

**THE MINISTRY OF HIGHER AND SECONDARY SPECIAL  
EDUCATION OF THE REPUBLIC OF UZBEKISTAN**

**SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES**

**THE FACULTY OF ENGLISH PHILOLOGY**

**THE CHAIR OF ENGLISH LANGUAGE TEACHING METHODICS AND PRACTICE**

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(4 uzbek 03)

**PARALLEL CONSTRUCTIONS AND THEIR TRANSLATION**

**GRADUATIVE QUALIFICATION PAPER**

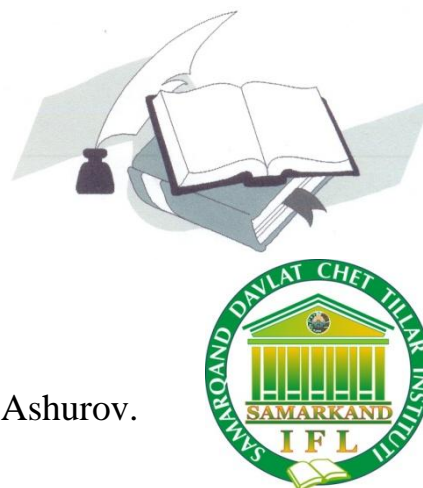
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Graduative qualification paper  
was discussed and recommended  
to prove at the meeting of the  
chair “English language  
teaching Methodics and Practice”

Protocol № 9, 18 may, 2012.

Head of the chair:

c.ph.s. Sh.S. Ashurov.



**SAMARKAND – 2012**

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Teaching foreign languages in Uzbekistan has become very important since the first days of independence in our country, according to our government pays much attention to the rising of educational level of people, their intellectual growth. As our president I.A. Karimov said: “Today it is difficult to revalue the importance of knowing foreign languages for our country as our people see their great prosperous future in the cooperation with foreign partners”<sup>1</sup>.

In the recent international conference which was held in Tashkent our president I.A.Karimov said: “In the system of education we pay great attention to teaching pupils merely liberal arts and vocational skills, but required learning of foreign languages, for this is critical for their maintain pro-active communication with their counterparts abroad, get extensive knowledge of everything that is going on around the globe, and command the august world of intellectual treasure”<sup>2</sup>.

The present Graduated qualification paper deals with the study of English Parallel Constructions and their translation into Uzbek language which presents certain interest both for the theoretical investigation and for practical language use.

*The actuality of the investigation* is explained on one hand by the profound interest to the function of the syntactic stylistic devices like parallel constructions in the literary text and in speech on the other hand, by the absence of widely approved analysis of the Parallel Constructions and other syntactic stylistic devices from the syntactic, stylistic, structural and translational points of view.

*The aim of the qualification paper* is to define the specific features of the Parallel Constructions in the literary text and in speech and their rendering in Uzbek.

According to this general aim we have put the following concrete *tasks before the work*:

a) To analyze the linguistic literature on the general and special problems of syntactic stylistic devices;

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<sup>1</sup> Karimov I.A., Harmoniously developed generation is the basis of progress of Uzbekistan. – T.: “Shark” publishing house, 1997. – P. 8.

<sup>2</sup> Karimov I.A. Materials the International Conference “Upbringing of educated and intellectually advanced generations as the most important condition of sustainable development and modernization of the country”. – T.: Uzbekistan, 2012. – P. 6.

- b) To analyze the compositional patterns of syntactical arrangement in English;
- c) To analyze the Parallel Constructions and their features;
- d) To analyze the structural-functional features of the Reversed Parallel Constructions;
- e) To analyze structural-functional properties of Repetition as a type of Parallel Constructions;
- f) To analyze Enumeration as a functional equivalent of Parallel Constructions;
- g) To analyze the general and special problems of translating the Parallel Constructions from English into Uzbek;
- h) To analyze the problem of equivalence in the translation of Parallel Constructions;
- i) To analyze the techniques of translating the English Parallel Constructions into Uzbek;
- j) To analyze the Basic ways of translating the Parallel Constructions from English into Uzbek.

***The object*** of the qualification paper is Parallel Constructions in the English and Uzbek languages ***and subject of the research*** of the qualification paper is defined by concrete result of investigation: special emphasis is laid on various types of rendering the structure, the stylistic features, and the translation of syntactic stylistic devices in general and Parallel Construction in Particular.

***The methods of investigations*** used in this qualification paper are as follows: stylistic, semantic, structural, comparative, distributional, descriptive and translational.

***The practical value of the research*** is that the material and the results of the given qualification paper can serve as the material for the theoretical courses of stylistics, grammar, comparative typology, translation as well can be used for practical lessons in translation, home reading, conversational practice and current events.

The material includes:

- a) Different types of explanatory and translation dictionaries;
- b) Scholarly literature on translation theory, stylistics and grammar;
- c) The pieces of artistic literature of the British and American authors of the XX

century.

*The theoretical importance of the qualification paper* is determined by the necessity of detailed and comprehensive analyses of syntactic stylistic devices in general and Parallel Constructions in particular, which form a big layer in the literary language and are very often used in literature fulfilling various stylistic or pragmatic functions.

*The structure of the work.* The present qualification paper consists of an introduction, two chapters, conclusion, and the list of used Literature.

## CHAPTER I

## ANALYSIS OF THE LINGUISTIC LITERATURE ON THE GENERAL PROBLEMS OF THE SYNTACTIC STYLISTIC DEVICES

### 1.1. Compositional patterns of syntactical arrangement in English

The structural syntactical aspect is sometimes regarded as the crucial issue in stylistic analysis, although the peculiarities of syntactical arrangement are not so conspicuous as the lexical and phraseological properties of the utterance. Syntax is figuratively called the “sinews of style”.

Structural syntactical stylistic devices are in special relations with the intonation involved. Prof. A.M. Peshkovsky points out that there is an interdependence between the information and syntactical properties of the sentence, which may be worded in the following manner: the more explicit the structural syntactical relations are expressed, the weaker will be the intonation-pattern of the utterance (to complete disappearance) and vice-versa, the stronger the intonation, the weaker grow the evident syntactical relations<sup>1</sup>.

*Only after dinner did I make up my mind to go there and I made up my mind to go there only after dinner. It was in Bucharest that the Xth International Congress of Linguists took place' and 'The Xth International Congress of Linguists took place in Bucharest.*

The second sentences in these pairs can be made emphatic only by intonation; the first sentences are made emphatic by means, of the syntactical patterns:

*'Only after dinner did I...' and 'It was... that'...*

The problem of syntactical stylistic devices appears, to be closely linked not only with what makes an utterance more emphatic by also with the more general problem of predication. As is known, the English affirmative sentence is regarded as neutral if it maintains the regular word-order, i.e. subject-predicate-object (or other secondary members of the sentence, as they are called). Any other order of the parts of the

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<sup>1</sup> Пешковский А.М. Интонация и грамматика.- «Известия русского языка и словесности». Л., 1928, т.1, кн. 2, - С. 78.

sentence may also carry the necessary information, but the impact on the reader will be different. Even a slight change in the word-order of a sentence, or in the order of the sentences in a more complicated syntactical unit will inevitably cause a definite modification of the meaning of the whole. An almost imperceptible rhythmical design introduced into a prose sentence, or a sudden break in the sequence of the parts of the sentence, or any other change will add something to the volume of information contained in the original sentence.

Unlike the syntactical expressive means of the language, which are naturally used in discourse in a straight-forward natural manner, syntactical stylistic devices are perceived as elaborate designs aimed at having a definite impact on the reader. It will be borne in mind that any SD is meant to be understood as a device and is calculated to produce a desired stylistic effect. When viewing the stylistic functions of different syntactical designs we must first of all take into consideration two aspects:

1. The juxtaposition of different parts of the utterance.
2. The way the parts are connected with each other.

In addition to these two large groups of EMs and SDs two other groups may be distinguished:

3. Those based on the peculiar use of colloquial constructions.
4. Those based on the stylistic use of structural meaning.

W o r d - o r d e r is a crucial syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed. O. Jespersen states that the English language, "...has developed a tolerably fixed word-order which in the great majority of cases shows without fail what is the Subject of the sentence." - This "tolerably fixed word-order" is Subject-Verb (Predicate) —Object (S—P—O). Further, Jespersen mentions it was found that the order S- P-O was used in from 82 to 97 per cent of all sentences containing all three members, while the percentage for Beowulf was 16 and for King

Alfred's prose 40<sup>1</sup>.

This predominance of S—P—O word-order makes conspicuous any change in the structure of the sentence and inevitably calls forth a modification in the intonation design. The most conspicuous places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. This traditional word-order had developed a definite intonation design. Through frequency of repetition this design has imposed itself on any sentence even though there are changes introduced in the sequence of the component parts. Hence the clash between semantically insignificant elements of the sentence when they are placed in structurally significant position and the intonation which follows the recognized pattern. Thus in Dickens' much quoted sentence:

*“Talent Mr. Micawber has; capital Mr. Micawber has not.”*

The first and the last positions being prominent, the verb *has* and the negative *not* get a fuller volume of stress than they would in ordinary (uninverted) word-order. In the traditional word-order the predicates *has* and *has not* are closely attached to their objects talent and capital. English predicate-object groups are so bound together that when we tear the object away from “s” predicate, the latter remains dangling in the sentence and in this position sometimes calls forth a change in meaning of the predicate word. In the inverted word-order not only the objects talent and capital become conspicuous but also the predicates *has* and *has not*.

In this example the effect of the inverted word-order is backed up by two other stylistic devices: antithesis and parallel construction. Unlike grammatical inversion does not change the structural meaning of the sentence that is, the change in the juxtaposition of the members of the sentence doesn't indicate structural meaning but has some superstructural functions. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a

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<sup>1</sup> Jespersen, O. *Essentials of English Grammar*. London: Longman Press, 1973. — P. 64.



specific intonation pattern is the inevitable of inversion.

Stylistic inversion in Modern English should not be regarded as a violation of the norms of standard English. It is only the practical realization of what is potential in the language itself.

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence (*see the example above*)
2. The attribute is placed after the word it modifies (position of the attribute).

This model is often used when there is more than one attribute, for example:

*"With fingers weary and worn ..."* (Thomas Hood)

*"Once upon a midnight dreary ..."* (E.A. Poe)

3. a) The predicative is placed before the subject, as in

*"A good generous prayer it was."* (Mark Twain)

or b) The predicative stands before the link-verb and both are placed before the subject, as in

*"Rude am I in my speech ..."* (Shakespeare)

4. The adverbial modifier is placed at the beginning of the sentence, as in:

*"Eagerly I wished the morrow."* (Poe)

*"My dearest daughter, at your feet I fall."* (Dryden)

*"A tone of most extraordinary comparison Miss Tox said it in."* (Dicens)

5. Both modifier and predicate' stand before the subject. as in:

*"In went Mr. Pickwick."* (Dickens)

*"Down dropped the breeze..."* (Coleridge)

These five models comprise the most common and recognized models of inversion. However, in modern English and American poetry, as has been shown elsewhere, there appears a definite tendency to experiment with the word-order to the extent which may even render the message unintelligible. In this case there may be an almost unlimited number of rearrangements of the members of the sentence.

