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INTRODUCTION

In this modern system of education learning foreign languages is not on the last place. Uzbekistan is in need of highly qualified specialists in the field of foreign languages. Uzbek Republic is integrating into the international world community in such spheres as economy, policy, diplomacy, education trade, technologies, art and science. I.Karimov says in his speech: "State sovereignty along with membership in the United Nations and other international organizations has given Uzbekistan an opportunity to conduct independent foreign policy, search for ways to join the international community and prioritize the goals of international relations." [1,149-150]

The qualification paper entitled "**Linguocultural aspects of translation from Uzbek into English (on the materials of "Sabbai Sayyor" by Alisher Navoi)"**

deals with the correspondences of a group of words or phrases, which lexically and culturally cause translation problems. Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding. As cultures are increasingly brought into greater contact another, multicultural considerations are brought to bear to ever-increasing degree.

Multilateral approach to the language material analysis along with considering pragmatic meaning of language units enables us to interpret in a new way many phenomena that attracted the attention of linguists and translators.

The actuality of the Work. We know that translation process isn't an easy one. That's why, when translating, we take into consideration three requirements: source text, target text and the reader. In this case we pay more attention to the reader. This work is a new one, because it was not done before.

A few general considerations govern the translation of all cultural words. First, your ultimate consideration should be recognition of the cultural achievements referred to in the SL text, and respect for all foreign countries and their cultures. Two translation procedures which are at opposite ends of the scale

are normally available; transference, which, usually in literary texts, offers local color and atmosphere, and in specialist texts enables the readership (some of whom may be more or less familiar with the SL) to identify the referent - particularly a name or a concept - in other texts (or conversations) without difficulty.

The aim of the paper is to look through all relevant problems to translation, especially with a lingo-cultural approach to it. Cultural terms usually present fewer problems, and the considerations we are going to discuss also will hold good for their translation. Nevertheless, there are many problems. It is the translator's duty not to let words without their explanation.

The tasks of the paper are the followings:

- 1) The history of linguocultural studies
- 2) Translation theory and principles of translation
- 3) Cultural priorities of translation studies
- 4) The implication of culture on translation theory and practice
- 5) Alisher Navoi a great uzbek poet
- 6) "Sabbai Sayyor" the forth epic-poem of "Hamsa"
- 7) Historizm, the problems of translating poetry
- 8) The problems of choice of words in translating in "Sabbai Sayyor"
- 9) Cultural problems translating "Sabbai Sayyor" into English

The novelty of the work. Translation peculiarities of cultural words into English in "Seven Planets" has been studied for the first time in the linguistic literature. It is for the first time translation of cultural words in «Seven Planets» has been investigated from the point of view: the definition of the culture and its connection with translation; difference of cultural categories; translation problems connecting with cultural terms; the influence of cultural terms on translation process; the review all possible source illustrating translation theory.

The theoretical importance of the work. While working on cultural terms a translator should bear in mind that they belong to different nations. This work

can be used in different seminars on translation not only for translation faculty students but also for others who want to obtain good knowledge. This work helps to enrich or to build a basis to develop translation theory.

The practical value of the Paper. This work can be used in seminars on translation theory and literature to debate on issues said above. It is also useful in working out on manuals, textbooks, etc.

The structure of the work. 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, and his works.

The third chapter deals with the practical aspect of translation basing on Alisher Navoi's works, in particular "Seven Planets". In this chapter we discuss and analyze lingua-stylistic peculiarities in "Seven Planets" and their translation into 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 contains books, manuals, dictionaries, and internet

resources.

The reason to work on Alisher Navoi's work is to try to analyze some words and proper names into English.

Chapter I.

The main theoretical problems of translation

1.1. The history of linguocultural studies

Cultural Linguistics explores the interface between language, culture, and conceptualization.

Cultural Linguistics explores, in explicit terms, conceptualizations that have a cultural basis and are encoded in and communicated through features of human languages. The pivotal focus on meaning as conceptualization in Cultural Linguistics owes its centrality to cognitive linguistics, a discipline that Cultural Linguistics drew on at its inception.

The term ‘Cultural Linguistics’ was perhaps first used by one of the founders of the field of cognitive linguistics, Ronald Langacker, in an statement he made emphasizing the relationship between cultural knowledge and grammar. He maintained that ‘the advent of cognitive linguistics can be heralded as a return to cultural linguistics. Cognitive linguistic theories recognize cultural knowledge as the foundation not just of lexicon, but central facets of grammar as well’ [22-31]

Central to Palmer’s proposal was/is the idea that ‘language is the play of verbal symbols that are based in imagery’ (1996: 3, emphasis added), and that this imagery is culturally constructed. Palmer argued that culturally defined imagery governs narrative, figurative language, semantics, grammar, discourse, and even phonology.

Conceptual metaphors are defined as cognitive structures that allow us to conceptualize and understand one conceptual domain in terms of another. For instance, the cultural linguistics

Cultural cognition embraces the cultural knowledge that emerges from the interactions between members of a cultural group across time and space. Apart from the ordinary sense of ‘emergence’ here, cultural cognition is emergent in the technical sense of the term (for example, Goldstein, 1999). In other words, cultural cognition is the cognition that results from the interactions between parts of the system (the members of a group) which is more than the sum of its parts (more

than the sum of the cognitive systems of the individual members). Language is a central aspect of cultural cognition.

Cultural Linguistics, and in particular the theoretical framework of cultural cognition and cultural conceptualizations, is an attempt to provide such an analytical framework.

Cultural conceptualizations and their entrenchment in language are intrinsic to cultural cognition. This formulation of the model of cultural cognition, cultural conceptualizations, and language are summarized diagrammatically in Figure.

Cultural schemas are a culturally constructed sub-class of schemas; that is, they are abstracted from the collective cognitions associated with a cultural group, and therefore to some extent based on shared experiences, common to the group, as opposed to being abstracted from an individual's idiosyncratic experiences.

Conceptual metaphor refers to the cognitive conceptualization of one domain in terms of another.

Conceptual metaphor involves the online cognitive process of mapping from one domain to another. Some cases of conceptual metaphors are simply 'fossilized' conceptualizations that represented active insight at some stage in the history of the cultural cognition of a group. Cultural conceptualizations provide a basis for constructing, interpreting, and negotiating intercultural meanings.

Cultural Linguistics shares with cognitive linguistics the view that meaning is conceptualization. Overall, due to the multidisciplinary nature of the analytical tools and theoretical frameworks that Cultural Linguistics draws upon, it has significant potential to continue to shed substantial light on the nature of the relationship between language, culture, and conceptualization.

In this paper I make an attempt to show that many morphosyntactic features of human languages reflect culturally-driven conceptualisations and, therefore, a theory of language structure needs to employ cultural conceptualizations as an

explanatory tool in accounting for the structure of the human language. Culture of course does not only feed into the morphosyntactic component but also forms and informs all aspects of language content and structure. Theories of language therefore need to take into account the role of cultural conceptualizations in carving and constructing all levels of language from lexicon to semantic and pragmatic meanings.

The relationship between language and conceptualisation has received remarkable attention in the newly emerged field of cognitive linguistics. The major tenets of cognitive linguistic research are that

- a) meanings are conceptualizations of experience and
- b) grammar reflects these conceptualisations

Conceptualisation of experience of course does not stand in a one-to-one relationship with the “real world” but is closely linked to our bodily experiences. In cognitive linguistics, language diversity is viewed as a result of discrepancies in the ways speakers of different languages conceptualise experience.

Cognitive linguistics recognizes that conceptualizations, which are entrenched in various aspects of linguistic structure, are largely culturally constructed. As Langacker (22- 31) puts it, “the advent of cognitive linguistics can be heralded as a return to cultural linguistics. Cognitive linguistic theories recognize cultural knowledge as the foundation not just of lexicon, but central facets of grammar as well”. Langacker presents several examples of culturally constructed features from different languages and concludes that culturally salient and familiar concepts tend to be coded linguistically in a relatively compact manner (22- 42).

Langacker maintains that here “the speaker evidently honors the addressee by emphasising the control he exerts over his own actions” (22-37).

Such cultural considerations appear to have an impact on the perceptual saliency of our experience, coded in our linguistic expression.

Culture and linguistics refer to integrated patterns of human behavior that include language, thoughts, communications, actions, customs, beliefs, values, and institutions of racial, ethnic, religious, or other groups (e.g., gender, gender identity/gender expression, age, national origin, sexual orientation, disability). Cultural and linguistic competence is a set of congruent behaviors, attitudes, and policies that come together in a system, agency, or among professionals that enables effective work in cross-cultural situations.

Culture and language may influence the behaviors of individuals who are seeking health, habilitative, or rehabilitative care and their attitudes toward speech, language, and hearing services and providers. Similarly, the delivery of services is impacted by the values and experiences of the provider. Competent care is providing service that is respectful of, and responsive to, an individual's values, preferences, and language.

The use of interpreters and others who are proficient in the language of the persons served does not negate the ultimate responsibility of the professional in diagnosing and/or treating the individual.

Cultural and linguistic competence is as important to successful provision of services as are scientific, technical, and clinical knowledge and skills.

1.2 Translation theory and principles of translation

Translation theory is the study of the proper principles of translation. Based on a solid foundation of understanding of how languages work, translation theory recognizes that different languages encode meaning in different forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Basically there are two competing theories of translation. In one, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn the phrase in the original, and in the other predominant purpose is to produce a result that does not read like a translation at all, but rather moves in its new dress with the same ease as in its native rendering. In the hands of a good translator neither of these two approaches can ever be entirely ignored. Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements; they should be familiar with:

- the **source language**
- the **target language**
- the **subject matter**

Based on this premise, the translator discovers the meaning between the forms in the source language and does his best to produce the same meaning in the target language-using the forms and the structures of the target language. Consequently, what is supposed to change is the **form and the code** and what should remain unchanged is the **meaning and the message**. (Larson, 1984)

In practice, there is also considerable variation in the types of translations produced by translators. Some translators work only in two languages and are competent in both. Others work from their first language to their second language, and still others from their second language to their first language.

Two translators may be translating from the same source text and into the same target language, and yet the results may be very different. There is not one correct translation of a given text. Reasons for this variation include:

- the **purpose** of the translation
- the **translation team** itself
- the target language **audience** for whom the translation is intended

The results are three translational philosophies that fall someplace on a continuum from literal translations to idiomatic translations. **Literal** (word-for-word) translations follow very closely the grammatical and lexical forms of the source text language, whereas **idiomatic** (thought-for-thought) translations are concerned

with communicating the meaning of the source text using the natural grammatical and lexical items of the receptor language. Translations that add to the source text, paraphrase, or change certain information for a specific effect-such as commentary-are called **unduly free**, or free translations.

One of the earliest attempts to establish a set of major rules or principles to be referred to in literary translation was made by French translator and humanist Etienne Dolet, who in 1540 formulated the following **fundamental principles of translation** ("La Maniere de Bien Traduire d'une Langue en Autre"), usually regarded as providing rules of thumb for the practicing translator:

- The translator should **understand** perfectly the content and intention of the author whom he is translating
- The translator should have a perfect **knowledge of the language** from which he is translating and an equally excellent knowledge of the language into which he is translating
- The translator should **avoid the tendency to translate word for word**, for to do so is to destroy the meaning of the original and to ruin the beauty of the expression
- The translator should employ the forms of speech in **common usage**
- The translator should - through his choice and order of words - produce a total overall effect with **appropriative tone**

Seventeenth century poet and translator, Abraham Cowley, advocated **freedom in translation**. He treated word-for-word translation as one mad man translating another. His contemporary, John Dryden, identified three types of translation:

- **Metaphrase** - involving 'word by word' and 'line by line' translation
- **Paraphrase** - involving 'sense by sense' translation
- **Imitation** - involving variance from words and sense by abandoning the text of the original as the translator sees fit.

In 1791, Scottish jurist and historian Sir Alexander Fraser Tytler published his celebrated "Essay on the Principles of Translation", in which he describes a good

translation to be: "that, in which the merit of the original work is so completely transfused into another language, as to be distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work."

Tyler proceeds to suggest certain rules to be used to guide translators in their work and criterion for judging the efficiency of their translations. According to Tytler, the ideal translation should:

- give a complete transcript of the **ideas** and **sentiments** in the original passage

- maintain the **character of the style**

- have the **ease** and **flow** of the original text

The ideas of Tytler can give inspiration to modern translators and scholars, particularly his open-mindedness on **quality assessment** and his ideas on linguistic and cultural aspects in translations.

