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ДОБРЕДОЉОВТЕ WĒLLKOMM स्वागत छ  
VÄLKOMMEN FÄILTE VÍTEJTE HERZLICH ΚΑΛΩΣ ΗΡΘΑΤΕ  
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**PHRASEOLOGICAL UNITS OF POSITIVE SEMANTICS IN THE NOVEL  
"FAREWELL TO ARMS!" AND STORIES BY E. HEMINGWAY.**

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*Abstract. This article is about phraseological units found in the works of E. Hemingway on emotional states. Phraseological units with positive semantics are phraseological units, in the meaning of which positive emotions are represented. Analyzing the works of E. Hemingway, we found many phraseological units corresponded to phraseological units of positive semantics.*

*Keywords. Presence, phraseological units, express, positive, emotion, state.*

Phraseological units are the most picturesque, colorful and expressive part of the vocabulary of any language. If lexemes could be compared with the shades and colors of a vocabulary, then phraseology would turn out to be a kind of picture gallery, in which live and amazing images of national customs and traditions are collected, the historical memory of the people is reflected, patches of folk songs and fairy tales are woven.

According to the sign of expressed emotions, phraseological units can be divided into phraseological units of positive semantics and negative semantics. Let us first consider phraseological units with a positive connotation.

Interestingly, in the course of analyzing the works of E. Hemingway, we analyzed about 120 phraseological units, of which only 24 (that is, less than one fourth of the total amount of the entire empirical material studied) corresponded to phraseological units of positive semantics. In most phraseological units, a pronounced negative semantic charge was observed. It is also interesting that the presence of phraseological units expressing positive emotional states does not always lead to the approval of their high expressiveness. On the contrary, cases of higher expression were observed precisely in negative emotional phraseological units.

Let's consider this phenomenon in more detail on the example of the analysis of phraseological units with positive semantics, selected by the method of continuous sampling from the novel "Farewell to Arms!" and stories by E. Hemingway. Phraseological units with positive semantics are phraseological units, in the meaning of which positive emotions are represented.

So, in the story "Up in Michigan", the words "fun", "funny" appear in an unusual meaning for the reader, which is part of the following phraseological units used by the author:

1) Like that made her funny. - Feeling that she liked it, she was pleasantly embarrassed ("Up in Michigan").

2) She couldn't sleep well from thinking about him but she discovered it was fun to think about him too. "...It turned out to be nice to think about him ("Up in Michigan").

In these phraseological units, the components "fun", "funny" lose their original sense "funny" and acquire the shade of a more positive epithet "it's nice to think about someone". The semantics of approval sounds in another phraseological unit used in this story:

3) Taste good to a man. - Well, how! (option: Oh, how good!)

The description of pleasant physiological and mental states is also expressed in the meanings of phraseological units used in the works

E. Hemingway:

4) Jim began to feel great. Jim was having a lot of fun. (Optional: Jim felt great) ("Up in Michigan").

5) The men came in to supper feeling hilarious but acting very respectable. "The men showed up for dinner very tipsy, but behaved with dignity ("Up in Michigan").

We have already said above that most of the positive emotional phraseological units in the works of E. Hemingway have a low degree of expressiveness compared to phraseological units with negative semantics. This, in our opinion, is the peculiarity of Hemingway's artistic discourse: positive emotional states have a lower expressive potential than negative ones, the description of world situations, love in his works is always more restrained than the description of the horrors and catastrophes of war, broken human destinies, sorrows. and sorrows. But even among the vices and passions of war, people experience positive emotions, do not lose true feelings, fall in love and live.

Hemingway also created his own author's phraseological units, later that have become part of the world phraseological fund, such as:

6) A Clean, Well-Lighted Place. - A clean, bright place, an outlet (A Clean, Well-Lighted Place).

7) With all those who need a light for the night. - With everyone who needs this light in the night (A Clean, Well-Lighted Place).

One of the most intense positive phraseological units in the works of E. Hemingway are phraseological units that describe emotional states and feelings of love, love and friendship.