Inversion as a stylistic device is always sense-motivated. There is a tendency to

account for inversion in poetry by rhythmical considerations.

Inverted word-order, or inversion, is one of the forms of what are known as emphatic constructions. What is generally called traditional word-order is nothing more than unemphatic construction. Emphatic constructions have so far been regarded as non-typical structures and therefore are considered as violations of the regular word-order in the sentence. But in practice these structures are as common as the fixed or traditional word-order structures. Therefore inversion must be regarded as an expressive means of the language having typical structural models.

Sometimes one of the secondary parts of a sentence by some specific consideration of the writer is placed so that it seems formally independent of the word it logically refers to. Such parts of structures are called detached. They seem to dangle in the sentence as isolated parts.

The detached part, being torn away from its referent, assumes a greater degree of significance and is given prominence by intonation. The structural patterns of detached constructions have not yet been classified, but in the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position, as in the following examples:

- 1) *"Steyne rose up, grinding his teeth, pale, and with fury in his eyes" (Thackeray)*
- 2) *"Sir Pitt came in first, very much flushed, and rather unsteady in his gait." (Thackeray)*

Sometimes a nominal phrase is thrown into the sentence forming a syntactical unit with the rest of the sentence, as in:

*"And he walked slowly pail again, along the river—an evening of clear, quiet beauty, all harmony and comfort, except within his heart." (Galsworthy)*

The essential quality of detached construction lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence or placed in a position which will make the phrase (or word) seem independent. But a detached phrase cannot rise to the rank of a primary member. This clash of the structural and semantic aspects of detached constructions produces the desired effect—forcing the reader to interpret the logical connections between the component parts of the

sentence. Logical ties between them always exist in spite of the absence of syntactical indicators.

Detached constructions in their common forms make the written variety of language akin to the spoken variety where the relation between the component parts is effectively materialized by means of intonation. Detached construction, as it were, becomes a peculiar device bridging the norms of written and spoken manner.

Here are some more examples of detached constructions:

*“Daylight was dying, the moon rising, gold behind the poplars.” (Galsworthy)*

*“I want to go,’ he said, miserable.” (Galsworthy)*

*“She was lovely: all of her – delightful.” (Dreiser)*

The italicized phrases and words in these sentences seem to be isolated, but still the connection with the primary members of the corresponding sentences is clearly implied. Thus ‘*gold behind the poplars*’ may be interpreted as a simile or a metaphor: *the moon like gold was rising behind-the poplars*, or *the moon rising, it was gold...*

Detached construction sometimes causes the simultaneous realization of two grammatical meanings of a word. In the sentence “I want to go,’ he said, miserable”, the last word might possibly have been understood as an adverbial modifier to the word said if not for the comma, though grammatically miserably would be expected. The pause indicated by the comma implies that miserable is an adjective used absolutely and referring to the pronoun *he*.

The same can be said about Dreiser's sentence with the word delightful. Here again the mark of punctuation plays an important role. The dash standing before the word makes the word conspicuous and, being isolated; it becomes the culminating point of the climax—*lovely...—delightful*, i.e. the peak of the whole utterance. The phrase all of her is also somehow isolated. The general impression suggested by the implied intonation is a strong feeling of admiration; and, as is usually the case, strong feelings reject coherent and logical syntax.

In the English language detached constructions are generally used in the belles-lettres prose style and mainly with words that have some explanatory function, for

example:

*"June stood in front, fending off this idle curiosity – a little bit of a thing, as somebody said, 'all hair and spirit ...' (Galsworthy)*

Detached construction as a stylistic device is a typification of the syntactical peculiarities of colloquial language. Detached construction is a stylistic phenomenon which has so far been little investigated. The device itself is closely connected with the intonation pattern of the utterance. In conversation any word or phrase or even sentence may be made more conspicuous by means of intonation. Therefore precision in the syntactical structure of the sentence is not so necessary from the communicative point of view. But it becomes vitally important in writing. Here precision of syntactical relations is the only way to make the utterance fully communicative. Therefore when the syntactical relations become obscure, each member of the sentence that seems to be dangling becomes logically significant.

A variant of detached construction is *p a r e n t h e s i s*. "Parenthesis is a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise affecting it, having often a characteristic intonation and indicated in writing by commas, brackets or dashes.

In fact, parenthesis sometimes embodies a considerable volume of predicativeness, thus giving the utterance an additional nuance of meaning or a tinge of emotional colouring.

## **1.2. Parallel constructions and their features**

Parallel construction is a device which may be encountered not so much in the sentence as in the macro-structures dealt with earlier, the SPU and the paragraph. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession, as in:

*"There were, ..., real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in". (Dickens)*

Parallel constructions are often backed up by repetition of words (lexical

repetition) and conjunctions and prepositions (polysyndeton). Pure parallel construction, however, does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence. Parallel constructions may be partial or complete. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses, as in:

*"It is the mob that labours in your fields and serve in your houses – that man your navy and recruit your army, - that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair." (Byron)*

The attributive clauses here all begin with the subordinate conjunction *that* which is followed by a verb in the same form, except the last (have enabled). The verbs, however, are followed -either by adverbial modifiers of place (in your fields, in your houses) or by direct objects (your navy, your army). The third attributive clause is not built on the pattern of the first two, although it preserves the parallel structure in general (that-f-verb-predicate-f-object), while the fourth has broken away entirely.

Complete parallel arrangement, also called balance, maintains the principle of identical structures throughout the corresponding sentences, as in:

*"The seeds ye sow — another reaps,  
The robes ye weave—another wears,  
The arms ye forge—another bears." (P. B. Shelley)*

Parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices. Parallel construction is used in different styles of writing with slightly different functions. When used in the matter-of-fact styles, it carries, in the main, the idea of semantic equality of the parts, as in scientific prose, where the logical principle of arranging ideas predominates. In the belles-lettres style parallel construction carries an emotive function. That is why it is mainly used as a technical means in building up other stylistic devices, thus securing their unity.

In the following example parallelism backs up repetition, alliteration and antithesis, making the whole sentence almost epigrammatic. *"And so, from hour to*

*hour, we ripe and ripe. And then, from hour to hour, we rot and rot." (Shakespeare)*

In the example below, parallel construction backs up the rhetorical address and rhetorical questions. The emotional aspect is also enforced by the interjection

*'Heaven!'*

*"Hear me, my mother Earth! behold it, Heaven!—*

*Have I not had to wrestle with my lot?*

*Have I not suffered things to be forgiven?*

*Have I not had my brain seared, my heart riven,*

*Hopes, sapped, name blighted, Life's life lied away?" (Byron)*

In some cases parallelism emphasizes the similarity and equates the significance of the parts, as, for example:

*"Our senses perceive no extremes. Too much sound deafens us: too much light dazzles us; too great distance or proximity hinders our view."*

In other cases parallel construction emphasizes diversity and contrast of ideas. (See the example on p. 223 from the *"Tale of two Cities"* by Dickens).

As a final remark it must be stated that the device of parallelism always generates rhythm, as much as similar syntactical structure repeat in close succession. Hence it is natural that parallel construction should very frequently be used in poetical structures. Alternation of similar units being the basic principle of verse, similarity in longer units—i.e. in the stanza, is to be expected.

### **1.3. Structural-functional features of Chiasmus. Reversed**

#### **Parallel Construction**

*Chiasmus* belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word-order of one of the sentences being inverted as compared with that of the other, as in:

*"Ai high as we have mounted in delight*

*In our dejection do we sink as low." (Wordsworth)*

*"Down dropped the breeze,*

*The sails dropped down." (Coleridge)*

Chiasmus is sometimes achieved by a sudden change from active voice to passive or vice versa, for example:

*"The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge signed it. (Dickens)*

This device is effective in that it helps to lay stress on the second part of the utterance, which is opposite in structure, as 'in our dejection': "*Scrooge signed it.*" This is due to the sudden change in the structure which by its very unexpectedness linguistically requires a slight pause before it.

As is seen from the examples above, chiasmus can appear only when there are two successive sentences or coordinate parts of a sentence. So distribution, here close succession, is the factor which predetermines the birth of the device.

There are different variants of the structural design of chiasmus. The first example given shows chiasmus appearing in a complex sentence where the second part has an opposite arrangement. The second example demonstrates chiasmus in a sentence expressing semantically the relation of cause and effect. Structurally, however, the two parts are presented -as independent sentences, and it is the chiasmatic structure which supports the idea of subordination. The third example is composed of two independent sentences and the chiasmus serves to increase the effect of climax. Here is another example of chiasmus where two parallel constructions are followed by a reversed parallel construction linked to the former by the conjunction and:

*"The night winds sigh, the breakers roar.*

*And shrieks the wild sea-mew." (Byron)*

It must be remembered that chiasmus is a syntactical, not a lexical device, i.e. it is only the arrangement of the parts of the utterance which constitutes this stylistic device, in the famous epigram by Byron:

*"In the days of old men made the manners:*

*Manners now make men."*

There is no inversion, but a lexical device. Both parts of the parallel construction have the same, the normal word-order. However, the witty arrangement of the words has given the utterance an epigrammatic character. This device may be classed as lexical chiasmus or chismatic repetition. Byron particularly favoured it. Here are some other examples:

*"His jokes were sermons, and his sermons jokes."*

*"Tis strange, - but true; for truth is always strange."*

*"But Tom's no more – and so no more of Tom."*

*"True, 'tis a pity – pity 'tis, 'tis true."*

*"Men are the sport of circumstances, when*

*The circumstances seem the sport of men."*

*"Tis a pity though, in this sublime world that*

*Pleasure's a sin, and sometimes sin's a pleasure."*

Note the difference in meaning of the repeated words on which the epigrammatic effect rests: "*strange-strange*", "*no more—no more*", "*jokes—jokes*."

Syntactical chiasmus is sometimes used to break the monotony of parallel constructions. But whatever the purpose of chiasmus, it will always bring in some new shade of meaning or additional emphasis on some portion of the second part.

The stylistic effect of this construction has been so far little investigated. But even casual observation will show that chiasmus should be perceived as a complete unit. One cannot help noticing that the first part in chiasmus is somewhat incomplete, it calls for continuation, and the anticipation is rewarded by the second part of the construction, which is, as it were, the completion of the idea.

Like parallel construction, chiasmus contributes to the rhythmical quality of the utterance, and the pause caused by the change in the syntactical pattern may be linked to a caesura in prosody. As can be seen from this short analysis of chiasmus, it has developed, like all stylistic devices, within the framework of the literary form of the language. However, its prototype may be found in the norms of expressions of the



spoken language, as in the emphatic:

*"He was a brave man, was John."*

It has already been pointed out that repetition is an expressive means of language; used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker, as in the following passage from Galsworthy:

*"Stop!"—she cried, "Don't tell me! I don't want to hear;*

*I don't want to hear what you've come for. I don't want to hear."*

The repetition of "I don't want to hear" is not a stylistic device; it is a means by which the excited state of mind of the speaker is shown. This state of mind always manifests itself through intonation, which is suggested here by the words "she cried". In the written language, before direct speech is introduced one can always find words indicating the intonation, as sobbed, shrieked, passionately, etc.

