

## Zbior artykulow naukowych.

ПОД-СЕКЦИЯ 5. Языковедение и иностранные языки

### **SEMANTIC SPECIFICITIES OF PHRASEOLOGICAL UNITS COMPRISING *LOVE* COMPONENT IN “GONE WITH THE WIND” BY MARGARET MITCHELL**

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**Introduction.** Phraseology is a branch of Linguistics which studies idiomatic combination of words and their functions. The objective of the presented article is to classify the idioms comprising *love* component in “Gone with the Wind” by Margaret Mitchell [10]. To complete the task, some linguistic methods like method of continuous sampling, component and contextual analysis have been used. There is a great number (approximately 200) of idioms comprising *love* component in Modern English because the human relations have always been of paramount importance and people have always tried to find the meaning and nature of such phenomenon as love.

**Theoretical background.** Appropriate use of phraseology in speech or writing is important for a clear statement of one’s opinion. Phraseology consists of idioms, i.e. stable combinations of words with the complicated semantics which are not formed due to variable combinations generated by structurally semantic models. It is known that phraseological units fill gaps in the language lexical system which cannot fully provide the notions of new reality known by human. The problems of phraseology and idioms, specificities of their translation have been described by O. V. Koonin [2], S. S. Melnyk [9], O. O. Potebnia [3], M. M. Shanskyi [8], L. H. Skrypnyk [4], L. P. Smith [5], V. M. Telia [6], V. A. Tymkova [7], H. M. Udovychenko [1] and others.

**Research and discussion.** So, as people have always experienced various feelings and emotions, it is obvious that love and hatred are the strongest and most powerful ones. These feelings encourage men and women to act differently. Some people become noble, benevolent and magnanimous, others, vice versa, show their worst inclinations. A lot of men of letters while writing their masterpieces often interweave love affairs in the story line. And Margaret Mitchell is one of them, the woman who artistically describes all the nuances of love and how the latter influences her characters’ lives, relationships and actions.

Thus, after analyzing idioms comprising *love* component in Margaret Mitchell’s novel “*Gone with the Wind*”, we think it would be appropriate to give their semantic

## Filologia, socjologia i kulturoznawstwo.

classification which covers four aspects: type of love, power of love and its expression, love effects, marriage:

**1) Phraseological units describing types of love:** *First love* – *the first person that one falls in love with* – the first love to a boy or a girl. It can occur both at school, and in the kindergarten. It is considered the brightest and purest feeling but, unfortunately, it is not always a lifelong love and it seldom ends with wedding which is confirmed in the analyzed novel: *She looked into the pleading brown eyes and she saw none of the beauty of a shy boy's first love, of the adoration of an ideal come true or the wild happiness and tenderness that were sweeping through him like a flame* (Mitchell M. *Gone with the Wind*, p.68). In addition, the first love is believed to be a starting point of adulthood, a certain stage of personal growth.

*Charles Hamilton had not risen with the others and, finding himself comparatively alone with Scarlett, he leaned closer and, with the daring born of new love, whispered a confession* (p. 67). It should be noted that the underlined phrase is unusual in terms of translation as in the above mentioned example *born* is translated like noun and equals to *birth*. New love is new therefore, that a person will probably experience it in a new way and the experience will be completely new and different from the previous love. In the novel under consideration this expression is used only one time which leads to some reflection on the author's love experience.

*He was excited by the war fever and pleased that Scarlett had made so good a match, and who was he to stand in the way of young love when there was a war?* (p. 81). The moment Scarlett learned about the engagement and forthcoming marriage of Ashley and Melanie, she got extremely nervous and shocked, so she decided that her own wedding would take place the day earlier. Ashley did not approve of her decision, but he could not do a thing with it not to interfere in newlyweds' love. That is, in this example the word combination means just emerged or originated love, although it is known that there was no love between Scarlett and her match.

Besides, love can be pure (*pure love*), which, in our opinion, can be a contextual synonym to *true love*. We can come across in the text not only the word combination spoken about before but its synonymous expression which turns into a noun due to the suffix *-ty* (*purity*), when a root word becomes a derivative: *"I'm interested in this pure love – "* *"Don't be so nasty, Rhett Butler. If you are vile enough to think there's ever been anything wrong between us – "*(p. 386). Or: *"Now I appreciate your hesitance in discussing the matter with me. My unclean hands and lips besmirch the purity of his love."* (p. 386). Or: **True love** – *a genuine feeling of romantic love*, happens very seldom, one within life: *I wouldn't ask to marry her till I could take care of her, Miss Scarlett, and I don't know when that will be. But if true love carries any weight with you, you can be certain Miss Suellen will be rich in that if nothing else* (p. 296). Only true love makes a person happy. All these phraseological units are used in the novel only once. Taking into account that the described events take place during the Civil War, it is obvious that the characters

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might not have time to love. However, we know that Rhett Butler is able to love Scarlett sincerely but she does not understand it and has always told him about other men's love to her and he only vilifies this feeling with his dirty hands and mouth. As for *besmirch* lexeme, it has a figurative meaning in this context because Rhett in fact, believes otherwise.

