ACTUAL STYLISTIC PROBLEMS OF COMPOSITE SENTENCES

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Abstract: the given article reveals stylistic problems of English and Uzbek composite sentences. The article has shed light on some translation aspects of composite sentences in both languages to show the comparisons and contrasts between them using analytical methods of research.

Key words: stylistic devices, expressive means, composite sentences, stylistic problems.

In modern linguistics, although stylistics, translation, and grammar are well-studied fields of linguistics in English and Uzbek languages, information about their interrelationship and similarities and differences between English and Uzbek languages is rare. In addition, the importance of stylistics in the process of translation in contrastive and comparative linguistics and many translation problems related to stylistics are encountered.

Based on the information given above, in this chapter we found it necessary to talk about the stylistics of composite sentences.

In linguistics, stylistic features of composite sentences are a little-studied area of syntax. Stylistic syntax deals with the study of the stylistic use of different types of composite sentences, syntactic figures and others.

Composite sentences are a distinctive feature of the book speech, they allow you to express thoughts logically and consistently, to evaluate, to give reasons, purposes, conditions, the occurrence of an action or event. Composite sentences are used in scientific speech to argue conclusions, logic in the description of facts.[1]

There are many composite sentences in the works of fiction, as they fully provide an opportunity to reflect the manner of narration. Different types of composite sentences are used for this purpose. In addition, composite sentences use a variety of

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[1]В.Л. Каушанская, Р.Л. Ковнер, О.Н. Кожевникова, Е.В. Прокофъева, З.М.Райнес, С.Е.Сквирская Ф.Я. Цырлина. A grammar of the English language. Москва "Айрис пресс"-2008 с-344

expressive and stylistic means which are characterized by strong emotionality, to achieve the expressiveness of sentence.

The use of composite sentences is characteristic of literary written speech rather than colloquial oral speech. The three reasons for this relate to the actual needs of expression, the possibilities of production and the conditions of perception. This type of speech deals with lengthy reasoning, descriptions, narrations, details. Situational foreground and background, sequence of events is interrupted by cross-references and comments. Form the point of view of the possibilities of production the written speech is edited, prepared, and form the point of view of the possibilities of perception, the written speech can neglect the limits of the recipient's immediate memory.

The function of a simple syntax element in a composite sentence is certainly not "self-limited". Any function of a simple syntax element in a composite sentence has its effect on the translation process.[1]

In addition, a simple syntax element in a composite sentence is directly transposed into a composite set of higher-order syntax elements. The design of a composite sentence as a syntactic integrity plays an important role in choosing a translation strategy, given that the translator will not deal with a single, isolated sentence. The object of translation, as a rule, becomes a text that represents a composite relationship and a combination of sentences, both simple and composite.

But if the syntax of a simple sentence (provided that it is not complicated by constructions and turns) basically includes laconic syntactic constructions, the transformation of which is carried out by the translator according to the order of these constructions in a simple sentence, then in a composite sentence the situation is different. The syntax of a composite sentence for a translator contains a very difficult component, which consists in the translator's search for "meaningful" and similar syntactic structures in the translation language, taking into account their coherence and compatibility in a single "matter" of a composite sentence.

The types of composite sentences were determined depending on the ways of connection of parts of a composite sentence. Syntax, in our opinion, has a great stylistic potential, which allows us to express the finest shades of the content, attitude to the stated, to emphasize certain aspects of thought. In this plan, we will study composite sentences from the position of their stylistic use. To achieve this goal, we will use the method of synchronous description of the collected material. Written examples from different functional styles will be used as sources.

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[1] Ch.Hall. Introduction to English language and linguistics. London "Cambridge",-2009. p- 31

Syntax is a field of linguistics that, along with lexicology and morphology, has broad expressive possibilities. Syntax, the main unit of which is a sentence, determines the style of speech and artwork. A sentence is the criterion by which a distinction is made between spoken and written speech. Unlike simple sentences, composite sentences show a high degree of speech and thought development and express complex semantics.[1]

N.I. Formanovskaya notes the fact that «Before we talk about the stylistic and expressive features of a complex sentence, it is important to note the fact that a particular unit of expression is characterized by expressive and stylistic features, depending on the conditions of its application and features of the device» (Formanovskaya, 2015). The researcher names three indicators that determine the expressiveness of syntax. The first indicator depends on the predominant attachment, on the type of text. This determines the functional styles of speech.

