

THE CONCEPTUAL CATEGORIES OF EMOTIONS RENDERED BY THE IMAGE OF "THE HEART" USED IN SOMATIC PHRASEOLOGICAL UNITS

Viorica LIFARI

Moldova State University

The phraseological units with a somatic lexeme comprise a big amount of linguistic evidence for studying the spiritual culture in different languages.

In this paper we conducted a research of somatic phraseological units that contain the "heart" lexeme in the English, Romanian and Russian Languages. The examples under analysis have been collected from dictionaries and classified according to "the heart" image which denotes a certain conceptual category of emotions. The study was performed following the semantic criteria suggested by the American professor G. Lakoff, the Romanian researcher N. Angheliescu and also by the famous Polish linguist A. Wierzbicka.

Having completed the research we identified similarities and differences both in the category of emotion concept and in the images of "the heart" that describe these concepts in the three languages of study. The results of the investigation are reflected in tables contained in the paper.

Keywords: *concept, emotion, "heart" image, metaphor, somatic phraseological units.*

CATEGORIILE CONCEPTUALE ALE EMOȚIILOR EXPRIMATE DE IMAGINILE „INIMII” ÎN EXPRESIILE FRAZEOLOGICE SOMATICE

Expresiile frazeologice ce conțin o componentă somatică prezintă un material vast din punct de vedere lingvistic pentru un studiu al culturii spirituale în diferite limbi.

În această lucrare ne-am propus o cercetare a expresiilor frazeologice somatice ce conțin lexemul „inimă” în limbile engleză, română și rusă. Exemplele au fost selectate din dicționare și clasificate după imaginea „inimii”, care redă o anumită categorie conceptuală a emoțiilor. Analiza materialului factologic a fost făcută după criteriile semantice propuse de profesorul american G.Lakoff, cercetătoarea română N.Angheliescu și renumita savantă poloneză A.Wierzbicka.

În urma elaborării cercetării am identificat asemănări și deosebiri în conceptul de emoție redat de expresiile frazeologice în cele trei limbi de studiu și am scos în evidență diferite imagini ale „inimii” ce descriu aceeași categorie conceptuală a emoțiilor în limbile engleză, română și rusă.

Cuvinte-cheie: *concept, emoție, expresii frazeologice, imagine a „inimii”, metaforă.*

Phraseological units with a somatic component comprise a vast linguistic material for studying the spiritual culture in different languages. These expressions contain one part of the human body in their structure, be it external or internal. The term *soma* from Greek means *body*, thus explaining the name given to the phraseological units under discussion [8, p.134].

The explanation why somatic phraseological units comprise a reliable material for studying cultural differences comes from the human's first understanding of the world by means of his body. Perceiving himself the man started to describe the world transferring the knowledge about him onto the surrounding reality. Thus very often while describing different emotions or states of the mind or body the speakers of different languages use phraseological units that include one part of the body.

In this paper we have chosen to study the somatic phraseological units that express the people's emotional states through the image of *the heart*. One reason for doing it is the association of *the heart* with the human's feelings and emotions and another one is the conclusion to which other linguists came, claiming that the main somatic element found in the phraseological units of this group is "the heart" [8, p.137] and [1, p.2].

As mentioned above *the heart* is the symbol of emotions that can be found in many cultures though different studies show that in some ethnic groups people associate feelings and emotions with other internal organs as for example the Chinese associate them with *the kidneys*, Africans locate emotions in *the liver* and *the nose*, while the French put them into *the spleen* [6, p.138].

We can add that Moldovans and Romanians locate some of their negative emotions into the *small chicken stomach (rânza)* and the Japanese place them into *the abdomen (hara)* [7].

As we notice the internal location of the concepts of emotions in the human body is various still the most often used organ to denote emotions in the languages of the Indo-European family is *the heart* and this explains

the existence of a relatively big number of phraseological units found in different languages to denote the human emotions. Many of these phraseological units are metaphors or metonymies as stylistic devices this fact emphasizing that we speak about emotions in terms of metaphors which is a claim of the famous linguist G.Lakoff [3, p.1-2].

According to his theory it is a widely known fact nowadays that the metaphor is not a matter of language but one of the thought. Professor G.Lakoff considers that all abstract concepts such as the time, the states of a human, change, causality and the purpose are all expressed metaphorically, thus by means of a metaphor we understand *a cross-domain mapping in the conceptual system*.

The metaphor has become an indispensable part of our everyday life, it is a conventional way to conceptualize the world and our everyday behaviour reflects our metaphorical understanding of experience [3, p.1-2].

The metaphorical conceptualization of emotions has been studied in various languages, by various scholars who based their papers on the theory of G.Lakoff and M.Jonson [4, p.195-208] and later on the theory of Z.Kövecses [2, p.109-121] and on the Image schema method used by A.Wierzbicka [5] in her book on cross-cultural studies of emotions, L.I. Petrova [8, p.133-144], who studied the conceptualization of emotions in English and Russian through somatic phraseological units, N.Anghelescu [1, p.2] researched the idioms with *the heart* lexeme in Romanian, French and Arabic and others.

As we comprehend the interest in the topic is great and continues to attract other researcher's attention as well, still as the combination of languages we study was not discussed in other papers we decided to complete the vast existing research in this domain with some more observations.

For our study we have chosen the classification of conceptual metaphors introduced by G.Lakoff about the *orientational metaphors* (more is Up, control is Up, good is Up, rational is Up), *ontological metaphors* (the mind is a container, the mind is a machine) and *structural metaphors* (The structuring of one kind of experience or activity in terms of another kind of experience or activity) [4, p.195-197] as a method of research.

