MULTIFUNCTIONALITY OF PHRASEOLOGICAL UNITS IN POSTMODERN LITERARY DISCOURSE

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Abstract
In this article the characteristics of phraseological units functioning in a postmodern literary discourse are determined; the role of phraseological units in text meanings shaping and their interaction with the surrounding context are defined; the status of intertextuality as a linguistic category and the category of the text is clarified; phraseology in terms of linguistic expression of intertextuality structural features is studied; basic functions implemented by phraseological units in postmodern literary discourse are identified; the role of phraseological units in shaping communicative and pragmatic characteristics formation in postmodern literary discourse is defined; semantic interaction of phraseological units on syntagmatic and paradigmatic levels in postmodern literary discourse is identified.

Key words*: postmodern literary discourse, literary text, intertextuality, phraseological unit, functions of phraseological units*

Modern linguistic researches are dedicated to the study of structural and semantic aspects of phraseological units (hereafter PhU) functioning (Halynska 2012; Demyanenko 2003; Karakutsia 2002), their pragmatic (Teliya 1996), cognitive (Venzhynovych 2006; Shchirova 2005) and linguoculturological (Halynska 2012; Holubovska 2004; Kovshova 2012; Levchenko 2005) analysis, etc. Today, the problem of PhU functioning peculiarities studies in the postmodern literary discourse and the system of their interrelated and interdependent functions requires a deep research. In modern linguistic studies basic functions of PhU are defined and reasoned in general, but still the method of complex analysis of these units is not worked out. This method would help to identify and prove the hierarchy of PhU functions in literary discourse. Fokina (2008, p. 18) indicates that there is no clear distinction between the terms function and role, in particular differentiation of language and speech functions of PhU is not always taken into account.

Relevant for this research is the study of PhU functioning peculiarities study in the postmodern literary discourse in terms of their ability to implement such text categories as cohesion, modality, informativeness, intertextuality, and, according to Skrypnik (Skrypnyk 2009, p . 17) the formation of general tone of the text due to the implementation of connotative and stylistic features of phraseological characters. "The study of PhU usage in the work of fiction is based on the synthesis of their functional and parametric organization and fitness for a particular communicative intent of the writer. Creating functional and parametric model offers a more complete study prospect of the fiction work semantic nature by studying a PhU functions set used in the text" (Ilyinskiy 2004, p. 17).

Article aim: to determine the characteristics of the PhU functioning in a postmodern literary discourse.

Tasks:

- to define the role of PhU in text meanings shaping and their interaction with the surrounding context;
- to clarify the status of intertextuality as a linguistic category and the category of the text;
- to consider phraseology in terms of linguistic expression of intertextuality structural features;
- to identify basic functions implemented by PhU in postmodern literary discourse;

- to define the role of PhU in shaping communicative and pragmatic characteristics formation in postmodern literary discourse;
- to identify semantic interaction of PhU on syntagmatic and paradigmatic levels in postmodern literary discourse.

The methodological basis of research are basic tenets of the intertextuality theory (Bart, Bakhtin, Zhenett, Karaulov, Kristeva, Fateeva), the concept of dialogue (Humboldt, Bakhtin, Stepanov), the theory of discourse (Arutyunova, Karasyk, Karaulov, Kubryakova, Prokhorov), cognitive science (Boldyrev, Vynogradov, Holubovska, Kubryakova, Lakoff, Sternin), linguoculturology (Vorkachov, Holubovska, Karasyk, Krasnyh, Maslova, Prokhorov, Teliya).

Literary text is a unique phenomenon of national and world culture, especially of individual linguistic creativity. It aesthetically reflects an individual language image of writer's world, broadcasting unique features of his linguistic identity. Instead the idiomatic style depends upon author's ideology, his ideological positions, artistic and aesthetic principles, cultural and linguistic competence level. For a literary text as a special form of communication multifunctionality is inherent – it expresses relation to reality, carries appeal to the reader in order to form a definite evaluation of the depicted fragment of individual and author's art picture of the world. Meanwhile the functions and the interrelation between elements of the literary text linguistic structure provide unity of the latter. "The language of a literary text is a cultural code of the nation, which not only reflects the reality but also interprets it, creating a particular reality a human lives in. The connection of the language with the ethnic culture is particularly evident in set language expressions, which in a ready or transformed state are used as intertextemes of fiction and are axiological components of linguistic picture of the world" (Perelomova 2010, p. 14).

