

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

SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES

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**ESSENTIAL PECULIARITIES OF LITERARY TRANSLATION FROM
UZBEK INTO ENGLISH (ON THE MATERIALS OF “ALEXANDER’S
WALL” BY ALISHER NAVOI)**

Specialization: 5A220102 – Linguistics

D I S S E R T A T I O N

Claiming for Master’s Degree in Linguistics

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SAMARKAND -2015

Contents

Introduction

Chapter I. Translation of literary Prose.....	10-14
1.1. Problems in Translating Literary Prose.....	15-18
1.2. Solutions for the Translators of Literary Prose.....	19-26
1.3. Ambiguity of the process of translation.....	26-28
1.4. Style as a Specific Problem of Literary Translation.....	28-43
Conclusion to the Chapter I.....	44-45
Chapter II. Alisher Navoi and his literary heritage.....	46-47
2.1. Alisher Navoi - a Turkichumanistic poet.....	47-50
2.2. "Hamsa" – as the peak of Navoi's poetic creation.....	50-55
2.3. The fifth epic-poem Alexander's Wall.....	56-59
Conclusion to the Chapter II.....	59-60
Chapter III. Analysis of the translation of Navoi's epic poem "Saddi Iskandari" Lexical problems of translation from Uzbek into English.....	60-61
3.1. The techniques of translating culture-specific words used in "Alexander's wall".....	61-67
3.2. The techniques of translations of Proper nouns used in "Alexander's wall" from Uzbek into English	69-75
3.3. The translations of binomial pairs used in "Alexander's wall" into English.....	75-83
Conclusion.....	83-87
List of the literatures.....	88-105

Introduction

With the integration of independent Uzbekistan into the world community the need to make the world acquainted with the Uzbek culture and Uzbek arts has risen.

Islam Karimov, the President of Uzbekistan, once highlighted that "the individual is the main target of the radical transformation. A harmoniously developed generation is the basis for progress in Uzbekistan".¹ It is well-known that setting up a free, prosperous, democratic society is impossible without changing consciousness and that those changes can only be made through education. To accomplish this, Radical reforms of the educational system is necessary to accomplish this. The adoption of the Presidential Decree 18-75 on December 10, 2012 was one of the steps towards bringing up a harmoniously developed generation. Create opportunities for the talented Uzbek youth to have all opportunities and possibilities of learning the global achievements in science and culture.

Looking forward to globalization of the market, Uzbekistan is focused on the preparation of fully trained professionals able to work at the international level.

Translation used to be considered an inter-language transfer of meaning, which is the point of departure for research and study. Many earlier definitions demonstrate this, using source language and target language as their technical terms. Moreover, translation theories strictly confined themselves within the sphere of linguistics. For many years the popular trend in the translation circles had been perfect faithfulness to the original both in content and in form and it had been regarded as the iron criterion. The godly status and the impossible idealistic belief were not altered until new thoughts arose with the respect of consideration of target readers, the unavoidable translator subjectivity and the purpose and function of translations. This thesis, starting to look from new angles such as the accommodation to target cultural conventions, the translator's consciousness of linguistic and cultural adaptations to make it easy for readers to understand

¹И.А.Каримов. Гармонично развитое поколение - основа прогресса Узбекистана.- Т., 1997., с. 4-5.

translated works without too much pain and effort, and translation as a purposeful endeavor. Translation is then understood as a much more complicated activity with a much broader scope.

Translation of poetry was, and still is by some, believed as impossibility for any unfaithful elements would have been taken as failure, be it content or form. The arguments include linguistic elements and cultural elements. Most importantly the myth of untranslatability looks upon poetry as beauty itself which is untouchable for once it is touched it is destroyed. But as translation of poetry has never been stagnant though sometimes vigorous and sometimes not, there is strong evidence in both translation history and present day practice that poetic translation, a literary form as distinguished from fiction, drama, and prose, is translatable. Poetry itself serves a purpose, be it an illusive matter, and aesthetics can be reproduced in another language and culture if accommodation is made. It would be highly likely that the target readers would obtain rather similar if not the same aesthetic pleasure reading the translation as would the source readers reading the original poem. And this is, I believe, the only criterion in evaluating and assessing what is a successful piece of translation. Of course there are other functions of poetry like informative, didactic, cognitive, practical and even entertainment functions. The aesthetic function stays at the top of the list, though.

In other words, if a translation fails to perform the aesthetic function it is in my eyes a bad translation, no matter how well the form is preserved. A word-for-word translation may be judged faithful in form, but it is failure in terms of the performance of functions. As aesthetics of one people influences them with different elements from that of another, accommodation in translation is of urgent necessity. Often loss or addition is made to achieve that end and sometimes only some elements are preserved while other elements are neglected. This is inevitable or there will be no translation, which means if one fears any loss or addition, one should learn to read the original always instead of reading the translated version. But how many of us can do that?

The urgency of a theme of research follows that translation of art texts is one of the most complicated problems of translation. Prominent feature of fiction is

display in each case of an individual art manner of the writer. Thus the manner of the writer is caused by its outlook, influence of an aesthetics of an epoch and literary school, lexical and grammatical (in particular, syntactic) means of language and their parities with each other.

Individual style of the writer includes use of the certain speech styles of public language. Its unity gives in to a partition on elements already by way of the stylistic analysis (both the original, and translation in its parity with the original). The specific area within the limits of fiction is made with the poetry having the genres.

Specificity of each of literary genres with characteristic for them speech styles is reflected in requirements to translation. The big role is played with conditions of speech style of that language on which translation is done. If while translating the structure of a phrase and a dictionary – material word meaning in dialogue of the novel or a drama too precisely corresponds to the original, very easily there is an impression of much more book painting of speech, than it actually takes place in the original.

What is poetry? Usually the answer is something like that: “a short literature work with personal character, separated on lines.” Does it suit? It is always difficult to give a definition in literature. Everything personal and important always tries to escape from that kind of scientific speech, which helps us to involve all points of view from that subject. Perhaps, we should have said, that poetry is a responsible attempt of putting us into personal understanding of this world by literary composition;

What distinguishes poetry from all other documents submitted in writing? Most of explorers would say “nothing”, all of these are texts: poetry, philosophical treatise or newspaper. But only people, who read thick scientific magazines, are interested in that, because poetry really seems to be something different. Even if we take into account that it can be both poetry and prose, we name them different because they touch our souls. Poetry is that kind of art which gives us world description, expresses, excites emotions and joy. Poetry can be named the art of unspoken and implicit.

What does original poetry texts exist for? Of course for ensuring spiritual contact between the author and the reader, even if they are separated by ages.

What does translated poetry texts exist for? May be for realizing much more difficult communicative process – spiritual contact between the author and readers.

"One of the best inspirational poets I have found is a Central Asian from the 15th century named Alisher Navoi. His name Navo'i literally means 'the owner of singing'", says Gary Dyck in his article "Why our world needs poets like Alisher Navoi". Alisher Navoi lived from 1441 to 1501 mostly in Herat, Afghanistan and is one of the greatest poets of the Great Silk Road. "World-class status was attained by the Tajik, Uzbek and Turkmen literatures, in the works of 'Abd ar-Rahman Jami, Alisher Navai, and Makhtumquli, respectively." When his foster brother Husain Baykaro became the Emir, Navoi became the prime minister. He was also a good steward of his high position and helped establish many needed institutions. "Navoi is reputed to have founded, restored and endowed no fewer than 370 mosques, schools, libraries, hospitals and other pious and charitable institutions in Khurasan alone."

Actuality of the work sets conditions for revealing the degree of translatability of texts which, to the present, don't have any evidences and theories of the unique solution. Especially this fact concerns the literary texts from Alisher Navoi's works that cannot be developed and studied without analyzing the translation of stylistic devices, archaic and historical words, proper names, binominal pairs

Topicality of the research work also set conditions for further development of methods of complex stylistic analysis of literary unit *original text - text in translation*.

With the help of the given analysis one can observe whether it is possible to preserve the original style and images created by the author in translation.

The **object** of the research is the work of famous Uzbek poet Alisher Navoi "Saddi Iskandariy" and its translations into English.

The **subject** of the research is to analyze lingua and stylistic devices and their peculiarities in "Alexander's wall" and ways of their reflection in translations.

The **aim** of the dissertation paper is to research and analyze the use of stylistic

devices and the correspondence of translations from Uzbek into English languages, author's message and stylistic peculiarity of the original.

To achieve the main aim we set up the following **objectives**:

- To overview the general problems of translation and specific problems of literary translation;
- To research the stylistic peculiarities of literary texts;
- To analyze the most important prepositions enable to reveal theoretical and methodological bases of adequacy criteria in translation;
- To choose the main lingua and stylistic devices from Alisher Navoi's work and define their types and functions;
- To analyze the stylistic devices and compare their translations into the English language and reveal the degree of translatability and adequacy.

Novelty of the present work is defined by the choice of Alisher Navoi's work as this particular work has never been taken for comparative and stylistic analysis neither in Uzbekistan nor abroad.

Novelty is also accepted in comparison of stylistic and lingua stylistic peculiarities of the original and their correspondence with their translations into the English language. Though Alisher Navoi's works were translated into many languages comparative research of the original text and its translation in one of these languages was not properly carried out.

The scientific hypothesis of the research lies in our view that translating Alisher Navoi's works into English will require the use of such tools in translation as transcription, transliteration, descriptive translation, exposition, and others.

The **method and theory** of our research work is based on the works of native and foreign researchers on stylistics of the Uzbek and English languages (Buronov, Vinogradov V.V., Vinokur G.O., Galperin I.R., Tomashevskiy B.V., Scherba L.V., Arnold I.V., Zadornova V.Y., Lipgart A.A., and etc.), theoretical and practical sources on translation (Q. Musaev, Vinogradov V.V., Arnold I.V., Barkhudarov L.S., Fyodorov A.V., Retsker Y.I., Nelyubin L.L., Garbovsky N.K., Borisova L.I. Nida, E. A., Newmark P., Jakobson R., M. Gustafsson, F. Farahzad, and

etc.).

The **methods** applied in order to achieve the research targets are: the method of linguistic analysis, classification analysis, content analysis, comparative analysis of the data, elements of the contextual and interpretive analysis. Nowadays there is the necessity of using **methods** of comparative and lingua stylistic analysis applicable to the traditional forms of prosaic and poetic works, to study new literary forms including forms of literary works catering for the general reader. The **theoretical significance** of the dissertation paper consists in contributing to the further development of comparative linguistic and stylistic analysis of the original literary work intended for the general reader and its translation, defining the main stylistic peculiarities typical for works of the mass literature.

The **practical value** of the work is determined by the possibility to use the research sources at lecture courses on stylistics of the English language, comparative stylistics of the Uzbek and English languages and also at lecture courses of modern foreign literature, to familiarize a wide number of intellectuals and just interested people with the research findings through the research work.

The research work can be used for analysis of works by modern foreign writers and the quality of their translations. The research work can be also used in propositions of teaching and methodological aids on theory of translation and general linguistics.

The **structure** of the dissertation paper. The dissertation paper consists of Introduction, three chapters, conclusions to each chapter, conclusion and containing the list of used scientific literature, dictionaries and manuals, and the appendix.

Introduction contains the topicality, aims and main objectives, scientific novelty of the research work, its theoretical significance and practical value, the object and subject, sources of material are pointed out, the theoretical and methodological bases are described as well.

The first chapter deals with general problems of translation and stylistic aspect of translation. In this chapter we discuss and analyze basing on examples, specific

problems of literary translation, how to transform information in literary works, stylistic peculiarities and translation problems of stylistic devices in literary texts.

The second chapter is about the life and work of Alisher Navoi. It opens up the facts from his life, his writing styles, and etcetera. In it, we define specific features of Navoi's life, his style, his works,

The third chapter deals with the practical aspect of translation basing on Alisher Navoi's works, in particular "Alexander's wall". In this chapter we discuss and analyze lingua-stylistic peculiarities in "Alexander's wall" and their translation into the English. We compare a translation of the book into English and conduct the comparative analysis of preserved stylistic devices in translated versions of the work.

The conclusion deals with the results of the research work.

The list of literature includes 86 names.

Chapter 1. Translation of Literary Prose

The term “*translation*” derives from the Latin *translatio* (consisting of *trans-* and *fero*, the supine form of which is *latum*, together meaning ‘to carry across’ or ‘to bring across’)” (Kasperek, 1983: 83). It “began only after the appearance of written literature” (Cohen, 1986: 12). It is the “communication of the meaning of a source-language text by means of an equivalent target-language text” (Bhatia, 1992: 1,051). In brief, to translate is transfer the information given in one language by means of another. Whereas, *prose* represents ordinary speech or writing, without metrical structure. It indicates “words in their best order” (Webster’s Unabridged Dictionary, 1913). In other words, “Everything that is not verse is prose” (“Le Bourgeois Gentilhomme”, 2010). So, taking into account the above definition, we may conclude that “thinking is translating ‘prosaic-ideas’ without accessories” since ideas (in brain) do not follow any metrical composition.

The problems of literary translation are still open to debates and individual proposals. The disagreement voiced by translation theorists as regards the problems that are involved in the process of literary translation stems from the confusion between a literary text and a literary translation. In fact the two are different and need to be clearly distinguished.

A literary text is the direct product of an author. Its quality is assessed in terms of its relation to the literary tradition of the literature and the language in question. A literary text is not the product of such direct and unitary relation. It is not the direct product of an author and its quality is not assessed in terms of its relation to one literary tradition and one linguistic system.

The subject, Translation Studies, was not given much importance earlier. Now, people’s mentality seems to be changing; Octavio Paz (1971) abridges the case for Translation Studies saying that all texts are ‘translations of translation of translations’ as they are element of a literary system that not only slid down from other systems but also are connected with them. His view moderately echoes the notion of Terry Eagleton (1977) who supposes that “every text is a set of determinate transformations of other...” (p. 72). According to Paz,

Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text. (p. 9)

The translation of literary prose is different from literary creativity because its existence depends on the existence of an object of translation, a work to be translated. However, it is not always possible to sketch a separate border line in the real literary procedure between prose-translation and all creative literature. In some examples, a work may not be a translation in the common sense, but it may not be possible to express it absolutely as a work of literary creativeness. Several labels that are used to designate these works include- “open translation”, “faux”, “a work on the themes of”, and “founded on”. The particular meanings of these designations rely on the language and the eon.