8) You are sweet to me (The Snows of Kilimanjaro).

9) She never made scenes (The Snows of Kilimanjaro).

10) And that night missing her so much it made him feel hollow sick inside (The Snows of Kilimanjaro).

The novel "Farewell to Arms!" is special in terms of strength and expressiveness of the expression of the emotional states of the characters, where the entire artistic discourse is a combination of directly opposite emotional concepts: love and war. In the description of love, there are many phraseological units with positive semantics. Let's analyze some of them.

11) I must make on Miss Barkley the impression of a man of sufficient wealth (A Farewell to Arms).

12) There isn't always an explanation for everything (A Farewell to Arms).

13) When you love you wish to do things for (A Farewell to Arms).

14) We have a fine time (A Farewell to Arms).

15) You're awfully good to me (A Farewell to Arms).

16) I know where I stand (A Farewell to Arms).

17) Nothing ever happens to the brave (A Farewell to Arms). Phraseologisms with positive semantics, presented in examples 11-17, have low expressiveness, are more informative than expressive, but in the context of the events described, their emotional potential grows and becomes more expressive.

18) When I saw her I was in love with her. Everything turned over inside of me (A Farewell to Arms).

19) I really love you. I'm crazy about you (A Farewell to Arms).

20) I'm crazy in love with you (A Farewell to Arms).

21) Vice is a wonderful thing. The people who go in for it seem to have good taste about it (A Farewell to Arms).

22) Feel our heart beating (A Farewell to Arms).

23) The wildness was gone and I felt finer than I had ever felt (A Farewell to Arms).

As you can see, in all of the above phraseological units from examples 18-23, there is a high level of expressiveness of the expressed emotional state of falling in love or a feeling of love. Examples 19-21 contain a direct indication of feeling, these phraseological units are highly expressive, while in examples 22-23 feelings are presented implicitly, but nevertheless phraseological units still have a high degree of expressiveness.

Summarizing the above, we can conclude that that phraseological units with positive expression in the works of E. Hemingway are presented in a limited number and often have a low degree of expressiveness. Phraseologisms, the components of which contain a direct indication of feelings, have a greater the intensity of positive expression compared to stable units, where such components are not observed.

Unlike a literary text, literary discourse represents a sociocultural interaction between a writer (as a producer) and a reader (as a recipient), involving cultural, social and aesthetic values, knowledge about the world and attitude to reality, a system of beliefs and beliefs, a system of feelings and emotions. In addition, artistic discourse is designed to change the spiritual space of a person and evoke a certain emotional reaction in him.

The emergence of an emotional reaction is impossible without the involvement of highly expressive language means in the discourse, the most expressive of which, in our opinion, are the phraseological units of the language.

Both phraseological units and artistic discourse have almost the same set of characteristics, such as expressiveness, emotionality, figurativeness, intensity, orientation. In other words, in literary discourse one can highlight the phraseological discourse, which forms the basis of figurativeness and expressiveness of works of art.

Phraseological units, or idioms, as they are most often called by most Western researchers, represent the most picturesque, colorful and expressive part of the vocabulary of any language. If the synonyms, figuratively speaking, can be compared with the shades and colors of the vocabulary, then the phraseology in this case turns out to be a kind of picture gallery, in which live and amazing images of national customs, traditions and prejudices are collected, the historical memory of the people, shreds of folk songs and fairy tales. Distinctive features of the artistic discourse represented by the works of E. Hemingway are the extreme conciseness of language means and, at the same time, the amazing visibility of the description. At first glance, a simple everyday discourse, a brief dialogue, upon closer examination reveals a deep and meaningful subtext. All this creates for the recipient a whole artistic universe, incommensurable in scale with the small linguistic volume that is on the surface. Conciseness expression forms leads to a higher expression of content forms.

In this paper, we proposed our findings of phraseological units in the works of E. Hemingway, on the basis of the sign of emotional states expressed by phraseological units (positive), as well as on the basis of a high and low degree of expressiveness.

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