"Originality of the art novel is its dual action: referential and communicative events define the dual structure of communicative text system that is organized as an event chain of episodes. Literary communication involves the author (external) and narrative (internal) communication. A novel polyphony reflects the interaction of different voices within the speech patterns of the work. The art novel turns the author's dialogue into monologue, in which the speech of narrator and characters is presented. The study of narrative structure of a literary text is worked out taking into account its main components: the type of narrative, the subject of speech, point of view" (Fokina 2008, p. 16).

Discursive approach to the study of literary text is based on the principle of dialectical unity of form and content of the latter, the interdependence of the main text categories, which provide structural and semantic integrity of a literary text, in particular, they reflect the specificity of artwork. Artistic discourse "appears as a complex communicative phenomenon, not only associated with the act of creating a specific text, but as a phenomenon that detects contact with a significant number of extra-linguistic factors – knowledge about the world, intentions, attitudes and specific objectives of the speaker, who is the creator of the text... text is not only a recorded message, but also the complex full, which is located at the intersection of non- and intertextual ties. It is created in the discursive environment – in an integrative formation, in a system substrate, in which the process of a real speech production takes place"(Chumak-Zhun 2009, p. 11).

The choice of the texts is argued by the postmodern literary discourse being marked by intertextuality in all its possible manifestations. If intertextuality describes the literary text by refusal from focus on originality, the postmodernism itself as a cultural phenomenon of the literary process at the end of XX – beginning of XXI century exempts artistic text from overtext determinants, tagging it with an autonomous status and bringing to the fore the "death of the author" (blurring categories of authorship) (Bart 1989).

Literary texts of the postmodernism literature operate in a particular linguocultural area – in semiosphere of a national and world culture. Tagging postmodern literary discourse, intertextuality involves in it other texts and thus creates a special semiotic space in which cultural symbols are correlated with background knowledge and specific language awareness. Intertextuality, which permeates the whole postmodern literary discourse (all of its linguistic levels), and is present in its

phraseology structure, allows to consider the text sphere of concepts as part of the language image of the world that exists in the minds of native speakers and is reflected in fiction. Referring to the fund of existing texts, writers of a postmodern literature find in it impulses for their own creative work, and therefore – to create new texts, in which pretexts are transcoded.

Postmodern artistic discourse as a linguistic, social and cultural phenomenon is characterized by a tendency to the reception of facts of cultural and historical discourse, experimentation with language patterns, deviations from existing rules and regulations, which results in discretisation, fragmentarity, eclecticity, etc. It is constituted by a set of texts, based on the principle unstructureness, nonlinearity, decentralization, irrationality, fragmentation, citatoriness, intertextuality, hypertextuality, hypersymbolism, mythopoetry, polydiscursiveness, double coding.

Intertextuality is a defining feature of postmodern literary texts. The term "intertextuality" has a rather transparent form (Lat. *intertextum* – dragging inside) and is widely used in modern linguistics. Intertextuality is divided into many controversial areas, thereby causing a sharp debate, encouraging the emergence of new ideas and original approaches. Researchers Bart, Bloom, Riffaterre, Zhenett and others focus their attention on the following aspects of intertextuality as a problem of understanding and text interpretation, functions and types of intertextual elements, the role of the author in fiction, etc.

In terms of the cognitive paradigm of the intertextuality study is associated with issues of textual interpretation, dialogue of author's and reader's consciousness. Intertextuality as linguocultural category creates vertical (with texts of previous eras) and horizontal (with texts from other cultures) contexts. So the text is considered as a dialogue between different cultural contexts, but not only as a dialogue between author and reader (Zverkova 2004).

Saussure has laid methodological principles of intertextuality research, discovering in the ancient Indo-European poetry a special principle of compilation of poems by an anagram method that shows the character of inclusion of one text to another. Theory of Anagrams allows to imagine how exactly another text, hidden quotation arrange the order of the elements in the text, and how they can modify it (Bodriyar 2000). Based on studies of Saussure, a theorist of post-structuralism Kristeva in 1967 offered the term "intertextuality" which is based on the fact that any text is a mosaic of citations and product of absorption and transformation of some other text. Under this term the researcher understands the interaction of different codes, discourses or voices that are intertwined in the text (Kristeva 1995). So to replace the notion of intersubjectivity comes the concept of intertextuality, and it occurs that the art speech is exposed to at least double reading.

