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(Translation Problems of Frequently Used Set Expressions)

*On Translation of the extract of the book “Modest rescuer” written by
Ibrohim Gofurov (pp. 359-382)*

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INTRODUCTION

Upbringing the comprehensively advanced generation is the greatest goal of the bright future. No matter which development goals are set by the country, seeing our youth grow physically and morally healthy is the basis of all achievements, the President said. Over the years of Uzbekistan's independence, a huge work has been implemented in this direction. The National Professionals Preparation Program, acknowledged world-wide as the Uzbek model of continuous education, is the basis for solution of the long-term tasks.

Without exaggeration we may say, that the base of a unique and perfect building of our science, our mental potential has been put pawn many centuries ago. We have the right to say with pride that the domestic science goes back to very ancient times, has deep and powerful roots. Throughout centuries it reliably serves the Uzbek nation, all mankind in knowledge of secrets of the nature, medicine, philosophy, jurisprudence, theology, literary criticism and linguistics¹.

The present graduation qualification paper entitled **“Translation of the extract of the book “Modest rescuer” by Ibrohim Gafurov (359 - 382 pages) and the analysis of translation of frequently used set expressions”** is devoted to one of the interesting topics in lexicography and translation theory.

The integrity of phraseological units is manifested in its indivisibility that is impossibility of inserting another word or word-group between its elements. Translation Studies is nowadays overwhelmed by a number of attempts to discard prescriptive standpoints and adopt new, descriptive directions. As a consequence, the research effort has been shifted from an investigation of things that should be done to an investigation of things that are considered in this paper.

Topicality of the present qualification paper. The present work under the discussion attempts to study and work out necessary points on the analysis of phraseological units denoting hatred and translation from Uzbek into English. We

¹Karimov I.A. Uzbekistan on the threshold of XXI century: threats of safety, conditions and progress guarantees. 1997

decided to carry out such a task and the actuality is that this work covers every possible ways of translation and analysis of phraselogical units denoting hatred.

The aim of the paper is to study thoroughly translation of phraselogical units denoting hatred and their analysis in English and their comparison with Uzbek ones. The investigation is very significant by the view of translation point because the translation of extract of the book may cause some difficulty and to show some ways of solving the problems lay upon our shoulder.

The tasks of the paper are:

- a. to advance the practice of translation from Uzbek into English
- b. to determine the translation difficulties between translating from Uzbek into English or vice versa.
- c. translation difficulties of phraselogical units denoting hatred
- d. to compare English and Uzbek phraseological units
- e. and other related problems

The theoretical significance of the present qualification paper.By learning translation problems of phraselogical units denoting hatred and their analysis, difficulties of translation of the extract of the book we think, the results of the present work will enrich new attempts in this field. Detailed analysis and different reader-oriented results of this paper will give an opportunity for a translator/interpreter to gain much knowledge on how to deal with the phraseological units. And present qualification paper will help to learn the different laterally phrases and rules of translation of them.

The practical value of the paper is that it is of great importance by either lexical or theoretical point. Due to its connection to translation this very work can also be useful in the seminars of translation theory and be helpful in writing text-books, manuals, scientific researches, etc. on translation.

The structure of the paper.The qualification paper consists of an introduction, two chapters, conclusion, the list of used literatures and appendix.

Introduction covers the actuality, aim, tasks, theoretical and practical importance and the structure.

The first chapter consists of stylistic use of set expressions and phraseological units

The second chapter deals with phraseological units, classification of phraseological units and their semantic structure, the translation theory, equivalence problems, adequacy and translation analysis of phraseological units denoting hatred.

CHAPTER I. General information about set expressions

1.1. Stylistic Use of Set Expressions and phraseological units

«Alongside with separate words speakers use larger blocks consisting of more than one word-word combinations functioning as a whole. Word combinations similar to words are not created in speech but introduced into the act of communication ready-made. Such word combinations are called set expressions.

Set expressions are contrasted to free phrases and semi-fixed combinations. In free combinations linguistic factors are chiefly connected with grammatical properties of words.

A free phrase allows substitution of any of its elements without semantic change: *to eat meat*.

In semi fixed combinations lexico-semantic limits are manifested in restrictions imposed on types of words which can be used in a given pattern. For example, the pattern consisting of the verb go followed by a preposition and a noun with no article before it is used: *go to university, go to library*.

Set expressions have their own specific features, which enhanced their stability. These are their euphonic, imaginative and connotative qualities. Many set expressions are distinctly rhythmical, contain alliteration, rhyme, imagery, contrast, are based on puns.

No substitution of any elements is possible in the following unchangeable set expressions:

To and fro, busy as a bee, heads of trails, fair and square, tit for tat.

Here no variation and no substitution is possible because it would destroy the meaning or expressive qualities of the whole.»²

Phraseological units of the second level are presented by a rather small group of units, the components of which present some national realities. The number of phraseological units having in their lexeme structure a national-cultural component is not great in both languages. National peculiarity marking is created by the

²QudratMUSAYEV.Englishstylistics –«Adolat», Toshkent.2003, 130 page.

presence of words specific of the definite nation. These words are either some reality definitions known only to the bearers of one or several nations connected by joint culture and religion or topographical, anthropological and hydrological names typical only of the definite country (Selifonova 2002).

V.Maslova points out that we can't overstate the role of national peculiarities in the phraseological picture of the world (Maslova 2001). There are a lot of international phraseological units and expressions based on the knowledge of the real world common to all mankind in the phraseological systems of the Russian and English languages. The differences in PU images can be explained by the lack of coincidence of the technique of secondary nomination in different languages rather than by their cultural peculiarities. Phraseological units are functionally and semantically inseparable units. The lexical components in phraseological units cannot be freely made up in speech but are reproduced as readymade units.

Phraseological units are (according to Professor Kunin A.V.) stable word-groups with partially or fully transferred meanings (“to kick the bucket”, “Greek gift”, “drink till all's blue”, “drunk as a fiddler (drunk as a lord, as a boiled owl)”, “as mad as a hatter (as a March hare)”

According to Rosemarie Glaser, a phraseological unit is a lexicalized, reproducible billexemic or polylexemic word group in common use, which has relative syntactic and semantic stability, may be idiomatized, may carry connotations, and may have an emphatic or intensifying function in a text. The lexical components in phraseological units are stable and they are non-motivated i.e. its meaning cannot be deduced from the meaning of its components and they do not allow their lexical components to be changed or substituted.

1.2. Definition of phraseological units, their stability and ideomaticity

Functionally and semantically inseparable units are usually called phraseological units. Phraseological units cannot be freely made up in speech but are reproduced as readymade units. The lexical components in phraseological units are stable and they are non-motivated i. e. its meaning cannot be deduced from the meaning of its components and they do not allow their lexical components to be changed or substituted.

In phraseological units the individual components do not seem to possess any lexical meaning outside the word group.

For example. red tape (bureaucratic methods), to get rid of; to take place; to lead the dance; to take care.

Prof. A. I. Smirnitsky states that a phraseological unit may be defined as specific word groups functioning as a word-equivalent. The phraseological units are single semantically inseparable units. They are used in one function in the sentence and belong to one part of speech.

According to their semantic and grammatical inseparability we may classify the phraseological units into: noun equivalents (heavy father), verb equivalents (take place, break the news) adverb equivalents (in the long run, high and low).

«Being word equivalents phraseological units may be more or less complex *For example.* There, are phraseological units with one semantic centre, i. e. with the domination of component over another. This semantically dominating element also determines the equivalence of the phraseological unit to a certain class of words. This type of phraseological units is termed «collocation» (*For example:* verb — adverb collocation: to look after; attributive collocation; *For example.* out of the way; prepositional noun collocation: e. g. in accordance with.

According to A.I.Smirnitskiy there are phraseological units with two centers. They differ from collocations by the absence of one central word which focuses the main semantic and grammatical properties of the whole. They are termed «set

expressions» (verb + noun set expression), *For example*. to fall in love; adjective + noun set expressions black ball; phraseological repetitions spick and span.

Prof. A. Koonin does not support Smirnitsky's point of view on the equivalence of phraseological units. A. Koonin points out that the components of phraseological units are mounted separately and therefore they can't be used in one function in the sentence. *For example*. He gets rid of it. The problem of equivalency of phraseological units to words demands further investigation.

A. V. Kunin thinks that phraseology must be an independent linguistic science and not a part of Lexicology. Phraseological units are based on the functions in speech.

Stability of phraseological units is seen in its disallowance of the substitution of word groups. *For example*. «to shrug one's shoulders» does not allow to substitute either «shrug» or shoulder

Idiomatycity of phraseological units is lack of motivation of word groups. If a word group does not allow word by word translation it is called idiomatic word groups. *For example*. to kick the bucket – ўлмок (умереть) in the soup – қийин аҳволда (затруднительном положении) under a cloud – кайфияти ёмон (в плохом настроении)

Among the phraseological units there are the so-called imperative phraseological units³. *For example*. God Bless his soul!, Curse her! Damn him!, Stay well!, Go well!, Heaven forbid!, Lord love us! etc.

These phraseological units mostly denote the emotional and expressive state of a person.

Proverbs, sayings and quotations exist also as readymade units with a specialized meaning of their own which cannot be deduced from the meaning of their components. Therefore they may be included in phraseological units. *For example*. East or West home is best, a friend in need is a friend indeed. To be or not to be.

1. Т. Т. Икрамов. Фразеологические единицы с фиксированным глагольным компонентом в императиве в современном английском языке. Автореф. дисс. кандидата филол. наук. М. 1978

The history of many phraseologisms is an interesting record of the nation's past, of its way of life, customs and traditions. Many phraseological units are connected with commerce, *For example*: to talk shop, to make the best of the bargain, to have all one's goods in the shop window, a drug on the market (наркотик). Many phraseological units are associated with the sea (the waves). *For example*. all at sea, to nail one's colours to the mast, to sail under false colours. Many phraseological units were borrowed from the Bible, *For example*: the root of all evil — корень зла, любовь к деньгам (яшаш манбаи). Daily bread — хлеб насущный, средство к существованию (жаҳолат илдизи).

There is a subject of discussion among the linguists⁴ about the state of such combinations like «to give in», «to make up», «to take off», «to get up», «to give up», etc; what is the nature of the second element of such combinations? The second element of such units is not a word therefore they are not phraseological units. Phraseological units, as we know, consist of words. The second element is not a morpheme because it is not a part of the word, they are not adverbs because adverbs have definite lexical meanings and are used in a certain function in the sentence. But these units (get up, give up etc) have idiomatical meanings therefore. A. V. Koonin calls such units «set phrases» which have no phraseological character. There are synonyms among phraseological units, *For example*: through thick and thin, by hook or by crook, for love or money — «ҳеч бўлмаганда» (во чтобы не стало); pull one's leg, to make a fool of smb — «аҳмоқ қилмоқ» (дурачить). Some of phraseological units are polysemantic as «at large» — 1) «озодликда» (на свободе), 2) «очиқ ҳавода» (в открытом), 3) «мақсадсиз» (без определенной цели), 4) «нишонга тушмаган» (не попавший цель), 5) «эркин» (свободный), 6) «асосан» (в целом) 7) «умуман» (вообще), 8) «батафсил» (подробно) etc.