At the very beginning, the translator keeps both the *Source Language* (S.L) and *Target Language* (T.L) in mind and tries to translate carefully. But, it becomes very difficult for a translator to decode the whole textbook literally; therefore, he takes the help of his own view and endeavors to translate accordingly. So, translation can be ‘servitude’ and ‘freedom’ (Vieira, 1999: 111). It is broadly accepted that ‘the original text’, ‘the translated version’, ‘the language of the original’ and ‘the language of the translation’ are constantly transformed in space and time. As the Brazilian translators consider translator as cannibal, devouring the source text in a ritual that results in the creation of something completely new. (Cited in Bassnett, 1980: xiv)

Likewise, let us compare the role of a translator to that of a ‘sati’ particularly from the perspective of ‘position’. “Spivak talks about the race and power dynamics involved in the prohibition of sati in “Can the Subaltern Speak?” (Sharp, 2008: Chapter 6). She often focuses on the *cultural texts* of the ‘marginalized’ by ‘dominant western culture’: the new immigrant; the working class; women; and

other positions of the 'subaltern' (Spivak, 1990: 62-63); "... *subaltern* is not just a classy word for 'oppressed'" (De Kock, 1992: 29). We never hear from the *sati-performing women* themselves. Similarly, a question can be raised- 'Can the translator speak?' Sometimes, the translator can talk especially when the *go-between* (translator) becomes a *get-between* through the act of paraphrasing. If a translator's "'thinking' is writing without accessories" (Cited in Dimitriu, 2002: 227), then it will not be irrational to state that he speaks constantly through his pen, pencil and keyboard!

Let us ponder over the *translation-equivalence-concept* now. The idea swings between literal and free, faithful and beautiful, exact and natural translation, depending on whether the bias was to be in favor of the author or the reader, the source or target language of the text (Newmark, 1988). However, the "dynamic *equivalent* translation" is very important and the translators (particularly prose-translators) should have a lucid idea about this phenomenon. The translation theorists view dynamic equivalence as a translation code; according to this very code, a translator looks for rendering the meaning of the original in such a way that the T.L readers will definitely enjoy the text as is done usually by the source text readers. Both Eugene A. Nida and C. Taber (1982) argue that

Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful. (p. 200)

It is evidently mentioned by them that the dynamic equivalence in translation is far more than mere correct communication of information. Nida says that the definition of a dynamic *equivalent* translation is to describe it as "the *closest natural* equivalent to the source-language message". This definition includes three essential terms, namely

1. *Equivalent*, which refers to the source-language message,
2. *Natural*, which refers to the receptor language, and
3. *Closest*, which "binds the two orientations together on the basis of the highest degree of speculation".

Natural indicates three areas of the communication process: a natural description should fit the total receptor language and culture, the context of the specific message, and the receptor-language audience. Therefore, the translation should bear no clear trace of a foreign origin. The following diagram shows that the translator is both recipient and emitter:

WRITER-BOOK-Recipient = Translator-Book-Recipient

However, Homi K. Bhabha's belief about translation is quite different and complicated as compared to the view of Nida. For instance, Bhabha (1994) begins with an epigraph from Walter Benjamin's classic essay on translation, "Translation passes through continua of transformation, not abstract ideas of identity and similarity" (p. 212). According to Bhabha (1994), "translation is the performative nature of cultural communication" (p. 228). Now, Jacques Derrida (2004) suggests that "the question 'what is translation' implies, as if synonymously, 'what should the best possible translation be'" (p. 430). Here, a 'simile' deriving from Seneca (and Horace), deserves to be mentioned since it "compares the relationship between a 'new' text and its antecedent to the relationship between honey and the flowers from which it is produced" (Petrarch, 1985: 301-302).

In other words, we translate texts, sentences etc. and this process helps us to communicate with other people having different cultural roots.

1.1. Problems in Translating Literary Prose

Among the other types of translations literary translation is considered to be the most debated one, because the development and globalization provides the creation of different types of fictions that sometimes cause more difficulties to translate the author's message keeping the sense of the original.

According to the definition of Komissarov V.N., literary translation is the translation of fiction.

Fictions are opposed to any other literary works due to their communicative function that is artistically-aesthetic or poetic. The main aim of any fiction is to achieve an appropriate aesthetic influence, creation of the artistic figure or image. It should be said that an aesthetic orientation differentiates the artistic speech from

other acts of verbal vehicle, where the informative content is considered to be on the first place and independent.

Generally, poetic text sets much more difficult problems.

In famous translator M. Lozinskiy's opinion while translating foreign poems into a native language a translator should take into account all complicated elements to find the same elements with all complications and vividness in his native language so that it could reflect the original, possessing the same emotional effect. Thus, the translator for some time should become the author, accepting his manner and language, intonations and rhythm, keeping his faith toward his native language and toward his own poetic individuality. One should always keep in mind that the translation of any famous literary work must prove its value.

Literary translation of the text requires researching, invention, resourcefulness, empathy, disclosure of creative individuality from the translator.

The difficulty in translation just lies in the fact that both the content and the style are already existent in the original and as a result, you will have to do your best to reproduce them as they are in quite a different language. (p. 7)

The most particular problems that the translators face include- illegible text, missing references, several constructions of grammar, dialect terms and neologisms, irrationally vague terminology, inexplicable acronyms and abbreviations, untranslatability, intentional misnaming, particular cultural references etc. Nonetheless, there are some theorists who think that 'literal translation' is not possible. They present three main reasons supporting their stance:

1. Because a particular word in one language often contains meanings that involve several words in another language. For example, the English word 'wall' might be rendered into German as *Wand* (inside wall) or as *Mauer* (exterior wall),

2. Because grammatical particles (verb tenses, singular/dual/plural, case markers etc.) are not available in every language, and

3. Because idioms of one language and culture may be utterly perplexing to speakers from another language and culture.

Tough the translation process might be easy to individual or professional translator but it does have some problems which every translator may face. So, relying on our general knowledge and analyzing some problems that we faced during our practical works, it is worth to define some of the common problems faced by almost all translators:

- Translators often face the problems related to the correct and adequate usage of words, which means lexical difference between the cultural and national word units like idioms or set phrases.

- Usually translators should have skills to translate all types of texts or speeches, because they should know a lot and they should have at least the general information of any field of social life or science to avoid difficulties while translating. Sometimes translators can face problems related to the source text. It might not be properly written or it might be incomplete, which requires from translators broad imagination and deeper knowledge.

- Sometimes, the source text may contain some abbreviations and acronyms which are unexplained, so this nuance can also cause some problems as it takes time to do research on them again.

- Another major problem is the problem of untranslatability. This problem is still on its process of investigation, because the language is developing concept and many words like neologisms cannot be translated adequately as there may be no any equivalent unit in the target language. So, in such cases the translator tries to explain them using descriptive translation.

- Sometimes cultural issues complicate the translation process. Every culture has its own traditions, habits, national realias and other cultural markers. For example, some names which they give to their native things may not be understood by people of different regions or countries.

These enumerated and quoted problems mostly precede each translator, so that is why he/she should be aware of them and always try to find a better solution for any kind of difficulty occurring while translating.

Besides the above mentioned circumstances the translator usually focuses on factors of professional methodology involved in the translation process, such as use of dictionaries, vocabularies and translation memories and programs.

According to the defined features of translations' deal with at least two different cultures involving a wide variety of extra textual factors ranging from social background and contemporary cultural climate to individual characteristics of the authors and translators concerned and their environments, translation study offers a fruitful platform for inter- and multidisciplinary approaches based on stylistics of the source and target languages. As the matter of fact, the translation studies usually focused specifically on analyzing translations of literary texts and, still more specifically, on their formal textual characteristics, they incorporate elements from stylistics, literary research and linguistics.

“Language is in the nature of man” (Benveniste, 1971: 223-224) and “provides the very definition of man” (Adams and Searle, 1986: 729). Edward Sapir claims that human beings are at the mercy of the language that has become the medium of expression for their society and culture; language habits of the group of people determine experience generally and every disjointed structure signifies a separate authenticity. The translators encounter the complexities of differences between cultures; the subject of ‘cultural difference’ is very problematic and Walter Benjamin (1968) has described it as “the irresolution, or liminality, of ‘translation’, the *element of resistance* in the process of transformation, ‘that element in a translation which does not lend itself to translation’” (p. 75). Sapir (1956) utters:

No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached. (p. 69)

Another problem more than often met in translation process is the translation of set expressions, idioms, proverbs which deal with the interaction between cultures.

Russian scientists N.N. Amosova, A.V. Koonin and others have done great contributions to the field of phraseology of the English language. Professor

A.I. Smirnitsky was the first scholar who paid attention to sentences that can be treated as complete formulas, such as:

-How do you do?-Здравствуйте, or

-I beg your pardon!-Прошу прощенья! and so on.

Conversely, 'equivalence' consists of many countenances; for instance, it is an essential condition for translation, an obstruction to advancement in Translation Studies, or helpful category for analyzing translations. The domain of equivalence covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs. "Most translators are used to it (equivalence) rather than because it has any theoretical status" (Baker, 1992: 5-6). Catford (1965) opines that the central problem of translation practice is that of finding T.L (target language) equivalents. A central task of translation theory is therefore that of defining the nature and conditions of translation equivalence. (p. 21)

The translators, through using equivalence approaches, also endeavor to influence their readers by the 'standard translation'. Yet, the notion of equivalence creates several problems since we can interpret it in miscellaneous manners. Both the words as well as context are considered in equivalence. In this connection, Catford (1965) simply puts forward that translation is the "substitution or replacement of textual materials in one language by equivalent textual material in another language" (p. 20). But, his linguistic theory of translation was not (and is not) accepted liberally by many. Snell-Hornby (1988) argues that Catford's definition of textual equivalence is 'circular', his hypothesis' dependence on bilingual informants 'hopelessly inadequate', and his model sentences 'isolated and even absurdly simplistic' (pp. 19-20). She reckons that the perception of equivalence in translation is nothing but a 'delusion'.

Unfortunately, many prose-translators fail to understand that a literary text is a combination of a complex set of systems that exist in a dialectical relationship with other sets outside its boundaries; this kind of failure has regularly led them to concentrate on particular parts of a text at the cost of others. It seems to be easier for the (careless) prose-translator to consider *content* as *separable* from *form*. In

this connection, a suitable example shows what may happen when a translator emphasizes content at the expense of the entire *structure*.

1.2. Solutions for the Translators of Literary Prose

Initially, the translation of literary works - novels, short stories, plays, poems, etc. - is considered a literary recreation in its own right. However, as far as the solutions are concerned, the prose-translators should start with the careful adherence to the following principles:

1) a great understanding of the language, written and verbal, from which he is translating i.e. *the source language*;

Each person conducting the translation process should have an important skill for written communication that is the grammatical knowledge. The grammar rules and sentence formations in all languages are different. That is why when a translator comes to conduct his translating activity there should not be any grammatical error, as translators are always required to be perfect with grammar of the target language.

2) an excellent control of the language into which he is translating i.e. *the target language*;

3) awareness of the subject matter of the book being translated;

4) a deep knowledge of the etymological and idiomatic correlates between the two languages;

5) a delicate common sense of when to *metaphrase* or ‘translate literally’ and when to *paraphrase*, in order to guarantee exact rather than fake *equivalents* between the source- and target-language texts.

Moreover, the prose-translators can unite some of the following methods to deal with the translation problems efficiently.

1. Back Translation: “Comparison of a back-translation with the original text is sometimes used as a check on the accuracy of the original translation...” (Crystal, 2004: 5). It is one of the most familiar practices used to search for equivalents through:

a. The translation of items from the source language to the target language.

b. Free translation of these back into the source language.

2. Conference with Other People: Discussions about the use and meaning of words with bilingual people around a table to make decisions about the best terms to use.

3. Interviews or Questionnaires or Any Kind of Tests: These are used to remove translation-related difficulties.

Besides, the translators should keep the *translation shifts* in mind. J.C. Catford (1965) describes them as “departures from formal correspondence in the process of going from the S.L to the T.L” (p. 73). He believes that there are two major kinds of translation shifts, i.e. *level shifts*, where the S.L item at one linguistic level, e.g. grammar, has a T.L equivalent at a different level, e.g. lexis, and *category shifts* that have been categorized into four kinds:

1. *Structure-shifts* involving a grammatical alteration between the structure of the *Source Text* and that of the *Target Text*;

Example

2. *Class-shifts*, when a *Source Language* item is translated with a *Target Language* item belonging to a diverse grammatical group, i.e. a verb may be translated with a noun;

Example

3. *Unit-shifts* involving alterations in position;

Example

4. *Intra-system shifts*, which occur when “S.L and T.L possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non- corresponding term in the T.L system” (Catford, 1965: 80). For example, when the S.L singular becomes a T.L plural.

Example

Correspondingly, a natural translation must also be in reference to the situation of the specific message, which could include not only the grammatical and lexical elements but also detailed matters such as intonation and sentence rhythm. However, Harris and Sherwood (1978) are of the view that a natural translator has to go through the following stages:

1. 'Pre-translation', where the translator typically uses single words;
2. 'Auto-translation', whereby the translator translates to others what he has said or written himself;
3. 'Transduction', whereby the translator works as a mediator between two other people. (pp.165-166)

Therefore, the principles, managed by the translator, go further than the exclusively linguistic, and decoding as well as recoding processes take place. Ultimately, it all depends on what the translator, or more often, the publisher wants to achieve with a certain translation.