The second factor influencing the expressiveness of the sentence, and therefore the style of the text, is its structure, form and additional meaning that give the speech imagery and affect the emotional mood of the recipient.

The third important factor of stylistics and emotionality of the text and sentence as a unit of speech is connected with the form of speech. It is customary to talk about oral-spoken and written-book speech. N.I. Formanovskaya thinks that all these factors are interrelated give a sentence complexes of words. For a complex analysis of a complex sentence, the researcher proposes to consider it as a functional unit in its expressive and emotional expressions. A complex sentence, being a semi-predicative unit, expresses a complete thought. It is the context for revealing its expressive and structural properties.

Three main features indicate an expressive complex sentence. The first feature is associated with conjunctions and conjunctive words, giving speech expressiveness. The second feature creates the expression of stylistic means and techniques. The rhythm and intonation of a sentence is the third feature of an expressive speech.

Composite sentences are widely used in book speech. The use of various stylistic means and techniques in this type of sentences creates imagery and expressiveness of the narrative.[2]

We will try to determine in which functional styles of speech certain types of composite sentences are used. Composite sentences are used mainly in book speech. Composite sentences must express complex grammatical and semantic relationships.

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[1] O'.Yusupov. Ingliz va O'zbek tillarining chog'ishtirma lingvistikasi. Toshkent "Akademnashr"-2013 192-bet

[2] G.Leech, M.Short. Style in fiction: A linguistic introduction to English fictional prose. London "Pearson", -2007. p-71

They provide an opportunity to formulate a thesis and support it with arguments. The use of this type of sentences is necessary for the expression of cause-and-effect relations. Artistic style is directly related to the expressiveness of speech, which depends on the aesthetic intentions of the author. This makes it possible to use all types of subordinate clauses. The predominance of one or the other type depends on the author. When choosing one or another type of composite sentence, the author relies on its expressive possibilities.

Composite sentences in view of their completeness are most adapted to express expression and emotionality. The sphere of their use in the language is mainly book speech, in which it is customary to adhere to the norms adopted in the language. Deviations from them are the author's vision of what is happening.

In book functional styles, the choice of a particular type of composite sentence is usually associated with the logical side of the text. In expressive speech, its aesthetic side is also important: when choosing a particular type of composite sentence, its expressive possibilities are taken into account. In composite sentence, there is often a combination of conditional and temporal values. Artistic style is directly related to the expressiveness of sentence, which depends on the aesthetic intentions of the author. This makes it possible to use all types of subordinate clauses.

Expressive means of language and stylistic devices are one of the main parts of linguistics. This field has its own characteristics in each language. In our dissertation work, we compare and contrast the main features of stylistic devices of composite sentences in English and Uzbek.

In modern linguistics, terms such as expressive means of language and stylistic means are often used. It is very difficult to draw a clear line between expressive or expressive language and stylistic means of language, but nevertheless, differences between them are still observed

Expressive means of language are understood as such syntactic, morphological and word formation forms of language that serve to strengthen speech emotionally or logically.[1]

The main attention of scientists is focused on the fact that certain stylistic devices are used only in large segments of the word, and others are easily relied on in minimal word groups; some stylistic devices give the presentation the ability to evoke a figurative idea of the topic of thought, while others only increase the emotional tension of the statement; some enrich mainly the semantic side of the sentence, others point to subtle additional shades of content with the structural features of the construction.

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[1]И.Р.Галъперин. Style in fiction: Стилистика английсково языка. Москва "Высшая школа", -1981. с-20

Syntactic stylistics studies expressive possibilities of word order, types of sentences, types of syntactic connections, inversion. In English, as you know, each part of the sentence has a common place, which is determined by its syntactic expression, connection with other words and the type of sentence.

Inversion is a violation of the usual sequence of sentence members, as a result of which some element is emphasized and takes on special connotations of emotionality and expressivenessю

Some changes in word order change syntactic relationships and with them the whole meaning of the sentence: For example: When a man wants to kill a tiger, he calls it sport; If a tiger wants to kill a person, it is cruelty. Others reconnect grammatical and expressive functions: For example: I knew that. -I wish I knew. -I wish I knew.

Expressive means of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. These can be found on all levels - phonetic, graphical, morphological, lexical or syntactical.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation are all expressive without being stylistic devices

Morphological forms like diminutive suffixes may have an expressive effect: girlie, piggy, doggy, etc. An unexpected use of the author's nonce words like: He glasnosted his love affair with this movie star (People) is another example of morphological expressive means.

