

**Die Probleme der Gleichnisübersetzung in korpusbasierten Übersetzungsstudien
Usbekistan**

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Zusammenfassung: In den letzten Jahren werden in der lexikographischen Forschung im Zusammenhang mit der Erstellung von Bildungs- und Übersetzungswörterbüchern korpusbasierte wissenschaftliche Betrachtungen in verschiedenen Bereichen der Linguistik, Computerlinguistik und Verarbeitung natürlicher Sprache als Gegenstand der Korpusforschung betrachtet. Da die Theorie der korpusbasierten Übersetzung ein relativ neues Gebiet in unserem Land ist, besteht eine der dringenden Aufgaben darin, die Arbeit an der Erstellung eines parallelen Korpus weiter zu beschleunigen. Auch die Rolle der Computerlinguistik spielt in diesem Zusammenhang eine wichtige Rolle. Im Bereich der integrierten Wissenschaften basiert es auf der geleisteten Arbeit und den gewonnenen Erfahrungen bei der Umsetzung praktischer Aufgaben mit Bezug zum Korpus.

Schlüsselwörter: Computerlinguistik, paralleles Korpus, korpusbasierte Übersetzungswissenschaft, Übersetzungseigenheiten des Gleichnisses

The problems of translating simile in Corpus-based translation studies

Uzbekistan

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Abstract: In recent years, in lexicographic research related to the creation of educational and translation dictionaries, corpus-based scientific views in various areas of linguistics, computer linguistics and natural language processing are considered as objects of corpus research. As the theory of corpus-based translation is a relatively new field in our country, one of the urgent tasks is to further accelerate the work on the creation of a parallel corpus. The role of computer linguistics is also important in this regard. In the field of integrated sciences, it is based on the work done and the experience gained in the implementation of practical tasks related to the corpus.

Keywords: computer linguistics, parallel corpus, corpus-based translation studies, translation peculiarities of simile

INTRODUCTION

Computer linguistics creates tools (i.e. programs) for KL. In this sense, they complement each other. For example, KL needs tools to automatically mark words in the corpus. If there is 100 million words of text, the process of tagging each word cannot be done completely manually, so special software is required. It is this software provided by computer linguistics, but this does not give rise to the notion that KL is a part of it.

Although corpus linguistics and text linguistics are recognized as closely related disciplines, the fact that their functions are different helps to distinguish the two disciplines. In corpus linguistics, the type of information derived from a text is given orally or in writing.

The connection of KL with linguistic levels is the basis for establishing close links between phonetics, lexicology, grammar and stylistics. Methods of corpus linguistics are classified into the following groups: 1) philological methods,

- 2) theoretical and linguistic methods,
- 3) mathematical (statistical) methods,
- 4) methods of information technology.

The first group includes methods related to genres, authorship of texts, proportions of texts in a particular genre, and the like. The second group includes methods related to general and specific linguistic problems of text selection and presentation of linguistic information in the corpus. The third group consists of mathematical statistical methods related to the model quantitative aspects that ensure its participation. The fourth group includes computer methods, which provide the computer display and processing of corpus data. Depending on the understanding of corpus linguistics as an emerging field of knowledge, the initial attitudes, views on styles, and their place in this discipline differ significantly.

MAIN PART

Criteria for creating a corpus-based dictionary have made a significant shift in lexicographic research. In particular, the corpus-based approach to the issue of electronic dictionary is widely recognized by the scientific community. In this regard, A.N. Baranov describes the stages of creating an electronic dictionary as follows.

- 1) formation of corpus texts and parallel creation of vocabulary;
- 2) automatic forming of the body of samples;
- 3) writing articles;
- 4) inclusion of articles in the database;
- 5) check articles in the database;
- 6) check the texts in the database;
- 7) get the results of the texts in the dictionary and form a model;
- 8) publication of the dictionary.

Today, terms such as taxonomy, thesaurus, ontology are widely used. Taxonomy is a special dictionary, a hierarchical complex based on semantic relations, such as ancestral-generation (parent-child), whole-part, structured in a branch (family tree). Tuzaurus, on the other hand, is a type of managed dictionary that includes internal relationships in words larger than taxonomy. It reflects both hierarchical and equivalent relationships.