1. Л.Д.Пак. Фразовые глаголы с пространственным значениям в современном английском языке. // Филология масалалари. Ташкент, 2003 /2

It is the context that realizes the meaning of a phraseological unit in each case. The usage of phraseological units in speech is a subject of research work of many linguists.

There are a number of idiomatic or colloquial phrases in the English language: as «end and aim», «Lord and masters, «without let or hindrances», «act and deeds», «pure and simple», «in deed and truths», «really and truly», «bright and shining», «honest and true», «proud and haughty», «weak and feeble, «race and run», «grunt and groans», «clean and neat», «toil and delves». Such double phrases occur very frequently in the «Book of Common Prayer», where we find for instance, «sins and wickedness», «dissemble nor cloak», «assemble and meet together», «requisites and necessarys, «er-red and strayed», «declare and pronounce», «pardoneth and absolveth», «bless and sanctify», «offer and present», «rule and governs, «knowledge and understanding», «religiously and devoutly», «food and sustenances, «search and examine your consciences», «prayers and supplications», to try and examine themselves, «confirm and strengthen». (*James B. Greenough*).

Linguists have demonstrated that knowing a language is more than just knowing the meaning of its morphemes, simple words, and compound words. In addition to these, Fromkin Rodman mentioned that there are fixed phrases consisting of more than one word, with meaning that cannot be inferred by knowing the individual words. Such phrases are called **IDIOMS**”

There is a general agreement among linguists as to what an idiom is even though they employ different terms to refer to it. Likewise, the definitions found in almost all sources dealing with idioms are more or less identical. Consider the following, for example, which is a relatively comprehensive definition: A term used in grammar and lexicology to refer to a sequence of words which are semantically and often syntactically restricted, so that they function as a single unit.

From a semantic view point, the meaning of the individual words cannot be summed to produce the meaning of the 'idiomatic' expression as a whole.

As Crystal mentioned that from syntactical view point, the words often do not permit the usual visibility they display in other context, e.g. „it is raining cats and dogs” does not permit it is raining a cat and a dog / dogs and cats, etc.

Following these and other similar definitions are the terms “idiom’ and “idiomatic expression” are used interchangeably here to refer to such commonly used expressions as phrasal verbs, idioms, figurative expressions, metaphorical phrases, sayings and proverbs.

Idioms and fixed expressions have got a vast territory such that they include many cultural aspects such as religious beliefs, culture-specific items, superstitions and different ideologies of people from diverse groups, societies and nations. Idioms and fixed expressions have now become part and parcel of everyday discourse. Their roles in the ways meanings are shared among people cannot, therefore, be over-emphasized. That being the case, the emergent difficulties that usually arise in the process of interpreting and translating idioms and fixed expression should not be handled with levity.

As Kovecses said although idioms are a very important part of every language, it is not easy to provide a simple and clear definition of the term as idioms constitute a “notoriously difficult area of foreign language learning and teaching”. For Glicksberg, idioms are just “fixed expressions in a community”. Others claim that an idiom is “a mixed bag” involving “metaphors (e.g. spill the beans), metonymies (e.g. throw up one’s hands), pairs of words (e.g. cats and dogs), idioms with “it” (e.g. live it up), similes (e.g. as easy as a pie), sayings (e.g. a bird in the hand is worth two in the bush), Phrasal verbs (e.g. come up (with)), grammatical idioms (e.g. let alone) and others,” (Kovecses, 2002:199).

Hornby et. al. defines an idiom as “a group of words whose meaning is different from the meanings of the individual words; the kind of language and

grammar used by a particular people at a particular time or place....” The *Oxford English Dictionary* (2011) gives yet another definition of idiom as, “a form of expression, grammatical construction, phrase etc, used in a distinctive way in a particular language, dialect or language variety...a group of words established by usage as having a meaning not deducible from the meanings of the individual words.” According to Baker, idioms are “frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components.”

Moon defines idiom as “an ambiguous term, used in conflicting ways”. In a lay or general use, an idiom has two main meanings. Firstly, an idiom is a particular means of expressing something in a language, music, art and so on, which characterizes a person or a group. Secondly, an idiom is a particular lexical collection or phrasal lexeme, peculiar to a language. Moon suggests that idioms contribute to discourse at levels beyond those of syntax and semantics through “their pragmatic properties, which are of importance in relation to interactions.”

From the definitions quoted above, it can be deduced that the most important feature of idioms is that the meanings of their separate constituents do not correspond with the meaning of the whole (idiomatic) expression. Idioms vary in their fixedness at both the syntactic and the semantic levels, and when used formally, they tend to comply with the five conditions given by Baker that (except for effect), writers cannot usually:

1. change the order of the words;
2. delete a word;
3. add a word;
4. replace a word with another; or
5. change the grammatical structure.

Newmark also considers an idiom as an “extended metaphor”, claiming that an idiom has two main functions; pragmatic and referential. The pragmatic function is “to appeal to the senses, to interest, to surprise and to delight”. The referential function, according to him is “to describe a mental process or state, a

concept, a person, an object, a quality or an action more comprehensibly and concisely than is possible in literal or physical language. He states that the former has a cognitive function while the latter has an aesthetic function: Fernando categorized idioms under three sub-classes as:

1. *Pure Idioms* are types of conventionalized, non-literal multi-word expressions” whose meanings cannot be understood by adding up the meanings of the words that make up the phrase.

2. *Semi-Idioms* which have at least one literal element and one with a non-literal meaning. According to Fernando, this type of idiom is considered partially opaque.

3. *Literal Idioms* which are semantically less complex than the other two and, therefore, easier to be understood. These expressions, however, are idioms because they cannot be changed, or they can only allow restricted variation.

Anibueze in Ezugu, explains an idiom as, a group of words which cannot be altered at will if we are to retain the peculiar life and spirit of a particular language. At times, such words could violate grammatical laws or have meanings entirely different from the meanings attached to the individual words that make up such idiomatic expressions; for example: „How & do you do?“ It is for a reason, such as this, that idioms have, from time to time, been referred to as the sayings of an idiot.

She gives four types of idiomatic expression as:

i. *Pure Idioms*: They are those expressions whose meanings are never mixed with any other. They are clear and distinct. Examples: “blow the gaff”, “kick the bucket”, “kiss the rod” and “jump the bail”.

ii. *Figurative Idioms*: They are those expressions whose meanings cannot be interpreted literally. Rather, they have deeper and imaginative interpretations. Examples: “Look before you leap”, “Love laughs at locksmiths”, “To build castles in the air” and “All hands should be on deck”.

iii. *Restricted Collocations or Semi-Idioms*: They are usually two word expressions with figurative interpretations: Examples: “Answer back”, “Absorbed in”, “Sleep over”, “Chicken out”, “Put on” and “Set out”.

iv. *Open Collocation or free Expression or Loose Collocations*: In this aspect, there are two main elements. They are verbs plus objects. Each element is used in a literal sense. So, each of them is re-combinable.

Examples; “Fill the sink”, “Fill the bucket” and “Fill the basin” or “Drain the sink”, “Empty the bucket” and “Empty the basin”

Anibueze goes further to classify idioms this way and because of space, only a few examples, she has given are included under each classification.

(a). *Verbal Idioms*: Examples, “act against”, “act for” “act on”, “break away”, “break down”, “call up”, “call upon”, “call off”, “fall away”, “fall back upon”, “take after”, “take in”, etc.

(b). *Noun Idioms*: “a bolt from the blue”, “a chip off the old block”, “crocodile tears”, “a maiden edition”, “an Utopian project”, etc.

(c). *Prepositional Idioms*: Examples, “for ages” , “of age”, “cast an aspersion on”, “brood over”, etc.

(d). *Colloquial Idioms*: Examples, “A1 (A-one)”, “bad egg”, “by and by”, “drop a line”, “face the music”, “gate crash”, “kill two birds with one stone”, “off the record”, “ups and downs”, etc.

(e). *Idioms Composed of Pairs of Words*: Examples, “all and sundry”, “in black and white”, “null and void”, “hue and cry”, “left and right”, “kith and kin”, “safe and sound”, “to and fro”, “well and good”, etc.

Anibueze concludes that idiomatic expressions cannot be tampered with because they contain elements peculiar to the genius of a particular language”, stating that, “it is such elements that give English language that homely, terse, imaginative tinge that only acclaimed writers or native speakers can achieve.”

So far, most of the scholars whose work have been reviewed above state that both idiomatic and fixed expressions, especially the former, in most cases show no flexibility to change, in form and grammar. Idioms differ in their degree of fixity

and opaqueness and as Cacciari points out, “It seems reasonable to adopt the view that idiomaticity is rather a matter of degree in which the literal and figurative idioms are classified into different categories on the basis of their degree of opaqueness.”

Idiomatic expressions are useful in creating and maintaining individual and emotional relationships. They are part of learning a language and on this basis, Anibueze in Ezugu advises that, “students would do well to follow the examples (she has given in pp. 30-38) and increase their vocabulary by reading extensively, and by making conscious efforts to remember and put into practice idiomatic expressions in their everyday use of English.”

Fixed expressions are such expressions that allow little or no variation in form. In this respect, they behave very much like idioms. Okonkwo in Ezugu illustrates this, saying, “This means that the word order is usually not changed as you would change non-idiomatic expressions. For example, „Last night, it rained cats and dogs.“ (heavily). You cannot say, „It rained dogs and cats.“ A fixed expression in English is a standard form of expression that has taken on more specific meaning than the expression itself. According to Baker, “Unlike idioms, however, fixed expressions...have fairly transparent meaning”.

Fixed expressions are syntactically and semantically “frozen” although certain variations in form may be possible if the speaker or writer wishes to create special effects. As with idioms, they constitute “essentially non-creative, stereotyped formulaic expression” and are located at the opposite end of the fixedness scale from collocations.

To students, non-native speakers of English and others who may be confronted by fixed expressions for the first time, they can be baffling. Fixed expressions are a little like secret codes that allow access to a club that not everyone can join. They are phrases that have specific meanings that cannot be expressed any other ways and cannot be deduced just by considering the sum of their parts. Some fixed expressions like “ready”, “aim”, “fire” are so often used that the opportunity to turn them into a joke creates another fixed expression.

Others such as “before you know it” or “to tell you the truth” have been used for so long that they function almost as a single word. Unlike idioms, fixed expressions, typically offer neither folk wisdom nor an image. “Two heads are better than one” creates a bizarre, yet an effective, visual idea of one body operating with two heads while the meaning remains that two people working on a problem have a better chance of solving it than just a single thinker.

Fixed expressions are more often, a collection of words with individual meanings that really have nothing to do with one another. “All of a sudden” is a perfect example. “All” means a totality, a location or a moment in time in which everything is included. “ofa” is just a grammatical phrase with no internal meaning of its own. “Sudden” refers to something completely unexpected. It is only this final word in the expression that contributes meaning to the fixed expression, which is simply another way of saying “suddenly”.

Another charmingly baffling fixed expression is “neither here nor there”. This phrase is used to dismiss someone’s idea, statement or concept as being irrelevant. In effect, if something is “neither here nor there”, then it is nowhere; it does not exist and can therefore, be ignored. Sometimes, fixed expressions really make very little sense. “It’s up to you” is a common response when one person gives another an opportunity to take a decision on an issue. But “decision” has no place in the expression “it’s up to you”. It’s is only a person who knows what the phrase means then can interpret it to mean “take the decision”. Children often question the meaning of a fixed expression the first time they hear it but they usually absorb the meaning and integrate it into their conversations. Learning fixed expressions is, therefore, part of learning a language and for this reason, learners of English should make concerted efforts to memorize fixed expressions because they are an important part of communication in English.