Also we consider the specific image schemas suggested by N.Anghelescu with reference to the image of *the heart* in the Romanian metaphors. The researcher states that while analysing the common conceptual schema in two or three languages the metaphors could show us a variety of specific schemas as for example:

- a) The importance of *the heart* for the human body;
- b) its symbolic location in *the centre* of the body;
- c) the functions of *the heart*: its relations with *the soul* and *the mind*;
- d) the ability of the human *to control it*;
- e) its ability *to act on its own*;
- f) its *structure, temperature and colour* [1, p.2], [emphasized by V.L.].

We know that *the heart* is often associated with *the soul* in the Romanian and the Russian languages and cultures though there are cases when the two appear as opposed entities, for example the Russian phraseological unit: *Рад бы сердцем, да душа не принимает* (*the heart accepts smth/smb but the soul doesn't*) [translated by V.L.]

In the Russian language the notions *сердце* and *душа* are often interchangeable; this happens because the *soul* in Russia is perceived as the internal psychological and the religious world of a human being where he places all his feelings, emotions, the mood and the belief, the moral values and spirituality. *Сердце* and *душа* are the organs responsible for the psychological state of the human and this fact is found in such phraseological units as: *войти в сердце (душу), скребёт на сердце (на душе), сердце (душа) не на месте* etc.

Сердце is the "container" of emotions, their variety being so large that we can describe the whole world using the phraseological units containing this organ. *The heart* is the part of the body associated with the *feeling of love*: *отдавать сердце, завоевать сердце, to follow the dictates of one's heart, to win somebody's heart, a-și asculta inima, a cuceri inima cuiva*. [The Romanian examples are added by V.L.] *Сердце* represents the central wisdom, that of the feeling against the one of the mind. Both the ways are reasonable, but *the heart* can also express the concept of *empathy* and can *sympathize with somebody*: *one's heart goes out to, om души сочувствовать кому-то* [8, p.133-144].

Inima is the place where *love* "falls" is Romanian: *Cineva cade tronc la inimă, inima îi rămâne la*, which mean *to fall in love* and have no equivalents in English.

It is worthwhile mentioning that the somatic phraseological units that contain *the heart* lexeme in their structure denote not only the concepts of feelings and emotions they also refer to *memory, the essential part*

of a thing, effort, desire and the human character. We want to emphasize that we have worked only with the somatic phraseological units that denote feelings and emotions and some concepts that can denote both emotions and traits of a human's character.

We have found 186 examples of "heart" idioms in the English language in the electronic dictionary [11] and identified only 28 examples as somatic phraseological units that denote the concepts of feelings and emotions and those of some traits of character such as *courage*.

The Romanian examples of somatic phraseological units with *the heart* lexeme denoting the concepts of feelings and emotions were picked up from the dictionary [9, p.78-89] and comprise 37 instances.

The Russian examples were collected from "Универсальный фразеологический словарь русского языка" [10, p.95-97, 337-338]. We have found 30 somatic phraseological units with *the heart* lexeme that denote the concepts of human feelings and emotions. The types of emotion categories concepts vary from language to language, though many of them are the same such as: *fear, love, sadness, psychological suffering/pain, liking, calm and dislike*. Having identified them we made a statistical analysis of the emotional categories concepts in English, Romanian and Russian and included them into a table presented below to illustrate both the similarities and the differences among the studies cultures.

Emotion Concepts Rendered by Idioms Containing "The Heart" lexeme:

The Concept of Emotion	English (28 examples)	Romanian (37 examples)	Russian (30 examples)
Fear	+ (3)	+ (7)	+ (7)
Joy	+ (1)	+ (6)	--
love	+ (2)	+ (4)	+ (2)
sadness	+ (1)	+ (2)	+ (1)
anger	--	+ (1)	+ (5)
psychological suffering/pain	+ (6)	+ (7)	+ (3)
liking	+ (1)	+ (3)	+ (1)
calm	+ (3)	+ (2)	+ (2)
courage	+ (2)	+ (3)	--
dislike	+ (2)	+ (2)	+ (1)
sensitivity	+ (4)	--	+ (2)
excitement	+ (3)	--	+ (1)
disgust	--	--	+ (2)
worry	--	--	+ (3)

As we can see from the table above the concept of *anger* was not found among the other emotion categories concepts in the English list of examples of somatic idioms with the heart lexeme. Neither could we identify the concepts of *disgust* and *worry*. The Romanian somatic idioms under analysis do not include the concepts of *sensitivity, excitement, disgust* and *worry* and the Russian list of idioms excludes the concepts of *joy* and *calm*.

We have grouped the examples in each language of research according to the emotion concept they denote and analysed them using the semantic criteria suggested by G.Lakoff, as mentioned above. The concept of *psychological suffering / pain* in English is rendered by 6 examples of somatic idioms:

- (1) *To be sick at heart (to miss smb./smth very much)*
- (2) *The heart bleeds*
- (3) *To break one's heart*
- (4) *To tear one's heart out*
- (5) *To eat one's heart out*
- (6) *Aching heart (to feel pain)*

Example (1) presents the image of *the heart* as a being a separate body equal to a human it is a Container of a certain sickness. Nothing is mentioned about its *size* or *position*. The (2)-nd example represents *the heart* as a Container as well, *overflowing with blood*, which is associated with the physical pain felt when cutting or having a wound.

Instance (3) is connected with destruction as *the heart* is compared to a breakable thing. The metaphorical meaning is easily identified as the property of breakable things is mapped onto *the heart*. A "fragile" heart is associated with a sensitive person in English, thus its property indicating the suffering. In examples (4) and (5) the image of *the heart* is no more breakable; it is made up of some kind of material that can be *torn out* or *eaten* thus producing *pain*.

