Wenn die Profis der beiden akut bedrohten Klubs aufs Feld laufen, wird auch jede Menge Angst dabei sein, die die Beine schwer machen kann. Wird die Angst allerdings zu groß, lähmt sie eher und dann werden die Beine tatsächlich schwer [5]. In this example, the thing is about professional football players who enter the field and experience a strong fear while playing with a serious rival. Such a strong emotional tension "paralyzes" a player (lähmt sie), does not make it happen, and binds the movements visibly (Angst ..., die die Beine schwer machen kann). However, in order to awaken the competitive spirit in sportsmen, it is necessary "to frighten morally" and "to pour oil on the fire" in professor's opinion: Einem anderen Spieler dagegen muss man vielleicht Feuer unter dem Hintern machen, um das optimale Angstlevel zu erreichen. Ich würde ihm erzählen, dass die Medien und die Zuschauer über ihn lachen, wenn er sich blamiert. Das klingt zwar ziemlich radikal, kann aber zum Erfolg führen [5]. The phraseological expression "Feuer unter dem Hintern machen" in the context of this example is updated through the semantic sign "in order to achieve the optimal level of fear, it is necessary to pressure a person morally, namely, tell a player that if he misses the ball, he will receive Condemnation and ridicule on the part of fans and mass media; The above method is, perhaps, a radical one, but it is the only true one for success".

The following example, which tells of two young men, who are named Klaus and Marki is of particular note. They scrambled high on a tree, the branch of which broke suddenly. Liza's mother ran out of the house. She was so outraged by the act of Klaus and Marki that one could read anger and irritation on her face. The hero who watched what was happening was frightened terribly: "Ich bin vor Angst auf die Wand gerannt". The expression "vor Angst auf die Wand rennen" is used to amplify emotion, which literally means "to climb to the wall because of fear": Der Klaus und der Marki sind unwahrscheinlich geklettert, ziemlich hoch. Und dann hat ein Ast gekracht. Ich hab gesagt, sie sollen lieber nicht mehr. Ich bin aber auch auf dem Baum gewesen. Plötzlich ist die Mama von Lisa aus dem Haus geschossen, richtig mit Wut. Der Klaus und der Marki sind auf das Garagendach. Ich bin vor Angst auf die Wand gerannt [5].

Man will die Amerikaner nicht in Zugzwang bringen, mit den neuen Herrschern am Nil zu brechen. Dahinter hat die Furcht große Augen, dass ein offener Bruch mit Kairo westlichen Interessen schaden könnte. Sie wiegt für Amerikaner und Europäer auch nach dem Blutbad von Kairo noch schwerer als die Abscheu vor der Brutalität des Regimes [5]. The phraseological expression "Die Furcht hat große Augen" is updated in the context of this example through the semantic indication that "the government is very much afraid that a breach of the contract with Cairo would ruin the interests of the West, which could lead to foreign policy disagreements". It should be noted that this phrase corresponds to the phraseological expressions with a more pronounced emotional-expressive realization of the marker of fear, fixed in German-language dictionaries: In tausend Ängsten sein [6], Furcht hat tausend Augen [6]. All expressions have the meaning "fear has big eyes".

The article from the magazine "Spiegel" is interesting to us, in which they discuss the contradictory nature of fear. Despite the fact that this emotion paralyzes and is a source of illnesses, nevertheless, it also has a positive effect on a person. Fear gives life energy, and helps to achieve success. Thus, this emotion can cause dual contradictory feelings. Hence, fear is ambivalent. It should be noted that the ambivalent nature of the proverbs is considered in sufficient detail by L.K. Bayramova. According to the scholar, ambivalence consists in the ambiguity of a person's attitude to the surrounding world, and also in the

contradictory nature of the value system [7]. In this axiological phraseological dictionary the author provides ten dyads, each of which has two units that reveal values and anti-values encoded in the mind of a person, and which find a vivid embodiment in phraseological expressions, proverbs and sayings of different languages. Returning to the example in the magazine "Spiegel", we can argue that the emotion of fear is ambivalent, and the author of the article asks the question, if fear is a bad adviser: Ist Angst tatsächlich ein schlechter Ratgeber? Zwar kann sie lähmen und krank machen, doch sie schärft auch die Sinne, beflügelt den Geist und sicherte unseren Vorfahren das Überleben. Wie kommt es, dass Angst manche Menschen zu Höchstleistung, gen antreibt und andere erstarren lässt? [8]. Thus, fear is not only of a negative character, but also has a positive charge. In the Russian language consciousness, the phrase "Fear is the best assistant" is the equivalent.

