**School №8**

***The semantic and the pragmatic peculiarities of the usage of phraseological units in fiction***

 **Teacher**

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**Introduction**

Our research concerns the Semantic and the pragmatic peculiarities of the usage of phraseological units in fiction (on the material chosen in the stories by Somerset Maugham).

  **The object of research** is phraseological units of the English of various semantics and style language

 **The subject of research** is semantic and pragmatical features of the author's selection of phraseological units taken to describe different components of a fiction plot.

 **The aim** of our research is the description of individual author's features of the use of phraseological units in fiction considering their semantics and pragmatics and creating of the booklet

**Tasks:**

* to consider the basic theoretical principles of phraseology as a linguistic discipline;
* clarify the meaning of "phraseological unit", highlight its specificity in comparison with the f phrase;
* consider semantic, structural, functional and stylistic features of different types of phraseological units;
* classification of phraseological units;

 identify the main sources of origin of phraseological units of English;

* analyze phraseological units recorded in the works of Somerset Maugham, in order to identify the images used in phraseologisms.

The theoretical basis for this study is based on the works of N.N.Amosovoy, I.E.Anichkova, OS Akhmanova, L.M.Boldyrevoy, VV Vinogradov, A.V.Kunina, E.D.Polivanova, A. A.Potebni, A.I.Smirnitskogo, V.N.Telii and other linguists who have studied various semantic, structural and functional features of phraseological units.

The material of the study analyzes the English-language literary works by Somerset Maugham «The Fall of Edward Barnard», «Jane», «The Outstation», «Rain», «Theatre», «The Three Fat Women of Antibes».
This course work consists of content, introduction, two chapters (theoretical and practical), the list of study material and bibliography.

In the introduction, there is work topic specified object and subject of study, research objective and tasks that you need to achieve it, given information about the theoretical basics of the language and of the analyzed material.
In the first chapter under review as the language of phraseology units are allocated their semantic, structural, functional and stylistic features, a description of the existing classifications of phraseology, and identifies the main sources of origin of phraseology of the English language.

The second chapter analyzes the phraseological units found in these works of Somerset Maugham, to identify their semantic and pragmatic features.
In conclusion, given the results of the work we summarize the results of the study and outlines the prospects for its further continuation. Presentation of the booklet.

**Chapter 1. Phraseological units in English**

**1.1.** **Phraseology as a linguistic discipline**

Phraseological units - are non motivated word combinations, whose general meaning can not be deduced from the separate meanings of their components. They are ready made units of the language, with constant components. We are used to reveal the attitude of the author, to characterise the characters, their relationships, behaviour. Stylistically they are mostly used for expressivity and emphasis on the described phenomena, they also often create the humorous effect .

The sense of phraseological meaning largely depends on the image in it which is aimed to effect the imagination of the reader or the listener.

Modern theories of phraseology develop several groups of researchers. In foreign linguistics widespread compilation of dictionaries, etymological or thematic lists of idioms, but analytical and typological their examination carried out much less frequently. The term "idiom" is not specified and understood very well, mainly as a special use of certain words, as well as special expressions and phrases, which, due to long use in the language, become frozen stereotyped expressions.

It should be noted that in the modern linguistics under the idiom meant, "a phrase that is found in its syntactic and semantic structure of the specific and unique features of the language" [Akhmanova 1969, 165]. O.A.Ahmanova also points out that "the idiom - a phraseological unit, has a pronounced stylistic features that make its use contributes to speech element of the game, a joke, deliberately" [Akhmanova 1969, 165].

According N.N.Amosovoy "idiom - a unit of permanent context in which the index and at least semantically realized element of normal identity, and presented a common phrase lexical composition. Idioms are characterized by a holistic value"[Amosov 2010, 114].

By the mid 60-ies of XX century, thanks to the research of local and foreign scientists, the phraseology finally issued as an independent linguistic discipline.

**1.2. Structural types of English phraseological units**

**Phraseology** - a branch of linguistics that studies the lexical-semantic compatibility of words of a language.

The term was introduced by Charles Bally (French scientist)

**He identified four groups of phrases:**

**1) free combinations (**those. combinations deprived of stability, decaying after their formation)

**2) usual combinations** (Phrases with relatively loose coupling of components that allow certain changes)

**3) phraseological series (**groups of words, in which the two are merged into one)

**4) phraseological unity. (**a combination in which the words have lost their meaning and express a single meaning)

**Phraseological units -** are non motivated word combinations, whose general meaning can not be deduced from the separate meanings of their components.