So the problem of identifying the place of phraseology in the overall continuum of intertextuality and specificity of postmodernist literary discourse as a special branch of semantic intertextual connections raises the interest; the study of intertextual phraseological units as microtexts, as a specific form of displaying the results of knowledge in postmodern literary discourse is worth attention; consideration of intertextual phraseological units as a structured knowledge endowed with specific cultural connotations and essential pragmatic potential, actualizes background information and appeals to cultural memory has to be taken into account.

It is phraseology that is the most expressive means of postmodern literary discourse and it's characterized by multifunctionality. PhU have defined functional load in postmodern literary discourse: they are semantic dominants of a literary text, reflecting its key ideas and key motives and active means of displaying the author's position that decode author's concept, as they represent the dominant text meanings and conceptual meaning of a literary text, broadcasting in such a way specific features of writer's linguistic identity. Figurative and estimative nomination basis is present in PhU semantics, owing to which these set expressions function as the estimative characterization. In postmodern literary discourse there is a reasonable separation of PhU functions: 1) nominative, which names the events and objects of reality; 2) the communicative and pragmatic, which provides the dialogue of a literary discourse; 3) emotional, which is responsible for the expression of feelings and emotions; 4) cognitive expressing the PhU ability to contain knowledge about the world. Thus phraseological level of linguistic structure of postmodern literary discourse is a part of the author's

individual multifunctional model of artistic reality and phraseological analysis in the study of the language of a literary text allows us to consider text-generating process.

The PhU analysis in the linguistic means system of a literary text organization is possible on three possible levels of literary communication: on non-textual – in the author-reader sphere, on intertextual (narrative) – in the novelist-character (characters) and character-character sphere, on intratextual – in author1-author2 (one of which is the reader of another one, that uses semantic structure components of another text when creating one's own work – on intertextual level) (Fokina 2008, pp. 6-9).

According to the Halperin's (2006) definition of three pieces of information in the text, Paramonova (2011) indicates that PhU as expressive communication units of the language system with complex structural and semantic organization are endowed with inherent features and transmit three kinds of information in the text: 1) content and factual (plot; information about events, facts, the processes that took and will take place in real or imaginary world), during the communication of which PhU are used in their subject and logical meanings; 2) content and conceptual (individual author's evaluation; a message to a reader of individual author's understanding of relations between the phenomena described by content and factual information), which is extracted from the context of a whole work, maintains the author's intention and his meaningful interpretation, and creative rethinking of above mentioned relations, facts and events; 3) content and implied (the idea or morality of a work; hidden information that is retrieved from the content and factual information through the ability of language units to generate connotative and associative meaning) as PhU have a high associative potential.

Operation of PhU in a literary discourse, as Savenko (2006, pp. 6-8) indicates, is explicit / implicit conceptual. For an explicit conceptual PhU high level of illocutionary motivation during the generation of the text is inherent. Therefore, the operation of these units in the text is conceptually dominant, text-generating, related with microcontext and macrocontext, and intertextuality of a text in general. Instead, the PhU semantics has a two-level structure of the semantic representation – outward and deep levels. Specifics of phraseological interlevel units semantics is that component set of PhU is co-referential. On the one hand, the referent of PhU is a phenomenon or object and their attributes of World-Reality, on the other – the co-referent is a phenomenon or an object and corresponding attributes of World-Discourse. Etymological relevance (PhU motivation) is an important factor for its textual realization.

PhU functions are determined by complicated nonlinear nature of structural and semantic organization of a literary discourse, as well as the specifics of semantic structure of set expressions, acquiring ambivalent semantic additions as a result of creation of volumetric associative, syntagmatic and paradigmatic relations defining presupposition of literary texts (Fokina 2008, p. 10). Consequently, the attention is focused on the study of PhU functional properties in terms of their participation in the formation of text categories, as well as in the structuring of literary discourse, in other words on the PhU text-generating opportunities and their textual significance. The way of participation of set expressions in the organization and formation of a literary text within micro-, macro- and situational context is meant under the PhU functions. Obviously, the PhU study of a postmodern literary discourse should occur in the process of reviewing their split-level contextual use with account of their role in creating the composition of a work, the image as an author, and the characters in interrelation with other language elements of a literary discourse.

Berishvili (1982, pp. 4-5) highlights three PhU functions in context: informative, text-generating and stylistic.