Example (6) can be comprehended both literally and figuratively. We are interested in the second variant. Here the image of *the heart* appears as an independent organ that *feels pain* like a human being. Thus we conclude that *psychological suffering / pain* in English is rendered by the image of *a heart* that *acts on its own*, *serves as a container* that has a bad thing inside, *it is fragile* and *can be torn out*.

The concept of *dislike* is found in such idiomatic expressions as:

(7) *To have heart set against*

(8) *To have no heart for*

Examples (7) and (8) show *the heart* as a body that can be controlled by its owner thus expressing the attitude of the Experiencer for his object of *dislike* by means of the "position of the heart" oriented towards the object of *dislike* and by the typically English possessive constructions.

The concept of *fear* was noticed in 3 somatic phraseological units:

(9) *One's heart sinks*

(10) *Chicken hearted*

(11) *To lose heart to*

According to the theory of the conceptual metaphor suggested by G.Lakoff what is "Up is Good" and what is "Down is Bad". *The sinking heart* (9) shows the image of the movement "down", thus indicating the weakness of the Experiencer in this situation.

Example (10) can denote both: the concept of a human's trait of character if the person is *fearful* by his nature or can express the concept an emotion manifested in a certain situation. The semantic classification of metaphors says that what is "Small is Bad" and what is "Big is Good", in our example the "smallness" of *the heart* pointing at the weakness of the person.

In example (11) we notice the concept of *weakness* associated with that of loss. The image of *the heart* is that it acts on its own and can get out of the human body thus changing its location or position. From the three mentioned examples (9), (10), (11) we conclude that the concept of *fear* is rendered by an image of *the heart* that "goes down", is "small" and "goes out" of its owner's body.

The concept of *sensitivity* similar to that of *fear* is considered as both an emotion and a trait of character as a result we decided to include the somatic phraseological units denoting *sensitivity* in our study as well. The English people are considered to be less emotional or at least not to manifest their emotions in public still the linguistic evidence says that some English speaking people are sensitive or manifest this concept. For example:

(12) *To pin one's heart to (on) one's sleeve*

(13) *To let the heart rule the head*

(14) *To have a heart of glass*

(15) *To follow one's heart*

Analysing these instances we can say that in example (12) *the heart* appears outside its traditional location in the centre of the human's body and is placed on the owner's sleeve. It is controlled by its owner, thus not acting on its own.

Example (13) deals with the change of position as well. Traditionally *the head* has the highest position in the human's body but if *the heart rules the head* it occupies a higher position, thus being Upper. This idiomatic expression comes as an antonymic one to the general belief of English speaking people that "the head should control the heart".

Analysing the examples of somatic idioms that denote the concept of *suffering and pain* we noticed that *the heart* can appear as a *fragile entity* which *is made of glass* this conceptualization of the feelings being continued in instance (14).

The domination of *the heart* over its owner is illustrated in example (15) where *the heart* appears "Big" and "goes" in front of its owner to show him the right way. *The heart* changes its position and acts on its own.

The state of *excitement* is expressed by idioms revealing the image of *the heart* as well:

(16) *Be still my beating heart*

(17) *One's heart misses a beat*

(18) *One's heart stands still*

Looking at these idioms we comprehend both a similar and a different image of *the heart*: in all the examples *the heart* acts on its own, but instances (17) and (18) reveal a *still, motionless heart* which is very impressed by smb. or smth., while example (16) renders the image of a *very acting heart*, that "pumps the blood in a frequent way" thus showing excitement. The criteria of both motion and non-motion are appropriate for these cases.

The concept of *courage* is expressed by somatic phraseological units which render the image of *the heart* as "High", which according to the theory of G.Lakoff "is good". For example:

(19) *To have one's heart in the mouth*

(20) *To take heart*

The position of *the heart* is changed, it moves from the chest into the human's mouth which is *Up* in example (19) and we can also infer that it *acts on its own*. Instance (20) associates the *courage* with *the heart* itself. It comes as a complementation for the antonymous idiom *to lose heart* which denotes the concept of *fear* as we already mentioned, so the image of taking or obtaining a *heart* inside is associated with *courage*.

The concept of *calm* or *relief* is considered as intermediary between positive and negative emotions. It can be found expressed by somatic phraseological images as well. We have noticed 3 instances of these in the English language:

(21) *To pour one's heart out*

(22) *To cry one's heart out*

(23) *To weep one's heart out*

The image of *the heart* in the given examples appears as a container of some burden that disturbs the Experiencer and the act of emptying its contents brings *relief* to its owner.

When identifying the concept of *love* in somatic phraseological units we notice some images of *the heart*:

(24) *to steal one's heart*

(25) *to have a soft spot on one's heart*

In example (24) *the heart* changes its central position as it is "taken away" from one's body against its owner's will. Instance (25) reveals about the "weak spot" on one's heart which preserves its traditional position but suffers external influence.

The concept of *joy* is expressed by only one somatic idiom which is considered old fashioned:

(26) *to warm the cockles of one's heart*

The *cockles* of the heart are its ventricles, named by some in Latin as "cochleae cordis", from "cochlea" (snail), alluding to their shape. The shape of the snail shell is mapped on the structure of the *heart* thus creating this metaphoric meaning of the idiom. The image of *the heart* is warm, thus changing its temperature which is associated with pleasant feelings.

The concept of *liking* was noticed in:

(27) *to have heart go out to*

The image of *the heart* in this example appears as an independent entity that "leaves" the body and changes its location "going" to the object of liking.

And finally in the list of emotion categories concepts is that of *sadness*, which is opposite to *joy*. We have picked up only one somatic phraseological unit that denotes this notion: (28) *heart in the boots*.

