

**OCCASIONAL TRANSFORMATIONS OF ENGLISH SUBSTANTIVE,
ADVERBIAL AND VERBAL PHRASEOLOGICAL UNITS**

The English language, like any social phenomenon, is in constant dynamics. Vocabulary, as its most mobile layer, reacts to all changes in social, cultural and other spheres of life of representatives of the English linguo-culture. Phraseological transformations are the language reflection of the society's needs to express new concepts that constantly appear as the result of the development of science, technology, culture and social relations.

Our research purpose is to analyze occasional transformations of phraseological units as operating mechanisms of the English language. The material of the study is represented by the following literary works "Rage of Angels" [4] by an American writer Sidney Sheldon, "Nine Stories. Franny and Zooey: Raise High the Roof Beam, Carpenters" [3] by an American author Jerome David Salinger, "Ourselves to Know" [2] by an American novelist John Henry O'Hara and "The Nemean Lion" [1] by an English fiction writer Agatha Christie. Their choice is predetermined by the fact that they reflect general processes of the English language development in synchrony and diachrony. The phraseological creativity of given writers is manifested in the renewal of the usual context of the use of phraseologisms. Being the property of the public, the works under analysis demonstrate a certain stage in the development of language and culture. It allows us to illustrate the theoretical provisions under our consideration using relevant examples, taken from the aforementioned works.

The relevance of our research is elucidated by a growing need for further study of phraseological units in the context of fiction. There are many works, in which phraseologisms are considered from different angles. However, their occasional transformations remain insufficiently systematized in modern linguistics.

Let us define the term "occasional transformations". By it we understand stylistic changes in the lexical composition and syntactic structure of phraseological units, in which the usual form is opposed to the innovative linguistic change.

Occasional stylistic alterations in the structure of phraseologisms are deliberate and serve to revive a faded image, enhance the expressiveness of the text and its emotional, stylistic influence on readers.

Let us analyze transformations in relation to nouns, adverbs and verbs.

1. Occasional transformations of substantive phraseological units.

A phraseological unit "**Labours of Hercules**" in the discourse fragment: "*I have decided to accept twelve cases, no more, no less. A self-imposed "**Labours of Hercules**" if I may so describe it. Your case, Sir Joseph, is the first of the twelve*" [1] is actualized with the semantic shade – *extremely difficult task*. The prepositive adjectival construction is replaced by a postpositive

prepositional-nominal one. The replacement is complicated by a pluralized form of the noun “*labour*”.

In the fragment under our analysis: “*Thomas Colfax had given them the key to a Pandora’s box of crime and corruption that was going to help wipe out a major part of organized crime*” [4] the postpositive structure in the form of a prepositional-nominal phrase clarifies the meaning of the phraseological unit *Pandora’s box – the reason for all disasters*. The level of expressiveness of the whole sentence is increased due to the use of a stylistically colored construction in combination with words that have become widely used in daily communication.

2. Occasional transformations of adverbial phraseological units.

These transformations presuppose changes in the semantic and structural integrity of the phraseological unit. Let us prove this fact using the following example: “*I was watching you write from way up here*”, Nicholson said, *narratively, pointing: “Good Lord. You were working away like a little Trojan.”* Teddy looked at him, “*I was writing something in my book*” [3]. *Like a Trojan* means *strenuously, energetically, tirelessly*. The use of the adjective “*little*” violated the structural integrity of the phraseological unit and clarified its meaning. Owing to the lexical component “*little*” we may observe the author’s representation of an idea of the age of a boy Teddy. Obviously, Nicholson admires Teddy’s ability to work, which is not typical for children of his age.

3. Occasional transformations of verbal phraseological units.

Let us analyze the given discourse fragment: “*If you want me to throw a sop to your curiosity I wasn’t invited ...*” [2]. A given example illustrates the replacement of the lexical component of the phraseological unit *to throw a sop to Cerberus* with the meaning *to calm down a dissatisfied person*. The replacement of the proper name *Cerberus* with the combination *your curiosity* is not accidental. The speaker deliberately transforms the phraseologism providing it with a new connotation. In addition, there is the violation of stylistic distribution. The phraseological unit in its basic linguistic form is usually used in relation to people, but a modified set expression denotes an abstract concept. It provides the sentence with semantic novelty of expression.

Thus, the techniques modelling the occasional stylistic meanings of phraseological units are characterized by their autonomous forms and semantic duality. The stylistic effect is built precisely on the reader’s ability to compare transformed forms with basic ones. In general, occasional transformations of phraseologisms represent vivid characterization of controversial phenomena of the surrounding world.

References

1. Christie A. The Nemean Lion. *Modern English Short Stories*. M., 1978.
2. O’Hara J. *Ourselves to Know*. New York : HarperCollins Publishers, 1971.
3. Salinger J. D. *Nine Stories. Franny and Zooey: Raise High the Roof Beam, Carpenters*. M. : Progress, 1982.
4. Sheldon S. *Rage of Angels*. New York : HarperCollins Publishers, 1999.