

## ON THE USE OF RUSSIAN ZEUGMATIC CONSTRUCTIONS FROM THE WORKS OF TRANSLATED UZBEK LITERATURE IN TEACHING RUSSIAN LANGUAGE

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### ABSTRACT

Understanding of the Russian text is mostly based on the students' native language: analytical comprehension of Russian texts has to be connected to their translation into the native (Uzbek) language. The main form of translation is the literal translation into the Uzbek language, because it expresses the students' understanding of the content and idea of the text.

**Key words** : zeugma, stylistic figures, comic effect, rhetorical effect, heterogeneous connections, text translation.

### INTRODUCTION

In Russian linguistics, zeugmatic constructions are of particular interest due to their unusual semantics. As far back as in ancient times, ZEUGMA was defined as a technique of combining a number of speech units by a common component: this notion has not lost its relevance and remains in the field of view of Russian philologists to the present day. A zeugma is taken into account when the subject of research is a language game, which constantly attracts the attention of linguists.

Zeugma is (Greek for "conjugation", "connection") a term of antique stylistics. In a broad sense, ancient grammarians called zeugma such turns of speech, when a word, more often a predicate, was repeated twice or several times, but put once, and in other places only implied.

In a narrower sense, the term zeugma meant the repetition of a word, e.g. a verb, placed once, not in the same, but in a close meaning. The zeugma was sometimes seen as a rhetorical figure, for example: "Shyness overcame passion, fear overcame impertinence, prudence over madness" (repeating roughly the same segments of speech, the members parallel in construction).

## METHODS

The zeugma is one of the most striking and also one of the most difficult stylistic figures of speech to form. The term 'zeugma' refers to a wide variety of speech phenomena, but we can find that all of its definitions cluster around two understandings of the phenomenon.

On the grammatical side, zeugma is seen as an absence of repetition, dictated by the economy of linguistic resources. For example, Quintilian, the ancient Roman rhetorician, describes zeugma as a figure formed by abbreviation.

From a stylistic point of view, zeugma is defined as a figure in which one word is grammatically linked to two or more words, although in meaning it refers to only one of the words or refers to them in different senses: as the grammatical agreement of two words that have different meanings, e.g. 'abstract' and 'concrete'. So a zeugma is a construction with non-uniform links of subordinate elements with a common subordinating word. A zeugma creates a comical, less often a rhetorical effect due to the grammatical or semantic heterogeneity and incompatibility of the components of the grammatical construction. According to E. M. Beregovskaya, in "the author's speech zeugma is capable of conveying all shades of comic: from soft humour and unassuming amusing burlesque to satire... zeugma is highly organic to poetic associative perception and reflection of the surrounding world".

Linguistic researchers T.R. Levitskaya and A.M. Fitterman define zeugma as follows: "This technique consists in the fact that two or more homogeneous members act as complements under one verb with which they cannot simultaneously be combined paradigmatically... The effect of this technique is the collision of two verb meanings - direct and figurative, free and lexically connected". It is clear from this definition that they regard as zeugma only those cases where the homogeneous members are complements of the same verb. Such an understanding seems, in our view, narrow and insufficient.

The 'Poems on figures of eloquence' by an unknown Latin author (dated by M. L. Gasparov as IV A.D.) treats the figure 'zeugma' ('sheaf') as follows: 'In a sheaf several words are linked by a single word: 'Ebol by the sword, Lycon is beaten by the spear and Pedasimus by the arrow' - here we read 'beaten' both to the first words and to the last".

Zeugmatic constructions are stylistic figures used in the process of communication: speaking, reading, writing, listening. Psycholinguists argue that reading in Russian (as a foreign language) is a very complex activity in its structure and content, which is expressed in the fact that the reader not only perceives the printed text, but correctly and accurately understands the author's thoughts expressed in it, critically evaluates

and consciously assimilates them for the purpose of creative application in the process of communication - in the process of communication in Russian.

The process of communication requires two basic conditions: the ability to express one's thoughts correctly, the ability to put thoughts into a linguistic shell grammatically correct - on the one hand, and the ability to understand these thoughts correctly - on the other hand.

Understanding of the read text is a very complex process, characterised by varying degrees of depth, clarity, completeness and validity. The depth of understanding is determined by the richness of the connections that readers uncover, their versatility and regularity. Reading text, students should understand not only the individual thoughts of the author, not only the course of these thoughts and the logic of the author's reasoning, but also should try to comprehend his main conclusions and inferences. According to psychologist A.A. Smirnov, full and clear understanding is achieved when we can express it in our own - native - language. Consequently, to read and understand a text in a foreign (Russian) language means to translate it into the native (Uzbek) language of the reader.

The most important support in understanding a Russian text is the pupils' native language: analytical understanding of Russian texts should be linked to their translation into their native (Uzbek) language. The main form of translation is literal translation into Uzbek, because it expresses the students' understanding of the content and idea of the text. The literal translation of the text encourages students to compare all elements of the studied Russian language with the corresponding elements of the native Uzbek language and thus to understand the Russian texts in a fuller and deeper way.

## RESULTS

Uzbek students can more easily understand Russian texts by Uzbek authors and poets whose works are familiar to them from their course in Uzbek literature. We have analyzed the works of A. Kadyri and H. Hamza translated into Russian, and identified zeugmatic constructions used by the translators from Uzbek into Russian. Consideration of such constructions, in our opinion, helps students to better understand and master the studied Russian language.

For example, from the Russian-language novel "Scorpion from the Altar" by A. Kadiri we can consider such zeugmatic constructions:

1. That day, even before noon, for the first time in their lives they saw a man with a great conscience, with a lion's heart.
2. Indeed, a person may be capable of treachery for profit or under the threat of death.
3. Because my conscience is calm, my soul is pure and my heart is full of love!

4. Tulips with black hearts will bloom on my grave; they are the black wounds that you and people like you have inflicted on my heart!

Or such zeugmatic constructions from A. Kadiri's Russian-language novel *Days Gone By*:

1. A foreigner... it's Chinese... or some other trouble... Since you don't understand, I'll tell you straight up: a gypsy...
2. It's my business to repent and yours to forgive...

## DISCUSSION

One can also consider such zeugma from the story "On Ulak", translated into Russian: "one grabs the carcass, the other snatches it, and pulls it towards himself; a third or fourth man comes, and now eight men are pulling the carcass, each one in his direction.

One of the founders of Uzbek drama was Khamza K. N., who created a famous satirical comedy "The Pranks of Maisara" in 1926. The comedy is based on folklore and abounds in Uzbek expressions and sayings. The author uses colourful language to expose the machinations of officials and their immoral deeds, and praises pure love and fidelity. Hamza, in beautiful folk language, tells the story of Maisara, a woman of intelligence, initiative and ingenuity with a keen and perspicacious tongue.

## CONCLUSION

We believe that "The Pranks of Maisara" comedy translated into Russian will also be of interest to Uzbek students of Russian stylistics. For example, such phrases from the comedy are:

1. You will understand when I start swaddling. The harness, the axe, the saw, everything is in place.
2. They say the happy eyes of the Sultan himself can overlook. All the treasures of the white world are worth a nickel in front of my beloved.
3. I warn you once more, this is a dangerous and delicate business, and we must behave with restraint, modesty and no mischief until it is done.
4. I used to see Chupan, he'd caress me and I'd laugh, but when he'd talk, I'd cry.
5. Whether you turn me into a cow, or a donkey, just turn around faster! If I get out of here, I'll make a thousand vows!
6. I'll make you look like a cow!
7. Wait, don't fall down! The main thing now is to get out safely!

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