Creating a dictionary of simile is a special type of compiling philological dictionaries, in which several dictionaries have been created around the world. In particular, V. Ogoltsev summarized the synonymous-antonymic features of stable simile in the Russian language and brought them into the form of a dictionary; a brief thematic dictionary of simile in Russian L. Lebedova, V. Mokienko, a dictionary of fixed simile in French by A.G. Nazaryan, in Ukrainian by I. Gurin, an English-German dictionary of simile by A. Dolgova.

The use of simile in the Uzbek language is reflected in the speech in the "Explanatory Dictionary of Uzbek simile" authored by N. Mahmudov and D. Khudoiberganova. The scope of work on the study of simile in English is relatively wide. In particular, E. Sommer's "Similes dictionary" divided words into groups based on samples taken from works of art according to the semantic fields of the words and contained 2,000 lexical units.

In the field of translation, there is a great need for electronic dictionaries that contain artistic images. Such dictionaries are important for the creation of bilingual and multilingual dictionaries, which embody the various subtleties of the word, with several advantages for translators, writers, poets, and language users. An example of this type of dictionary is the Linguopoetic Dictionary, which combines the image of a human figure in electronic format. This electronic dictionary consists of 7 chapters and is divided into sections such as human character, human image, human body shapes, national emblems. However, the simile in this poetic dictionary also covers some aspects. That is, in the section on the image of the human face:

- 1) imitation of animals
- 2) simile of fruits and vegetables
- 3) simulation of an object-event
- 4) simile to an object

English subtitles of several simile are given in subsections such as.

In the 1970s, discussions in the field of translation studies about what an ideal translation should look like rose to the forefront, with particular emphasis on the importance of empirical evidence in the translation process. In this regard, the practical aspects of the use of the corpus in comparative linguistics and translation studies began to be analyzed in depth. In this regard, the creation of the first Anglo-Norwegian Parallel Corpus (ENPC) is noteworthy. The corpus was named COMPARA, a bilingual parallel corpus of English and Portuguese at the University of Oslo, led by Stig Johnson. A single-language comparative corpus has also been created, called the Translational English Corpus (TEC). The building was designed by Mona Baker at the University of Manchester. The corpus created by researchers led by Anna Mauranen at the Savonlinna School of Translation is significant for its comprehensiveness. The corpus they created included 3 types of functional capabilities such as descriptive, explanatory and explanatory.

In literature, simile are studied as the art of poetry as a metaphor. Y. Ishakov separately analyzed the components, structure, internal and external features of the simile. The scientist is one of the most active among the spiritual arts in simile, the essence of which is the scientific evidence that two or more things, events or properties expressed in words have some similarity, commonality (quality, character or function) between them. The purpose of the author's simile is also to illustrate and reveal more deeply the object or phenomenon that is the object of the image, or any of their properties.

Ishakov emphasizes four elements of simile:

- 1) mushabbah (something similar);
- 2) mushabbahun-bih (something similar);
- 3) custom tasbih (means of simulation);
- 4) vajhi tashbih (sign of the reason for the simile).

M. Mukarramov explains that simile consist of 3 basic bases and gives his opinion with the following example: Karima blushed like a pomegranate - in the simile 3 bases are taken into account: thing, a sign of similarity of events - redness - a sign of resemblance. An image that resembles the object of simulation is its main condition. If one of these is not used, the simile relationship is not expressed. If we omit one of the words Karima and Pomegranate in the example, the simile is not expressed at all. In doing so, Karima and Pomegranate are compared to each other by a sign of redness. From the outside, there is no resemblance between a man and a pomegranate. But the redness of the pomegranate is figuratively compared to the redness of a man.

Analysis of the simile showed that they can vary depending on the author's communicative purpose and subjective modality, as well as under the influence of categories focused on transparency and expressiveness. As a result, we divided the analysis into the seven types of structures listed below. [2, 66]

Analysis of the simile showed that they can vary depending on the author's communicative purpose and subjective modality, as well as under the influence of categories focused on transparency and expressiveness. As a result, seven types of simile can be distinguished.

A.Sh. Sabirov describes lexical-semantic groups as follows: "Vocabulary is internally divisible. The lexicon of the Uzbek language consists of hundreds of semantic fields. Fields will consist of lexical-semantic groups, and groups, in turn, will consist of elements that are part of them. This property of the lexical layer is also called its discreteness. For example, the semantic field of time includes the micro fields of century, year, and season." [36, 21]

In the research process, the simile were divided into semantic fields according to different lexical-semantic semantic relationships. Parallel segment units of simile as a lingua poetic means of literary text were divided into 55 types as alternative translation units. According to the semantic properties of the classified simile were grouped into 4 macro fields: 1) state; 2) appearance; 3) materiality; 4) movement-state.

