

INSTANTIAL CONCURRENT USE

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Summary: Cognitive linguistics has established that figures of thought do not exist in isolation from one another; they are functionally related to each other to provide figurative coherence to the text (Gibbs [1994] 1999: 449–454). In phraseology, stylistic use of PUs presents innumerable instances which contain simultaneous application of several instantial patterns in realisation of one PU, creating a focal point and reinforcing the message. I propose the term concurrent use to denote simultaneous occurrence of several instantial changes within the framework of one PU.

Key words: Concurrent use, stylistic techniques, phraseological saturation, comprehensive instantial use.

Concurrent use:

Concurrent use differs from reiteration and cumulative use, which are linear in character, just as most single instantial changes: they are string-like and operate in a consecutive fashion and hence are less striking. However, texts abound in cases of concurrent use when a PU undergoes a number of instantial changes simultaneously, coinciding in time and contextual space. The natural propensity of language to change and create new ways of expression secures its ability to convey new thoughts and experiences in this way. Cognitively, it also testifies to the linguistic creativity of the language user in shaping new discursive forms.

In concurrent use, all the separate changes work simultaneously towards unity of stylistic effect. They all point in the same direction, thus creating a powerful stylistic effect. Concurrent use is a merger when several changes blend into one in an instantial application, which conveys intensity of emotion or experience. As concurrent use combines several instantial changes in one PU, it tends to occur in a heightened, complicated stretch of text, focusing on a particularly significant point in the development of discourse. The intersection of several instantial changes explains “the creation of composite modalities of discourse” (Ricoeur [1975] 1994: 279). It is important to see each change in relation to the other elements,

remembering that “a change in any one element usually entails a change in the whole” (Cook 1994: 3).

Stylistic techniques:

The PU has undergone a number of instantial changes of various types, all happening concurrently. As a result of concurrent use, Pus are frequently changed almost beyond recognition; however, they still remain identifiable. Concurrent use clearly shows the interdependence of elements, each coming into existence through the interaction of the others, while none of them is the leading pattern concurrent use gains in impact due to density and cohesion of changes which all work in the same direction. As concurrent use is a focused pattern, it conveys powerful and colourful emotions and experiences.

Phraseological saturation:

Instantial phraseological saturation is one of the ways Pus operate in the web of discourse, creating instantial networks and a considerable concentration of instantial features.¹⁹ Instantial meaning becomes the leading type of figurative meaning. The dominant characteristic is the interfusion of several Pus which are exploited in one stretch of text, blending and intermingling. The Pus and their instantial constituents pervade the text, resulting in a subtle network of phraseological ties. The particular instantiation is outside the experience of the reader or speaker, as it has not been encountered before. It becomes the centre of interest, a focal point where two or several phraseological images meet and a number of instantial changes occur, thus attracting attention and increasing emotional suspense.

Comprehensive instantial use:

Comprehensive use is a type of instantial use which encompasses a text, either appearing in titles and headlines or in codas. Comprehensive use applies simultaneously to the whole text. Due to its prominent position and the inherent quality of cohesive figurative meaning, the PU is in a position to comprise the scope of all the text. Use of Pus both in titles and headlines and in codas lends a comprehensive unity to the text.

THE LIST OF USED LITERATURE:

1. For concurrent use of stylistic techniques in phraseological instantiations, see Naciscione (1976: 160–172).

2. Instantial phraseological saturation was first identified by Naciscione (1976: 173–179).
3. For the fable together with Thurber’s illustration, see Appendix VI.
4. For the use of Pus in codas, see Ch. 5.5.2.
5. For a study of titles, see Carter and Nash ([1990] 1995: 78–86). The function of headlining is complex: headlines have to contain a clear, succinct and if possible intriguing message, to kindle a spark of interest in the potential reader (Crystal and Davy [1969] 1995: 174). For cohesive ties of headlines with the text involving FEIs, see Moon (1998: 290–293). For examples of proverbs in titles of songs and dramas (both core use and instantial use), see Bryan (2001, 2002).