Traditionally we associate the boots with the floor or ground. If *the heart* moves "Down" it is "Bad", so it indicates the negative emotion of a human.

In the following table we present the emotional concepts rendered by the somatic phraseological units in English with their semantic criteria and the "image" of *the heart*:

28 "Heart" Idioms Denoting Emotions in the English Language and Their Metaphoric Representation

The Concept of Emotion/ No. of Idioms	The Image of the Heart										
	It can act on its own	Position				Form	Size		Characteristics		It suffers external influence
		up	down	central	another place	Container	Big	small	Hard	Fragile	
Calm (3)						+					+
Courage (2)		+									
Dislike (2)					+						+
Excitement (3)	+			+							
Fear (3)	+		+		+			+			+
Joy (1)					+						
Love (2)	+				+	+					+
Liking (1)	+				+						
psychological suffering (pain) (6)	+			+		+				+	+
Sadness (1)	+		+								
Sensitivity (4)	+				+						

In the next part of our study we will present the classification of the Romanian somatic phraseological units according to the semantic criteria of *the heart* image.

As it was already stated above we analysed 37 examples of somatic phraseological units that denote concepts of various emotional categories such as *fear, joy, calmness, anger, unhappiness, sadness, liking, psychological suffering / pain, love and sensitivity*. The examples were collected from the dictionary "Corpul omelesc în expresii" written by the Romanian authors Bădescu Il., Guță A., Pănculescu D. [9, p.78-89].

After identifying the emotion category they denote we started the analysis of the examples according to the image of *the heart* and their metaphorical meaning. We noticed that 7 instances of somatic phraseological units out of 37 express the concept of *fear*:

- (1) *a-i bate inima să-i spargă pieptul*
- (2) *a-i trece cuiva un fier roșu prin inimă*
- (3) *a-i sări cuiva inima din loc*
- (4) *a i se face cuiva inima cât un purice*
- (5) *a-i tremura inima de frică*
- (6) *a-i îngheța inima de spaimă*
- (7) *a avea un sloi de gheață pe inimă*

Analysing these examples we notice the different images of *the heart*. Instances (1), (2), (3) and (5) indicate the movement of *the heart* it does some action under certain circumstances, as a result of movement its Temperature rises. The exaggerate frequent movement of *the heart* in example (1) and the verb *a sparge* reveal its desire to leave the body but the noun *piept* indicates its central position inside the human body. Example (3) is similar to number (1) but it points out only one quick movement and the change of *the heart's* location. Example (2) illustrates that *the heart* finds itself in its normal position but it is painfully disturbed by a "hot metal", thus suffering an external influence and instance (5) shows a slight but frequent movement which is associated with *fear*.

According to G. Lakoff's theory what is "Small is Bad", thus example (4) illustrates the smallness of *the heart* and the weakness of its owner towards the Causer of his state.

Opposite to the group of the "moving image" of *the heart* that expresses *fear* are examples (6) and (7). The external influence on *the heart* is so intense that its Temperature goes down and it *freezes*.

The concept of *joy* is rendered by 5 somatic phraseological units in our case:

- (8) *a i se bucura inima*
- (9) *a râde inima în cineva/ a-i râde cuiva inima*

(10) *a-i crește inima de bucurie*

(11) *a unge pe cineva la inimă*

(12) *(a fi) cu inima ușoară*

In these cases we notice that examples (8), (9) and (10) describe *the heart* as an independent organ that acts on its own. *The heart* is being personified and "laughs" as a person, the domain of human characteristics is mapped onto that of *the heart*, thus revealing the metaphorical meaning of the idioms. More than that, in example (10) the size of *the heart* becomes "Bigger" which is "Good", according to G. Lakoff's theory.

Instance (11) shows the good external influence of a person onto *the heart*, expressing an image which is very similar to the English idiom number (26) *to warm the cockles of one's heart* that denotes the same concept but the visualisation of the image in English is more concrete as the structure of *the heart* is compared to that of *the snail* thus mapping the meaning of one domain onto another.

As we know from the analysed examples in English some *trouble* or *burden* is associated with a "heavy load" carried inside *the heart*, at least this is how people visualize it, "this load" is compared to an extra liquid that further can *be cried out* or *poured out* but before it is eliminated *the heart* is considered *heavy*.

Opposite to this is the image of a "light heart" which expresses the concept of *joy* in the Romanian example number (12).

For the concept of *sadness* we have identified 2 somatic phraseological units:

(13) *A avea inimă grea*

(14) *Inimă albastră*

Analysing the images revealed by these examples we can mention that instance (13) appears as an antonymic one for number (12) in the same way as the concept of emotions do: *joy* is associated with a "light heart" and *sadness* with a "heavy heart", which accumulated some unpleasant information that caused its state. The blue colour in example (14) denotes *the sad state* of a person, thus indicating a negative emotion. *Blue* is a cold colour and is opposite to *red* that is the natural colour of *the heart*.

For the concept of *anger* we found one somatic phraseological unit:

(15) *A pune ceva la inimă*

The image of *the heart* is still and it appears as an entity which is influenced by its owner. *The heart* appears as a Container of another substance, even if the preposition doesn't specify its inside.

Psychological suffering / pain was identified in a long list of somatic idioms such as:

(16) *A seca (a arde, a frige) pe cineva la inimă*

(17) *A frânge (zdrobi, sfâșia) inima cuiva*

(18) *A avea ceva pe inimă*

(19) *A avea o piatră (o greutate) pe (la) inimă*

(20) *A avea o strângere de inimă*

(21) *Inimă rănită, zdrobită, sfâșiată*

(22) *A avea inima rănită*

Out of these 7 instances we have to mention the intensity of meaning in examples (16) and (17) and (21), (22) in comparison with the rest (18) – (20). The concept of *psychological pain* is compared to a *physical one*, the image of *the heart* appearing as "burned, broken, fried, destroyed", etc. It is perceived as an external part of body that can be "burned" or "broken" such as *the hand* or *leg* thus illustrating the intensity of *the psychological suffering*; as a result it changes its location and properties.