Based on the analysis of concordance with black words on the basis of texts in the parallel corpus, the range of lexical-semantic fields in English and Uzbek languages was studied. The study concluded that the parallel texts of works of art (in English-Uzbek) cover the above 15 types of semantic space, black standard simile of color (object: white, black, red) and are divided into 11 types of different semas:

Қора		Black		
№	Ўзбек тилидаги ўхшатишнинг эталон сўзи	Ўзбек тилидаги бадий асарлардан намуна	Инглиз тилидаги ўхшатишнинг эталон сўзи	Инглиз тилидаги бадий асарлардан намуна
1	Жаҳаннам	Нарвон ўрамининг бир томони <i>жаҳаннамдай қоп-қоронги</i> пастлик қаърига туширилди. (Ж. Абдуллахонов. Тарки дунё)	Hell (жаҳаннам)	<i>Black as hell</i> (W. Shekspeare)
2	Қарға	Балки <i>қора қарға</i> патидек ифлосдек (А.Навий “хайрат ул аброр”)	crow (қарға)	Black as a <i>crow</i> — (Petronius)
3	Дев	Ҳарсори каро булутқа жунбуш, Айлаб <i>қора девдек</i> ғурунбуш. (А. Навоий “Лайли ва Мажнун”)	devil’s heart (шайтоннинг юраги)	Black as devil’s heart. (A. Dorfman)
4	<i>Тун ғами</i>	Гулбонг этмас ё <i>ғам тун</i> и ўчса шаъми анвор (А. Навоий “Лайли ва Мажнун”)	depressive’s thoughts	Black as a manic <i>depressive’s thoughts</i> (E. Sommer)
5	<i>Қора мушук ўтмоқ</i>	Шундай вақтларда Нури: — Ораларингиздан <i>қора мушук</i> ўтдими?— дерди кулиб. (Murod Mansur «Judolik Diyori 1-kitob» 1998’)	black cats (қора мушук)	Black as a stack of <i>black cats</i> in the dark. (H.W. Thompson)
6	<i>ҳабашдай қора</i>	И-, <i>ҳабашдай қора</i> анув маймун башараку! (Мурод Мансур “Жудолик диёри” 1-китоб 1998’)	Black	Black as <i>black</i> (W.B. Yeats)
7	<i>тубсиз</i>	Зулмат нафақат шаҳар кўчалари, балки ичкариларни — хонадонларни ҳам чулғаб олган. Худди бутун бошли шаҳар чироқсиз қолиб, <i>тубсиз қоронгилик</i> тубига абадий чўкиб кетган каби (У.Ҳамдам “Сабо ва Самандар”); Бошига тош ёғилса-да, хатто бой билан камбағалнинг ўртасида <i>тубсиз жарлик</i> пайдо бўлса-да! (У.Ҳамдам “Мувозанат”)	bottomless (тубсиз)	(Eyes) black as <i>bottomless</i> water. (E.P. Taylor)
8	<i>ҳажр тун</i> и	Ки эъ <i>ҳажр тун</i> ида ахтари ишқ, Рахшанда нечукки гавҳари (А.Навий	Despair (умидсизлик)	Black as <i>despair</i> . (J. Phillips)

		“Лайли ва Мажнун”)		
9	<i>хижрон қора шоми</i>	Шуъла чекиб ул ўт <i>хижрон қора шоми</i> зору махзун (А.Навоий “Лайли ва Мажнун”)	Dusk (шом)	Black as <i>dusk</i> . (W. Styron)
10	<i>қора қайғу</i>	Ёзғонда мидоди кўз қароси, Ёзғон <i>қора қайғу</i> можароси. (А.Навоий “Лайли ва Мажнун”)	Sorrow (қайғу)	Black as <i>sorrow</i> . (S.P. Sidney)
11	<i>Кўмир</i>	Оташпараст ҳинду <i>кўмирдек қорайиб</i> кетган эсада, у ёқут тахт устидан жой...(А.Навоий “Хайрат ул аброр”)	coal (кўмир)	(Their visages) blacker than <i>coal</i> . (The Holy Bible)

Table 1. Similarities in the Uzbek-English language expressed by the black standard.

From the table above, we can conclude that “*жаҳаннам*” in Uzbek represents suffering and darkness in English through the standards of “hell”. That is, the color black in both languages means hell, suffering.

