

**PHRASEOLOGICAL UNITS IN A FICTION TEXT:
USUAL AND OCCASIONAL ASPECTS****ФРАЗЕОЛОГІЧНІ ОДИНИЦІ В ХУЖОЖНЬОМУ ТЕКСТІ:
УЗУАЛЬНИЙ ТА ОКАЗІОНАЛЬНИЙ АСПЕКТИ****Haidenko Yu.O.,***orcid.org/0000-0002-4063-525X**PhD (Philology),**Associate Professor at the Department of English of Humanities**National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute"***Serheieva O.O.,***orcid.org/0000-0002-7396-5511**Lecturer at the Department of English of Humanities**National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute"*

The article deals with phraseological units, an integral part of the artistic text, as they perform several important functions. They convey the content load but also reflect a certain community's cultural and linguistic features. It was analyzed that in literature, phraseological units are often used to emphasize the author's style, create an emotional and imaginative atmosphere, and for a deeper disclosure of characters' characters and motives. The study of usual and occasional phraseological units in a literary text allows a better understanding of how the author achieves his artistic goals and how it affects the reader's perception. Common idioms are stable expressions widely used in everyday speech and reflect established linguistic norms and cultural associations. They play an important role in shaping the understanding of the text, creating a certain level of linguistic and cultural recognition. In contrast, occasional phraseological units arise in the author's creative activity and have a unique, individual character. They can be new formations or modifications of usual phraseology, which allows the author to create new images and strengthen the emotional impact on the reader. A study of Charlotte Bingham's work, particularly her novels *The Chestnut Tree* and *The Blue Note*, shows how she skillfully uses everyday and casual idioms to create a multi-layered and emotionally charged text. Common phraseology in her works is often used to emphasize the historical context and social environment in which the characters are. Occasional phraseological units help create unique images that reflect the characters' inner experiences and add a special flavor to the text. Thus, phraseological units in an artistic text perform not only a communicative, but also an aesthetic function. Their research allows for a deeper understanding of the linguistic picture of the world created by the author and assesses his contribution to the development of the literary language. This is especially important in modern literary research, which is increasingly paying attention to the linguistic aspects of the text and looking for new approaches to its analysis.

Key words: phraseological units, usual phraseological units, occasional phraseological units, Charlotte Bingham, a literary text.

У статті розглянуто фразеологічні одиниці, які є невід'ємною частиною художнього тексту, оскільки вони виконують декілька важливих функцій. Вони не тільки передають змістовне навантаження, але й відображають культурні й мовні особливості певної спільноти. Проаналізовано, що у літературі фразеологізми часто використовуються для підкреслення індивідуального стилю автора, створення емоційної та образної атмосфери, а також для глибокого розкриття характерів і мотивів персонажів. Дослідження узувальних та okazіональних фразеологічних одиниць у художньому тексті дозволяє краще зрозуміти, як автор досягає своїх художніх цілей і як впливає на сприйняття читачем. Узувальні фразеологізми є стабільними виразами, які широко використовуються у повсякденному мовленні та відображають усталені мовні норми й культурні асоціації. Вони виконують важливу роль у формуванні розуміння тексту, створюючи певний рівень мовної та культурної впізнаваності. На противагу їм, okazіональні фразеологізми виникають у процесі творчої діяльності автора і несуть у собі унікальний, індивідуальний характер. Вони можуть бути новими утвореннями або модифікаціями узувальних фразеологізмів, що дозволяє автору створювати нові образи й посилювати емоційний вплив на читача. У дослідженні творчості Шарлотти Бінгем, зокрема її романів «*The Chestnut Tree*» та «*The Blue Note*», можна побачити, як вона вміло використовує як узувальні, так і okazіональні фразеологізми для створення багатопланового й емоційно насиченого тексту. Узувальні фразеологізми в її творах часто використовуються для підкреслення історичного контексту й соціального середовища, у якому перебувають персонажі. Okazіональні ж фразеологізми допомагають створити унікальні образи, які відображають внутрішні переживання персонажів і додають тексту особливого колориту. Таким чином, фразеологічні одиниці в художньому тексті виконують не лише комунікативну, але й естетичну функцію. Їхнє дослідження дозволяє глибше зрозуміти мовну картину світу, створену автором, та оцінити його внесок у розвиток літературної мови. Це особливо важливо в сучасних літературознавчих дослідженнях, які все більше звертають увагу на мовні аспекти тексту та шукають нові підходи до його аналізу.

Ключові слова: фразеологізми, узувальні фразеологічні одиниці, okazіональні фразеологізми, Шарлотта Бінгем, художній текст.