Examples (18), (19) and (20) illustrate the image of *the heart* as a Container of some unpleasant substance, having it specified in instance (19).

The concept of *love* can be seen through the image of 4 somatic phraseological units:

(23) *A-i zbură cuiva inima la cineva*

(24) *A purta pe cineva în inimă*

(25) *A i se topi cuiva inima*

(26) *A-i cădea cu tronc la inimă*

Example (23) depicts *the heart* as an organ that can act on its own, leaving the human body and changing its location. Opposite to it is the image of *the heart* in instance (24) as it keeps somebody inside thus appear-

ring as a Container and having a "Big size", expressed implicitly as *the heart* "contains" the other person inside.

The change of state and its metaphorical association with ice or butter that melts in favourable condition or at a high temperature is illustrated in example (25) the heart turns into a liquid mass. Instance (26) shows the collision of *the heart* with the object of love, appearing outside the body. It changes its traditional location. In both cases *the heart* is described as a very soft substance that indicates its owner's inability to control it as it acts on its own.

Our list of somatic phraseological units will be continued by those that denote the concept of *liking*:

(27) *A-l avea pe cineva la (în) inimă*

(28) *A-i rămâne cuiva inima la*

(29) *A-i merge cuiva ceva (drept) la inimă*

Similar to the concept of *love* that of *liking* depicts the image of *the heart* as a container in example (27). Instance (28) is opposite in image to (27) as *the heart* changes its location and "stays" in another person's body. It acts on its own and "leaves" the body of the owner. A curious picture of *the heart* is illustrated in example (29) as it shows that the object of liking "suits" *the heart* that has a decisive role and is superior to the owner in its choice of something.

The concept of *calm* was determined in 3 somatic phraseological units that reveal the following scenarios or images:

(30) *A fi cu inima împăcată*

(31) *A-i veni cuiva inima la loc*

(32) *A-și răcori inima*

One must "listen" to *his heart* to feel comfortable. The image of *heart* in example (30) is that of "another person who wants things to be in his own way" and in order to feel comfortable the owner has to conform. Example (31) illustrates the returning of a "travelling" heart. It shows the change of its position to the initial one. *The heart* acts on its own and is personified. Instance (32) renders a similar meaning to that from the English language in examples (21) *To pour one's heart out* (22) *To cry one's heart out* and (23) *To weep one's heart out* but describes another image. In the Romanian variant *the heart* had a very high Temperature and now it "cools" down, thus obtaining its normal state of *calm*.

The concept of *courage* is considered mostly as a trait of character, though in some cases it appears as an emotion concept as well:

(33) *A-și lua inima în dinți*

(34) *Inimă de leu*

(35) *A prinde la inimă*

Example (33) depicts the image of the heart as Up which is "Good" according to G.Lakoff's theory, the owner is controlling *the heart* and shows his superiority. We noticed the same image of *the heart* in the English example number (19) *to have one's heart in the mouth*. Instance (34) shows the comparison of *the heart* with that of a *lion*, which is "Big" in size and not fearful and example (35) reveals a situation when the human had "no heart" and under certain circumstances he obtained it from somewhere, thus showing the location of *the heart* inside the body, the direction of movement being from outside to inside.

And the last in our list of Romanian somatic phraseological units come those that describe the concept of *dislike*:

(36) *A sta ca un spin în inimă*

(37) *A nu avea pe cineva la inimă*

The image of *the heart* is a Container in example (36) it holds a *thorn* which represents the *disliked* person or thing. The negative nominal possessive construction in instance (37) shows *the heart* as a separate body that decides on its own, it is represented as a Container as well.

In the following table we present the emotional concepts rendered by the somatic phraseological units in Romanian with their semantic criteria and the "image" of the heart:

37 "Heart" Idioms Denoting Emotions in the Romanian Language and their Metaphoric Representation

The Concept of Emotions/ No. of Idioms	The Image of the Heart										
	It can act on its own	Position			Size		Temperature		Form Container	In another person's body	It suffers external influence
		up	down	central	big	small	high	low			
Anger (1)											+
Calm (2)				+							
Courage (3)		+			+						+
Dislike (2)			+								
Fear (7)	+		+			+		+			
Joy (6)	+			+	+						+
Liking (3)									+	+	
Love (4)	+						+		+	+	
Psychological suffering/ pain (7)											+
Sensitivity (1)									+		
Sadness (2)											+

Working with the Russian phraseological units that contain the image of *the heart* in their structure we noticed 30 examples that can express various emotional concepts such as: *anger, calm, dislike, disgust, fear, liking, love, psychological suffering, sadness, sensitivity and worry*.

To begin with we have to point out the fact that the Russian language contains in its vocabulary somatic phraseological units that refer either to *the heart* or to *the soul*. Many times these two concepts are interchangeable [8, p.138] and there are parallel constructions with the same meaning, for example: *сердце не на месте, душа не на месте*. Thus we identified 11 somatic phraseological units with *сердце* component and 11 ones with *душа* and other examples that have no parallel constructions; all in all making up 30 "heart" idioms.

We have analysed them according to the same criteria as we used for the English and the Romanian somatic phraseological units that is the semantic classification of the "heart image" suggested by G.Lakoff and N.Angheliescu.