With the flourish of modern linguistic studies, the literature on translation has started to become more objective and systematic. Modern translation theory has moved away from a **purely linguistic** perspective toward the methodology of incorporating **non-linguistic disciplines**, most notably Semiotics (the systematic study of signs, sign systems or structures, sign processes, and sign functions) to supplement existing theory.

In 1964, linguist Eugene A. Nida Claimed to **separate translation studies from linguistics**, since one can translate without knowing anything about linguistics at all, in the same manner that one can speak a given language fluently without being a student of the science of language.

Knowledge of the linguistic and stylistic characteristics of language varieties, however, can be of great use in translation. With such knowledge, one can then search for the equivalent variety in the target language, find out its main characteristics, and bear them in mind in order to reproduce them, as far as possible, in the translated version. According to Nida, a translator:

- **analyzes the message** of the text in question into its simplest and structurally clearest forms in the source language
- **transfers** it at this simple level to the target language
- **restructures** it at this simple level to the target language which is most appropriate for the particular type of audience in mind.

Such a summary is clearly on the right track. It encourages translators to concentrate on what is important, and to restructure the form when it necessary to convey the meaning. Such an emphasis is especially helpful in a situation where communication is difficult, because it is better to transmit at least a minimal core content, rather than to produce a formal equivalent that does not work at all.

Although the principle of **dynamic equivalence** has been an existence for a long time and has been used on rare occasions in older translations, it was first given that name and formulated as a systematic translation principle in the seventies by Eugene Nida.

According to Nida, "language consists of more than the meaning of symbols and combination of symbols; it is essentially a code in operation, or, in other words, a code functioning for a specific purpose or purposes. Thus we must analyze the transmission of a message in terms of dynamic dimension. This dimension is especially important for translation, since the production of equivalent messages is a process, not merely of matching parts of utterances, but also of reproducing the **total dynamic character** of the communication. Without both elements the results can scarcely be regarded, in any realistic sense, as equivalent."

Linguists and teachers of translators developed this theory of dynamic equivalent translation to spell out in detail the differences between **form** and **meaning**, the differences between different languages, and the kind of practices that lead to sound translation. Central to the theory was the principle of translating meaning in preference to form.

Thus dynamic equivalence, or **functional equivalent** translation, is one that seeks to represent adequately and accurately in good target language grammar,

style, and idiom, that which the words and constructions in the source language conveyed to the original recipients.

By contrast, a **formal equivalent** translation is one that seeks to translate from one language to another using the same grammatical and syntactical forms as the donor language whenever possible.

Description of the translating process is one of the major tasks of the translation theory. Here we should mention about V.N. Komissarov who dealt with the dynamic aspects of translation trying to understand how the translator performs the transfer operation from Source Text (ST) to Target Text (TT).

Psychologically viewed, the translating process must needs include two mental processes - understanding and verbalization. First, the translator understands the contents of ST, that is, reduce the information it contains to his own mental program, and then he develops this program into TT. The problem is that these mental processes are not directly observable and we do not know much of what that program is and how the reduction and development operations are performed. That is why the translating process has to be described in some indirect way. The translation theory achieves this aim by postulating a number of translation models.

A model is a conventional representation of the translating process describing mental operations by which the source text or some part of it may be translated, irrespective of whether these operations are actually performed by the translator. It may describe the translating process either in a general form or by listing a number of specific operations (or transformations) through which the process can, in part, be realized. Translation models can be oriented either toward the situation reflected in the ST contents or toward the meaningful components of the ST contents.

The existing models of the translating process are, in fact, based on the same assumptions which we considered in discussing the problem of equivalence, namely, the situational (or referential) model is based on the identity of the

situations described in the original text and in the translation, and the semantic-transformational model postulates the similarity of basic notions and nuclear structures in different languages. These postulates are supposed to explain the dynamic aspects of translation. In other words, it is presumed that the translator actually makes a mental travel from the original to some interlingua level of equivalence and then further on to the text of translation.

In the situational model this intermediate level is extra linguistic. It is the described reality, the facts of life that are represented by the verbal description. The process of translating presumably consists in the translator getting beyond the original text to the actual situation described in it. This is the first step of the process, i.e. the break-through to the situation. The second step is for the translator to describe this situation in the target language. Thus the process goes from the text in one language through the extra linguistic situation to the text in another language. The translator first understands what the original is about and then says "the same things" in TL. A different approach was used by E. Nida who suggested that the translating process may be described as a series of transformations. The transformational model postulates that in any two languages there is a number of nuclear structures which are fully equivalent to each other. Each language has an area of equivalence in respect to the other language.

It is presumed that the translator does the translating in three transformational strokes. First the stage of analysis he transforms the original structures into the nuclear structures, i.e. he performs transformation within SL. Second the stage of translation proper he replaces the SL nuclear structures with the equivalent nuclear structures in TL. [5.-17]

And third the stage of synthesis he develops the latter into the terminal structures in the text of translation.

A similar approach can be used to describe the translation of semantic units. The semantic model postulates the existence of the "deep" semantic categories common to SL and TL. It is presumed that the translator first reduces the semantic

units of the original to these basic semantic categories and then expresses the appropriate notions by the semantic units of TL.

In describing the process of translating we can explain the obtained variants as the result of the translator applying one or all of these models of action. This does not mean that a translation is actually made through the stages suggested by these models. They are not, however, just abstract schemes. Training translators we may teach them to use these models as practical tools. Coming across a specific problem in ST the translator should classify it as situational, structural or semantic and try to solve it by resorting to the appropriate procedure.

Another approach to the description of the process of translating consists in the identification of different types of operations performed by the translator. Here the process is viewed as a number of manipulations with the form or content of the original, as a result of which the translator creates the text in the target language. The type of operation is identified by comparing the initial and the final texts. We should mention one more specific procedure which may come handy to the translator when he is baffled by an apparently un-solvable translation problem. It may be called the compensation technique and is defined as a deliberate introduction of some additional elements in translation to make up for the loss of similar elements at the same or an earlier stage. The compensation method is often used to render the stylistic or emotional implications of the original.

1.3 Cultural priorities of translation studies

Translation theory has proliferated lately, but has yielded no centrally authoritative account. Different approaches - linguistically or culturally biased - compete robustly with one another, and with the concerns and insights - different⁴ again - of working translators. There is an urgent need, not for a new "master theory" (which would not be accepted anyway), but for a "translation-studies met language" in which different theoretical emphases would become mutually explicable and permeable. Yet even that would have to be constructed on some self-consistent theoretical basis.

Professor Round will argue that this basis has to be sought in two adjacent and related areas: pragmatics (whose potential for translation studies is a familiar enough notion), and cognitive linguistics (less familiar in this country - UMIST is an honorable exception [so says Professor Round] - than in, say, Eastern Europe or the USA). But this is not a proposal to identify a pragmatic "key" to all problems of translation theory, as Ernst-August Gutt rather injudiciously did with the relevance approach a few years ago. There is no attempt here to bring translation within the purview of either cognitive linguistics or cognitive psychology. There are two motives for these disclaimers. One is that Professor Round is neither a theoretical linguist nor a cognitive scientist. His understandings in these areas are as tentative, second-hand, and gapped as those of any other lay person. The other is that he is fairly certain that translation doesn't work like that. It is more obstinately eclectic, many-sided, and not-of-a-piece. The attempt at understanding it in generally applicable terms is much more likely to work by way of characterizing it as an object of study in its own right.

This is an attempt worth making. In some ways, the semiotic basis and cultureless priorities of current translation studies have made such shared understandings more difficult to attain. This needs to be remedied, without abandoning the important insights which recent descriptivist and target-oriented accounts have brought us. It is possible to develop a set of broadly coherent and

usable theoretical postulates. These begin with the view of translation as a pragmatic activity, for which approaches of that kind are "prima facie" likely to be fruitful. The application of certain concepts from the criticism of fiction even suggests that there may be some mileage in the notion of a "translation speech-act." Professor Round sees translation, characteristically, as pursuing structures of determinacy which will motivate specific textual expressions, but as alternating this determinate emphasis with phases of openness and indeterminacy. He would envisage that activity as issuing in a decisive "translational intervention" in the processes through which utterances are formed and understood. This would take the form of arraying relevant linguistic, textual, and world knowledges, so that a new expression (the translation) is energized into being. He would want to characterize this process (akin to the 'grounding' which cognitive linguists regard as crucial to the productivity of language) as one of 'overload and reconfiguration'.

The "source-driven/target-led" and "pre-textual/post-textual" aspects of translation present dualities which can be linked with the cognitivist view of semantic productivity as stemming either from the conceptual or from the formal pole of the symbolic unit; cultural influences generally might also be differentiated along similar lines. This would favour the integration of cultural approaches to translation within a cognitive framework. Besides integrating otherwise divergent perspectives, this approach would locate the creative element in translation firmly within the general creativity attaching to language and our use of it. It also admits of a more balanced characterization of the translator's role between source and target than either traditional insistence on fidelity or modern descriptivism will readily allow.

Three basic models of translation are used in translation research. The first is a comparative model, which aligns translations either with their source texts or with parallel (untranslated) texts and examines correlations between the two. This model is evident in contrastive studies. The second model is a process model, which maps different phases of the translation process over time. This model is

represented by communication approaches, and also by some protocol approaches. The third model is a causal one, in which translations are explicitly seen both as caused by antecedent conditions and as causing effects on readers and cultures.

The four standard kinds of hypotheses (interpretive, descriptive, explanatory and predictive) are outlined and illustrated with reference to the phenomenon of retranslation. Only the causal modal can accommodate all four types, and it is hence the most fruitful model for future development in Translation Studies. Descriptive hypotheses (such as statements about universals or laws) can have explanatory force, but almost all causal influences are filtered through the individual translator's mind, through particular decisions made by the translator at a given time. Most traditional thinking about translation typology has been binary: two main types are set up, mostly as opposite ends of a continuum. The most common parameter has been "free vs. literal", or "word-for-word vs. sense-for-sense".

A modern version of this distinction is the one proposed by Newmark [29-258] between semantic and communicative translation. Semantic translation is closer, more literal; it gives highest priority to the meaning and form of the original, and is appropriate to translations of source texts that have high status, such as religious texts, legal texts, literature, perhaps ministerial speeches. Communicative translation is freer, and gives priority to the effectiveness of the message to be communicated. It focuses on factors such as readability and naturalness, and is appropriate to translations of "pragmatic" texts where the actual form of the original is not closely bound to its intended meaning. These are texts like advertisements, tourist brochures, product descriptions and instructions, manuals.

A major problem with this kind of distinction is how to measure the degree of literalness, closeness, or distance, freedom. One solution has been to analyse and count the various kinds of changes (shifts, strategies) that have taken place from source to target text.

A slightly different kind of binary typology was proposed by Juliane House (1977): covert vs. overt translations. Covert translations are those that are intended

not to be recognized by target readers as translations. In other words, they are so natural target language (and probably therefore fairly free translations) that they do not seem distinguishable from non-translated texts of the same kind in the target language. Examples include advertisements, technical texts, newspaper texts. Overt translations, on the other hand, are obviously translations, and intended to be recognized as such, because they are more closely linked with the source culture. Examples are translations of political speeches, poems, sermons.

Corpus studies have shown that covert translations may contain linguistic features that have statistically different distributions as compared to non-translated, parallel texts (see e.g. Laviosa 1997). Even covert translations therefore seem to be textually different from non-translations, which suggests that they may be some universal features of translated texts.

A similar distinction has been made by Nord (e.g. 1997), who sets up an opposition between documentary and instrumental translation. A documentary translation is manifestly a document of another text, it is overtly a translation of something else. Insofar as it presents itself as a report of another communication, it is a bit like reported speech. Instrumental translation, on the other hand, functions as an instrument of communication in its own right, it works independently of a source text, and is judged on how well it expresses its message. So instrumental translation is a bit like direct speech. A translation of a computer manual, for instance, is normally instrumental: the point of the translation is to make sure that the reader understands how to install and use the computer; the point is not to produce a maximally accurate representation of the original text.

The typological problem becomes more complex when text types are introduced. Reiss and Vermeer (1984) argued that the translation method depended on the text type concerned as well as on the purpose of the translation. Reiss proposed four basic types, the first three being very traditional: informative texts, expressive texts, operative (i.e. persuasive, instructive) texts, and audio-visual (multi-medial) texts. Dubbing and subtitling, for instance, are clearly special types of audio-visual translation. However, we need to be careful not to confuse

classifications of text types as such with classifications of translation types, for there is quite a lot of terminological overlap. Labels such as "biblical translation", "literary translation" or "poetry translation", for instance, really seem to be referring to text types — the text type that is being translated.