In translation, the study of equivalence demonstrates the way the translators correctly render the text in translation from S.L into T.L or vice versa. "Equivalence, for example, while discredited in the 1980s yet tends to be reintroduced by scholars..." (Snell-Hornby, 1988: Chapter 5). As the goal of translation is to establish a relationship of *equivalence* between the source and the target texts, a successful translation can be judged by two criteria:

1. Faithfulness or Fidelity (accurate translation of the meaning of the source text, without adding to it or subtracting from it), and
2. Transparency (maintaining the grammatical, syntactic and idiomatic conventions of the target language).

A translation meeting the first criterion is called "faithful translation"; a translation meeting the second principle is known as "idiomatic translation". According to Halverson (1997), "Equivalence is defined as a relationship existing between two entities and the relationship is described as one of likeness/ sameness/ similarity/ equality in terms of any of a number of potential qualities" (p. 207).

Moreover, Mona Baker's *In other words: A Coursebook on Translation* is a very informative book that is full of scholarly discussions on 'equivalence'. She investigates the idea of equivalence at diverse stages concerning the process of translation, together with all the varied features of translation. She categorises equivalence in the following manners:

1. *Word Level and above Word Level Equivalence* means that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense (Anthony, 1992: 11-12).

2. *Grammatical Equivalence*, when indicating the variety of grammatical classes (number, tense and aspects, voice, person and gender) across languages.

3. *Textual Equivalence*, when indicating the equivalence between S.L text and T.L text concerning information and consistency. Three main factors will guide the translator's decision, i.e. 'the text type', 'the purpose of the translation', and 'the target audience'. For example when translating "Alexander's Wall" we paid our attention to the fact that this text was written originally in poetry, and then was turned into prose by A. Kayumov with the purpose of adapting its language for modern Uzbek language bearers as it was originally written in Chagatai Turkic language which is not spoken and understood by present time Uzbeks.

4. *Pragmatic Equivalence*, when indicating implicatures and policies of evasion all through the translation procedure. The role of the translator is to re-establish the author's purpose in another culture in such a way that facilitates the 'target culture (T.C) readers' to comprehend it clearly.

Vinay and Darbelnet (1995) view equivalence-oriented translation as a process that "replicates the same situation as in the original, whilst using completely different wording" (p. 342). According to them, equivalence is the perfect technique when the translator is dealing with idioms, proverbs, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds. Again, Vinay and Darbelnet assert that the equivalent expressions between language pairs can be granted only if we get them as a list in a bilingual thesaurus as 'full equivalents' (p. 255). They conclude by declaring that the need for creating equivalences arises

from the situation, and it is in the situation of the S.L text that translators have to look for a solution. (p. 255)

Roman Jakobson (1959) states that there is a very important alternative for the translators, who can complete the task from the standpoint of *creative transposition*. Jakobson's study of equivalence gave new momentum to the speculative study of translation since he initiated the notion of 'equivalence in difference'. He believes that 'there is no *signatum* without *signum*' (p. 232) and recommends three types of translation on account of his semiotic approach to language:

1. *Intralingual Transposition*: (within one language, i.e. restatement or paraphrase) from one lyrical shape into another; This is what exactly happened to the object of our scientific research work. It was written by Navoi in 1485 as a poem, and only in 1991 was re-written into a prosaic text by A. Kayumov and his team.

2. *Interlingual Transposition*: (between two languages) from one language into another, and

3. *Intersemiotic Transposition*: (between sign systems) one system of signs into another, e.g. from verbal art into music, dance, cinema or painting.

In the case of interlingual translation, Jakobson maintains that the translator uses synonyms to get the meaning of the S.T. This indicates that the complete equivalence is absent between code units in interlingual translations. According to his theory, "translation involves two equivalent messages in two different codes" (p. 233). He acknowledges that "whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions" (p. 234). Notably, Vinay and Darbelnet's 'hypothesis' of translation processes matches Jakobson's one. The "translators have *all the rights* as long as their game is played upfront" (Berman, 1995: 76). Additionally, the prose-translators should follow the six principles presented by Hillaire Belloc (1931):

1. The translator must regard the work as an integral unit and translate in sections. For example we, in our translation of Kayumov's version of "Alexander's Wall" we translated it by paragraphs, analyzed the result, made corrections, and only then went on.

2. The translator must decode 'idiom by idiom'. "*Agar u men bilan urishmoqchi bo'lsa, men ham tayorgarligimni ko'rib, ogirgi nafasimgacha urushaman*" – "But if he wants to fight with me, I will also get ready for the battle and fight till my last breathe".

3. The translator ought to translate 'intention by intention' hinting the heaviness a particular term might contain in a meticulous situation in the S.L that would be asymmetrical if translated exactly into the T.L.

4. Belloc warns against *les faux amis*, those words or formations that may possibly come out to match up in both S.L and T.L but actually do not. For example, 'demander- to ask', translated incorrectly as to 'demand'.

5. The translator is supposed to 'alter courageously'.

6. The translator must never overstate.

Through these six principles, Belloc suggests the translator to view the prose text as a structured 'whole'; if the translator thinks in this manner, then it will be easier for him to translate and the translated text will be a good one. Besides, the translator must not forget the stylistic and syntactical requirements of the T.L. Many theorists believe that the translator has the right to change the text much in the translation procedure. In fact, the translator has the liberty to do it intentionally because, while translating, he has to keep the T.L stylistic and idiomatic norms in mind. If he does so, then the T.L readers will be able to enjoy the text more. Likewise, Susan Bassnett believes that the shift of emphasis from the original to translation is reflected in discussions on the 'visibility' of the translator. Whereas, Lawrence Venuti supports a 'translator-centred' translation.

Belloc's first point suggests the translator to *block out* his work. However, there is a problem related to this fact- it will be difficult to form *translation units*. We must not forget that the text is the main part. Nevertheless, the poet translator's task is much easier; he can break the main text down into translatable parts, e.g.

lines, verses, stanzas. Alternatively, the prose-translator's task is more difficult. Surely, we can break down many novels into chapters or sections, but the structuring of a prose text is not, by any means, as linear as the chapter divisions might signify. However, there is a risk of the occurrence of mistranslation if the translator takes each sentence or paragraph as a minimum unit and translates it without connecting it with the general work.

The prose-translators must not think that any bilingual individual is able to produce satisfactory or even high-quality document translations simply because he is a fluent speaker of a second language. The ability, skill and even the basic mental processes required for bilingualism are mostly different from those required for translation. Primarily, the prose-translators must be able to read, understand and cling to somebody else's thoughts, then translate them accurately, completely and without omission. If they are able to do so, the readers will get the original meaning. Normally, the translators think that the best translations are produced by persons who are translating from their second language into their native language, because it is unusual for someone who has learned a second language to have total fluency in that language.

1.3. Ambiguity of the process of translation

In *Towards a Science of Translation* (1964, 61), Nida maintains that "definitions of proper translating are as numerous and various as the persons who have undertaken to discuss the subject". Nida's claim reflects, to a certain extent, the disagreements voiced about the nature of translation. Indeed, despite the long history of translation and despite the numerous attempts made by many scholars to suggest a system of universally valid criteria for dealing with the translation process, translation is still a field characterized by a confrontation of various theories and a conflict of individual proposals. For Newmark (1982, 7), translation is "a craft consisting in the attempt to replace a written message and/ or statement in one language by the same message and/ or statement in another Language".

For T.Savory (1957, 60), it is an art that "merits a careful study as does any another work of fine arts". In his article "Translation: the Augustan Mode", Knight (196, 196) expresses a similar concept of translation in terms of a necessary requirement which a translator must satisfy.

The latter, "should himself be an artist – At least enough of one to yearn for a living expression of the work to which he has committed himself". Likewise, Mathews (1966, 67), in his article "Third Thoughts on Translating poetry", considers translation as a creative art and maintains that "one thing seems clear: to translate a poem is to compose another poem". Nida, while recognizing some artistic elements in translation, speaks of a "science of translating", or more specifically of a "descriptive science of translating". He points out that in translation there are procedures and principles that govern its functioning. Similarly, Vinay and Darbelnet (1958) conceive translation as a "discipline exacte et scientifique". Nevertheless, however numerous the attempts to define the nature of the process of rendering a message from one language to another no agreement about the nature of translation has been made nor has a definition of a proper translating been reached yet.

Types of translation

In his article "On Linguistic Aspects of Translation", Roman Jakobson (1966, 232-239) distinguishes three types of translation. The first type is intralingual translation or "rewording" which is the translation of a word -sign by means of other verbal signs within the same language. The second type is interlingual translation or "translation proper" which is an interpretation of verbal signs in one language by means of other signs in some other language.

Finally, intersemiotic translation or what he calls "transmutation" which is an interpretation of verbal signs by means of non — verbal sign systems such as pictorial, gestural, mathematical or musical systems. What Jakobson calls "translation proper" is the process of translating a word or a message from a SL to a IL. Following Catford (1965), a further division can be made within this type of

translation. The resulting categories are defined in terms of the extent, levels and ranks of translation.

Considering the extent of the SL text to be transferred to another Language, Catford distinguishes between two types of translation. He calls the first one "full translation" which is the transfer of the entire SL text in the TL. In this translation, every part of the SL text is replaced by TL text material. In contrast, there is partial translation which consists of keeping some parts of the SL text in their original form. This procedure is common in literary translation where some lexical items are sometimes left untranslated to introduce "local colour" in the IL text.

Though the basic characteristics of translation can be observed in all translation events, different types of translation can be singled out depending on the predominant communicative function of the source text or the form of speech involved in the translation process. Thus we can distinguish between literary and informative translation, on the one hand, and between written and oral translation, on the other hand.

Literary translation deals with literary texts, i.e. works of fiction or poetry whose main function is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation.

A literary text may, in fact, include some parts of purely informative character. Literary works are known to fall into a number of genres. Literary translation may be subdivided in the same way, as each genre calls for a specific arrangement and makes use of specific artistic means to impress the reader. Translators of prose, poetry or plays have their own problems. Each of these forms of literary activities comprises a number of subgenres and translator may specialize in one or some of them in accordance with his talents and experience. The particular tasks inherent in the translation of literary works each genre is more literary than linguistic. The great challenge to the translator is to combine the maximum equivalence and the high literary merit.

The translator of a belles-lettres text is expected to make a careful study of the literary trend the text belongs to, the other works of the same author, the peculiarities of this individual style and manner and so on. This involves both linguistic considerations and skill in literary criticism. A good literary translator must be a versatile scholar and talented writer or poet.

So many problems of translating poetry have been discussed for centuries that one should just follow some of the good useful or bad and tricky recommendations of predecessors. One of the best is that provided by Dante Gabriel Rossetti, which asserts, "...the life blood of translation is this – that a good poem shall not be turned into a bad one." Presumably, we know what a good poem is and how it differs from a bad one.

Whatever the versification system, each poem is unique. It has an individual flavor and, even within a most conservative traditional metric pattern, is marked by a rhythm, pitch and infection of its own. It is a pointless exercise to pursue absolute fidelity to the original, but it is necessary at least to attempt to preserve as much as possible of the source's principle of poetic arrangement and imagery.

When a translator is to translate a poem, he may put it into one of two main categories according to its form. One is so-called "free verse", or *verse libre*; the other is classically structured poetry, that is, verse based on regular meter, rhyme and stanza pattern. It is evident that the impact a free verse poem has on the reader differs greatly from that of traditional poetic harmony. It appeals to different points of perception: while a traditional poem speaks more to the emotions, *vers libre* tends to appeal to the reason rather than to the heart. *Verse libre* has properties of its own, which makes the reader seek other things in such a text than he would in a sonnet. Besides *verse libre* itself requires sophisticated decisions and techniques in translation.

1.4. Style as a Specific Problem of Literary Translation

First, we would like to dwell upon the Literary Translation versus translation proper, for Literary Translation issues (such as style) spring from the peculiarities of its methods and techniques.

V. Comissarov suggests dichotomous aspect of translation based on predominant communicative function of the source text. Thus, he distinguishes between Literary and Informative translation on the one hand and between Written and Oral translation on the other hand.

“The main function of Literary Translation, he continues, is to make an emotional or aesthetic impression upon the reader. Communicative value of literary texts depends first and foremost on their artistic quality and the translator’s primary task is to reproduce this quality of translation, whereas main function of informative translation is to convey a certain amount of ideas, to inform the reader. However, he adds, translations of same texts can be listed as Literary or Informative only as an approximation. A literary text may include some of purely informative character and informative translation may comprise some elements aimed at achieving an aesthetic effect” .

Susan Basset, a British scientist, is interested in structural approach seeing translation as a semiotic transformation that deals with “invariant core of the SL”. Following A. Popovitch she affirms that “Semiotic transformations or variants are those changes which do not modify the core of meaning but influence the expressive form”. This statement can be interpreted as a main problem of any literary translation: how to render expressive means of the Source Text, in other words – its style. S. Basset affirms that specific problems of Literary Translation can emerge from the individual translator’s criteria. She believes that failure of many translators to understand that “a literary translation, which is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries, has often led translators to focus on particular aspects of a text at the expense of others.” Her statements derive from principles of Structuralism

which consider literary text as a set of related systems operating within a set of other systems.

After the overview of Literary Translation we think feasible to narrow and specify the problem. As to investigation of Literary Translation concerning its style, A. Feodorov singles out 3 kinds of “translation material”: Scientific literature, Publicist and socio-political texts, Fiction.

He fairly notices that fiction is art, thus the role of image here is crucially important, for art thinks by means of images. It should be taken into account when analyzing literary translation.

Needless to say those techniques mostly characteristic of informative translation cannot be applied to the literary one.

Besides Feodorov, Barhudarov, Comissarov and others I. Retzker establishes the specific techniques typical of different texts meaning their different styles and kinds of translations.

Thus, when translating a scientific text “the determinative point is the term-equivalence, the permanent correspondence that does not depend on the context. “High frequency current” is always “юқори кучланишдаги ток”.

As to translation of socio-political or publicist texts there an analogue-finding technique can be applied. It presupposes selection of a synonym that will perfectly fit the context.