Charles Bally had his own classification of phraseological units. Lets speak about them:

**1. Phraseology seam (**component of cohesion, losing its lexical meaning)**:**

 to cut off with a shilling “лишить наследства«

to talk through one's hat «говорить чепуху»

 a baker's dozen «чертова дюжина»

**2. Phraseology unity(**relatively movable components, and the value of the entire expression is determined by the value of its components)**:**

 **to take hold of «захватить"**

**as busy as a bee «очень занятой«**

 **to draw the line «подвести черту"**

**3. Phraseology combinations (**one of the constituent components used in its literal sense)**:**

**to strike / to inflict / to deal a blow «наносить удар",**

 **to break a promise / an agreement / a rule «нарушить обещание / соглашение / правило".**

Phraseological fund replenished in the English language for centuries. A source of sustainable figurative expressions became popular variety of texts, especially the representatives of the language relevant professions, quotations of famous historical figures, etc.

1. Idioms related to the sea - life and professional activities of seafarers - are widespread. Appeal to the sea idiomatic characteristic of England as a major maritime power, in which the fate of the sea has always played an important role. Marine phraseology ranks second after biblicisms for the duration of their stay in the language.

The scope of the use of phraseology sea wider than the scope of use of phraseology different etymology. In modern times they are widespread and characterize objects, processes, phenomena and qualities related to all areas of human activity, for example, , *to steer clear of* (*букв*. “миновать мель”) “сторониться чего-то, опасаться”; *to drop the pilot*  (*букв*. “отказаться от услуг лоцмана”) “отвергнуть доброго советчика”; *to be in the same boat with*  (*букв*. “плыть в одной лодке”) “быть в одинаковом положении”; *to leave* / *to rat from the sinking ship* “бежать как крысы с тонущего корабля”; *to keep one’s head above the water* (*букв*. “удержаться на поверхности”) “едва сводить концы с концами”; *Breakers ahead!* (*букв*. “впереди буруны”) “берегись, осторожно!”; *in full sail* “на всех парах” [Артемова 2009, 17].

2. Significant impact on the phraseology of English translations of the Bible rendered. Widely used biblical quotes over time moved into the category of stable speed and expressions and entered the English language, for example *no man can serve two masters* “двум господам не служат”; *Can the leopard change his spots?* (*букв*. “Может ли леопард переменить свои пятна”) “Может ли человек изменить свою природу?”; *the prodigal son* “блудный сын”; *the Promised Land* “Земля обетованная”; *the root of all evil* “корень зла”; *forbidden fruit* “запретный плод”; *Judas’ kiss* “поцелуй Иуды”; *to bear one’s cross* “нести свой крест”.

3. Works of William Shakespeare - thanks to its vivid imagery and succinct quotations - also served as a rich source of English idioms. Many idioms are quotes from "Hamlet," for example, *to be, or not to be: that is the question* “быть или не быть: вот в чем вопрос”; *Something is rotten in the state of Denmark*; “Что-то неладно в Датском королевстве”; *Alas! Poor Yorick!* “Увы! Бедный Йорик!”; *to shuffle off (this mortal coil)* “покинуть этот бренный мир”; но также и из других пьес Шекспира: *to make assurance double sure* “для пущей верности”; *to give the devil his due* “отдавать должное и плохому человеку”; *salad days* “пора юношеской неопытности; молодо-зелено”; *the green-eyed monster* “ревность”.

4. Images of animals also formed the basis of the set of phraseology. Most often they are referred to a dog and a horse (*to die like a dog* “издохнуть как собака”; *to lead a dog’s life* “бедствовать, жить в нищете”; *a horse laugh* “грубый смех”; *a mare’s nest* “бред сивой кобылы”; *You can take the horse to the water, but you can't make him* *drink* “Не всего можно добиться силой”; *to back the wrong horse* “поставить не на ту лошадь”), а также другие домашние животные (*to kill the fatted calf* “встретить радушно”; *to take the bull by the horns* “взять быка за рога”; *a bull in a China shop* “слон в посудной лавке”; *to bell the cat* “взять на себя инициативу”; *to let the cat out of the bag* “выдать секрет, проболтаться”; *to buy a pig in a poke* “купить кота в мешке”; *as blind as a mole* “совершенно слепой”; *to kill two birds with one stone* “убить двух зайцев одним ударом”) и домашняя птица (*to be no chicken* “выйти из детского возраста”; *like water off the duck's back* “как с гуся вода”).

