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TÍTULO: Cambiar la estructura gramatical de las unidades fraseológicas como uno de los métodos de transformación de las unidades fraseológicas en la novela Crimen y Castigo por F.M. Dostoievski.

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RESUMEN: El artículo describe algunos de los métodos de transformación utilizados por el autor en el texto de la novela: cambio de la estructura gramatical. Analiza las funciones literarias de las unidades fraseológicas modificadas y su papel en el contexto. La relevancia del tema elegido está determinada por el hecho de que el trabajo creativo lingüístico del escritor se manifiesta en la capacidad de aclarar, concretar la semántica de una unidad fraseológica, para determinar sus posibilidades potenciales y latentes.

PALABRAS CLAVES: F.M. Dostoievski, Unidades Fraseológicas.

TITLE: Changing the Grammatical Structure of Phraseological Units as One of the Methods of Transformations of Phraseological Units in the novel Crime and Punishment by F.M. Dostoevsky.

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ABSTRACT: The article describes some of the methods of transformation used by the author in the text of the novel: change of the grammatical structure. It analyzes the literary functions of the modified phraseological units and their role in the context. The relevance of the chosen topic is determined by the fact that the writer's linguistic creative work is manifested in the ability to clarify, concretize the semantics of a phraseological unit, to determine its potential, latent possibilities.

KEY WORDS: F.M. Dostoevsky, Phraseological Units.

INTRODUCTION.

Analyzing the language of a writer is one of the ways to penetrate the structure of "the image of the author" as "an ideological verbal-speech structure that permeates the structure of the work of fiction and determines the relationship and interaction of all its elements" [11:152], as well as "images of characters" which are created by using a whole system of author's language techniques realized in the literary text of the work.

The language of each writer is unique, the peculiarity of the author's individual use of language devices is manifested not only in their selection, but also in the modification of the linguistic units used by the author.

A special place in the writer's work is held by the novel «Crime and Punishment» in which he reflects on the most important moral problems of mankind. Human personality and the deep and complex psychological processes taking place in their soul is worth of his attention.

It is the units of language, selected and used by the author, that realize the concept via creating and reviving the images of the work of fiction. The linguistic units such as phraseological phrases are characterized by the greatest expressiveness, stylistic marking. According to A.M. Melerovich and V.M. Mokiyeenko, we understand phraseological unit as "a relatively fixed, reproducible, expressive phrase with a relatively holistic meaning" [10:67].

It is phraseology that is one of the most active emotionally expressive means to affect the reader. However, the frequency of use of phraseological units obliterates their figurative expressiveness, therefore the author changes, transforms them in order to enliven and refresh the semantics of figurative expression, to enhance its expressiveness and stylistic significance for the context.

The author's individual transformations of phraseological units (hereinafter referred to as PhU) are one of the ways to revitalize the language, create an image, influence the reader.

In the novel «Crime and Punishment», F.M. Dostoevsky resorts to various methods of transforming phraseological units: expansion and reduction of the lexical structure of phraseological units, replacement of the component of phraseological units, changing of the grammatical structure of phraseological units, contamination of phraseological units, changing of the semantics of phraseological units, literalization of the meanings of phraseological units, formation of phraseological units according to generally accepted patterns.

Changes that are individually author's go beyond the existing language norms and are not related to language variants.

The individually author's changes of PhU are of particular interest since they are original and individual by nature.

Relevance of the study of phraseological units in F.M. Dostoevsky's novel Crime and Punishment is determined by few studies covered this topic despite the enormous role played by phraseological locutions in the text of the novel and literary significance of the writer's work on the whole.

DEVELOPMENT.

Materials and Methods.

The research material was the text of the novel Crime and Punishment by F.M. Dostoevsky which is replete with both normative and transformed phraseological units.

The methods of quantitative analysis, semantic analysis of phraseological units, structural-semantic analysis, component analysis of phraseological units, contextual analysis, and the method of etymological analysis were used in the study of phraseological material of the novel.

