At the same time, it is necessary to inform the students about how and in what form flowers should be given: if, for example, in some countries the number of flowers is even or odd, but in your country this does not matter.

The question of how gifts are presented is always of interest. At the same time, exercises can be offered to express your opinion on such issues as:

- do you write your wishes when giving a book in the book itself, or should you attach a card with your wishes,
- do you agree that the gift should be opened in the presence of guests,
- whether the criteria for choosing a gift are essential for you.

Recently, many university graduates prefer to work abroad. The teacher should raise the question of what requirements can be presented during the interview. In some countries, this is not particularly paid attention to. But in some countries, not a small role in the interview is played by the following:

- appearance of the applicant for the job.
- punctuality.
- awareness of the company in which the applicant would like to get a job.
- the manner of behavior and conversation.

The application for a job can be made either in writing or orally, for example, by phone. Therefore. In the classroom, you should offer exercises for training telephone conversations: addressing, presenting the problem and saying goodbye.

All of the above points to the urgent need not only for the linguistic and cultural aspect of teaching foreign languages, but also for such a type of work in foreign language classes as a business foreign language in the field of professional communication.

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Conceptual blending in the formation of English and Russian colour idioms based on physiological and psychological influence

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Abstract

In this paper the authors investigate the problem of value meaning formation in Russian and English colour idioms based on the theory of conceptual blending. Special

attention is paid to physiological and psychological influence of human's colour perception on this cognitive process.

Keywords: colour terms, phraseology, language evaluation, conceptual blending.

Аннотация

В статье на примере русской и английской фразеологии с цветообозначениями рассматривается проблема формирования оценочного значения идиом в свете теории концептуальной интеграции и изучается участие в этом когнитивном процессе особенностей физиологического и психологического влияния определенных цветов на человека как субъект оценки.

Ключевые слова: цветообозначения, фразеология, языковая оценка, концептуальная интеграция.

Modern linguistics is particularly concerned with the study of language deep functioning associated with axiological aspects of human speech and mental activity.

One of our research tasks is to determine the causes and mechanisms that are involved in the process of value meaning formation in Russian and English colour idioms. We assume that colour idioms acquire their value meaning through a certain cognitive mechanism, i.e. speech and mental operation that transforms axiological information into value component of the colour idiom meaning. This process is extensively influenced by various linguistic and extra linguistic factors.

Colour idioms reflect objects of the surrounding world. Linguistically, they have several interacting elements represented in the human consciousness, each of them actualizes a certain mental space. In this regard, it seems possible to identify the processes of value meaning formation in the structure of colour idioms using the theory of conceptual blending. "Conceptual blending is a basic mental operation that leads to new meaning, global insight, and conceptual compressions useful for memory and manipulation of otherwise diffuse ranges of meaning." [5] The goal of this operation is "to construct a partial match between two input mental spaces, to project selectively from those inputs into a novel 'blended' mental space, which then dynamically develops emergent structure." [5]

Language is connected with the mental aspect of human life, and language evaluation arises as a result of the feedback between the human subject reflecting the reality (nature, physiology, social relations and the inner, mental world) and the result of this reflection in their consciousness. The process of conceptual blending of two initial mental spaces that are components of an idiom, one of which is the concept of "color", can have its own specifics, set by the role of color in the conceptualization of reality and in the formation of value meaning in the colour idiom structure.

Colors are known to differ at the level of the organism which sets its own context of interpretation: specific fluctuations of homeostasis, vital states, the speed of metabolic processes, muscle tone, etc. The interpretation of color in this case actually coincides with the modification of body state. For example, the red color always has an exciting warming effect, it activates all body functions, increases muscle tension for a short time, raises blood pressure, accelerates respiratory rate. The yellow color invigorates, stimulates the activity of the central nervous system. Green reduces blood pressure and dilates capillaries, soothes, relieves tension. The blue color slows down cardiac activity, has a calming effect, however, it can turn into an inhibitory effect and cause depression [5].