1.3.Ways of forming phraseological units

A.V. Koonin classified phraseological units according to the way they are formed. He pointed out primary and secondary ways of forming phraseological units. Primary ways of forming phraseological units are those when a unit is formed on the basis of a free word-group:

a) most productive in Modern English is the formation of phraseological units by means of transferring the meaning of terminological word-groups, *For example*. in cosmic technique we can point out the following phrases: «launching pad» in its terminological meaning is «учиш майдони» (стартовая площадка), in its transferred meaning – «юбориш манзили» (отправной пункт), «to link up» - «алоқа ўрнатмоқ» (стыковать) in its transformed meaning it means –«танишмоқ» (знакомиться);

b) a large group of phraseological units was formed from free word groups by transforming their meaning, *For example*. «granny farm» -«қарилар пансионати» (пансионат для престарелых), «Trojan horse» - «компьютер учун дастур» (компьютерная программа, преднамеренно составленная для повреждения компьютера);

c) phraseological units can be formed by means of alliteration , *For example*. «asadsack» - «бахтли воқеа» (счастливый случай) «culture vulture» - «санъатга ишқибоз одам» (человек, интересующийся искусством);

d) they can be formed by means of expressiveness, especially it is characteristic for forming interjections, *For example*. «My aunt!», «Hear, hear !» etc;

e) they can be formed by means of distorting a word group, **For example:** «odds and ends» was formed from «odd ends»;

f) they can be formed by using archaisms, **For example:** «in brown study» means «in gloomy meditation» where both components preserve their archaic meanings;

g) they can be formed by using a sentence in a different sphere of life, **For example:** «that cock won't fight» can be used as a free word-group when it is used in sports (cock fighting), it becomes a phraseological unit when it is used in everyday life, because it is used metaphorically,

h) they can be formed when we use some unreal image, **For example:** «to have butterflies in the stomach» - «хавотиरोлмоқ» (испытатьволнение), «to have green fingers» - «боғбонликкўлиданкелмоқ» (преуспетькаксадовод-любитель) etc.

i) they can be formed by using expressions of writers or politicians in everyday life, **For example:** «corridors of power» (Snow), «American dream» (Alby) «locust years» (Churchil), «the winds of change» (M. Millan).

Secondary ways of forming phraseological units are those when a phraseological unit is formed on the basis of another phraseological unit; they are:

a) conversion, **For example:** «to vote with one's feet» was converted into «vote with one's feet»; grammar form, **For example:** «Make hay while the sun shines» is transferred into a verbal phrase - «to make hay while the sun shines»;

c) analogy, **For example:** «Curiosity killed the cat» was transferred into «Care killed the cat»;

d) contrast, **For example:** «cold surgery» - «a planned before operation» was formed by contrasting it with «acute surgery», «thin cat» - «a poor person» was formed by contrasting it with «fat cat»;

e) shortening of proverbs or sayings **For example:** from the proverb «You can't make a silk purse out of a sow's ear» by means of clipping the middle of it the phraseological unit «to make a sow's ear» was formed with the meaning «хатоқилмоқ» (ошибаться).

f) borrowing phraseological units from other languages, either as translation loans, ***For example:*** « living space» (German), « to take the bull by the horns» (Latin) or by means of phonetic borrowings «meche blanche» (French), «corpse d'elite» (French), «sotto voice» (Italian) etc.

All languages have phrases or sentences that cannot be understood literally. Even if we know all the words in a phrase and understand all the grammar of the phrase completely, the meaning may still not be apparent. Many proverbs, informal phrases, and common sayings offer this kind of problem. A phrase or sentence of this kind is said to be idiomatic. They are groups of words which form part of normal speech in a particular language, used by speakers from all walks of life.

They are the pedigree of nations that is they are never out of season. It is important to realize that idioms are not only colloquial expressions, as many people believe.

They appear in very formal style and in slang, in poetry, in business, in the language of Shakespeare, and the Bible.

According to V. Komissarov, „Ideas expressed by idioms produce a strong impression on the reader ... They appeal to his emotions, his aesthetic perception, his background.” For him, an idiom’s semantics are a complex entity having as many as five aspects, i.e., figurative meaning, literal meaning, emotive character, stylistic register, and national coloring.

A few examples will illustrate this:

* *Figurative meaning.* e.g. “to kick the bucket” (As to die, but it has offensiveness meaning based on the context.)

* *Literal meaning.* e.g. “to kick the bucket”

* *Emotive characters;*

Positive meaning. e.g. “to kill two birds with one stone”

Negative meaning. e.g. “to work one’s ticket”

Neutral meaning. e.g. “Rome was not build a day”

* *Pragmatic meaning;*

Giving advice. e.g. “You should mind your p’s and q’s.”

* *Stylistic registers*;

Very formal e.g. “to join the great majority”.

Informal or colloquial e.g. “to show one’s true color”.

Slang e.g. „to be a pain in the neck”.

Slang, taboo e.g. “to cock something up”.

* *National coloring*??

Geographical Names e.g. “to set the Thames on the fire”, which states the English origin.

Proper Names e.g. “Achilles’heel” which states the Greek origin.

1.4. Classification of phraseological units

Phraseological units can be classified according to the degree of motivation of their meaning. This classification was suggested by acad. V.V. Vinogradov for Russian phraseological units. He pointed out three types of phraseological units:

a) fusions where the degree of motivation is very low, we cannot guess the meaning of the whole from the meanings of its components, they are highly idiomatic and cannot be translated word for word into other languages, **For example:** on Shank's mare - (on foot), at sixes and sevens - (in a mess) etc. Phraseological fusions are such units which are completely non motivated word groups; **For example:** to kick the bucket to get one's goat, to show the white feather. In these word groups the meaning of the whole expressions is not derived from the meaning of components.

b) *unities* where the meaning of the whole can be guessed from the meanings of its components, but it is transferred (metaphorical or metonymical), **For example:** to play the first fiddle (to be a leader in something), old salt (experienced sailor) etc. Phraseological units: the meaning of such word-groups can be perceived through the metaphorical meaning of the whole phraseological unit or the meaning of which maybe seen as a metaphorical transference of the meaning of the word group: **For example:** to show one's teeth, to know the way the wind blows, to stand to one's guns, to take care of;

c) *collocations* where words are combined in their original meaning but their combinations are different in different languages, **For example:** cash and carry -

(self-service shop), in a big way (in great degree) etc. Phraseological collocations include motivated relatively stable word groups. They have a certain degree of stability; *For example*: to take an interest, to fall in love, to look through one's fingers, meet the demand etc.

Thus, at present the term «phraseological unit» is usually used not to all set expressions but only to those which are completely or partially non-motivated.

It is important for the English to Russian translator to note that not all idioms are slang, colloquialisms or metaphors, and the term „idiom” must not be confused with any of these. Idioms can occur at any language level from very formal downwards. The following examples help to illustrate this point:

A lot of idioms depend on *collocation* – ordinary words that are naturally placed together in normal usage. For instance the English say „on foot”, and never „upon foot”, „with foot” or „at foot”. It is easy to find the Russian equivalent „пешком”, but not all collocations are non-idiomatic collocations. However, collocations are defined as fixed, non-idiomatic constructions, the meaning of which reflecting the meaning of their components. Collocations are, therefore, different from idioms whose meanings are not the combination of the meaning of the individual words in them. Consider, for example, the following sets of word associations in English and their Russian equivalents:

Set A	Set B
Sooner or later	Open secret
Рано или поздно	Секрет полишинеля
Blood transfusion	With open arms
Переливание крови	С распростертыми объятиями
Open letter	White lie
Открытое письмо	Ложь
Ложь	Воспасение

In these sets certain words are keeping company but, you will see that in set A the meaning of each item is a combination of the meanings of its components. In set B, on the contrary, the meanings of the items cannot be determined by putting the meanings of their individual words together. The items in both sets are collocations whereas those in set B are „idiomatic collocations”. They play a significant role in translation, so much so that, some linguists (e.g. New Mark, 1988 p 213) have stated that translation in a sense is a continual struggle to find appropriate collocations. That is, English collocations have proved to be problematic for translators.

Prof N. Amasova gives two categories of phraseological units depending on whether just one component or both are used in phraseologically bound meaning. If all the components have idiomatic meaning such phraseological units are called «idioms», *For example*. to toe the line (to do exactly as one is told), a freelance (a person who acts independently). If one of the components has bound specialized meaning dependent on the second component she called «phrasemes».

For example. dutch courage (courage given by drink), to bring to book (to bring to justice), small years (in the childhood), small beers (weak beer). Prof. A.I. Smirnitsky⁵ worked out structural classification of phraseological units, comparing them with words. He points out one-top units which he compares with derived words because derived words have only one root morpheme. He points out two-top units which he compares with compound words because in compound words we usually have two root morphemes.

Among one-top units he points out three structural types;

1. А.И. Смирницкий. Лексикология английского языка. М., 1956

a) units of the type «to give up» (verb + postposition type), *For example:* to art up, to back up, to drop out, to nose out, to buy into, to sandwich in etc.;

b) units of the type «to be tired» . Some of these units remind the Passive Voice in their structure but they have different prepositions with them, while in the Passive Voice we can have only prepositions «by» or «with», *For example:* to be tired of, to be interested in, to be surprised at etc. There are also units in this type which remind free word-groups of the type «to be young», *For example:* to be akin to, to be aware of etc.

The difference between them is that the adjective «young» can be used as an attribute and as a predicative in a sentence, while the nominal component in such units can act only as a predicative. In these units the verb is the grammar centre and the second component is the semantic centre;

c) prepositional- nominal phraseological units. These units are equivalents of unchangeable words: prepositions, conjunctions, adverbs , that is why they have no grammar center, their semantic center is the nominal part, *For example:* on the doorstep (quite near), on the nose (exactly), in the course of, on the stroke of, in time, on the point of etc. In the course of time such units can become words, *For example:* tomorrow, instead etc.

Among two-top units A.I. Smirnitsky points out the following structural types:

a) attributive-nominal such as: a month of Sundays, grey matter, a millstone round one's neck and many others. Units of this type are noun equivalents and can be partly or perfectly idiomatic. In partly idiomatic units (phrasisms) sometimes

the first component is idiomatic, *For example:* high road, in other cases the second component is idiomatic, *For example:* first night. In many cases both components are idiomatic, *For example:* red tape, blind alley, bed of nail, shot in the arm and many others.

b) verb-nominal phraseological units, *For example.*to read between the lines, to speak BBC, to sweep under the carpet etc. The grammar centre of such units is the verb, the semantic centre in many cases is the nominal component, *For example.*to fall in love. In some units the verb is both the grammar and the semantic centre, *For example:* not to know the ropes. These units can be perfectly idiomatic as well, *For example:* to burn one's boats, to vote with one's feet, to take to the cleaners' etc.

