

Stylistic And Pragmatic Features Of Phraseological Units In The Works Of Oscar Wilde And Their Preservation In Translation

Kholmurodova Kamola Kodirovna, Assistant
Samarkand State University named after Sharof Rashidov
Uzbekistan

Abstract. The article analyses the stylistic and pragmatic functions of phraseological units in the novel “The picture of Dorian Gray” by the famous English writer Oscar Wilde. This article considers the classification of phraseological units used in the novel in English and their preservation in translation text into Uzbek. This novel contains fragments of English culture and art of that time.

Key words: phraseological units, stylistic analysis, pragmatic tasks, figurative meaning, context, art.

The rapid development of phraseology for the first time in the world became an independent branch of linguistics in the 60th of the XX century and it urgently requires thorough study of a number of important problems, the study of which will allow to identify and determine all the features of the units that make up the specificity of the object of phraseology and methods of its research [A.V. Kunin, 2005, p.5].

In phraseology, which reflects in the semantic structure of its units the wisdom and aspirations of the people – the creator and native speaker of the language: cultural traditions, myths and folk legends, religious beliefs and historical events, - as well as the “pragmatic element” [I.R. Halperin, 1981, p. 117-118]: a complex range of emotions, emotional reactions, subjective assessments, ways of speech influence on the interlocutor, imaginative, expressive representation of reality, finds a vivid expression of the national identity of language [A. Bushuy, 2005, p. 102-103].

By phraseological units we mean a stable combination of lexemes of different structure, degree of stability and idiomaticity, acting in the form of a phrase or sentence, a combination, the meaning of which arises as a result of a complete or partial rethinking of the components. In language, phraseological units, along with the word, is a unit of its lexical and phraseological fund for the representation of extra-linguistic reality, in many cases associated with its figurative representation or emotional perception, with a special, “poetic” vision of the picture of the world [M.M. Kopylenko, 1995, p.8-9].

In this article, we will analyze the stylistic-pragmatic functions of phraseological units and their preservation in translation of the famous novel “The picture of Dorian Gray” which is considered one of the classic examples of modern literary studies, written by the English writer, poet and playwright Oscar Wilde who lived and worked in 1854-1900, one of the mature representatives of his time:

1. *Too much of yourself in it. Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves* [Oscar Wilde, “The picture of Dorian Gray”, p. 9].

This context is literally translated into Uzbek, but is presented in the original text. There is no information about Adonis in the translation version:

Butkul jon-u tanim singan, deysanmi?! Xudo haqqi, Bezil, sening bunchalik maqtanchoqligingdan bexabar ekanman. Sen bilan sen ishlagan surat o'rtasida zig'irdek ham o'xshashlik ko'rmayapman. Sen qoraqosh, qorasoch, qoramag'iz yigitsan, chehrangdan qahr yog'ilib turadi. Suratdagi yigit esa baayni fil suyagi-yu atirgul barglaridan yasalgan navqiron Adonisning o'zi [Oskar Uayld, “Dorian Greyning portreti”, b. 7].

2. *There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings* [Oscar Wilde, “The picture of Dorian Gray”, p. 10].

The phraseological unit used in the context was literally translated in the text of the translation and revealed the semantic meaning, but not in the form of phraseological unit. In this case, in order to use phraseological unit, it is appropriate to use phrases existing in the Uzbek language:

Jismonan yoxud ruhan komil odamlarning taqdirida allaqanday bir shum qismat bo'ladi – butun tarix davomida ana shunday shum qismat qirollarning noto'g'ri qadamlariga rahnamolik qilib kelganday [Oskar Uayld, “Dorian Greyning portreti”, b. 8].

A similar technique was used in the translation of the phraseological unit in the next context, that is, phraseological unit was translated literally:

3. *It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world* [Oscar Wilde, "The picture of Dorian Gray", p. 10].

Boshqalardan hech narsa bilan ajralib turmaslik bexatarroq. Bu dunyoda hamisha tentaklar bilan badbasharalargina yutib chiqadi [Oskar Uayld, "Dorian Greyning portreti", b. 8].

4. *"Oh, I can't explain. When I like people immensely I never tell their names to anyone. It is like surrendering a part of them. I have grown to love secrecy"* [Oscar Wilde, "The picture of Dorian Gray", p. 11].

The translator should be praised for providing a suitable Uzbek phrase for maintaining the semantic meaning of the English phraseological unit. In both versions, it means "mysterious, hiding secrets":

Nima desamikin... Men biror odamni juda yaxshi ko'radigan bo'lsam, hech qachon hech kimga uning nomini aytmayman. Uning nomini aytish o'zing uchun aziz odamning biron zarrasini boshqalarga berib yuborish bilan baravar. Shunday qilib desang, men o'z qobig'imga o'ralib oldim, yashiradigan sirim borligi menga yoqib qoldi [Oskar Uayld, "Dorian Greyning portreti", b. 9].