Repetition is also one of the devices having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension. When used as a device, repetition acquires quite different functions. It does not aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance. For example: *"For that was it! Ignorant of the long and stealthy march of passion, and of the state to which it had reduced Fleur; ignorant of how Soames had watched her, ignorant of Fleur's reckless desperation...— ignorant of all this, everybody felt aggrieved."* (Galsworthy).

Repetition is classified according to compositional patterns. If the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases, we have anaphora, as in the example above, if the repeated unit is placed at the end of consecutive sentences, clauses or phrases, we have the type of repetition called epiphora, as in: *"I am exactly the man to be placed in a superior in such a case that. I am above the rest of mankind, in such a case as that. I can act with philosophy*

*in such a case that*” (Dickens).

Here the repetition has a slightly different function: it becomes a background against which the statements preceding the repeated unit are made to stand out more conspicuously. This may be called the background function. It must be observed, however, that the logical function of the repetition, to give emphasis, does not fade when it assumes the background function. This is an additional function. Repetition may also be arranged in the form of a frame: the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it, as in:

*"Poor doll's dressmaker! How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance. Poor, little doll's dressmaker".* (Dickens)

This compositional pattern of repetition is called framing. The semantic nuances of different compositional structures of repetition have been little looked into. But even a superficial examination will show that framing, for example, makes the whole utterance more compact and more complete. Framing is most effective in singling out paragraphs. Among other compositional models of repetition is linking or reduplication (also known as anadiplosis). The structure of this device is the following: the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together. The writer, instead of moving on, seems to double back on his tracks and pick up his last word.

*"Freeman and slave ... carried on an uninterrupted, now hidden, now open fight, a fight that each time ended, either time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes."*

Any repetition of a unit of language will inevitably cause some slight modification of meaning, a modification suggested by a noticeable change in the intonation with which the repeated word is pronounced.

Sometimes a writer may use the linking device several times in one utterance, for example:

*"A smile would come into Mr. Pickwick's face: the smile extended into a laugh:*

*the laugh into a roar, and the' roar became general."* (Dickens)

*"For glances beget ogles, ogles 'sighs, sighs wishes, wishes words, and words a letter."* (Byron)

This compositional pattern of repetition is also called chain-repetition. What are the most obvious stylistic functions of repetition? The first, the primary one, is to intensify the utterance. Intensification is the direct outcome of the use of the expressive means employed in ordinary intercourse; but when used in other compositional patterns, the immediate emotional charge is greatly suppressed and is replaced by a purely aesthetic aim, as in the following example:

### *THE ROVER*

*A weary lot is thine, fair maid.*

*A weary lot is thine!*

*To pull the thorn thy brow to braid',*

*And press the rue for wine.*

*A lightsome eye, a soldier's mien*

*A feather of the blue,*

*A doublet of the Lincoln green-*

*No more of me you knew*

*My "Love'*

*No more of me you knew. (Walter Scott)*

The repetition of the whole line in its full form requires interpretation. Superlinear analysis based on associations aroused by the sense of the whole poem suggests that this repetition expresses the regret of the Rover for his Lover's unhappy lot. Compare also the repetition in the line of Thomas Moore's:

*"Those evening bells! Those evening bells!"*

Meditation, sadness, reminiscence and other psychological and emotional states of mind are suggested by the repetition of the phrase with the intensifier *'those'*. The distributional model of repetition, the aim of which is intensification, is simple: it is immediate succession of the parts repeated. Repetition may also stress monotony of

action, it may suggest fatigue, or despair, or hopelessness, or doom, as in: "*What has my life been? Fag and grind, fag and grind. Turn the wheel, turn the wheel.*" (Dickens). Here the rhythm of the repeated parts makes the monotony and hopelessness of the speaker's life still more keenly felt. This function of repetition is to be observed in Thomas Hood's poem "The song of the shirt" where different forms of repetition are employed.

*"Work—work—work!  
Till the brain begins to swim!  
Work—work—work  
Till the eyes are heavy and dim!  
Seam, and gusset, and  
Band, and gusset and seam,—  
Till over the buttons I fall asleep,  
And sew them on in a dream."*

Of course, the main idea, that of long and exhausting work, is expressed by lexical means: *work 'till the brain begins to swim' and 'the eyes are heavy and dim', till, finally, 'I fall asleep.'* But the repetition here strongly enforces this idea and, moreover, brings in additional nuances of meaning. In grammars it is pointed out that the repetition of words connected by the conjunction and will express reiteration or frequentative action. For example:

*"Fledgeby knocked and rung, and Fledgeby rang, and knocked, but no one came."*

There are phrases containing repetition which have become lexical units of the English language, as on and on, over and over, again and again and others. They all express repetition or continuity of the action, as in:

*"He played the tune over and over again."*

Sometimes this shade of meaning is backed up by meaningful words, as in:

*I sat desperately, working and working.*

*They talked and talked all night.*

*The telephone rang and rang but no one answered.*

The idea of continuity is expressed here not only by the repetition but also by modifiers such as '*all night*'. Background repetition, which we have already pointed out, is sometimes used to stress the ordinarily unstressed elements of the utterance. Here is a good example:

*"I am attached to you. But I can't consent and won't consent and I never did consent and I never will consent to be lost in you."* (Dickens).

The emphatic element in this utterance is not the repeated word '*consent*' but the modal words '*can't*' '*won't*' '*will*', and also the emphatic '*did*'. Thus the repetition here loses its main function and only serves as a means by which other elements are made to stand out clearly. It is worthy of note that in this sentence very strong stress falls on the modal verbs and '*did*' but not on the repeated '*consent*' as is usually the case with the stylistic device.

Like many stylistic devices, repetition is polyfunctional. The functions enumerated do not cover all its varieties. One of those already mentioned, the rhythmical function, must not be underestimated when studying the effects produced by repetition. Most of the samples given above give rhythm to the utterance! In fact, any repetition enhances the rhythmical aspect of the utterance.

There is a variety of repetition which we shall call "*root-repetition*", as in:

*"To live again in the youth of the young."* (Galsworthy) or,

*"He loves a dodge for its own sake; being...— the dodgerest of all the dodgers."* (Dickens). *"Schemmer, Karl Schemmer, was a brute, a brutish brute."* (London).

In root-repetition it is not the same words that are repeated but the same root. Consequently we are faced with different words having different meanings (youth: young; brutish: brute), but the shades of meaning are perfectly clear. Another variety of repetition may be called synonymical repetition. This is the repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance, as in

*"...are there not capital punishments sufficient in your statutes?*

*Is there not blood enough upon your penal code?"* (Byron)

Here the meaning of the words '*capital punishments*' and '*statutes*' is repeated in the next sentence by the contextual synonyms '*blood*' and '*penal code*'. Here is another example from Keats' sonnet "The Grasshopper and the Cricket"

*"The poetry of earth is never dead..."*

*The poetry of earth is ceasing never..."*

There are two terms frequently used to show the negative attitude of the critic to all kinds of synonymical repetitions. These are pleonasm and tautology. The Shorter Oxford Dictionary defines pleonasm as "the use of more words in a sentence than are necessary to express the meaning; redundancy of expression." Tautology is defined as "the repetition of the same statement; the repetition (especially in the immediate context) of the same word or phrase or of the same idea or statement in other words; usually as a fault of style."

Here are two examples generally given as illustrations:

*"It was a clear starry night, and not a cloud was to be seen." "He was the only survivor; no one else was saved."*

It is not necessary to distinguish between these two terms, the distinction being very fine. Any repetition may be found faulty if it is not motivated by the aesthetic purport of the writer. On the other hand, any seemingly unnecessary repetition of words or of ideas expressed in different words may be justified by the aim of the communication. For example, "*The daylight is fading, the sun is setting, and night is coming on*" as given in a textbook of English composition is regarded as tautological, whereas the same sentence may serve as an artistic example depicting the approach of night. A certain Russian literary critic has wittily called pleonasm "stylistic elephantiasis," a disease in which the expression of the idea swells up and loses its force. Pleonasm may also be called "the art of wordy silence." Both pleonasm and tautology may be acceptable in oratory inasmuch as they help the audience to grasp the meaning of the utterance. In this case, however, the repetition of ideas is not considered a fault although it may have no aesthetic function.

#### **1.4. Enumeration as a functional equivalent of**

### Parallel constructions.

Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may be in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may seem. Most of our notions are associated with other notions due to some kind of relation between them: dependence, cause and result, likeness, dissimilarity, sequence, experience (personal and/or social), proximity, etc. In fact, it is the associations plus social experience that have resulted in the formation of what is known as "semantic fields." Enumeration, SD, may be conventionally called a sporadic semantic field, in as their manifestation as semantic fields do. The grouping of sometimes absolutely heterogeneous notions occurs only in isolated instances to meet some peculiar purport of the writer. Let us examine the following cases of enumeration:

*"There Harold gazes on a work divine,  
A blending of all beauties; streams and dells,  
Fruit, foliage, crag, wood, cornfield, mountain, vine  
And chiefless castles breathing stern farewells  
From grey but leafy walls, where Ruin greenly dwells."* (Byron)

There is hardly anything in this enumeration that could be regarded as making some extra impact on the reader. Each word is closely associated semantically with the following and preceding words in the enumeration, and the effect is what the reader associates with natural scenery. The utterance is perfectly coherent and there is no halt in the natural flow of the communication. In other words, there is nothing specially to arrest the reader's attention; no effort is required to decipher the message: it yields itself easily to immediate perception. That is not the case in the following passage:

*"Scrooge was his sole executor, his sole administrator, his sole as-sign, his sole residuary legatee, his sole friend and his sole mourner."* (Dickens)

The enumeration here is heterogeneous; the legal terms placed in a string with such words as 'friend' and 'mourner' result in a kind of clash, a thing typical of any stylistic device. Here there is a clash between terminological vocabulary and common neutral words. In addition there is a clash of concepts: 'friend' and 'mourner' by force of enumeration are equal in significance to the business office of 'executor', 'administrator', etc. and also to that of 'legatee'. Enumeration is frequently used as a device to depict scenery through a tourist's eyes, as in Galsworthy's "To Let":

*"Fleur's wisdom in refusing to write to him was profound for tie reached each new place entirely without hope or fever, and could concentrate immediate attention on the donkeys and tumbling bells, the priests, patios, beggars, children, crowing cocks, sombreros, cactus-hedges, old high white villages, goats, olive-trees, greening plains, singing birds in tiny cages, watersellers, sunsets, melons, mules, great churches, pictures, and swimming grey-brown mountains of a fascinating land."*

The enumeration here is worth analyzing. The various elements of this enumeration can be approximately grouped in semantic fields:

- 1) donkeys, mules, crowing cocks, goats, singing birds;
- 2) priests, beggars, children, water sellers;
- 3) villages, patios, cactus-hedges, churches, tumbling bells, sombreros, pictures;
- 4) sunsets, swimming grey-brown mountains, greening plains, olive-trees, melons.