Very close to such units are word-groups of the type to have a glance, to have a smoke. These units are not idiomatic and are treated in grammar as a special syntactical combination, a kind of aspect.

c) phraseological repetitions, such as : now or never, part and parcel, country and western etc. Such units can be built on antonyms, *For example:* ups and downs, back and forth; often they are formed by means of alliteration, e.g cakes and ale, as busy as a bee. Components in repetitions are joined by means of conjunctions. These units are equivalents of adverbs or adjectives and have no grammar center. They can also be partly or perfectly idiomatic, *For example:* cool as a cucumber (partly), bread and butter (perfectly).

Phraseological units the same as compound words can have more than two tops (stems in compound words), For example to take a back seat, a peg to hang a

thing on, lock, stock and barrel, to be a shadow of one's own self, at one's own sweet will.

Phraseological units can be classified as parts of speech. This classification was suggested by I.V. Arnold. Here we have the following groups:

a) noun phraseologisms denoting an object, a person, a living being, *For example:* bullet train, latchkey child, redbrick university, Green Berets,

b) verb phraseologisms denoting an action, a state, a feeling, *For example:* to break the log-jam, to get on somebody's coattails, to be on the beam, to nose out, to make headlines,

c) adjective phraseologisms denoting a quality, *For example:* loose as a goose, dull as lead ,

d) adverb phraseological units, such as : with a bump, in the soup, like a dream , like a dog with two tails,

e) preposition phraseological units, *For example:* in the course of, on the stroke of,

f) interjection phraseological units, *For example:* «Catch me!», «Well, I never!» etc.

In I.V. Arnold's classification there are also sentence equivalents, proverbs, sayings and quotations, For example «The sky is the limit», «What makes him tick», » I am easy». Proverbs are usually metaphorical, *For example:* «Too many cooks spoil the broth», while sayings are as a rule non-metaphorical, For example «Where there is a will there is a way».

Thus, the vocabulary of a language is enriched not only by words but also by phraseological units. Phraseological units are word-groups that cannot be made in the process of speech, they exist in the language as ready-made units. They are compiled in special dictionaries. The same as words phraseological units express a single notion and are used in a sentence as one part of it. American and British lexicographers call such units «idioms». We can mention such dictionaries as: L.Smith «Words and Idioms», V.Collins «A Book of English Idioms» etc. In these dictionaries we can find words, peculiar in their semantics (idiomatic), side by side with word-groups and sentences. In these dictionaries they are arranged, as a rule, into different semantic groups.

Phraseological units can be classified according to the ways they are formed, according to the degree of the motivation of their meaning, according to their structure and according to their part-of-speech meaning.

Phraseological units are not translated into Uzbek word for word. The correspondent or equivalents of the English phraseological Units in Uzbek may be different.

1. It gave me chance to sleep. I didn't sleep last night — Ҳечқиси йўқ, қайтанга ухлаб олдим, кеча мижжа қоқмаган эдим. 2. «Tonight you will tell me everything, said Rinaldi—кечқурун менга оқизмай-томизмай хикоя қилиб берасиз – деди Ренальди. 3. When we swaggered by twirling his new mustache, everybody stopped to look and admire — У энди сабза ура бошлаган мўйловини бураб, савлат тўкиб юрган чоғида ҳамма одамлар унга қарашар эди. 4. I sacrificed everything for something that never came — Рўёбга чиқмаган

ана шу нарсани деб бутун умримни хазон қилдим.5. It was still raining hard – Ёмғир ҳамон челақлаб қуяр эди.6. Allright, I wash my hands of the matter. But I warn you all that a time's coming when you're going to feel sick whenever you think of this day – Яхши бўлмаса! Агар шундай бўладиган бўлса, мен қўлимни ювиб қўлтиғимга ураман. Аммо сизларга айтадиган бир гапим бор: бир кун келади бу қилмишингизги пушаймон бўласиз ва қилган ишингизни эслашнинг ўзидаёқ ҳушингиз кетиб қолади. 7. Do you know how she seems to me? — She seems fresh, like a flower — Фуогниқандайтасаввурқилишимни биласизми? – Гулдек тоза 8. It was as plain as day — Бирпасда ҳаммаси қандайравшан бўлди-қолди.

Summary of the Chapter I

Chapter I is devoted to Lexicology as a branch of linguistics, definition of phraseological units, their stability and idiomaticity, ways of forming phraseological units, classification of phraseological units.

In these sets certain words are keeping company but, you will see that in set A the meaning of each item is a combination of the meanings of its components. In set B, on the contrary, the meanings of the items cannot be determined by putting the meanings of their individual words together. The items in both sets are collocations whereas those in set B are „idiomatic collocations”. They play a significant role in translation, so much so that, some linguists (e.g. New Mark, 1988 p 213) have stated that translation in a sense is a continual struggle to find appropriate collocations. That is, English collocations have proved to be problematic for translators.

All languages have phrases or sentences that cannot be understood literally. Even if we know all the words in a phrase and understand all the grammar of the phrase completely, the meaning may still not be apparent. Many proverbs, informal phrases, and common sayings offer this kind of problem. A phrase or sentence of this kind is said to be idiomatic. They are groups of words which form part of normal speech in a particular language, used by speakers from all walks of life.

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Chapter II. Translation peculiarities of frequently used set expressions

2.1. Subject matter of translation theory

In our world, which embraces more than 3000 languages, communication between different nations with different languages is feasible through translation, e.g. translation is absolutely essential. As Lörcher (1991, p. 1) puts it, the ever increasing exchange of information in areas such as economy, politics and science, makes communication between different languages and cultures absolutely vital.

As the world is becoming more internationalized each day, also language skills are emphasized more than ever.

This phenomenon has resulted in the fact that the importance of translation has also grown greater than ever before. Translation enables communication across cultural and linguistic boundaries and reinforces intercultural understanding.

In defining translation, Nida (1964, p. 95) points out: Translation is "...reproducing in the receptor language (target language) the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." (Cited in Miremadi, 1993, p. 123). And all this depends on the work of the translators, whose job is to convey ideas and information from

one language to another. So, the task of transmitting information across language barriers is both difficult and demanding, as the languages are living entities, which change on an almost daily basis. The translators have to avoid falling into a great many pitfalls, and a good translation requires more than the mastery of two or more languages. Quality work demands comprehensive and in-depth knowledge of a particular field. Idiomatic expressions are always language- and culture-specific.

An expression in one language may not exist in some other language, or the language may have a very different expression to convey the same meaning. They are the patrimony of a culture and tradition; they present centuries of life in a determined sociolinguistic context and geographical setting and are therefore the heart and soul of a linguistic community. It is precisely this culture-bound nature that makes them unmanageable for translators who do not belong to the same linguistic community and who cannot instinctively – as native speakers do – recognize a clear semantic, pragmatic and syntactic pattern.

Idiomatic expressions, proverbs and metaphors are particularly hard to translate well. Where **an English person kills two birds with one stone**, a **German** will *kill two flies with one flap* (**Zwei Fliegen mit einer Klappe schlagen**), and a **Russian** *kill two rabbits* (*Убить двух зайцев*). When *it is raining cats and dogs* **in England**, **in Germany** there are strings falling from sky (**Es gießt wie aus Kannen**) and **in Russia** *it is raining from the bucket* (*Дождь льёт как из ведра*).

The most difficult things, however, are often the unspoken facts and illustrations that arise from the cultural background of the source language. But it is totally impossible to know all the English, German, Russian or any other language fairy tales, legends or customs. It is only natural that they may pose great difficulties and challenges for translators. And the question of idioms is certainly one of them. But they cannot be literally translated into other languages. Not a few writers likewise opposed literal, word-for-word translation of idioms. For example, the French scholar, Dolet (1509–1546), suggests that, in order to produce an adequate translation, a translator should „avoid the tendency to translate word for word”,

since word for word translation, as Dolet (1509–1546) explains, „misinterprets the original content and spoils the beauty of its form” (cited in Miremedi, 1993 p. 74). We know this to be true, or it is very seldom that an idiom in one language, e.g. English, can be appropriately translated by an equivalent idiom into another language, e.g. Russian, but the question however remains: “How should they be translated?”

An idiomatic translation is usually considered the best kind of translation as, if done properly, it comes across as the way a native speaker would talk or write. The translation difficulties arise in case:

When there happen to be no corresponding equivalent idiom in our target language. When the existing „ready-made” equivalent cannot to be used as it is because, for example, the idiom in source language was labeled informal in the past and now it is considered to be taboo in style, or its emotive character has changed. In English the expression „kick the bucket” (отбросить копыта) is slang and would be highly inappropriate in many contexts. In choosing an idiom it is necessary to make sure it is equivalent at every level.

DEALING WITH IDIOMS IN TRANSLATION PROCESS

Due to the language-specific nature of idioms, their translation can be somewhat challenging at times. Idioms must be recognized, understood and analyzed before appropriate translation methods can be considered. One must, first of all, be able to spot idioms from a text – it is absolutely crucial that a translator recognizes an idiom when s/he sees one. The ability to identify idioms is of enormous importance, since their meaning should never be understood literally. As R. Ingo (1990, p. 247) puts it, the translator must first analyze what the writer has intended to say before s/he can even think of translating the expression. M. L. Larson (1984, p. 143) agrees, as he argues that the first crucial step in the translation of idioms is to be absolutely certain of the meaning of the source language idiom. Therefore the most important issue in translating idioms is the ability to distinguish the difference between the literal meaning and the real meaning of the expression (Ingo 1990, p. 248). This is why recognizing and

being able to use idioms appropriately requires excellent command of the source language.

It is, thus, only after identifying the non-literal meaning of the idiom that a translator can even think of translating the expression into the target language. In addition to being able to recognize idioms in a source text, the translator must also be able to use idioms fluently and competently in the target language (Larson 1984, p. 116). Not only does a translator need to master the source language, but s/he must also be able to express him/herself in the target language fluently and smoothly. M.L. Larson stresses the importance of the ability to use target language idioms naturally, because that ensures that the translator can produce smooth and lively target language text as well as preserve the stylistic features of the source text.

The final difficulty, then, is to find a TL expression with the same meaning. The problem lies in the fact that an idiomatic expression in one language rather often does not have an equivalent expression in another language. The translator has to think of an appropriate translation strategy for the phrase.

In general, translation theorists recognize three different translation strategies for idioms, so for the English to Russian translator there are three possible approaches to idioms:

Translate the idiom word-for-word into the target language. Literal translation is generally considered to be the least successful translation strategy. The same applies to idioms: Most scholars claim that a literal translation conveys “foreign” elements into the target language text, which are generally considered unacceptable (Larson 1984, p. 15). They do not generally recommend translating idioms literally, because a word-for-word translation of an idiom is said to „ruin the meaning and the beauty of the original expression” (Nida 1964, p. 16), result in „nonsense” (Larson 1984, p. 116), and is therefore „rarely successful” (Ingo 1990, p. 246). Obviously this is not something a professional translator would do, as it usually becomes completely meaningless in the target language, though you might well find it in a machine translation. So the expression „Every dog has its day”

might become “Укаждойсобакисвоейпраздникбывает”, which would make no sense to a Russian reader in the original context. (Будетинанашейулицепраздник).

Translating an idiom with a non-idiom, Identify the meaning and use a Russian phrase that translates the meaning, but isn't an idiom. So „kick the bucket” would be translated as умирать, „to die”. In most cases this is the most feasible solution, although it usually results in a less forceful and sometimes unfaithful translation.

