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Afandiyeva, Gunay

Veröffentlichungsversion / Published Version

Zeitschriftenartikel / journal article

**Empfohlene Zitierung / Suggested Citation:**

Afandiyeva, G. (2024). The Stylistic Features Of "Winged Phrases" In The Works Of Walter Scott. *Path of Science*, 10(5), 9001-9005. <https://doi.org/10.22178/pos.104-26>

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# The Stylistic Features Of "Winged Phrases" in The Works of Walter Scott

Gunay Khalid Afandiyeva <sup>1</sup>

<sup>1</sup> *Odlar Yurdu University*

13 Koroglu Rahimov street, AZ1072, Azerbaijan

DOI: [10.22178/pos.104-26](https://doi.org/10.22178/pos.104-26)

LCC Subject Category: PE1001-1693


Received 21.04.2024

Accepted 25.05.2024

Published online 31.05.2024

Corresponding Author:

[arifwahyumulya@gmail.com](mailto:arifwahyumulya@gmail.com)

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**Abstract.** The study of "winged expressions" enables the interdisciplinary integration of linguistics with anthropology, cultural history, sociology, psychology, philosophy, and other fields. In this context, it is essential to note that the research has an ethnolinguistic character.

In light of the above, we examine the etymology of "winged phrases" by analysing the language used in the works of Walter Scott, a renowned English writer of Scottish origin who is regarded as the "founder of the historical novel genre" at the beginning of the XIX century. "Winged expressions" that have withstood the test of time and have been handed down from generation to generation as the most valuable heirlooms have retained their communicative and expressive richness. The study of "winged expressions" in languages with different systems is of interest in creating a correct and complete picture of the development of the language and its lexical-semantic system.

The significance of translation is on the rise, parallel to the growing prevalence of foreign language study. The most challenging aspect of translation is the phraseological language. Winged expressions occupy a distinctive position among language units in translation. This is based on the fact that winged expressions are directly related to the ethnopsychology of each nation and serve as a benchmark.

**Keywords:** winged phrases; winged expressions; Walter Scott; translation; phraseological language.

## INTRODUCTION

Investigating the mechanism of formation of winged expressions in languages with different systems is of great importance, not only for clarifying their essence but also for resolving theoretical problems in general linguistics and phraseology. The research contributes to the science of translation studies by elucidating the phraseological aspect of the translation theory and by making additions to it. The results of such studies help to find and determine the general and individual regularities and principles of the theory and practice of translation. They also help to eliminate the difficulties that arise in the translation process. Furthermore, they provide conditions for solving various problems related to the differences in the source structure and translation languages. Moreover, the analysis of phraseological expressions in terms of their suitability for translation of a literary work is of great importance in the preparation

of textbooks and teaching materials, in translation classes, the delivery of special courses related to phraseology, the compilation of phraseological dictionaries, the teaching of historical phraseology and lexicology.

The principal objective of the article is to ascertain the "winged expressions" that constitute the linguistic feature of the author's style in the works of W. Scott and to determine how they are transformed into the Azerbaijani language. To achieve this objective, the following tasks have been planned for the research process:

The study will aim to determine the status and level of research into the phenomenon of winged expressions in linguistics. It will also seek to identify the nature of these expressions and their types and functions in modern English. Finally, it will investigate the distinctive manner in which they are employed in the works of W. Scott. "What is considered artistic-descriptive tools in W.

Scott's works: clarification and description of "winged expressions" regarding source and structure.

This study aims to reveal the author's special feeling in realising his artistic goals in choosing these language expressions. The aim is to reconcile the original text with the translated text (the target text) to achieve equivalence, brevity, clarity of ideas, and a pragmatic aspect of the translation. This will be achieved by conducting a comparative analysis.

## METHODS

The article employs comparative-historical, comparative-typological, and reconciliation methods. Given the intention to conduct etymological-historical research into the words and phrases of the original, it was also deemed appropriate to undertake a linguistic-stylistic analysis. Furthermore, critical discourse analysis was employed, considering the characters' speaking style, the author's social position, and background knowledge. The analysed language material is presented systematically and described in detail.

## RESULTS AND DISCUSSION

In the XVIII century, these works were regarded as small prose pieces, miniature applications of philosophy, pithy sayings, and the thoughts of notable figures. The completeness of the content renders them a text in their own right, while their collection and publication indicate that they are a source of information for people. Although some components of proverbs are shortened, they are always composed as a couplet.

The source of information for small texts is the author (parables, catchphrases) or the people (proverbs). Upon becoming acquainted with the text, the reader can accept the objectivity of the information presented. The cognitive essence of the delivered information is determined in two ways: 1) By the context appropriate to the conditions, which is a joint, reliable base for the source of the text and its recipient; 2) By accepting the accuracy of the information presented by each person based on his life experience.