Oder war es später gewesen, als er eine halbe Nacht vor dem Hause des geliebten Mädchens gestanden hatte, krank vor ohnmächtiger Wut über seine Hilflosigkeit, zitternd vor Kälte und vor Angst, daß sie sterben müßte, schnaubend vor Zorn, weil ihn die Eltern der Geliebten Weggeschickt hatten wie einen Fremden - und dabei eine Zigarette an der anderen angesteckt hatte (...) Wie jetzt: schon die dritte oder gar vierte, ohne Streichhölzer zu brauchen [5]. In this example, the author uses the phraseological phrase "vor Angst zittern", which means "tremble with fear". It's about a young man who stood in front of the windows of a beloved girl's house, trembling with fear, and experiencing conflicting feelings: rage, anger, helplessness.

Fear is also the driving force, which is reflected in the following example: Aber vielleicht ist der zeitüberlegene Ausdruck der Kunst als schöpferisch gelungener Gegenwurf gegen die Unruhe des fragmentarischen Lebens zu verstehen? Dann hätte sie - wenn auch nur indirekt - doch ihren Grund in der Zeitlichkeit des Lebens. Es wäre dann so, dass der Mensch im künstlerischen Werkschaffen und im Genießen aus der langen Reise seines zeitlich ausgespannten Daseins in eine zeitentrückte Ruhe sich zusammenzieht und sammelt. So entspränge die Kunst der "Angst" vor dem Zurückbleiben des Lebenden hinter sich selber, das heißt der Angst vor seiner eigenen Vergänglichkeit. Dann würde Angst den Alten laufen machen [5]. In the context of this example, fear has a positive character, which is an engine in some sense, and motivates for further actions. While living a life, a person enjoys it, the moments which take place, experiences possible events. And at a certain stage of a person's life, fear arises that the past can not be returned. This motivates, makes us reconsider vital guidelines and set priorities.

Als ich in ihrer Gegenwart sprach, fiel mir keinen Augenblick ein, meine Worte könnte sie treffen - nicht Karel Willebrod, sondern sie! Sobald ich aber zu ahnen begann, gerade sie könnte mich gehört und verstanden haben, hatte ich Angst in den Hosen: wie wird sie auskommen mit den gefährlichen Gedanken, die ich ihr eingeimpft habe? [5]. In this example, the thing is about a man who managed to talk to a girl who was in an unconscious state for a long time. In order to enhance emotional experience and expressiveness, the expression "Angst in den Hosen haben" is used. The guy was so excited and frightened by happening things, that his heart was gone in the heels. It should be noted that the phraseological foundation of the German language has the expression "Das Herz fiel ihm in die Hosen" [9]. Therefore, one should assume that the expression "Angst in den Hosen haben" in the context of the analyzed example is the transformation of the traditional expression recorded in dictionaries, and acts as an antiproverb that "distorts" known to all phraseological expression acting as the means of the language game. The fact that the German expression "Das Herz fiel ihm in die Hosen" and the Russian expression "my heart leapt into my mouth" convey a general ideological and imaginative content, but different shades of meaning. In the representation of a Russian-speaking person, the "soul" serves to indicate the degree of fear, while in the mind of a German-speaking person the "heart" is used to indicate the same. This discrepancy shows once again that the understanding and the awareness of fear in Russian language occurs through deep feelings and the feelings that encompass the entire inner world of a man. In German culture, the comprehension of

fear occurs to a lesser extent intensively and is associated with a certain internal organ of a person - a heart.