E.g.: *Agarda shundan so'ng har qaysimiz bir mamlakatga borib, g'arib va sargardon bulsak, bu kulfatlar uchun xudoning so'rog'iga sening o'zing javob bergaysan!*(569)

But if even then, each of us is living in poverty in some country, how will you confront the righteous on your Judgment Day?

Though, in dictionary “blackout” is translated as “signal yo’qolishi”, “yashirish” the contextual synonymic expression “sukut saqlash bitimi” perfectly fits the context.

And at last, when translating fiction the technique of adequate substitution is largely applied.

O’ghliga taxtni taqdim etishi bilan o’zi sartaxtaga ravona bo’ldi. Bir daraxt ikkita shox bergan edi, u shoxning biridan tobut, ikkinchiusidan taxt yasadilar.(560)

Philipp passed his throne over to Alexander, but away he passed himself. One branch of the life tree was cut to make a throne for the son, and another to make a coffin for the father.

“To translate a thought exactly, writes T.Retzker, the translator should not follow the form of the ST but take it as a single whole, though consisting of contents, main ideas and style”.

Undoubtedly, every translator has his own method of rendering the style of the original text. If you ask, for instance, several translators to translate one and the same poem there will be definitely several different pieces of literature. Moreover, in the History of Literary Translation there are many colorful pictures of different literary currents. Method of Modernistic translation, for example, is extremely subjective, introducing subjective style of translation, change of main ideas and images. Romanticism insists on making things mysterious and introducing fantasy elements (basically in poetry). Formalistic Approach opts for literal rendering of every minute element of the ST.

Concerning the translation method some scientists suggested the term “realistic translation” that substituted the term “adequate” or “full-fledged” translation. According to G. Gachechiladze translation is the reflection of the original text just as the latter is the reflection of reality.

Having covered some bullet-points of the theory and historical outlook of Literary Translation we would like to approach closer to the style rendering problem within it.

The stylistic equivalence pursuit is the corner stone of Literary Translation. Style retaining is a highly problematic goal and it cannot be achieved completely. Concerning this issue, I. Leviy believes that Literary Translation is a hybrid.

It is not a monolith work of literature, but interpenetration and conglomeration of two structures: on the one hand – contents and stylistic peculiarities of the original text, on the other hand – the whole complex of specific stylistic features characteristic of translator's language. In the work of literature i.e. translation these two stratum are in the state of permanent tension, that can result in a contradiction.

The translator is to iron out the contradiction thus, achieving stylistic correspondence. Sometimes a minute detail will be enough for the reader to feel translator's failure in doing that.

As a matter of fact, it happens when translator either weakens the style or resorts to unnecessary exaggerations.

G.Gachechiladze speculates a lot on stylistic weakening opposing it to the full-fledged literary translation, "The main goal of Literary Translation is the enriching of the national literature and serving its interests, whereas literal translation sets the opposite goal – to reproduce the form of the original text."

Comparing these two poems we realize why namely Lermontov's poem became a masterpiece, notwithstanding V.Briusov keeps to more exact correspondence of lexical units and prosody.

Logic prompts us if even there is a reader with an artistic flair he will not actually need this sort of translation (what about his good taste?). He would rather read the original. Or, perhaps, he would be interested in comparing two texts out of curiosity? Then what is the main function of Literary Translation – to satisfy the

inquisitive reader? With retaining the inner essence of the original text, Gacheviladze points out one interesting detail: the translator must find the “stylistic key” with the help of which translator does not merely translates SD given in the ST using stylistic potential of a separate word. He translates the complex interaction of these Stylistic Devices with the main idea and author’s individual style, thus rendering the “tone” of the ST.

Adequate substitutions briefly reviewed in this Chapter can be interpreted as indispensable constituents of the “stylistic key”.

Bu diyor Malluning qo'lida bo'lgani zamon biz qullarda hech qanday ixtiyor yo'q edi, biz unga qul kabi xizmat qillar edik.

As soon as this land became the property of Mallu, we, slaves, had no right of our own. We only served him as his slaves.

Much attention was paid by different scholars to literalism (weakening of the style), however, I. Levi warns us about the opposite phenomenon – the deliberate

“Balmont, writes K. Tchukovsky, is ashamed that Whitman uses such a plain language. That is why he sweetens Whitman’s poems with Slavonicisms”.

Summing up all analyzed ideas and phenomena we should bear in mind that techniques acceptable for the Informative Translation are inadmissible for the Literary one. Beauty does not exclude the accuracy. What is more, it should not be interpreted as prettiness and accuracy as literalism.

Conclusion

In the first chapter we have looked through the theoretical base of the translation and its types. We have also discussed the problems of literary prose and its solutions. Moreover, we have seen different translation techniques which such linguists as Catford, Komissarov, Fyodorov, Retsker, Nida, G.Gacheviladze, Susan Bassett, Gabriel Rossetti, Roman Jakobson, and others suggested.

Respectively , the translators can try to find equivalence in translation and show the cautious nature of their assertions accordingly and request the readers to join and select which translation renders the thoughts, notions and words of the original text correctly.

The imperative suggestion is that the meaning of the translation is supposed to be the same in both languages and the safety of the worthiness of the contents ought to be assured collectively.

As it is known, the translation process requires exact and adequate performance of content, the translator is required to prevail not only the language skills but also he/she must have a broad knowledge of special terms, the theme of the material which is under translation.

It should be pointed out that the translation from Uzbek into the English language is considered to be quite a difficult process that requires from a specialist high creativity and professionalism, in addition to the high command of the both languages. We should admit that a translator must know terminology, stylistics which are quite important to create a good translation. Besides the translator must be aware of a sentence structure and must have some special experience of choosing more adequate definitions of words in order to preserve the sense of the source material.

In this chapter we have analyzed the notion of literary translation, its peculiarities, problems that translating of the text may cause. We analyzed the importance of stylistic and phonetic devices in making the text emphatic, peculiar, emotive, interesting and easy to read. It was mentioned about difficulties of translating poetry, especially preserving its rhyming. It was decided that word-for-word translation is not suitable. The translator must be a poet to translate poetry in order to show the author's emotions and to make a translation interesting and easy to read and to remember.

Chapter II. Alisher Navoi and his heritage

In 1441g. February 9, in the capital of Khorasan the city Herat in the family of a dignitary sultan Giyasitdin Kichkine a baby boy was born, who was named Alisher (his poetic pseudonym "Navoi", which means "melodic", he took later). Herat was famous for its cultural traditions; when descendants of Timur ruled in this area, in the XV century, the culture of the city reached a high peak. Especially it was famous for its prominent builders of the city and its wonderful library. Family of Navoi, close to the court, was one of the most cultured in Herat. Uncle of the poet, Abu Said, wrote good poetry, and another uncle, Muhammad Ali was known as an outstanding musician and calligrapher. From the young age, Alisher was raised with children from Timurid families; He was especially friendly with the Sultan Hussein, who later became the ruler of the Khorasan state, also a poet, patron of the arts.

Alisher was in Herat, Mashhad and Samarkand. Among his teachers was Jami, a wonderful Persian-Tajik poet. In 1469, Navoi returned from Samarkand to Herat, on the very day when his friend Sultan Hussein took the throne of his ancestors. Soon he was appointed to high public post - Keeper of the Seals, then vizier (the minister) and received the title of emir. In 1476, the poet resigned, however, he still had "his close relationship with His Majesty." Navoi could not completely withdraw from public affairs. He led the authorities in the city Astrabad (which was almost by reference), in the Herat. Poet died in 1501.

Historical sources report that Alisher Navoi was a generous patron of the arts and sciences. With his support, such outstanding historians as Mirkhond, Hondamir, Vasifi, Davlyatshah Samarkand, Behzad painter, architect Kavash-Edin, many poets, musicians, and calligraphers worked. But he, Alisher, was not only a poet and statesman, but also a musician, artist, architect, historian and philosopher. "Navoi, like their Western contemporaries such as Leonardo da Vinci, stands before us as a fully developed and whole person, uniting in its universalism of science and art, philosophical theory and social practice" (V.M. Zhirmunsky).

2.1. Alisher Navoi - a Turkic humanistic poet

Alisher Navoi was raised in Arabic and Farsi-language poetry, especially that of the brilliant period of its development, which gave the world Nizami, Amir Khusro, Ferdowsi, Unsuri, Saadi finally his teacher Jami.

Alisher Navoi's mentor and friend, Abdurahman Jami (1414-1492) emphasizing his Turkic origin, wrote: "Although he was a Turk, and I a Tajik, both of us were close to each other."

According to Mohammed Haydar Dulati (1499-1551) Alisher Navoi came from Uygur Bakhsh. There is also a version that he came from a Turkic tribe of Barlas.

In his poems, Alisher Navoi wrote about the Turks as his people as follows:

But people enjoyed "Arbain" only in Farsi

And the Turks could not understand the benefit of those verses.

Then I put the goal before myself: for my people,

I'll change verses, without missing anything from the "Arbain".

Navoi began as a Persian poet, quickly mastered the technique and imagery of classical Persian poetry. But he lived at the time of the disintegration of the old cultural areas and the formation of new national cultures. Conrad wrote, "the great poet, the poet-philosopher, as he is rightly called, owned a huge, ethnically heterogeneous talent, as the world has become a classic of Uzbek poetry, founder of Uzbek literature. He was taken from the widest sphere and entered the narrow. The poet, whose heroes - anyone: Farhad - Chinese, Shapur - Persian Shirin - Armenian, Kayes - Arab, Iskandar - Greek, the poet found himself a poet of the Uzbek people. "This was the trend of cultural development, and Navoi caught this trend and responded to it. He knew the great value of his literary reform as he himself said about it. First, in verse:

I am not Khisraw, not wise Nizami,
Not so the current Sheikh - Jami.
But since in their humility to say:
In their famous walk paths.
Let Nizami victorious mind
Byrd won, Galilee and Rum;
Let such language was given Khisraw,
That he conquered the entire Hindustan;
Let in the whole Iran sings Jami -
In Arabia, the drums beat Jami -
But the Turks all the tribes of any country,
All Turks conquered, I alone...
Wherever Turk, under the banner of Turkic words
He is always ready to become a volunteer.
And this story of grief and separations,
Passion and high spiritual anguish,
All contrary to their own ills,
I have stated in the language of the Turks.

The same idea he expressed on the slope of days in prose, in his remarkable treatise "The dispute of two languages" (1499): "The wealth of the Turkic language was proved by a lot of facts. Coming out of people's environment talented poets should not reveal their abilities in Persian. If they can work in both languages, it is still highly desirable that they write poems in their own language more. "And

further: "I think that I have approved the great truth in front of worthy people of Turkish people, and they knew the true power of speech and expression, excellent quality of their language and their words, get rid of disparaging attacks on their language and speech by composing poems in Persian. "All poetic activity of Alisher Navoi was aimed at protecting and glorifying of the native language and literature.

Humanistic universalism of Navoi was affected by the vastness and diversity of its artistic heritage. His lyrical poems - gazelles - are collected in a large sofa consolidated "Treasury of Thought", which decays into four series: "Wonders of Childhood," "Rarity of the youth", "Rarities of the middle-aged" and "The last advice age"; here is a poem about more complex forms that are based on a gazelle - Mukhammas, musaddasy, mestezady and kyty, Rubaie and ascending to the Turkic folk art tuyug. Navoi wrote his "Five part poem" - "Hamsa", which includes "Confusion of the righteous", "Farhad and Shirin", "Layli and Majnun", "Seven Planets", "Alexander's wall". He also wrote a philosophical poem "The Language of Birds" in imitation of the book of the famous poet Attar. Alisher Navoi, furthermore, wrote a literary work "Assembly of the refined" work on poetics "Weight sizes," mentioned work on linguistics "Controversy of two languages" historical works "History of the Kings of Ajam", "History of the prophets and scholars" and philosophical treatises, biographies of a number of his contemporaries, and more.

As a lyric poet Navoi was a student of Persian classics. He did not try to modify or destroy conventional form of gazelle. On the contrary, he showed inexhaustible poetic possibilities enclosed in this capacious lyrical form, with its compulsory subjects - love (the glorification of great beauty lover, complaining about her coldness, suffering in separation from her) and we can say, "Bacchic" (celebration of the joys of wine drinking, friendly chat over a cup of wine, thanksgiving butler) and with at least a mandatory conditional language, exceptionally rich trails.

Lyric poetry of Navoi cannot be dated, and they barely caught responses to events that we know from the poet's life. "Treasury of thoughts", a lyrical confession, sensitively retains his rich variety of experiences, spiritualized, as it was in Dante and Petrarch, but a special characteristic of the best poetry of the Middle East, the Sufi way. Poetry of Navoi is metaphorical. All of it is a continuous injection of metaphors in which the poet was incredibly courageous, resourceful and accurate. Generous metaphors opened all the colors, sounds, smells, shapes the world, all the joyful basically manifestations of life for the reader. Some metaphors and similes of Navoi do not go beyond the bounds of established poetic tradition, others are fresh and original. Subtle sense of the nature of man, filled it with images in poetry. Here and fresh green meadows, forests and the alluring cool and sultry blue sky and cool white mountain snow, here the birds, the animals, all kinds of flowers and herbs, while twinkling stars on a black, inverted bowl of the night sky.

The feeling of love is interpreted therefore as high, spiritualized, and elevated, but at the same time obeying the man himself, burn it to the ground.

This peculiar obsession with love Navoi, and thoughts about the inevitability of the end of the earth is not born in the poet pessimistic attitude to the world: "So take inevitably leave the world, Navoi, // Bring love and affection from worldly impasse." He treats love as an overwhelming feeling that fills a person's life with more content and meaning.

Lyrics of Navoi, with all their artistic virtuosity, are facing the people. The poet has verses condemning unjust rulers and marked by genuine love to the common people. However, Navoi -an aristocrat, a man of exquisite and refined culture, but alive to listen to the needs of ordinary people, talking about his folk roots of humanism.

