

The Uniqueness of Winged Phrases in English Literature and Their Use by Writers

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Abstract: Winged phrases in English are one of the most important units that reflect the richness of the language. In particular, winged phrases taken from English literature not only enrich the language, but also give the text deep meaning and impact. Winged phrases often express social, emotional or philosophical changes. The article discusses the semantic properties of winged phrases and their use in Shakespeare's works.

Keywords: English language, English literature, winged phrase, semantics, analysis, meaningful, impressive, figurative.

Introduction: Winged Phrases have a special place in the national culture of each nation, they are the refined thoughts of philosophers, scientists, writers and statesmen. They are widely used in the speech of peoples speaking different languages, contributing to the enrichment of speech.

In world linguistics, the study of winged phrases has attracted the attention of many linguists. For example, Russian linguists O.V. Berkova, [2] K.V. Kamenev, [3] Ye.D. Goryacheva, [5] S.G. Shulezhkova, [6] S.A. Churikov [7] have conducted fruitful research on idioms in the Russian language, and linguist A.A. Alekseyeva [1] has conducted fruitful research on idioms in the German language.

G.N. Isakova's research on French idioms and winged phrases provides an opportunity to delve deeply into the study of winged phrases. According to the author: "According to their structure, winged phrases are semantically coherent units with a clear author or source, equivalent to a word, phrase, and sentence." [4]

The English language is also very rich in winged phrases. Especially winged phrases taken from English literature and used as figurative quotations are of particular importance. In this regard, winged phrases taken from the works of the famous English writer William Shakespeare occupy a leading position.

For example, the phrase "To be, or not to be, that is the question" used in Shakespeare's tragedy "Hamlet" has

become a winged phrase.

These words of the hero of the play Hamlet reflect his views on himself and society. This winged phrase provides an opportunity to conduct deep philosophical reflections on life and death, existence and non-existence, the fate of man. This winged phrase expresses a person's internal struggle, his desire to change himself and the difficult decisions in choosing life or death. Today, this phrase refers not only to the concepts of "choosing life" or "accepting existence", but also to the inner mental state of a person, and sometimes to the hesitation that arises when choosing existence or non-existence.

The French literary critic Jean-Paul Sartre used the phrase in his work Being and Nothingness (1943). Sartre, in his existentialist philosophy, was inspired by Shakespeare's winged phrase "to be or not to be."

Sartre reflected on the nature of human existence and the choices one must make about oneself. Sartre describes "to be" and "not to be" as important decisions in human self-awareness, a phrase Shakespeare used in the study of the concepts of self-awareness and free will in existentialism.

In addition, the phrase "the green-eyed monster" used in Shakespeare's "Othello" is used to express "envy" or "jealousy". During the dramatic intrigue between Othello, Desdemona, and Iago, Iago describes jealousy, or "the green-eyed monster", to Othello, encouraging him to feel the possibility of romantic betrayal. This

phrase shows the destructive effect of jealousy and the dangerous and evil changes it can cause in the human mind.

The complex relationships between Othello, Desdemona, and Iago, and envy, play a central role in the play. Iago calls envy the "Green-eyed Beast," a phrase that suggests that envy is a dangerous and increasingly dangerous trap. The phrase refers to a state of mind that animates envy, an invisible but ever-growing one. The phrase is a common one, and is used in many contexts, especially to describe negative emotions and the complexities of social relationships.

The phrase "the green-eyed monster" is used in Dickens's *Great Expectations* as a metaphor for the seductive and destructive power of envy. Like Othello, Dickens talks about how envy can change people and destroy human relationships. For example, the complex relationship between Estella and Pip, Estella's manipulation of Pip's feelings for her, and her unfair treatment of him, all demonstrate the influence of the "green-eyed monster" throughout the play.

The phrase "All the world's a stage, and all the men and women merely players" from Shakespeare's comedy "As You Like It" is also widely used.

This winged phrase in Shakespeare's comedy means that life is temporary, that people play their roles, and that each person has a specific task or purpose. The catchphrase likens human existence to a temporary, rapidly changing part of a theater. Events in life and relationships between people change like theater players. At the same time, this phrase emphasizes that each person in society must play their role, but that they have the opportunity to choose and change this role.

The British poet T.S. Eliot was greatly inspired by this winged phrase. In T.S. Eliot's poem "The Love Song of J. Alfred Prufrock" (1915), Shakespeare's phrase "The world is a stage" is used in a specific figurative context. Eliot's poem "Prufrock" reflects on the theatrical role of a person in his inner world, that is, in his fears, in his understanding of himself, and in his relationship with the world. Prufrock himself is depicted as an actor on stage, being observed and judged by others.