Galsworthy found it necessary to arrange them not according to logical semantic centers, but in some other order; in one which, apparently, would suggest the rapidly changing impressions of a tourist. Enumeration of this kind assumes a stylistic function and may therefore be regarded as a stylistic device, inasmuch as the objects in the enumeration are not distributed in logical order and therefore become striking. This heterogeneous enumeration gives one an insight into the mind of the observer, into his love of the exotic, into the great variety of miscellaneous objects which caught his eye, it gives an idea of the progress of his travels and the most striking features of the land of Spain as seen by one who is in love with the country. The parts of the enumeration



may be likened to the strokes of a painter's brush who by an inimitable choice of colors presents to our eyes an unforgettable image of the life and scenery of Spain. The passage itself can be likened to a picture drawn for you while you wait.

Here is another example of heterogeneous enumeration:

*"The principal production of these towns... appears to be soldiers, sailors, Jews, chalk, shrimps, officers and dock-yard men." (Dickens, "Pickwick Papers")*

Suspense is a compositional device which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest kept up, for example:

*"Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw." (Charles Lamb)*

Sentences of this type are called periodic sentences, or periods. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Here is a good example of the piling up of details so as to create a state of suspense in the listeners:

*"But suppose it passed; suppose one of these men, as I have seen them,—meagre with famine, sullen with despair, careless of a life which your Lordships are perhaps about to value at something less than the price of a stocking-frame:—suppose this man surrounded by the children for whom he is unable to procure bread at the hazard of his existence, about to be torn for ever from a family which he lately supported in peaceful industry, and which it is not his fault that he can no longer so support;—suppose this man, and there are ten thousand such from whom you may select your victims, dragged into court, to be tried for this new offence, by this new law; still there are two things wanting to convict and condemn him; and these are, in my opinion,—twelve butchers for a jury, and a Jeffreys for a judge!" (Byron).*

Here the subject of the subordinate clause of concession ('one of these men') is

repeated twice ('this man', 'this man'), each time followed by a number of subordinate parts, before the predicate ('dragged') is reached. All this is drawn together in the principal clause ('there are two things wanting...'), which was expected and prepared for by the logically incomplete preceding statements.

Suspense and climax sometimes go together. In this case all the information contained in the series of statement-clauses preceding the solution-statement are arranged in the order of gradation, as in the example above from Byron's maiden speech in the House of Lords. The device of suspense is especially favored by orators. This is apparently due to the strong influence of intonation which helps to create the desired atmosphere of expectation and emotional tension which goes with it. That unless it is conspicuously marked in the utterance, effect might be lost. It must be remembered, however, that so strong is the impact of the various stylistic devices, that they draw into their orbit stylistic elements not specified as integral parts of the device. As we have pointed out, this is often the case with the epithet. The same concerns antithesis. Sometimes it is difficult to single out the elements which distinguish it from logical opposition. Thus in Dickens's "A Tale of Two Cities" the first paragraph is practically built on opposing pairs.

*"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we are all going direct the other way..."*  
(Dickens)

The structural pattern of the utterance, the pairs of objective antonyms as well as of those on which antonymical meanings are imposed by the force of analogy makes the whole paragraph stylistically significant, and the general device which makes it so is antithesis. This device is often signaled by the introductory connective "but", as in:

*"The cold in clime are cold in blood  
Their love can scarce deserve the name;*

*But mine was like a lava flood.*

*That boils in Etna's breast of flame."* (Byron)

When “*but*” is used as a signal of antithesis, the other structural signal, the parallel arrangement, may not be evident. It may be unnecessary, as in the example above. Antithesis is a device bordering between stylistics and logic. The extremes are easily discernible but most of the cases are intermediate. However, it is essential to distinguish between antithesis and what is termed contrast. Contrast is a literary (not a linguistic) device based on logical opposition between the phenomena set one against another.

### **1.5. Features of dealing with Parallel structures in forming a text.**

Good writers express coordinate ideas in similar form. This principle that of parallel construction requires that expressions of similar content and function should be outwardly similar. The likeness of form enables the reader to recognize more readily the likeness of content and function. The unskillful writer often violates this principle, from a mistaken belief that he should constantly vary the form of his expressions. It is true that in repeating a statement in order to emphasize it he may have needed to vary its form. But apart from this, he should follow the principle of parallel construction.

*awardly*

*better*

*Formerly, science was taught by the textbook method, while now the laboratory method is employed.*

*textbook method; now it is taught by the laboratory*

*method.*

*The left-hand version gives the impression that the writer is undecided or timid; he seems unable or afraid to choose one form of expression and hold to it.*

*The right-hand version shows that the writer has at least made his choice abided by it.*

By this principle, an article or a preposition applying to all the members of a series must either be used only before the first term or else be repeated before each

term.

Better

*The French, the Italians, Spanish, and Portuguese*      *The French, the Italians, the Spanish, and the Portuguese*

*In spring, summer, or in winter*      *In spring, summer, or winter (In spring, in summer, or in winter)*

Correlative expressions (both, and; not, but; not only, but also; either, or; first, second, third; and the like) should be followed by the same grammatical construction. Many violations of this rule can be corrected by rearranging the sentence.

Better

*It was both a long ceremony and very tedious.*      *The ceremony was both long and tedious.*

*A time not for words, but action*      *A time not for words, but for action*

*Either you must grant his request or incur his ill will'*      *You must either grant his request or incur his-ill will.*

## CHAPTER II

## PROBLEMS OF TRANSLATING THE PARALLEL CONSTRUCTIONS FROM ENGLISH INTO UZBEK

### 2.1. Equivalence in the translations of parallel construction

This section of the Graduated Qualification paper deals with the problems of translation equivalence which is defined as a measure of semantic similarity between ST (standard translation) and IT (idiomatic translation). If we compare a number of TTs (transferred translation) with their STs we shall discover that the degree of semantic similarity between the two texts involved in the translating process may vary. In other words the equivalence between ST and TT may be based on the reproduction of different parts of the ST contents. Accordingly, several types of translation equivalence can be distinguished. Let us first of all single out translations in which the degree of semantic similarity with ST seems to be the lowest. This type of equivalence can be illustrated by the following examples (cited from the published translations):

(1) *Maybe there is some chemistry between us that doesn't mix.*

*Юлдузимиз юлдузимизга тўғри келмайди.*

(2) *A rolling stone gathers no moss. Юрган дарё ўтирган буйра.*

(3) *That's a pretty thing to say. Уялмасдан шундай дединг-а!*

Here we cannot discover any common seems or invariant structures in the original and its translation. An absolute dissimilarity of language units is accompanied by the absence of obvious logical link between the two messages which could lead to the conclusion that they are "about the same thing". That they describe one and the same situation. Yet, it is evident that the two sentences have something in common as to their meaning. This common part of their contents is obviously of great importance, since it is enough to ensure an adequate communication. Moreover, it comprises the information which must be preserved by all means even though the greater part of the contents of the original is lost in the translation. From the examples we can see that common to the original and its translation in each case is only the general intent of the message, the implied or figurative sense, in other words, the conclusions the Receptor

can draw from the total contents or the associations they can evoke in him, or the special emphasis on some aspect of communication. In plain English, the translation does not convey either "what the original text is about", or what is said in it" or "how it is said", but only "what it is said for", i.e. what the Source meant, what the aim of the message is. This part of the contents which contains information about the general intent of the message, its orientation towards a certain communicative effect can be called "the purport of communication". Thus we can deduce that in the first type of equivalence it is only the purport of communication that is retained in translation.

The second group of translations can be illustrated by the following examples:

*He answered the telephone. У телефонга жавоб берди.*

*You see one bear, you have seen them all. Бир айиқни кўрсанг ҳаммасини кўргандексан.*

*It was late in the day. Кеч қираётганди.*

This group of examples is similar to the first one, as the equivalence of translations here does not involve any parallelism of lexical or structural units. Most of the words or syntactical structures of the original have no direct correspondences in the translation. At the same time it is obvious that there is a greater proximity of contents than in the preceding group. Besides the purport of communication there is some additional information contained in the original that is retained. This fact can be easily proved if we compare the examples of the two groups.

Consider, for instance, the translations:

*(1) Maybe there is some chemistry between us that doesn't mix.*

*Юлдузимиз юлдузимизга тўғри келмайди.*

*(2) He answered the telephone. У телефонга жавоб берди.*

In the first sentence the things referred to are different, so that there is hardly any logical connection between the two statements. The similarity of the original and the translation is restricted to the fact that in both cases we can draw identical conclusions about the speaker's sentiments: there is no love lost between him and another person.

In the incomparable language units in the original and in the translation describe,

in fact, the same action, refer to identical reality, as a telephone call cannot be answered unless one picks up the receiver. Both texts give different information about the same, or, as one sometimes says, they express the same idea "using different words". It is the type of equivalence that can be well explained in terms of the situational theory. We may presume that such phrases describe identical situations but each is presented in a different way. Thus in this group of translations the equivalence implies retention of two types of information contained in the original — the purport of communication and the indication of the situation. Since in each of the two texts the situation is described in a different way, the common feature is not the method of description but the reference to the situation, the possibility of identifying the situation, no matter how it is described in the text. The information which characterized the second type of equivalence can, therefore, be designated as "identification of the situation". In the next group of translations the part of the contents which is to be retained is still larger. This type of equivalence can be exemplified as follows:

*Scrubbing makes me bad — tempered. Пол ювши деса кўнглим айнийди.*

*London saw a cold winter last year. Ўтган йили Лондонда қиш совуқ келди.*

*You are not serious? Ҳазиллашмаяпсизми?*

In this case the translation retains the two preceding informative complexes as well as the method of describing the situation. In other words, it contains the same general notions as the original. This means that the translation is a semantic paraphrase of the original, preserving its basic semes and allowing their free reshuffle in the sentence. Thus we are faced with a situation that can be explained in terms of the semantic theory. The common semes are easily discovered in the comparative analysis of the translations of this group. Consider the first of the examples cited. Both in the translation and in the original the situation is described as a "cause-effect" event with a different pattern of identical semes. In the original: A (scrubbing) causes B (I) to have C (temper) characterized by the property D (bad). In the translation: C (temper) belonging to B (I) acquires the property D (bad) because of A (scrubbing). The use of the identical notions in the two texts means that the basic structure of the messages

they convey remains intact. If in the previous types of equivalence the translation gave the information of "what the original message is for" and "what it is about", here it also indicates "what is said in the original", i.e. what aspect of the described situation is mentioned in the communication. We can now say that the third type of equivalence exemplified by the translations of the third group implies retention in the translation of the three parts of the original contents which we have conventionally designated as the purport of communication, the identification of the situation and the method of its description. The fourth group of translations can be illustrated by the following samples:

*He was never tired of old songs. Кўҳна қўшиқлар унинг ҳеч қачон жонига тегмас эди.*

*I don't see that I need to convince you. Сизга буни исботлашга зарурият сезмаялман.*

In this group the semantic similarity of the previous types of equivalence is reinforced by the invariant meaning of the syntactic structures in the original and the translation. In such translations the syntactic structures can be regarded as derived from those in the original through direct or backward transformations. This includes cases when the translation makes use of similar or parallel structures. An important feature of this and the subsequent type of equivalence is that they imply the retention of the linguistic meaning, i.e. the information fixed in the substantial or structural elements of language as their plane of content. We can say that here the translation conveys not only the "what for", the "what about" and the "what\*" of the original but also something of the "how- it-is— said in the original". The meaning of language units is an important part of the overall contents of the text and the translator strives to preserve it in his translation as best he can.