2.2. "Hamsa" – as the peak of Navoi's poetic creation

Creative peak of Navoi - the famous "Quinary of poems", which includes five epic poems: didactic "Confusion of the righteous" (1483) and the heroic story

(epics) "Layli and Majnun" (1484), "Farhad and Shirin" (1484), "Seven planets "(1484)," Alexander's wall "(1485).

"Quinary of poems" is a "response" (Nazir) to "Quinary of poems" Nizami Ganjavi and Indo-Persian poet Amir Khisrau Dehlavi (written in Farsi). Navoi reproduces scenes of their writings, some formal features, but often gives a different interpretation of the themes and plots of events, a new interpretation of images.

"Confusion of the righteous" is the first poem of the cycle, the product of didactic and philosophical sense. It developed motives of Nizami's poem "The treasure of secrets." It consists of 64 chapters that address the issues of religion and morality. The poem exposes the feudal strife, cruelty of nobles, lords arbitrariness, hypocrisy of sheikhs. Poet passionately argues ideals of justice.

"Layli and Majnun" - a poem on the theme of medieval Arabic legend (developed as Nizami Ganjavi, Amir Khusraw, Jami) about a sad young poet's love for the beautiful Layli Kaisa. Poignant emotional conflicts and refined poetic language of the poem made it widely popular among the readers in the east. The poem had a great influence on the literature of the East and the Uzbek folklore.

"Farhad and Shirin" - heroic-romantic poem about the old love story of a hero Farhad and the Armenian beauty Shirin claimed by the Persian king Khisraw. The plot was developed by Nizami Ganjavi, but the poem by Navoi is characterized in that the author accentuated his attention on Farhad, making him an ideal epic hero. This was possible thanks to the fact that Alisher Navoi used the techniques of folk poetry and tradition of folk tales (epos).

"Seven Planets" is the poem, uniting the general frame of seven fairy stories. In allegorical form, the poem criticizes environment around Alisher Navoi, the ruler Sultan Hussein and his courtiers.

"Alexander's Wall" - the last cycle in the poems, written in common semi-fantastic story about the life of the ideal righteous ruler-sage Iskandar (Alexander the Great was known under this name in the East).

"Confusion of the righteous" (1483) - a philosophical and didactic poem. A great place to take her policy issues. Poet sharply criticizes unfair and cruel rulers. His ideal - the original version of the enlightened monarchy to the eastern way, the head of which surrounds them to be wise, educated and disinterested advisers. Navoi contrasts deceit and greed of modern poet dignitaries and rulers to the high moral ideals of magnanimity, generosity, kindness, loyalty, friendship and love, humility and honesty. Navoi's poem - a hymn of "bright sky of knowledge", the opposition of "the dark night of ignorance." Navoi, admires the devotion of people to science, celebrates active, energetic, aspiring people with clear generally useful purpose rather than scientists hermits. Humanistic tendencies can be seen in the mind of the poet on the equality of all before the face of adversity. The poet glorifies life, spring, blessed by nature, in union with which the pledge of happiness. Navoi - activist and thinker of the recovery culture of Central Asia. The poem "Confusion of the righteous" imbued with the idea of humane justice, faith in the triumph of good. These humane ideas are in tune with Renaissance ideas of the West.

The poem "Layli and Majnun" (1484) - a book about the obsession with love, that's why the hero product - Arab youth Kaisa called "Majnun", i.e. "Obsessed with gins." Laughed at, he was put on a chain, sent to Mecca, he was forced to run and hide, but nothing could temper his love for Layli. The purity and strength of feeling is not only opposed to evil tribal strife and inequality, but also to the age-an old evil king in the world. To overcome this evil Layli and Majnun are destined only at the price of death. Eventually the beloved die together in finding the desired unity of death:

Then love came a friend

Came as a loyal friend ... No, eternal friend!

- Eye coveted found

Eyes one desire read.

Beloved hand filed,

Beloved soul gave ...

Beloved bent, not breathing:

By sweetheart left his soul.

"Farhad and Shirin" (1484). In the poem "Farhad and Shirin" the poet turns to a new and important topics. And the imagery of the poem in many ways different. Close to half fantastic episodes can be found true and inspired description of everyday labor of a digger and a mason. In the poem, there are a lot of folk motifs (eg, fighting a fire-breathing dragon, wonderful predictions, magic mirror, exaggeration strength hero, and so on. D.). There are also a lot of adventurous episodes - wanderings, shipwrecks, persecution and heroic and romantic scenes - descriptions courageous fights, sieges, melee fights, in which the hero takes flight an army. Thus, there is an obsession with love compels protagonist bold, courageous actions.

The poem "Farhad and Shirin" most clearly expresses individuality of Navoi and shifts in artistic thinking that took place for three hundred years from the time of Nizami. Navoi himself selects from among the other poets Amir Khusrau Dehlavi, his teacher Jami himself as the true followers of Nizami, worthy of blessing "Sheikh Poets."

However, starting to write on the Turks, in the Old Uzbek language, Navoi thus turned to a new, less refined, more directly folk audience.

He could not count on the fact that each of his reader or listener knowing Farsi poetic tradition will master all the greatness of the new "Khamasa" Navoi unwittingly makes each poem more synthetic, and, for example, in the poem "Farhad and Shirin" includes ideas and themes not only "Khusrow and Shirin", but

also in part from «Layli and Majnun" and "Iskandarname» of Nizami. All this is transformed into a new synthesis, which is more difficult and easier than Nizami's poems. Difficult - because of synthetic and easier because of the sophistication of Nizami Amir Khusrow or mitigated and fairy-tale motifs close to the living folklore of the Turkic peoples.

Medieval times the Sufi understanding of love obsession as a force that helps the hero to overcome himself, to rise above earthly interests of his "I", sometimes manifest themselves in the poems of Navoi, Farhad is the image that sometimes resembles Kaisa - Majnun. Farhad occasionally appearing in Nizami's poems was an employee-hero, a mason and builder, a simple man. In Navoi's poem, he is a protagonist - Farhad. The motif of a passionate interest in the art, the craft, to work blacksmith, builder and stonemason simply passes through the whole poem of Navoi, plays a large role in shaping the character of the hero. His heroic fights do not play a crucial role in the life and achievements of Farhad: he lays in the mountains through solid rock ditches, building forts, palaces.

Navoi develops universalist ideas of Nizami, emphasizing the great poet, mainly in the "Iskandarname". The essential point in humanistic education of Farhad is peaceful march in Roman Greece (i.e. To the Romans - in the Greco-Roman, or Byzantine, Empire and Greece proper) training to Socrates. The motif of heterodoxy and communication with distant Rome Muslim East West and North Europe is completely eliminated in the poem by Nizami. Greek sages appear as "their" property.

And if in the artistic fabric of the poem "Farhad and Shirin", likening the popular epic poems of the Turkic peoples, Socrates rather "sage" than "philosopher" or "scientist", the poem of the same Navoi "Alexander's wall" a large group of Greek philosophers (Thales Socrates, Plato, Aristotle, Archimedes, Porphyry of Tyre and so on. d.), synchronized in time with the life of Alexander the Great (a contemporary of which only one was Aristotle) opposes the magic sorcerers Kashmir Khan accurately describe the creation of a large artillery piece,

and Turkestan or Chin Khakan striking demonstration of the astrolabe and mobile model of the planetary system with a spherical Earth.

The poem "The Seven Planets" (1484) consists of seven independent poetic tales (about the Prince Farrukh, a jeweler Seide, the adventures of the Indian Juna Shah et al.), Inspired by folk motifs and framed by a legend about love Bahrom Gur towards the beautiful Chinese woman Dilorom. Navoi's hero stands as a brilliant storyteller, he masterfully handles folk tales and legends. His palette of colors is diverse: from sharp, satirical, grotesque when denouncing inhuman rulers, treacherous politicians, nosy upstarts to soft pastel with the story of pure, noble love, self-sacrifice, friendship. Continuing to uphold his high humanistic ideals, Navoi in this poem, more than in other works, directly touched on the problems of contemporary reality of Khorasan.

"Wall Iskandar," or "Alexander's Wall" (1485) - a humanistic philosophical reproduction of the legendary biographies of Alexander the Great, whose exploits in antiquity and the Middle Ages was the subject of many works. The poem is based on the famous philosophical and socio-utopian poem by Nizami "Iskandar-name". Navoi's poem is a work of the power and curiosity of the human mind, the meaning of his life. Alexander acts in accordance with the advice of the wise men meeting a Roman, commits endless hiking everywhere establishes fair manner. Symbolic, as in other Eastern poems, Alexander, his suicide will: carry a ruler on his last journey to his empire in the coffin, from which protruded arm with an open hand:

To these people helped fingers,
To people looking favor extracted,
To understand what the Shah seven powers
In learned spheres seven times majestic,
Goes into an area where there is no desire,

And he's not a grain in the hand ...

The world of images and feelings of Alisher Navoi spiritualized poetry of the peoples of the Middle East, primarily Uzbek literature, the first great representative of which he was. Themes and subjects of his works, from the perceived and poetic tradition of folk art, soon regained respect among the people, and were then, in turn, repeatedly treated folk singers and storytellers. Navoi's merit was not only in that he brilliantly proved the unlimited possibilities of the Uzbek poetry and created "in the language of the Turks" works of genius, but also in the fact that he expressed his progressive, humanist ideas of his time in all their complexity, contradictions, in all interweaving of great insights and delusions, unrestrained glorification of life in all its manifestations and sad skepticism, starry-eyed dreams and sober outlook on life

2.3. The fifth epic poem "Alexander's Wall"

The Divan of Alisher Navoi has already taken a special place in the world literature. Each poem is a result of great poet's intelligence. As a humanist poet A. Navoi paid a great attention to the life style of common people and society in his poems. Especially, in the fifth epic poem of his Divan "Alexander's wall" one can find the solutions of the some social problems he had mentioned before in the four poems. The name "Iskandar" is derived from Alexander the Great. And this name served as an image of several eastern writers in the past. His successful marches and victories had been mentioned from the points of view of several writers. As a result, some certain facts were changed with myths. The name Iskandar was firstly used by Nizami Ganjavi in his Divan. Khosraw Dekhlaviy, Abdurrahman Jami and Alisher Navoi followed Ganjavi's traditions of writing Divan.

According to the tradition of writing Divan the fifth poem of Divan should be about Iskandar (Alexander). Before writing about Alexander, Navoi had learnt all written works which related to Alexander's life and deliberated with Jami the success and failures of those works. Navoi was the first poet who gave an opportunity to Uzbek people to know about Iskandar in their native language. Was

Alexander is the main character of his epic poem. He broadly used folk's wisdom when creating the image of new Alexander. But he didn't intend to show how great king he was. He intended to describe his positive personalities as a person and to show what fate would wait the king who changed his good qualities with the greedy desires of conquering the world. He motivates to appreciate what one owns. Moreover, the reader realizes the world not to be everlasting.

Even though, one owns a lot of power and wealth, he isn't able to stop time and live forever enjoying with it. His main aim of writing that epic poem was to explain what kind of king should be his friend Husain Boykaro -the king of Herat. He motivates him and other kings to construct buildings, caravanserais, roads, to supply people with water by digging the wells, to do charities to miserable and etc. There are some admonishing stories devoted to the princes Badiuzzamon and Darveshali. In some parts he criticizes the kings openly. As in all works of Alisher Navoi in this epic poem also the concept of "human" is centralized of attention. In his opinion, human being is a great creature and he should enjoy with everything what he practices in his life. The poet carried the other idea of good morality. As Navoi expressed Iskandar was crowned although he was adopted son of Failakus (Philipp), but he grew up as a man with good morality that people approved him to be the king. It means that Navoi intended to say to princes that, being the son of king isn't enough to be the king. They must be clever, honest and educated in good manners. As Iskandar was always encircled by the great philosophers and scientists he always acted deliberately with them and followed their wise advices. Navoi made a delicate hint that every king must follow only wise people. Navoi supported peaceful life of people and disapproved the war which turns people's life into hell.

The epic poem begins with the praise of fair kings. Then, some parts are about great Persian Empire. The next part is about Alexander's childhood. Failakus(Phillip) -the king of Rome which had been suffering from childlessness adopted the baby and named him Alexander. He was educated by wise people of Rome such as Nicomachus, later Aristotle and Plato. And he became as intelligent

and talented as they had expected in both military and science. After Philipp's death Alexander replaced his father as a king of Rome. Young and energetic king began his activity in the country with freeing people from a two-year tax, supplying people's life with peace by clearing out the ways from the pirates, controlling the balance of prices in markets and inventing new measuring tools. The people of Rome become rich and happy because of care of their king. Navoi wanted his character to see in the frame of piece loving and philanthropic. But, human being is a creature who can easily change his mood and character as a result of lightheadedness. After subordinating a number of countries Alexander felt proud and confidence in his power which later led him to the intentions of occupying the whole world. He wanted all the kings to obey him. He marched his troops to the countries which denied obeying and defeated them all with power and wit. He possessed all the treasures of those countries. Then he fulfilled the Darius's and Mallu's bequeath declaring common mercy to the country and married their daughters. He ordered his men to build high wall of the mixture of metals in order to protect the people of Kirvon from barbarians' attacks. He named that wall "Saddi Iskandari –the wall of Alexander". Navoi characterized Alexander as being a humane with a lot of good deed for people's sake but at the same time he tries to draw reader's attention to negative sides of his features.

Alexander became more confident after gaining his goals and achievements. But he didn't satisfy with what he had gained. He wished to discover the aquatic world, although the scholars disapproved his decision. His obstinacy, pride and arrogance made him be lightheaded and after all he lost everything what was valuable for him. That wish snatched out his will, his reign and his health. He became sick during the travel by water. He died of seasickness. That wish snatched out his valuable life. Although he owned a lot of wealth and honor he left the world with empty hands.

In the beginning of the poem the poet described Alexander as fair and philanthropic king but later he disapproves his eagerness to occupy the world.

