

ГЕРМАНСЬКІ МОВИ

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SPHERES OF USING OF THE PHRASEOLOGICAL UNITS IN MODERN ENGLISH

Presented to your attention article is devoted to the problem of the idiom and its using areas. In different times many scientists tried to give the definition of the idiom, but up to now there is no a single point of view about it. As usually we appeal to representatives of different grammar schools and tried to study their works. The acceptable points of views are the works of A. V. Kunin, S. I. Ojeqov and V. L. Arkhangelskiy. But the great importance also had the works of W. L. Chafe, U. Weinreich, A. Cutler, J. Strassler, W. Fleischer, N. Valiyeva and other scientists.

Areas of use of phraseological units in the English language: literary language, fiction, social and political literature, newspapers, magazines, radio and television, news and analytical analysis of various departments, everyday conversation. As you know, the most important areas in which there is an urgent need to use phraseology is fiction: literature requires art, and one of the important suppliers of art is phraseology.

The phraseological novelty of writers and poets is directly related to the development of the national language. Each writer or poet is creatively involved in the enrichment and development of speech. Therefore, he / she is not only looking for new ways to use certain phrases, but also contributes to the successful expression and compilation of the treasury of the national language. Phraseological phrases, proverbs and sayings are often used in fiction in two forms: the same and modified form. As it turns out the phraseology used, proverbs and sayings make the author or characters more convincing, vivid and effective.

Key words: *phraseological unit, literal language, colloquial speech, scientific and literary literature, publicism.*

English is one of the most widely used languages in the world, being part of the West German subgroup of the German-Indo-European language family. English is a language rich in phraseology. It should be noted that the phraseological unit may be considered genetically as a word combination because it is the result of a particular word combination or a change of meaning. Indeed, the sources of the formation and use of phraseological units in the language are, as a result of a different understanding of word combinations. Their true origin was first used in their true sense. Fixed compounds are lexical compounds. In German Linguistics, along with the term “idiom”, is used in the same sense as “phraseological unit”.

Western linguists call the phraseological units “idiom”. For example, Charles F. Hockett writes: “Idiom is a grammatical form of a single morpheme or complex form that cannot be determined by the existing structure of meaning” [5, p. 172]. R. Gibb

believes that idioms are made up of “dead metaphors” [4, p. 111]. Uriel Weinreich considers that idioms are part of the polysemy because of the sheer number of lexical units [10, p. 23–25].

W.L. Chafe and A. Cutler investigate idiomatics and write that idioms are easily exposed to structural change [1, p. 109–127; 2, p. 317–320]. J. Katz and P. Postal’s comments on the idiom’s description are that the idiom may even contain a single word [6, p. 275–282].

A. Makkai, unlike Ch. F. Hockett’s classification, does not accept single morpheme words as idioms. He considers idiom of two or more morphemes. Adam Makkai grouped idiomatic expressions and called idioms as “phraseological word combinations” or “phraseological idioms”, noting that there is little connection between the meaning of the compounds and the whole structure of these compounds, and the lack of meaning is a high indication of its idiomatic [7, s. 24].

In contrast to J. Katz and P. Postal, J. Strassler describes idioms as follows: "Idiom is a combination of several lexemes that cannot be determined by composition. This structure does not consist of a combination of "verb and preposition" [8, s. 71]. There have been a number of researchers who have described the phraseological units as syntactically invariant "stoned elements", for example U. Weinreich, B. Fraser, I. Melchuk, F. Newmeyer. Undoubtedly, integrity, lexical, semantic and syntactic stability are the main conditions for idioms.

Idioms are one of the most effective tools the author uses to reinforce meaning. Idioms are more complex communicative units than lexical language units [12, s. 34]. The research work revealed that a number of phraseological units undergo syntactic changes. Psycholinguists also explain this fact as an expression of the activity of human consciousness and note that phraseological units undergoing syntactic changes can be more easily understood. Regarding the phraseological units A. Kaplunenko writes that they are the carriers of certain illusions because of their semantic-communicative nature [11]. Note that "locution" means "expression, idiom", the theory of speech acts is called an illusion.

Idiomatycity of phraseological units are the product of the interaction of form, meaning and context. Each phraseological unit has its own internal structure. Phraseological units are not translated as they are spoken, but are translated into different languages by different equivalents.

It should be noted that translation is not only linguistic but also a cultural activity. There are always two aspects to the translation process: language and culture. These concepts are inseparable because language does not only represent cultural reality, but also shapes it. Treating translation as a means of intercultural communication stems from the fact that language is a key component of culture, and culture as a unity of the material and spiritual achievements of society, because culture reflects the socio-psychological characteristics of ethnos, their views, customs and traditions.