In turn, Ilyinskiy (2004, p. 6) distinguishes three types of PhU functions: nominative, communicative and pragmatic and artistic-aesthetic. In the study of these PhU functions he defines the most characteristic areas of their implementation, the role of the first function in the creation of figurative and poetic character of the novel is discussed, the second one – in the context of novel's dialogues, the third one - in the study of certain knowledge units fixed in the PhU semantics.

Beglova (2012) underlines that PhU execute in the text both aesthetic and stylistic functions, often they play a text-generating role in the text, given that it is the semantics and the PhU form become

author's arsenal in creating text. Semantic function of phraseological tools in generation of texts is also a subject of linguistic interest.

As Fokina (2008, pp. 18-19) indicates, PhU functions are realized in volume, on different text levels and are divided into roles that represent subfunctions of basic functions, revealing their certain aspects. To PhU basic functions the researcher refers genre genesis, text generation and concept generation that are integrated into the global style generation function that consists in the fact that idioms are the most important means of shaping a writer's idiomatic style, reflecting the specificity of his language identity. For the scientist (2008, pp. 40-41) global style generating PhU function is all-up realized in a complex process of formation of the genre structure of a work, generation and dynamics of text meanings, creation of concept spheres of a literary text. Integrity of genre genesis, text generation and concept generation functions of set expressions is multi-dimensional and volumetrically implementing style generating PhU functioning indicates their high narrative potential stipulated by the communicative nature of the literary text, specificity of PhU semantic structure and dialectic PhU interaction with other text units.

So, obvious is that the style generating function is characterized by integrity, which promotes reflection of an idiomatic style of a writer and the specifics of his linguistic identity, forming individual author's view of the world on the phraseological level of a literary text. In turn PhU occupy one of the central places in the imagery of postmodern literary discourse, bringing to the fore the author's position and idiomatic style in general, as well as text modality.

Genre genesis function combines chronotopic, plot generating and rhytm generating role. The first role of PhU is in active participation of set expressions in creation of space and temporal organization of a literary text in volumetric depiction of the art world of a text. The second role of PhU is manifested in the fact that they are involved in the artistic portrayal of the characters, reflect the event-side of a work, connect several storylines into a single narrative text space, create a narrative psychologism at all stages of the story. The third role of PhU is integrative, that executes not only genre genesis but text-generating function, it is embodied in creation of text repetitions and refrains, that form the rhythmic pattern of literary discourse. Phraseological repetitions provide local and global connectivity of the literary text, determine its composition, and make actual the gradual development of its theme and rheme relations (Fokina 2008, pp. 10-11).

"Text-generating function provides structural and semantic integrity of the narrative, its compositional and substantial unity, connecting text-constructing and text-generating roles that are realized in the interaction. Text-constructing role of PhU is that idioms are means of inter-phrase local connectivity. Text-generating role of PhU is manifested as a result of global connectivity implementation within the whole text. Text-constructing and text-generating phraseological tools facilitate the integration of textual coherence and integrity, the intersection of syntagmatic and paradigmatic semantic relations combining text passages in the total body of the narrative. PhU having a high text-generating potential, define communicative perspective of literary narrative, create vertical context through which the semantic deployment of a narrative is implemented" (Fokina 2008, p. 11). This PhU function is closely linked to the concept-generating function because in the process of text-generation linguistic forms of implementation of a literary text conceptual content are created. PhU facilitate disclosure of not only content and factual, but also content and conceptual, as well as the content and implied information of literary discourse, and conceptual information is semantically derived from the entire text as a structural and semantic and communicative entire (Fokina 2008, p . 12).

Concept-generating PhU function is manifested in the fact that by means of phraseology spheres of concepts of a work are created; it combines cognitive and receptive and emotive role. PhU perform cognitive role condensing knowledge of the world, they are nuclear components of conceptual fields. In the literary text phraseological images and symbols are created, that are characterized by a generalized typical character. In turn receptive and emotive role is focused on the addressee factor of a literary text, respectively, the key PhU actively create targeting signals that have a strong emotional impact, explicate the conceptual content of a work and influence the perception of a text in the whole (Fokina 2008, p. 12). "PhU is one of the most conceptualized language units, semantic representation

of which gives direct insight about the specifics of conceptualizing reality by some ethnocultural community, a direct reflection of this conceptualization in language and various cultural artifacts, and the text is the most important of them. PhU conceptuality forms its discourse parameter that expresses the relevance of a particular linguistic sign used by addressant for achieving its own communicative goal, which reflects on the reading of the addressee of this mark in a particular socially and culturally specified context "(Savenko, p. 7).