Problem setting. Phraseological units occupy an important place in the artistic text because they are able not only to convey a certain meaning but also to reflect the cultural and linguistic features of a certain community. Using phraseological units in literature emphasizes the author's style, creates a special emotional and figurative atmosphere, and helps to understand the characters better. Studying usual and occasional phraseological units becomes especially relevant in this context. Usual idioms are permanent expressions widely used in speech, while occasional ones arise in the creative process and have an individual authorial character. The study of both aspects allows for a deeper understanding of the literary text, to reveal the specifics of the author's linguistic worldview, and to assess his contribution to the development of the language. Despite the significant scientific interest in phraseology, many aspects of its functioning in literary texts remain insufficiently studied. In particular, it is necessary to consider in more detail the issue of the ratio of usual (generally used) and occasional (author's, unique) phraseological units, as well as their role in forming an artistic image. It is not always clear how and why authors choose certain phraseological devices. The study of this aspect can provide new insight into the ways of realizing the artistic idea, the development of the literary language, and the general aesthetics of the text.

Analysis of recent research and publications. Several decades ago, the basic principles of phraseology were elaborated, which allowed them to be separated from lexicology stylistics and syntax. In the modern development stage of English's general linguistics, linguistic phraseological units become the object of study in the linguistic-cognitive paradigm. This is evidenced by scientists' research in cognitive linguistics George Lakoff, Mark Johnson, Raymond W. Gibbs Jr., Elena Semino, Zoltán Kövecses, Andreas Langlotz, Werner Koller [4, 5, 6, 7].

Setting objectives. The main tasks are:

- to analyze how idioms contribute to the transmission of content, the formation of emotional and figurative content, as well as the reflection of cultural and linguistic features of the community;
- to determine the relationship between usual and occasional phraseological units in the artistic text, as well as to reveal how these types of phraseological units interact in the text and affect its content and style;
- to find out how authors choose certain phraseological means and why they create new phraseological units that become occasional.

Main material. A literary text is a special type of speech created by an author to express a certain idea, emotion, or mood through the use of literary

devices such as metaphors, symbols, and epithets, as well as through the construction of a plot line, characters, and their interactions. An artistic text differs from other types of texts in its ambiguity, its ability to evoke an emotional response, and influence the reader, deepening his understanding of the world through the prism of the author's artistic vision. Phraseological units (idioms) are stable linguistic expressions that function as ready-made semantic blocks in the language. The phraseological fund of the language is characterized primarily by its traditionalism, stability, and quantitative and qualitative stability, and phraseological units are interpreted as stable semantically indistinct complex language units. Their semantic meaning is not derived from the semantics of the constituent words. Losing their lexical meaning, they form a semantically new combinatorial phraseological meaning by redistribution inside the idiom. However, no less characteristic of phraseological units is their flexibility and dialectics, which are primarily manifested in speech. On the one hand, in the terminology of various linguists, phraseological units are denoted as 'non-decomposable connections', 'stable combinations', 'invariable expressions', 'stable expressions', or 'set expressions' [7]. They can be both usual, that is, generally accepted and widely used in speech, and occasional, that is, created by the author for a specific case, which gives the text uniqueness and individual style. Idioms often express meaning that can not be deduced from the meanings of individual words, which makes them especially valuable in fiction, where they help convey complex emotions, moods, and cultural connotations.

Using phraseological units in literature emphasizes the author's style, creates a special emotional and figurative atmosphere, and better marks the characters. Studying usual and occasional phraseological units becomes especially relevant in this context. Usual idioms are fixed expressions that are widely used in speech. They reflect generally accepted language norms and are understandable to many speakers. On the contrary, occasional phraseology is a product of the author's creative process and has an individual author's character. They arise in a specific text as a result of the author's conscious creative experiment with language. Occasional idioms can be completely new formations or modifications of usual idioms when the author changes their structure or semantics to achieve a special artistic effect. Usual and occasional idioms perform different functions in a literary text.

Common idioms help to create a certain level of linguistic and cultural recognizability in the text, which allows the reader to perceive the text faster and

easier. They serve as a bridge between the author and the reader, based on well-known language norms and cultural associations.

Charlotte Bingham, a famous British writer, skillfully uses both usual and occasional phraseological units in her works, which allows her to create multi-layered and emotionally rich texts. In her novels, idioms help not only to convey the atmosphere and historical context but also to immerse the reader in the world of the inner experiences of the characters.

For instance, common idioms in Charlotte Bingham's works are often used to create an atmosphere appropriate to the era and social environment of the characters. For example, in the novel «The Chestnut Tree,» the phrase '*to turn a blind eye*' is often found, reflecting the characters' moral dilemma and their relationships with others. Common phrases such as '*to bite the bullet*' or '*to keep one's chin up*' create realistic and authentic characters' speech [2]. They emphasize the social and cultural conditions in which the characters live and help the reader quickly immerse themselves in the era described in the novels. The use of such expressions emphasizes the social norms and standards inherent in the society of that time and helps the reader to understand the characters and their actions.