Structural-semantic and communicative-pragmatic aspects of the study of phraseological phrases formed the basis of this study.

Results and Discussion.

This article considers one of the methods of transformation – changing the grammatical structure of phraseological units, used by the writer as well. The text of the novel presents the following changes in the grammatical structure of phraseological units:

- Change of the form of a number of the components of PhU.
- Change of the form of a case of the component of PhU.
- Change of the tense-aspect form of the verbal component of PhU.
- Use of an affix which is absent in the dictionary form of PhU.
- Inversion of the components.

The transformed locutions with a changed grammatical structure are quite common, their number is large. Some changes are dictated by the requirements of the context, and accordingly, therefore, are not stylistically important, others are made by the author specifically to create a special expressiveness of the language of the work. As the result of the analysis of transformations, we have concluded that the literary functions of the transformed phraseological units (hereinafter TPhU) are ambiguous, which is confirmed by examples from the text of the novel.

The changes in the form of the number in the phrase “дни-деньские” (days-long) are due to context requirements since the PhU characterizes several phenomena: «Да отвори, жив аль нет? И все-то он дрыхнет!- кричала Настасья, стуча кулаком в дверь, - целые **дни-то деньские**, как пес,

дрыхнет!» [1:123]; «Я говорил, что он **в своем роде** только хорош! А прямо-то, **во всех-то родах** смотреть -так много ль людей хороших останется?» [1:162].

In this example, plural usage is also dictated by requirements of the context. It concerns several areas of human activity. Speaking of Zametov, Razumikhin believes that a person cannot be a professional in various fields or “forms” of activity. Due to author’s changing the form of the number in the second example, the phrase, and Razumikhin’s speech on the whole, acquires its characteristic ironic connotation.

Напряженное молчание длилось с минуту, и, наконец, как и следовало ожидать, произошла маленькая **перемена декорации**» [1:171].

In this context, the singular form is used instead of the plural, characteristic of the phrase “менять декорации” (to change the scene). The author, therefore, stresses that only one change that characterizes Luzhin’s behavior should be made but not many changes. In this case, the semantics of expression acquires a new connotation of meaning, the TPhU concretizes, focuses the reader’s attention on that specific change in the situation that will affect the behavior of the character of the novel: «Я останусь при нем! – вскричал Разумихин, – ни на минуту его не покину, и к черту там всех моих, пусть **на стены лезут!** Там у меня дядя президентом» [1: 220].

The use of the plural instead of the singular of “лезть на стену” (to climb the walls) is also dictated by requirements of the context since Razumikhin speaks not of one person but of “all his”: «Одним словом, я, достиг всего, а моя, барыня оставалась в высшей степени уверена, что она невинна и целомудренна и **исполняет все долги** и обязанности, а погибла совершенно нечаянно» [1:489].

The use of the plural form instead of the singular form of “исполнять долг” (to carry out obligations) influences the style of phraseological units, turning it from the category of bookish expressions to the

category of conversational ones. Moreover, the newly formed – a derivative PhU acquires an ironic connotational meaning.

The occurrence of changing a case form of the components of PhU is very few. At the same time, there is no change of the semantics of the phrase. The changes are related to the requirements of the context, which is proved by the following example: «И очень даже – продолжал Разумихин, нисколько не смущаясь молчанием и, как будто поддакивая к полученному ответу, - и очень даже в порядке, **во всех статьях**» [1:153].

In this case, the dative of the dictionary phrase “по всем статьям” (in all respects) is changed to the locative “во всех статьях” since the context requires more specificity “in order” – where? – “во всех статьях”. To realize this task, the locative is more suitable, one of the main meanings of which is to determine place. The dative does not express such a meaning: «Да чтобы Порфирий поверил хоть на одну минуту, что Миколка виновен, после того, что между ними было тогда, после той сцены, **глаз на глаз**, до Миколки, на которую нельзя найти правильного толкования, кроме одного?» [1:460].