The first concept in the list of these rendered by the Russian somatic idioms is *love*. We identified 2 phraseological units:

(1) *Без души (сильно любить)*

(2) *Души не чаять.*

First of all we notice *the soul* lexeme and not *the heart* one in examples (1) and (2), thus we speak about the image of an abstract material. Universally people locate *the soul* right in the middle of the chest while *the heart* as an internal body is placed at its left. The image of *душа* in instance (1) appears acting on its own. It left its owner's body and finds itself in the body of the object of *love*, this fact being comprehended implicitly. The (2)-nd example is providing an image of not expecting that the object of love will love reciprocally. He or she is not expected to "have soul" inside as the Russian idiom *бездушный человек* denotes a person that cannot feel or is not sensitive. As we comprehend the concept of *love* in the Russian culture is associated with *sacrifice*.

Following the concept of *love* is that of *worry* that was found in 3 examples:

(3) *Лежит на душе*

(4) *Сердце не на месте*

(5) *Душа не на месте.*

The image of *the soul* in instance (3) is described as having something on top. *The soul* is conceptualized as a light material so any kind of other substance placed onto it causes a disturbance and an unpleasant feeling.

Examples (4) and (5) appear as synonymic phraseological units having the same structure and the same meaning but containing the interchangeable notions *сердце* and *душа*. The images of *the heart* as well as that of *the soul* are described as being out of their traditional places, the location not being specified.

The concept of *calm* appears as a neutral state after a state of *worry*. We have identified 2 idioms with this meaning:

(6) *Отвести душу*

(7) *Отлегло от сердца.*

In example (6) *the soul* is conducted by its owner as he has access to it as if it is another person or object that one can take aside thus changing its position. The difference between the image of *the soul* in examples (4), (5) and (6) is that in instances (4) and (5) *the soul/heart* is missing from its normal place and in example (6) it is the owner of *the heart* that changes its place. Instance (7) illustrates an image in which *the heart* was disturbed by some unpleasant substance that later separated from it and *the heart* started to "feel" calm.

The negative concept of *disgust* in Russian was found in 2 somatic phraseological units:

(8) *С души тянет или воротит*

(9) *Душу мутит.*

These examples depict *the soul* as part of *the abdomen*, probably *the stomach* and the metaphorical meaning appears as a result of mapping the meaning of physical sickness in *the stomach* onto that of *the soul* thus showing *disgust*. Instance (9) shows the state of *the soul* that "suffers" the influence of the unpleasant entity contained inside it and presents *the soul* as a Container. Example (8) illustrates the image of the soul as being in the process of suffering or feeling disgust in the same way as *the stomach* from bad food, thus also appearing in the image of a Container.

The concept of *psychological suffering / pain* of a human being can be expressed in 3 somatic phraseological units with *the heart* or *soul* component in "Универсальный фразеологический словарь русского языка" by T.Volcova [10, p. 95-97, 337-338]:

(10) *Вымотать всю душу*

(11) *Сердце болит*

(12) *Сердце кровью обливается.*

Example (10) presents an image of *the soul* that was made "to suffer". It is personified and shown similar to another person that can experience feelings. The adjective *всю* underlines that *the soul* was almost "destroyed" and it is still "alive but powerless".

Instances (11) and (12) show the image of *the heart* that is similar to a human being too. It can "feel" physical pain. Moreover example (12) illustrates *the heart* as a Container that overflows with blood and the metaphorical meaning is obtained by comparing *the bleeding heart* with *a bleeding wound* in the case of which the owner suffers much pain.

According to B.A. Maslova *the heart* lexeme makes up metaphors which render different meanings that are understood only by the speakers of the given language. The feelings are compared with liquid, this idea being taken from the biblical mythology [6, p.138].

The Russian concept of *sensitivity* (sincerity, openness) is rendered by the following idioms:

(13) *Душа нараспашку*

(14) *Брать за сердце.*

In example (13) *the soul* appears as an entity that can be "opened" to everyone, thus having the image of an "open" Container while the image of *the heart* in instance (14) is that of an object placed outside the body that everyone can touch.

Next in the list of somatic idioms comes the concept of *anger*:

(15) *В сердцах*

(16) *Иметь сердце на кого-либо*

(17) *Сорвать сердце на ком-нибудь*

(18) *С сердцем (сказать, сделать с гневом)*

(19) *С сердцов (в гневе, со злости)*

First of all it is worthwhile mentioning that the lexeme *сердиться* which is the Russian equivalent for *to get angry* has a common root with the lexeme *сердце* thus pointing out the fact that the Russians conceptualize *the anger* in *the heart* and not in *the mind* as the English people do. Examples (13), (16) and (17) show

the location of *the anger* in *the heart* thus illustrating the image of a Container. The following example can reveal the meaning of the idioms clearer: *Был в древности народ, к стыду земных племён, // Который до того в сердцах ожесточился, // Что противу богов вооружился.* (И.А. Крылов. «Безбожники», 1814г.) [12].

Instance (14) equals the notion of *heart* with that of *anger*, thus we visualize a “Big” *heart* placed by the Experiencer of *anger* onto the Causer of his state which means that *the heart* changes its position and appears as a separate body. The image of *the heart* in example (15) is seen as its owner is taking it out of his body and “is pouring out” all its content (*anger*) onto the object of his state. *The heart* appears as a Container; it changes its location but doesn’t act on its own.

The heart as a symbol in the Russian language and culture covers more domains than in the English language. It is not only the place of emotion location but also a centre of desire and the human mood; it includes intuition, consciousness and unconsciousness. *The heart* is not only the centre of the soul but also the centre of the body, that of the will and thinking, i.e. the centre of all that is human [8, p. 138].