Occasional idioms, however, give the text individuality, emphasize the author's uniqueness, and help create new meanings and images. They often serve as a means of increasing the emotional impact on the reader, creating unexpected associations, and drawing attention to important elements of the text. Occasional idioms in Charlotte Bingham are less common, but they play an important role in creating a unique author's style. For example, in the same «The Chestnut Tree,» she uses individual phraseological constructions, such as '*to dance with shadows*' which is not a typical expression for the English language, but in the context of the novel, this phraseology symbolizes the character's struggle with internal fears and the past [2]. Bingham's occasional phrases are distinguished by their creativity and individuality. For example, in the novel 'The Blue Note', there is an expression '*to chase the blue note*,' which symbolizes the search for something elusive and unattainable, reflecting the characters' internal struggle with their desires and aspirations [1]. This occasional phraseology is not commonly used, but it is extremely effective in conveying the emotional state of the characters and adding poetry to the text. Such occasional phraseology gives depth to the text and helps to emphasize the psychological aspects of the novel.

Thus, idioms in the artistic text perform not only a communicative but also an aesthetic function. They help the author express his thoughts and feelings, create images, and convey the atmosphere of the work. The study of the ratio of usual and occasional phraseological units allows for a deeper understanding of the specifics of the linguistic picture of the world created by the author and to assess his contribution to the development of the literary language. The phraseological analysis of the literary text opens up new horizons for the interpretation of the work, as it makes it possible to trace how the author achieves his artistic goals with the help of linguistic means. This is especially important in modern literary studies, which are increasingly paying attention to the linguistic aspects of the text and looking for new approaches to its analysis.

Phraseological units of high stylistic tone in the novels of Charlotte Bingham are represented by:

- archaisms, such as '*clothes might maketh the man*'; '*they certainly drowned a girl*' [2, p. 226–227]; '*Could not be a man his foot – Gray, of all people!*' [3, p. 439];
- barbarisms of French or Latin origin, in particular, '*joie de vivre*' [3, p. 387], '*infra dig*' [2, p. 22];
- book-literary ones, for example, '*all things to all men*' [2, p. 123], '*time is a great healer*' [3, p. 475].

Phraseological units of a low stylistic tone, which include colloquial, interslang, and slang, prevail in the language of Charlotte Bingham, which is due to the general functional and stylistic orientation and the use of phraseological units in non-own authorial and character dialogic speech to indicate specific factors of the communicative-pragmatic situation and communicative and pragmatic parameters of speakers.

Colloquial idioms are used by the author primarily in character dialogue or not the author's own, less often – the author's broadcasting, prevailing compared to other idioms of low stylistic tone. They qualify the communicative situation as casual and familiar, denote subjective emotional and evaluative attitude to the situational context, as well as express expressive, emotional, and evaluative shades: '*Come on, stop looking tragic, spill the beans*' [2, p. 315]; [...] *Sam looked daggers at his favorite uncle* [3, p. 371].

Interslang phraseological units, which are considered to be close to colloquial ones, have a lower one against stylistic tone and a higher degree of explication of seven intensities. Their use is related to a reflection of the social status of interlocutors in informal communication situations: '*Don't be long*

[...] Phillip is driving me nuts, and he just won't listen [...]. ' [2, p. 268].

Slang idioms, which are used by the author in isolated cases, in the artistic space of the novel "The White Marriage" serve as a means of appealing to the reader to the field of their use: 'My case therefore rests. I do not think now, for one moment, your friend Miss Chantry will be in the mood to take Mr. Wyndham up on his offer of marriage [...]' [3, p. 446].

Creation of speech phraseological units can occur in two ways: through structural transformation or contextual transposition [7, c. 129–132; 227, c. 128–135].

The "structural transformation" model consists of the transformation of idioms' structural or component composition, which is accompanied by a partial or complete change in its meaning. This model is realized through expansion, contraction, change, or inversion of the component composition in Charlotte Bingham's novels.

Contextual transposition of phraseology in Charlotte Bingham's novels can appeal to the category of character or reader. The author can carry out reinterpretation of meaning through the character's replica, and the result of reinterpretation is expressed lexical means: '[...] he so loves motor cars, and if he comes home and finds that he has missed seeing such a splendid one as yours, he will probably kick

the cat.' – 'Does he kick cats often?' – 'No, no, it's just something he always says, you know?' [3, p. 16–17].

Conclusions. A literary text is a unique form of expression that utilizes various literary devices, including metaphors, symbols, and phraseological units, to convey complex ideas, emotions, and moods. Using phraseological units, both usual and occasional, plays a crucial role in shaping the text's meaning and atmosphere. While usual idioms provide a sense of familiarity and cultural context, occasional idioms reflect the author's creativity and contribute to the text's originality. The works of Charlotte Bingham exemplify how skillful use of these linguistic tools can enrich a narrative, creating a multi-layered and emotionally resonant reading experience. Hence, the study of phraseological units in the works of Charlotte Bingham allows a deeper understanding of her author's style and an assessment of how linguistic means contribute to the creation of a multi-layered and emotional artistic text. Her use of common and casual idioms reflects important aspects of her work and helps readers immerse themselves more fully in the world of her characters and stories. By examining the balance between usual and occasional idioms, one better understands the author's artistic vision and the linguistic landscape within the text. This analysis highlights the significance of literary phraseological units as communicative devices and powerful tools for aesthetic expression.

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