5. *My wife is very good at it – much better, in fact, than I am. She never gets confused over her dates, and I always do. But when she does find me out, she makes no row at all* [Oscar Wilde, "The picture of Dorian Gray", p. 12].

Unfortunately, the phraseological unit in this context was translated into Uzbek differently and the form of phraseological unit has not been preserved. The translation of 'She does me find out' is 'U (ayol) meni sirimni fosh etdi', but this meaning is significantly softened in the Uzbek version, it is translated as: "Agarda u gapimdagi yolg'onni sezib qolsa":

Xotinim bu ishni mendan ko'ra a'loroq bajaradi. U hech qachon gapidan adashib ketmaydi, men bo'lsam doimo hamma narsani chalkashtirib yuraman. Shunisi ham borki, agarda u gapimdagi yolg'onni sezib qolsa, jahl qilmaydi va mashmasha ko'tarmaydi [Oskar Uayld, "Dorian Greyning portreti", b. 10].

6. *It was not conscience that made me do so; it was a sort of cowardice. I take no credit to myself for trying to escape* [Oscar Wilde, "The picture of Dorian Gray", p. 15].

We see that this English phrase is given in Uzbek in an extended form and is based on the literal translation of each component. We know that the meaning of phraseological unit is not always a system of meanings of its components, but has a common single meaning. This rule is not taken into account in translation, and since each word is translated, the meaning of the sentence is unclear and confusing:

Men buni butunlay g'ayrishuriy tarzda, allaqanday qo'rquv, vahima vajidan qildim. Albatta, qochishga uringanim mening sha'nimga yarashmaydigan ish bo'lgan edi. Vijdonan aytganda [Oskar Uayld, "Dorian Greyning portreti", b. 13].

7. *I like to find out people for myself. But Lady Brandon treats her guests exactly as an auctioneer treats his goods* [Oscar Wilde, "The picture of Dorian Gray", p. 17].

In the following Uzbek translation, the form of this phraseological unit has not been saved, its semantic meaning is presented correctly and fluently. To make it clear to the reader, the translator translated on the basis of the extended form:

Odamlarning qandayligini o'zim birovning yordamisiz bilib olishni xush ko'raman. Lekin Ledi Brendon esa o'zing mehmonlarini shunaqa ta'rif qiladiki, xuddi kimoshdi savdosidagi dallol sotayotgan buyumini ta'riflayotganga o'xshaydi [Oskar Uayld, "Dorian Greyning portreti", b. 15].

8. *"Poor Lady Brandon! You are hard on her, Harry!" said Hallward, listlessly* [Oscar Wilde, "The picture of Dorian Gray", p. 17].

As we see, the English phrase has lost its strong semantic meaning in translation, and this is achieved by using the antonym of the negative form of the key word:

Sho'rlik Ledi Brandon! Uni hech ayamayapsan-ku, Garri, – parishonxotirlik bilan luqma tashladi Xolluord [Oskar Uayld, "Dorian Greyning portreti", b. 15].

9. *"Oh, something like, charming boy poor – dear mother and I absolutely inseparable". Quite forget what he does – afraid he – doesn't do anything – oh, yes, plays the piano – or is it the violin, dear Mr. Gray? Neither of us could help laughing, and we became friends at once* [Oscar Wilde, "The picture of Dorian Gray", p. 17].

A unique modal construction in the Uzbek language, which does not retain its grammatical form, the semantic meaning of which is adequately translated:

– Bir nimalar deyaturdi. «Juda dilbar yigit... Uning onasi bilan oramizdan qil o'tmasdi... Yigit nima bilan shug'ullanishi xayolimdan ko'tarilibdi... Takasaltangmidi deyma-da... Ha-ya, binoyidek royal chaladi... Yo skripka chalarmingiz, azizim mister Grey?» deganga o'xshash gaplarni aytgandi. O'shanda ikkovimiz ham o'zimizni kulgidan to'xtatib qololmagandik. Nechukdir shu hol bizni darhol bir-birimizga yaqin qilib qo'ydi [Oskar Uayld, "Dorian Greyning portreti", b. 15].

10. "How horribly unjust of you!" cried Lord Henry, tilting his hat back, and looking up at the little clouds that, like raveled skeins of glossy white silk, were drifting across the hollowed turquoise of the summer sky [Oscar Wilde, "The picture of Dorian Gray", p. 18].

In the translation of this context, the image of a bright and beautiful nature is preserved, but the form of English phraseological unit is lost:

– Menga bunday munosabating adolatdan emas! – dedi lord Genri. U shlyapasini boshining orqasiga surib qo'yib, feruzadek zangori yoz osmonida suzib yurgan pag'a-pag'a bulutlarga tikildi [Oskar Uayld, "Dorian Greyning portreti", b. 16].

We see that phraseological units in the original text are sometimes contradictory in the translated version, that is, their semantic meaning has been changed and the structure has changed.

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