Among the discursive PhU functions the researcher A. O. Savenko underlines text-generating and text-formatting ones: "Text-generating PhU function in the text affects the appearance of discursive coherence and is activated in micro- or macro-contexts, text-formatting function affects the textual cohesiveness of a product of speech activity. The PhU that have the first function, belong to the nuclear zone of a conceptual world view and in the language world image exist as linguistic universals: concepts belonging to semantic primitives and cognitive circuits. Text-formatting function has a bright ethnolinguistic colour as follows from the communication strategies produced by a certain community, and therefore relative in historical terms. Form creating influence of PhU on context is to provide a textual element with internal coherence when expressiveness of PhU increases illocutionary effect of the message on a recipient. Depending on the direction of a form creating influence ... we distinguish anaphoric, cataphoric and frame explication of a context via PhU: 1) saying... 2) idiom... 3) idiophraseomatism..." (Savenko 2006, p. 10).

CONCLUSIONS

Literary text is a unique product of mental and speech activity of a writer, multidimensional semantic space, a source of cognitive information that has an aesthetic impact on the reader.

PhU as carriers of linguocultural information occupy a central place in the system of linguistic means of postmodern literary discourse, represent the author’s idiomatic style, broadcasting features of his linguistic identity. These units are constants of a writer’s idiomatic style, playing an important role in the expression of the author's artistic concept, shaping ideological and thematic macrostructure of a postmodern literary discourse. PhU actively participate in shaping the compositional and speech structures of postmodern literary discourse as the only communicative and structural and semantic unit, providing polyphony and dialogue of the literary discourse.

Intertextuality is one of the textual features of PhU used in postmodernism literature fiction, which are also marked by the category of intertextuality. Intertextual PhU serve as means of cultural concepts representation, showing in the text individual author’s associations arising from the traditional meanings of linguistic units.

Conceptual analysis of PhU in a postmodern literary discourse suggests that they being figurative constants of writer’s idiomatic style play an important role in the generation of meanings of the text, have a high text-generation potential to be involved in the creation of artistic image of the world, reflecting the particular worldview of the writer. Text-generating PhU function consists in implementation of linguistic properties of these linguistic signs, allowing them, like other linguistic means of postmodern literary discourse, to create its structural units, as well as binding meanings of context fragments.

Basic function of PhU in a postmodern literary discourse is style-generating function that is implemented by a total and interaction of a set of subdominant functions – genre genesis, text-generation and concept-generation, subdivided into sub-functions or roles.

PhU are language means of communicative and pragmatic and structural and semantic organization of a postmodern literary discourse that are combined by text bonds and semantic imagery, are closely related to the thematic, compositional and plot and imaginative levels of a literary text, they create a sequence of stylistic devices and explicate motives of a literary text. Semantic realization of PhU meanings is carried out in the context environment – micro-, macro- and situational contexts – on syntagmatic and paradigmatic levels of literary discourse. Thus phraseological configurations are being formed, semantics, structure and PhU stylistic tone transformations are observed.

PROSPECTS FOR FURTHER RESEARCH

The urgency of further research is determined by the ever increasing interest in modern linguistics to the theory of intertextuality, as well as the need for a comprehensive and multidimensional characteristics of this linguistic category that will contribute to the accession of scientific research in the theory of intertext, precedentness, hypertext, text typology, etc.; stipulated by the need of studying phraseology in linguocultural and cognitive aspects from the position of intertextual approach, in particular the need for the study of intertextual phraseology as means of actualization of interconceptual connections in the process of concept space modeling in a postmodern literary discourse. The feasibility of a conceptual explanation of the general principles of postmodern literary text construction by intertextual connections and specificity of its understanding have also defined the relevance of the study. Contrastive and typological approach to the analysis of linguistic material will facilitate the identification of typological trends and patterns and culturally stipulated interlingual differences of the expression of linguistic conceptualization of the different ethnic groups world.

Interest in further research lays in following aspects: clarification of motivational features of PhU usage in postmodernism literature fiction; disclosure of discourse PhU functions and their functional significance in the process of text-generation; the identification of basic PhU functions in postmodern literature fiction; establishment of structural and semantic interaction of PhU with split-level components of the text within micro-, macro- and situational context; the definition of phraseological semantics role in creating text meanings.

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