Also, the phrase "A rose by any other name would smell as sweet" from Shakespeare's *Romeo and Juliet* refers to the unimportance of names in life. Juliet says these words to express that her love for Romeo is not limited by their family names or social status. This phrase refers to the correctness of defining a person's true nature and identity through appearances or the established boundaries of society. Reflecting the conflict between love and social norms in the play, this phrase is widely used today to describe such situations.

In addition, Shakespeare's phrase "A fool thinks himself to be wise, but a wise man knows himself to be a fool" (As You Like It) sounds in Uzbek as "A fool thinks himself to be wise, but a wise man knows himself to be a fool." Through this phrase, Shakespeare emphasizes how people imagine themselves and what true wisdom looks like. It means that a fool may consider himself wise, but a truly wise person sees himself as knowing nothing, because he is aware of his limitations and shortcomings.

This winged phrase was used by the famous Russian writer Dostoevsky in his work "Crime and Punishment" to refer to characters who consider themselves smart, but in reality do not recognize their personal faults and injustices. The hero of the work, Raskolnikov, considers himself smart, but in the end, he realizes that this is not heroism and wisdom, but his own internal faults and inclinations to crimes. In a political or social context, this catchphrase is often used by managers or leaders. Individuals with a high position, when they understand themselves and admit their mistakes, can exercise control fairly and effectively. It is appropriate for politicians or leaders to use this phrase to avoid arrogance and self-assessment.

At the same time, in the work of the American writer F. Scott Fitzgerald "The Great Gatsby" (1925), this phrase of Shakespeare is used to analyze the internal decisions of the characters. For example, the hero of the work *Gatsby* considers himself intelligent and lucky. However, *Gatsby*'s ultimate tragedy is the confusion and mistakes in his self-perception. This phrase of Shakespeare expresses *Gatsby*'s lack of understanding of reality and his lack of understanding of his true value.

The phrase "The fault, dear Brutus, is not in our stars, but in ourselves" used in Shakespeare's play "Julius Caesar" actually refers to the responsibility for controlling one's own destiny. This phrase is understood as: "The fault, dear Brutus, is not in our stars, but in ourselves." In the play, Cassius tells his friend Brutus that people should create their own destiny and be responsible for the results of their inner decisions. He accepts the stars and fate as an excuse to avoid responsibility, emphasizing that change is in the will and choice of man. This winged phrase has been widely used in other literatures and cultures to show the responsibility of man for his own destiny, and has been used in many sources with modern interpretations. The meaning of the phrase is understood as a person's inner responsibility and personal choice. These words of Shakespeare reflect on the problem of humanity's lack of self-confidence and the tendency to blame others. It encourages self-reflection and calls on each person to take responsibility for their actions.

In *Great Expectations* (1861), English writer Charles Dickens uses Shakespeare's phrase to describe the realization of one's destiny and the recognition of one's own mistakes. Pip, the protagonist of the play, comes to realize his mistakes and the wrong paths in his decisions by linking his future to the stars or fate. Dickens uses Shakespeare's phrase in his work to show the importance of accepting fate and one's own shortcomings.

The winged phrase "Et tu, Brute?" from Shakespeare's "Julius Caesar" translates to "And you, Brute?" This phrase is actually the last words of Julius Caesar, spoken when he realizes that his friend and trusted ally Brutus has betrayed him and has suffered the most devastating blow of his life, from someone close to him. Caesar, still deeply attached to Brutus, speaks this phrase when he realizes that Brutus is his murderer. This phrase expresses betrayal, especially when it comes to receiving such a blow from someone he considered the closest.

This expression is widely used in literary texts and colloquial speech, especially to express blows from trusted friends and relatives. This expression is used in George Orwell's work "Animal Farm". In the work, Napoleon's betrayal of Snowball and his wrong approach to his friends are revealed with the help of the phrase "Et tu, Brute?". Behind Napoleon's betrayal of Snowball by his associates and his overthrow of the throne before he gains too much power, a scene similar to Brutus's betrayal of Caesar is unfolding. This work by Orwell also reflects betrayal and defeat of trust.

CONCLUSION

Winged phrases from Shakespeare's works are of great importance in fully and figuratively revealing events and phenomena in works of art. These idioms are widely used in artistic texts, as well as in oral speech, due to their figurativeness, meaningfulness, conciseness and expressiveness. Their semantic diversity ensures the diversity of speech. Through these winged phrases, people can express their thoughts and feelings more deeply. Also, the above winged phrases demonstrate Shakespeare's high artistic skill.

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