Word artists create typical expressions corresponding to sayings, primarily based on the structural-semantic features of the sayings. In stylistics, this event is referred to as a sentence, and those

phrases differ in their internal rhythm, harmony, and compactness. Here, a comprehensive and profound idea is conveyed concisely. To illustrate, Scott employs this technique in *Ivanhoe*.

*Norman saw on English oak - Norman mişarları ingilis palıdlarını doğrayır,*

*On English neck a Norman yoke - Norman boyun-duruğu ingilislərin bound."*

*"Norman spoon in English dish-Norman qaşığı ilə ingilis şorbası içilir;*

*And England ruled as Norman wish- Normanlar İngiltərəni istədikləri kimi idarə edirlər.*

*"Blithe world in England never will be more all the four Till England's rid of" [2, p.286].*

Wamba's proverb is an invention of W. Scott, and the word "saw" is used figuratively, resulting in an effective pun. In this instance, W. Scott created a sentence in which the artist created typical expressions corresponding to universal proverbs and justified them. The internal rhythm, harmony, imagery and compactness of phrases used as sentences differ. In this context, the relationship between proverbs and sentences can be between general and specific (collective and individual expressions). The exact is based on the general, reflects the main qualities of the general, and is noticeable as its form of manifestation. It is challenging to differentiate between W. Scott's sentences and conventional proverbs.

Consequently, the individual expressions of the writer are integrated into the composition of the national wealth, thereby contributing to its enrichment. As a result of the attempt to express the poet's thoughts concisely and poetically, to gather more energy for each verse, the wisdom of many verses and phrases is turned into words – aphorisms. This piece is characterised by its harmony in English, which creates a sense of simplicity. The simplicity of the text allows the reader to comprehend the depth of the author's thoughts. However, this is not evident in the Azerbaijani version, as the observed harmony is not reflected in the transformation. The translator begins each line with "Norman" for artistic effect. However, since the expressiveness of the English language is not present in the Azerbaijani language, the surname variant is not given. Thus, the translation cannot be taken as an aphorism or proverb. The translation offers a descriptive account of the meaning.

An equivalent translation is as follows:

"We should die like men than live like slaves" [2, p. 270]. "A trick of the time" s [2, p. 209]

"Our heads are in the lion's mouth" [2, p. 212].

#### Descriptive translation

"...a phrase which has descended from Saxon times to ours, he was a cock that would not fight" [2, p. 497].

"You have had as meike good fortune as if you had been born with a lucky hood on your head" [2, p. 485].

"It may, perchance, save a rope and break a prover".. The author only refers to proverbs, while the translation reveals the full proverb.

#### Translation by antonym method

"Not a single cross in their pouches to keep the devil from dancing there" [2, p. 94].

"Doth he not win his substance at the sword's point, or we do?" [2, p. 136].

#### Translation by the calque method

"They who jest with Majesty even in its gayest mood, are but toying with the lion's whelp, which on slight provocation, use both fangs and claws" [2, p. 459].

A significant proportion of these texts have the effect of artistic miniatures. Upon closer examination of the phonetic-rhythmic features, it becomes evident that the words of small texts are often associated with a distinctive ornamental tool, particularly in Germanic languages. This tool is alliteration, which is employed at the beginning of a sentence. Repeating a vowel or consonant in two or more words, such as "A friend in need is a friend indeed," is accompanied by a rhythmic effect.

In addition, these texts are structured in terms of rhythm. These texts can be divided into two parts with the same rhythm, as in the example "Don't trouble trouble till trouble troubles you". The rhythm then confirms the formula of logical equality, or the rhythm becomes a syllable-tonic measure, as in the first example. The internal rhyme reinforces the rhythm of the two-part structure, "He laughs best who laughs last." Aphorisms are characterised by the abundance of various lexical stylistic figures, including metaphor, synesthesia, comparison, oxymoron, and others. The adage "Blood is thicker than water" and the proverb "As you sow, you shall reap" exemplify this phenomenon.

An exception to this rule is proverbs with more archaic text, which lack various figurative lexical means but have a distinctive form, structure, and lexical archaisms that convey ornamental meaning. "Hell is paved with intentions." The concentration of aesthetic processing devices in these brief expressions indicates the significance of the aesthetic dimension of these texts and necessitates a rigorous approach to their translation.

