

Artículo de investigación

Semantic analysis of phraseological units related to phraseosemantic field “music” in the english language

Semantic análisis de las resoluciones de referencia relacionadas con el lenguaje de la palabra "music" en el idioma en lengua

Análise semântica de unidades fraseológicas relacionadas ao campo fraseosemantic "music" no idioma inglês

Recibido: 20 de abril de 2018. Aceptado: 10 de mayo de 2018

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Abstract

The article deals with the systemic semantic analysis of the phraseological units related to phraseosemantic field "Music" in the English language. In this phraseosemantic field the notion "Music" is the dominant one. The main elements and means of expression of music are scale, rhythm, tempo, melody, harmony, instrumentation. According to the instrument of performance, music is subdivided into vocal, instrumental and vocal-instrumental music. Also, sometimes subdivisions into forms and kinds (opera, chamber music) and genres (song, etc.) are used. The microfields "Rudiments of Music" and "Musical instruments" studied in this paper are very closely intertwined and are united in common archiseme "Music". In our study of communicative phraseological units, we distinguish prototype situations and prototype semes – for nominative phraseological units. Prototype situations and semes underlying the group of phraseological units studied are generally similar, but largely coinciding, they differ in subtle aspects, details and describe particular unique traditions, specifics of the daily routine and culture, historic customs of the native English speakers.

Keywords: the English language, phraseological unit, seme, prototype seme, prototype situation, component analysis, metaphorical transfer.

Resumen

El artículo trata del análisis semántico sistémico de las unidades fraseológicas relacionadas con el campo fraseosemántico "Música" en el idioma inglés. En este campo de la fraseosemántica, la noción de "Música" es la dominante. Los principales elementos y medios de expresión de la música son escala, ritmo, tempo, melodía, armonía e instrumentación. De acuerdo con el instrumento de interpretación, la música se subdivide en música vocal, instrumental y vocal-instrumental. Además, a veces se usan subdivisiones en formas y tipos (ópera, música de cámara) y géneros (canción, etc.). Los microformados "Rudimentos de la Música" e "Instrumentos musicales" estudiados en este documento están estrechamente entrelazados y están unidos en el archisema común "Música". En nuestro estudio de unidades fraseológicas comunicativas, distinguimos situaciones de prototipos y prototipos de semas, para unidades fraseológicas nominativas. Las situaciones y semas prototipo subyacentes al grupo de unidades de fraseología estudiadas son generalmente similares, pero en gran parte coinciden, difieren en aspectos sutiles, detalles y describen tradiciones únicas particulares, detalles de la rutina diaria y la cultura, costumbres históricas de los hablantes nativos de inglés.

Palabras clave: El idioma inglés, unidad de fraseología, seme, prototipo seme, situación del prototipo, análisis de componentes, transferencia metafórica.

Resumo

O artigo trata da análise sistêmica semântica das unidades fraseológicas relacionadas ao campo de fraseado "Música" na língua inglesa. Neste campo de frase semântica, a noção de "Música" é a dominante. Os principais elementos e meios de expressão da música são escala, ritmo, andamento, melodia, harmonia e instrumentação. De acordo com o instrumento de interpretação, a música é subdividida em música vocal, instrumental e vocal-instrumental. Além disso, subdivisões são algumas vezes usadas em formas e tipos (ópera, música de câmara) e gêneros (música, etc.). Os microformatos "Rudimentos da Música" e "Instrumentos Musicais" estudados neste documento estão intimamente interligados e estão unidos no comum arquimema "Música". Em nosso estudo das unidades fraseológicas comunicativas, distinguimos situações de protótipos e protótipos de semes, para unidades fraseológicas nominativas. Situações e semas subjacentes protótipo para unidades do grupo fraseologia estudados são geralmente semelhantes, mas em grande parte concordam, diferem em aspectos sutis, detalhes e descrever particulares tradições únicas, detalhes da rotina diária e cultura, tradições históricas de falantes nativos de Inglês.

Palavras-chave: língua inglesa, fraseologia unitária, seme, protótipo seme, protótipo, análise de componentes, transferência metafórica.

