

CONCLUSION

In this study an attempt has been made to demonstrate how emotion metaphors may be given a principled account in the general framework of Cognitive Linguistics. Being resolutely committed to the study of cognitive phenomena, we believe that this kind of research offers an integrated user-based approach to language, meaning and idiomaticity. Essentially the cognitive linguistics approach embraces not only the form but first and foremost the conceptual content of linguistic structure, the latter being structured by construal operations such as conceptual metaphors, metonymies and conceptual blending processes. Being a functionalist approach to language, cognitive linguistics is thus a concept and sense-oriented enterprise, offering insights into the cognitive processes underlying linguistic structure, including idiomatic formations.

In this study we address several idiomaticity-related research areas, with special emphasis on the compositionality issue in Chapter 1. Because our study investigates Russian idioms, much space is given to the Russian linguistic treatment of idiomaticity in Chapter 2. We sharpen the concept of compositionality of linguistic units in Chapter 3, offering a general discussion of idioms in terms of the cognitive linguistic apparatus. Finally, in Chapter 4 we analyze idioms of emotions as semantic units based on the domains of EMOTION, ANGER, FEAR, LOVE, HAPPINESS and SADNESS in Russian. Our analysis has been conducted in the spirit of Lakoff and Johnson's (1980) theory of Conceptual Metaphor and its more recent developments (cf. Kövecses (2000, 2015) combined with Leonard Talmy's (2000) force dynamic theory. Using Talmy's *force dynamic schema* we account for "the tug of war" between the two entities, the Agonist/the self and the Antagonist/the emotion, underlying the semantics of the expressions analyzed. Specifically, we claim that the result of the Agonist-Antagonist opposition of forces may be threefold:

- (i) the Antagonist overcomes the Agonist causing it to lose control, triggering *the Ant schema* (Figure 4.8). For instance, *злость, злоба берёт/разбирает/охватывает* [zlost', zloba berot/razbirayet/okhvatyvayet] (anger takes, lit. disassembles /embraces);
- (ii) the control related aspect is activated starting *the Ago schema* (Figure 4.9) as in *преодолеть страх* [preodolevat' strakh] (to overcome fear);

- (iii) the Antagonist and the Agonist can continue in mutual impingement triggering the *Mutual Parity Schema* (Figure 4.10) as the expression *подчинять чувства своей воле* [podchinyat' chuvstva svoey vole] (to subdue/reduce one's feelings to will) clearly demonstrates.

We have demonstrated that emotion metaphors that fall under the FORCE schema may be of various types. Depending on different aspects in the interaction of forces we distinguish between:

- (i) Shift in State of Impingement (Figure 4.11) as in *чувства захлёстывают* [chuvstva zakhlostyvayut] (to be overcome by feelings);
- (ii) the so called "the divided self" (Figure 4.12) as in *быть вне себя от чувства радости, от гнева, от восторга* [byt' vne sebya ot chuvstva radosti, ot gneva, ot vostorga] (to be beside yourself with feelings of joy, anger, delight);
- (iii) the Mutual Parity Schema (Figure 4.15) as in *взять себя в руки* [vzyat' sebya v ruki] (pull oneself together);
- (iv) Shift in Balance of Force (Figure 4.18) as in *подавлять ярость и гнев* [podavlyat' yarost' i gnev] (to suppress fury and anger) and *сменить гнев на милость* [smenit' gnev na milost'] (lit. to change anger to mercy);
- (v) the letting schema (for LOVE metaphors) (Figure 4.26) as in *любовь прошла, угасла, исчезает* [lyubov' proshla, ugasla, ischezayet] (lit. love passed, faded away, disappeared);
- (vi) Out of Control State (Figure 4.29) for *быть (чувствовать себя) на вершине блаженства* [byt' (chuvstvovat' sebya) na verkhu blazhenstva] (to be/feel on the top of bliss), (Figure 4.33) *выть от тоски* [vyt' ot toski] (lit. to howl from toska/longing);
- (vii) Be in the State (Figure 4.38) *быть в подавленном, унылом, минорном, угнетённом, удручённом, мрачном настроении (состоянии)* [byt' v podavlennom, unylom, minornom, ugnetenном, udruченном, mrachном nastroyenii (sostoyanii)] (to be in a depressed, sad, minor, dejected, gloomy mood (state)).

We have placed the most prototypical schemas along the intensity scale, supplementing them with the examples as *эмоции захватывают/преобладают* [emotsii zakhvatyvayut/preobladayut] (emotions seize/prevail), *контролировать эмоции*

[kontrolirovat' emotsii] (keep one's emotions in check) or *справиться с чувствами* [spravit'sya s chuvstvami] (cope with one's feelings) (see Figure 4.38).

The analysis undertaken in this study allows for the following two conclusions about the varieties of the EMOTIONS ARE FORCES metaphor to be made. The metaphors involved

- (i) display a hierarchically organized network governed by the concept of force in the sense of Talmy;
- (ii) exhibit either common scenarios for all concepts, in accordance with the *Embodiment/ Universality* principle (cf. Kövecses 2015), as in the case of LOVE, or they are subject to cultural variation as is the case with the ТОЦКА concept.

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16. 12 2022