A different approach is taken by Folkart (1989), whose central criterion is that of reversibility: that is, the extent to which back-translation leads to a text that is the same as the original. She proposes four main types of translation, but she is really talking about text types. The first, most reversible type she calls mathematical texts. These are so highly dependent on particular fixed expressions, for example describing elements of an equation or a formula, that translation is highly predictable and back-translation works well. Type two is technical texts, which are also fairly formulaic. Type three is "constrained texts", i.e. domain-specific texts such as legal documents, or notices like "Wet paint!" which have well-established, fixed translations. And type four covers all other texts, general and literary, where predictability and reversibility are lowest. What we have here is of course a continuum — as with the other distinctions discussed above.

A wider set of criteria is proposed by Sager (e.g. 1993, 1997). In his latest contribution (1998) he has six: the existence (or not) of situational antecedents in the target culture; the familiarity of the target language document type in the target culture; the purpose of the translation (same as or different from the purpose of the original); the relative status of the source and target texts; the awareness (or not) by the reader that the target text is a translation; and the existence (or not) of standardized translation solutions from previously translated texts. On the basis of these criteria, he ends up with three major translation types: Bible translation, literary translation, and non-literary (technical etc.) translation. Here again, despite Sager's criteria, the resulting classification seems actually to be one of text types.

According to the above-mentioned Andrew Chesterman (1998: 205-209.) distinguished first between four sets of variables, A-D:

A) Equivalence variables (having to do with the relation between source text

and target text)

- B) Target-language variables (having to do with the style of the target text)
- C) Translator variables
- D) Special situational variables

These variables are ways in which translations can vary, parameters along which clients and translators can make choices.

A) Equivalence variables

A1) Function: same or different? — Is the main function of the target text intended to be "the same" as that of the source text, or not? If not, what? (Different function leads to an adaptation of some kind.)

A2) Content: all, selected, reduced or added, or some combination of these? — Does the translation represent all the source content, or select particular parts of it (keyword translation) or reduce the content overall (summary translation, gist translation; subtitling), or add some elements such as explanations (exegetic translation)?

A3) Form: what are the formal equivalence priorities, what formal elements of the source text are preserved? — The main ones are text-type ("same" or different? Different genre, e.g. verse to prose, sonnet to lyric?); text structure; sentence divisions (full-stops preserved; a common interpretation of what is meant by literal translation); word/morpheme structure (gloss translation, linguistic translation); other (e.g. sounds phonemic translation, transliteration, transcription; or lip-movements dubbing).

A4) Style: evidently intended to be "same" or different? — If different, in what way (another sense of adaptation)?

A5) Source-text revision for error correction: evident or not (implicit or explicit)? Minimal or major? — Has the translator "edited" the source text during translation, corrected factual errors, improved awkward style and

communication quality, or is the source reproduced without corrections or improvements? This is the "cleaning-up transediting" mentioned by Stetting (1989). (For cultural transediting, see under B2.)

A6) Status: is the status of the target text, with respect to the status of the source text, autonomous, equal, parallel or derived? This status is autonomous if the source text had only provisional status, such as a draft letter or notes; equal if both texts are functionally and legally equal, such as legislation in bilingual countries, official EU texts; parallel if the translation appears alongside the source text and is functionally parallel to it, e.g. in multilingual product descriptions (incidental translation); derived in other cases. To these status categories we might add one that we could call subordinate, referring to cases where the source text is co-present, as in gloss or interlinear translation, but the target text is not functionally parallel. Yet another aspect of status, occurring together with any of the above-mentioned ones, is whether the source text actually used in the translation is the original text (direct translation) or some intermediary version in a third language (indirect translation); in the latter case, the status of the target text might be said to be once-removed (or even twice-removed, etc.).

B) Target-language variables

B1) Acceptability. — A small number of subtypes can be distinguished here.

(i) Good native style: fluent and readable, may involve editing (communicative translation).

(ii) 100% native style: no signs of translationese, conforms to target text-type norms (covert translation).

(iii) Deliberately marked, resistant to target stylistic norms (foreignized translation).

(iv) Grammatical: grammatically faultless but clearly a translation, features of translationese (overt translation, whether by intention or not).

(v) **Intelligible:** comprehensible, but with grammatical and stylistic weaknesses. Usually not publishable without native revision.

(vi) **Machine translation** (with or without postediting).

(vii) **Unintelligible.**

(Some of these subtypes thus require a competent native speaker of the target language.)

B2) **Localized or not?** — Is the translation adapted to local cultural norms (localized translation, yet another sense of adaptation)? Stylistic norms such as British or American English also come in here.

B3) **Matched or not?** — Is the translation matched with a defined set of previous texts, e.g. those produced by the client's company, to conform to client-specific norms (e.g. via the use of a translation memory system)? (EU "hybrid translations", for instance, or translations that have to be standardized to a particular format.) An extreme form of literary translation might even seek to match the style of a particular individual writer (parody translation).

C) Translator variables

CI) **Visibility.** — Is the translator visible, e.g. in footnotes, a commentary or preface, via inserted terms from the source text in brackets, via evidence of the translator's own particular ideology (learned translation, philological translation, commentary translation, thick translation; feminist translation, polemical translation)?

C2) **Individual or team?** — Are there indications suggesting that the text was translated by more than one translator?

C3) **Native speaker of target or source language, or neither** (— inverse translation if the translator is a native speaker of the source language)?

C4) **Professional or amateur?** This is obviously a complex continuum, not a simple binary difference. At the professional end we expect to find, for instance, evidence of adequate world and domain knowledge, adequate, background documentation, adequate technical equipment, adequate knowledge of intended

readership, etc. Are there indications of non-professional translatorial behaviour, such as carelessness?

D) Special situational variables

The number of situational variables is virtually infinite, and many (such as client helpfulness, actual availability of documentation...) may leave no visible traces in the translation. Here are three main ones:—

D1) Space: constraints of layout, screen space, speech bubbles, total pages...

D2) Medium: same (written or spoken) as source text, or not? (E.g. sight translation, from written to oral.) Also: use or presence of other semiotic systems, other media, diagrams... (screen translation, dubbing, Gouadec's (1990) diagrammatic translation...).

D3) Time: are there indications suggesting that the translation had to be done in an unusual hurry? A careless translation might (rightly or wrongly) give such an impression, for instance.

1.4. The Implication of Culture on Translation Theory and Practice

Language is an expression of culture and individuality of its speakers. It influences the way the speakers perceive the world. This principle has a far-reaching implication for translation. If language influences thought and culture, it means that ultimate translation is impossible. The opposite point of view, however, gives another perspective. Humboldt's "inner" and "outer" forms in language and Chomsky's "deep" and "surface" structures imply that ultimate translation is anyhow possible.

In practice, however, the possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded

in its culture, the more difficult it is to work on. Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture. In practice, however, it is suggested that a translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. The translation procedures discussed should also be considered.

Cultural Consideration in Translation. It has been long taken for granted that translation deals only with language. Cultural perspective, however, has never been brought into discussion. This can be seen in most of the following definitions.

The first definition is presented by Catford. He states that translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual material. Yet, it is still vague in terms of the type of equivalence. Culture is not taken into account.

Very much similar to this definition is that by Savory who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

Next, Nida and Taber explain the process of translating as follows. Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

In *Translation: Applications and Research*, Brislin defines translation as:

"the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such

standardization or whether one or both languages is based on signs, as with sign languages of the deaf."

Identical with the above definition is the one proposed by Pinhhuck. He maintains that "Translation is a process of finding a TL equivalent for an SL utterance".

In the definitions appearing in 1960s-1970s, some similarities have been found: (1) there is a change of expression from one language to the other, (2) the meaning and message are rendered in the TL, and (3) the translator has an obligation to seek for the closest equivalent in the TL. Yet, there is no indication that culture is taken into account except in that of Nida and Taber.

Actually Nida and Taber themselves do not mention this matter very explicitly. Following their explanation on "closest natural equivalent", however, we can infer that cultural consideration is considered. They maintain that the equivalent sought after in every effort of translating is the one that is so close that the meaning/message can be transferred well.

The concept of closest natural equivalent is rooted in Nida's concept of dynamic equivalent. His celebrated example is taken from the Bible, that is the translation of "Lamb of God" into the Eskimo language. Here "lamb" symbolizes innocence, especially in the context of sacrifice. As a matter of fact, Eskimo culture does not know "lamb". Thus, the word does not symbolize anything. Instead of "Lamb of God", he prefers "Seal of God" to transfer the message. Here he considers cultural aspects.

The inclusion of cultural perspective in the definition of translation unfortunately does not continue. The later ones keep on not touching this matter. See the following definition.

"Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be

approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted (McGuire, 1980: 2).

In the following definition, Newmark does not state anything about culture.

"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"

Finally, Wills defines translation more or less similarly as follows.

"Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL"[27-3p].

It is known that out of 8 definitions above only one takes cultural aspects into account, the one by Nida and Taber. This definition is actually a specific one, rooted from the practice of the Bible translation. By nature, it is understood that the translation should be done to every language. As the content addresses all walks of life and culture plays an important role in human life, culture, therefore, should be considered.

The other definitions, however, are meant to explain the experts' view on translation theory to be applied in the translation of all types of material, including scientific or technical texts which are not deeply embedded in any culture. Thus, it can be momentarily hypothesized that cultural consideration must be taken if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

According to Snell-Hornby, however, this exclusion of cultural aspect from the discussion of translation theory is due to the view of the traditional approach in linguistics which draws a sharp dividing-line between language and "extralinguistic reality" (culture, situation, etc.). The contemporary approach, according to her, sees language as an integral part of culture. This view can be seen in Hymes (1964) and Halliday and Hasan (1985), for example.

Language and Culture. Culture in this discussion should be seen in a broad sense, as in anthropological studies. Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life (cf. Snell-Hornby, 1988: Hymes). In practical wordings, Good enough puts:

"As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation."

It can be summarized that this definition suggests three things: (a) culture seen as a totality of knowledge and model for perceiving things, (b) immediate connection between culture and behavior and events, and (c) culture's dependence on norms. It should be noted also that some other definitions claim that both knowledge and material things are parts of culture. See, for example, Koentjaraningrat [80-81] and Hoijer.

According to Snell-Hornby (1988: 40), the connection between language and culture was first formally formulated by Wilhelm Von Humboldt. For this German philosopher, language was something dynamic: it was an activity (*energia*) rather than a static inventory of items as the product of activity (*ergon*). At the same time language is an expression of culture and individuality of the speakers, who perceive the world through language. Related to Goodenough's idea on culture as the totality of knowledge, this present idea may see language as the knowledge representation in the mind.

In 1973, Humboldt's view was echoed by Edward Sapir and Benjamin Lee Whorf in their Sapir-Whorf hypothesis. This principle states that thought does not "precede" language, but on the contrary thought is conditioned by it. The system of honorific style used in Javanese, for example, affects the speakers' concepts of social status.

Halliday (in Halliday and Hasan (1985: 5) states that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture (Halliday and Hasan, 1985: 7). This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible.

Humboldt's idea, Sapir-Whorf hypothesis, and Halliday's idea have a far-reaching implications for translation. In its extreme, the notion that language conditions thought and that language and thought is bound up with the individual culture of the given community would mean that translation is impossible. We cannot translate one's thought which is affected by and stated in language specific for a certain community to another different language because the system of thought in the two languages (cultures) must be different. Each language is unique. If it influences the thought and, therefore, the culture, it would mean that ultimate translation is impossible.

Another point of view, however, asserts the opposite. Ironically this also goes back to Humboldt's idea about inner and outer forms of language. Later it is developed into the concepts of deep structure and surface structure by Chomsky. Inner form and deep structure is what generally known as idea. Following this concepts, all ideas are universal. What is different is only the surface structure, the outer form. If it is so, translation is only a change of surface structure to represent the universal deep structure. Accordingly, translation is theoretically always possible.

All in all, we are faced with two extremes. Which one is right? The answer, according to Snell-Hornby (1988: 41) lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. In brief, theoretically the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture between SLT and target language text (TLT), the higher is the degree of impossibility. See the following excerpts for illustration. The source language (SL) is English and the target language (TL) is Uzbek.