Thus, the fourth type of equivalence presupposes retention in the translation of the four meaningful components of the original: the purport of communication, the identification of the situation, the method of its description, and the invariant meaning of the syntactic structures. Last but not least, comes the fifth group of translations that



can be discovered when we analyze their relationships with the respective originals. Here we find the maximum possible semantic similarity between texts in different languages. These translations try to retain the meaning of all the words used in the original text. The examples cited below illustrate this considerable semantic proximity of the correlated words in the two sentences:

*I saw him at the theatre. Мен уни театрда кўрдим.*

*The house was sold for 10 thousand dollars. Уй 10 минг долларга сотилди.*

*The Organization is based on the principle of the sovereign equality of all its Members. Таъкилот барча Аъзоларнинг мустақил тенглигига асосланган.*

Here we can observe the equivalence of themes which make up the meaning of correlated words in the original text and the translation; parallelism of syntactic structures implying the maximum invariance of their meanings; the similarity of the notional categories which determine the method of describing the situation; the identity of the situations; the identical functional aim of the utterance or the purport of communication. The relative identity of the contents of the two texts depends in this case on the extent to which various components of the word meaning can be rendered in translation without detriment to the retention of the rest of the information contained in the original.

Now we can sum up our findings. We have discovered that there are five different types of semantic relationships between equivalent phrases (texts) in two languages. Thus all translations can be classified into five types of equivalence which differ as to the volume and character of the information retained in each. Each subsequent type of equivalence retains the part of the original contents which includes the information preserved in the previous types. Every translation can be regarded as belonging to a certain type of equivalence. Since each subsequent type implies a higher degree of semantic similarity we can say that every translation is made at a certain level of equivalence. Each level of equivalence is characterized by the part of information the retention of which distinguishes it from the previous level. The list of levels, therefore, includes: 1) the level of the purport of communication; 2) the level of

(the identification of) the situation; 3) the level of the method of description (of the situation); 4) the level of syntactic meanings; 5) the level of word semantics. It is worth noting that the information characterizing different levels is inherent to any unit of speech. Indeed, a unit of speech always has some communicative intent, denotes a certain situation, possesses a certain notional structure, and is produced as a syntactically patterned string of words. Thus, a translation event is accomplished at a definite level of equivalence. It should be emphasized that the level hierarchy does not imply the idea of approbation or disapprobation. A translation can be good at any level of equivalence.

## **2.2. Types of equivalents in the translation of parallel constructions**

The structural similarity of ST and TT implies that relationships of equivalence are established between correlated units in the two texts. TL (Target Language) units in TT that are used to render the meaning of the respective SL (Source Language) units in ST can be said to substitute for the latter as their functional equivalents (or correspondences) Since language units are often used in their accepted meanings many SL units have regular equivalents in TL which are used in numerous TT as substitutes to those units. Some of the SL units have permanent equivalents in TL, that is to say, there is a one-to-one correspondence between such units and their equivalents. Thus "London" is always rendered into Uzbek as «ЛОНДОН», "a machine-gun" as «пулемёт» and "hydrogen" as «водород». As a rule this type of correspondence is found with words of specific character, such as scientific and technical terms, proper or geographical names and similar words whose meaning is more or less independent of the particular contextual situation. Other SL units may have several equivalents each. Such one-to-many correspondence between SL and TL units is characteristic of most regular equivalents. The existence of a number of non-permanent (or variable) equivalents to a SL units implies the necessity of selecting one of them in each particular case, taking into account the way the unit is used in ST and the points of difference between the semantics of its equivalents in TL. Depending on the type of

the language units involved regular equivalents can be classified as lexical, phraseological or grammatical. Coordinated words in two languages may correspond to each other in one or several components of their semantic structures, while not fully identical in their semantics. The choice of the equivalent will depend on the relative importance of a particular semantic element in the act of communication. For instance, the English word "ambitious" may denote either praiseworthy or inordinate desires. Its translation will depend on which of these aspects comes to the fore. Thus "the ambitious plans of the would-be world conquerors" will be translated as «бутун дунё хўжайинлигига даъвогарларнинг ҳаққоний режалари», while "the ambitious goals set by the United Nations" will give «БМТ олдига қўйган юксак мақсадлар» in the Uzbek translation.

A variety of equivalents may also result from a more detailed description of the same object in TL. The English word "attitude", for instance, is translated as «муносабат, позиция, сиёсат» depending on the variant the Uzbek language prefers in a particular situation. Here the choice between equivalents is determined by TL factors. Even if a SL unit has a regular equivalent in TL, this equivalent cannot be used in TT whenever the unit is found in ST. An equivalent is but a potential substitute, for the translator's choice is, to a large extent, dependent on the context in which the SL unit is placed in ST. There are two types of context: linguistic and situational. The linguistic context is made up by the other SL units in ST while the situational context includes the temporal, special and other circumstances under which ST was produced as well as all facts which the receptor is expected to know so that he could adequately interpret the message. It is only by assessing the meanings of SL units in ST against the linguistic and situational contexts that the translator can discover what they mean in the particular case and what equivalents should be chosen as their substitutes. Thus in the following sentences the linguistic context will enable the translator to make a correct choice among the Uzbek equivalents to the English noun "attitude":

(1) *I don't like your attitude to your work.*

(2) *There is no sign of any change in the attitudes of the two sides.*

(3) *He stood there in a threatening attitude.*

It is obvious that in the first sentence it should be the Uzbek «муносабат (ишга)», in the second sentence — «позицияси (иккала томоннинг)», and in the third sentence - «ҳолат (хавфли)». As often as not the correct substitute cannot be chosen unless the situational context is brought into play. If somebody is referred to in ST as "an abolitionist" the choice of the substitute will depend on the period described. In different historical periods abolitionists were people who sought the abolition of slavery, prohibition laws or death penalty. Accordingly, in the Uzbek translation the person will be described as «аболиционист», ««ичкиликка қарши қонун» тарафдори, or «ўлим ҳукмини бекор қилиш тарафдори». The fact that a SL unit has a number of regular equivalents does not necessarily mean that one of them will be used in each particular translation.

True, in many cases the translator's skill is well demonstrated in his ability to make a good choice among such equivalents. But not infrequently the context does not allow the translator to employ any of the regular equivalents to the given SL unit. Then the translator has to look for another way of translation which will successfully render the meaning of the unit in this particular case. Such an exceptional translation of a SL unit which suits a particular context can be described as an occasional equivalent or a contextual substitute. It is clear, for instance, that none of the above-mentioned regular equivalents to the English "attitude" can be used in the translation of the following sentence:

*He has a friendly attitude towards all.*

An occasional equivalent may be found through a change of the part of speech:

*У барчага дўстларча муносабатда бўлади.*

The particular contextual situation may force the translator to give up even a permanent equivalent. Geographical names have such equivalents which are formed by imitation of the foreign name in TL. And the name of the American town of New Haven (Conn.) is invariably rendered into Uzbek as «Нью-ейвен». But the sentence "*I graduated from New Haven in 1915*" will be hardly translated in the regular way since

the Uzbek reader may not know that New Haven is famous for its Yale university. The translator will rather opt for the occasional equivalent:

*«Мен Йель университетини 1915 йил тугатганман».*

The regular equivalents are by no means mechanical substitutes and their use or replacement by occasional equivalents calls for a high level of the translator's skill and taste. Other permanent equivalents, though identical in their figurative meaning, are based on different images, that is, they have different literal meaning.

Example: *"to get up on the wrong side of the bed"* — *«чан ёни билан турмоқ»*, *"make hay while the sun shines"* — *«темирни қизигида босмоқ»*. Now an English idiom may have several Uzbek equivalents among which the translator has to make his choice in each particular case. For instance, the meaning of the English *"Do in Rome as the Romans do"* may be rendered in some contexts as *«Кўрпангта қараб узат»*, and in other contexts as *«Ҳар жойни қилма орзу ҳар жойда бор тошу — тарози»*. But here, again, the translator may not infrequently prefer an occasional equivalent which can be formed by a word-for-word reproduction of the original unit: *«Римда римликлар сингари иш тут»*.

The choice of grammatical units in TT largely depends on the semantics and combinability of its lexical elements. Therefore there are practically no permanent grammatical equivalents. The variable equivalents in the field of grammar may be analogous forms in TL or different forms with a similar meaning. As often as not such equivalents are interchangeable and the translator has a free choice between them. In the following English sentence *"He was a guest of honor at a reception given by the Soviet government"* both the Russian participle *«устроенном»* and the attributive clause *«который былстроен»* can be substituted for the English participle *"given"*. And the use of occasional equivalents is here more common than in the case of the lexical or phraseological units. We have seen that in the first three types of equivalence no equivalents to the grammatical units are deliberately selected in TL. Semantic dissimilarity of analogous structures in SL and TL also result in SL structures having several equivalents in TL. For instance, attributive groups are common both in English

and in Uzbek: "a green tree"—«яшил дарахт». But the semantic relationships between the numbers of the group are broader in English, which often precludes a blueprint translation of the group into Uzbek. As often as not the English attributive group is used to convey various adverbial ideas of location, purpose, cause, etc. Consider such groups as "Madrid trial" (location), "profits drive" (purpose), "war suffering" (cause). Such groups may also express various action-object relationships. Ex.: "labour movement" (movement by the workers), "labour raids" (raids against the workers), and "labour spies" (spies among the workers). A word within an attributive group may sometimes alter its meaning. So, "war rehabilitation" is, in fact, rehabilitation of economy after the war, that is, "post-war rehabilitation" and "Communist trials in USA" are "trials of Communists" or "anti-Communist trials". As a result, many attributive groups are polysemantic and are translated in a different way in different contexts. "War prosperity" may mean "prosperity during the war" or prosperity in the post-war period caused by the war". "The Berlin proposals" may imply "proposals made in Berlin" (say, at an international conference), "proposals made by Berlin" (i.e. by the GDR), "proposal on Berlin" (of political, economic or other nature).

No small number of SL units have no regular equivalents in TL. Equivalent-lacking words are often found among SL names of specific national phenomena, such as the English words "coroner, condominium, impeachment, baby-sitter" and the like. However, there are quite a number of "ordinary" words for which TL may have no equivalent lexical units: "fluid, bidder, qualifier, conservationist", etc. Some grammar forms and categories may also be equivalent-lacking. (Example: the English gerund, article or absolute participle construction which has no counterparts in Uzbek.)

The absence of regular equivalents does not imply that the meaning of an equivalent-lacking SL unit cannot be rendered in translation or that its translation must be less accurate. We have seen that words with regular equivalents are not infrequently translated with the help of contextual substitutes. Similarly, the translator, coming across an equivalent-lacking word, resorts to occasional equivalents which can be created in one of the following ways:

1. Using loan-words imitating in TL the form of the SL word or word combination, e.g. tribalism — трайбализм, impeachment — импичмент, ackbencher - итни кейинги оёғи, brain-drain — утечка мозгов. As often as not such occasional formations are adopted by the members of the TL community and get the status of regular equivalents.