Therefore, the translation process involves not only two languages, but two very different cultures, even though they have similar features. A translator who seeks professionalism must be fluent in both languages and must be well-versed in both cultures. When translating texts, we encounter a number of situations that can be characterized as follows: translations that are completely compatible; complete opposite and lexical translation of compounds with lexical-semantic identities; the use of appropriate

synonyms or variants in the translation of free word combinations; text translation of lexical-semantic and lexical-grammatical compounds without equivalent.

For English-language learners, the biggest challenge is idioms. Each nation has its own history, religion, worldview, peculiar life and lifestyle, traditions, views, tales, sagas, eposes and legends. The English people are no exception. There are numerous phraseological words, phraseological phrases, phraseological units, idioms, proverbs and sayings. Each of the idioms has its own original history of creation.

Analysis showed that semiotic features of word combinations or paroemic phraseological sentences in the language, such as the translated text, are taken into account by comparing those expressions, constructions with the phonetic form, meaning and morphological features of the translation language. There is no close relationship between the lexical unit or the combination and the semantics of the sentences, the content, and the word graphics. From this point of view, the meanings of words are usually the focus of translation.

It is also clear from research and considerations that the idea of a complete letter translation of non-emotional units does not fully justify itself. The literal translation is justified in those units so that their interactions in the second language are morphologically, semantically, and syntactically compatible, for example: to change *one's* battery; to be light on *one's* feet; to mask *one's* batteries; to give *smb.* the gaff; to turn *smb.'s* battery against himself; to bash *smb.'s* ear; to be beam in *one's* eye; to cook *one's* goose; to draw a bead on *smb.*; to drown *one's* sorrows; to give *smb.* beans; to have *smth.* at *one's* tongue's end; to be at *smb.'s* beck and call; to have *one's* day; to be above *one's* bend; to get *one's* finger out; to give *smb.* the benefit of the doubt; to make *one's* day; to get off *one's* bike; to darken *smb.'s* door(s); to rouse *smb.'s* bile; to break *one's* fast; to move *smb.'s* blood; to keep *one's* distance; to burst *smb.'s* boiler; to make *smb.'s* gorge rise; to shoot *one's* bolt; to pay *smb.* back in his own coin; to keep in *smb.'s* good books; to pay *one's* devoirs; to know *smb.* like a book; to make *smb.'s* heart bleed; to keep *smth.* within bounds; to take off *one's* coat; to get *one's* brains fried; to close *one's* eyes; to keep the bulge on *smb.*; to strike *one's* colours; to make it *one's* business; to step on *smb.'s* corns; to cut *one's* cable; to beat *smb.* at his own game; to set *one's* cap at *smb.*; to give *smb.* the creeps; play *one's* cards badly; to keep company with *smb.*; to take *one's* chance; to live *one's* own

fat; to pull *smb.* 's chestnuts out the fire; to turn *one* 's coat; to be off *one* 's chump; to dash *smb.* 's hope to the ground; to clay in *smb.* 's hands; to have smth. at *one* 's fingers' ends.

Translation of the original text into another language, adapting it to the original form that has a specific meaning and style, is an important part of the translation act. When translating from one language to another, a person uses the most colorful extralinguistic knowledge, along with his linguistic knowledge and skills. It refers to nature, society, human culture and the socio-political situation in which translated works are created.

There is a wide range of the spheres of using of the phraseological units in modern English. They are used in the literary language, in the everyday colloquial speech, in the scientific and fiction literature, and in the journalism. In modern times the phraseological units are very active in oral speech and in written context. The presence of different structural variants of phraseological word combinations allows them to be used in any way in oral speech. Phraseological units are widely used in the national language.

Literary language is the highest stage of the national language. This or that language of any people is a form of universal language. Therefore, the development ways of the universal language, at the same time, is concerned also with the languages of different peoples. The notion of literary language has different definitions in the class society depending on each class's own worldview. In our society literary language is the highest form of national language.

In other words, modern literary language consists of a common, unified national language. This language is formed as a language reflecting the high ideals of the century in government documents, works of science and art, taught in higher and secondary educational institutions, and perfected and polished in fiction. This is how literary languages of all nations were formed and developed. This is the way the English literary language has evolved, too.

As a nation-wide language, English, which has served modern people in both spoken and literary languages since its inception, has become a global language throughout the XX-th century and has improved day by day. Both types of English literary language – oral and written – existed from the XI-th to XII-th centuries.

Unlike many styles of literary language, national language, everyday colloquial speech is always rich in emotion and expressive tautology's elements. In everyday colloquial speech, it is really, needed it. One of the best ways to meet that need is to use phraseological units. People need to use

the phraseological system of the language they use in their conversations, and it occurs in two aspects: 1) forced, spontaneous; 2) purposefully, stylistically.