In the English *қора мушук ўтмоқ*, cat also serves as a cat reference word in English. In Uzbek, “*тубсизлик*” means “bottomless” in English, and in both languages it means “blackness”.

Both languages are used in fiction as a symbol of *кўмир* – coal. For example, in Uzbek:

Оташпараст ҳинду *кўмирдек қорайиб* кетган эса-да, у ёқут тахт устидан жой... (А.Навоий, “Хайрат ул аброр”)

If the blackening of the Hindu is like coal, we can see that there is a similar analogy in English. That is:

Their visages blacker than *coal*. (The Holy Bible)

In the Bible, the holy book of Christians, the analogy of “Their faces are blacker than coal” is that the blackness of the face is expressed through coal. We express the depiction of simile using the same emblems by the fact that both peoples use coal and that coal is only black in nature as a mineral.

Despite the fact that the Uzbek and British peoples are historically ethnically and geographically far apart, many similarities have exactly the same meaning. Below we look at a number of similar aspects. In both nations, the redness of the human face is represented by different standards in both the British and the Uzbeks.

Redness of the face in Uzbek “*анор*”, “*лавлаги*”, “*лола*”, “*олма*”, *Мош (дон) еган (ютган) хўроздай* (Obese faces red and tight. In a negative sense), *Шолгом* (a change in the color of a person as a result of being severely embarrassed, ashamed, embarrassed), “*қизгалдоқ*” in English, if expressed by such standards as “*Pomegranate*” (анор), “*Freshly washed china*” (тоза ювилган хитой чинниси), “*Strawberry*” (кулупнай), “*Apple*” (олма), “*Overripe fruit*” (пишиб кетган мева – салбий маънода), “*Radish*” (*редиска*), “*steak*” (чўғда пиширилган гўшт), “*rooster’s comb*” (хўрознинг тожи), “*Rose*” (атиргул), “*Robin’s breast*” (Робин қушининг кўкрак қисмидаги кизил жойи) represented by symbols such as.

The following similes are represented by the same standard words in Uzbek and English.

Жалололидин Хоразмшоҳми? – юзлари *анордай қизариб кетди*. (Э.Самандар. Султон Жалололидин.)

Йигитчанинг кўлидаги коса тушиб кетай деди. Ўзи *лавлагидай* қизариб кетди. (С.Аҳмад. Қўриқхона)

Лола каби юзим қизил, ичим ғам (Х.Олимжон. Муқанна)

Кампир нима қилганини ўзи ҳам пайкамай, тез бориб ёшли кўзларини қизнинг *олмадай қизил* юзига босди. (А.Мухтор. Опа-сингиллар)

Ҳа, хумпарлар, ҳамиша *дон еган хўроздай* қизариб юрасанлар. (Ойбек. Улуғ йўл)

Икки юзи қизгалдоқдек қип-қизариб кетган Ойбекнинг севинчи ичига сиғмайди. (А.Кўчимов. Ҳовлидаги майдонча)

Инглиз тилида ҳам кўпгина эталонлар орқали ифодаланади.

“*Strawberry*”

Face ... *like a strawberry*. (Mary Hedin)

Many of the simile are similar to each other in terms of both meaning and form and the stylistic function they perform. Sometimes the components of the analogy and their figurative bases also coincide. At first glance, the similarities between the two languages seem to have been mastered by the kalka, but the frequent use of the same simile by peoples far apart seems to prove our point.

These simile are identical in meaning, form, and stylistics. However, these simile do not lead to the conclusion that the translation into Uzbek was done by the kalka method of translation. This is because almost all of the works translated from English into Uzbek prove that our language was translated into Russian.

From the above analysis, we can conclude that in the Uzbek and English languages, the exact similarities in terms of meaning, form and stylistic features have emerged independently in both languages. Both peoples were able to find vivid images of life by deeply observing events.

The simile arise mainly through vital observations in public speech, in dialogues, and through the works of a writer or poet. The similarity of the simile in English and Uzbek is commendable, as both peoples have an independent and deep understanding of life, and find similarities through symbols appropriate to life observations.

