

## SEMANTIC FEATURES OF THE PHRASEOLOGICAL UNITS WITH THE COMPONENT LIGHT WITHIN THE ARTISTIC DISCOURSE

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### Abstract

**Purpose:** To conduct lexical and semantic analysis on the concept light in the artistic discourse of postmodern fiction.

**Methodology:** In this research, comparative method, search for synonyms, continuous sampling and seminal analysis are used.

**Main Findings:** As a result, it becomes obvious that the boundaries of the artistic concepts are extremely blurred and much wider than the boundaries of the corresponding non-artistic concepts. In conclusion, the concept light is frequently used in English artistic discourses, i.e. significant in the culture, and a special status in the semantic space of the concept light has the meaning of knowledge and information.

**Applications:** The study results can be used by students and universities.

**Novelty/Originality:** In this research, a model of the semantic features of the phraseological units with the component light is presented in a comprehensive and complete manner.

**Keywords:** *Phraseology, Unit, Component Light, Culture, Language.*

### INTRODUCTION

Phraseological units are the equivalents of words, representing word combinations in form and usually carries an important cultural or evaluative meaning. As an evidence of the world's cultural and national experience and the traditions of native speakers, it reflects the process of development of the culture of people in its semantics, and fixes and transmits the cultural standards, and stereotypes enshrined in the phraseological system of the language. Due to their figurativeness, phraseological units are frequently found in artistic discourse.

Artistic effect is caused by the mechanism of removal, which makes the recipient see the object as if in an unusual perspective. This effect enlivens the word, reduces the automatism of perception, and involves the mechanisms for the creation of artistic image. One of the relevant issues of fiction as a piece of art is the problem of describing the artistic world of a fiction as literary art, since literary language in artistic discourse is slightly different from spoken. The distinction between literary and nonliterary language is, according to Rodney H. Jones, artificial and unhelpful; however, literariness is more usefully seen as a cline form. This description is the result of analytical and interpretative work on the text. Meanwhile, work also been carried out on the understanding and interpretation of literary work – its artistic world, the artistic idea, and the evaluative component. Traditionally, when we speak of a fiction, we usually mean the artistic image as a key component of any literary work. This mostly concerns postmodern fictional novels since they are considered to be full of various artistic amplifications.

The artistic concept is relatively new in linguistics and literary studies. The First works on the study of artistic concepts date back only to the recent decade and they are not numerous. The verbal representation of the artistic concepts in the artistic discourse is a vast field for linguistic research. The scientific novelty of our research is, first, the uniqueness of the subject of research that is the concept of light. The practical significance of this scientific review will help to apply the results of the research in the scientific activities of students and teachers, in linguistic and cultural works, in special courses on lingua-culture, and in the teaching of cross-cultural communication. The object of this research is the concept light in English. The subject of this work is its lexical and semantic analysis of the concepts functioning in the artistic discourse of postmodern fiction.

### LITERATURE REVIEW

Postmodern literature in many ways is different from modern and classical literature, and attention to the components of this kind of literature helps the reader better understand it and better understand the context and cultural and social environment in which they are formed. In terms of genealogy, three major periods can be distinguished in general in the

past four centuries: the period of classical literature, the era of modern literature, and the postmodern literary period. During the period of classical literature, dating back to the early seventeenth century and continuing until the early twentieth century, we have classical designs such as: nodding, knitting, viewing angles, suspensions, etc. in stories. In classical literature, classical expressions are more pronounced, the events occur one after the other in a linear manner and the characterization occurs in the same context. Modern literature has a very compact design. In this kind of literature, reliance on the payment of the scene is in a situation in which literature occurs. In postmodern literature, there is essentially no plan, and a kind of collapse and devastation has occurred in the design of literature, in which, apparently, no coherence and even classical, or even modern, discipline is apparent.

The reason why we do not have a consistent design and narrative order in postmodern literature is due to the absence of an element that binds the components of the plot to the casual way of literature. There is no chain of events in postmodern literature. That is why, the postmodern literature of realism and naturalism are deliberately set aside, because the rejection of the cause is opposed to the essence of these two styles. In fact, postmodernists philosophically believe that human experiences today cannot be reflected in the structure and designs of classic and modern stories. In other words, in the postmodernist belief, the world is meaningless, orderly, coherent and integrated. Therefore, in order to design such a world, it must be approached in appropriate ways. In general, postmodern literature has specific features both in construction and in language.