2. Using approximate substitutes, that is TL words with similar meaning which is extended to convey additional information (if necessary, with the help of foot-notes), e.g. drugstore — аптека, дорихона, afternoon – оқшом . The Russian «аптека» is not exactly a drugstore where they also sell such items as magazines, soft drinks, ice-cream, etc., but in some cases this approximate equivalent can well be used.

3. Using all kinds of lexical (semantic) modifying the meaning of the SL word, e.g. "He died of exposure" may be rendered into Uzbek as «У шамоллашдан ўлди» or «У офтоб уриб ўлди».

4. Using an explanation to convey the meaning of the SL unit, e.g. landslide-сайловда кўп овоз олиб ғалаба қилиш, brinkmanship -уруш арафасида сиёсат юритиш санъати, etc.

This method is sometimes used in conjunction with the first one when the introduction of a loan-word is followed by a foot-note explaining the for a more detailed discussion of the problems involved in the translation of English attributive groups, meaning of the equivalent-lacking word in ST. After that the translator may freely employ the newly-coined substitute. There are also quite a number of equivalent-lacking idioms. Such English phraseological units as "You cannot eat your cake and have it", "to dine with Duke Humphrey", "to send smb. to Coventry" and many others have no regular equivalents in Uzbek. They are translated either by reproducing their form in TL through a word-for-word translation or by explaining the figurative meaning of the idiom, e.g.: People who live in glass should not throw stones. - Ойнаванд уйда яшасанг, тош отма; to see eye-to-eye with smb. - кўзи - кўзига тушиб туриш.

Equivalent-lacking grammatical forms give less trouble to the translator. Here occasional substitutes can be classified under three main headings, namely:

1. Zero translations when the meaning of the grammatical unit is not rendered in the translation since it is practically identical to the meaning of some other unit and can be safely left out. In the sentence "By that time he had already left Britain" — К этому времени он уже уехал из Англии the idea of priority expressed by the Past Perfect Tense needn't be separately reproduced in TT as it is made superfluous by the presence of "by that time" and "already".

2. Approximate translations when the translator makes use of a TL form partially equivalent to the equivalent-lacking SL unit, e.g.: I saw him enter the room - Мен унинг хонага кириб кетганини кўрдим.

The Uzbek language has no complex objects of this type but the meaning of the object clause is a sufficient approximation

3. Transformational translation when the translator resorts to one of the grammatical transformations, e.g.: Your presence at the meeting is not obligatory. Nor is it desirable - Ўйингда қатнашишингиз зарур эмас, эҳтиёж ҳам йўқ (the syntactical integration).

As has been emphasized, equivalents are not mechanical substitutes for SL units but they may come handy as a starting point in search of adequate translation. The translator will much profit if he knows many permanent equivalents, is good at selecting among variable equivalents and resourceful at creating occasional equivalents, taking into account all contextual factors.

### **2.3. Techniques of translating the English Parallel Constructions into Uzbek**

The study of the linguistic machinery of translation makes it possible to outline the main principles of the translator's strategy.

When confronted with the text to be translated, the translator's first concern is to understand it by assessing the meaning of language units in the text against the contextual situation and the pertaining extra linguistic facts. At the same time the



translator must take care to avoid "thinking into the text, i.e. adding the information which is not, in fact, present in ST.

Let us illustrate this procedure by a few examples. Suppose we have the following sentence: "The Union executive committee passed a resolution advising the workers to "sit-out" elections where neither party offers a candidate whom labor could support." Translating this sentence the translator has to solve a number of problems, trying to get to the meaning of some words or word combinations. He has two main pillars to sustain his judgments: the basic meaning of the unit and the contextual situation. Consider the phrase "to sit out the elections". The basic meaning of "to sit out" is clearly the opposite of "to sit in". One can obviously "sit in the house, the car, the shade", etc. or to "sit out of them", i.e. to be or stay outside some place or space. On the other hand, "to sit out a dance" means not to dance, that is, not to take part in this kind of activities. True, it often implies that you do it unwillingly, that you are just not invited to dance. In our case the workers are recommended to sit out elections by their own will, to show their disapproval of the candidates offered by the two parties. We may conclude that the workers are advised not to go to the polls or to boycott the elections.

Now what is the "Union executive committee" that made the recommendation? Theoretically speaking, any kind of union may have done it. But for practical purposes the translator will take into account the following considerations. First, it is clear that it is some kind of labor organization. Second, it is a union whose activities are directed by an executive committee. Third, the word "union" is often used as a short form for "trade-union" (Example: "a union card", "a union member", etc.). All these facts fit well together, while other possible meanings of "union" (Example: "Union Jack", "union suit" and the like) are obviously out of place. Such conclusions are often made by the translator. What are "out-of-this-world meat prices"? "Meat prices" are prices you buy your meat at, but what is "out of this world"? Evidently, such prices are not "in this world", i.e. they are not found in it or not common to it. Thus the phrase implies "uncommon prices". But the major and perhaps the only characteristics of any

prices is that they are either high or low. "Uncommon prices" can be either uncommonly high or uncommonly low. Now if the original runs: "The people are worried on account of the out-of-this-world meat prices" the choice is clear. Coming back to the linguistic form, the translator may observe that "out of this world" is a stronger way of putting it than is "uncommon". It is closer to "extraordinary", "fantastic", "unheard of", etc. Of great importance is the translator's ability to draw a line of demarcation between the exact information that can be really deduced from the text and the presence of several alternatives between which he cannot choose with sufficient certitude. Suppose a man is referred to in the original as "Trice Stabilizer E. Arnall". The words "Trice Stabilizer" are obviously used here as a sort of title. This can lead to a number of important conclusions. "Stabilizer" is obviously not an electrical appliance but "a man who stabilizes". Since it is not an honorary title it should refer to the man's position or occupation. The conclusion is that the man is concerned with the problem of price stabilization by virtue of his official duties. As these duties are mentioned as his personal title (observe the capital letters and the absence of the article), he cannot be an insignificant employee but is a man of high standing. He may be even the head of an office dealing with price-stabilization problems. But this is as far as our guesswork can go. We do not know the name of the office (a board, a committee, an agency, etc.) or whether its head (if E. Arnall is one) was referred to as director, manager or superintendent. Therefore we cannot use in the translation the words: "директор" etc. Nor can we give the name of his office. Unless we can find a way of getting the required information from some outside source, we shall have to stick to some noncommittal variant.

In our previous discussions we have noted that the semantic analysis of the text must take into account both the immediate surroundings, i.e. the meaning of other words and structures in the same sentence, and the broad context which comprises the contents of the whole original text, whether it is a small extract, an article or a large book. The information that can be gleaned from the original text should be supplemented by the translator's knowledge of the actual facts of life. The words "out of this world" were

translated above as «непременно высокие» as we know that people are not ordinarily worried by prices being reduced.

Analyzing the contents of the original the translator makes the assessment of the relative communicative value of different meaningful elements. In most cases his professed aim is to achieve the closest approximation to the original, i.e. to reproduce its contents in all the details. As long as the linguistic or pragmatic reasons make it impossible and the translation involves a certain loss of information, the translator has not infrequently to choose between several evils. As often as not, one meaningful element of the original can be retained in translation only at the expense of omitting some other part of the contents. The translator has to decide what bits of information he is prepared to sacrifice and what elements of the original meaning are of greater communicative value and should be rendered at any cost. The choice of the dominant aspect of meaning usually depends on the type of the text and the prevailing pragmatic considerations. While translating, for instance, figurative set expressions the translator may try to preserve their basic metaphorical meaning at the expense of other parts of the contents including the figure of speech that makes up the metaphorical structure of the collocation. In most cases the purport of communication is, first and foremost, to express a certain idea while the figurative way of expressing it is a kind of embellishment, a nice and pleasant luxury which can be dispensed with, if necessary. When "a skeleton in the family cupboard" becomes "a shameful family secret" in translation, there is certainly a loss in expressiveness, but the basic sense is well preserved. The metaphorical meaning will be chosen as the dominant part of the contents in most translations.

In a literary text the poetic or stylistic effect is no less important than the ideas conveyed. The same is true whenever the translator has to deal with a play on words or a sustained metaphor. In such cases the loss of the figurative element may make at least part of the text quite meaningless and it is often considered as the dominant component to be preserved in translation. By way of example let us discuss the problems involved in the translation of a play upon words. Consider the following

sentences:

*"He ... said he had come for me, and informed me that he was a page." "Go 'long," I said, "you ain't more than a paragraph." (M. Twain)*

It is clear that the second sentence would be meaningless but for the play upon the words "page" and "paragraph". The same is true about its translation which will be unintelligible unless the play on words is duly reproduced in TL. This is the dominant goal which should be achieved at all costs even though it might involve some inaccuracies in the translation of other elements. This is not an easy task but it is not impossible, either. Here is how it was done by N. Chukovsky: It is worthwhile to observe the method that is used to overcome the difficulty. The equivalent for a page boy has no other meaning (or homonym) which is associated with any part of a book or other printed matter. So the translator introduces another word "глава" and on its basis recreates the original play upon words. It does not matter that in doing it he makes the boy the head of the pages which he was probably not. The accurate information about the boy's official standing has obviously received a lower rating in the translator's assessment than the preservation of the stylistic effect. This inaccuracy seems to be a lesser evil, since the dominant aspect of the original contents is duly rendered in translation<sup>1</sup>.

Assessing the relative communicative value of various elements in the original, it should be borne in mind that translations are made at different levels of equivalence reproducing different parts of the original contents. The identification of the situation and especially the purport of communication are indispensable and are preserved in practically all translations. Naturally, it is these components that usually make up the dominant sense to be reproduced, if necessary, at the expense of the rest of the contents. The purport of communication and the identification of the situation are not, as a rule, expressed by some particular words or structures but by the whole unit of speech. Therefore it is often the case that the general sense of the unit as a whole is of

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<sup>1</sup> Chukovskii, K. The Art of Translation. (trl. & ed. Lauren G. Leighton), University of Texas Press, Knoxville, 1984. – P. 123.

greater communicative value than the meaning of its individual elements. The translator is thus prepared to sacrifice the part to the whole, the meaning of an element to the meaning of the whole.

This predominance of the whole makes an imprint upon some of the techniques used by translators both for understanding the original text and for establishing 3 kind of semantic bridge to the translation. It can be observed that the translator first tries to get the most general idea of what is said in the original, to find out, so to speak, "who does what and to whom", to understand the general semantic pattern or framework of the sentence and then fill in the particular details.

The translator may first resort to the word-for-word translation imitating the syntactic structure of the original and using the most common substitutes of all words. The same method can be used to facilitate understanding if the general meaning of the original text eludes the translator.

Thus the translating may begin with an imitation of the original structure in TL to see whether a word-for-word translation is possible or should be replaced by a different structure. In this way the translator decides upon the syntactic framework of his future translation. This technique is not infrequently used as the choice of lexical units may depend, to a large extent, on the syntactic pattern they fit into.