The idea that *the Russian heart* refers to intuition shows the connection of the Slavic language to the Romanian one which is of Romance origin, in which *the heart* and *the stomach* bear the same meaning: *a se simți greu la inimă* (to have no stomach for smth).

The concept of *dislike* is expressed by the somatic phraseological unit: (20) *Не лежит сердце к кому-н., к чему-н.* in which *the image of the heart* appears as acting on its own as it decides how to act towards the object of *dislike* and its location is not changed.

Opposite to the concept of *dislike* is that of *liking*. The idiom (21) *но сердцу кому-то* renders this concept in Russian. The image of *the heart* is very clear as it appears being placed under the object of liking. The heart that is usually placed inside the body, in the chest is now “dominated” by smb or smth., thus it is found outside the body fact which indicates the change of position.

Fear is the strongest emotion as psychologists state. This fact is proved by the number of somatic phraseological units denoting the concepts of feelings and emotions. We identified 6 somatic idioms rendering this concept in Russian:

(22) *Душа в пятки ушла*

(23) *Воробьиное сердце*

(24) *Сердце упало*

(25) *Сердце падает*

(26) *Сердце закатывается*

(27) *Сердце сжалось*

(28) *Сердце ёкнуло.*

We will start the analysis of these examples with instances number (23) and (27) as they are different in image in comparison with the others. They indicate the “smallness” of *the human heart* by contrasting it with that of *a sparrow* and by combining it with the verb *сжалось* which according to G. Lakoff’s classification is “Bad” as “Small is Bad”, meaning that the person has “a very weak heart” and feels a great degree of *fear*.

Examples (22), (24) and (25) illustrate almost the same images of *the soul* and *the heart* as they show a movement down, fact which again according to Professor G.Lakoff is “Bad” as “Down is Bad”. Instances (26) and (28) present *the heart* as acting on its own under certain external influence. It behaves as a human being personified.

Excitement is another emotional concept rendered by the somatic idioms with *the heart* lexeme:

(29) *Сердце замирает.*

In this case the image of *the heart* is personified as well; it acts on its own “standing still” what is in contradiction with *the heart’s* lifelong continuous beating and is represented as “waiting” either for a good continuation of events or a bad one.

The last concept in our Russian list of somatic phraseological units is that of *sadness*: (30) *Сердце ноет.* This instance shows the heart as acting on its own, independent of the body and appears in the image of a Container of some substance that makes it “feel” *sad*. It cannot get rid of the “bad” substance by itself and “feels sick”.

In the following table we present the emotional concepts rendered by the somatic phraseological units in Russian with their semantic criteria and the “image” of *the heart*:

30 "Heart" Idioms Denoting Emotions in the Russian Language and Their Metaphoric Representation

The Concept of Emotion/ No. of idioms	The Image of the Heart										
	It can act on its own	Position				Size		temperature		Form container	It suffers external influence
		up	down	central	another place	big	small	high	low		
Anger (5)	+				+			+		+	
Calm (2)	+			+	+						
Disgust (2)	+										
Dislike (1)	+										
Excitement (1)	+										+
Fear (7)	+		+				+				
Liking (1)	+										
Love (2)					+						
Psychological suffering/ pain (3)	+									+	+
Sadness (1)	+										
Sensitivity (2)										+	
Worry (3)					+					+	

As a result of a semantic analysis that included the image of *the heart* in the somatic phraseological units containing the same lexeme in their structure in English, Romanian and Russian we have developed a small list of close equivalents according to the concept they denote. The examples are included in tables for a better convenience of usage:

The "Heart" Idioms Denoting Emotions in English, Romanian and Russian

The Concept of Anger

English	Romanian	Russian
	A pune ceva la inimă	1. В сердцах
		2. Иметь сердце на кого-л
		3. Сорвать сердце на кого-л
		4. С сердцем (сказать, сделать)
		5. С сердецов (в гневе, со злости)

The Concept of Getting Calm

English	Romanian	Russian
1. To cry one's heart out		
2. To weep one's heart out		1. Отлегло от сердца
3. To pour one's heart out	1. A-și răcori inima	2. Отвести душу
	2. A fi cu inima împăcată	
	3. A-i veni cuiva inima la loc	

The Concept of Courage

English	Romanian	Russian
1. To take heart	1. A prinde la inimă	
2. To have one's heart in the mouth	2. A-și lua inima în dinți	
	3. Inimă de leu	

The Concept of Disgust

English	Romanian	Russian
		1. С души тянет или воротит
		2. Душу мутит

The Concept of Dislike

English	Romanian	Russian
1. To have heart set against	1. A sta ca un spin în inimă	
2. To have no heart for smb.	2. A nu avea pe cineva la inimă	1. Не лежит сердце к кому-н., к чему-н.

The Concept of Excitement

English	Romanian	Russian
1. Be still my beating heart		
2. One's heart misses a beat		1. Сердце замирает.
3. One's heart stands still		

The Concept of Fear

English	Romanian	Russian
1. One's heart sinks	1. A i se duce inima în călcâi	1. Душа в пятки ушла
2. To lose heart to	2. A-i bate inima să-i spargă pieptul	
	3. A-i trecu cuiva un fier roșu prin inimă	
	4. A-i sări cuiva inima din loc	
3. Chicken hearted	5. A i se face cuiva inima cât un purice	2. Воробьиное сердце
	6. A-i tremura inima de frică	
	7. A-i îngheța inima de spaimă	
	8. A avea un sloi de gheață la inimă	
		3. Сердце упало
		4. Сердце падает
		5. Сердце закатывается
		6. Сердце сжалось
		7. Сердце ёкнуло

The Concept of Joy

English	Romanian	Russian
1. To warm the cockles of one's heart	1. A unge pe cineva la inimă	
	2. A i se bucura inima	
	3. A râde inima în cineva	
	4. A-i râde cuiva inima	
	5. A-i crește inima de bucurie	
	6. A fi cu inima ușoară	