(1.) TL: A research institution conducted a research on the amount of saving deposited by workers of a company located in a capital city. The research took 100 family as a sample and the result was presented in percentage of their monthly wages.

SL: Пойтахтда жойлашган бир компаниянинг ишчилари томонидан жамгарилган пул маблағларини илмий-изланиш институти тадқиқ этди.

(2) TL: In a Javanese community, based on traditions, a pregnant woman or wife should be celebrated with various kinds traditional fiest. These should be done so that she can give a birth to a child easily and safely and the newly-born will get happy life later. [5-33]

SL: Жаваниз жамиятида анъанага асосан оғир оёк хотин тантана қилиши керак. Бунинг қилинишининг сабаби болани осонгина дунёга келтириш ва чақалоқ кейинчалик бахтли ҳаёт кечиради.

Reading the texts, we can imagine that translating the first text is easier than the second, and the second is easier than the last. The difficulty is caused by the culturally-bound words (concepts) found in each text.

Practically, however, the depth of embeddedness of a text into its culture is not the first consideration. The purpose of translating is the first determinant. If the purpose of translating text (2), for example, is to give general introduction of a certain type of text or culture, the TL should not carry all the meaning possessed by the SLT. The words underlined and put in the brackets will do. In this case there are a lot of possibilities for the TL.

However, if the purpose is to present the Javanese culture before the English readership, the italicized words should be used and accompanied with a lot of explanation. Supposed the two paragraphs are parts of a novel, and the translator wants to keep the local color, only the italicized words should be used. These different purposes govern the choice of translation procedures. Yet, if the purpose of translating text (2) and (3) is to present all the meaning, beauty, and style contained in it, then, translation is impossible.

Translation Procedures to Translate Culturally-bound Words or Expressions. From the previous discussion, it is known that perfect translation of culturally-bound text is impossible. The translation focusing on the purpose of the SL text writing is, however, always possible. This can be proven with the translation of so many literary works into other languages. One of them is the translation of O. Wild's "The picture of Dorian Grey" into Uzbek by Ozod Sharafuddinov. O. Sharafuddinov surveys both groups of SL and TL readers and comes up with the result saying that the readers get the same impressions in terms of the meaning, message and style.

Based on the result, O. Sharafuddinov (1999) studied further the appropriate procedures used to translate culturally-bound sentences, words, and expressions which are embedded in Javanese culture into English using the same novel translation as a case. The result shows that to translate culturally-bound words or expressions, the translator used addition, componential analysis, cultural equivalent, descriptive equivalent, literal translation, modulation, recognized translation, reduction, synonymy, transference, deletion, and combination. Some, however, are typically appropriate for certain classification of cultural words. For detailed description about the translation procedures, see Newmark (1988).

On the appropriateness of the procedures to translate culturally-bound words and expressions, these conclusions are taken.

Recognized translation is best used to translate institutional terms whose translation are already recognized. The use of new translation with whatever procedure will make the readers may misinterpret, especially if they already have some degree of knowledge of the source language. The establishment of this recognized translation by Language Center or the people themselves has, of course, undergone a certain process of creation and acceptance. When something about language has been accepted, it means it is a convention: that is the heart of language or vocabulary.

Professions are appropriately translated with cultural equivalents as they exist in both Javanese and English cultures. There are some differences between the two, but they are so minute. The examples can be seen in the following quotations. The other professions and the translation found in the novel are the following. Next, modulation can be used best to handle a word that has no exact equivalent in the TL and the context demands the translator to emphasize the economy and smoothness of the sentence flow. This situation usually happens in a direct quotation where cultural notes are impossible. In addition, with this procedure the translator can still recreate the smooth flow and beauty of the text.

Finally, there are some culturally-bound words deleted or dropped during the translation process. The translator seems to take this strategy if the word's meaning is not found in the TL culture and the importance is minor. Anyhow, he should try to transfer to meaning or message, especially if it is not merely terms of address.

Conclusion on Chapter 1

The qualification paper under the name " The main theoretical problems of translation " discussed the problem of translation of cultural terms into Uzbek. Our aim was to show the difference and peculiarities of cultural terms. The actuality of the theme was doubtless motivated us to learn cultural terms as a subject in informational world.

Normally a translator can treat cultural terms more freely than institutional terms. He is not called to account for faulty decisions, whether he is translating imaginative literature or general works (e.g. History). Since little can be explained to the spectator, cultural terms are rather more likely to be translated or given a cultural equivalent in a play than in fiction. But generally the most favored procedure for a recently noted term peculiar to a foreign culture (given national pride, greater interests in other countries, increased communications, etc.) is likely to be transcription. Coupled with discreet explanation within the text. If the term becomes widespread it may be adopted in the TL.

The usage of a componential analyses in translating cultural words that the leadership is unlikely to understand: whether they accompanied by an accepted translation (which must be used in all but most informal texts), transference, functional equivalent and so on will depend, firstly on the particular text-type; secondly, on the requirements of the leaderships or the client, who may also disregard the usually characteristics of the text-type; and thirdly, on the importance the cultural words in the text

Thus the analyses showed that in the course of translation it should be more careful with the translation of cultural terms.

Chapter 2.

Alisher Navoi and his literary treasure

2.1. Alisher Navoi a great uzbek poet

These days the Uzbek community widely celebrates birthday of the great poet, thinker and founder of Uzbek language and Uzbek literature Alisher Navoi. All regions of the republic hold events, roundtables, conferences and lectures on studying his works. Symbolically, the International Native Language Day declared by the UNESCO is celebrated all over the world on these days.

Traditionally, early in the morning on February 9 many admirers of Alisher Navoi's creation put flowers to his monument at the National Park named after him. Then a poetic competition took place in the Avenue of Poets. Art and book exhibitions, literary and music parties and spiritual events organized in all cities and remote districts of Uzbekistan were dedicated to the favorite poet. The world's interest in creative heritage of the great Uzbek poet is growing today. Events on the 567th anniversary of Alisher Navoi were held in Pakistan, Japan and Russia. The ceremonies of putting flowers and poetic recitations took place in Moscow and Tokyo where monuments were set up to Alisher Navoi.

He was a talented and virtuosic poet in all genres and excellently showed that man could develop such properties whose majesty and beauty make people bend their heads reverentially. The fame of Alisher Navoi who created magnificent characters of high lyrics, laid foundation for Turkic language and literature and showed wide opportunities of Uzbek language, its richness, flexibility and grace did not dwindle.

This birthday of Alisher Navoi whose genius continues disturbing minds of researchers studying his heritage again and again today was a good reason for a new meetings of well-known scholars, poets and writers, young researchers and literature admirers who gathered at the Alisher Navoi Institute of Language and Literature under the Uzbek Academy of Sciences for the traditional 52nd conference on studying his literary and scientific heritage. Here reports informed its participants of Alisher Navoi's role in the development of public views of the

world's nations, moral and spiritual relations in his works and development of studying Navoi's life and works abroad. Two books "Retuning to Navoi" by Ibrohim Hakkulov and "The Selected Works" issued in commemoration of Alisher Navoi's 567th anniversary were presented as well. These books were preceded by twenty-volume complete works of the poet. The volumes included unpublished works of the poet who left a huge literary heritage that is carefully saved by the Uzbekbekistan.

Alisher Navoi exerted an enormous influence on the development of Uzbek and other Turkish-speaking literatures.

The poems of Alisher Navoi have been translated to many languages of the world. His manuscripts are being preserved in the largest libraries of the world (France, Great Britain, USA, Russia, Turkey, Iran and etc).

The national park under the name of Alisher Navoi with his monument was created in the centre of Tashkent – capital of Uzbekistan.

The city and one of the 12 provinces in Uzbekistan were named after Alisher Navoi, as well as National Library, Theater of Opera and Ballet, Metro station in Tashkent, schools and colleges.

There are monuments of Alisher Navoi were constructed in foreign countries - in Moscow, Russia in 2002 and at Soka University, Japan in 2004.

In 1441 February 9, in the capital of Khorasan, the city Herat in the family of a dignitary sultan Giyositdin Kichkina a baby boy was born, who was named Alisher (his poetic Turkic pseudonym "Navoi", which means "melodic" and Persian "Fani" means "temporary"). His real name is Nizomiddin Mir Alisher. He wrote his poems under the pen-names of Navoi (in his poems which were written in the old Uzbek language) and Foni (in his poems which were written in Persian language). Navoi is a great Uzbek poet, a representative of the Uzbek literature which is called Chigatoy literature in the West. He was born in Herat and spent the main part of his life there. Navoi's family was close to Timurid's palace. According to the information of great historian Hondamir, an old poet Lutfi met with Alisher Navoi, when he was a child and Lutfi appreciated his talent.

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.

During 1464-65 the fans of Navoi's creation collected all of his poems and copied them to make "devon". Since 1469 Navoi had lived far from Herat because of the inside fights which were going in Timurid's state. One of the Timurid's Husayn Boyqaro took the crown of Herat in 1469, and a new period began in Navoi's life. In 1469 he was given a title as a stamper and in 1472 as a minister of the state (vazir) by Husayn Boyqaro. He was famous as a poet and a statesman and owned a great wealth at that time. During 1480 he built a number of madrasahs, 40 robots (the place where Karavan could have a little rest), 17 mosques, 10 honaqohs, 9 bath-houses, 9 bridges, 20 pools in Herat and in other parts of the country for his own money (from his own account). Navoi was sent to Astrobod as a governor (head) in 1487. Husayn Boyqaro gave a title to Navoi as "Muqarribi hazrati sultoniyy (the closest person to sultan)". One of the main features

of that title was that who could do state work instead of Husayn Bayqaro.(See: Bartold V.V. Selections. Vol. II (2), Moscow, 1964).

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).

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: Farkhod - 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", "Farkhod 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.

According to the capacity of Alisher Navoi's work is more than 60000 verses. His "Hamsa" includes the following dostons (plays): "Hayratu-l-abror", "Farhod va Shirin", "Layli va Majnun", "Sab'ai sayyor", "Saddi Iskandariy".

Navoi was the first poet who created completed "Hamsa" in turkiy language (the old Uzbek language) and proved that such great work could be written in turkiy. (See: Bertel's Y.E. Navoi Djami, Moscow,1965). More than 120 dostons (plays) which called "Layli va Majnun" were written in Eastern literature. Navoi also wrote "Layli va Majnun" and he described this theme in quite another way (the professor of the faculty of Uzbek Philology, the Tashkent State University Saida Nazrullaeva (1917-1988) wrote about it in her following book: (Nazrullaeva S. Tema "Leyli i Medjnun" v literaturax narodov sovetkogo Vostoka (Theme "Leyli i Medjnun" in the literatures of the Eastern nation).Tashkent,1983).

Navoi expressed his tasavvufiy thoughts also in "Farhod va Shirin", "Hayratu-l-abror". (see: Erkinov S. Navoi "Farhod va Shirin" and its comparative analysis. Tashkent,1978).

