

SECTION II
SOCIO-CULTURAL SPACE IN THE PERSPECTIVE OF MODERN
LINGUISTICS

SECONDARY DEVICES OF STRUCTURAL SEMANTIC TRANSFORMATION
OF PHRASEOLOGICAL UNITS (ON THE BASE OF THE ENGLISH AND TAJIK
LANGUAGES)

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Abstract:

The article dwells on the secondary devices such as aphorism and ellipsis, used in transformation of the semantic structure of phraseological units of the English and Tajik languages.

Key words: semantics, phraseological unit, aphorism, ellipsis

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Aphorisms are ‘ready’ formulations of human’s experience, life wisdom, characters and positions, the expression of admiration and irony, reverence and mockery, sadness and joke, etc. This is a golden fund of world and national culture. One of the devices and means of creation aphorisms is authorial aphorisms, formed on the base of phraseological units. E.L. Voynich in her novel “Gadfly” uses this device in creating aphorisms. Moreover, with the help of aphorisms she imparts the issues of kindness and evil, truth and lie:

*“Ah! but I have. Life would be unendurable without quarrels. **A good quarrel is the salt of the earth; it’s better than a variety show!**” [5, 158]. = Мумкин, аммо ман маҳоҳам. Зиндагонии бечанҷолу кашмакаш ба дил мезанад. **Кашмакаши дуруст намаки замин аст.** Ин аз тамошои сирк хубтар аст [6, 152].*

Phraseological unit ‘the salt of the earth’ is used intentionally. The main hero of the novel “Gadfly” was a member anti-government organization. During the weekly meetings, he always insisted on his own position, argued with other members by proving his rectitude. That is why the author creates aphorism from the usual phraseologism ‘the salt of the earth’. Creation of aphorism from usual phraseologism describes the following situation: the quarrel is the main point for the hero’s life. He considers the life to be not interesting without quarrels:

*There are very few young men who will give much trouble if proper consideration and respect for their personality are shown to them. But, of course, **the most docile horse will kick if you are always jerking at the rein** [5, 54].*

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= Агар ба ҷавонон эҳтироми муайяне зоҳир кунем, онҳо калонҳоро хеле кам ташвиш медиҳанд. Аммо **агар ҷилавро дам ба дам кашидан гиред, ҳар кадом аспи ром ҳам найранғои тоза эҷод мекунад** [6, 39].

During the translation into Tajik, the translator used the 'literal translation' device and all the components of the transformed phraseological unit are produced in the translation.

Authorial aphorism is formed from usual phraseological unit 'docile horse' with the meaning 'a quiet person'.

Ellipsis is one of the means of phraseological derivation. Ellipsis is – the contraction of the components of the usual phraseological unit. In the depicted novel, this device is seldom used. Mainly, ellipsis does not lead to the semantic shift, but only enhances expressiveness:

*He stepped back to the table, tore open the envelope, and began to read, giving the stranger an opportunity **to recover himself*** [4, 2]. = *Артур ба миз наздик шуда, лтфофаро кушод ва ба хондан шурӯъ намуда, ба меҳмон имкон дод, ки **ба худ** ояд* [translation of the author].

Normative PhU 'recover (regain) one's temper' means 'calm down, not to lose control'. Transformation with the help of ellipsis does not lead to semantic changes, but injects the change of stylistic belonging. Phraseologism-transformer obtains colloquial nuance.

Ellipsis can be met in Tajik novels: "*Фақат андаке Туғрал беқарорӣ дошт. **Ба Шатенин дида медӯхту** чизе гуфтани мешуд; ба тарҷумон менигаристу безобита мегашт. Аммо мақсаду мууродро ифода карда наметавонаст*" [8, 357].

The usual phraseological unit "**ба касе ҷаши дӯхтан**" is turned into ellipsis with the meaning 'to stare at someone'. The ellipsis of somatic component 'ҷаши' brings to the context uncertainty, as the usual phraseologism has a metaphorical meaning and reducing of the basic component of phraseologism leads to a semantic flaw. If we analyze phraseological unit according to the structure, in this case the core of PhU is the component 'ҷаши', and the marginal element is 'дӯхтан'. We consider the transformation with the help of ellipsis to be a mistake in the given context.

Modification of phraseological unit with the help of ellipsis cannot change the semantics of PhU, however leads to the concretization of the meaning:

- *Ҷанги душманон бозии кӯдакон нест.*

- *Медонам...*

- *Агар донӣ, **худо ба оташ назан**, эшон.*

Туғрал як қад парид, на, худаи на: балки дилаш як қад парид [8, 357].

Phraseologism '**худо ба обу оташ задан**' is turned into ellipsis as it has several meanings: 1. *ба ҳеҷ душворӣ ва мамоният нигоҳ накарда, ба коре иқдом намудан, қўшишу ғайрати зиёде кардан* (try doing something despite obstacles); 2. *ҳаёти худро ба хатар андохтан* (to expose one's life to danger). In the context we see actualization of the second meaning of the usual phraseological unit '*ҳаёти худро ба хатар андохтан*'. The expression '*обу оташ*' is commonly used and the ellipsis of the component '*об*' of the usual phraseologism decreases expressive connotation.

The device of ellipsis can be seen both in English, and Tajik novels, and very rarely leads to the semantic change.

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