The tastes of the peoples, the sympathy or antipathy towards the many things and events in them, often coincide. Humanity, hospitality, generosity, cooperation, generosity, humility, prudence, prudence, prudence, prudence, prudence, prudence, prudence, prudence, prudence, prudence, pity, greed, pity, pity There is no nation that does not sing and glorify patriotism and patriotism, and so many other noble qualities.[27, 194]

The fact that some simile in two languages are the same does not always mean that these peoples use the same simile. The simile arise through the environment, the location of the countries, the customs and traditions.

In the practice of translation, there are four different ways of translating phraseologies from one language to another, and these ways are also reflected in the scientific literature:

1. Translation by equivalents;
2. Translation using alternative options;
3. Translation by Kalka;
4. Visual translation.[27, 206]

We may find that there are several simile in which the simile are translated in an equivalent way in translation. For example, mature translators I.M. Tukhtasinov and O.M. We analyze the following analogy in Oybek's novel "Navoi", translated directly from Uzbek into English by Muminov:

“Хусайн Байқаро Боғи Жаҳон оронинг салқин йўлларида кета туриб, *ипакдай майин*, юпка қоғозни ёйди.” [23, 229]

In this sentence, the author compares the thinness of the paper to the thinness of silk by making it look like silk. Translators I.M. Tukhtasinov and O.M. The Muminovs translated this analogy into English as follows:

“ – Going out into the garden, Hussein Bayqara turned soft, *smooth as silk*, paper.” [23, 156]

The Uzbek word for silk is expressed by a combination of smooth as silk. We will examine the meanings of the use of the silk and silk standards in Uzbek and English in order to test how accurate or inaccurate this translation of the analogy is. In the Uzbek dictionary of simile we can observe the use of the silk standard in 3 different senses:

1. *Майин, юмшоқ, мулойим, ёқимли; майин товланмоқ.*

Унинг ... боягина *ипакдек майин товланган овози* энди темирдек жаранглаб чиқарди (Ў. Ҳошимов. Нур борки, соя бор).

2. *Майин, мулойим; майин бўлмоқ, мулойимлашмоқ.* Жуда ҳам хушмуомала, юмшоқтабиат, нозиктабиат одам хақида.

Ипакдайин мулойимларни, Аёлларни асранг, эркалар! (С. Тўйчиева. Санамгина).

3. *Эшилмоқ.* Юмшоқ, енгил ҳаракат қилмоқ; аёлларга хос ҳаракат қилмоқ.

Олтинсой туманидаги Хўжаипок жамоа хўжалигида келин уйга киришида оёқлари тагига “*ипакдай эшилиб юрсин*” деган маънода ипак матодан пояндоз ташлайдилар (Л. Худойкулова. Сурхондарё тўй маросим кўшиқлари).

In the Uzbek language, the silk standard is used for paper, book, voice, finger, hair, air, woman, language, etc. in the sense of softness, gentleness. In English, we can see that smooth as silk is used in the English electronic dictionary in the following senses.

1. If something is as **smooth as silk**, it is very smooth. The cream left my skin *as smooth as silk*.

2. If someone is **smooth as silk**, they are polite and confident, often in a way that is not sincere.

It might make it easier if I talked to him on my own. He's smooth as silk.

3. *Slippery; easily negotiated.*

“Everything goes *as smooth as silk*.” (O. Henry. The Dream)

From the above descriptions and examples, we can conclude that in both languages, the silky smoothness - smooth as silk - is a benchmark for softness and gentleness. This shows that the translators achieved the adequacy of the translation by finding the equivalent of this analogy and translated the analogy into English in the original way. This analogy, which has the same stylistic feature in both languages, is the equivalent that differs in word order and number of words. Sometimes a translator may allow spelling without paying attention to such a translation problem, using word order in the same way as in the original language.

There is also a type of equivalence in which the word order of the simile performs the same function in terms of stylistic meaning, even if one or two components differ. For example, translators I.M. Tukhtasinov, U.R. Yuldashev, A.A. The following analogy in O. Yakubov's “Starry Nights of Babur” translated into English by Hamidovs can be cited as an example:

Like a lion and as a fox, he would be able to escape the traps and catch the enemy by surprise. It was the center of their hopes.

Шайбонийхонга *йўлбарсдай* дадил ташланишни афзал кўрган ва бекларни ҳам шунга кўндирган эди.

We interpret this analogical translation as a translation in which adequacy is achieved through the equivalent. Because in Uzbek the symbol of strength is a tiger, in English it is a lion.

The next way in translating simile is to translate through alternative options. Alternative options are used when there is no equivalent of simulation in the process of translating simile from one language to another. The translator should also be careful when translating alternatives, because an analogy that appears to be an alternative may be a fake alternative.