The problems which are connected with the leader were the main plan in "Sab'ai Sayyor" and "Saddi Iskandariy" which are the parts of "Hamsa". In the tradition of writing Hamsa Alisher Navoi's "Hamsa" is distinguished with its social-political character and being original (see: Aliev G.Y. Themes and subjects of Nizami in the literature of Eastern Nation. Moscow, 1985). Having read Navoi's "Hamsa" Abdurahmon Jomi, who was the teacher and adviser of Navoi, was impressed and appreciated his work. (see: Erkinov A. La quarelle sur l'ancien et le nouveau dans les formes litteraires traditionnelles. Remarques sur les positions de Yani et de Nava'i. In: Annali del' Istituto Universitario Orientale, vol. 59 (Napoli 1999), p. 18-37). There are many manuscripts and printed copies of Navoi's "Hamsa" in Central Asia (the catalogue of Alisher Navoi's "Hamsa". Compiler K. Munirov, M. Hakimov. Tashkent, 1986) 166 manuscripts which were copied during XV-XX centuries, are kept in the fund of manuscripts of the Institute Oriental Languages in the Academy of Sciences of Uzbekistan. In 84 of them all dostons (plays) of pentas are given in it. Spreading the manuscripts of Navoi's "Hamsa" till the XX th centuries and finding out the number of it showed the important part in the intellectual life of the people in the Middle Asia (The assistant professor of

National University of Uzbekistan A. Erkinov did some research works). The descriptions of Alisher Navoi's "Hamsa" in the sources of the XV-XX th centuries. The thesis of doctor of Sciences of Philology. Tashkent, 1998; Erkinov A. Les manuscrits du Hamsa de "Ali Shir Nava'i et la vie culturelle de Hanat de Bouhara sous les Mangits. Bouhara-la-Noble. In: Cahiers. L'Asie centrale №5-6. 1998. 169-180; Erkinov A. The perception of works by classical authors in 18th and 19th century Central Asia; the example of the Xamsa of Ali Shir Nawa'i. In: Muslim Culture in Russia and Central Asia from the 18th to the Early 20th centuries. Vol. 2: Inter-Regional and Inter-Ethnic Relations. Ed by A.V. Kuegelgen, M. Kemper, A. Frank, Islamkundliche untersuchungen. Band. 216, Berlin, 1998, 513-526). Navoi's thoughts, the quintessence of philosophical views - tasavvufiy ideas of the last days of his life were described in "Lisonu-t-tayr" (see: Bertel's Y.E. Sufizm i sufiyskaya literatura, Moscow, 1965). During 1491-1498 Alisher Navoi created 4 devons (collection) called "Hazoinu-l-maoniy". The general capacity of it is more than 50000 verses. There were 21 lyric genres in Eastern literature and Navoi used 16 of them in his poems. The collection of his poems in the Persian language is called "Devonu Foni". These two devons include 3150 poems which were written in gazal genre. Navoi collected his qasidas in Persian and made 2 miscellaneas called "Sittai Zaruriya: ("Olti Zarurat") and "Fusuli arbaa" ("Four seasons"). Alisher Navoi put forward the global problems with the sufizm in his poetry (see: the research work of B. Akromov, professor of the faculty of Uzbek philology, National University of Uzbekistan. Akromov B. Fasohat mulkining sohibqironi. Tashkent, 1991) After the independence of Uzbekistan Navoi's poems about religion and sufizm are widely studied. Especially from this point of view the objective study of Navoi's poems are increased. (Komilov N. Tasavvuf. Tashkent, 1996). The religious poems of Navoi called "Arbain", "Munojot" were adopted firstly. The work "Nasoyimu-l-muhabbat", which includes information about 750 shayxs of tasavvuf was adopted (Navoi, the collection of complete works.

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Navoi's "Muhokamatu-l-lugatayn" is devoted to the comparative analysis of Turkish and Persian. His tazkira "Majolisun-nafois" was written in the way of literary criticism (Hayitmetov A. Alisher Navoiyning adabiy-tanqidiy qarashlari (Literary critic thoughts of Alisher Navoi). Tashkent, 1959). His "Mezon ul-avzon" was written about the theory of aruz, "Mufradot" was written about the rules of problems.

Also he created the works called "Tarixi muluki ajam", "Tarixi anbiyo va hukamo". In the base of his collection called "Munshaot". In memorialistic genre he wrote "Hamsatu-l-mutaxayyirin" ("Besh hayrat") devoting to Abdurahmon Jomi (1494), "Holoti Sayyid Hasan Ardasher" (Sayyid Hasan Ardasher hayoti bayoni) and "Holoti Pahlavon Muhammad" (Pahlavon Muhammad hayoti bayoni). In Navoi's nasriy work "Mahbubu-l-qulub" (1500) the social and political thoughts were expressed in high level. 254 handwritings of 24 works of Navoi are kept in the Academy of Sciences of Uzbekistan, in the Institute of Oriental Languages (3rd fund) (Hakimov M. Navoi asarlari qo'lyozmalarining tavsifi. Toshkent, 1983) The list of handwriters who copied the works of Alisher Navoi and some information about them can be a Risola.

2.2. “Sab’ai Sayyor” the forth epic-poem of “Hamsa”

Tajik-Persian was the leading language of fiction in East at that time. This language predominated in the literary life of the Timurids' epoch as well. Navoi did not only master art of versification but also realized the necessity of creating literary works in Uzbek, language of his people. He succeeded in making Uzbek a competent language and his works in Uzbek took worthy position along with creations of the best master of Tajik and Persian poetry.

Alisher Navoi was the first poet to write a great number of excellent lyric poems in Uzbek as well as a circle of poem (“Khamsa”) (“The Five Compositions”) that also developed as a literary genre in works of other great

poets. He effectively solved the problem: the rights of Uzbek language were steadily guaranteed and its virtue was generally recognized. Navoi was the founder of Uzbek classical literature and Uzbek literary language.

Literary treasure 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 Khisraw 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. 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.

"Farkhod 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 Farkhod, 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

"Farkhod 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 "Farkhod 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 "Hamsa" Navoi unwittingly makes each poem more synthetic, and, for example, in the poem "Farhad and Shirin" includes ideas and themes not only "Khusraw and Shirin", but also in part from «Layli and Majnun" and "Iskandarnama» 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 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, Farkhod 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 - Farkhod. 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 "Iskandarnama". 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 "Farkhod 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.

But unfortunately at the end of this epic poem the life of Bahrom and Dilorom ends tragically. Here we tried to give Navdar's sentences and the condition when he was arrested by Jobir's pirates.

Uzbek form:

Сухайл ҳар қанча илтижо килмасин, Жобир уни қўйиб юборишни истамади. Кемасини маскани томон сурди-да, қасри ёнидаги чохга ташлашга ҳукм қилди. Унга тушган махбус ҳеч қачон қайтиб чиқмасди. Сухайлнинг аъзосидаги арконларни ечдилар-да, банд билан унинг қаърига туширдилар. Ким у чохга тушса, унга ҳар куни иккита нон ва бир обдаста сув бериларди. Юқорида дилбар-у, куйида бедил бўлиб, икковлари бир-бирларининг аҳволларидан ғофил эдилар.

Жобир Меҳр кемаларидаги одамларни озод килиб, ўз юртларига қайтариб юборгач, улар бир неча кундан сўнг манзилларига етдилар-да, барчалари нилуфар рангида кийинишиб, шох саройига боришди ва мотам изхор қилиш-ди. Меҳрнинг отаси ҳам жигаргўшасидан айрилгани учун ўзи шу рангли кийим кийиб, сарой аҳлига ҳам шу тарзда мотам кийими кийишни буюрди. Денгиз сафарига кетганлар қайтиб келишгач, шох улардан бўлиб ўтган воқеалар, қизининг аҳволини батафсил суриштириб, фиғон кўтарди, унинг кўзига жаҳон қоронғу бўлиб, иқболи қуёш ботгандек кўринди. Аччиқ-

аччиқ йиғлар экан, ўз-ўзига «Бу хил йиғидан фойда йўқ. Унинг ўрнига қизимни золим қўлидан қутқариш чорасини кўрмоғим лозим», деганича, қўлига қоғозу қалам олиб, бўлиб ўтган ишлар баён қилинган мактуб ёзди-да, шох Нуъмонга жўнатди. Хат ичида яширинча мана бу гаплар ҳам таъкидланган эди: «Бўлиб ўтган воқеаларнинг барчаси азалдан. Чорамиз эса қасос олишдан иборат. Меҳр менинг жоним пайванди бўлса, сенга ҳам фарзанд бўлиб эди. Унинг душман қўлида бўлиши иккаламиз учун ҳам номусдир. Энди бу ишнинг чорасини кўриб, лашкар тўпласак-да, ўғлинг Сухайл ўз қўшинини сохилдан бошлаб борса ва Жобир манзилига етиб келса, мен эса сипоҳларимни денгиздан ўша манзилга олиб борсам, икки қўшин қароқчиларни икки ёндан қамалга олиб, золимларни енгсак-да, Меҳрни озод қилиб, Жобир ва унинг қароқчиларини жазоласак. Агар бу фикримга қўшилмасанг, ўз таклифингни тезроқ ёзиб юборсанг, ёлғиз ўзим чорасини қилсам».

Шоҳ Нуъмон бу мактубни ўқигач, воқеадан хабардор бўлиб, ўғлининг ҳам ўз мақсадига етиша олмаганини билди-ди-да, бу икки иш мотам устига мотам бўлиб, Сухайлнинг тақдиридан хабар тополмай, изтироб чекиб, Навдар номасига шундай жавоб ёзди: «Меҳр аҳволи баён қилинган мактубингни ўқиб, ғамга тушдим. Куйиб ўртанишимдан фойда йўқлигини ҳам билдим. Сухайл ўз қўшини билан соҳил бўйлаб ёв маконига йўл олсин, деб ёзибсан. Аввал айтчи, қани Сухайл? Бундан олти ой муқаддам ўғлим сизнинг мамлакатингиз томон йўл олган эди, ҳалигача қайтгани йўқ. Шунинг учун хавотирда эдик. Энди маълум бўлдики, у кўзлаган манзилига етиб бормабди. Энди сен қуруқликдан йўл олсанг, мен эса денгиз билан бориб, ўғлимдан нишон топсам. Ундан бирон хабар топмасам ҳам сен айтган манзилга етиб бораман. У қароқчидан қасосимизни олиб, жазосини берамиз. Энди фалон куни, фалон соатда йўлга тушишга аҳдлашсак. Сен ҳам ўз ваъданга кўра юришни бошласанг. Нуъмон белгилаган мулозим бу мактубни Навдар қўлига топширди. У эса хатни ўқигач, сафар муддатидан хабардор бўлиб сипоҳ тўплашга киришди ва кўрсатилган муддатда икки

кўшин йўлга тушди. Навдар сипохлари Жобир қароқчилари ҳудудига яқинлашар эканлар, қалин ўрмонга дуч келиб қолишди. Шох ёвларнинг пистирмалардан ҳужум қилиши олдини олиш учун қалин буталарни кестириб, кўшин билан бирга илгарилар эди. Бу ўрмон ичи кийикларга тўла бўлиб, овни яхши кўрадиган Навдарнинг хавасини келтирарди. Ҳар тарафда кўзга ташланаётган оҳу кўзли кийиклар яқинлашиб келганда, шох улардан кўзларини олиб қочар, хаёли фақат сипохларда эди.

Ногаҳон бир гулранг оҳу Навдар олдидан ўтиб қолди, шу чоғ шох чидай олмай, унинг кетидан қува бошлади. Оҳу чангал ичига ўзини урган эди, йўл тор ва чирмаш бўлгани учун шох ўта олмай қолди-да, ўқ отишга тушди, бир-икки ўқи хато кетди. Ўзини йўқотиб душман маконида юргангани хам унутиб қўйди. Яна оҳу кетидан қувиб қароқчилар пистирмаси кўйилган жойдан чиқиб қолди. Жобир бир неча жойга пистирма қўйган бўлиб, қароқчилар бирон кишини тутиб олсалар, дарҳол унинг ҳузурига олиб келишарди. Қароқчилар бир чиройлик кийик кетидан қувиб келаётган отлични кўрдилар-да, отларини қамчилаб, унинг кетидан югурдилар ва ерга туширдилар. Навдар ов қилмокни орзу қилиб, ўзи сайёдлар қулига тушиб қолди.

Шох тилар бўлса шохлик қилмок,

Сипоҳидин керакмас айрилмок.

Шохин дерлар сипох бирлан шох,

Шох эмасдур йўқ эрса анда сипох.

Шохга хайл ўлса фатх анинг ишидур,

Бир киши Рустам ўлса бир кишидур.

Навдар душманларига асир бўлиб қолгач, унинг барча кийимларини ечиб олишди-да, шох эканини билишиб, бир шерикларини суюнчи олиш учун Жобир ҳузурига чоптиришди. Қароқчилар раҳбари: «Унинг кўзларини БОҒ-лаб кемага ўтказингда, қасрга элтиб қамаб қўйинглар. Бу ишни шундай яширин бир тарзда бажарингларки, бирон киши фаҳмламасин. Уй эшигини фалон кишига топшириб, қилган ишингиз ҳақидаги хабарни менга ет-

казинглар», деб буюрди. Шоҳни касрга олиб келиб, Жобир ҳукмини тўлатқис бажо қилишди. Навдар қандай ерга келиб қолганини билмас, сипоҳлари эса у билан не воқеа юз берганидан беҳабар эдилар.