Find an equivalent idiom in Russian. ***Translating an idiom with an idiom***, the most recommended translation strategy for idioms is translating them with a natural target language idiom which has the same meaning as the original source language idiom. For instance according to R. Ingo (1990, p. 246), idioms should always be translated with a semantically and stylistically corresponding idiom in the target language. S. Bassnett-McGuire (1980, p. 24), on the other hand, suggests that idioms should be translated on the basis of the function of the phrase: the source language idiom should be replaced by a target language idiom that has the same meaning and function in the TL culture as the SL idiom has in the SL culture. However, it is sometimes possible to carry out this recommendation in practice, but not often. In the case of „Jack of all trade”, it might be possible to use „мастернавсеруки”. However, it is also necessary to be aware of language level, cultural implications etc.

In English the expression „Jack of all trade, master of none” as “Завсеберётсяиничеготолкомнеумеет”, often used in dialogue to shorten what is being said, e.g. in speech or conversation, we may hear the first part of this English proverb, “Jack of all trade ...” and the second part of it, „master of none”, is omitted from the whole expression which makes the idiom sound offensive. So in English the expression “jack of all trade” and would be highly inappropriate in many contexts. In choosing an idiom it is necessary to make sure it is equivalent at every level.

The benefits of the strategy of matching an idiom by an idiom are related to the stylistic balance between the source and target language texts. By translating source language idioms with corresponding target language idioms, the style and manner of expression of the source text can be also conveyed to the target language text. The translator should therefore make every effort to find a corresponding target language idiom for a source language idiom – if there is none available, the idiom should be translated with a „normal“, non-idiomatic expression which conveys the same meaning.

Translation is a process used in transferring written or spoken target language (TL) texts. Generally, the purpose of translation is to reproduce various kinds of texts - religious, literary, scientific and philosophical texts into another language and, thus, making them available to wider readers. Translation is a process of substituting a source language (SL) text with a target language (TL) text while preserving, as much as possible, the meaning and content of the original text. According to Bell (1991:xv), the goal of translation is “the transformation of a text originally in one language into an equivalent text in a different language retaining, as far as possible, the content of the message, the formal features and the functional roles of the original text.” According to him, total equivalence between a source language (SL) text and its translation is something that can never be fully achieved.

The translation of idioms stretches further, the question of meaning and translation, for idioms like puns, are culture bound. When two different languages are assumed to have a corresponding idiomatic expression that renders the idea of prevarication. So, in the process of interlingual translation, one idiom is substituted for another. The substitution is made, not of a corresponding or similar image contained in the phrase, but on the function of the idiom. The source language (SL) phrase is replaced by a target language (TL) phrase that serves the same purpose in the target language (TL) culture, and the process involves the substitution of the source language (SL) sign with the target language (TL) sign.

Difficulties Associated with the Translation of Idioms and Fixed Expressions.

Once an idiom or fixed expression has been recognized and interpreted correctly, the next step is to decide how to translate it into the target language. The difficulties involved in translating an idiom are totally different from those involved in interpreting it. Many scholars believe that the difficulties regarding idioms and fixed expressions are two fold:

1. how to know that we are dealing with an idiom in a given sentence; and
2. what the obstacles are in translating the items.

The difficulties are captured in Baker (1992:65). Baker observes that “The main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly; and the difficulties involved in rendering the various aspects of meaning that an idiom or fixed expression conveys into the target language. Such difficulties, as Baker believes, are encountered largely in the case of idioms and not fixed expressions. Here, the question is not whether a given idiom is transparent, opaque or misleading. An opaque expression may be easier to be translated than a transparent one. The main difficulties involved in translating idioms and fixed expressions are summarized below.

Firstly, an idiom or fixed expression may have no equivalence in the target language. The way a particular language chooses to express or not express various meanings cannot be predicted and only occasionally does it match with the way another language expresses the same meanings. One language may express a given meaning by means of a single word. Another may express it by means of a transparently fixed expression and yet, a third may express it by means of an idiom, and so on. It is, therefore, unrealistic to expect to find equivalent idioms and expressions in the target language. Like single words, idioms and fixed expressions may be culture-specific. Idioms and fixed expressions which contain culture-specific items are not necessarily untranslatable. It is not the specific items an expression contains but rather the meaning it conveys and its association with

culture-specific contexts which can make it untranslatable or difficult to translate. Secondly, an idiom or fixed expression may have a similar counterpart in the target language, but its context of usage may be different, the two expressions may have different connotations or they may not be pragmatically transferrable. Thirdly, an idiom may be used in the source text (language) in both its literal and idiomatic senses at the same time and unless the target language idiom corresponds to the source language idiom, both in form and in meaning, the play on idiom cannot be successfully reproduced in the target text (language). Fourthly, the very convention of using idioms in written discourse, the contexts in which they can be used and their frequency of use may be different in the source and target languages.

English uses idioms in many types of texts, though not all. For example: “Take no thought for tomorrow” or “Stick to your gun”. Fernando and Flavell (1986:85) discuss the difference in rhetorical effect of using idioms in general languages and quite rightly conclude that “Translation is an exacting art. Idiom, more than any other feature of language, demands that the translator be not only accurate but also highly sensitive to the rhetorical nuances of the language.

2.2. The Collection of Units on Translation of frequently used set expressions into English in the Novel “Modest-rescuer” by Ibrohim Gafurov

Kim o'zini yerga urayotgan bo'lsa, u yuqori ko'tarib maqtashlarini istaydi.

Who is ignoring by others he wants to glorify him.

Here in Uzbek version phraseological unit is *yerga urmoq*. In the current example the phraseological unit is used to express bad attitude of the author. We have chosen it as a phraseological unit expressing the humiliate.. Structurally it is bound word combination. And by semantical viewpoint it expresses humiliate. Here translating idiom with an idiom method is used during the translation.

...ilohiyotchilar va ilohiyotchilarga o'xshagan faylasuflarning qitiq patiga tegishni istamasang....

...if you don't want tease magicians, philosophers like magicians....

Qitiq patiga tegmoq is phraseological unit in the Uzbek version. And in the English one it saves its meaning and shape but the phraseological unit is given with the help of simile. Structurally it is word combination. We should emphasize that no phraseological unit can be made without combination of words. The name itself says about it and proves our statement. Semantically it expresses to get on somebody's nervous.

...hozir va avvalda yashagan odamlar orasida eng donishmand vaysaqi bo'libgina qolmay, balki churq etib og'iz ochmay, indamay turishda ham g'oyatda buyuk edi.

...among people have lived in the past and present also he is great on keeping silence.

In the given passage *og'iz ochmoq* can be considered as a phraseological unit. As we cannot change its word order or anything else. Structurally it is word combination. Semantically it expresses to speak. For sure in many cases above mentioned phraseological unit is used in good meaning.

O'lim sharpasimikin yo zaxar ta'siridanmikin, taqvodanmikin yo qahru g'azabdan –nimadir oxirgi soniyada uning tilini yechib yubordi.

In the last second something ,though shape or effect of poison, belief or torture made him speak.

In this sentence *tilini yechmoq* is phraseological unit in the Uzbek version. In order to make such kind of translation a translator should know the phraseological units denoting emotional state in source and target languages. Moreover, such phrases may be more and synonyms, in this case also one suitable among them must be used according with context. Semantically it means make to speak.

Bu” o'lganning ustiga tepgan “qabilida, ya'ni battar bo'lsin yo'sinida ish tuilganday bo'ladi.

It will happen even worse than that.

In this sentence the analogue translation keeping equivalence of Uzbek phrase into English is used. In order to make such kind of translation a translator should know the phraseological units denoting emotional state in source and target languages. Moreover, such phrases may be more and synonyms, in this case also one suitable among them must be used according with context.

U rangi quv o'chib, o'rnidan turdi.

He stood up **on pins and needles.**

In this sentence the analogue translation keeping equivalence of Uzbek phrase into English is used. In order to make such kind of translation a translator should know the phraseological units denoting emotional state in source and target

languages. Moreover, such phrases may be more and synonyms, in this case also one suitable among them must be used according with context.

Navoiyning nima uchun “ Xamsa”ga qo’l urganligini izohlab keltirayotgan shiddatli, jangovar iboralariga-maydon tiliga-jang maydoni tiliga e’tibor berayapsizmi?

Do you pay attention to language of war field which are bellicose and burst phrases means why Navoi decided to write “ Xamsa”?

In this sentence *qo’l urmoq* is phraseological unit in the Uzbek version. In order to make such kind of translation a translator should know the phraseological units denoting emotional state in source and target languages. Semantically it means to write.

..hatto muallifning o’zi amal qilmaydigan nasihatlar, “ kavsh qaytarishlar” odamni bezori jon qilib yuboradi.

Even if the author does not follow advice, ruminant feds up with any man.

In this sentence *kavsh qaytarmoq* is phraseological unit in the Uzbek version. In order to make such kind of translation a translator should know the phraseological units denoting emotional state in source and target languages. Moreover, such phrases may be more and synonyms, in this case also one suitable among them must be used according with context.

U o’z ko’zlagan maqsadiga zo’ravonlik yetishga chidab bo’lmas tashnalik ko’ngilda uyg’onganda va bu alanga sira pasaymaganda, unda kichkinagina bir iqtidor(siyosatchilar,adiblarda)yengib bo’lmas g’addor kuchga aylanadi.

When greate purpose for achieving his own targeted aim appeared in soul and this purpose increase a little talent(politicians, writers) will be turn into great power.

In this sentence the analogue translation keeping equivalence of Uzbek phrase into English is used. In order to make such kind of translation a translator

should know the phraseological units denoting emotional state in source and target languages. Moreover, such phrases may be more and synonyms, in this case also one suitable among them must be used according with context.

2.3. Translation of Idioms and Fixed Expressions Using Some Recommended Translation Strategies

Translation strategies are problem-solving tools which translators make use of when they face translation problems. Lörscher (1991:76) defines translation strategy as a “potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to another.” Baker (1992:72) introduces four types of translation strategies: *using an idiom of similar meaning and form; using an idiom of similar meaning but dissimilar form; translation by paraphrasing and translation by omission.*

The way in which an idiom or a fixed expression can be translated into another language depends on many factors. It is not only a question of whether an idiom with a similar meaning is available in the target language; other factors are inclusive. For example, the significance of the specific lexical items which constitute the idiom, i.e. whether they are manipulated elsewhere in the source text, as well as the appropriateness or inappropriateness of using idiomatic language in a given register in the target language. The acceptability or non-acceptability of using any of the strategies described below will, therefore, depend on the context in which a given idiom is translated. The first strategy describe - that of finding an idiom of similar meaning and similar form in the target language may seem to offer the ideal solution, but that is not necessarily always the case. Questions of style, register and rhetorical effect must also be taken into consideration. Fernando and Flavell (1985:82) are correct in warningus against the “strong unconscious

urge in most translators to search hard for an idiom in the receptor-language, however inappropriate it may be.”

Using an idiom of similar meaning and form: This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source - a language idiom consisting of equivalent lexical items. This kind of match can only occasionally be achieved. For example, “step by step”, “break someone’s heart”, “face to face”, etc.

Using an idiom of similar meaning but dissimilar form: It is, often, possible to find an idiom or fixed expression in the target language which has the same meaning with that of the source idiom or expression, but which consists of different lexical items. For example, “He did not turn a hair,” “He is Jack-of-all-trades”, and “I’ve learnt it by fits and starts.”

