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LEXICA - GRAMMATICAL FEATURES OF PHRASAL VERBS IN THE WORKS OF AGATHA CHRISTIE.

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Abstract. Language, as a social phenomenon, is closely related to the realities and traditions of the people - its bearer. It can be argued without a doubt that all cultural and everyday events in the life of society are reflected in the language. One noteworthy aspect of the science of language is phraseology and phrasal verbs. The subject of this research is phrasal verbs in the works of Agatha Christie, that is, stable formations consisting of a verb, usually dating back to the Anglo-Saxon stock, and words like: out, down, about, across.

Key words: Agatha Christie, semantic cohesion, Lexica - grammatical features, phrasal verbs, metaphor, phenomenon.

There are many studies that reveal this topic and make it possible to solve a number of very important questions concerning the meaning of phrasal verbs, a number of problems that reveal semantic possibilities, and problems of stylistic functioning. In particular, such linguists as G.I. Akhmanova, A.V. Kunin, A.I. Smirnitsky and many others devoted their works to these issues. For example, Kunin in his works described that the significance of phrasal verbs is quite large, since they fill in the gaps in the lexical system of the language, which cannot fully provide the name of new aspects of reality cognized by a person, and in many cases are the only designation of objects, properties, processes, states, situations.[1]

Among the many names proposed to describe combinations such as give up, make up and the like, the term "phrasal verb" has become a standard term. There are many other terminological designations of this type of formations; Verb-particle construction, to-word verb, discontinuous, etc. In foreign linguistics, most researchers Curme, Hiltonen and others accept the term "phrasal verb", which conveys the structural features of the combinations under study, hints at their separate formality or "phrasing". [2]

VERB + PARTICLE

ADVERB

PARTICLE

PREPOSITION

These combinations are characterized by semantic cohesion, that is, the indivisibility of its constituent parts. The components of the combination, joining together, form a new lexeme, the semantics of which does not add up from the sum of the values of its components:

- give up
- look up
- look after
- stop doing something
- find information in a book
- take care of somebody/something

Along with completely unmotivated units, the meaning of which cannot be inferred from the sum of the values of the components, there are combinations of a verb with an adverb, freely created according to a given syntactic model, the general meaning of which is determined by the sum of the values of the components:

- Go in - enter
- Go out - exit
- Go back - to return
- Run on - keep running
- Help out - help out
- Allow in - allow to enter

A metaphor expressing a relationship of similarity and metonymy based on association, the relativity of objects and phenomena are an important characteristic of idiomatic phrasal units. Moreover, metaphor and metonymy, representing varieties of figurative thinking, ways of reflecting the picture of the world, in modern linguistics are considered as archetypes of idiomatic. Therefore, at present, attempts are being made to consider phrasal verbs in the context of a broad, heuristic analysis of metaphor as a person's ability to develop and use the concepts, ideas, and concepts already at his disposal. So among the linguistic material analyzed in the works of Agatha Christie, we find a number of phrasal verbs, the meanings of which are explained in terms of a general metaphorical system that reflects the picture of a given time. Believing that thought processes are largely based on metaphors, L.P. Smith in his work "Phraseology of the English language" tries to identify and explore the set of metaphors that underlie various linguistic constructions. [3] In particular, the so-called orientation metaphors, reflecting the multifaceted experience of people in terms of spatial orientation, as well as ontological metaphors, which are a consequence of the constant interaction of a person with surrounding objects, are distinguished. Among the latter there are metaphors, the common feature of which is the likeness of the human brain and the mental activity it performs to a working mechanism. In an effort to explain why the phrasal verbs grind out and break down are used for a person's thought processes or his state of mind in such cases as: [4]

We are still trying to grind out the solution to this equation.

She broke down. (Agatha Christie "The ABC Murders").

Smith constructs his reasoning in this way: the combination grind out usually functions in the language in the meaning of "grind, grind something", that is. Denotes an action performed by a corresponding machine, such as a mill. However, in the example under consideration, the human brain works and, figuratively speaking, "thoughts, ideas, concepts are ground up in order to achieve a certain result."

As a result of the systematization of the existing corpus of phrasal verbs, selected from the detective works of Agatha Christie, all types of phrasal verbs were identified, among which free combinations, phraseological adhesions and phraseological unity prevailed in quantitative terms. The data obtained allow us to conclude that the author does not think monotonously.

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