Бу вақтда Нуъмон ўз қўшини билан денгиз бўйлаб келар экан, кўзлаган манзилига икки кунчалик йўл қолганида, шамол кўтарилиб тўфон мавж урдида, кемалар ҳар томонга тарқалиб, кўп киши ҳалок бўлди. Шоҳ тушган кема тўфондан унча зарар кўрмади-ю, аммо шамол уни қароқчилар ороли томон суриб кетди. Жобир қўйган нозирлар кемани кўриб дарҳол хабар етказишди. Жобир кемага тезда етиб борди-ю, ундаги кўп одамларни ўлик ҳолида кўрди. Тирикларидан бўлган воқеаларни суриштириб, аҳволни билдида, кемани ўз оролига олиб келди. Шоҳни ҳам қирғоққа олиб чиқишиб, кемадаги молларни хазиналарига элтишди, Нуъмонни эса яширинча бошқа бир зиндонга ташлашди. Кеманинг тирик қолган одамларига ўз диёрлари томон кетишга рухсат беришди. Улар кўзда ёшлари билан оролни тарк этишди. Навдар сипоҳлари ҳам шоҳни излаб тополмагач, ўз ватанларига қайтишдан бошқа чоралари қолмади.

Қароқчи Жобир шодликка тўлиб, ҳар куни БОҒ ичида базм уюштирар ва Мехр ёди билан кетма-кет қадах ичар, лекин у гўзалнинг юзига назар сололмас, нурли рухсорига боқишга юраги дов бермасди. Мехр эса гулдек ёқасини йиртиб, нилуфарзор ичида ҒАМНОК кезар экан, денгиз мавжи каби кўз ёшларини тўкар, ёри хажридан қутулишни ҳар қанча истамасин, бунинг чорасини тополмасди. У чоҳ ичида бир бандининг азоб чекиб ётганини биларди. Бир куни «Чоҳдан ўша бандини қутқариб олсам ва унга Сухайл олдига боришини илтимос қилиб, зор- зор йиғлаб ёлборсам, зора Сухайл аҳволимни англаб, мени қутқариш учун бу томонга йўл олса», деб ўйладида, ўзининг икки канизи билан қоронғи уйга яширинча кириб, чоҳ бошига келди ва пастга қараб: «Эй машаққат чекаётган асир, мен ҳам сенга ўхшаган бир бечораман, сен каби нотавон асирман. Ҳаракат қилиб, сени бу қоронғу зиндондан қутқарсам, менинг илтимосимни қабул қилиб бажарасанми?» деди. Бу чоғ Сухайл чоҳ ичида бетоб ётар, касаллик унинг ҳолини хароб

қилган эди. Бунинг устига севгилиси ҳажрида ўртанарди. Нотаниш қизнинг овозини эшитгач, изтироби ошди-да, ўзига тасалли бериб, нозанинга: «Эй фариштасифат инсон, сен шундай яхшилик қилсанг, танимда жоним борича буюрган ишингни бажарайин», деб жавоб қилди. Мехр бу сўзни эшитгач, канизлари билан аркон ташлаб бандини қоронғи уйга чиқардилар. Мехр яширинча унга кўп меҳрибонликлар кўрсатди, занжиру бандлардан озод қилди. Ғам чекиб беҳол бўлган йигит ер ўпиб «Эй фариштасифат маҳбуба, қиладиган хукминг ҳақида озгина сўзлаб бергин», деб сўради. Мехр ўзининг ҳаёти, отасию мамлакати, Сухайлга бўлган муҳаббати, денгизда чеккан ташвишларию, Жобир қўлига асир бўлиб тушгани, унинг қўлидан омон қолиш сирлари ҳақида сўзлаб берди. Бу сўзларни эшитар экан, Сухайл гоҳ-гоҳида ўзидан кетиб қоларди.

Мехр ўз ҳикоясини «Мен бу янглиғ асир бўлиб қолдим. Сухайлдан бошқа бирон одам мени қутқаришга келолмайди. Сен Яманга етиб борсанг-да, Сухайлга аҳволимни арз этсанг. Лекин бу ерда яширин бир сир ҳам бор. Биз сени бу ерда бир неча кун асраб, парвариш қилсак-да, сен ана шу сирни айтиб, қасам ичиб Сухайлни ишонтирсанг. Бу сирнинг мазмуни эса шундан иборат: «Мен Жобир қўлига асир бўлгач, узоқдан менга назари тушдию, хас-хашак каби ерга йиқилди. Қачон мени кўрмоқчи бўлганида, шу ҳолат такрорланаверди.» Бу ерда қанчадан бери яшаётган бўлсам, у билан муносабатимиз шундан нарига ўтган эмас». Буни эшитган Сухайлнинг кўнгли таскин топди, севгилисининг барча сўзларига ишонч ҳосил қилди-да, қанча ҳаракат қилмасин, ўзини асрай олмай димоғидан ўт чиқиб, дилбарининг оёғига йиқилди ва фарёд уриб ҳушидан кетди. Бу ҳолатдан ҳайратга тушган Мехр унинг юзига тикилиб қараб, беҳуш ётган бу йигит Сухайл эканини англади, кейин у ҳам нола қилиб, ҳушидан кетиб йиқилди.

Иккала канизак уларнинг бошларини кўтариб, меҳрибонлик кўрсатишгач, Мехр ўзига келиб, қоронғи тушгунча Сухайлни шу уйда сақлашди. Уйқу маҳали ўзига, келган йигит ўз маҳбубаси билан жисм билан жондек ёки сарв билан печакдек бўлишди. Сухайл бир неча кун

касрда яширинча Меҳринг меҳмони бўлди. Таом билан шарбатдан тани сихат топиб, беҳол жисмига қувват кирди.

Translation:

In spite of Suhayl's begging too much, Jobir didn't want to release him. He brought the ship to his habitation and sentenced him to be put into the dungeon near his castle. The prisoner who was put in it would never come out of it. The rope was untied from Suhayl's body and was dropped into the bottom of the dungeon. Whenever a person was there, he was given two pieces of bread and a pitcher of water every day. Upstairs was she, at the down was she, but they didn't know anything each other's situation.

Jobir having released the men who were in Mehr's ship and sending them back to their country, they arrived to their town after some days and all of them wore lily coloured clothes, arrived in king's palace and sympathized him. Mehr's father put on clothes of that colour because of losing his beloved daughter and ordered all his servants and the member of palace to wear clothes like the one he had.

After returning from the voyage, the king asked them about his daughter and what had happened. The world seemed dark to his eyes and he couldn't stop the tears weeping too much he told himself that "it is no use sitting like this and I should find a way to release my daughter" then took a paper and a pencil and wrote the message to Numan where all details had been written.

The following was written secretly in the message "Everything is from the destiny, the only thing for us is to revenge him. She is not only my daughter, but also your daughter too. Her being arrested is shame for both of us. Now we should find any solution to this trouble, gather soldiers. Your son Suhayl will come to Jobir's habitation from the bank, with my troops I'll go through the sea. After arriving there the two armies attack him from the bank and the sea. Win the oppressors, release Mehr then punish Jobir and his pirates, if don't agree with my idea write your invitation quicker. I myself find any solution".

After reading the message, king Numan knew the accident and his son hadn't reached his aim. This became a mourning on mourning. He replied the following to the message of Navdar: " I became very sad after reading the message which Mehr's condition had been written in it. I understood that it was no use pitying. You said that Suhayl's coming to enemy's habitation through the bank . Firstly, say. Where is Suhayl? Six months ago my son went to your country but he hasn't returned yet. That's why we were in trouble . Now it became known that he had not arrived where he had planned to go. You will go by land, I shall go by sea and find my son. Nevermind, inspite of not finding my son, I'll go where you said. We'll revenge that pirate and punish him. Now let's come to an agreement, go to road and meet the place where we decided " .

According to your promise you will begin the battle too. Numan's ambassador

Gave the message to Navdar. He read the message, after knowing about the travel, he began to gather soldiers and two troops began their walking. While coming near to the territory of Jobir's pirate, Navdar's soldiers met a thick forest. The king had them cut in order to protect from enemy's attack through ambushes and go ahead with his troops . That forest was full of deer , Navdar liked hunting very much and while they were passing by him, the king tried not to be disturbed and his dream was busy with his troops.

All of a sudden a flowry deer passed by Navdar. He couldn't stop himself and began to pursue it. The deer entered the bush, road was too narrow then king could not pass and to shoot. He shot once and twice but he mistaked. By pursuing the deer, he didn't know that he was in enemy's territory and came close where had been ambushed by pirates. If they caught anybody, they would bring him to Jobir's castle. The pirates saw a man pursuing after a beautiful deer then went after Navdar and arrested him. Navdar wanted to hunt but he himself was arrested by hunters.

If king wishes, to do and be the king,

He shouldn't separate from his soldiers and the ring.

If he has the troops, he is named the king,
But if he hasn't it, he is not king but nothing.
His work is to fight and win the war,
If he lonely, even Rustom nothing more.

Navdar became a captive. Because of knowing he was king, they took his clothes off then one off them went to Jobir's habitation place in order to inform him. Pirates' head ordered: " Bind his eyes, load on the ship and prison him in my castle. Do it carefully and nobody should know about this. Order one of your close friend to protect the gate and brief me about the case regularly ". Pirates brought the king to castle and all things which had been ordered by Jobir. Navdar didn't know where he was and his troops didn't know what had happened with him.

At that time Numan was coming along the sea with his troops, it was two day's way to reach where they had planned. The wind began, ships damaged and a lot of people died. Navdar's ship wasn't damaged at all but it came near to pirates' island. Jobir's men saw the ship and informed him about it. Jobir arrived the ship and saw that many people were dead in it. Asked the accident from alive people, knew the case and brought them to his castle. They brought king to the bank, delivered goods to their treasure. Numan was enigmatically put into another dungeon. The others were released and let go their home. They left the island with tears in their eyes. Navdar's troops couldn't find him and went back to their town.

Jobir was too glad and arranged party in the garden every day. Remembering Mehr he drank goblet continuously but he couldn't look at face and was afraid of looking at her. Mehr was so sad walked in a flower garden sorrowfully and always wept. In spite of trying not to think about her beloved, she couldn't stop himself. She knew that one captive was suffering in the dungeon. One day: " I release him from dungeon, beg him to meet with Suhayl, if he understands my case and inform Suhayl about this " thought Mehr. With two maids she came near the dungeon through a dark room. " Hey, suffering man, I'm a captive like you. Will you do my request if I release you from this dark dungeon " she said. At that time he was ill and the illness ruined him in the dungeon. After hearing the voice of those

unknown girls, he said that he would serve at the end of his life if they released him. They passed Suhayl one point of rope and released him. Mehr cared him hidely and released his troops. Boy asked Mehr what he would do for her goodness. Mehr told him about her life, country and father, her lover Suhayl and the reason of being captive and the secrets of becoming free from Jobir. While listening to her story, he fainted.

She began her story: "I became a captive here and except Suhayl no one can release me. You go to Yaman and inform Suhayl from my condition. We look after you for some days, you will tell him a secret and make him believe in your sentences. After making captive, Jobir saw me from a long distance, he fainted and fell on the earth. This condition is repeated continuously when he looks at me. Thus nothing happened between us ". After having heard this, Suhayl believed in his beloved's words. In spite of trying too much, he couldn't stop himself, fell under her feet and fainted. Mehr amazed of it, looked at his face and understood that fainted man was Suhayl then she cried too, fainted and fell. Two bondwomen rose their heads and looked after them. Mehr recovered and kept Suhayl in her bed till it got dark. When Suhayl opened his eyes, it was time to sleep, he saw his beloved and they passed that night together. Suhayl lived hidely in the castle for some days, Suhayl had food and juice that's why he became strong day by day. He lived there and knew that Jobir would live far from Mehr.

"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

Conclusion on Chapter 2

In this chapter we turned our attention to Alisher Navoi's lyrics and his great treasure 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. We have tried to translate extracts from "Layli and Majnun", "The Seven Planets" 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 MakhsuMOV I. and Hamidova M. 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 Bakhrom (Bahrom) differs from the Bahrom of Nizami Ganjavi and Khosraw Dekhlavi. He was the first to introduce Turkish people with "The Seven Planets" with his fifth epic-poem of Divan in native language.

Chapter 3.

Lexical problems of translation of Hamsa into other languages

3.1 Historizm, the problems of translating prose

Most likely, everybody is familiar with the following collocation: "in accordance with the rites of hospitality". In a sense it reflects one of the most ancient and highly valued customs that has survived to our time. In the older days, however, among the peoples of the Orient, including the Uzbeks, hospitality was a must in terms of life standards and morality. On setting out on a journey, a traveler often found himself in hostile environment of nature. But what consoled him was the hope that in the nearest village and even in an isolated nomad's tent he will be provided with shelter, food and warmth.