Walter Scott's language is characterised by simplicity and fluidity, reflecting the vitality of the vocabulary. His works typically present types with their characteristics, allowing them to speak in different artistic languages according to their consciousness, profession, art and nationality. One of the common characteristics of these works is that the events are sometimes divided into chapters, each with a separate title, and in most cases, an epigraph is provided. The author selects words from various sources, including English, Scottish, world classics (e.g. Chaucer and Shakespeare), the Bible, ancient narratives (e.g. the Iliad), and folklore. In some cases, he creates his epigraphs. In the novels and short stories of the writer, we frequently encounter poems expressed in the language of typography, with the author of which, in most cases, is the writer himself. The works exhibit a notable compactness regarding time, space, and event. In historical novels, events may span decades, encompassing generations of characters. The narrative often shifts to different locations and countries. This aspect, discernible in the narratives of the author who is wont to construct scenes of anticipation, is more pronounced in his novels and stories. All novels and short stories, even those dedicated to historical themes, exhibit a modern sensibility regarding ideas. In his historical fiction, the author strives to maintain the distinctive characteristics of the past, including the particularities of domestic life, social norms, attire, and linguistic conventions.

By writing "Ivanhoe", W. Scott aims to describe XII-century England. While adhering to his artistic principles, he refuses unnecessary archaisms and ancient customs. He considers the broad, modern readership and does not use unknown old words. Thus, it was written for its contemporaries, being a historical novel with appropriate proportions. These principles are observed in both the images and the images in Scott's Ivanhoe. It can, therefore, be said that the "dedication" at the beginning of "Ivanhoe" has a principal meaning. Depicting history for history's sake is alien to this creativity.

The principal attributes of W. Scott's creativity are simplicity and conciseness. Due to its historical evolution, the language has consistently demonstrated a bias towards brevity and reduction. Aphorisms are the most concise pieces, representing an example of the literature. W. Scott is well-versed in the laws governing the historical evolution of language. He draws upon these laws to craft epigraphs, sentences of great brevity and depth of meaning. These epigraphs are presented in each chapter and expressed straightforwardly. *"Those texts convey a complex and multifaceted information load and possess a closed structural framework"* [1, p. 119]. The philosophical weight of the epigraphs at the end of each chapter increases the logical weight of the ideas presented, acting as a crucial detail in revealing the essence of the chapter's topic.

*"A monk there was, a fayre for the maistrie*

*An outrider that loved Venerie."*

*A manly man, to be an Abbat able,*

*Gingeling in a whistling wind as clear,*

*And eke as loud, as doth the chapel bell,*

*There as this lord was the keeper of the cell"* [2, p. 34].

The prevalence of idioms and idiomatic expressions characterises the transformation of winged expressions recorded in W. Scott's novels. These are used extensively in modern English literature and its dialects. From the analysis above, it can be concluded that only in these texts do proverbs correspond in the source language, with the same content and imagery, or with the same content but different imagery, have equivalents or analogues in other languages.

The results of the conducted research can be summarised as follows:

- the use of "winged expressions" in English in speech and the scientific-theoretical characteristics of their position in the text are determined;
- determining the adequacy of the source text to the target text is determined based on the different characteristics of stylistic figures and expressive means used in both texts;
- clarification of the source of "winged expressions" is one of the factors that ensure the adequacy of the translation;

- one or another semantic commonality in "winged expressions" in languages with different systems is not excluded;
- along with numerous artistic terms, the development of "winged expressions" acts as an indicator of the writer's style;
- the syntax, rhythm, melody, and imagery of the writer's works are determined through the research and analysis of "winged phrases" used as a stylistic figure and characterising the character's speech;
- winged phrases used to provide imagery in W. Scott's works expand the semantic circle by creating a new symbolic meaning;
- generality in the semantics of winged expressions in the translation process is not excluded;
- to obtain a fully adequate translation of the winged expressions, the discovery of their sources and authors facilitates the transformation;
- the use of winged expressions in W. Scott's works should be considered as one of the characteristic features of his style;
- variability is typical for most winged expressions in both English and Azerbaijani.

## CONCLUSIONS

The research findings indicate that the frequency of use of winged expressions in the works of W. Scott translated from the original is more intensive and colourful. The prevalence of idioms and idiomatic expressions characterises the transformation of winged expressions recorded in W. Scott's novels. These are used extensively in modern English literature and its dialects. The distinctive aesthetic information they contain is the most striking feature of aphorisms, proverbs and titles (in addition to text titles that convey cognitive information, such as scientific texts, instructions, etc.).

The author prefers winged expressions from folklore, historical, religious, and Shakespearean sources. Puns and puns are transformed into a neutral style devoid of expressiveness. The realia in the works are conveyed through transliteration and then provided with commentary at the end of the book, as they primarily represent subjects and traditions related to folklore.

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