Lexical expressive means may be illustrated by a special group of intensifiers - awfully, terribly, absolutely, etc. or words that retain their logical meaning while being used emphatically: It was a very special evening/event/gift.

There are also special grammatical forms and syntactical patterns attributing expressiveness, such as: I do know you! I'm really angry with that dog of yours! That you should deceive me! If only I could help you!

A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalized pattern. Prof. I. R. Galperin calls a stylistic device a generative model when through frequent use a language fact is transformed into a stylistic device. Thus we may say that some expressive means have evolved into stylistic devices which represent a more abstract form or set of forms. A stylistic device combines some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose. For example, the interplay, interaction, or clash of the dictionary and contextual

meanings of words will bring about such stylistic devices as metaphor, metonymy or irony.

Stylistic syntax deals with the problems of syntactical expressive means and stylistic devices. It should be noted that the stylistic potential of syntax is very high due to the structural diversity of syntax. Therefore the syntactical aspect of the language is considered a crucial issue in stylistic analysis.[1]

There are many stylistic devices based on the syntactical arrangement of an utterance. They are parallel constructions, chiasmus, repetition, enumeration, suspense, gradation, antithesis, rhetorical question, ellipsis, represented speech, litotes. All these stylistic devices are regarded as elaborate designs   aimed to produce a definite impact on the reader. In the belles-lettres text they assume various stylistic functions: to fix reader's attention, to intensify the utterance, to attach logical and emotional emphasis, to contribute to the rhythmical quality of the utterance, to secure emotional tension and so on. Most interesting are the cases when the convergence of the syntactical stylistic devices and expressive means is utilized in the text.

Functional stylistics, as is well-known, is concerned with the description of various types of texts. In text linguistics the problem of text types is also in the focus of interest, and it is studied in text typology and text stylistics. One of the main tasks of text stylistics is to study language means functioning in typified standard situations. Therefore much attention is attached to the text types characterized by definite stylistic functions and traits. Besides, the stylistic theory of text linguistics is faced with the problem of compositional speech forms, to wit: narration, description, reasoning, dialogue. All these forms will be extensively discussed further. Here it is worth mentioning that according to a text type either this or that compositional form of prevails. Thus the dramatic text is presented in the form of a dialogue. The scientific text is based on reasoning. As for the publicistic text, it is mainly narration. A peculiar feature of the fictional text is the combination of all the above mentioned forms, each fulfilling its own communicative-aesthetic function.

Text stylistics also deals with the problem of the compositional structure of the text. Composition is a complex organization of the text, the elements of which are arranged according to a definite system and in a special succession.[2]

Comparative stylistics is a relatively new branch of linguistics. Though general problems of stylistics in different languages have been rather well studied the

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[1]D.U.Ashurova, M.R.Galieva. Stylistics of literary text. Toshkent"Alisher Navoiy nomidagi O'zbekiston milliy kutubxonasi nashriyoti", -2013. p-16

[2]D.U.Ashurova, M.R.Galieva. Stylistics of literary text. Toshkent Alisher Navoiy nomidagi O'zbekiston milliy kutubxonasi nashriyoti", -2013. p-25

comparative analysis of stylistic phenomena has not received much attention in the linguistic literature, and consequently, many issues have remained unresolved.

Stylistics is the study and interpretation of texts in regards to their linguistic and tonal style. As a discipline, it links literary criticism to linguistics. It does not function as an autonomous domain on its own, but it can be applied to an understanding of literature, journalism as well as linguistics. Sources of study in stylistics may range from canonical works of writing to popular texts, and from advertising copy to news, non-fiction, popular culture, as well as to political and religious discourse.

Stylistics as a conceptual discipline may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre, the study of folk art, in the study of spoken dialects and registers, and can be applied to areas such as discourse analysis as well as literary criticism. Common features of style include the use of dialogue, including regional accents and individual dialects (or ideolects), the use of grammar, such as the observation of active voice and passive voice, the distribution of sentence lengths, the use of particular language registers, and so on. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is "going on" within the language; what the linguistic associations are that the style of language reveals.

"Stylistics, traditionally known as the study of literary texts using formal linguistic tools, can also be done via sophisticated computer-based applications. Some stylisticians quantitatively analyze large amounts of data and texts, not possible otherwise, and thus can provide answers to questions such as what is Dickens' writing style in his novels or how can one state, solely on the basis of textual evidence, that Milton or Shakespeare's works are historically arranged?"

