

VERBALIZATION OF THE LEXICAL-SEMANTIC MODE OF PHRASEOLOGY IN ENGLISH-LANGUAGE ARTISTIC DISCOURSE

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The traditional approach in linguistics to the study of this phenomenon is to identify fundamental differences in the semantics of the phraseology and the composition of the components, as well as the structure of the content of this meaning. Phraseologisms as an element of linguistic reality have been in the spotlight of researchers relatively recently, and in the framework of critical discourse analysis have not been considered at all.

This article is devoted to the verbalization of the lexical-semantic form of phraseology in English discourse. Thus, a number of works underlying this article are devoted, on the one hand, to the practical application of critical analysis of discourse.

Numerous works of researchers in the field of English phraseology are devoted to the study of the specifics of the functioning of phraseological units of the English language in the discursive, linguistic aspect, so it is important to consider the verbalization of the lexical-semantic mode of phraseology in artistic discourse [1, p. 608].

Phraseology is understood as a set of expressive means of speech that are equivalent to words, and a special level of language, the units of which are not equivalent to words, but only correlate with them. This understanding of the phraseological unit makes it possible to include in the phraseology of many stamped clichés inherent in different literary styles, and literary quotations, winged expressions, and folk proverbs and sayings. This definition of phraseology is not rigid enough, as it does not reflect the structural and semantic differences of all types of phraseological units.

Phraseologisms have defining features that distinguish them from free phrases. First of all, it is idiomatic, which can be characterized as the semantic inseparability of phraseology. Phraseologisms are characterized by the stability of the grammatical form of their components, ie individual design: each member of the combination of phraseology is used only in a certain grammatical form, which can not be arbitrarily changed.

Phraseology is characterized by reproducibility. Unlike free phrases, which are built directly in the language, phraseology is used only in the stable form in which they are fixed in the language. Phraseological units are a non-classical type of nominative units. By naming and denoting a fragment of reality as an integral extralingual object, they also perform a nominative function. Stability implies the degree of indivisibility of its components, the limit of impossibility / possibility of

making changes to phraseology, by adding / removing components of a phraseological unit or replacing any of the components similar to thematic lexical unit (structural stability) and in the meaning of phraseological expression (semantic stability) [2, p. 536].

The analysis of the components of phraseological meaning shows not only the complexity of its construction, but also the existence of general trends in its education, in particular, the commonality of the factors of formation of its connotative components. Analysis of interlingual phraseological correspondences clearly shows that there are no untranslatable units. Most FU have interlingual correspondences in the form of phraseological equivalents and analogues. The study of the usual and occasional use of FU provides researchers with clear evidence of the similarity of the mechanism of language use. There are many classifications of English phraseology, on the development of which many scholars have worked. One of the most common classifications – the classification of phraseological units according to the degree of semantic indivisibility.

Artistic discourse is a set of works of art that are the result of the interaction of authorial intentions, a complex set of possible reactions of the reader and the text, which brings the work into space semiosphere (semiosphere means a set of all sign systems used by man, including text, language and culture in general). The realization of artistic discourse in a complex ideological and thematic unity is in close and dynamic interaction within the relevant cultural and historical context, gives reason to talk about the existence within the semiosphere of different types of artistic discourse.

Modus category (meaning) – part of the semantic device of the sentence, which reflects the subjective attitude of the speaker to the subject of speech, to language activity, language situation, to objective reality, to the participants of communication, in other words, these are meanings coming from the speaker . This is the least studied part of sentence semantics. The difficulty in studying modal meanings lies in their frequent implicitness, vagueness, on the one hand, and the variety of different levels of linguistic expression, on the other hand. In addition, many fashion indicators have different meanings in different situations. However, it is necessary to study modular meanings, because they participate in the construction of the text and discourse, allow to identify them [3, p. 1780].

Due to the heterogeneity of artistic discourse both in terms of genre and in terms of linguistic characteristics, selected phraseologies were considered in different types of passages (fragments of discourse) with stable morphosyntactic and lexical characteristics, according to the classification: narrative, descriptive, explanatory, instructive, persuasive. The first group includes phraseology, the structure of which, along with perceptual tokens, includes mental verbs that characterize mental processes (reasoning, reflection) (perceptual component + mental verb); the second group includes phraseology, the structure of which includes tokens that contain in their meaning a component that denotes a mental action in addition to the perceptual (perceptual component + mental component) [4, p. 1098].

Phraseologisms of this subgroup due to metaphorical rethinking characterize not the perceptual activity itself, but the system of personal qualities, values and attitudes that have formed in the subject as a result of various cognitive processes. These

qualities directly affect the subjects perception of the surrounding reality: he sees the world differently. In addition to the introductory function, perceptual phraseology can also in phraseology can also perform a conclusive function, the essence of which is to generalize a wide range of different mental processes, emotions.

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