Let us give an illustration. Suppose the original sentence runs as follows: *"The computer and the man-made satellite were, by all rules of heredity, conceived in the small Northern towns of England, the seat of the Industrial Revolution of the 18th century."*

The general idea is clear. The sentence implies that the Industrial Revolution initiated the technological progress which is today characterized by such outstanding achievements as computers and artificial satellites. The first step will be for the translator to try a parallel structure in Uzbek. It appears that no matter what lexical units are used within the structure, the sentence will somehow imply that modern computers actually were built, invented, or at any rate thought of, in Britain as early as in the 18th century. Now the translator's technique will be to draw up a list of Uzbek

structures used to convey the idea that something which exists today can have its origin traced to much earlier time. The choice of the structure in translation often calls for a good deal of ingenuity and imagination on the part of the translator. He should be able to make an accurate assessment of the semantic possibilities of the given syntactic structure in order to see whether the latter can be used to convey the original meaning.

Suppose the English sentence is structured with the help of the verb "to add", e.g.: "*A new excitement was added to the races at Epsom Downs last year.*" The problem is to decide whether in Uzbek it is possible to express this idea in a similar way that is by saying that a feeling is added to a competition. If the translator finds it unacceptable as being alien to the semantic structure of the Uzbek language which seems to have less freedom in joining heterogeneous ideas within a syntactic structure, his second problem will be to think of the acceptable-Uzbek way to say "the same thing". Uzbek would reject "excitement added to the race", but it permits such structures as "the race evoked a new excitement", or "the race was more exciting", or "the race was watched with greater excitement", etc. Thus the translator can make his syntactic choice and then look for appropriate substitutes for "excitement", "race" and other lexical units in the original.

A word of caution may be in order here. In the practical course of translation great pains are usually taken to teach the future translator to replace the original syntactical structures by using appropriate transformations which produce acceptable TL structures without any great loss of information. As a result, some translators get into the habit of turning every original structure inside out syntactically, irrespective of whether it serves any useful purpose.

It should be borne in mind that parallel TL structures are as good as any and they should by no means be avoided or considered inferior. On the contrary, the practical rule that the translator will do well to follow is that he should use the parallel structure whenever possible, and resort to syntactic or semantic transformations only if it is unavoidable. Thus in all cases the translator makes a choice between a parallel structure and a transformed one in TL. Selecting the transformation to be used in a

particular case he draws upon his knowledge of syntactic equivalents and the theory of equivalence. The choice of the syntactical structure of the translated sentence often depends on the TL co-occurrence rules. The problem of co-occurrence is one with which the translator has not infrequently to come to grips in translating different word combinations, as the rules of combinability in SL and TL do not dovetail. This lack of correspondence limits the freedom of the translator's choice and compels him to employ special techniques to overcome this barrier.

Translations from English into Uzbek give sample proof of the significance of this difference in co-occurrence. Just try to render into Uzbek such combinations as "a hopeful voice", "a successful leader", "a cooperative assistance", etc. and you will see that they are easy to understand but cannot be translated "as they are" since the corresponding Uzbek words do not come together. Dealing with such problems translators use one of the following methods: they either replace one or both members of the original combination to make possible the same type of structure in translation, or they transfer the dependent member to another structure, or they introduce some additional elements (words) through which the members of the combination can be joined syntactically.

Let us give examples.

*Some of these countries have established new constitutions.*

After all, successful leaders are those who have achieved good successes and the original meaning is fully preserved in (the translation, though in a rather long-winded manner.

An additional way to deal with the problem of co-occurrence is through a choice of different parts of speech. "A cooperative assistance" is difficult to translate into Uzbek where «хамкорларга ёрдам» is an unacceptable combination. But if both words were translated as nouns the problem would be solved.

The change in the parts of speech is a common procedure in translation. It often enables the translator to modify his variant to improve its stylistic or emotional effect. So, for "The wind was becoming stronger" the translator has the choice of "Мен қўпол

бўлмоқчимасдим” for “*I didn’t mean to be rude*”, he may choose “*Мен қўполлик қилмоқчимасдим*”.

Sometimes, the use of a different part of speech is unavoidable: “*He was furious*” – “*У туюқиб кетганди*”.

The elements of the translator's techniques described above give only a general idea of his professional strategy. Translation is a creative process of search and discovery and it takes much ingenuity and effort to apply the general principles of the translation theory to the practical problems.

#### **2.4. The basic ways of translating the Parallel Constructions from Uzbek into English**

The general view in translation studies came to be that equivalents were relations between texts in different languages rather than between languages themselves. When the languages are non-relative especially Uzbek - English and the grammatical structures are different the interpreter must be more creative and be ready to change the structure of the sentences given in the speech of the speaker. '

The more interpreters are in a position to express the speaker's ideas in their own words, the better will be the quality of communication between the speaker and the audience, the interpreter being merely a medium for that communication. This is surely the greatest paradox about the interpreter: the more creative the interpreters they are faithful to the text; the more original they are to communication-, the less obtrusive they are to the participants in a meeting! The best creative interpreters are the ones least noticed by their delegates.

In order to make a speech of your own, as we said, you must have grasped it intellectually, fully understood and analyzed the ideas to be conveyed. But this is only half the battle.

One cannot reject the importance of the interpreter's target-language skills. The interpreters must continue to work on their target foreign language, even if their mother tongues cope with modern terminology. But also interpreters constantly enrich



general vocabulary and attempt to improve their style through regular reading of a broad range of well-written publications. This is an activity, as well as following their own press, which is particularly important for interpreters living abroad, perhaps in no regular contact with any member of their own language community outside their professional activities. To express ideas well, that is, efficiently, clearly and elegantly, one must have the richest possible resources available in the target languages and be also to call on them whenever needed.

Interpretation from Uzbek into English must comply fully with the grammatical, idiomatic, stylistic, terminological and pronunciation norms of the languages. The translation must be characterized by a high level of linguistic flexibility and variation in the choice of words. We try to provide the simplest possible model of translation from Uzbek into English.

Interpretation from the mother tongue into a foreign language must comply with terminological and pronunciation norms of the target language to such a degree that the ideas, intentions and factual information contained in the original speech and the attitude of the speaker to them are passed on in such a way that communication is not impaired nor misunderstandings caused.

If grammatical structures of the languages do not coincide it is better to use not a long term, or verbose expressions we should see close links of ideas clearly all speaker's ideas. Only in extremely simplified form of the speech of the speaker of a source language we achieve the effective results in translation. The interpreter must avoid being distracted by refinements and corrections. Simply, the interpreter must know the translations of all words are of lesser importance, not focus their attention on the speaker's qualification or attenuation of ideas, and state them straightforwardly in their interpretation. Verbal redundancy is important. The results of the investigation show that the translation from Uzbek into English has its own peculiarities. The ways of overcoming the difficulties which the beginning simultaneous interpreter puts to the test depend on his creativeness and faithfulness.

The syntactic parallel between Uzbek original and English translation is impossible.

Only the syntactic restructuring can help the interpreter to eliminate the difficulties in translation from Uzbek into English. Reverse word order of semantic groups, transference or shift the parts of sentences, micro review of the speech, compression and others are the main ways of translation. The identical semantic word order is not relevant to Uzbek and English, you know.

Each sentence has "Theme" which often takes the syntactic formation of the subject and "reme" which gives the information about what the theme does. Reme on the contrary takes the syntactic formation of secondary parts of the sentence, the transference and shift of the theme and Reme is the case for the simultaneous translation. The analysis of the sentences showed that the homogeneous parts of the sentence in the translation from Uzbek may be changed into the subject in English. Such kind of restructuring of the sentence makes the translation easy for the interpreter. In this case the passive voice is often used in English. For example:

*Қишлоқда бозор механизмларини ривожлантириш, деҳқонлар соҳиблик қисмини уйғонтириш, шахсий ёрдам хўжаликларини кенг ривожлантириш асосан рўй бериши мумкин.*

The development of market mechanism in villages, several of the feeling of ownship among farmers, improving property relation, development of farm and individual subsidiary farms are the ways of development of market mechanisms in villages. The same picture can be seen in the following example too.

Узлуксиз таълимнинг фаолият кўрсатиш	Humanization of education- the
принципларига таълимнинг	Explosure of human abilities and satisfac
инсонпарварлашуви, инсон	of people's various
қобилиятларини ва таълимга нисбатан	Educational requirements, securing of
бўлган турли-туман эҳтиёжларнинг	priority of national unity common to
қондирилиши, миллий ва умумбашарий	all mankind's values and humanization
кадриятлар устиворлигининг	of relations of personality, society
таъминланиши, инсон, жамият ва атроф	and environment are the principles

муҳит ўзаро муносабатларининг  
уйғунлашуви киради

of continuous education

Бобурмирзонинг Оградан кайтиши, унинг  
Шимолий-Ғарбга қилган юриши ва  
ўлиmidан сўнгги бўлган тўрт-беш ой  
орасидаги воқеалар, кизи Гулбадан Бегим  
ва тарихчи Абдул Фазл ва бошқа оилага  
дахлдор бўлган воқеалар ёритилишга  
ҳаракат қилинган.

Bobur Mirzo's return from Oghra,  
His north western advance, before  
his death four-five month's events,  
his daughter Gulbadan Begim and  
the historian Abdul Gazl and  
other family events were tried to be  
described.

Using the micro review in simultaneous translation can make easy the semantic sequence of the speech of the speaker. Micro review expresses the main content of the information. It develops mainly the guessing and predicting skill. It is a kind of text compression. So, micro review makes an edited sensible text. Simultaneous editing of a text is the making micro blocks on syntagmatic level and finishing unfinished sentences.

#### Example

*Франс Пресс агентлиги хабар беришича Анголада* *There was rebellion of the*  
*колониялистларнинг ҳаракатига қарши митинг* *people to actions of*  
*бўлган ва бир неча ўқувчилар ўлдирилган* *colonialists in Angola and*  
*some pupils were killed.*

*Нью-Йорк яқинидаги бир шаҳарда реактив* *Near New York there was a*  
*самолётлар ишлаб чиқадиган 4та "Републикан* *strike of 12000 workers in*  
*Авиэйшн" заводининг ишчилари иш ташлаиди.* *four aircraft plants.*

*Касаба союз маъмуриятининг айтишича,*  
*тўқнашувда 12000 ишчи қатнашган.*

*Бундан 5 йил муқаддам мана шу бинода мана шу* *Five years ago we*  
*юксак минбар орқали Ўзбекистонинг* *proclaimed independence*

*мустақиллигини ва ижтимоий йўналишидаги бозор designed to build democratic iqtisodiyotiغا асосланган очик демократик state based on socially давлат барпо этишидан иборат, деб катъий азму oriented economy.*

*қарор этганлигимизни маълум қилган эдик*

*Micro review can be an immense help to tick off points in the mind.*

*Бу Муқаддас заминда ҳар қайси инсон ўз In this sacred land each фарзандининг бахт саодати фазли камолини кўриши person does his best for учун бутун ҳаёти давомида курашади, меҳнат his children.*

*қилади, ўзини аямайди.*

Thus, the simultaneous translator does not receive the message wholly but gradually, little by little, sentence by sentence. So the reproduction of the semantic structure of the information is a dynamic process. The translator should be ready to connect several utterances. As a result of connecting the several utterances we have micro review of the messages. The research revealed several more other ways of translation from Uzbek into English:

1. *If the constructions or words with the ending "-лиги" (ex. кўрмаганлиги, ёзмаганлиги, наслиги, йўқлиги, юрмаганлиги and so on) are occurred in the speech of the Uzbek speaker, it is better to split the Uzbek complex sentence into several simple sentences in English translation.*

2. *Ўқитувчилар педагоглар ва Teachers, pedagogies and educationчиларнинг каттагина қисми яхши tors, majority part of them are not тайёргарлик кўрмаганлиги уларни билим well trained, their knowledge and ва касби савияси наслиги жиддий муаммо educational skill are poor, it is a бўлиб қолмокда, педагог кадрлар problem, and the skilled pedagogical personnel is lacking етишмаслиги сезилмокда*

The same restructuring maybe applied to the Uzbek complex sentences with the words which have endings "-ётган" (ex. муҳокама қилинаётган, эътибор берилаётган, кўриб чиқиляётган, ҳал қилинаётган, etc). It is preferable to break the

complex sentences into two or three simple sentences in English translation.