**Chapter 2. The imagery of phraseological units in the works of Somerset Maugham**

Chelovecheskoye soznaniye operiruyet bol'shim kolichestvom razlichnykh obrazov, postoyannym istochnikom kotorykh yavlyayetsya okruzhayushchaya deystvitel'nost'. Chelovek vosprinimayet mir i vyrazhayet svoyu otsenku vosprinimayemym yavleniyam, predmetam, kachestvam, situatsiyam. V sozdanii frazeologizma zadeystvuyutsya konkretnyye predstavleniya, suzhdeniya, vyzvavshiye deyatel'nost' voobrazheniya cheloveka, obrazno otrazhayushchego tot ili inoy fragment kartiny mira, nositelem kotoroy on yavlyayetsya, te predstavleniya i assotsiatsii s opredelennymi chertami zhizni i deyatel'nosti, kotoryye prisutstvuyut v ney.

Язык оригинала: английский

The human mind operates a large number of different images, which is a constant source of surrounding reality. Man perceives the world and expresses its assessment of the perceived phenomena, objects, qualities, situations. In creating phraseologism are utilized concrete representations, judgments, human-induced imagination vividly reflecting one or another piece of the picture of the world, the bearer of which he is, those ideas and associations with certain features of life and activities that are present in it. Images underlying phraseologisms studies are divided into different thematic groups. Thus, in the considered works of Maugham's most phraseologisms contain images of animals, religious beliefs, premises and buildings, natural conditions, body parts, clothing, etc.

**Idioms, containing images of animals.**

The realization gave her something of a shock; she did not know whether to laugh or to be ashamed. She reflected a moment. Well, *I* will cook his goose all right. (Theatre) “испортить кому-нибудь обедню”.

She burst out crying. “You brute. You rotten hound to hit a woman.” “You put that where the monkey put the nuts, dearie.” (Theatre) “говорить кому-нибудь другому”.

After all, he liked to mix with people of his own class, he was only at home in their company, and how in heaven’s name could anyone say that was snobbish? Birds of a feather.(The Outstation) “птицы одного пера”.

And with an inkling that her success as an actress strengthened his feeling for her she worked like a dog to play well. (Theatre) “работать как собака”.

I'll give you eight pounds a week and you’ll have to work like a horse. (Theatre) “работать как лошадь”.

Darling, you’ll make me as vain as a peacock. (Theatre) “тщеславен как павлин”.

**Idioms, containing religious images**

I have been thinking of the past and I am as blue as the devil*.* (Theatre) “быть в ужасном настроении”.

Darling, you’re wonderful and you’re as beautiful as a Greek god, but you’re the biggest damned fool I’ve ever known in my life. (Theatre) “быть красивой как греческий бог (богиня)”.

**Idioms, containing space images**

Michael … with a little start, breaking out of a brown study,said – “No, thank you”. (Theatre) “выходить из состояния задумчивости”.

if you were in a tight corneryou safely count on him for a hundred pounds. (The Outstation) “быть в стесненных обстоятельствах”.

I know that you can act me, off the stage, but we get on together like a house on fire, and when we do go into management I think we’d make a pretty good team. (Theatre) “быстро и легко подружиться, отлично ладить друг с другом; быть в прекрасных отношениях”.

Julia had one good acting scene in which she had brought down the house, and Michael’s astonishing beauty had made a sensation. (Theatre) “сорвать шквал аплодисментов”.

**Idioms, containing images of parts of the body**

When I felt my heart sink, when I was very near despair, she gave me courage and hope. (Rain) “пасть духом”.

They speak as though evil that was out of sight ceased to be evil. … In the end I had to speak straight from the shoulder. (Rain) “высказываться вполне откровенно, выкладывать все”.

My only merit is that I saw what was there when it was not obvious to the naked eye, he answered. (Jane) “видно невооруженным глазом”.

Cooper accused the boy Abas of stealing some of his clothes, and when the boy denied the theft took him by the scruff of the neckand kicked him down the steps of the bungalow. (The Outstation) “взять кого-то за шкирку”.

This was an appeal to which Eleanor was incapable of turning a deaf ear.(The Lion’s Skin) “оставлять без внимания”.

Julia with half an ear listened to the list Margery read out (Theatre)

she had attached no importance to her promise. Michael was always there to put his foot down.(Theatre) “воспротивиться, отбиваться руками и ногами”.

It would be comfort to both of them to tear Tom limb for limb*.* (Theatre) “сплетничать, злословить”.

Of course Dolly would be delighted if she confided in her. … Even though she more than suspected the truth already she’d be shocked and jealous when Julia made a clean breast of it. (Theatre) “сделать чистосердечное признание”.

“My God, how they shouted at the club when they told it. By God, I’d rather be the cad I am than the snob you are”. He got Mr. Warburton on the raw. (The Outstation) “задеть за живое”.