Artistic language is a special and highly expressive culture. The richness of the literary language indicates the richness of the writer and the interpreter who translates it. In the fiction, belles-lettres the language is the basic material, main treasury used to describe literary artworks, life boards, human characters and in a word, to create literary work.

Artists play a great role in developing language and making it more expressive and brighter. As it is well known, the most important areas in which there is an urgent need for the use of phraseology are fiction: literature requires art and one of the important providers of art is phraseology. The phraseological novelty of writers and poets has a direct bearing on the development of the national language.

Every writer or poet is creatively involved in the enrichment and development of speech. Therefore, he / she cannot only look for new ways of using certain phrases, but also contribute to the successful expression and composition of the treasury of the national language. Phraseological word combinations, proverbs and sayings are often used in fiction in two forms: the same and altered form. As it turns out the phraseology, proverbs and sayings used make the author or the characters more compelling, more vibrant and more effective.

Phraseology is one of the main attributes of the language artistic system of language. Consequently, verbal and non-verbal phraseological phrases should be widely used in fiction. The text of fiction is usually based on the author's speech and the discourse of the characters. It is well known that in the speech of the writers, the author avoids literary language norms, dialect and syllable elements, and gives a number of stylistic moments to make the work live in a conversation – monologue, dialogue and polylogue; the author's intention, however, should be in a pure literary language and should be organized according to the norms of speech culture.

Thus, in the language of literary works the inherent "freedoms" in oral speech are connected with the norms of the literary language. At the same time, the speeches of the characters are such as oral speech, folk language. For example: "They were a nice pair, *he wouldn't put anything past them*" (W. S. Maugham, "Then and Now", ch. XXXVI). "Gözəl cütlük idi, o onları hər şeyə nail olmaq imkanında olan adamlar kimi hesab edirdi".

From A to Z – əvvəldən axıra qədər; "Our carriage reached the porch in its turn and we dismounted with as

much ease and comfort as though we had been escorted by the whole Metropolitan Force *from A to Z* inclusive” (Ch. Dickens, “American Notes”, ch. VIII).

“It was with the satisfaction of a competent workman who knows his job *from A to Z* that Remire entered upon the necessary explanations” (W. S. Maugham, “The Mixture As Before”, “An Official Position”).

to give smb. a back cap – bir kəsi ifşa etmək, üstünü açmaq, aşkara çıxarmaq; “Now I didn’t fear no one *giving me a back-cap* and running me off the job” (M. Twain, “Life on the Mississippi”, ch. LII).

it is all over (or all up, U. P.) with smb. – onun mahnısı oxunub; “Oh!” – said the young man, turning his face towards the bed as if he had previously quite forgotten the patient, “*it’s all U. P.* there, Mrs. Corney” (Ch. Dickens “Oliver Twist”, ch. XXIV). “But if it comes to a gunfight that means *it’s all up* with at least one of us. Delaney never misses his man” (Fr. Norris “The Octopus”, book II, ch. VI). “The daylight was a comfort, but a danger as well, for they might be seen by a German motor boat and then *it was all up* with them” (W. S. Maugham, “The Hour before the Dawn”, ch. XIII).

In English-language newspapers, phraseological units are widely used too,

for instance: a kid glove affair – rəsmi ziyafət, banket, şam yeməyi; “The party was *a kid – glove affair* where were present the Presidents of Azerbaijan and Russia Mr. İ. Aliev and Mr. V. Putin” (“Respublika”, Bakı, 2001).

to be on the agenda – aktual olmaq, gündəmdə olmaq; “Holidays *are on the agenda* for most of us during the next few weeks...” (“Daily Worker”, July 22, 2011).

a gentleman’s agreement – gentlemen razılığı; “By *a gentleman’s agreement* – if one may use such a term when speaking of ruffians – rival gangs enjoyed the monopoly of trade in different districts” (“The Times”, February 27, 2017).

hot air – cəfəngiyyat, mənasız söz, boş söhbət; “Recognising that prices are a big election issue, both the government and the Tories are producing a lot of *hot air* on the subject” (“Morning Star”, May 26, 2000).

alarms and excursions – qarışıqlıq, araqarışma, çaxnaşma, qaça-qaç; “Amid all *the alarms and excursions* of the political scene, it is pleasant to be transported to a Cotswold village, where life proceeds much in same way as it has done for years” (“Daily Worker”, November 30, 2011).