*"But there, you're young. 'Twill come to you, this love of land. There's no getting away from it, if you're Irish* (p. 25). Scarlett's father is sure a true Irishman will feel love to Motherland sooner or later when time comes and he (or she, Scarlett, for example) grows up. Here the author speaks about love to Motherland which every patriot experiences. This example shows a wider notion of love when freedom and independence of one's country are at stake.

*Besides, she had a childish love of surprise packages and could not resist opening his gifts* (p. 136). Auntie liked to get various gifts from Rhett whom she adored. She especially liked those gifts which were beautifully and unusually wrapped. So, despite her old age, Auntie felt a kind of childish impatience every time she got presents because children and old people reacted to surprises and gifts in a similar way.

But, except love between people, there is also maternal, parental or fraternal love. Maternal love is known to be the most sincere and faithful, it can protect and help in difficult times: *Never again could Scarlett lie down, as a child, secure beneath her father's roof with the protection of her mother's love wrapped about her like an eiderdown quilt* (p. 255) – Scarlett is sad to think that she will never come to her parents' where her mother's love is able to care about her.

Thus, we see that idioms, describing types of love, have the following structures *Adj + love, N's + love, love + of + N, N + of + love*, where phraseological units of the first structure prevail.

### **2) Phraseological units describing power of love and its expression:**

*One cry from her of love and longing, one look that pleaded for his arms, and the matter would be settled forever* (p. 443). The cry of love and longing indicates that Scarlett still loves Ashley and she believes he will help her in her business but this hope of her did not come true, because he went to New York to work at his friend's father's bank, because he knew nothing of sheep growing and lamb manufacturing.

*"Scarlett, darling. You've been so good to me. No sister could have been sweeter or braver. And I love you for it. I'm so sorry I'm in the way."* (p. 212) – Melanie feels she is going to die and she bids farewell to Scarlett saying the latter is dearer than sister to her. Poor Melanie has no idea that Scarlet hates her for being married to Ashley.

*She had heard that note in men's voices often enough to know that it presaged a declaration of love* (p. 206) – this word combination means love expression or prediction as Scarlet is quite an experienced person in such cases and she realizes

that Rhett Butler just does not say anything and she appreciates his behaviour. Moreover, *declaration* lexeme indicates the seriousness of his intentions. The synonym to this expression is the following example comprising *love* lexeme, when Ashley officially confessed his love to her by mistake: *It did not occur to her to plan just what they would do if Ashley should declare his love for her in unmistakable words* (p. 163).

*He was still a young girl's dream of the Perfect Knight and her dream asked no more than acknowledgment of his love, went no further than hopes of a kiss* (p. 132). Scarlett loves Ashley and believes that this love is mutual, although he is married to Melanie. But he has been her maiden dream, she hopes for his only kiss as an expression of his love to her.

*She was done with marriage but not with love, for her love for Ashley was something different, having nothing to do with passion or marriage, something sacred and breathtakingly beautiful, an emotion that grew stealthily through the long days of her enforced silence, feeding on oft-thumbed memories and hopes* (p. 132). In the given context the phraseological unit means “*the child of marriage*”, instead of “*the child of love*”, i.e. it is said about Scarlett herself, as her mother got married money. Scarlet is sure that her love to Ashley is quite different. It is important to mention that the structure of idioms of this subgroup looks like this: *N + love, love + Pr. + Prep., P II + love, love + N, V + love +for*.

### **3) Phraseological units describing love consequences:**

**Make love somebody** – *seek someone's love*. In the novel under consideration this idiom has been used five times. One of the examples of using this idiom in the novel is *He never made love to her* (p. 18), translated like *He never proposed to her* in the context which does not coincide with the generally accepted meaning.

**Love affair** has two meanings: *a strong enthusiasm; an intimate sexual relationship*. To our mind, the second meaning (we mean its translation into Ukrainian) has a negative connotation unlike the source language (*business, case, matter*). It should be noted that this expression has got the current value since the second half of the twentieth century: ... *the daughters of his friends took him into their confidence about their love affairs, and the youths of the neighborhood, fearful of confessing debts of honor upon the carpets of their fathers, found him a friend in need* (p. 33). Thus, in our opinion, the author tells us about true girls' feelings which they were ashamed to confide their parents but not a friend of the family. Furthermore, *love affair* has a meaning of *temporary romantic relationships between two people* which is confirmed by Scarlett's reflection: *To Scarlett, Carreen was still “baby sister,” far too young to have had a really serious love affair* (p. 238).