Translation by paraphrasing: This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. For example, “Prepare the ground”; “create a good/suitable situation” for something to take place, or “for the best”, “unpleasant now but will turn out well in the future”.

Translation by Omission: As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language and, therefore, its meaning cannot be easily paraphrased or it may just be for stylistic reasons.

In the present study, a sample of 40 students (male and female) studying Arts and Languages in the Nasarawa State Polytechnic were selected. The students are all adult learners of English Language between twenty and thirty years. The test consists of fifty English grammar questions, twenty-five vocabulary questions and twenty five reading comprehension questions. The test lasted for one hour, thirty-five minutes. Another instrument used to test and determine the students’ knowledge of idioms included idiom recognition test items involving twenty frequently used idioms, in form of multiple-choice question and translation

tasks. Lastly, to elicit information about the students' translation strategies, a questionnaire containing thirty idiomatic expressions often used by students in the Department of Arts and Languages was given and students were asked to translate the expressions.

Summary to Chapter II

Chapter II is devoted to the subject matter of translation theory, analyze the collection of Units on Translation of frequently used set expressions into English in the Novel "Modest-rescuer" by Ibrohim Gafurov and difficulties in translation of frequently used set expressions recommended Translation Strategies.

Firstly, an idiom or fixed expression may have no equivalence in the target language. The way a particular language chooses to express or not express various meanings cannot be predicted and only occasionally does it match with the way another language expresses the same meanings. One language may express a given meaning by means of a single word. Another may express it by means of a transparently fixed expression and yet, a third may express it by means of an idiom, and so on. It is, therefore, unrealistic to expect to find equivalent idioms and expressions in the target language. Like single words, idioms and fixed expressions may be culture-specific. Idioms and fixed expressions which contain culture-specific items are not necessarily untranslatable. It is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific contexts which can make it untranslatable or difficult to translate. Secondly, an idiom or fixed expression may have a similar counterpart in the target language, but its context of usage may be different, the two expressions may have different connotations or they may not be pragmatically transferrable. Thirdly, an idiom may be used in the source text (language) in both its literal and idiomatic senses at the same time and unless the target language idiom corresponds to the source language idiom, both in form and in meaning, the play on idiom cannot be

successfully reproduced in the target text (language). Fourthly, the very convention of using idioms in written discourse, the contexts in which they can be used and their frequency of use may be different in the source and target languages.

...ilohiyotchilar va ilohiyotchilarga o'xshagan faylasuflarning qitiq patiga tegishni istamasang....

...if you don't want tease magicans, philosophers like magican

:

In the given passage *qitiq patiga* can be considered as a phraseological unit. As we cannot change its word order or anything else. Structurally it is word combination. And by the semantic point of view it means to tease. For sure in many cases above mentioned phraseological unit is used in good meaning. But not in this example. Here the author wants to show the reader the hatred of the scientist towards himself.

Conclusion

This research work helped us to reveal some difficulties regarding the translation of idioms and fixed expressions. Here are some of them:

1. *that an idiom may have no equivalence in the TL;*
2. *that an idiom may have a similar counterpart but with different meaning as in the SL;*
3. *that an idiom may be used in both its literal and idiomatic senses at the same time; and*
4. *that the contexts in which idioms can be used are different.* Analyses showed that these difficulties are encountered in different situations.

Having analyzed the phraseological units in translation into English and its comparison with the Uzbek ones we looked through everything concerning with phraseological units and its essential for stylistics to determine the place and the role of phraseological units in English. As our investigation showed phraseological units are one of the most important means of literature. Without phraseological units non poem, novels are written. Even in our colloquial speech we use them. So that we may call phraseological units are the pearl of a language.

Thus we came to conclusion that:

A phraseological units express one's attitude towards something or someone. For example, *tore the guts out*.

Here you can see one's attitude and at the same time the character towards people.

Phraseological units are one of the types which is different from other kinds of stylistic devices.

Phraseological units are more used describing one's attitude towards something or someone.

Phraseological units are quite different and sometimes very similar in their usage in Uzbek and English. For example: **kicked the bucket-вафотэтмок**

Here you can see how the Uzbek language is different from the English language.

We use them in speech very often.

As we saw above paragraphs we should know how to translate phraseological units from one language into another. And we learnt to differentiate phraseological units from each other's.

Then, four strategies identified were used to solve the problems that idiomatic expressions may cause: *using an idiom of similar meaning and form; using an idiom of similar meaning but dissimilar form; translation by paraphrasing and translation by omission*. It has been shown that there is no clear-cut and pre-defined way of coping with idiomatic expressions, but that the situation determines which strategy to be used. The important roles of socio-linguistic and cultural aspects were illustrated by a number of examples, proving the fact that the more two cultures and languages are identical to each other, the more easily the process of translating idiomatic expressions becomes. Another key concept to be considered is that the translator must have a deep knowledge of both the SL and the TL so that he understands the connotative meanings of idioms and fixed expressions of the SL and then be able to recreate their exact counterparts in the TL.

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Appendix

Fridrix Nitshe

Wise words

...free man may be either good also bad, but slave man is shameless for nature and there is no salvo, resort anywhere. As if somebody want to be free he should achieve it himself. So, freedom is given anybody as magic present.

(“Rihard Vagner Bayreytda”, 99)

Only strong men understand history, it destroys weak people completely.

(“Advantage and disadvantage of history for life”)

I would be Buddha of Europe.

(“Ecce Nomo”)

It is considered immorality if you prefer prosperity to freedom.

(“...belong to human being”, 42)

The skin of soul

Human being is considered human being by one's skin. Wishes and dreams of soul is covered with ambition as human being's bones, muscles, internal organs and veins are covered with skin. Ambition is soul's skin.

The slumber of goodness

If a good man sleeps well he will be good mood when he wakes up.

The weakness of shame

People don't be ashamed of thinking bastard things, but they ashamed of thinking that they think about bastard things.

Badness is rare

Many people are busy with their own necessities, they have not enough time to be bad.

Shunt of balance

We glorify or reprove something according to giving opportunity for presenting our strong mind.

Who is ignoring by others he wants to glorify him.

Good writer has not only his own mind but also his friends' mind.

You can make friend by becoming happy together not condoling.

Iron necessity

Iron necessity is that is period of history proved it is nor iron neither necessity.

Dream of love

Human being's demand to love somebody is very arrogance.

Opponent's life

Human being who lives with struggling with his enemy is interested in alive his opponent.

Genius of tyrant

When great willing for achieving his own targeted aim appeared in soul and this willing increase a little talent (politicians, writers) will be turn into great power.

(“...belongs to human being”)

OPPORTUNITY OF DEVELOPMENT. If scientist of old culture promises to not do relation with people who believe in development, in this case he is right in his opinion. Actually, old culture has its own greatness and oldness, so, historical education also make people to admit never reviving its own freshness; it is necessary unpredictable badness and preoccupation to reject it. But people may decide to increase new culture conscientious although past their flourish has been meaningless and unexpectedly; they may create good opportunity for people's birth, salary, education: they may manage the world with whole mind; they may esteem and admit human being's general power together. This new, conscious culture destroy old culture in which people live like flora or fauna; in addition it destroy unbelief to development – make people believe development. I am going to say that it is foolish to believe development will come as necessity, and there is time to it; but how may we reject that it is possible? The other way round we cannot image development in old culture's mind and way. If Romantic fantastic uses still the word "development" in its ways of aim it learn its sense from history, its imagination and intellection on this field are more abstract than any kind origin.

(“...belongs to human being”, 24)

Down with the words “optimism” and “pessimism” which made people boring! Day by day the reason of supporting them is decreasing; only chatty gossips are still talking about it. Of course, is it necessary to be optimist after no needs for interceding God – sample of goodness and development? And which kind of scientist needs hypothesis “God”? –but there is no place for pessimist doctrine, if you don't want God's lowers, magicians, philosophies like magician and you don't intercede actually wrong ideas, though, there is badness everywhere, there are more torture than enjoy, world was built wrong, if you don't say it is present of bad volition. But, now who repents about magicians than other magicians? – But if we stop struggle for any kind of magician, it is clear that neither the world is bad nor it is good- it is not clear that is there the worst and the best people- and the concepts “good” and “bad” will have meaning when they are

used to only people – and in this case it is not right in using. We should humble to understand the worlds as traduce and revere ourselves.

(“...belongs to human being”)

I surprise with all Suqrot’s courage and sapient what he did, what he said and not said. He was Afina’s love and clown, intolerable and rat hunter and he made many young girls attract him. He is so the most intelligent person among people have lived in the past and present also he is great on keeping silence. I would have wished he would keep silence also in last times of his life. Maybe he would be one of the more intelligent people. In last second something, though shape or effect of poison, belief or torture made him speak and he said: “Oh, Kriton, I had to give a cock as loan”. A person who knows last humorous and awfully word understand like this: “O, Kriton, life is painless!” O, Really! Is the person who lived being happy among other people really sad? Always laughing during his life he had hidden his own last opinion, best wish. Suqrot fretted from life. That’s why, he revenged his secret, tremendous, believable, sacrilegious word. Should have he revenged? Does he need a sign of noble to his generosity? Oh, friends! We have to go forward than these Greece people!

(“Joyful subject”, 340)

Foolish song, 10

O, high dignity people? What are you thinking about? Am I soothsayer? Am I bully? Or am I foolish? Or am I forecaster? Or am I beaker beaten at midnight?

Spatter of dew? Are fluffs of eternity or smell of aromatic? Do not you really hear? Really do you not feel? World related to me appeared at that time, midnight looks like daytime.

You have gone as if happiness of sorrow, curse of compliment, and day of night? Oh, my friends, what sorrow you feel in it. All of them are hybrid; welter and all of them love each other.

If you didn’t want to undergo one moment twice, did you say: “I love you, fortune! Second! Moment!”. In that case you wanted all things will return!

All of them are again new, forever; welter and all of them love each other, oh, did you love the world like this?

You, seculars, love it in all time and forever, and tell the sorrow to go but return again! Happiness wants to go its home!

(“wise words of Zoroaster”)

There is very popular saga in the east: a wild animal chased a human being in desert. When he was running he came across the bell and dug into it. When he looked around a dragon was lying opening its mouth. At that time the man was impended in root on the wall of the bell. The wild animal on the top and the dragon in the down, the man is in the middle. Later when he lookaround two mice are browsing the root. He used to feel that after a little time the root would be cut and the dragon would eat him. At that time he saw honey spreading on the leaf and he began to lick it with tongue.

This is the human being’s life formulaand world of intellection which is pain searching aid.

Great German philosopher Fridrix Nitshe (1844-1900) thought about human being’s role which is very importance and unchangeable theme in his life and said. For understanding his words reader should have certain preparation.

Nitshe’s intension

- Physicians combined one laws created by Isaac Newton: reflection-unreflecting. Though, when an object is bung into another object they supply each other, reflect cooperative. If so, do we compare mind of society with mind of creator? Any case, Fredrix Nitshe was more intelligent than his contemporaries...
- People look like each other. Fish is alive in ocean. Society is also for human being. Human being cannot live for a moment without society. A human being is example of another human being in society. There is a proverb, “Chillaki chillakiga qarab chumak uradi (as a tree fails, so shall it lie)”. This sensible and profound rule is always used in cooperation between society and human, social mind, its typesand creator’s mind without any exception. “Chumak uradi” means

changing, growing. Chumak- is very strange and rare word, it left in only proverb and have being still used.