Experimental and theoretical study of color vision in physiology and psychophysics has been going on for more than a century, and scientists have come to the following conclusions regarding the influence of color on the emotional state of a person: a positive assessment of one's internal state (including the one due to euphoria), the need for an influx of external stimulation, extraversion, immediate (aggressive) reaction is associated with preference of red and yellow and denial of blue. The opposite state: a negative assessment of

one's condition, guilt, fear, tension, withdrawal from external stimulation, introversion are combined with preference of blue and denial of red and yellow. The connection of the preference for green color with the parameters of body state is ambiguous: in some cases, it correlates with the general normalization of the state and its positive assessment, in others - with an increase in internal tension, fear, a sense of danger and introversion [5].

Preference of black is accompanied by an increase in the overall severity of the mental state, internal tension, disharmony; increased isolation, lack of contact; a decrease in energy potential and susceptibility to negative environmental effects[4]. White color is considered to be the most energetic, it fills a person with cheerfulness and encourages activity. The day colour dispels night fears, inspires the idea of purity and empty space; identification with white creates a sense of peace, renunciation of rage and worries [2].

The English idiom *to see red* is the product of the integration of two input mental spaces – "perception of reality through vision" and "red", used in the direct meaning of color. The blend of these mental structures is expressed in the meaning of this idiom – "experience a sudden feeling of anger". The generic space in this scheme, participating in the formation of value meaning, is the scenario of a bullfight where a bull is teased with a red rag causing its aggression. A person in a state of rage is compared to a bull at a bullfight, and also some physiological data are reflected in this space: a red veil can really appear before a person's eyes in some strong emotional states (e.g. anger, rage), since it causes a sharp release of adrenaline into the blood, hence, a rapid rush of blood to the head leading to redness of the face and neck of a person as well as some influence of the eyes.

Value meaning of this colour idiom emerges in the generic space, it is embedded in the "bullfight" frame which contains a stereotypical common idea that it is bad to provoke someone into anger – → "aggression is bad". Primitive world view associates emotions with the norm. "The normative emotional state is calmness while other emotional states are deviations from the norm" [4]. The negative assessment of *to see red* is based on a deviation from the emotional norm (calmness) and the shift on the evaluation scale towards irritation and aggression.

In the Russian language there is a colour idiom *dovesti do belogo kalenija* (lit. *to bring to white heat*). In the structure of this idiom two input mental spaces are merged - "to bring to a certain emotional state" and "the color of metal at the highest degree of incandescence", these are the spheres of emotions and metallurgy. The color designation "white" is used here in the direct meaning: when heating iron for ordinary forging, it becomes red, while in the white-hot state metal becomes almost liquid. When two input spaces overlap an integrated space is generated, which is expressed in the meaning of this idiom – "to get somebody out of temper, to make someone very angry, to enrage". Disapproval as an evaluative characteristic of this idiom arises in the process of metaphorical transfer of the qualities of red-hot iron which acquires a white color, to the field of human emotions where extreme states, bringing someone to emotional limit are assessed as negative and unacceptable. Moreover, it is regarded as a deviation from the normative state of "being calm".

The English colour idiom *red flight* reflects blending of the concepts "red" and "flight". The input space "red" in this case has a reference to the intoxicated person's complexion, and is the result of the primary integration of the concepts "wine" and "complexion when intoxicated". In the process of blending the integrated space inherits the signs of the 1st space with direct indication of the color and some signs of the 2nd space - "floating above the ground, a feeling of weightlessness" and is reflected in the meaning of this idiom – "a state of strong alcoholic intoxication". Language assessment is contained in the meaning itself, in the integrated space - the metaphorical designation of the state of alcoholic intoxication as a flight and red color as an indication of the specific reaction of the human body to alcohol.

In the Russian colour idiom *toska zeljonaja* (lit. *green boredom*) two mental spaces are combined - the mental space "green", where the image "X" has a color located between yellow

and blue" is activated, and the mental space "boredom" (a feeling characterized by mental anxiety combined with sadness), forming the mental image "X is tedious, unbearable" in the generic space. The connection that actualizes the metaphorical transfer is an association by color: a pale, greenish, earthy complexion instinctively correlates with a state of longing, agony. In this example, the green color is an intensifier of a negative assessment and transfers the characteristic of the conceptual sphere "color" to the conceptual sphere "phenomenon".