*The unfortunate boy had not only been cheated of the love he thought he had won but also of his high hopes of honor and glory on the field of battle* (p. 83) – the

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phrase indicates that you can be love deceived when the desired love is taken for the real one.

*Everyone talked about how sweet it was that she had this posthumous token of her love and she naturally did not disabuse their minds* (p. 85). After Charles had passed away, everybody was sorry for Scarlett, but she did not want to disappoint them feeling completely relieved after her husband's death.

4) Phraseological units describing marriage, for example: **Love comes after marriage** – This is an Eskimo proverb which means that people while getting married do not always love each other, love can come to them after years of marriage and it is used in the novel in the sentence *It doesn't matter who you marry, as long as he thinks like you and is a gentleman and a Southerner and prideful. For a woman, love comes after marriage* (p. 25) – It reflects the atmosphere of that time when women (unlike men) did not have any right to choose husbands but they had to put up with their parents' choice. In this case *love* lexeme serves a function of the subject.

In addition, idioms comprising *love* component can serve an attribute in the sentence: **love-me-love-my-dog** means *to warn someone that if they want to be in a relationship with you, they must be willing to accept everything about you*. This expression is used in one of the sentences of the novel "Gone with the Wind" where *love* lexeme is in imperative mood, in the status of command: *And Melanie, with a fierce "love-me-love-my-dog" look on her face, made converse with astounded hostesses* (p. 582).

*She became the best-loved neighbor in the County. She was a thrifty and kind mistress, a good mother and a devoted wife* (p. 37). When Scarlett's mother came to Tara for the first time after her marriage, all people in the neighborhood loved her because she was not only a beautiful, the best and favorite neighbor, but she was an economical and good housewife, an affectionate mother and a faithful wife as well. The attribute is expressed by a derivational compound adjective, which also express hyperbole due to *the best* lexeme.

*The mocking light began to dance in his black eyes and all signs of earnestness fled from his face. "And why? Because of my deep love for you, Mrs. Kennedy. Yes, I have silently hungered and thirsted for you and worshipped you from afar; but being an honorable man, like Mr. Ashley Wilkes, I have concealed it from you* (p. 418). There were dashes in Rhett Butler's eyes when he was telling Scarlett about his love but his facial expression was rather mocking, so, we can guess he is speaking about his love ironically, not seriously.

Moreover, phraseological units comprising *love* component can be a predicative unit, such as **send your love to somebody** (or **Send somebody your love**) that is *give a message of affection from you to someone else*, which means *give one's best regards* to those who we like and love, those who are dear to us. The analyzed *love* serves a direct object in the given idiom: *He was laughing now, turning away her*

fears. "Your mother and father and the girls are well and they sent you their love. Your father nearly came up with us today!" (p. 191).

**To rely upon love** means *to depend on love; to trust in love*. It is translated into Ukrainian like *to strongly believe in love: She had relied upon his love for so long* (p. 625). Scarlett is in despair because she has believed for so many years in love which, in fact, did not exist at all. The idiom with *love* component is a predicative unit.

**Conclusions.** Thus, after analyzing the use of the idioms comprising *love* component in "Gone with the Wind" by M. Mitchell, we can draw the following conclusions:

\* Semantically the above mentioned idioms can mean a) types of love (word combinations in which *love* lexeme is characterized by nouns which serve the attributive function; idioms in which *love* lexeme is defined by adjectives and Participle II in the attributive function and a proper compound noun translated into Ukrainian like a word combination or a set phrase); b) power of love and its expression; c) love consequences; d) marriage.

\* Phraseological units comprising *love* component have a lexical loading which does not always coincide in the source and target languages; the analyzed idioms can have either positive or negative connotation; *love* lexeme can be either a noun or adjective, it can have either a direct or figurative meaning.

Apart from semantic specificities, we have also considered the idioms comprising *love* lexeme taking their grammatical features into account according to which they can be divided into some subgroups: a) idioms-word combinations in which *love* lexeme is characterized by a noun fulfilling the function of attribute (N + love) or an adjective (Adj. + love) and Participle II (P II + love). But there are some idioms, where, vice versa, *love* lexeme itself characterizes something and fulfills the function of attribute (love + N); b) idioms-simple affirmative sentences; c) idioms-negative predicative units.

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