In that case Zoroaster of Nitshe says: "If somebody writes something with blood and sagas he wants others learn him not only reading". Nitshe marveled the most sad and musical philosopher of Europe, Shopengauer and his wonderful work "World: will and imagination". Then he rejected him completely as if he made false coins although he liked him and his work very much. He created philosophy based on his ownactive nihilism-reject and refuse. Nitshe met great composer and intelligent Rihard Vagner at the age of 25. Vagner was sample of music and intellection in Europe at that time.Nitshe had a great love to Vagner's works. But after a little time rejecting Vagner's ideas with great impetuously and ebullient he wrote a work in sense "Nitshe is against for Vagner". European people did never meet such original ideas and opinions which appeared from reject and refuse. Nitshe learnt works by Shakespeare, Volte, Plato, Wagner, Shopenguaer, ancient Greec tragedies and plays of Dosotevskiy with unexpected desire and intellectual power. He learnt teachings written in them. In real meaning even magic books and books of Plato, Wagner, Shopengauer, Zoroaster and letters of apostles attracted him. The same refuse –nihilism directions of great activeness created governmental desire on life and human being and their borders, recreation, remark in detail, new directions on perfect men and system of ideas.

Nitshe's works were edited very few at that time. Very few original intelligent people in Europe read them. At that time few people understood that he began to fight human being's four thousand year philosophy, ethic, and doctrine and meet the most perfect man.

- People say that human being is compass of literature.

It may be understood that Nitshe also considered great dream is specification appearance of people in his works. But there is events telling unexpected decision about human being in "Zoroaster book": "At one time you were a monkey and even now you are wilder than monkey".

Is it possible to understand these words said by intelligent writer who dignified human being?

- Of course, it really seemed to be not understood if you pay attention to thousands of words, ideas in Nitshe works. When Nitshe used the phrase “push the man who is falling down” or “Kant is stupid” in some work, it is not right to analyze this phrase separate from the text from one point, it is the describing Nitshe is bad person from the second point. Guatama Budda said: “If somebody beat your left face, let him beat also right face”. If one understands this sentence simply, it is clear that the human being doesn't understand, release philosophy, doesn't want to understand philosophy in many times. It will be that he does not care what will happen.

Scatter the person falling down. It is not inhuman philosophy. If we pay attention to Nitshe's word, it means this person will outlive the pain of falling down and harden as a result, be experienced and he will not fall down again. Nitshe's perfect human being is hardened, case-hardened and achieved advanced level experiencing great human difficulties. “Zoroaster book” is about great accounting way of perfect human being. If you pay attention from another point all people are not similar in groups of people. However, there is such kind people who live like monkeys, act like monkeys in our life. If we say in way of communication are there pigs, ants, parrots, butterflies, eagles, camels, leonine, jackals, bears, sheep? Human being's four thousand year creative work, myth are full of such kind of examples. Nitshe is meaning human being who is certain rigid, not wished to be perfect man not whole humanity. When Nitshe actuated people will not be helpless, developed directions on governmental desire he meant great and unrepeated humanism. Only he developed active nihilism- strong, burst, ebullient reject, refuse. Developing this way he offered to achieve it. If we say Alisher Navoiy rejected Nizomiy, Dehlaviy and Jomiy creating his book “Xamsa” it will be wrong. But in fact, if he didn't reject with strong burst he would not create “Xamsa” in new direction. Navoiy's genius inventions in writing ghazal, philosophy of ethic, writing xamsa were created for Navoiy had strong burst.

Europe people consider that people should reject teacher although they are very great. They consider and do like this. They know it is the method, way of improvement. People who live in East scruple to reject their teachers. They try to develop their teacher's way. But society will not improve there is not real reject. It is the rule of nature. There is rejecting under the foundation. Rejecting is forever. In literal discussions writers speak about Tolstoy's complete rejecting Shakespeare, Dostoevskiy's rejecting Tolstoy many times. It is natural condition. Saint Navoi described creating process of "Xamsa" with bellicose words. Do you remember? Ganjaviy wrote about ancient Rum. Xisrav also wrote about India. Jomiy was busy with literature in Ajam and he had been all Arabian lands, Navoiy sent poetry devans to conquer the lands. Do you pay attention to language of war field which are bellicose and burst phrases means why Navoiy decided to write "Xamsa"? If there was no reject and burst, of course these great works will not be done.

It is seen unexpected similarities between Navoiy's wonderful warlike attitude and Nitshe's philosophy created four thousand years ago.

Primitive Pythagorean and Falesti from the philosophy of Socrates, Plato, Aristotle, Farabi, Ibn Sina, al-Biruni had never represented sensual pleasures. The language of philosophy is consistency, objectivity and seriousness. Four thousand years of philosophical brocade covered like that. Philosophy Nitshe bodies were completely overwhelmed with feelings. He is the spirit of the Lightning and the Lightning.

- Art works, ideas, works that made the reader to sleep, said one of creativity. Tavallo of Zoroasterin the minority are making Uzbek readers to sleep. I learned they were only trace events to explain the evolutionary method to be inappropriate? Or ...

- The reader has a lot of reasons for falling asleep. The reader is originally from falling asleep, if you tend to sleep the sleep mode finds himself put it to sleep or sleep interruption Jewish events, not less. Generally, the potential of the works,

meaning the old carpets were knocked out, dullness became meaningful, even if the author does not follow advice, ruminant man hooligans. Reading such absurd poison himself prefers to sleep. Brain and spirit are so absurd for abstaining. The absurdity of this confrontation is the most passive, helpless, and the most devastating way. But “Tavallo of Zoroaster” in the minority are making Uzbek readers sleep, how to say the right thing to do? Nitshe’ readers of this philosophical and poetic works of Austrian hypnosis can also understand that it slowly! Sleeping does not mean fed up the altar? After all, the Buddha of Wisdom "Dhammapada", Confucius, Lao Tsze Yassaviy “Boqirgon”, Narekats’ “Musibatnoma”, Abu Alaaal-Maarriy made readers sleep life. They and their Muscovites were prompting people to the depths of the universe, holding root. Guardian, Apostolic, prophets, philosophers, thinkers’ ideas even though without ever awake, and they are forever humanitarian intervention. Nitshe is also among the constant. He tried to make people to develop several thousand years of development, and thought went into the gates of darkness. Growth in the world and thinking of camels, lions, Sabina child is one of the best in humanity excellent traditions. Human aspirations the last point in the excellent position to seek professional way. Nitshe works in the world of books lying cries of the ideas and thinking of the ocean as an example with your finger a few bodies Zoroaster, the image of humanity is alive, the beginning of his camel, eagle, lion, snake and a baby were also examines cases of human cultural history, which also missed the beginning of the lying shouting range of the history of the twentieth century in the past Nitshe Zoroaster, mountains and deserts in search of the pure and genuine truths moans and screams raised Nitshe, Yassaviy, Boqirg'on, Ibn Sina, Mashrab. They dominated the eternal darkness in the universe dark gullies, in the path of humanity compassion longed for the stars...

As you know Navoi had the word “getinamo”. It remained from Zoroaster. May die gado getinamoyu Jamshid clearly drunk. Jamshid invented many vocations 700 years kingdom prosperous. It used to lay a piece of broken pottery. May the entire universe with its secrets can be getinamo show. Getinamo is the means to demonstrate to the whole world. Jamshid’s getinamo drunk beggar

become synonymous with emergency situation. And two sufist changed into Sufi getinamo. Sufism Nitshe in Europe drinks this getinamo and thus become a beggar in the dream. Jamshid and Nitshe's ideas in cases, of course, we are still why we are sitting? The question arises. Zoroaster is in this universe think. Nitshe is in universe. But think of all the things that prevent us to sleep. We constantly shouting to bed thinking of the world, how will we react? Does this darkness to withstand the fiery heart Sellars? Whether they are intolerant? Do we bore quickly?

- There is no need to hide the work is not only to promote good ideas. 'Oh, the escape was still time. He said people's self-same words, saying: 'I want to be over the nations! For, brethren, the best thing the governor should' Do you think, after the death of Nitshe tavallosi Zoroaster's editor as this?

- After the death of Nitshe endless manuscripts, correspondence remained to publish to his sister, Elizabeth Fyorster. She was under the influence of German nationalism husband Nitshening many manuscripts, many of the ideas, tried to go to falsify. And the influence of the ideology of nationalism, educators Nitshe will rule as a singer and philosopher, and attempts to provide the most vile. Making mistakes by Nitshe's imposition of ideology, irrespective of the hard work. After 50 years of the twentieth century Nitshe, his works and ideas of making mistakes completely eliminated. Nitshe concerned about the perfection of human genius as a poet and philosopher, understanding, comprehension, making it today, in the twenty-first century as the true philosopher and poet reincarnated. Nitshe's six wise to read into the meaning of this human life naturally follow him.

- Recently they spoke at lesson: 'God is dead', the phrase by Francois Rable Gargantyuaand Ban Tagryuel in his work. But more probably facts had written before. In general, was the company more out of this sentence?

“God is dead 'philosophy was that Nitshe represents the growing degradation and decay of Christianity. Tavallo of Zoroaster: 'God is dead, people died because of sympathy,' he said.

Here is the original false and vain, “compassion” technique. “God is dead”

understanding of Christianity, Jesus Christ, the son of God and God's dream begins. God's son was killed in the cross. He was killed. Then again risen from the dead and disappeared. Christianity God is immortal, so at the beginning of humankind on the earth globes countless brutalities, torture, suffering, impoverishment not bear the thought that he had both the philosophy of this idea is very broadly interpreted. Nitshe the doctrines of Christianity is no longer in the works of a number of very strong emotions and rejects the logic. Instead they are released, the best man, the eternal return, will put forward about the power of values. Nitshening Merry when the sun was shining in one of the sayings of the work, called the science is used to carry the torch in the hands of a madman: 'We killed God. God is dead! He is the resurrection! We are now, we need to turn to God? 'He shouts. It's Mansour XallojAnalhaq throughout history.

- Nitshe divided the development of human spirit in the way of perfection in three stages: the camel, the lion, and the spirit of a child. The whole work is based on the formulain its entirety. Though, the spirit of the Zaroaster won himself becoming camel first of all (depths of my sea is calm; its depths was full of disfigured evilsand who thought about this). Then, the sovereignty and pride depend on lion reflected in his spirit (you look up when you are going to high landand I looked down, because, I have already gone highland). Then an example of the spirit of a child with clear proofs (How the universe is clear, how to think deep thoughts) wonders.

Is it possible to abide the spirit of human being to formule?

Nitshe wrote in his book entitled "The good side and the bad side": This man has gone together with a creature and creator - clay, dullness, chaos ... along with this - developers, architects, inspired the audience, rapidly. Spirit makes creature and the creator in common. God created human being as the form of the mind and the spirit. He is the standard of all things. Spirit doesn't abide to the form, but they cannot live without it.

- He wrote ideas in soul of Zoroaster by means of symbols. They were the snake which tied his back to the throat of eagle and shivered, ruminating cow,

spider which weave net constantly or song of dance. Besides them, they were mythological characters.