Introduction

The component analysis deals with description of lexical meaning of language units through a certain selection of semes, that is semantic modelling of a little part of the whole language semantic system. Another function of the component analysis includes interpretation of semes as of universal entities, "in the quality of the components of conceptual system, embedded in cognitive structure of human mind" (Fernando Ch, 1996; Gairns R., Redman S, 2011), meaning formation of the language general semantic model on the basis of private models (Mikhedova L.G, 1970). "The study of the English language as a multilevel sign system has reached its peak. For this reason, problems under investigation, specifically, communicative acts of objection in the spheres of pragmatics and semantics remain relevant." (Sharafutdinova L.R., Deputatova N.A, et al, 2017).

Following V.Gak, by a seme we mean the following: "Every seme represents a reflection of different features in native speakers' consciousness. These features are either objectively inherent to denotation or attributed to it by a particular linguistic environment and, therefore, are objective in relation to every speaker" (Gak, V. G, 1971).

To consider the phraseological units belonging to this particular group in greater depth, following

A.V. Kunin, we distinguish the notion of a prototype seme. These semes are only found in the phraseological units having lived internal history (Zvegintsev V.A, 1981; Zvegintsev V.A, 1983). Motivated phraseological units could not appear without involvement of the prototype semes. Distinguishing prototype semes is related to the associations which have appeared between the meaning of the phraseological unit and its prototype meaning. (Kunin A.V, 1984; Kunin A.V, 1986). As most of the PU with a component pertaining to the phraseosemantic field "Music" are communicative, we considered it appropriate to distinguish a prototype situation for this kind of phraseological units and a prototype seme – for the nominative ones. Prototype situations are practically frames unfolding in time and place as a sequence of specific episodes.

Methods of study

Basing on definitions given by explanatory dictionaries provides an opportunity for us to discern sameness and otherness in semantic structures of the lexical units' meanings on basis of sameness and otherness of their periphrases. In this case this method enables us to analyze the direct and transferred, i.e. metaphorical, component meanings of the PU.

Results

In the English language “*Musical knowledge*” microfield includes the component music itself. The first elements group in «*Musical knowledge*» microfield are represented by:

sound – a sensation caused in the air by the vibration of the surrounding air or other medium.

The seme “vibration” – a continious slight shaking movement – is actualized in this dictionary definition. The semes *continious* and *movement* transforming into the seme “spreading” underlie the metaphorical transfer of the PU «*one heard bells, but he didn’t know where the sound was coming from*». Metaphorical meaning of this PU is “a person who is telling something that he/ she doesn’t know well or something which is hearsay”.

gamut – the whole series of notes used in medieval or modern music; a major diatonic scale. The seme “scale” meaning “a series of musical notes moving upwards or downwards in pitch with fixed distances between each note” is actualized. Metaphor in PU “*run the (whole) gamut of something*” is based on the seme “level” and has the meaning “to experience or show the whole sphere or field of something”. In this case analogy is drawn between the whole gamut and a sphere or field of something.

The second semantic scale group includes:

We considered the component gamut in the previous group. Though both of these components belong to different groups, they have similar meanings. Therefore, we didn’t study them individually and considered only the component “gamut”.

note – a single tone of definite pitch and duration made by a musical instrument. In given definition it is necessary to consider the meaning of the word “tone” – “the quality of a sound especially the sound of a musical instrument or someone’s voice”. где выделяется сема The seme *quality* underlying metaphorical transfer and denoting “*sound quality*” stands out in this sentence. PU «*sound a false note*» or «*strike the right note*» have a reinterpreted meaning “to go the wrong (right) way”. In this case there can be observed a kind of analogy between the key-note

chosen correctly or incorrectly and choosing the way of life.

accord – harmonious correspondence in pitch, tone. The seme “correspondence” having a meaning “a relationship or connection between two or more ideas or facts” attracts attention in the definition. The seme “connection” transforming into the seme “unity” underlie the metaphorical transfer. PU «*with one accord in chorus*» signifies “altogether, synchronously”. The analogy drawn between chorus performing some piece of music in unison and a group of people collaboratively doing some job is quite clear.

alt – an octave. The seme *octave* – “the range of musical notes between the first note of a scale and the last one; the first and the last notes of musical scale played together” transforming into the seme *cheering up* underlie the metaphor. In the PU “*in alt*” association appears between an octave and high spirits. As a rule, higher octaves have a lighter and more energetic coloring than lower ones.