“You have a very sweet tooth” said Arrow in a tone which she struggled to keep friendly. (The Three Fat Women of Antibes) “сластена, сладкоежка”.

You know the sort of thing I mean, a duke … who says clever, witty things and turns people round his little finger. (Theatre) (*to wring smb.’s heart* “терзать сердце”, *to turn smb.’s head* “вскружить голову”).

Her voice, her rather low rich voice, with that effective hoarseness, which wrung your heart in an emotional passage (Theatre) “разбить чье-то сердце”.

it would please her if she let her see … that she was head over ears in love with him. (Theatre) “быть по уши влюбленным”.

She’s out of the public eye for months (Theatre) “находиться в тени, вне публики”.

**Idioms, containing images of physical action and states**

Under the circumstances I thought it better that we should keep ourselves to ourselves.(Rain) “держаться особняком, вместе”.

But I earn enough money to keep body and soul together. (The Fall of Edward Barnard) “сводить концы с концами”.

She kept us all waiting a little – that was Gilbert’s cleverness – and at last she sailed in. You could have knocked me down with a feather. (Jane) “ошеломить”.

by chance he ran across Cooper – he cut him dead. (The Outstation) “игнорировать”.

If you want to make a success you can’t afford to have a leading man who’s not up to the mark. (Theatre) “соответствующий статусу, должного качества”.

My dear old boy, I’d love to lend you a quid, but I’m absolutely stony. I don’t know how I’m going to pay my rent at the end of the week. (Theatre) “быть без гроша”.

“I never slept a wink all night for thinking of you,” he said. (Theatre) " *глаз не сомкнуть".*

**Idioms, containing images of objects**

I thought you liked him so much. Why, at Taplow last summer you just lived in his pocket. (Theatre) “ходить за кем-либо по пятам”.

I should not have thought a missionary was such a big bug he could afford to put on frills. (Rain) “важничать, задаваться”.

What we want is a business government by business men. I was born in a Crown Colony, and I have lived practically all my life in the colonies, I do not give a row of pins for a lord. (The Outstation) “гроша ломаного не дать”.

she wanted him to have his money’s worth; she wanted him to look back on this as one of the great moments of his life. (Theatre) “получить сполна за свои деньги”.

How do I know? It’s quite obvious that you don’t care two straws for me.

(Theatre) “совершенно не интересоваться кем-то”.

She continued no flatter him. … She got a little private amusement by seeing how much he could shallow. She laid it on with a trowel. (Theatre) “грубо льстить” содержит компонент *trowel* “лопатка, мастерок” и гиперболизированно-метафорически выражает негативную оценку чрезмерной и неискренней похвалы.

If I play my cards well I can get some old woman to back me (Theatre) "успешный".

The poor lamb’s as thin as a rail, Michael. (Theatre) “худой как жердь”.

**Idioms, containing images of targets**

You have been drawing the long bow a bit, haven’t you, with all those stories I hear of gallantry in the trenches? (The Lion’s Skin) “рассказывать небылицы”.

It is true she does not say very much, but when she says anything it is very much to the point. (Jane) “попасть в цель, попасть в точку”.

They had no sooner sat down to table than he went straight to the point. (Theatre) "перейти к самой сути, самому главному”.

I don’t eat bread not because I’m afraid of getting fat. I don’t eat it because I see no point in it. (Theatre) “не видеть смысла”.

**Conclusion**

This work has been devoted to the study of semantics and pragmatics of phraseological units in the art text on a material of works of Somerset Maugham.
The first chapter was conducted consideration of phraseology as the units of language in terms of their semantic, structural, functional and stylistic features, analysis of existing classification of phraseology, and identifies the main sources of origin of phraseology of the English language.

Phraseological unit is a steady combination of words with a fully or partially reinterpreted value; idiomatic expression, in which the semantic solidity (integrity of the nomination) dominates the structural separateness of its constituent elements (selection object attributes is subject to its holistic designation), so that it functions as a part of the sentence as the equivalent of a single word.

In the second chapter of phraseology has been carried out the analysis found in these works of Somerset Maugham, to identify their semantic and pragmatic features. Phraseological units are classified in accordance with the images contained in the series of thematic groups: idioms containing images of animals, images of space, images of parts of the body, the images of physical action and states the images of material objects, images and target images associated with religious beliefs.

Our other idioms you can find in our booklet. We hope that this booklet will help the other in reading books by Maugham. It was very interesting for us to work under this project and we want to read more classical English literature and do such booklets.

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**The material of the research**

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3. Maugham S.W. “The Outstation”
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5. Maugham S.W. “Theatre”
6. Maugham S.W. “The Three Fat Women of Antibes”