Does “Zardusht tavallosi” Friedrich Nitsheopen the way to symbolic literature which restricted the period?

-Badness and goodness always fight in people’s spirit. This fight does not stop for a moment. Creature and the Creator of the struggle is seen especially in the afternoon, very colorful and very primitive, very mysterious forms. Human beingrecreates himself in the fight. I have changed. He has changed. People have changed. We repeat these words frequently in our daily lives. These changes regardless of the contents of their result of the struggle between creature and creator is constantly growing. Human being could not built himself as a creator and be a high level of man. Nitshe said: “learn to read my works”. The man read Nitshe well he would havea great idea on human problem. He created and impartial approach to choose the way to win the struggle for himself.

(Yolkin Yakub talked to)

How is “Panchantra”?

What kind of book "Panchatantra"?

I read beautiful and wise fairy tales “One Thousand and One Nights” in the second half of the time of the period of fiftieth years when I studies at the university. This beautiful fairy tales used to look like written not only the Arabs, butalso all the people and, in particular, about the Uzbeks. Their evil and noble, cheerful, sly, gets buried all the characters who live in the world look like they are all live around our surroundings. When I read the fairy tales “One Thousand and One Nights” I imagined my own life and the life of the Uzbeks to revive. The events of “One Thousand and One Nights” used to seem as happened in the gardens of the Uzbek and Uzbek roofs, narrow streets.

Because of the wonders of “One Thousand and One Nights” I decided to read the books by the writers of other countries of the East. Turn by turn I read “Kalilaand Dimna”, “Anthology”, “Parrotname”, “Four dervish”, Uzbek fairy tales

and nobles. At the same time I used to read Rabindranath Thakur's "The beach of Bibhi" and "Dead cow" by Prem Chandra hardly. In particular, "The beach of Bibhi" appeared infinite desires in my heart. I remember that I wanted to write compact and coincide work similar to Bibhi which is very romantic historical novels and if I cannot, I decided to translate "The beach of Bibhi" immediately into Uzbek language. But this was the admiration of student period. To write a small novel like "Bibhi" you should have great talent and knowledge at least in the Thakur's. It was for the size of my youth and fear. These novels are written in the result of very great knowledge. There was no horse does not work. People should habit from childhood to ride horses, and usually from childhood to avoid breaking any alias. All the great writers of education make young people receive.

Having read "The beach of Bibhi" I envy him. Then having read other novels and poems by Thakur, I amazed more. Do you know, Thakur is the flame ahead of the man, a writer and on top of that it is the education of the heart I'm the master. When you read Thakur's works, you feel your feelings are not aware of flood flows. Gyote's novels, Turgenev or Tolstoy's works can also attract you like thisy. But when you read about high capricious life, and this is a very big world beyond your little heart. It is certainly strange that you feel in any way. In this strange universe incredible even though you can conquer their not have any heart cannot win the success. Because of this the cosmos is not related to your request and will seek out and it cannot be overcome by force.

But you do not feel when you read Thakur's works. Sometimes names depend on Indians are seemed to disturb you in the mood alienated. But the feeling of alienation remained after reading this completely lost. Why do we calm down when we listen to music of China, India, Sarandon, Arab, Iran it is absorbed into the world of music. But why we don't be calm down when we listen to great to Beethoven or Shopen? Beethoven's music is very violent and rebellious. Eastern music is very vaguely, and how soft and thin, it is fast and soft and understands the music will rebel en masse. There is no reason to rebel in rubob, dutar, barbarians, qonun. There are endless unprecedented and limitless in them.

We seem to have come out a little farther from speaking about the Panchatantra. But these sentences are related to “Panchatantra”.

The thought of oriental music differs from eastern wisdom and intelligence. There are the roots and base of them. This base and spring are the heart of the East, the world of emotions. Adam was created Sarandib in vain. The music was played in creation of him is still heard. Oriental music is the music of this human being’s creation. Oriental wisdom is the wisdom of human being’s creation.

At the beginning of the seventies I felt the spiritual. At that time my friend Amir Faizullo who trains oriental studies presented me the book “Dhammapada”. The wisdom of “Dhammapada” is not comparable with anything. It attracted me. At that time I translated a number of songs of this book for myself.

When I was reading Dhammapa I went into the book store and I found the “Pachantra” translated from Sanskrit. I was happy as slave who found treasure. The original one which done word-for-word translation so appealing to me. It was time to read Dostoevsky very much. After finishing “Crime and Punishment” and “Mad” I began to translate “The Gambler” and “Panchatantra”. The first book was edited in journal “Yoshlik” in 1982. After a long time for various reasons I couldn’t continue the translation. Unfinished work lay in the corner of my heart for a long time to make a reservation. Then I became ill and had to stay at home. I was alone at home and my mind was not busy with anything.

There was no strange word for human being in this book. It was original success. It was mother book. It was sacred book like “Tavrot”, “Injil”, “Kuran”, “Rigveda”, “Bhagavadgita”, “Dhamapada”, “Mahabhorat”. I wanted to call it scared word given by Alloh. It educates human being with its wisdom and experience.

These books are aspects of divine wisdom, always sharp, always bright and in different areas between different nations all of them complement each other despite the reading and learning concepts.

The existing of these books are similar as the existing of human being. These books are each one different. Jawaharlal Nehru is one of the owners of

clever mind of the twentieth century made magic these books, but they were free to enjoy the human drones. The myths that if you are going to magic, said Nehru, they are different and the other one is going to shine with beauty in your mind strange, strange signs in the world will be opened and many of them cross the earth ...”

“Panchatantra” is read only in ancient times of kings. “Panchatantra” educated princes’ care. The servants of “Panchatantra” read and observe his life abides it can people believe that life will be invincible.

He was really the son of the man with the wisdom of his invincible and righteous and controlled book.

At the same time though lions, bulls, mice, crows, owls, monkeys, huta, rakshasa, pigeons, fish ... like a hero images, but it means they are about people.

Creation and everyone and everything in nature, whether it is alive or dead - their role and function of their value. Therefore, each and every share and, accordingly are the normalization of relations between all. Friendship, justice and observance of their rights and their right of every nature are the criteria for the existence of assets. Criteria and the violation of justice, wars, and devastations were caused by poor people. In the nature of “Panchatantra” people focus on the friendship in society. Friendship is that only unity and against the conduct must be upheld.

It dominated by the law of harmony in the universe. The sun, the moon, the earth, the planets and the stars are all together. It linked to the presence of one another completely. So there is harmony between the living and lifeless, and thank heaven coach fully comply with the norms and relations.

Gabriel Garcia Marks

Gabriel Garcia Marks was born in 1928 in Colombia in South America continent. In 50s years of XX century, he began his creative work with journalistic essays, articles and discussable stories. His initial work “The fall of the leaves” was edited in 1955. He described historical destinies, very tragic, bloody and brutal

struggles for freedom and improvement of Latin American people and various destinies in these struggles with great emotion. His books and stories “Anybody doesn’t write colonel”(1958), “In evil clock”(1962) noble and ballads, “Burying great mother”(1962) became popular quickly among people. Later Marks wrote noble epopees “Being alone for hundred years”(1967) and “The autumn of Buzruk”(1975). Ebullient events of Latin American people’s history were described in great literary and emotional effect in these nobles. These works were translated into national languages of many countries. Marks became one the great writers of the world with these works. Writer developed free noble in his own creative manifesto. He created types of prose, such as “noble-myth”, “noble-wonder” and became famous among readers. Great realism mixed mythology in writer’s literal-creative style. He created human being and mythological human being’s wonderful molding characters. This is very natural for literature and art of Latin American countries in which Indians, Spanish, English, South Americans, and other many nations mixed for ages.

Fantasy and grotesque goes into the original beautiful literal composition naturally. Events, destinies make dramatic very rich. Marks is one of founders and light representatives of beautiful realism in Latin America and that new world. Writer’s works such as “History of death known beforehand”(1981), “Love during the pest”(1985), “Fanciful sad ballad about ordinary girl Erendir and her cold-hearted grandmother”(1972) became new world said about human being in world literature. These inform that poetry of new literary, new world appeared in the sample of them. Gabriel Garcia Marks was awarded with Nobel in the field of literature in 1982. Some years ago Marks’s works were begun to translate into Uzbek and readers could read his famous work “Alone in one hundred years”. “Jahon adabiyoti” journal edited Marks’s work “Girl of Buzruk” which is wonderful noble-epopee for beautiful realism literature on the purpose of introducing present day readers with Marks’s works wider. Events were described as one direction were existing for many times in noble. Famous Guatemalan writer, laureate of Noble prize Miguel Angel Asturias said: “Latin American novel is

ejaculations of sorrow were coming for centuries”. This sorrow turned into ejaculation, sob, interjection in “Girl of Buzruk”. It is popular samples of world literature humanism and anti- humanism.

10.05.05

Glossary

<i>Kim o'zini yerga urayotgan bo'lsa, u yuqori ko'tarib maqtashlarini istaydi</i>	<u>Who is ignoring by others he wants to glorify him</u>
<i>...ilohiyotchilar va ilohiyotchilarga o'xshagan faylasuflarning qitiq patiga tegishni istamasang....</i>	<u>...if you don't want tease magicians, philosophers like magicians....</u>
<i>...hozir va avvalda yashagan odamlar orasida eng donishmand vaysaqi bo'libgina qolmay, balki churq etib og'iz ochmay, indamay turishda ham g'oyatda buyuk edi.</i>	<u>...among people have lived in the past and present also he is great on keeping silence.</u>
<i>O'lim sharpasimikin yo zaxar ta'siridanmikin, taqvodanmikin yo qahru g'azabdan –nimadir oxirgi soniyada uning tilini yechib yubordi.</i>	<u>In the last second something, though shape or effect of poison, belief or torture made him speak.</u>
<i>Bu" o'lganning ustiga tepgan "qabilida, ya'ni battar bo'lsin yo'sinida ish tuilganday bo'ladi</i>	<u>It will happen even worse than that.</u>

<p><i>Urangi quv o'chib, o'rnidan turdi.</i></p>	<p><u>He stood up on pins and needles.</u></p>
<p><i>Navoiyning nima uchun “Xamsa”ga qo'l urganligini izohlab keltirayotgan shiddatli, jangovar iboralariga-maydon tiliga-jang maydoni tiliga e'tibor berayapsizmi?</i></p>	<p><u>Do you pay attention to language of war field which are bellicose and burst phrases means why Navoi decided to write “Xamsa”?</u></p>
<p><u>..hatto muallifning o'zi amal qilmaydigan nasihatlar, “kavsh qaytarishlar” odamni bezori jon qilib yuboradi.</u></p>	<p>: <u>Even if the author does not follow advice, ruminant feds up with any man.</u></p>
<p><i>U o'z ko'zlagan maqsadiga zo'ravonlik yetishga chidab bo'lmas tashnalik ko'ngilda uyg'onganda va bu alanga sira pasaymaganda, unda kichkinagina bir iqtidor(siyosatchilar,adiblarda)yengib bo'lmas g'addor kuchga aylanadi.</i></p>	<p><u>When greate purpose for achieving his own targeted aim appeared in soul and this purpose increase a little talent(politicians, writers) will be turn into great power.</u></p>