The next group expressive means includes the component tune – “a melody with or without harmony; a series of musical notes that are played or sung one after the other to make a pattern of sound that is usually pleasant to listen to”. In the given dictionary definition the seme *harmony* – “the pleasant effect made by different things that form an attractive whole; notes of music combined together in a pleasant way (pl.)” – is actualized. PU “*be in tune (with smb)*” has a metaphorical meaning “getting along, having contact with someone; harmonious, going together with something”. When an instrument is well-tuned, it is much easier to play it. This is the connection that the analogy is based on.

The opposite of this PU is “*out of tune with smb*” which means “not getting along, being at enmity with someone; not being in a right mood to do smth”. And, on the contrary, if an instrument is out of tune, it is impossible to play it.

The first group of the second microfield “*Musical instruments*” – strings includes:

fiddle - PU “*play first fiddle (violin)*” has a reinterpreted meaning “to be in charge of something, assume leadership position”. The prototype situation implying that an orchestra has a first fiddle performing solo parts is underlying this PU. Consequently, “*play second fiddle*” – “to have secondary status” and “*play*

third fiddle” – “to play a minor role” are synonymous with orchestra’s second and third fiddles which do not perform solo parts and are, therefore, not the main ones. The semes *leading*, *secondary* and *minor* are actualized in this case.

A string is a constituent part of a fiddle. The component “string” – “a length of catgut or wire etc on a musical instrument, producing a note by vibration” – is also a part of this group. The seme *vibration* transforming into the seme “touching” is underlying the metaphorical transfer. A string is a constituent part of a fiddle. The component “string” – “a length of catgut or wire etc on a musical instrument, producing a note by vibration” – is also a part of this group. The seme *vibration* transforming into the seme “touching” is underlying the metaphorical transfer. In PU «*touch a string*» there appears an association between touching instrument’s string and touching someone’s raw nerve.

The second woodwinds group includes the pipe component.

The prototype situation of the PU “*dance after (to) someone’s pipe (piping unu whistle)*” traces its origin to Aesop’s fable. The metaphorical meaning of this PU is “to implicitly obey someone in everything; to be well-trained, obedient”. The seme *obeyance* is actualized.

The third brass group includes:

trumpet - the prototype situation for the PU «*blow one’s own trumpet* can be explained in the following way: in Middle Ages trumpet sounds were used as a way of greeting the notables and knights participating in tournaments. The seme *boasting* is actualized. This is the way the metaphorical meaning “praise oneself, boast, make a vaunt, ring own bell” appeared.

horn - the prototype situation in the PU «*be at the horn*» illustrates the associative link between direct meaning and transferred meaning quite clearly. The procedure of outlawing was that a king’s representative blew the horn three times to call the guilty out. In case the guilty didn’t come, he was outlawed. The seme *illegality* is actualized, and, therefore, the reinterpreted meaning of this PU is “to be outlawed”.

Bagpipe is included into another separate group.

In the PU «*he is like a bagpipe; he never talks till his belly is full*» an analogy is drawn between a bagpipe which doesn’t play until it is filled with air

and human stomach which is empty until it is filled with food. The seme *fullness* transforming into the seme *bellyful* is actualized.

The next percussion group includes:

drum - in the PU “*bang/beat (unu thump) (unu the big) drum(s)*” we can notice the analogy drawn between sensational advertisements of some products and playing drums. Advertizing some product in the streets, sellers often beat a drum in order to draw potential customers. This analogy causes the given prototype situation. The seme *advertisement* is actualized.

The next group of expressive means includes the component tune – “a melody with or without harmony; a series of musical notes that are played or sung one after the other to make a pattern of sound that is usually pleasant to listen to”. In this dictionary definition the seme *harmony* meaning “the pleasant effect made by different things that form an attractive whole; notes of music combined together in a pleasant way (pl.)” is actualized. The PU “*be in tune (with smb)*” has the metaphorical meaning “getting along, having contact with someone; harmonious, going together with something”. When an instrument is well-tuned, it is much easier to play it. This is the connection that makes this analogy.