According to the studies on literature, the term postmodern literature is used to describe certain characteristics of the post-World War II literature (relying heavily, for example, on fragmentation, paradox, questionable narrators, etc.) and a reaction against the ideas of enlightenment implicit in modernist literature. Postmodern literature, like postmodernism as a whole, is hard to define and there is little agreement on the exact characteristics, scope, and importance of postmodern literature. However, instead of the modernist quest for meaning in a chaotic world, the postmodern authors eschew, often playfully, the possibility of meaning, and the postmodern novels are often a parody of this quest. This distrust of totalizing mechanisms extends even to the author and his own self-awareness; thus, postmodern writers often celebrate the chance over craft and employ metafiction to undermine author's invocation (the existence of narrative primacy within a text, the presence of a single all-powerful storytelling authority). The distinction between high and low culture is also discussed through the employment of pastiche, the combination of multiple cultural elements, including subjects and genres not previously deemed fit for literature. Thus, modern artistic discourse is widely represented by postmodern fictional texts that provide a range of opportunities for a linguistic research. According to the Russian linguist and literature researcher Sheiko, in the literature of the 1990s, more and more attention is drawn to the authors, whose work cannot be attributed to any one particular direction. It, rather, forms so-called border zones, absorbing elements of various poetics. However, at the same time, the period of the 1990s was the least studied. We believe it is important to study the British postmodern artistic discourse at the present stage. That is why we have used British fiction as the factual material since, according to R. Sharma, the British artistic discourse is characterized by the wide use of emotional expressions, metaphors, and phraseological units verbalizing various concepts ([Leech & Rayson, 2015](#); [Shang, 2014](#)).

Russian linguist Slyshkin, while speaking about artistic concepts, stated that metaconcept is a result of secondary conceptualization and refers to the phenomenon in which the precedent text as an artistic discourse on the basis of which there is a rethinking of some actual concepts. Thus, we can assume that an artistic image is essentially a kind of artistic concept. There is also an artistic conceptual sphere, since the conceptual sphere is a set of all socially significant concepts implemented by the native speakers. A conceptual sphere has a relatively stable (at the expense of core concepts that contain common-language as the representatives), but flexible structure. Moreover, this understanding of the artistic image allows solving the problem of description of the literary world, including not only the methods of literary studies, but also linguistics. Conceptual analysis is one of the most effective methods of this description. Linguistic study of the word contributes to a deeper study of a linguistic phenomenon, as well as its etymology and structural features. In its etymology, the lexeme light can be attributed to one of the most complex and noteworthy linguistic units ([Jones, 2013](#)).

According to the classification of basic groups of concepts proposed by Maslova, the concept light belongs to the concept sphere nature along with other concepts such as water, earth, and tree. The conceptual content of the concept light, representing the idea of light in the English lingua-culture, is revealed primarily through the definitive features of the core lexeme of this concept. Thus, according to the Oxford dictionary, the core of the concept light in the English language is composed of the following units of meaning recorded in the dictionary: 1) Radiation from the sun, fire, electrical appliances (beam); 2) Equipment that radiates light (match, lighter, lamp); 3) Something that produces and causes fire (flame).

In relation to the semantic analysis made in the first stage and taking into account the information in the Oxford English Dictionary, we know that in the linguistic consciousness of English, light is associated with some material object that emits light energy or a device for extracting such energy. Therefore, we can talk about the linguistic conceptualization of this concept, which is part of the concept sphere of the English language ([Kunimzhan, 2016](#)).

## MATERIALS AND METHODS

In our research, we describe the semantics of the lexeme light in the English phraseological units using the comparative method, search for synonyms, continuous sampling and seminal analysis. Firstly, using the method of continuous sampling, we selected the sentences that contain phraseological units with the concept light. We take the term 'concept' as the basic term in cognitive theory – a tool for learning the external reality, knowledge, and reflecting the significant feature of the object. In the processes of categorization and conceptualization of reality, various elements of real space take on a linguistic form. This process is called the verbalization of the conceptual knowledge of the human cognitive system. The study of verbalized concepts is of great interest in the study of the language picture of the world of native speakers. The concept activated in the process of communication can be represented both by separate lexemes with a certain connotation and phraseological units ([Butters, 1991](#); [Fedosova, 2015](#)).

In other words, cognitive approach is a way of studying the mentality of the nation with the use of lingua-cultural, contrastive, and cognitive approaches together, which gives an opportunity to present the most complete picture of the national and cultural features of the phraseological system of the language. On the second stage of our research, we made an attempt to define the artistic image of the British postmodern fiction on the basis of the comparative analysis of phraseological units with the concept light. The definition of an artistic image echoes the features of the concept as a unit of cognitive linguistics, refracted through a writer's artistic intention. It is a unit of human experience in its ideal representation that is verbalized by a word in a piece of art. The boundaries of artistic image are blurred. The associative field of an artistic image, likewise the concept, is inextricably linked to social events, as literature develops in close connection with the life of society (national and world). Obviously, this is the main component of the culture ([Dudley, 1993](#); [Karasik, 2014](#)).