To turn somebody down or to give him bad reception, which conflicts with the traditions, meant to disgrace the family, village, and clan. The tradition ordered to be hospitable even to an enemy. Not without reason the old ancient saying states: "Hospitality is rated higher than courage."

Nowadays the principles of hospitality turned into good and useful traditions that help people in their contacts and behavior. Some of these principles are expressed in aphoristic form: "It is better to come in time than to come early". "He who invites somebody to dinner should take care about night accommodation too".

Uzbek people usually have big families consisting of few generations. In such families respect towards elderly people is a tradition. Certain line of conduct is observed in the relations between men and women. Thus salutation by shaking hands is permissible only between men. While shaking hands, as a rule, it is advisable to show interest in each other's health and personal progress. It is customary to greet women with light bow placing right hand over the heart.

To turn down invitation to lunch or dinner or to be late for the one is considered to be rather impolite. Usually guests arrive with souvenirs for the hosts and sweets for children. On entering the house one should take off the foot-gear. According to the old tradition men and women should sit at different tables, but

this tradition has full support only in the rural areas. The head of the family himself seats the guests, with the most respected guests being offered the seats furthest to the entrance. After the eldest among the present at the feast reads short praying for the hospitable home, the host offers his guests the traditional cup of tea followed by feast itself.

Traditions and customs of Uzbek people living on the crossroad of the Great Silk Road were taking shape within many centuries as a result of interaction of Zoroastrian rituals of the Sogdians and Bactrians and traditions of nomadic tribes, with certain impact of Islamic traditions and rites set by the Koran in later period.

Specific role in the life of Uzbeks is given to the customs connected with the birth and upbringing of children, marriage and commemoration of deceased relatives. A wedding is preceded by engagement ceremony - "Fatiha tuy". On the appointed day guests come to the house of the girl who has been proposed to. After the matchmakers announce the purpose of their visit the rite "Non sindirish" - "Breaking of a scone" is being performed and the day of marriage is fixed. The bride's relatives give presents to their counterparts on the side of the groom. From this moment young people are considered to be engaged.

Wedding in the life of the Uzbeks is of great significance and is celebrated with a special solemnity. It consists of a number of ceremonies that should be performed without failure. In the bride's family her parents dress up the groom with sarpo - the wedding robe. After mullah (Moslem priest) reads praying for the newly-weds and declares them husband and wife, the young people usually go to ZAGS - office for official civil registration of marriage, thus supplementing the wedlock in the face of God with the one in the face of people.

The obligatory attribute of a wedding is festive table with multiple guests. Two hundred or three hundred guests at the wedding party is considered to be a typical phenomena. As a present for the young couple the groom's parents should provide the newly-weds with a house or a separate flat to live in, whereas the bride's parents should furnish it and provide everything that the young couple might need during the first years of the married life. All this is not cheap, of

course, but in such cases who cares about money.

The climax of a wedding ceremony is the bride's leaving her parent's house for the house of her groom. In some areas of Uzbekistan there has also remained the ancient ritual of purification, which goes back to Zoroastrian tradition, when the young couple walks around the fire three times before groom brings the bride into his house.

Next morning after the wedding party the rite "Kelin salomi" - reception of the bride in her new family should be performed. The groom's parents, his relatives and friends give presents to the bride and she greets everyone with deep bow.

Such important event in the life of young family as baby birth is accompanied with ritual celebration "Beshik tui" - "Wooden cradle". On the fortieth day after the baby is born relatives of the young mother bring lavishly decorated cradle - beshik and everything which is needed for the newborn, as well as wrapped in tablecloth baked scones, sweets and toys. According to tradition while guests are having good time and are regaling themselves on the viands, in the child's room the aged women perform the rite of the first swaddling of the child and putting baby into beshik. The rite finishes with the ceremony of a baby's first 'showing itself' to the public. The invited guests gather round the cradle which they scatter with sweets and sugar wishing the baby happiness and success.

The birth of a boy brings to the family a real elation and responsibility. Before the child reaches the age of nine it is necessary to perform ancient sanctified Islamic rite of circumcision - hatna kilish or sunnat toyi. Prior to the rite in the presence of the elders from neighbourhood suras (verses from Koran) are read and holiday table is served. The elders bless the small boy and give him presents. At last there comes the culminating point of the ceremony when a stallion, decorated with beautiful harness and ribbons, appears; the boy is seated on it; and all the guests begin to wish him to grow up a healthy man and brave horseman.

Funeral and commemoration for the dead are also featured in the code of life regulations. Twice, in twenty days and in one year after the death, funeral repast is

arranged. In the morning, right after morning praying, plov is served. The ceremony lasts one and a half - two hours. While eating those present at the ceremony commemorate the deceased and read suras from Koran.

All these important events in the life of an Uzbek family come about with the assistance and direct participation of mahallya members. **Mahallya** is a community of neighbors which is based on the full independence and self-governing with the purpose of conducting joint activities and rendering mutual assistance. Makhalla as a structural unit has existed for centuries and originally was a kind of trade - union committee of craftsmen. Management is executed by mahallya community committee elected at the common meeting of residents. Makhalla specifically takes care of organization and arrangement of weddings, funerals, commemoration, and the rite of circumcision.

Mahallya in a sense is self-supporting organization which meets the urgent spiritual and bodily requirements of the citizens. Practically in each makhalla there functions choihona - tea house, barber's shop, and frequently there is a mosque to serve the community. On Fridays, however, men visit a cathedral mosque to perform common praying namaz.

For all that, mahallya is not just an association of mutual aid. The community plays a broad spectrum of roles, including those of supervisory and educative ones. Children in mahallya grow up under the supervision of the whole community and are brought up invariably in the spirit of respect and obedience to elderly people. Community also observes the ancient tradition of mutual aid - khashar. Many hands make light work. Thus residents voluntarily and without payment help neighbors to build a house, to arrange a wedding party or commemorating plov, to improve conditions of the neighborhood.

Mahallya acts as an upholder of folk customs and traditions. Not without reason it can be said that a man is born and lives in mahallya, and when he dies mahallya administers the last rites for him.

"Seven Planets" is the prose, uniting the general frame of seven fairy stories. In allegorical form, the prose criticizes environment around Alisher Navoi, the

ruler Sultan Hussein and his courtiers. That's why you can see many words, sentences, phrases, set expressions which are used to open the case of that time. I tried to find these and here are some examples on that cases:

Dasht - it means the place where people hunt.

We can use the way of the translation is cultural equivalent when we are translating this Uzbek cultural word "Dasht". By using this way of the translation the SL cultural word is translated by TL cultural word. In English language we can use *steppe* and *desert* instead of this cultural word "Dasht"

Шу пайт дашт буйлаб тез-тез юриб бораётган бир одамга кўзи тушди.

At that time he saw the one going along the desert

To'shak- the translation is "mattress" a thing for prepared for sitting and lying. It is made of material and cotton. The cotton is put into the material and knitted. Ex: Down toshak, toshak covered with Duhoba. Ex: They were going to make new to'shak and buy down to'shak for wedding. (Abdulla Kadiri, "Passed days")

Масъуд бу ерда канча ётса хам, хеч ким гумон килмаслигига ишонардилар. Тагига бир неча кават тушак солиб ёткизишди-да, гоҳ шарбат, гоҳ таом бериб, меҳрибонлик кўрсатиб, атрофида парвона бўлишарди.

In spite of Makhsud's sleeping here much, they believed that nobody would doubt him. They put a thick mattress for him and cared with juice and food.

During the translation of this cultural "to'shak" we can use the ways of descriptive and functional equivalent. In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

3.2.The problems of choice of words in translating

In 1992, Lawrence Venuti mentioned the effective powers controlling translation. He believed that in addition to governments and other politically motivated institutions which may decide to censor or promote certain works, there are groups and social institutions which would include various players in the publication as a whole. These are the publishers and editors who choose the works and commission the translations, pay the translators and often dictate the translation method. They also include the literary agents, marketing and sales teams and reviewers. Each of these players has a particular position and role within the dominant cultural and political agenda of their time and place. Power play is an important theme for cultural commentators and translation scholars. In both theory and practice of translation, power resides in the deployment of language as an ideological weapon for excluding or including a reader, a value system, a set of beliefs, or even an entire culture.

In 1992, Mona Baker stated that S.L word may express a concept which is totally unknown in the target culture. It can be abstract or concrete. It maybe a religious belief, a social custom or even a type of food. In her book, *In Other Words*, she argued about the common non-equivalents to which a translator come across while translating from SL into TL, while both languages have their distinguished specific culture. She put them in the following order:

- a) Culture specific concepts
- b) The SL concept which is not lexicalized in TL
- c) The SL word which is semantically complex
- d) The source and target languages make different distinction in meaning
- e) The TL lacks a super ordinate
- f) The TL lacks a specific term (hyponym)

- g) Differences in physical or interpersonal perspective
- h) Differences in expressive meaning
- i) Differences in form
- j) Differences in frequency and purpose of using specific forms
- k) The use of loan words in the source text

Mona Baker also believed that it is necessary for translator to have knowledge about semantics and lexical sets. Because in this case: S/he would appreciate the “value” of the word in a given system knowledge and the difference of structures in SL and TL. This allows him to assess the value of a given item in a lexical set. S/he can develop strategies for dealing with non-equivalence semantic field. These techniques are arranged hierarchically from general (superordinate) to specific (hyponym).

In 1992, Coulthard highlighted the importance of defining the ideal reader for whom the author attributes knowledge of certain facts, memory of certain experiences ... plus certain opinions, preferences and prejudices and a certain level of linguistic competence. When considering such aspects, the extent to which the author may be influenced by such notions which depend on his own sense of belonging to a specific socio-cultural group should not be forgotten.

Coulthard stated that once the ideal ST readership has been determined, considerations must be made concerning the TT. He said that the translator's first and major difficulty is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge. In the case of the extract translated here, it is debatable whether the ideal TT reader has "significantly different textual expectations," however his cultural knowledge will almost certainly vary considerably.

Applied to the criteria used to determine the ideal ST reader it may be noted that few conditions are successfully met by the potential ideal TT reader. Indeed, the historical and cultural facts are unlikely to be known in detail along with the specific cultural situations described. Furthermore, despite considering the level of linguistic competence to be roughly equal for the ST and TT reader, certain differences may possibly be noted in response to the use of culturally specific lexis which must be considered when translating. Although certain opinions, preferences and prejudices may be instinctively transposed by the TT reader who may liken them to his own experience, it must be remembered that these do not match the social situation experience of the ST reader. Therefore, Coulthard mainly stated that the core social and cultural aspects remain problematic when considering the cultural implications for translation.

SL writer would not mention them if he does not attach importance to them.

MATERIAL CULTURE

Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures. Various settings: menus – straight, multilingual, glossed; cookbooks, food guides; tourist brochures; journalism increasingly contain foreign food terms. Whilst commercial and prestige interests remain strong, the unnecessary use of French words (even though they originated as such, after the Norman invasion, 900 years ago) is still prevalent for prestige reasons (or simply to demonstrate that the chef is French, or that the recipe is French, or because a combination such as ‘Foyot veal chops with Perigueux sauce’ is clumsy). Certainly it is strange that the generic words *hors d’oeuvre*, *entr e*, *entremets* hold out, particularly as all three are ambiguous: ‘salad mixture’ or ‘starter’; ‘first’ or ‘main course’; ‘light course’ between two heavy courses’ or ‘desert’ (respectively). In principle, one can recommend translation for words with recognized one-to-one equivalents and transference, plus a neutral term, for the rest (e.g., ‘the pasta dish’ – *cannelloni*) – for the general readership.

In fact, all French dishes can remain in French if they are explained in the recipes. Consistency for a text and the requirements of the client here precede other circumstances. For English, other food terms are in a different category. Macaroni came over in 1600, spaghetti in 1880, ravioli and pizza are current; many other Italian and Greek terms may have to be explained. Food terms have normally been transferred, only the French making continuous efforts to naturalize them (rosbif, choucroute).

Traditionally, upper-class men's clothes are English and women's French (note 'slip', 'bra') but national costumes when distinctive are not translated, e.g., sari, kimono, yukata, dirndl, 'jeans' (which is an internationalism, and an American symbol like 'coke'), kaftan, jubbah.

Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added: e.g., 'shintigin trousers' or 'Basque skirt', or again, if the particular is of no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes terms is approximately, but the description varies depending on climate and material used.