In the PhU “с глазу на глаз” (face-to-face) denoting “privately, one on one,” the genitive case of the component “с глазу” is replaced by the nominative form. As a result, the phrase changes its semantics, acquiring a new meaning of “лицом к лицу” (face to face contact) which means “absolutely close by, very close”.

The inflection is initially inherent in the verbal phraseological units, so the changes in these contexts are purely formal in nature and are not stylistically meaningful: «Он слушал, что говорила мамаша с сестрицей, **надув губки, выпучив глазки** и не шевелясь, точь-в-точь как обыкновенно должны сидеть все умные мальчики, когда их раздевают, чтоб идти спать» [1:204].

The situation is somewhat different with replacement of the form of verbal component. Such transformations may be formal in nature, without affecting the semantics of a phrase and without introducing new shades of meaning, but may also introduce nuances in the semantics of phraseological units. In the text of the novel one can find a number of phraseological units which include both perfective and imperfective verb components, for example: “сбивать\сбить с толку” (to confuse) “перевести\переводить дух” (to take a deep breath), “закусывать\закусить губы” (to bite one’s lip), “приходить\прийти в голову”(to come to mind), “приходить/прийти в себя”(to come to one’s senses), “принимать\принять меры” (to assume the measures).

The choice of verb aspect is dictated by requirements of the context and does not affect the semantics of the fixed phrases. Such variations can be attributed to intra-systemic transformations, determined by the ability of the verbal component to paradigmatic changes and to changes influenced by the context: «В этом письме она самым пылким образом и с полным негодованием укоряла его именно за неблагородство поведения, его относительно Марфы Петровны, **поставляла ему на вид**, что он отец и семьянин...» [1:69].

In the text of the novel there are cases of the use of affixes that are absent in the standard PhU: «Я думал их **в черном теле попридержать** и довести их, чтобы они на меня как на провидение смотрели, а они вон!» [1:379].

In the above example, in addition to inversion, the writer includes the two new prefixes “по-” and “при-” into the verbal component, which entails a new shade of meaning in the semantics of the fixed phrase, namely, “попридержать в черном теле” (to keep someone in a straight jacket) means to let someone feel his dominion over someone, “чтобы и не думал иметь свое мнение и всегда боялся, видя в нем спасителя” (not to think about having a right to his/her opinion and to be always afraid, seeing him as a savior).

Luzhin wanted to behave in this way to Rodion Raskolnikov's sister and mother. Thus, by way of his speech, Luzhin characterizes himself as a cunning, vengeful person, being capable of wickedness:

«Случилось мне вчера, мимоходом, **перекинуть слова два** с несчастною Катериной Ивановной» [1:391].

The phraseological unit “перекинуться двумя словами” (to have a breezy conversation) in the context loses the postfix “-ся”, which entails changes in the morphological characteristics of other components of the set expression: the form of the number and case. The changes that have taken place do not bring new things into the phrase, they do not change its style: «Не низость его сердечных излияний перед Ильей Петровичем, не низость и порутчикова торжества над ним **перевернули** вдруг так ему **сердце**» [1:134].

In this example, the phraseological unit “сердце перевернулось” (my heart was in my mouth) loses the postfix “-ся” to describe Raskolnikov's state of mind more accurately and capaciously. Not the very heart turned upside down, but some of the circumstances to have been previously described turned it over. The substantive component “сердце” (heart) losing the function of the subject becomes the object of the action. The transformation of the phraseological unit is caused by requirements of the context.

The contextual analysis of the above examples, in which affixes are added or lost, indicates that they can be caused by both context requirements and the author's desire to change the semantics of the phrase, introducing additional shades of meaning, refreshing or refining it. Changes in the grammatical form of phraseological units not only update the expression externally and internally, but also entail a change in phraseological unit in the sentence structure, which allows it to be included in a context that would not be suitable for normative phraseological units.