*Азиз дўстлар!*

*Олий мажлисининг бугунги сессиясида кўриб муҳокама қилинаётган ҳаётимизни ҳал қилувчи муҳим масалалар қаторида таълим тарбия тизимини тубдан ўзгартириш уни янги замон талаби даражасига кўтариш, баркамол авлодимиз келажагига дахлдор қонун лойхалар яратиш.*

*Dear friends! Oliy Majlis's today's session is discussing the important questions. They are reformation of the educational system, promotion of it to homogenously developed generations' draft laws.*

Using "s" instead of the preposition "of" in English translation helps preserve the simultaneity of the speech of the speaker and the interpreter.

Our investigation showed that more complicated verbose semantic word groups of the Uzbek language may be substituted by a few words in its English translation.

For example:

<i>Намибияда вазият аввалги ҳолатга нисбатан ёмон эди.</i>	<i>In Namibia the situation retrogressed</i>
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<i>Бу киши ўзини ёмон эканлигини ва салбий сифатга эга эканлигини тан олди (ўз айбига иқрор бўлди.)</i>	<i>This man was self-confessed.</i>
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<i>Бу воқеа бир хил пайтда юз берди.</i>	<i>This event was serial.</i>
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<i>Бу китобнинг айрим қисмлари нашриётда чоп қилинди ва радио орқали ўқиб эшиттирилди.</i>	<i>The book was serialized.</i>
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<i>Сиз хохламасангиз ҳам мен сизга бу ерда ахлоқ одоб юзасидан қандай тутишингизни айтмоқчиман.</i>	<i>I am going to sermonize you.</i>
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<i>Бу иш тажрибадан ўтган.</i>	<i>This work was shakedowned.</i>
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<i>Жаноб Браун бу соҳада кўп ўқиган, тушинадиган</i>	<i>Mr Brown is a sophisticated man.</i>
--	---

ва биладиган инсон.

У қўли билан мушукни қаттиқ босди. —

Китоблар, дафтарлар газета ва журналлар  
устма-уст қилиб жойлаштирилди.

Жаноб Браун хафа бўлгандек ёки бирорта  
киши хафа қилгандек бўйинини эгиб юрарди.

Кеча мен журнал ва газета нусхаларини  
доим олиб туриши учун пул тўладим.

У марказдан узоқроқда шаҳарга яқин  
жойда яшайди.

Ўйин охирида Агассининг  
бошиқалардан ортиқроқ кучи  
ўзини кўрсата бошлади.

Ҳозирги вақтда бу масала энг  
долзарб муаммодир.

Мен сизни хурсанд бўлишингиз учун бу  
ишларни қилдим.

У ақлсизлик қилиб кишилар обрўсига  
зарар етказди.

У ўзи хоҳламаган ишдан қаттиқ хафа эди.

Бу ердаги мактабларга эътибор  
кўпроқ қаратилиши керак.

Шошилинчилик ярамайди, пухта уйлаб, We must forthought.  
эҳтиёркорона, торозга солиб, фикр кўриши керак.

Улар душмандан ўз ерларини ҳимоя қилиши учун They fortified their place.

баланд девор, қалъа ва бошқа қурилмалар  
билан ўраб олишди.

Биз ҳар доим қийин ишга тайёр

He squeezed the cat.

The books, note-books, newspaper  
and magazines were stacked.

Mr Brown was stalking

Yesterday I subscribed.

He is a suburbanite.

Towards the end of the game  
Agassi's superior strength began  
to show.

At present this question is  
topical.

I tributed you.

She disgraced the reputation of the  
people.

The work disgusted him.

The schools here must be  
forgrounded.

We must forthought.

They fortified their place.

We must gird.

туришимиз керак.

Агар билсангиз, бир мамлакатдан иккинчи *You know, there is an Interpol.*

мамлакатга ўтган жиноятчиларни тутиш учун

ахборот алмашиш полицияга жамлашувчи

халқаро ташилот бор.

Биз бу ишни ҳар хил томонларини

*We layout this work.*

ўрганиб чиқамиз.

Касаллиги туфайли ўзини бошқа-

*Because of his illness he isolated himself.*

лардан ажратиб юрар эди.

Қайнаб турган сувда тухумни

*You poach*

пиширасиз.

Янгилик магнит тасмасига ёзиб олинди.

*The news was recorded.*

The Uzbek verbose, complicated, semantic word groups, i.e. those which consist of many words, and express the negative meaning may be translated into English by adding negative prefixes to the stem of one word.

For example:

Команда иўнчалик кучли эдики конкурсда *The team was unbeatable.*

уни ютиш жуда қийин эди.

Бу воқеа аниқ маълум эмас ва

*This event was uncertain.*

тушунарсиз эди.

Бу қўпчиликни розилигисиз амалга

*The work was undemocratic.*

оширилган эди.

У ҳали экин экин учун чопиқ қилинмаган *It was uncultivated.*

эди.

У анча вақт ишсиз эди.

*He was unemployed.*

Бу шаҳарда жуда кам одамлар

*Few people were underpopulated.*

истиқомат қилар эди.

3. Substituting by the synonyms may make easy for an interpreter and it keeps the

simultaneity of the speech.

For example:

4. If in the Uzbek speech there is a participle, the complex sentence may be divided into compound sentence in translation.

*Бобурнома ёзилгандан қарийб 400 йилгача Boburnoma was written 400 years  
вақт ўтгач, аслият соҳибига қардош бўлган ago and it was translated into the  
туркий тилга таржима қилинди. Turkic language.*

Thus, we have considered, briefly, the nature of simultaneous translation. In this section we have discussed the simplest possible model of the process of translation from Uzbek into English.

The students who are interested in simultaneous interpreting should have a full command of their native and foreign languages and thorough training in the skills of interpreting. They should possess excellent fluency in their native language and good competence in their foreign language.

Simultaneous interpretation requires the fundamental skills of language performance to be applied, try to guess and to sequence the ideas, to grasp the short information from the speech and try not to depart from the original.

*These are the deadly consequences of Улар апартаиднинг ёмон  
apartheid, racism and colonialism, scourges асоратлари ирқчилик ва  
of humanity колониализмнинг инсониятга  
зарарлигидир.*

*Solutions to the problems of development are Муаммоларни энг яхши ҳал этиш  
best formulated within the context of the соқил иқтисодий ва техникавий  
overall socioeconomic and technological вазиятдаги ҳар бир мамлакатга  
framework of the particular country. тегишлидир.*

*In this way, available resources are utilized to Шундай қилиб ресурслар максимал  
the maximum extend and dependence on равишдадир манбаалар импорт  
imported technologies is diminished технологияси камдир.*

To sum up, the interpreter must pick up the half dozen or so ideas that make up



the backbone of the speech and lay sufficient emphasis on them in the interpretation; verbal redundancies should be cut down to a minimum; digressions, comparisons and compression may be kept in the translation but should have the right relative weight in the overall context of the speech.

The first key to understand a speech is the identification of the main ideas; the second is an analysis of links between those ideas. A speech is not just a sequence of juxtaposed sentences. The sentences are related to one another in particular way, and it is this relationship that determines the overall meaning of a speech.

## **CONCLUSION**

Having analyzed the structural –functional properties of the syntactical stylistic devices represented by Parallel Constructions and the ways of their translation from

English into Uzbek we come to the following conclusion:

1. Translating the Parallel Constructions is difficult because words and objects have no inherent meanings. It is people, influenced by their social cultural environment and personal experiences, who assign meanings to words and objects. Many concepts, such as freedom, democracy, or I carry different meanings in different cultures.

2. The interpreter should keep in mind that words or concepts cannot be isolated from the cultural and social context in which the language resides. Therefore, social and cultural variables have important impact on the transfer of meanings from one language to another

3. Dealing with Parallel Construction the translator should know that knowing 2 languages is necessary but not sufficient to make one a competent translator or interpreter. A competent translator or interpreter must have been immersed in both cultures in order to appreciate the subtleties of the languages and be able to select codes with meanings closest to the meanings intended. The competent translator or interrupter must also be a good communicator with adequate knowledge of the subject matter being translated.

4. The text containing Parallel Construction must be reader-focused when the intention of a text is to communicate something to its reader. In other words, a text in any language should be understandable by audience of that language within the context of their culture.

5. Each communication message containing Parallel Construction has 2 dimensions: content, which is the information conveyed by the message, and ' relationship, which is the feeling the message invokes in its audience. Messages with a positive relationship dimension generally have a much better chance of drawing the attention of the target audience to it. An effective health communication message for behavioral change needs to have a positive relationship as well as accurate content.

6. The translator dealing with a Parallel Construction may be an expert in the two languages involved, but may not be familiar with the subject matter being translated. Therefore, s/he may not understand some of the concepts presented in the

source document. In some cases, the technical concepts may be expressed using common lay terms with slightly different meanings within a particular field. In such cases, the translator may think s/he understands the meaning of the concepts and chooses inappropriate terms to express them in the target language.

7. This frequent error of less experienced translators dealing with the Parallel Construction stems from the translators' belief that the bi-lingual dictionary is the final authority. Bi-lingual dictionaries often give word-for-word translation without providing explanations or definitions that clarify the different shades of meaning of a particular word within different contexts. Furthermore, sometimes, translations in bi-lingual dictionaries might be correct but not appropriate. For example, one bilingual dictionary used the term "impurity" for "scum."

8. The Translator should understand that many concepts have different connotations or different meanings all together in different cultures. When these are translated literally, they are likely to be misunderstood by the target text readers. For example, Vietnamese may describe a food as being "hot," which refers to its health effects on the body, not its temperature or spiciness.

9. When a concept is new to target text readers, many translators dealing with Parallel Constructions use word-for-word translation since there written word to express such concepts in the target language. Such translation, if done without definition target text, might render the text incomprehensible or misunderstood.

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