Again, many language communities have a typical house, which for general purposes remains untranslated: palazzo (large house); hotel (large house); 'chalet', 'bungalow', hacienda, pandal, posada, pension. French shows cultural focus on towns (being until 50 years ago a country of small towns) by having ville, bourg and bourgade (cf. borgo, borgata, paese) which have no corresponding translation into English. French has 'exported' salon to German and has 'imported' living or living room.

Transport is dominated by American and the car, a female pet in English, a 'bus', a 'motor', a 'crate', a sacred symbol in many countries of sacred private property. American English has 26 words for the car. The system has spawned new features with their neologisms: 'lay-by', 'roundabout' (traffic circle), 'fly-over', 'interchange' (échangeur). There are many vogue-words produced not only by innovations but by the salesman's talk, and many anglicisms. In fiction, the names

of various carriages (caleche, cabriolet, 'tilbury', 'landau', 'coupe', 'phaeton') are often used to provide local colour and to connote prestige; in textbooks on transport, an accurate description has to be appended to the transferred word. Now, the names of planes and cars are often near-internationalisms for educated (?) readerships: '747', '727', 'DC-10', 'jumbo jet', 'Mini', 'Metro', 'Ford', 'BMV', 'Volvo'.

Notoriously the species of flora and fauna are local and cultural, and are not translated unless they appear in the SL and TL environment ('red admiral', vulcain, Admiral). For technical texts, the Latin botanical and zoological classifications can be used as an international language, e.g., 'common snail', *helix aspersa*.

SOCIAL CULTURE

In general, the more serious and expert the readership, particularly of textbooks, reports and academic papers, the greater the requirement for transference – not only of cultural and institutional terms, but of titles, addresses and words used in a special sense. In such cases, you have to bear in mind that the readership may be more or less acquainted with source language, may only be reading your translation as they have no access to the original, may wish to contact the writer of the SL text, to consult his other works, to write to the editor or publisher of the original. Within the limits of comprehension, the more that is transferred and the less that is translated, then the closer the sophisticated reader can get to the sense of the original – this is why, when any important word is being used in a special or a delicate sense in a serious text, a serious translator, after attempting a translation, will add the SL word in brackets, signaling his inability to find the right TL word and inviting the reader to envisage the gap mentally (e.g., any translation of Heidegger, Husserl, Gramsci). No wonder Mounin wrote that the only pity about a translation is that it is not the original. A translator's basic job is to translate and then, if he finds his translation inadequate, to help the reader to move a little nearer to the meaning.

International institutional terms usually have recognized translations which are in fact through-translations, and are now generally known by their acronyms; thus 'WHO', OMS (Organization Mondiale de la Sante), WGO (Weltgesundheitsorganisation); ILO, BIT (Bureau International du Travail), IAA (Internationales Arbeitsamt). In other cases, the English acronym prevails and becomes quasi-internationalism, not always resisted in French ('UNESCO', 'FAO', 'UNRRA', 'UNICEF').

In religious language, the proselytizing activities of Christianity, particularly the Catholic Church and the Baptists, are reflected in manifold translation (saint-Siege, Papstlicher Stuhl). The language of the other world religions tends to be transferred when it becomes of TL interest, the commonest words being naturalized ('Pharisees'). American Bible scholars and linguistics have been particularly exercised by cultural connotation due to the translation of similes of fruit and husbandry into languages where they are inappropriate.

The translation of artistic terms referring to movements, processes and organizations generally depends on the putative knowledge of the readership. For educated readers, 'opaque', names such as 'the Leipzig Gewandhaus' and 'the Amsterdam Concertgebouw' are transferred, 'the Dresden Staaskapelle' hovers between transference and 'state orchestra'; 'transparent' names ('the Berlin', 'the Vienna', 'the London' philharmonic orchestras, etc.) are translated. Names of building, museums, theatres, opera houses, are likely to be transferred as well as translated, since they form part of street plans and addresses. Many terms in art and music remain Italian, but French in ballet (e.g., fouette, pas de deux). Art nouveau in English and French becomes Jugendstil in German and stile liberty in Italian. The Bauhaus and Neue Sachlichkeit (sometimes 'New Objectivity'), being opaque, are transferred but the various-isms are naturalized, (but usually tachisme) even though 'Fauvism' is opaque. Such terms tend to transference when they are regarded as faits de civilization, i.e., cultural features, and to naturalization if their universality is accepted.

Summarizing the translation of cultural words and institutional terms, here is suggested, that more than in any other translation problems, the most appropriate solution depends not so much on the collocations or the linguistic or situational context (though these have their place) as on the readership (of whom the three types – expert, educated generalist, and uninformed – will usually require three different translations) and on the setting.

3.3. Cultural problems translating “Seven Planets” into English

The choice of the word is one of the most difficult problems of translation, which is closely connected with the following problems.

Any grammatical phenomena or stylistic peculiarities do not always coincide with those of the foreign language as well as the meaning of the separate words, which are lexical equivalents.

One of the most difficult problems is how to find lexical equivalents for objects and events which are not known in receptor culture. A translator has to consider not only the two languages but also the two cultures. Because of the difference in culture there will be some concepts in the source language which do not have lexical equivalents in the receptor language this may be because of difference of geography of customs, of beliefs, of worldview and others.

There are 3 basic ways in which a translator can find an equivalent expression in the receptor language:

- 1). a generic word with a descriptive phrase
- 2). a loan word
- 3). cultural substitute

The distinction of the thing or event or form and its function is very important in looking for lexical equivalents.

The meaning components of a word may be since in a description phrase. Ex:”island might he translated «land surrounded by water”. In Philippines, the natural expression for “island” is “small place in the sea”.

The phrase they weighed anchor might be translated into one of the languages as “they lifted the heavy iron weights they used to keep the boat still” so the translator should study the context to see whether the form or the function of the lexical item is the same in the passage. The form may be the same but the function may be different. Ex:”bread «in one culture may be translated as “the main food” but in other culture as a food for parties or dessert.

Equivalents may be modified by a generic word (Ex: animal in dog , wolf , cat etc.).

Equivalence may be modified by a comparison. Ex:”rubber”-thing like an oar; wolf-animal like a fierce dog.

Equivalence may be modified by a loan word.

A loan word refers to a word which is from another language and is unknown to most of the speakers of the receptor language. Loan words are commonly used for the names of people, places, and geographical areas.

Our task was to find English equivalents to the cultural words in Uzbek, here are analysis of some of them:

1. Тезгина туриб таҳорат билан покланди-да, шийпон томон шошилиб, тасбех билан ўтирган Манзуранинг ёнидан жой олди.

She stood up at once and did her **deputation (tahorat)** then, she took her place by Manzura, who was sitting on **teracce (shiypon)** with **subha (tasbeh)** in her hands.

There are 3 words connected with culture, but two of them not as cultural as religious ones. As for word tahorat, I took for equivalent the word deputation. Tahorat is when one makes himself pure and clean before praying. The equivalent for the word tasbeh is subha: a string of beads used in praying and meditating or another name is comboloio. Shiypon is a summer terrace made on the roof of one floor building; people have dinner or just drink tea while talking mostly in evenings.

2. Хуфтон намозини кечаси хатми Қуръон килинган масжидда ўқидилар.

The **hufton prayer** was held in mosque, where was **hatmi Koran** in the evening.

Here the whole sentence is religious. Hufton is special time for namaz praying in the evening. Hatmi Koran means reading the Koran. People gather together for reading Islamic holy Koran

3. Шундан сўнг уста Алимга дуч келиб, унинг уйида мавиз ичадилар, кейин Тошкентга қайтадилар...

After that he met master Alim, drank **maviz** in his house, then back to Tashkent...

Maviz is something like drug or stupefying alcohol drink that makes people befuddle.

4. Келин яна косаларни узатгач, Гўрўғли шўрвага нон тўғрай бошлади.

As **bride** stretch out more **kosa** Gurugli began crumbling the bread into his soup.

The Uzbek word kelin translated as a bride. In English bride is a woman on her wedding day, or just before or just after it. But in our country this word, as well as the word mullah, became a proper noun. The same way women, also who are married for a long time, are called by her relatives-in law. It can surely become as a second first name.

5. Лекин Қиёмат куни барибир Аллоҳга қайтади-ку?!

But on **Yawn al-Akhina** one returns to Allah, doesn't he?

Yawn al-Akhina is an equivalent for the great inquest, the doomsday, the Day of Wrath. [5.-54]

Conclusion on Chapter 3

The Qualification paper discussed Lexical problems of translation of Hamsa into other languages. Our aim was to show the difference and peculiarities of cultural terms. The actuality of the theme was doubtless motivated us to learn cultural terms as a subject in informational world.

Normally a translator can treat cultural terms more freely than institutional terms. He is not called to account for faulty decisions, whether he is translating imaginative literature or general works (e.g. history). Since little can be explained to the spectator, cultural terms are rather more likely to be translated or given a cultural equivalent in a play than in fiction. But generally the most favored procedure for a recently noted term peculiar to a foreign culture (given national pride, greater interests in other countries, increased communications, etc.) is likely to be transcription. Coupled with discreet explanation within the text. If the term becomes widespread it may be adopted in the TL.

The usage of a componential analysis in translating cultural words that the readership is unlikely to understand: whether they accompanied by an accepted transition (which must be used in all but the most informal texts), transference, functional equivalent and so on will depend, firstly, on the particular text - type; secondly, on the requirements of the readership or the client, who may also disregard the usual characteristics of the text-type; and thirdly, on the importance of the cultural words in the text.

Normally a translator can treat cultural terms more freely than institutional terms. He is not called to account for faulty decisions, whether he is translating imaginative literature or general works (e.g. history). Since little can be explained to the spectator, cultural terms are rather more likely to be translated or given a cultural equivalent in a play than in fiction. But generally the most favored procedure for a recently noted term peculiar to a foreign culture (given national pride, greater interests in other countries, increased communications, etc.) is likely to be transcription. Coupled with discreet explanation within the text. If the term becomes widespread it may be adopted in the TL. This method is the appropriate sign of respect to foreign cultures.

Finally, it can be concluded that theoretically a text which is embedded in its culture is both possible and impossible to translate into other languages. If practicality is considered first, however, every translation is possible. The degree of its closeness to its source culture and the extent to which the meaning of its

source text to be retained is very much determined by the purpose of the translation. To close, it is suggested that in the translator considered the procedures explained above to translate culturally-bound words or expressions.

Conclusion

After thorough analysis of the Units on Translation of Uzbek Cultural Words into English we've come to the following conclusions:

Language is not regarded as a component of feature of culture. If it were so, translation would be impossible. Language does however contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forma of address (like Sie, usted) as well as the lexis ('the sun sets'), which are not taken account of in universals either in consciousness or translation. Further, the more specific a language becomes for natural phenomena (e.g., flora and fauna) the more it becomes embedded in cultural features, and therefore creates translation problems. Which is worrying, since it is notorious that the translation of the most general words (particularly of morals and feelings, as Tyler noted in 1790) – love, temperance, temper, right, wrong – is usually harder than that of specific words.

Most cultural words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language where literal translation would distort the meaning and a translation may include an appropriate descriptive- functional equivalent.

Cultural Words usually present great problems, and the considerations also hold good for their translation. Nevertheless, there are many problems. Both historians and their translators have a problem in deciding whether to transcribe the names of products or classes of people that have very little specifically local about them but their origins.

One of the most difficult problems is how to find lexical equivalents for objects and events which are not known in receptor culture. A translator has to consider not only the two languages but also the two cultures. Because of the

difference in culture there will be some concepts in the source language which do not have lexical equivalents in the receptor language this may be because of difference of geography of customs, of beliefs, of worldview and others.

When we translate cultural words we may use following methods of translation:

1) Naturalization: A strategy when a SL word is transferred into TL text in its original form.

2) Couplet or triplet and quadruplet: Is another technique the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding: according to him it is a number of strategies combine together to handle one problem.

3) Neutralization: Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is paraphrased with some culture free words.

4) Descriptive and functional equivalent: In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

5) Explanation as footnote: The translator may wish to give extra information to the TL reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.

6) Cultural equivalent: The SL cultural word is translated by TL cultural word

7) Compensation: A technique which is used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text.

The usage of a componential analyses in translating cultural words that the leadership is unlikely to understand: whether they accompanied by an accepted translation (which must be used in all but most informal texts), transference, functional equivalent and so on will depend, firstly on the particular text-type; secondly, on the requirements of the leaderships or the client, who may also disregard the usually characteristics of the text-type; and thirdly, on the importance the cultural words in the text.

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