"The preferred object of study in stylistics is literature, whether that be institutionally sanctioned "Literature' as high art or more popular 'noncanonical' forms of writing. The traditional connection between stylistics and literature brings with it two important caveats, though. The first is that creativity and innovation in language use should not be seen as the exclusive preserve of literary writing. Many forms of discourse (advertising, journalism, popular music-even casual conversation) often display a high degree of stylistic dexterity, such that it would be wrong to view dexterity in language use as exclusive to canonical literature. The second caveat is that the techniques of stylistic analysis are as much about deriving insights about linguistic structure and function as they are about understanding literary texts."

"Stylistics is, in a sense, the modern version of the ancient discipline known as 'rhetoric,' which taught its students how to structure an argument, how to make

effective use of figures of speech, and generally how to pattern and vary a speech or a piece of writing so as to produce the maximum impact.

One of the tasks set before stylistics is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions, an evaluation of an breaking away from the established norm, and classification of mistakes and failures in word-coinage. Stylistics has two separate fields of investigation. The first field of investigation deals with the system of special language means of the language. The stylistic means of the language can be divided into expressive means and stylistic devices. The second field of investigation of stylistics is certain types of texts, distinguished by different aspects of communication, called functional styles of the language. Thus stylistics is a linguistic subject that studies the system of stylistic devices and expressive means as well as the functional styles of the language.

The third chapter of our scientific work is devoted to the stylistic devices expressed through composite sentences. In the above chapter, we talked about stylistics, translation studies and the theory of composite sentences. In this chapter, we will consider the stylistic devices expressed through composite sentences and their translation from the practical point of view.

As we all know, stylistic devices are most often found in literary works. It can be seen that in the process of translating literary works, the translator has a number of responsibilities: to preserve the original meaning in the translation, to convey the intended purpose of the text to the reader in its original state, and so on.

Translation is the expression in another language (or the target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences (Dubois 1974).

Translation is ultimately a human activity which enables human beings to exchange ideas and thoughts regardless of the different languages they use. A good translation is one that carries all the ideas of the original as well as its structural and cultural features. The meaning or sense of any language unit is indivisibly connected with its emotional color. While translating a word, word combination or a grammatical phenomenon, it is necessary to settle the problem what feelings and emotions are connected with the meaning or sense of the language units. Even the lack of emotional color is stylistically of great importance, because it is an indication of the fact that the given word or grammatical phenomenon is emotionally neutral and this neutral emotional color must be preserved in translation. As it is known, the adequate translation conveys not only the sense, but also the expressive-stylistic peculiarities of the original.

Therefore, the problems of conveying of stylistic peculiarities of lexical and grammatical phenomena have always been studied together with various lexical and

grammatical problems of translation. Nevertheless, in this practical work the translators face problems which may be called stylistical in essence.

Therefore, transformation stylistic devices in translation requires a creative approach and skill from the translator in order to value the device used in the text from the point of view of its stylistic color in the text , and also his mastery to compare the functions of these devices in the source and target languages.

Translation is ultimately a human activity which enables human beings to exchange ideas and thoughts regardless of the different languages they use. Al Wassety views the phenomenon of translation as a legitimate offspring of the phenomenon of language, since originally, when humans spread all over the world, their languages differed , and they needed a means through which people speaking certain language would interact with others who spoke a different language.

Translation is a heavily subjective art, especially when it deals with matters outside the realm of science where precisely defined concepts are more often expressed by certain generally accepted terms. Translation between languages is not the whole of translation, but it is an especially illuminating limit case of a much broader phenomenon.[1]

The need to translate the spoken word (either within or between languages) presents serious practical difficulties for a great many people on a day-to-day basis. However, it is written texts that most profoundly present the theoretical problem of translation; a "literal" translation would be inconceivable in an entirely oral culture. Indeed, the notion of "fidelity" to an "original" must be quite different in an oral culture than it is in a print-dominated culture.

Translation problems can be divided into stylistic problems, linguistic problems and cultural problems. Stylistic problems of translation include three main groups of issues: lexico-stylistic, grammatico-stylistic problems and problems connected with the stylistic peculiarities of various genres.