The poem consists of 89 chapters. Each chapter consists of introductory part, general meditations and conclusive part. There are 18 sages and 17 stories which arranged accurately after each four chapters. That's why the text seems to build on the base of debate. Also the stories assert and comment the events and give conclusive ideas to each story they follow. Stories are short and clear to everybody. They are based on morals, ethics, generosity, discretion, hospitality and honesty.

Moreover, Navoi expressed his ideas about real love by the story about Layli and Majnun, aggrandized hospitality and discretion of host by the story about king Bahrom. The story about Lukmoni Hakim gives the clear idea of the whole poem that is to say everything contains beginning as well as end. As the life is given once so it is not worthy to spend it to gather the wealth which one can't take with them to the eternal life. One can appreciate what one owns and enjoy with life even it is too short.

Conclusion

In this chapter we turned our attention to Alisher Navoi's lyrics and his great heritage of philosophical and didactic epic poems. In the first paragraph we spoke about Navoi's life, his friends and teachers he followed. In the second paragraph we tried to give information about "Hamsa" and gave brief narration to each epic-poem. One can see translation of extracts from "Layli and Majnun" and "Alexander's wall". In the meantime we should mention that the object we chose for our research work is the prosaic form of "Alexander's wall" which was transferred by A.Kayumov. The aim to choose the prosaic form is to convey full meaning to the non-native readers. In further investigation we hope to translate Navoi's poems in to English.

There were facts about "Hamsa" and its legendary heroes. There are some facts about his teachers to whom he followed to write Divan. Especially, we have discussed each epic-poem of "Hamsa". Navoi followed to the traditions of writing Divan. We can say that Navoi created his own heroes to each epic-poem inspiring from his teachers. The main character Alexander (Iskandar) differs from the

Alexander of Nizami Ganjavi and Khosraw Dekhlavi. He was the first to introduce Turkish people with Alexander by writing Divan in native language.

Chapter 3. Analysis of the translation of Navoi's epic poem "Saddi Iskandari.

The study of the language is arguably the most hotly contested property in the academic realm. It becomes a tangle begetting multiple language discrepancies. That is why linguistics compares languages and explores their histories, in order to find and to account for its development and origins to give the answers to this or that language point.

Due to the semantic features of language the meanings of words, their ability to combine with other words, their usage, the "place" they hold in the lexical system of a language do not concur for the most part. All the same "ideas" expressed by words coincide in most cases, though the means of expression differ.

The principal types of lexical correspondences between two languages are as follows: 1) Complete correspondences; 2) Partial correspondences; 3) The absence of correspondences (Curme G.O. English Grammar. 2003, p.96).

Let's deal with them more exactly.

1) Complete lexical correspondences.

Complete correspondence of lexical units of two languages can rarely be found. As a rule they belong to the following lexical groups:

- proper names and geographical denominations:
- the months and days of the week, numerals.
- scientific and technical terms (with the exception of terminological polysemy).

2) Partial lexical correspondences.

While translating the lexical units partial correspondences mostly occur. That happens when a word in the language of the original conforms to several equivalents in the language it is translated into. The reasons of these facts are the following (English Learner's Digest:5].

1. Most words in a language are polysemantic. That's why the selection of a word in the process of translating is determined by the context.

2. The specification of synonymous order. However, it is necessary to allow for the nature of the semantic signs which an order of synonyms is based on. Therefore, it is advisable to account for the concurring meanings of members of synonymic orders, the difference in lexical and stylistic meanings, and the ability of individual components of orders of synonyms to combine.

3. Each word affects the meaning of an object it designates. Not infrequently languages "select" different properties and signs to describe the same denotations. The way, each language creates its own "picture of the world", is known as "various principles of dividing reality into parts". Despite the difference of signs, both languages reflect one and the same phenomenon adequately and to the same extent, which must be taken into account when translating words of this kind, as equivalence is not identical to having the same meaning.

4. The differences of semantic content of the equivalent words in two languages. These words can be divided into three sub-group:

a) Words with a differentiated (undifferentiated) meaning: e.g. In English: to swim (of a human being), to sail (of a ship), to float (of an inanimate object);

b) Words with a "broad" sense: verbs of state (to be), perception and brainwork (to see, to understand), verbs of action and speech (to go, to say).

c) "Adverbial verbs" with a composite structure which have a semantic content, expressing action and nature at the same time: e.g. the train whistled out of the station.

5. Most difficulties are encountered when translating the so called pseudo-international words. The regular correspondence of such words in spelling and sometimes in articulation coupled with the structure of word-building in both languages may lead to a false identification.

6. Each language has its own typical rules of combinability. A language has generally established traditional combinations which do not concur with corresponding ones in another language.

A specific feature of the combinability of English nouns is that some of them can function as the subject of a sentence though they do not belong to a lexico-semantic category.

The habitual use of a word, which is bound up with the history of the formation and development of its lexical system. This gave shape to clichés peculiar to each language, which are used for describing particular situations.

3.1. The ways and the problems of translating culture-specific words from Uzbek into English

Translation of culture-specific references poses many translation problems when translating from one language into another one. Difficulties arise because languages have different grammatical structures. Furthermore, culture-specific references vary among cultures as various countries have a different history and experience of life. Therefore, there are cases when certain concepts of one culture do not exist in another culture, and these are difficult to fully understand for the members of that other society because they are unfamiliar with that culture. The third point focuses on the translation problems of realia. The term “non-equivalence” could be explained as non-existence of a parallel concept or expression in the language of the other culture. As Mona Baker notes, “non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text” (Baker 1992: 20). Different reasons influence the occurrence of non-equivalence in translation. For example, the

problem of non-equivalence could arise when a translator deals with culture-specific items such as customs, proper names, titles of institutions or organization, etc. These culture-specific items vary among cultures as various countries have a different history and experience of life. When the source text expression is found as being unfamiliar to the target audience, the strategies for dealing with non-equivalence should be applied in translation. Different types of non-equivalence should be treated using different translation strategies. In the book *Translation Studies*, Susan Bassnett points out that “equivalence in translation should not be approached as a search for sameness, since sameness cannot even exist between TL versions of the same text, let alone between the SL and the TL version” (Bassnett 1991: 29). In other words, it becomes clear that it is very difficult to achieve equivalence or sameness between two languages. Therefore, the problem of non-equivalence frequently occurs in translation. Non-equivalences as many problems to translators; therefore various translation strategies are used when non-equivalence occurs. Culture-specific concepts are one of the types of non-equivalence. Culture-specific concepts may be “abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food” (Baker1992: 21). In other words, the source text concepts may have no known meaning in the target language.

In her book *Theory of translation* Zoya Proshina uses the term “culture-bound” words. She compares culture-specific words with equivalent-lacking words. She points out that equivalent-lacking words signify notions lacking in the target language and culture¹⁴⁶. They are sometimes called untranslatable words⁽¹⁴⁷⁾ or ‘unfindable’ words⁽¹⁴⁸⁾.

Sometimes equivalent-lacking words are associated with culture-bound words, the Uzbek equivalent being *реалиялар* (derived from Latin *realis*, pl. *realia*), or culturally loaded words. However, the term of culture-bound word is of narrower meaning than the term of equivalent-lacking word. A culture-bound word

names an object peculiar to this or that ethnic culture (валенки, матрешка; baby shower, kimono, atlas, adras).

Equivalent-lacking words include, along with culture-bound words, neologisms, i.e. newly coined forms, dialect words, slang, taboo-words, foreign (third language) terms, proper names, misspellings, archaisms, etc.

In the process of translating “Alexander’s wall” into English translator is confronted with a great number of equivalent-lacking words such as, proper names, geographical names, archaisms and historical words.

Reasons for using equivalent-lacking words can be various:

- extra linguistic: lack of a similar thing in the target culture;
- lexical: lack of a corresponding one-word name for a thing in the target language: Пир -an old wise leader of sophists;

Culture-bound words are culturally loaded words borrowed from another language due to language contacts (дзюдо-judo , кураш-kurash)

According to the semantic fields, culture-bound words in “Alexander’s wall” are classified into:

- toponyms, or geographical terms :

Хоразм-Khorazm, Сирдарё-Syrdarya;

- anthroponyms, or people’s names:

Мехрноз- Mehrnoz, Феруз- Feruz;

- social terms:

Девонбеги -divanbegi (a man who is the chief of government office);
Шох,Подшоҳ –Shah, Padishah;

- religious servants and rituals terms :

Дарвеш – dervish (a man who lives lonely in wandering , doing good deeds to people);

Кофир -non-Muslim;

Ҳизр -Hizr (one of the legendary prophet's name who is said to be immortal);

- words for everyday life:

a)cuisine:

ҳариса- harissa (a stew made with meat and wheat flour for a number of people in occasional days);

b) clothing:

тўппи,дўппи- duppi (embroidered scull-cap worn by men as well as women);

зарбафтгўн -gold-brocaded robe;

жубба – robe (outer clothing for common people);

яланггўн -plain-robe (without any embroidered patterns and designs);

дубулға -dubulgha (metal headdress, helmet);

нимча -sleevless jacket;

ҳафтон -luxurious robe;

ридо -religious garb

шоҳпар -long feather (birds' long feather which were fastened on the men's headdresses);

c)housing:

карвонсарой –caravanserai (inn on the caravan route);

ҳарам –harem (special building for shah's wives and children);

- Terms of measurement:

Кари -kari (measurer of linear,one kari is equal to one metre);

Йиғоч -yigoch (measurer of linear,one yigoch is equal to 12.000 metres);

Газ –gaz (unit of measurement of linear, equals approximately 105 cm);

Таноб – tanab (long string used for measuring the square, equals 63 metres);

- Terms of other things:

Гўй – gouy (wooden ball);

Чавгон – chavghan (a gouy- stick with its bent tip used for hitting the wooden ball, polo);

Ганч –ganch (high quality plaster made largely from alabaster, often used for surface of sculpture);

Culture-bound words are characterized by a location and time. Based on the time coloring, they can be historical and archaic words. One couldn't find the translations of those words in modern bilingual dictionaries. Because the historical words are out of use and they don't have modern synonyms. As for archaic words, they aren't used anymore at present, but they have modern proper equivalents in use. In order to give their translations, translator should look up the

monolingual definition dictionaries of SL. There are two ways of giving their translations:

- 1) To transform them into TL as realias;

In this way some translation techniques are required. The main ways of translating terms are as follows:

- a) Transcription (for loan terms): хариса- harisa. Care should be taken not to overuse this technique. Terms may not survive in the borrowed form, as happened with the computer term hardware whose loan equivalent хардвер is no longer used in computer science, but has given way to its explanatory substitution: электромеханическое оборудование, техническое обеспечение.

- b) Transliteration: Гўй – gouy, ҳарам –harem, карвонсарой – caravanserai. Normally, terms are transliterated or transcribed when a target language lacks a certain notion and borrows it a short foreign form.

However, when using this technique a translator should be aware of ‘false friends’, that is words similar in form but different in meaning, for example: Газ – gaz not natural gas, but it is measurement of linear.

- c) Calque, half-calque: this technique is often applied to translating compound terms or term phrases: зарбафтгўн- gold-brocaded robe, яланггўн - plain-robe(without any embroidered patterns and designs). Transparent inner form of the word can cause no less trouble with translation equivalents: шохпар -long feather not king feather, яланггўн -plain-robe not naked-robe.

- d) Explicatory (descriptive) translation and expansion. This translation technique occurs when translator chooses “to keep the original but supplement the text with whatever information is judged necessary” (Davies 2003: 77).When this strategy is applied in translation, the source language item word or expression is transferred to the text but additional information is provided. This technique is used for verbalizing new objects, not existing in the target language, for example

in, жиға- oval metal emblem on a man's headdress; сажда қилиш- to bow one's head to pray in Islamic manner; тавоф қилиш –to visit sacred places in Islamic manner; Пир- an old wise leader of sophists;

2) To find the most proper modern equivalent that is translatable into TL.

The most problematic point that creates difficulties to translator is the language which A.Navoi used in his “Hamsa”. He used a lot of Arabic and Persian words, which one is required to look up the special dictionaries for Navoi's poems. First of all, translator is to find their translations in SL. A term found must be carefully checked in monolingual dictionaries. Then, it is suggested to translate into TL. For instance, the word “баргустивон” doesn't exist in Uzbek at present. It is borrowed word from Persian. At the same time it is a historical word. This word doesn't exist in any modern bilingual dictionaries. If we translate this word from Persian into Uzbek, it means “уруш пайтида отларнинг устига ёпиладиган ўқ ўтмайдиган ёпқич” -a “mailed horse-cover”. Another more example the word “Машшота” is Arabic word which means “хотин кишини безатувчи киши” - “women's stylist”. Arabic has had a great influence on other languages, especially in vocabulary. The influence of Arabic has been most profound in those countries dominated by Islam or Islamic power. Arabic is a major source of vocabulary for languages Kurdish, Amharic, Tigrinya, Persian, Pashto, Urdu, Punjabi, Uzbek language, Sindhi, Turkmen language, Turkish, Hindi, Swahili, Somali, Malay, and Indonesian, as well as other languages in countries where these languages are spoken. For example, the Arabic word for book /kita:b/ is used in most of the languages listed. Spanish has the largest Arabic influenced vocabulary outside the Arabic-speaking world due to the Arab presence in Spain from 711 until 1492, known as Al-Andalus. Alisher Navoi also used this name for Spain not as Al-Andalus but just Andalus in his epic poem.

...Қрим билан Андалусни босиб олди.(578)

....then he conquered the Crimea and Spain.