Finally, we selected a list of synonymic lexemes to the lexeme light to perform a seminal analysis. The definitional lexemes allowed us to reveal seven seems which phraseological units are represented in the fiction texts. Thus, systemic functional linguistics and the cognitive approach allow to perform a detailed and systematic analysis of postmodern fiction texts in order to distinguish semantic features of the phraseological units with the concept light ([Bainbridge, 2000](#)).

## RESULTS

Light is a multi-dimensional abstract concept characterized by a high estimated potential and a certain situational dependence. In our study, we relied on modern trends in cognitive phraseology within the onomasiology theory, which allowed us to consider the implementation of the concept light with the help of phraseological units, structurally represented at the core and periphery. The core contains the basic lexeme light and reflects the individual representations of each native speaker, implementing the central semantic point in the form of a prototype light on the basis of the same lexeme with cognitive features reflected in lexical and graphic sources – dictionaries: radiant energy, beam, fire, flame, lamp, devices for energy extraction. The periphery is determined by the basic fragmentary cognitive features: brightness, radiance, light space, knowledge which due to the global nature of the concept studied can reflect the following cognitive features: illumination, enlightenment, symbol of mind, information, characteristic of the positive qualities of the object or phenomenon, description of activity. Thus, the structure of the concept light, represented by phraseological units of the English language, can be represented as a regimented phrase semantic field with the core and the periphery ([Ash, 1991](#)).

The definitional component of the concept light in language can be revealed from the analysis of synonymic paradigms that reflect the conceptual features of the lexeme-dominant. In English, the concepts of flame and brightness are synonymous with the concept of light. It is interesting that based on the analysis of lexicographical sources in the Russian language, we observe a greater number of components of the associative series related to the concept light. In Russian lingua-culture, the mentioned concept is mainly a kind of luminous substance, the opposite of darkness, and only then – a material object associated with the appearance of light: a fire, a lighter, a lamp, etc. That is, in our opinion, the concept light is idealized in the minds of Russian speakers. In the Russian language, the concept light naturally has a large number of synonymous concepts in comparison with the English language: fire, radiance, color, society, aristocracy, education, dawn, earth, world, and the universe ([Boldyrev, 2013](#); [Vieira Alves, 2018](#)).

Returning to the English language, it should be noted that the analysis of lexicographical sources and actual material revealed a high level of the phraseology of the thematic groups, which confirms the high aesthetic, emotional and evaluative significance of the concept light. As regards the frequency of this word in English, it is among the top 3000 most frequent words, according to the Longman 3000 Communication word list included in the Longman Dictionary of Contemporary English, which means that this lexical item is widely used in an English context. Within the framework of studying the phraseological units expressing the meaning light, it seems appropriate to consider, first of all, those that have a lexeme light as a component in their structure. We grouped the phraseological units on the basis of differential sememes. Sememe represents the smallest evaluative components that differentiate or combine individual word meanings. That is, a sememe is a semantic component of one of the meanings of a lexeme. According to modern linguistic approach, each sememe has denotative, connotative and functional semes. All phraseologically related meanings are connotative, that is, they reflect images of the real world indirectly. They verbalize images with lexemes, adding some personal emotions and assessments and including figurative representations. The definitional lexemes allowed us to reveal the following set of sememes:

1. Sememe initiative for activity: to get green light – get permission; to light the fuse – to start; to light a fire, to hurry, to press, to force. The most frequently used phrase with the component light in the artistic discourse is to get the green light, for instance: Edward Carrington, with heavy heart but great determination, threw himself into his training as an agent. Like any bureaucracy, given a green light, the Secret Intelligence Service grew like mushrooms in a wet field overnight; we had to calm her and untie my father, laying him down tenderly while we tried to extricate the mule. I will light a fire under her, I suggested. But we were afraid she might then escape; His eyes narrowed, and for a second, she thought he would refuse to follow her lead, but to her relief he shrugged. That depends on whether or not we get the green light for a full series, and that will not be known for a couple of months. Otherwise, my diary's clear ([Grodén, 2013](#)).

2. Sememe inefficient activity: more heat than light – a conversation that could not be understood; to make light of something – to treat as unimportant; to stand in light – to interfere, to stand in the way. Examples: Oh, sorry. I did not mean to make light of your problems. It is just from the way it came out, I thought you meant you decided to jack it all in and hit the road; Fielding said that Lorne had even floated the idea that Gary and Doug should be brothers, as opposed to father and son. In this fashion did Lorne hope to make light of the forty-year age difference between himself and his co-star; I merely propose that the charade of music lessons be terminated. Trying to make light of it, she added, why, even the birds think it a joke!