The linguistic problems include grammatical differences, lexical ambiguity and meaning ambiguity. The cultural problems refer to different situational features. Another level of difficulty in translation work is untranslatability. Culture constitutes another major problem that faces translators. A bad model of translated pieces of literature may give misconceptions about the original. That is why Fionty (2001) thought that poorly translated texts distort the original in its tone and cultural references, while Zidan (1994) wondered about the possible role of the target culture content as a motivating variable in enhancing or hindering the attainment of linguistic,

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[1] J.Luders. Stylistic devices. New-York. "Longman", -2013. p-43

communicative and, more importantly, cultural objectives of (English as a Foreign Language) education.[1]

The transfer of stylistic units is one of the major tasks in translation. It should be paid special attention. Stylistic devices of a language are divided into four subdivisions:

1. Lexical stylistic devices- epithet, metaphor, metonymy, zeugma, irony, pun, oxymoron, violation of phraseological units.

2. Syntactical stylistic devices-repetition, detachment, parallelism, gap-sentence link, asyndeton, polysyndeton, chiasmus, aposiopesis, question-in-the-narration, rethorical questions, sudden-break–in the narration.

3. Lexico-syntactical stylistic devices-represented speech, antithesis, hyperbole, understatement, simile, climax, anticlimax, litotes, periphrasis, euphemisms.

4. Phonetical stylistic devices- rhyme, alliteration, rhythm, onomatopoeia.[2]

The translation of above given stylistic devices should meet certain stylistic requirements: for example: normative rules characterizing texts of the same type in the target language. These requirements are:

1. Semantic correspondence. Depending on the style and orientation of translation the translator must always strive to ensure that the translated text reflects the true meaning of the original. Semantic correspondence includes stylistic accuracy, adequacy and completeness.

2. Literacy. The main requirement is that the text is consistent with the general rules of the Uzbek and foreign languages. As a rule, the absence of stylistic, grammatical and spelling errors is expected to be.

3. Lexical and stylistic consistency. It is assumed to be the correct selection of equivalents to the terms of the original, the search for analogues of acronyms and abbreviations, correct transliteration.

The general style of the translated text and style of the original should not diverge in perception. Technical translations are characterized by the accuracy of phrases, lack of emotionally colored words, the construction of simple sentences, impersonality. To make the speech relevant to the main stylistic requirements, to be expressive, precise and stylistically motivated, and the devices which used are the most appropriate for the content expression and relevant in the present context, the speaker must master the stylistic resources of a language and know its stylistic norms. Translation, either oral or written, is a complex and multi-dimensional process.

[1] J.Luders. Stylistic devices. New-York. "Longman", -2013. p-61

[2] J.Luders. Stylistic devices. New-York. "Longman", -2013. p-63

The meaning or sense of any language unit is indivisibly connected with its emotional color. While translating a word, word combination or a grammatical phenomenon, it is necessary to settle the problem what feelings and emotions are connected with the meaning or sense of the language units. Even the lack of emotional color is stylistically of great importance, because it is an indication of the fact that the given word or grammatical phenomenon is emotionally neutral and this neutral emotional color must be preserved in translation.[1]

As it is known, the adequate translation conveys not only the sense, but also the expressive-stylistic peculiarities of the original. Therefore, the problems of conveying stylistic peculiarities of lexical and grammatical phenomena have always been studied together with various lexical and grammatical problems of translation.

Nevertheless, in this practical work the translators face problems which may be called stylistic problems in essence. We speak of those cases when various expressive means are intentionally used to make the text more striking and emotional, to make it impress the reader more from the emotional point of view. This goal may be achieved by using lexical expressive means, as well as stylistic devices, by means of special combination of phrases and sentences, for example: by using syntactical stylistic devices and expressive means.

Each of these devices aimed at making the text stylistically colored obliges the translator to turn to a number of special methods for solving them. Moreover, the translator very often encounters difficulties connected with the problem that the source language text belongs to a definite speech style. Stylistic idiosyncrasy of certain genres in different languages does not coincide. The translator should know the main cases of such discoincidences and be familiar with the general principles of translation of texts belonging to various genres.

Thus, as it has already been mentioned above Stylistic problems of translation include three main group of issues: lexico-stylistic, grammatico-stylistic problems and problems connected with the stylistic peculiarities of various genres. Differentiation of lexical and grammatical means used to achieve a certain stylistic effect does not mean that they have been separated by an unsurmountable barrier. Identical emotional background may be created by various stylistic devices. The task of the translator, first and foremost is conveying this background by an adequate one, but not to copy or imitate the stylistic devices of the original, which is sometimes impossible.