perfidious Albion – dəhşətli Albion (qədim İngiltərənin adı); “Some good “partiotic” Englishmen sometimes wonder why people of other lands so often speak of “*perfidious Albion*”. I am ready to stand on

any platform and declare, with complete conviction, that the British capitalist class is the most crafty, crooked, cunning, elastic, experienced, manoeuvring, treacherous, twisty ruling class in the entire world” (“Daily Worker”, April 14, 2012).

all along – həmişə, bütün vaxt; “I have opposed commercial television *all along*” (“Tribune”, July 6, 2012).

blind alley employment – perspektivi olmayan bir iş; “The week of window dressing will not prevent most of the hopeful 15-years olds leaving school in six weeks’ time from ending up in *blind alley jobs*” (“Daily Workers”, June 2, 2011).

to say Amen to smth – “Amin” demək, bir şeyə razılıq vermək; “... this committee has at least had the courage to propose that this profit motive must be taken away from any independent television authority if it is to stimulate the right of competition and safeguard the true ends of broadcasting. To this every Socialist will *say Amen*” (“Tribune”, July 6, 2012).

to discover America – “Amerika açmaq”, çoxdan hamıya məlum olan məsələni elan etmək; “The Chancellor of the Exchequer, with all the air of someone *discovering America* in the year 1963, announced that the Tories had not obtained the allegiance” of the younger generation of voters” (“Daily Worker”, July 8, 2013).

a straight arrow – düz, təmiz, vicdanlı, namuslu, sədaqətli, səmimi insan; “Smith, a wonderfully old – fashioned *straight arrow*, was right in character, when, upon being asked if Tiriac’s gamesmanship had bothered him”, he said, “I don’t call that gamesmanship, I call that rudeness!” (“The New-Yorker”, October 11, 2003, DNE).

babes and sucklings – təzə işçi, xam, təcrübəsiz insanlar; “Certainly we write not for *babes and sucklings*, but for the world at large” (“Morning Star”, April 11, 2018).

In conclusion, it should be noted that the phraseological units are created in the everyday colloquial speech, in the belles-letters, in the socio-political texts. Their wide spreading goes in several ways: phraseological units can take place in one way or another of all language styles. During translation or tracing the phraseological units cause semantic parallels in other languages, such as bilingual, trilingual, and multilingual idiomatic, phraseological dictionaries.

Areas of creation and development of the phraseological units in Modern English are: literary language, everyday colloquial speech, belles-lettres, fiction, socio-political and economic literature, newspapers, magazines, radio and television, news and analytical analyzes of various agencies, national language.

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Баширова Н. Р. СФЕРИ ВИКОРИСТАННЯ ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ В СУЧАСНІЙ АНГЛІЙСЬКІЙ МОВІ

Стаття присвячена дослідженню проблеми ідіом. У різні часи вчені намагалися дати визначення ідіоми, але нині немає єдиної думки з цього приводу. Ми звернулися до представників різних граматичних шкіл і намагалися вивчити їх праці. Прийнятними є роботи А. В. Кунина, С. И. Ожегова і В. Л. Архангельского. Величезний інтерес викликають роботи В. Л. Чейфа, У. Вайнрайха, А. Катлера, Дж. Стреллі, В. Флейшера, Н. Велієвої та інших.

Сфери використання фразеологічних одиниць в англійській мові: літературна мова, художня література, суспільно-політична література, газети, журнали, радіо і телебачення, новинний і аналітичний аналіз різних відомств, повсякденна розмовна мова. Як відомо, найбільш важливими областями, в яких існує нагальна необхідність використання фразеології, є художня література: літературі слід володіти мистецтвом, а одним із важливих постачальників мистецтва є фразеологія.

Фразеологічна новизна письменників і поетів має пряме відношення до розвитку національної мови. Кожен письменник чи поет творчо залучений до збагачення і розвитку мови. Тому він / вона не тільки шукає нові способи використання певних фраз, а й сприяє успішним висловам і складанню скарбниці національної мови. Фразеологічні словосполучення, прислів'я і приказки часто використовуються в художній літературі у двох формах: однакова і змінена форма. Використання фразеологізмів, прислів'їв і приказок робить автора або персонажів більш переконливими, яскравими і ефективними.

В ідіомах цілісність значення походить від ослаблення лексичного значення членів. Значення цілісності відображається у внутрішній єдності компонентів. Внутрішня форма формується взаємозв'язком компонентів. Окрім образного розуміння значення, важливе значення у розумінні фразеологічного значення відіграє розуміння внутрішньої форми. Фразеологічне значення має свої особливості, відрізняється від лексичного значення і утворює особливу категорію мовознавства. Окрім внутрішньої форми, такі фактори як художня мова та виразність відіграють важливу роль у формуванні ідіоматичного значення.

Ключові слова: фразеологічна одиниця, літературна мова, розмовна мова, наукова і художня література, публіцистика.