Linguists did not arrive at a common view on the inversion of the components of phraseological units. The opinion about the stability of the order of words is caused by the fact that the latter are given out of context and situation” [2:118]. He also claims that inversion is one of the means of expressing a language used by a writer. Inversion in phraseological units is understood by us as an inversion of the constant, not permuting, order of the components of phraseological units and the emergence of new variants of the arrangement of components where component replacement is possible.

Usually, in inversion, the component the feature of which is to be strengthened is placed first. For example: «Ты лжешь, сестра, ты нарочно лжешь, по одному только женскому упрямству, чтобы только **на своем поставить** передо мной» [1:215].

Here is an example of using both the method of inversion and the method of component replacement, which allow updating the semantics of the phraseological unit “стоять на своем” (stand one’s ground), which means “to hold the view”. Due to the inversion of the components, the writer emphasizes the meaning of the word “на своем”, thereby emphasizing the determination of Avdotiya Romanovna. Substituting the component “стоять” for the prefix verb “поставить” illustrates that the decision in this case has already been made and cannot be changed, a decisive end has already been marked.

The PhU “не мудрствуя лукаво” (without further ado) has a strict syntactic and morphological norm, the author changes it via rearranging the words, thereby emphasizing the meaning of the word “лукаво”, so it is charged with the main meaning. The morphological form of the second component is changed under the influence of inversion: «Знаю, что не веруете, - а вы **лукаво не мудрствуйте**, отдайтесь жизни прямо, не рассуждая...» [1:398]; «К тому-с, что в вашем гражданском браке я не хочу **рогов носить** и чужих детей разводить, вот к чему-с мне законный брак надобен» [1:394].

Using both the methods of inversion and component replacement at the same time is a technique that allows the writer to update the phrase “наставлять рога” (to give horns to somebody): «И даже **в исступление входили** по сему случаю...» [1:155].

Due to component inversion, the PhU “войти в исступление” (to become frenzied) changes the form of the verb, as a result of which the semantics of the phrase: “входили”, that is, slowly like penetrating into the room.

Results.

Thus, the considered examples allow for the conclusion that the method of changing the grammatical structure of phraseological units does not always serve the realization of the stylistic function, refines and updates the semantics of a locution. It is used more often to avoid a conventional repetition of phraseological units, in the speech of the author and the characters. External grammatical changes in the form of phraseological units entail changes of the syntactic functions of the fixed phrase in the sentence, due to which PhU are included in the context that would not fit the standard phraseological unit. Grammatical changes lead to refreshing the set expression and expanding the opportunities for them to be used in various contexts.

CONCLUSIONS.

The analysis of the TPhU has proved that their literary functions in the novel are very diverse. The transformed phraseological locutions serve as a means of verbal characterization of characters, as well as a means of expressing irony and expressiveness. Besides, the TPhUs serve as a means of creating the compositional unity of the text and its fragments, providing perceptual unity of the work of fiction. This is connected with the literary function of generalizing the transformed locutions.

The highest level of literary generalization is possessed by phraseological neologisms (for example, “преступление и наказание” / crime and punishment) created by the writer. They not only generalize specific meanings at the level of a single utterance, but also express the author’s artistic intention, becoming figurative symbols of author’s reflections and ideas, thus, going beyond the boundaries of phraseology, realizing concept-forming and text-forming functions.

The structural and semantic analysis has shown that transformations introduce new shades of meaning into the semantics of PhU and enhance its expression, transforming the internal image of PhU.

However, in the text of the novel, the author uses such transformations that are not associated with a change of the semantics of the set expression, but change only the external of phraseological units. Although these transformations do not relate to the internal content of phraseological units, they are part of the literary whole and reflect the peculiarities of the writer’s style. Such TPhUs act as a means of creating the illusion of conversation, verve of speech.

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