The following phraseological expression showing emotional experience - "die Haare stehen zu Berge" was discovered as we analyzed journalistic texts, which has the translation equivalent of "one's hair stands on end" in Russian linguistic culture: Das ist nun genau der Fall, der die Haare zu Berge stehen lässt : Ein Wissenschaftler namens Khan, Schöpfer der pakistanischen Atombombe, begierig, den Islam per ultimativer Waffe zu ermächtigen, zieht ein internationales nukleares Netzwerk auf und versorgt Libyen, den Iran und den Zeloten-Staat Nordkorea mit Uranium- und Sprengkopf-Technologie [10]. This token of fear in the context of the presented example implements the following meaning: "an installed nuclear bomb makes a certain fear among residents of the country that makes up hair stand on end".

German language is characterized by the use of composites (complex words), consisting of two or more components. The verbalization of the state of fear in the publicistic discourse of German language is vividly embodied in complex nouns. One of them is "Angsthas". Earlier, we already gave the examples from the article "Angst macht die Beine leichter und motiviert". Returning to the theme of the emotional state of fear among football players, we note that the mentioned by us psychology and medicine professor Borwin Bandelow, speaking of players as cowards (Angsthase), gives the following explanation of this condition: Herr Bandelow, sind Fußballprofis eigentlich besonders große Angsthasen? - Allerdings muss man hier zwischen den verschiedenen Arten von Angst unterscheiden. Die Spieler haben keine übergroße Angst vor Verletzungen, eher im Gegenteil. Dafür haben sie eine wesentlich größere soziale Angst. Das ist die Angst, sich vor anderen zu blamieren. Darüber hinaus bedeutet Abstiegsangst für viele Profis ja auch eine existenzielle Angst. Denn der Abstieg aus Liga eins bedeutet oft ja auch Gehaltseinbußen und eine schrumpfende Reputation als Profi [11]. The state of cowardice (Angsthase - hare's soul) is based not so much on the fear of injury as social (existential) fear, namely, the fear of missing a ball, which can lead a professional player to the exclusion from the football league, which means the depriving of some fee for a game and thus a spoiled reputation. The equivalent to the complex word Angsthase is the phraseological expression "hare's soul". From the point of view of syntax, this expression fulfills the function of one member of the sentence, since without the adjective "hare" the word "soul" does not express the desired concept, and the context loses its meaning, which speaks of the whole nature concerning the given word combination. According to V.V. Vinogradov, "the main signs of phraseology should be represented by the zero value of one of the components, the usual predetermined semantics of an expression and its completeness. The phrases that potentially retain all their forms can be considered as the cases of transition from figurative expressions to phraseological units" [12]. Consequently, the combination of "hare's soul" is a phraseological unit. And since it serves as the equivalent of the German word "Angsthase", consisting of two components, it should be assumed that the latter also has some phraseology. This fact is confirmed by the data of the dictionary edited by K.F. Vander "Deutsches Sprichwörter - Lexikon".

CONCLUSIONS

The analysis of German-language publicistic texts showed that there are not many examples that verbalize the emotional concept of "fear", which indicates a certain scientific value of our study, and the work may constitute the prospect for further study of this problem.

SUMMARY

Most phraseological units are characterized by a non-transparent structure. In other words, the addition of new words to them is not peculiar. However, during the analysis the examples were found that included new components which were not fixed in lexicographic sources (compare: Angst macht die Beine and Angst macht die Beine leichter / Angst macht die Beine schwer).

In German-language publicistic texts, phraseological units are often used as a heading (Angst vor Angst, Angst macht die Beine schwer), which serve to strengthen emotional expressiveness, since a title is an accented position that attracts readers' attention.

The analysis of phraseological units in a German-language journalistic text showed that fear can be ambivalent. The ambivalent nature of fear is "the ambiguity of a person's relationship to the world around him, as well as the contradictory nature of the value system" [Bayramova 2011].

The use of complex words (composites) is also characteristic of German language, which unlike Russian language is embodied in journalistic discourse. Composites, as a rule, consist of two components, the combination of which indicates the state of fear subject (Angsthase).

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