But the translator should be careful when translating the words which have archaic equivalents. “Andalus” is archaic name for Spain. It is not used in Uzbek any more. Only in historical fictions one can be confronted with them. Below, we enumerate some archaic equivalents of geographical names used in “Alexander’s wall”:

Archaic word in Uzbek	Modern equivalent in Uzbek	English equivalent
Гуржи, Гуржистон	Грузия	Georgia
Рус	Россия	Russia
Фаранг , Фарангистон	Франция	France
Ос	Осетия	Ossetia
Занги, Зангибар	Эфиопия (Хабашистон)	Ethiopia
Жайхун	Амударё	Amudarya
Сайхун	Сирдарё	Syrdarya
Кўҳак	Зарафшон	Zarafshan

3.2. The problems of translating Proper names from Uzbek into English

Translation has many challenges, one of which is the problem of translating proper nouns (PNs), a term used here interchangeably with the term 'proper names,' adequately from one language to another. The focus of this study lies within translation of personal names, which are a subclass of proper nouns. Notwithstanding the fact that a challenge that translators often encounter in their

work comes from personal names, this paper presents some translation techniques proposed by various researchers in this regard.

Nowadays there are thousands of proper names. In the world there are many companies and firms, products and substances, plants and animals, all of them have their own proper names and in modern linguistics. The problem of translation of proper names from Uzbek into English plays important role in the developing comparative typology of two languages. There is no doubt that translating personal names should not be assumed to be an easy issue inasmuch as it can turn out to be very troublesome in practice and needs very sensitive decision-making on the part of the translator within the translation process. A growing body of research shows that different translation procedures are applied in the process of translating personal names. All languages have particular personal names, some of which are deeply rooted in the culture of the speakers of the specific language; consequently, they can pose unique difficulties in the comprehension of culture-specific texts. It is interesting to note that some personal names have specific connotations, and omitting this implied information results in unacceptable translation. For example, in the Persian culture, Hatam Taaei—the name of a very generous man in Iranian stories—is a symbol of generosity; accordingly, if a translator, who unaware of this fact, encounters this sentence "My father is Hatam Taaei" in a conversation of two friends talking about their fathers' characteristics, the translator may erroneously assume that the speaker introduces his or her father's name, not his personality. Or another famous name is Hizr – the name of immortal, religious men who appears in the roads and help to passers-by. The phrase "Have you seen Hizr?"—means "You have managed everything as if Hizr had helped". The names which go together "Farhad and Shirin", "Layli and Majnun" are the symbols of real love in Uzbek culture and literature.

As literature occupies the great part of our life and exists in cultures of all nations, we decided to carry out the research of the proper names in this sphere, because the name gives the first impression about the nation, century (some

historical names aren't being used anymore). In this part we try to find out the regularities of translation of proper names from Uzbek into English.

To achieve the given aim some tasks were put forward:

- to analyze the term “proper name” ;
- to study the approaches to the translation of this phenomenon;
- to study the Uzbek names used in “Alexander’s wall” and their translation into English;

In this work we've dealt with the peculiarities of translation of the proper names. In order to prepare the theoretical basis for the work we needed to analyze the very term “proper name” and all the approaches to the translation of this phenomenon.

According to Wikipedia, the on-line encyclopedia, a proper noun is "a word that serves the purpose of showing what thing it is that we are talking about, but not of telling anything about it."

Merriam Webster's Dictionary defines the proper noun as "a noun that designates a particular being or thing, does not take a limiting modifier, and is usually capitalized in English—called also proper name."

The Oxford Advanced Learner's Dictionary says that a proper noun (or proper name) is "a word that is the name of a person, a place, an institution, etc. and is written with a capital letter" (p.1016).

A proper noun has these distinctive features in English: 1) It will be capitalized, no matter where it occurs in a sentence. 2) A proper name is a mono-referential name, i.e., it refers to a particular person, thing, or place. 3) It is not regularly preceded by a definite or indefinite article. 4) It is not used with limiting modifiers, like a lot of or any.

The World Book Encyclopedia talks about personal name in this way: "Practically everyone since the beginning of history has had a name (...). Almost all names have meanings. Early people bestowed a name with a definite consciousness of its meaning. For example, in the epic poem we can see the names "Shirin"-women's name, means sweet. Uzbek people give this name hoping that her future life will be sweet (figuratively). One more name "Shaydo" –men's name, means attracted. People give this name if the baby is attracting. So, how to translate the words which are used as noun or adjective? Is it possible to give English translations? Hervey and Higgins (1986) present these strategies for translating PNs :

Exotism: The name should remain unchanged from the SL to the TL. In this method no cultural transposition is occurred (p.29).

Peter Newmark (1988b) holds that people's names should, as a rule, not be translated when their names have no connotation in the text (p.214). The names "Shirin" and "Shaydo" don't have connotative meaning in the context. So the translator doesn't need to translate those names. He adds some exceptions such as names of known saints, monarchs, and popes, which are known in the translated form in the TL (p.214). Here are some historical personal names and names of well-known places taken from the epic-poem which already have their proper equivalents in TL:

a) Personal names:

SL

TL

Навоий Navoi

Жомий Jami

Арасту Aristotle

Афлотун Plato

Искандар Alexander

ФайлакусPhilipp

ФарфурнусPorphyry

Арашмидус Archimedes

Жолинус Galen

Доро Darius, (Dara, Darab)

Равшанак Roxanne

b)Geographical names:

SL TL

Фаранг мулки France

Андалус Spain

Зангибор (занги) Ethiopia

Ос Ossetia

Гуржи Georgia

Proper name is a capitalized, according the peculiar language, word or word combination, which names and denotes some unique person or object, and fulfills its main distinguishing function within definite context even in terms of multiply repetition.

Agreeing to the theories about above mentioned types of proper names we can distinguish the followings used in epic-poem:

- Names of people: Alexander, Alisher Navoi;
- Geographical names: Asia, Khorazm, Kipchok Desert, Russia, Georgia, Transoxania;
- Names of magic and unique things: Cup of Jamshid, World Mirror;
- Names of nations: Khalmaks, Uzbek, Mongol.

Most proper nouns are translated from one language into another by means of translation techniques of transformations.

Transformations.

In our written work we deal with original proper name and their Uzbek equivalents, variants of translation as well. Earlier we've discussed our translation units and their peculiarities. We should say that the definition is proper for the Uzbek equivalents. It means that there is no need this point of the translation process.

But the “process” in the translation linked with translation transformations. There are different grouping and different names of these phenomena, according to different scholars. We enumerated and described only the transformations we've met in our research. They are following:

- Transliteration is the practice of converting a text from one script into another, often in a systematic way. It can form an essential part of transcription which converts text from one writing system into another. Transliteration is not concerned with representing the phonemics of the original: it only strives to accurately represent the characters. Another name for the transliteration is phonological replacement. And it is defined by Fernandez as “attempt to reproduce phonological features of a source language”. The names Ширин-Shirin, Темуртош-Temurtosh, Давалли-Davalli, Ширвон-Shirvon, Рай-Ray and Ҳамадон-Hamadan were transformed with the help of transliteration.
- Transcription means representing the meaning of a source language text in a target language.(Nida E. Componential Analysis of Meaning 1975. p.78). The names Искандар- Alexander, Файлакус-Phillip, Арасту-Aristotle are examples of transcriptional transformations.

But still it is necessary to emphasize some peculiarities, which we've found in related literature. For instance one opinion is that: "proper names, geographical denominations are rendered as a rule by means of transliteration, but we should take into account concerning historical proper names, geographical denominations, etc." (Абдурахманова, Х. И. ИнглизТилиТаржимаНазарияси 2005. с 39). Farzanne Farahzad (1995) states that there are no established rules for transcription. The exact transcription of personal names is not always possible; that is, all languages do not have the same consonants or vowels. The Uzbek and English languages are considered to have different origination. They don't have kinship between them.

- Tracing or calque or loan translation is a word or phrase borrowed from another language by literal, word-for-word or root-for-root translation

For example,

“Дашти Кипчоқ” – Kipchok Desert. Дашт- desert, Кипчоқ- the name of nation which lived there.

- Omission or dropping. In the process of lexical transformation of omission generally words with a surplus meaning are omitted. Also we should say that functional words are usually missed, such as articles and auxiliary verbs. “The Amudaryu” – “Амударё”.

As E. E. Davies remarks, this strategy occurs when a problematic culture-specific item is omitted and there are no any substitutes for it in the target text (Davies 2003: 79). When a translator faces difficulties to translate culture-specific items, the items may be simply omitted in translation.

- Addition a type of grammatical transformation can be met with in cases of formal inexpressiveness of grammatical or semantic components in the language of the original text. (Абдурахманова, Х 2005. с 73).

Sometimes addition is connected with historical reasons and stamps which are stable in the language: “Садди Искандарий”-“Saddi Iskandari” or “The wall

of Iskandar”, “ Alexander’s wall. Here we observed addition of the preposition “of” and definite article “the” according to English linguistic norm.

- Transposition a type of transformation used in translations in which the position/order of linguistic elements in the Target language in comparison with a Source language is changed [6:71].

The transposition usually takes place in cases where principles of building of the word-order are different. The word order in the English and Uzbek languages absolutely differs from each other. It is obviously seen in the possessive case of two languages. “Жамшид жоми”–“ The Cup of Jamshid”, “Ойинаи жаҳоннома” –“The World Mirror”(or the Mirror of the World).

Well we’ve prepared the theoretical base for our research. We determined and solved the problems with the definition “proper name” by search in related literature and creating own definition, which can meet our demands. We’ve also touched upon the transformations and mentioned that transcription and transliteration go hand into hand and shown the strict border between word-by-word and literal translation.

3.3 The binomials used in “Saddi Iskandari” and their translations.

Binomials term coined by Yakov Malkiel(1959) is defined as “a sequence of two words pertaining to the same form-class, placed on an identical level of syntactic hierarchy, and ordinarily connected by some kind of lexical link”. Gustafsson (1975:9). Gustafsson further explains that a binomial consists of two members which are in parallel relation to one another. She distinguishes between irreversible binomials, if the order is fixed, and reversible ones, if it is not. (Gustafsson, 1975: 9). Another distinction is made between formulaic and unformulaic binomials, the difference defined as “the former are permanent and fixed combinations in the language, while the latter are temporary but fill the semantic and syntactic requirements”. (Gustafsson, 1975: 9) .There is other expressions referring to or used in connection with the term of binomials. In linguistic studies words like repetition and intensification may be found. In a

general sense, some do not cover all cases of binomials; on the other hand binomials are considered “only one of the several phenomena of intensification”. Even various modifications of word pair also appear paired words, repetitive word pairs or twin formula (the German term in translation). Another term that appears is that of alliterative phrase found in a study of the alliterative poetry in early English. At last, Gustafsson (1975: 10) relates another linguistic aspect to the term

Now, before investigating binomial pairs, we should look through the definitions of scholar to them. According to Gustafsson, M., binomials – as a subcategory of collocation- consist of two words from the same category which are joined with a linguistic link. Like collocations, binomials are mostly language specific. Therefore, getting familiar with binomials for any translator is an important task which is usually overlooked. Binomial is a linguistic phenomenon, which despite its presence and pervasiveness in nearly all languages is an insufficiently researched area and has not received the attention it deserves. (Gustafsson, M.1975).

Binomials, also known as word-pairs, doublets, twin formulae or freezes, are pairs of coordinated members of the same grammatical category, e.g. man and wife, to have and to hold, dead or alive, for and against, etc. Bhatia defines such constructions as “a sequence of two or more words or phrases belonging to the same grammatical category having some semantic relationship and joined by some syntactic device such as ‘and’ or ‘or’” (1993: 108); present-day lexicographic studies have categorized binomials as fixed expressions or multi-word units. Nevertheless, it seems that binomials can be placed on a cline of fixedness: from frozen and irreversible pairs to binomials coined on the spur of the moment, which still display common features with other binomial constructions. The word order of a binomial pair is usually fixed.

The role of fixed expressions in language has become an important focus of study in linguistics, particularly in light of the idiom principle proposed by Sinclair (1991), which implied that a large part of the language we produce is pre-patterned

and formulaic. What follows is that language cannot be solely understood as a product of regular grammar rules paired up with creative and spontaneous vocabulary use. The degree of fixedness in language depends on many factors, but it seems that without the knowledge and appropriate employment of fixed expressions, proficiency in a given language cannot be attained in a satisfactory manner. This is why studies into fixed expressions have mostly originated in the field of language acquisition (e.g. Moon 1998, Wray 2002). Proficiency in specific areas of discourse and in the creation of specific genres also relies on the appropriate use of fixed expressions, including binomials.

Moreover, one of the other characteristic features binomials, which make its acquisition a thorny area for both second language learners and translators, is that they occur almost exclusively in a specific order. The first thing to notice about binomials is that the two main word or better to say conjuncts come from the same word class. The link which joins the two conjuncts mostly is 'and', less frequently 'or', 'to', 'by', 'neither' and rarely 'against', 'but', 'after' or even sometimes without any lexical link. There are different constraints in translation of binomials and different experts have studied binomials and find a rationale behind binomials and conjunctions. Therefore, it is the translator's task to find the best strategy for translating binomials.

Here are some of the most common binomials, split into five categories:

1. Binomial pairs joined by 'and'.
2. Binomial pairs joined by 'or'.
3. Binomial pairs with alliteration.
4. Rhyming binomial pairs.
5. Binomial pairs joined by other words .

Even if the above-mentioned rules were universal, it would not be surprising that different languages align the conjuncts differently; for, the same notion in two languages is represented by different words with different phonological features. Binomials in Uzbek are absolutely different from binomials in English. In English the words or phrases belonging to the same grammatical category having some semantic relationship are joined by above mentioned ways, while in Uzbek most of them are joined by dash and sometimes with the help of the word ‘ёки’(or) and with some case suffixes. For instance, ‘peace and quiet’- ‘тинч-тотув’, ‘now or never’-‘hozir ёки ҳеч қачон’, ‘one to one’-‘бирга-бир’, ‘tit for tat’-‘қонга-қон, жонга-жон’, ‘little by little’-‘оз-оздан’

Navoi broadly used binomials in his divan of “Hamsa”. There are pairs of adverbs, pairs of nouns as well as pairs of adjectives and pairs of verbs used in “Alexander’s wall” which translator should find the equivalence of those binomials so that to give naturalness to the text. We can divide the binomials used in “Alexander’s wall” into following categories when translated:

1. Binomials which fully correspond in meaning, function and form. They are also subdivided into groups which contains noun, adjectival and adverbial pairs.

a) Noun pairs are: майда-чуйда(лар)-odds and ends

уйин-кулги-fun and games;

Йигитлик чоғи- уйин-кулги, роҳат қилиш даври, қарилик эса- меҳнат ва тоат-ибодат давридир.(Қаюмов А.,... Алишер Навоий Саҳди Искандарий, 1991 (832 бет)р.661)

Youthful is the time to have fun and games while ripe age is the time to work and worship.