While conveying stylistic peculiarities of the original the translator very often is obliged to substitute lexical expressive means by grammatical ones and vice-versa.

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[1] T.A.Sebeok. Style in language. cambridge. "Mass", -1960. p-93

The heroine of the novel "Vanity Fair" by W.M. Thrackerey describes the ignorance of Sir Pitt "him and his family has been cheating me on that farm these hundred and fifty years". ….Sir Pitt might have said, he and his family to be sure, but rich baronets do not need to be careful about grammar as poor governesses must be.[1]

All the irony expressed in this extract is based on the wrong use of the form of the third person of the pronoun by Sir Pitt.

The most difficult type of translation is the transformation of set- phrases. As it is known, the meaning of a set-phrase is not the sum of meanings of its components, i.e. there are words which are untranslatable on word level in majority of cases, because the whole word-combination or set-phrase occurs in the role of a unit of translation. Translation on word level of set-phrases is possible only in those cases when their "internal" forms in the source language and the target language coincide, for example, to play with fire.

The translator should always strive to convey adequately all colors of the source language translation by using all methods and means which have been worked out by the theory and practice of translation. Before beginning to study the ways how to convey the separate stylistic devices in translation it is necessary to focus attention on idiosyncrasies of the original.

Pun, zeugma are based on compensation as a principle, which may serve a good example of a special type of contextual substitution. The translator must well know the essence of this method and use it skillfully depending on the nature of expressive means conveyable in translation.

Very often expressive means and stylistic devices of the source language do not yield in translation by means of the same figures of speech. In reality such stylistic idiosyncrasies may be considered intranslatable. We may refer to them most of all, diversions from the norms the interaction of meanings of homonyms, devices based on the formal aspect of English words, etc.

In a number of cases, the translator appeals to contextual substitution of the expressive means, but seldom this method also occurs to be useless. It does not mean that the translator cannot convey such stylistic devices with the resources of the target language. To overcome these difficulties the translator may always turn to the method of compensation. The essence of this method is that when the translations suffer "losses" in conveying expressiveness the translator tries to compensate "these losses" by creating here or somewhere an identical means of the same stylistic value. Thus, a certain extract of the target language translation begins to correspond to the source language translation from the stylistic point of view wholly.

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[1]J.Luders. Stylistic devices. New-York. "Longman", -2013. p-49

It is necessary to bear in mind that the translator should better provide the stylistic equality in translation than to preserve the stylistic device in the exact place. If the source language translation abounds with stylistic devices like pun, zeugma and others, then the target language translation must possess stylistic devices of the same nature.

If in some places the translator is unable to convey these stylistic devices with identical stylistic devices, he must compensate these "losses" by creating identical stylistic devices somewhere nearby in the target language translation if possible.[1]

Some peculiarities of the colloquial English language are impossible to convey without the application of compensation, for example, addition and omission of vowels or consonants which are very characteristic in speeches of illiterate Englishmen (it instead of hit), absence of agreement between the subject and predicate (I was, you was) or any other violation of the grammar rule.

The method of compensation is one of the types of the contextual substitutions. The main difference of such contextual substitution from other types of substitution is that contextual substitution is often used quite in a different place of translation. In this case, substitution is used not only to convey a concrete expressive element or stylistic device, but to preserve the stylistic color inherent to the original. If this goal is achieved in translation, separate "losses" while conveying various expressive means and devices will be insignificant for the adequateness of translation as a whole.

The English simile "as old as the hills" is usually translated into Uzbek language as "dunyo qadar qadim". But Ch. Dickens used this simile in his novel "David Copperfield" in a prolonged metaphor: …quaint little panes of glass and quainter little windows though as old as the hills, were as pure as any snow that ever fell upon the hills.

Expressiveness in speech is very often achieved by making a stylistic use of lexical units. The author uses words in their transferred meanings, in the form of metaphors, metonymies, epithets, compares them with the meanings of other words, opposes the meanings of one and the same word within one and the same context or the meanings of homonyms and so on. Such stylistic devices creates certain difficulties for translators, if it is comparatively easy to look for a corresponding meaning of the word in the target language, it is very difficult to find dictionary and transferred equivalents in source language and target language. And it is quite impossible to find identical homonymous pairs in the two languages, because of correspondence of sound form of words.

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[1]T.A.Sebeok. Style in language. cambridge. "Mass", -1960. p-97

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