The Russian idiom *napitsja do sinego dymu* (lit. *to get drunk to a blue smoke*) involves blending of the input spaces "intoxication" and "blurring, limited visibility due to the action of smoke". In the generic mental space the signs of poor visibility are fully supported by the objective characteristics of blue color which intensifies the state of alcoholic intoxication in this phraseological unit. A person falling into such a state moves away from the real world. The negative assessment is contained in the 1st input space "intoxication" (condemned in society) and is supported by the 2nd one - "blurriness, indistinctness" which together with the designation of the blue color, creates a disapproving colour idiom with the meaning "to be in a state of strong alcoholic intoxication".

The English idiom *to feel blue* is the result of the integration of the 1st input mental space "to be in a certain psychological state" and the 2nd input space "blue" which is the result of the metaphorical transfer of the characteristics "sad, depressed" to blue colour which reflects the national and cultural specifics of the English conceptual world view and is contained in the conceptual metaphor "BLUE STANDS FOR MELANCHOLY (DEPRESSION)" [3]. The negative assessment of this idiom is expressed through the metaphorization of the blue component and is related to the psychological effect of blue which has a retarding effect on a person, generating anxiety, sadness, fatigue and depression [2].

Most of Russian and English colour idioms which are assessed on associations with the psychological and physiological side of human life, reveal similar features. This is apparently due to common physiological and psychological nature of human beings. In certain emotional or physiological states, a person's face and skin change color – they turn red, white, blue, which can be the basis for evaluating the physiological states themselves (*belyj kak mel/stena/smert'*, *bumaga* (lit. *white as chalk/ wall /death/ paper*), *krasnyj kak rak/mak/svekla* (lit. *red as cancer/ poppy/ beetroot*), *white as a ghost/a sheet/chalk*, etc. - pale due to some emotional state, for example, fear; *white at the lips* – very scared; *look white about the gills* – to be scared; *red-faced* – reddened from anger or embarrassment; *blue in the face* – exhausted from anger, strain, or other great effort.

On the other hand, abstract associations related to the tone or brightness of a color can be decisive, when the color acts as an intensifier of a certain emotional state (*chernaja zavist'* (lit. *black envy*) - desire to possess something that someone else has, accompanied by anger and annoyance; *dovesti do belogo kalenija* (lit. *to bring to white heat*) - to get somebody out of temper, to make someone very angry, to enrage; *toska zeljonaja* (lit. *green boredom*) – unbearable boredom; *blue funk* (US, sl) – 1) depression or aimlessness, esp. caused by romantic problems 2) fear, panic; *black with rage* – extremely angry. Value meaning in some colour idioms may be based on the peculiarities of psychological perception of color. For instance, black is associated with melancholy and depression: *stat' chernee tuchi* (lit. *to become blacker than a cloud*) – to become extremely moody; *to look black* – to be gloomy; *to paint smth in black colors* – to see everything negatively; *black dog* (*a black dog has walked over someone*) – the sulks, melancholia. Blue is the symbol of depression and low mood (this basis of assessment is typical only for English): *in a blue mood* – in low spirits; *to feel blue* – to feel depressed or melancholy; *blue devil(s)* – depression of the spirits; *Blue Monday* – a depressing Monday, esp. due to a return to routine, work, etc., after the freedom of the weekend. Red is connected with aggression and irritation (this basis of assessment is more typical of the phraseology of the English language): *to see red* – experience a sudden feeling

of anger; *red rag* – something that provides anger; *to be like a red rag (BrE) a red flag (AmE) to a bull* – to be likely to cause uncontrollable anger.

Most of Russian and English colour idioms included in this group have a negative assessment which is supported by the great attention of phraseology to the negative part of the evaluation scale, to fixing a certain violated norm, denoting various negative human states: anger, melancholy, depression, fright, etc.

To sum up, the problem of distinguishing universal and specific features in the evaluation semantics of colour idioms in different languages can be solved by describing the main semantic mechanisms that determine the features of the implementation of colour evaluation. Thus, the universality of language evaluation is most often manifested in the semantics of idioms based on factors of physiological and psychological influence.

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