3. Sememe positive sign: to show things in their best light – to present in a way that makes someone or something appear in the best way, to get good light – to be presented in the best way. Example: He wanted to confide in O'Hara, to get him on their side, but he did not want every Tom, Dick and Harry knowing their business. It was not a story that puts anyone in a good light. Under different circumstances, he would have preferred to cover things over, the illegitimacy for one; Chester's has its own design management team. And a computer-aided textile design system... she began formally, keen to grab the chance to put the firm in a good light. He held up his hand to stop her.

4. Sememe information, knowledge: to cast light on/upon/ shine/shed a light on something. – to help to explain something, to make it possible to understand or know more about something; to shine a light in dark corners – to make the secret known; to come to light – become known, to emerge, to expose; a light bulb moment – a moment of insight; to find the light on your own – to find a solution on someone's own. This is the largest sememe group. Examples: Molassi sang on. Wizard King, shine the light on your servant, Wild Lady of the Ruins, protect us from the moonlight's scars -- Moonlight's stars, Rodomonte corrected automatically; this young man Aldhelm cries to us for justice. If there is anything you can tell us that may shed light on his death, speak now. Father, said Tutilo, burning into startling whiteness, I pledge you my faith I never did, nor never would have done him any harm, nor do I know of any who might need to wish him ill; I was engaged in enquiry into the matter when I learnt of the attack upon her sister. Of course, the deception was bound to come to light sooner or later; He closed his eyes. If it comes to light that I was in that house with Adam and the others, he thought with cold clarity, if someone tells the papers, or the police and thence the papers, that I was there during the summer of 1976, living there, it will be all up with me. I will lose my practice and my reputation and everything that I have and can look forward to, if not my liberty; On Wednesday, 19th February the trial at last began in earnest with the cross-examination of Lieutenant Colonel Scotland. There was a light bulb moment that morning, when the prosecuting lawyer asked his witness a question about the organization of the German army ([Kuprieva & Smirnova, 2016](#); [Avazzadeh, 2015](#); [Kuprieva, 2013](#)).

5. Sememe unique object or phenomenon: a leading light – a prominent and influential person; a light of one's life – a person someone loves very much. Examples: Milton managed a weak smile. Fagg and Chatterton were the leading lights and, of course, Blenkinsop was putty in their hands. I am very happy to take whatever goodies are going; Harry Pascoe had inherited his ketch from his grandfather, Tristram Pascoe, and at twenty-four he was already one of the leading lights among the fishermen of Polruan. He was tall and broad and muscular; he had a large, square face, a thickly built nose and lips that allowed a glimpse of white teeth when he smiled ([Rezaei, 2014](#); [Shatilova et al., 2018](#)).

6. Sememe hope, faith: a light at the end of the tunnel – a reason to believe that a bad situation will end soon or that a long and difficult job will be finished soon. Examples: He had several like her and they were very nearly impossible to ditch. Of course, they died from time to time, so there was a light at the end of the tunnel. We got totally wrecked yesterday, said one of his old-fashioned die-hard dope customers, and rented out Santa Claus -- the Movie on video; But my eyes are still working, in a fashion, you might say. I think I see a faint light at the end of the tunnel. I think if we think a bit more it might turn into a search-light.

Thus, an artistic discourse is characterized by a set of sememes, confirming a well-known observation about the specifics of the literary pieces of art, in which a lexeme acquires additional meanings in it ([Suleri & Cavagnaro, 2016](#); [Ardakani et al., 2015](#)).

## DISCUSSION

The analysis of factual material shows that the phraseological units characterized by the most nominative density are those in which the meaning of knowledge and information is realized. Phraseological units of these groups are characterized by a wide lexical and grammatical variability of the components that enhances the ability of these phraseological units to convey different shades of meaning and expands their expressive and evaluative capabilities. The main feature of the concept light as the artistic concept is its unity with the key lexeme. The principal difference between the concept of non-artistic and artistic concept is that the artistic concept is the unity of the signifier and the signified, the unity of the linguistic and mental. The artistic concept is a part of the dynamic system, which is subject to the principles of the concepts included in it. At the same time, the artistic concept, verbalized in the text, appears as a multifaceted structure of various associative fields, reflecting certain ways of the association process in a text. That proves the multiple aspects of the concept and its dynamic nature. Since the conceptual space of the text is continuous, the associative-semantic fields of different concepts can coordinate with each other on the basis of certain directions of the association according to the type of inclusion, intersection, contrast, additions, etc.

## CONCLUSION

Thus, the concept light is a part of the linguistic picture of the world of people, represented by a set of concepts (cultural values) – the conceptual sphere, which forms a certain type of culture, supported and maintained by its language. The very fact of the existence of the concept of light in artistic discourse suggests that the concept of light is universal. A special status in the semantic space of the concept light has the meaning of knowledge, and information, which we meet in the English language. The concept light can be considered from the position of the general concept, representing lexically and phraseologically the native speakers' knowledge about the reality.

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