In English, the breastplate of the Robin bird, which glows red, means danger. The English analogy of “Red as a robin's breast” is used in fiction. Legend has it that in folklore specimens, the red chest of a Robin bird or the red glow of its chest is a sign of danger. According to American tradition, the Robin bird is associated with storms. This bird also means a harbinger of death. A robin landing on a window signifies the death of a loved one.

Red as a robin's breast. (Anon)

In Uzbek, the message of death is represented by the symbol “Azroil”. For example,

Кўринишим кўр-пўрга ёқмаса, сизга ёқмаслиги аниқ, – деди Яхшибоев кулиб. – Сиз мисоли *Азроилсиз*, хоним, чошгоҳда *жонимни олгани келасиз*. (М.Дўст, Лолазор)

The difference between such simile certainly presents a number of difficulties for the translator. In Uzbek, the redness of the breast of a robin bird makes no sense. The message of death is conveyed only through azroil. In the process of translation, the interpreter, of course, has to choose the symbol azroil instead of Red as a robin's breast.

CONCLUSION

One of the most difficult aspects for translators of translating simile from English into Uzbek and vice versa is that many simile are inextricably linked to the customs, traditions, laws, national cultural characteristics, religious and political views of a people. Some of the simile are understandable to representatives of other peoples, and some are understandable in form, but it is natural that the stylistic meanings of these simile should be completely incomprehensible to a second people.

To properly address such problems in translation, the translator needs to be well versed in bilingual culture, similarities and differences between cultures, individual-author simile, and stable simile.

“Ian struts up and down in the streets *as if* he has *blue blood*. Surprisingly his father is just a palace guard.”

Иан, *худди оқ суюқлардек*, кўчаларда юқорига ва пастга қараб юрарди. Ажабланарлиси шундаки, унинг отаси шунчаки сарой кўриқчиси. (А.Ахмедова таржимаси)

Инглиз тилида *as if blue blood* ўхшатишининг ўзбек тилидаги варианты *худди оқ суюқлардек* бўлиб, бу ерда ҳеч қандай қон рангининг кўк бўлиши ҳақида гап кетмаган.

The vocabulary of each nation is enriched not only by its internal possibilities, but also by the acquisition of words, phrases, expressions, stylistic tropes from other languages. In the process of translation, the assimilation of such units from a language is called translation by the method of calculus. In the translation of simile, we also observe a number of examples using the kalka method. The Kalka method is to translate the parables literally without any spiritual change.

In Jack London's "Love for Life" story, we focus on the translation of the following simile.

“The seaman smiled and gave him a piece of bread. He grasped it, and looked at it *as a greedy man looks at gold*.”

This similar example was translated into Uzbek by F.Abdullaev as follows: “Матрос кулиб, унга сухари берарди. У очкўзлик билан сухарини олар ва *худди олтинга кўзи тушган хасисдек*, нонни кўлтиғига урарди.”

Due to its vitality, this analogy is in line with the Uzbek language in terms of meaning and stylistics. The analogy in both languages describes the protagonist as a greedy rich man who has never seen gold before.

The latter way of translation is used when it is not possible to use equivalent, alternative translation and kalka methods of pictorial translation.

In Chingiz Dickens's *Oliver Twist*, the following analogy is beautifully expressed in Uzbek by the translator E. Mirabid, using a figurative translation:

“The result was, that, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse the fact of a new burden having been imposed the parish, by setting up *as loud a cry as* could reasonably have been expected from a male infant who had not been possessed of that very useful, a voice, for a much longer space of time than three minutes and quarter.”

“Пировардида, қисқагина олишувдан сўнг, Оливер нафас олди, қичқирди ва меҳнат уйи истиқоматчиларини қавм зиммасига юкланаётган янги ташвишлардан огоҳ этиб, фақат ўғил болалардангина кутса бўладиган, бор-йўғи уч-у чорак дақиқагина муқаддам ўзига ато қилинган ғоятда фойдали эҳсон *қулоқни тешгудек чинқирқ овозда* биғиллаб йиғлай бошлади.”

In the example above, the resemblance of *as loud a cry as* with an ear-piercing squeaky sound-like phrase caused an increase in meaning as well as an increase in sensitivity.

Lexical semantics plays an important role in semantic analysis, which allows machine translations to understand the relationships between lexical elements (words, phrases, etc.).

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