The Concept of Liking

English	Romanian	Russian
	1. A-l avea pe cineva la (în) inimă	1. Быть по сердцу кому-то
1. To have heart go out to	2. A-i rămâne cuiva inima la	
	3. A-i merge cuiva ceva (drept) la inimă	

The Concept of Love

English	Romanian	Russian
1. To steal one's heart	1. A-i zbură cuiva inima la cineva	1. Без души (сильно любить)
2. to have a soft spot in one's heart	2. A purta pe cineva în inimă	2. Души не чаять в ком-то
	3. A i se topi cuiva inima	
	4. A-i cădea cu tronc la inimă	
	5.	3. Отдавать сердце кому-то

The Concept of Psychological Suffering/Pain

English	Romanian	Russian
1. To break one's heart	1. A frânge (zdrobi, sfâșia) inima cuiva	
2. To tear one's heart out		
3. To eat one's heart out		1. Вымотать всю душу.
4. The heart bleeds.		2. Сердце кровью обливается.
		3. Сердце болит.
5. To be sick at heart		
6. Aching heart		
	2. A seca (a arde, a frige) pe cineva la inimă	
	3. A avea o piatră pe inimă	
	4. A avea ceva pe inimă	
	5. A avea o strângere de inimă	
	6. A avea inima rănită	
	7. Inimă rănită, frântă, sfâșiată, zdrobită	

The Concept of Sadness

English	Romanian	Russian
1. The heart in the boots	1. A avea inimă grea	1. Сердце ноет
	2. Inimă albastră	

The Concept of Sensitivity

English	Romanian	Russian
1. To pin one's heart to one's sleeve		
2. Let the heart rule the head		
3. To have a heart of glass		1. Брать за сердце
4. To follow one's heart		
	1. Cu inimă deschisă	1. Душа на распашку

The Concept of Worry

English	Romanian	Russian
		1. Лежит на душе
		2. Душа не на месте
		3. Сердце не на месте

Having conducted the study we came to the following **conclusion**: the number of somatic phraseological units with the "heart" lexeme is very close in English and Russian, the Romanian language having a larger variety of examples. Based on the examples we worked with we claim that all the three languages of study have in common 7 categories of emotion concepts: fear, love, sadness, psychological suffering / pain, liking, calm, dislike.

The "heart" image when describing a positive emotion such as "love" indicates that the "heart" is acting on its own, is changing its place and has a high temperature, this visualization being almost the same in the three languages. The "heart" image when depicting a negative emotion such as "fear" shows the "heart" located down, being of a small size and having a low temperature, these being only some instances of coincidence in conceptualizing emotions via the image of the "heart". All the other cases are culturally specific and can be seen in the tables from the paper.

The different "heart" images found in the somatic phraseological units in English, Romanian and Russian speak about the different way of conceptualizing emotion categories in these cultures.

References:

1. ANGHELESCU, N. *Metafore conceptuale comune: inima*. 2016 [Accesat: 13.03.2016] Disponibil: <http://www.nadia-anghelescu.com/PDF/inima.pdf>
2. KÓVECSES, Z. Emotion Concepts: Social Constructionism and Cognitive Linguistics. In: *The Verbal Communication of Emotions: Interdisciplinary Perspectives*. Routledge, 2014, p.109-121. ISBN 978-0-805-83689-9
3. LAKOFF, G. *The Contemporary Theory of Metaphor*. 1992 [Accesat: 02.02.2016] Disponibil: terpconnect.umd.edu/~israel/lakoff-con TeorMetaphor.pdf, 1-2
4. LAKOFF, G., JONSON, M. *The Metaphorical Structure of the Human Conceptual System* Cognitive Science 4, p.195-208 (1980) [Accesat: 20.05.2016] Disponibil: <http://www.fflch.usp.br/df/opessoa/Lakoff-Johnson-Metaphorical-Structure.pdf>
5. WIERZBICKA, A. *Emotional universals*. 1999 [Accesat: 14.08.2015] Disponibil: elies.rediris.es/Language_Design/LD2/wierzbicka.pdf
6. МАСЛОБА, В.А. *Лингвокультурология: Учебное пособие для студентов высших учебных заведений*. Москва: Издательский центр «Академия», 2001. 208 с. ISBN 5-7695-0745-4
7. МАЦУМОТО, Д. *Психология и культура*. СПб.: Питер, 2003. 718 с. ISBN 5-94723-362-2. [Accesat: 20.04. 2015] Disponibil: www.gumer.info/bibliotek_buks/Psihol/Mats/11.php.
8. ПЕТРОВА, Л.И. *Человеческое тело и эмоции в контексте лингвокультурологии*. [Accesat: 2.04.2016] Disponibil: http://pskgu.ru/projects/pgu/storage/wg6110/wgpgpu01/wgpgpu_01_18.pdf
9. BĂDESCU, IL., GUȚĂ, A., PĂNCULESCU, D. *Corpul omenesc în expresii (domeniul român-francez)*. Craiova: Aisus, 2011, 206 p. ISBN 978-606-562-181-7
10. ВОЛКОВА Т. *Универсальный фразеологический словарь русского языка*. Москва: «Вече», 2000, 464 с. ISBN 5-7838-0648-X
11. <http://idioms.thefreedictionary.com/heart> [Accesat: 31.03.2016].
12. https://ru.wiktionary.org/wiki/%D0%B2_%D1%81%D0%B5%D1%80%D0%B4%D1%86%D0%B0%D1%85 [Accesat: 28.05.2016].

Prezentat la 30.05.2016