қонун-қоидалар- rules and regulations;

асбоб-ускуна- hammer and nail;

Беҳисоб кемаларни сув устига суриб, уларнинг ичига қанчадан-қанча керакли асбоб-ускуналарни солиб, неча йиллаб сув ичида кезиб юрди. (p.579)

He set sail countless ships those carrying more and more necessary hammer and nails and sailed several years in water.

оқибат-натижа-cause and effect;

Ҳеч кимга бу сирни, яъни менинг келганиму бунинг сабаби ва оқибат-натижасини фош этмасанг экан. (p.764)

I wish you didn't reveal anybody the cause and effect of my coming

жон-дили (билан)-body and soul ;

Бир жиҳатдан, ҳоқон унинг қолишини истар, истаргина эмас жон-дилидан илтижа қилар эди. (p.675)

On the other hand, khan wanted him to stay and even begged him with his body and soul.

фойда-зарар, кирим-чиқим-profit and loss;

.. уч йиллик ҳирож шу пайтгача Доронинг кирим-чиқим дафтарига кирмаган ва тушиши лозим бўлган хазинага бориб тушмаган. (p.582)

...a three-year tax was neither sent to the treasure nor registered in Darius's profit and loss book.

ғала-ғовур, шовқин-сурон-hustle and bustle ;

Лашкар денгизи шундай тўлқинланиб кетдики, унинг ғала-ғовури осмон авжидан ҳам ошди. (p.593)

Troops moved like a wave in the sea, their hustle and bustle grew to the heaven.

эр-хотин-husband and wife;

b) Adjectival pairs are: қисқа ва мазмунли-short and sweet;

соғ-саломат-safe and sound ;

тинч-тоғув-peace and quiet;

Бу мамлакат халқлари тинчлик-омонликдан маҳрум бўлиб қоладилар.(589)

The people of this country lose their peace and quiet life.

узоқ-яқин-far and wide;

ўликми ё тирик-dead or alive;

озми-кўп-more or less;

Шу асосда, нимаики бўлса кўпми-озми ҳаммасини арз қилдилар.(621)

They appealed everything more or less what they had been going to.

c)Adverbial pairs: у ер-бу ерда-here and there;

дам-бадам-now and again;

Унинг газаб ва изтироби дам-бадам ошиб, ерга ҳам, кўкка ҳам таъна ва ҳақорат ёздирди.(593)

He enraged now and again and outraged both the sky and the earth.

оз-оздан-little by little;

тепага-пастга, уёққа-буёққа- up and down;

уёқдан-буёққа- back and forth;

Об-ҳавонинг ноқулайлиги у ён-бу ёнга юриши ва ҳаракат қилишга монеъ бўлгач, одамлар дам олиб, роҳатланишининг пайдан бўлишади.(633)

People seek for the place to have a rest and relax if bad weather prevents from moving back and forth.

қадам-бақадам- step by step;

Искандарнинг гаройиб ишлари ҳаддан зиёда кўп. Масалан, яъжужлар қаршисига девор ўрнатди, дунёнинг ҳамма ерларини қадам-бақадам ўлчаб чиқди.(579)

Iskandar did a lot of deeds. For example, he got to build high wall against the attacks of barbarians and achieved to calculate the ground's length by measuring it step by step.

бетма-бет- one to one;

...шаҳардан чиқиб, бетма-бет жанг қиламан.(627)

I shall go out the temple and fight with him one to one.

d) Verbal pairs: иззат-хурматламоқ-to bow and scrape;

Базмга олимларни чорлаб, уларга кўп мукофотлар берди ва таҳсинлар ўқиди, уларнинг ҳаммасини лутф-эҳсонидан бахраманд қилди ва иззат-хурмат билан бошларини кўтарди.(641)

He invited the scholars to the feast so that to grant them with gifts and praised them with bow and scrape.

едириб-ичирмоқ (меҳмон қилмоқ маъносида)- to wine and dine;

2. Binomials which partially correspond either in form or meaning.

Some binomials in Uzbek don't have English corresponding equivalence in form. Even though, the structure is different, the meaning and the function is the same. There are some examples taken from the epic poem:

Қариндош-уруғ- relatives;

Маллунинг қариндош-уруғларишikki-уч кун йиғи-сиғи қилгач, кўз ёши тўкиши ҳам тўхтади.

Mallu' relatives stopped keeping mourning after a few days his funerals

Ота-она- parents;

Авлод-аждод- ancestors;

Опа-сингил, опа-ука, ака-сингил- siblings;

Кийим-кечак- clothes;

Зеб-зийнат-garnish;

Мол-мулк- property;

Минг-минглаб- thousands

Икки-уч – a few

There are some binomial pairs which of those translations don't correspond if they are translated word for word. One should find the equivalence of those binomials which give the close meaning in target language according to their frequency. For instance: suit and tie- *костюм-шим*(костюм-галстук эмас);

When comparing two languages' possibilities in binomial pairs one is confronted by a number of similarities. Both languages have synonymous and antonymous binomial pairs, reversible and irreversible binomials and rhyming binomials. Synonymous pairs such as 'rules and regulations'- '*қонун-қоидалар*' ,

antonymous pairs such as ‘dead or alive’-‘ўликми-тирикми’, reversible pairs ‘more and more’- *кўндан-кўн*, irreversible pairs such as ‘short and sweet’-*қисқа ва мазмунли*, rhyming binomials ‘hustle and bustle’- ‘*шошиб-пишиб*’ manifest our sentences.

"In the typical newspaper headline *Cold and snow grip the nation* it is proper to set off the segment “cold and snow” as a binomial, if one agrees so to label the sequence of two words pertaining to the same form-class, placed on an identical level of syntactic hierarchy, and ordinarily connected by some kind of lexical link. There is nothing unchangeable or formulaic about this particular binomial: Speakers are at liberty to invert the succession of its members (snow and cold . . .) and may with impunity replace either snow or cold by some semantically related word (say, “wind or ice”). However, in a binomial such as “odds and ends” the situation is different: The succession of its constituents has hardened to such an extent that an inversion of the two kernels--*ends and odds--would be barely understandable to listeners caught by surprise. “Odds and ends”, then, represents the special case of an irreversible binomial."(Yakov Malkiel, "Studies in Irreversible Binomials." Essays on Linguistic Themes. Univ. of California Press, 1968)

Most Uzbek binomials also irreversible or we can say they are fixed expressions. The reason what makes binomials irreversible is that there is strict rules to form Uzbek binomials:

1. Using dash between pairs, *идиш-товоқ*- pots and pans;
2. Adding suffixes to the second part, “*минг-минглаб*”-thousands, “*оз-оздан*”-“little by little”;
3. Using notionless or less general word in the second part, “*майда-чуйда*”- “odds and ends”.

If we inverse their places there would appear confusions to understand the full meaning and misusing the grammar in linguistic norm. For instance, the

binomials “*удуу-товоқ*” is used for all types of dishes (*plate, cup, spoon, fork, pot*) and renders to plurality in Uzbek. *Товоқ ва удуу* is used when speaker doesn't mean all the types of dishes, but only two types of *for shallow container of pottery*. And in this situation they are not binomials.

As we have mentioned above, in some binomials in Uzbek there are used meaningless word in the second part in order to give a rhyming sound to the first part. As a rule notional word must be put in the first part. Otherwise, we can spoil the meaning by using incorrect grammar rules. In “*майда-чүйда*”, *майда* means small, minor, limited size. The word “*чүйда*” doesn't exist in Uzbek as an independent word. It can be only used with the word “*майда*” as binomial pairs.

The discussion which will emerge from the session contributions will help to understand the role of lexical fixedness in literary texts and to see the employment of binomials both as a carefully crafted device in important discourse functions, as well as a pervasive feature of language use. The session will also feed back into present-day lexicographic studies, providing a diachronic context for binomials used in modern English and Uzbek. The second focus is on the motivations for the emergence, employment and structure of binomials.

Conclusion

We conclude this study with more explicit statements on what we consider to be the basic issues of literary translation.

One of the difficulties of literary translation stems from a problem raised by the translation process itself. It is the problem of equivalence.

Because of the linguistic and cultural disparities between languages, a TL version cannot be identical to a SL version. Therefore, "equivalence" in translation should not be defined in terms but should rather be viewed as an approximate rendering of a text from a SL to a TL.

Contrary to what is commonly believed by translation theorists, we cannot dissociate stylistic equivalence or what Nida to as formal "equivalence" and "dynamic" equivalence. Stylistic and communicative equivalences are not two conflicting poles but two interrelated phases of the same process. In other aiming for a stylistic equivalence or formal, the translator should not stick blindly to the SL text. He should make his stylistic equivalence "communicative" or "dynamic" in so far as he shouldn't aim for a word for word rendering of the SL text but should also find TL textual elements that are equivalent in both form and communicative value to those of the SL text. Another problem of literary translation which also stems from the translation process itself is that of translation units. Because of the subjective nature of the interpretative phase in the translation process, it is not very easy for the translator to determine his translation units, i.e, the important textual elements that convey the meaning of the SL text and to which he should provide equivalent textual elements in the TL version. In order to achieve an objective interpretation of the meaning of the SL text and hence to determine translation units adequately, we suggested that the translator should first proceed to a careful and repeated reading of the SL text.

Then, he should establish a relationship between meaning of the SL message and the author's thought which condition that meaning. Such approach to the text, we stated, gives the translator the possibility to achieve an objective interpretation of the author's intention in the work and consequently helps him to determine the

SL textualelements which convey the author's intention and which heshould take as units of translation.

In the first chapter we have looked through the theoretical base of the translation and its types. We have also discussed the problems of literary prose and its solutions. Moreover, we have seen different translation techniques which linguists suggested. Moreover this chapter dedicated analyze the notion of literary translation, its peculiarities, problems that translating of the text causes. We analyzed peculiarities of translation of alliteration, repetition, metaphor, synonyms and the problem of rhyming. We analyzed the importance of stylistic and phonetic devices in making the text emphatic, peculiar, emotive, interesting and easy to read. It was mentioned about difficulties of translating poetry, especially preserving its rhyming. It was decided that word-for-word translation is not suitable. The translator must be a poet to translate poetry in order to show the author's emotions and to make a translation interesting and easy to read and to remember.

Chapter two was dedicated to Alisher Navoi's lyrics and great heritage of didactic epic poems. It consists of introductory part to the chapter, three points and conclusive part. In the first point we spoke about Navoi's life, his friends and teachers he followed. In the second point there were spoken about his works. Especially there were facts about "Hamsa" and its legendary heroes. We tried to enumerate his works and gave brief narration to each part of "Hamsa". In the third point there have been spoken about the main plot of the fifth epic-poem of "Hamsa". This is "Alexander's wall" which is our object of research.

In the practical part of our research we have dealt with lexical problems of literary translation from Uzbek into English. First of all, we've analyzed the term proper name in "Alexander's wall". Though the given definitions were considered by us as unsatisfactory, we've combined their strong points and created own definition of the term proper name which is considered as appropriate: proper name is a capitalized, according the peculiar language, word or word combination, which names and denotes some unique person or object, and fulfills its main distinguishing function within definite context even in terms of multiply repetition.

Furthermore, we've carried out our own classification of proper names, which includes also the studied phenomenon. Different translation procedures for translating personal names have been presented. In general, it should be noted that translators do not always use the same strategy for translation of all personal names in all kinds of texts. For example, Farahzad (1995) believes that translators should use transcription and transliteration techniques when translating personal names; however, translators of religious texts must use the most common existing equivalent of a personal name in the TL even if these equivalents do not follow the foregoing translation strategies.

Then, we have looked through the different procedures for translation of realias. Among the acquired approaches to the translation of proper names and realias we've outlined the most significant translation transformations or procedures and given them brief characteristics which emphasize the main features in the field they are:

- 1) transcription and transliteration go hand into hand;
- 2) the strict border between word-by-word and literal translation.
- 3) description(expansion) often occurs in the languages which have different linguistic norms.

So, lexical transformations are applied for achieving a higher degree of equivalence in translation of texts. The translational transformations used in the third chapter meet seldom in a "pure form". As a rule, miscellaneous transformations implement simultaneously, i.e. they are combined one another - transposition is accompanied by replacement, the grammatical transformation is accompanied by lexical transformation, etc., such complicated complex nature of translational transformations makes translation so difficult. However, transformations are applied for achieving a higher degree of equivalence in translation of texts.

If we make conclusion from the analysis done in the Chapter three, it is clear that translators must be familiar with culture of both the source and target languages, since awareness of these culture-bound names can lead to the most appropriate translation. Based on the foregoing information, it is significant to

stress that the influence of culture on translation of personal names realias and binomial pairs is undeniable.

In conclusion, it is necessary to underline that a translation can be defined as a double-phased process of interlinguistic and intercultural communication in which the secondary text represents the initial one in another cultural medium. Translation is also process-oriented towards a reconstruction of the communicative effect of the source text which takes into account the differences between cultures and two communicative situations.

The future is wide open for research in the area of translation. There are many facets of translation related directly to linguistics which should also challenge linguists with an interest in language-in-use.

In the meantime we should mention that the object we chose for our research work is the prosaic form of “Alexander’s wall” which was transferred by A.Kayumov the aim to choose the prosaic form is to convey full meaning to the non-native readers. In further investigation we hope to translate Navoi’s poems in to English.

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