The opposite of this PU is “*out of tune with smb*” which means “not getting along, being at enmity with someone; not being in a right mood to do smth”. And, on the contrary, if an instrument is out of tune, it is impossible to play it.

This is followed by the type group including:

opera – “a dramatic work in one more acts, set to music for singers (usually in costume) and instrumentalists”. The seme *duration* is actualized.

In PU “*horse opera*” – “the Wild West film, cowboy movie”; “*soap opera*” – “a daily television or radio drama serial (a melodrama for housesitters)”; “*space opera*” – “science fiction related to the theme of space” analogy of duration can be observed very clearly, as opera itself consists of several acts and this characteristic affects the given PU as well.

The last group in this microfield is genres one, which includes:

chorus – “a group of singers and dancers performing in concert in a musical comedy,

opera etc". The seme *a great number* is actualized. In PU "swell the chorus" – "join your voice to the others, join the majority view" there is association with chorus, each member of which should sing one and the same thing in unison.

song – a short poem or other set of words set to music or meant to be sung (a short piece of music with words for singing). The seme set of words transforming into the seme conversation can be distinguished in the given dictionary definition. The PU "the old song" comprises the prototype semes "old" and "song", the PU "sing the same song" comprises the prototype semes "same" and "song". There appears association between a frequently played song and repetitive arguments and conversations. As known, a song played or performed frequently loses its novelty and becomes boring. This fact caused such analogy. The seme *repetition* is actualized.

The PU "make a song and dance about something" comprises the prototype semes *song* and *dance* – "a particular set of movements performed to music" which are transforming into the seme *noise*. This PU has a metaphorical meaning "magnify an incident, make fuss over something". The transferred meaning is based on the association related to noise made during singing and dancing at the same time.

The component sing can also be distinguished in this group. The PU "sing (a) placebo" comprises the prototype semes *sing* and *placebo*. The word *placebo* derives from the Latin "placebo" which is literally translated as "I shall please". Hence the metaphorical meaning of this PU "to adulate, to bootlick". The seme *adulation* is actualized.

concert – a musical performance of usually several separate compositions. The seme performance transforming into the seme "sounding off-key" is underlying the metaphorical transfer of the PU "cat's concert". Analogy is drawn between music performed off-key and cats' "singing". As known, in summer and autumn during mating season cats start making sounds similar to singing in order to attract potential mates. And when cats gather in pairs they make up a kind of a "concert".

Discussion

"The recent years phraseology represents one of the branches that arouses scientific interest on the angle of various aspects: lexical-semantic, structural and grammatical peculiarities of

phraseological units, the problem of their classification, translation and interlanguage equivalence and many other issues are actively researched." (Yusupova A.G, Tarasova F.Kh., 2016).

Phraseological unit is based on a prototype situation, i.e. a situation corresponding to the literal meaning of a phraseological locution. For example, the PU "to play second fiddle" (*not to be the main person, to be a subordinate person, play a secondary role*) is based on a prototype situation in which in an orchestra apart from a premier violin there are second violins not playing the primary aria. This situation is closely associated with the content which is later reinterpreted and, thus, the PU image is formed on basis of words' primary meanings. This creates the inner form of the PU containing the main information related to culture.

Motivated PU appear with the involvement of prototype semes. Distinguishing prototype semes relates to the associations between the meaning of PU and the meaning of its prototype. Nevertheless, in most of the considered cases there is a discrepancy between the psychologically real meaning of PU component and the meaning of the PU itself. The reason is that associations underlying the metaphorically reinterpreted PU component come from a prototype situation and not from the psychologically real meaning of the word.

Conclusions

Thus, the conducted comparative systemic semantic analysis of the phraseological units with the component related to phraseosemantic field "Music" in the English language shows that formation of phraseological semantics reflects a dynamic lingua-creative process which integrates the results of mental aspects of fragments of reality. These fragments of reality, in their turn, have become the object of phraseological nomination. Figurative expressions associated with cultural-national standards, concepts and reproducing mentality typical for one or another lingua-cultural community are precisely those ones which are fixed and phraseologized in language.

Acknowledgments

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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