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(Translation Peculiarities of Rendering Lexical layers in Translation)

*On Translation of the extract of the book “Modest rescuer” written by
Ibrahim Gafurov (pp. 174-210)*

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Introduction

After the Independence was proclaimed the Republic was faced with the necessity of creating new legislation corresponding with new realities, with the condition of Independence and the Parliament coped with this task, there have been adopted new Laws and new Resolutions.

For the first time in the history of our country, there were adopted “The Law of the Republic of Uzbekistan on Education” and “The Law of the Republic of Uzbekistan on the National Program of Personnel Training System”¹. The main objective of all reforms in the field of economic policy is the individual. Therefore, the task of education, the task of rising up a new generation capable of national renaissance will remain the prerogative of the state and constitute a priority.²

In order to radically improve the system of teaching foreign languages to the young generation, training of specialists to be fluent in them, through the introduction of advanced teaching methods with the use of modern teaching and information- communication technologies and based on this create conditions and opportunities for their wider access to the achievements of world civilization and world information resources, international cooperation and communication:

To establish, beginning with an academic year 2013/2014

- learning of foreign languages, mainly English, gradually throughout the country beginning with the first grade of secondary schools in the form of gaming lessons and lessons on speaking, and with the second grade – mastering the alphabet, reading and grammar;
- teaching of special subjects, especially on technical and international specialties at higher educational institutions is conducted in foreign languages;

¹On Measures for Further Improvement of Foreign Languages Learning System. Decree of the President of the Republic of Uzbekistan. 1875 dated December 10, 2012.

²*Каримов.И.А. Гармонично развитое поколение – основа прогресса Узбекистана. – Т: Укитувчи, 1998. – стр. 15*

- provision of students and teachers of general secondary, secondary special and vocational educational institutions with textbooks and educational-methodical complexes in foreign languages is carried out free of charge at the expense of the working capital of the National Book Trust Fund under the Ministry of Finance of the Republic of Uzbekistan observing the fixed schedule for their re-edition.³

The present graduation qualification paper deals with one of the most important problems of the present day lexicology that is the translation of lexical layers on the base of the translation of the passage from the book “Modest-Rescuer” by Ibrahim Gafurov.

The novelty of this qualification paper is defined by concrete results of the investigation. Special emphasis is laid on various types of rendering the structure and stylistic features of it.

The main aim of the present graduation qualification paper is to work out lexicology, stylistics, colloquial, neutral and literary words in Uzbek and their correspondences into English and to translate the given passage from the book “Modest-rescuer” by Ibrahim Gafurov.

On the basis of this main aim we’ve determined some concrete tasks:

- 1) To analyze the classification of vocabulary.
- 2) To analyze the essential features of lexical layers.
- 3) To analyze the semantic structure of colloquial, neutral and literary words.
- 4) To analyze the ways of translating lexical layers.

The methods of investigation used in this qualification paper are as follows: semantic, stylistic, structural and translational.

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The theoretical importance of the present graduation paper is explained by the fact that this paper presents solution to some problems which were not solved to our days, like the comparative study of lexicology of Uzbek and English languages.

The Practical importance of the present work is doubtless due to the fact that the material of the work, as well as the conclusions and practical recommendations can be helpful for the teachers and the students of the translation faculty in learning lexicology and translation theory.

The structure of the present graduation qualification paper was determined by the main aim and tasks of the work. So it has an Introduction, 2 chapters, a conclusion and bibliography, appendix.

Chapter I. Peculiar Features of Words in English

1.1. Types of lexical layers (colloquial, neutral, literary)

It is important to classify the English vocabulary from a stylistic point of view because some stylistic devices are based on the interplay of different lexical components and aspects of a word.

The word stock of any language may be presented as a system elements of which are interconnected, interrelated and yet interdependent. Lexicology suggests many ways of classifying any vocabulary but for the purpose of stylistic analysis we may represent the whole word stock of English language as the domain divided into two major layers: the literary layer, the neutral layer and the colloquial layer.

The literary and the colloquial layer contain a number of subgroups, all of which have a certain property, characteristic of the layer on the whole, that is called an aspect. Thus we say “the aspect of the literary layer is its markedly bookish character, the aspect of the colloquial layer is its lively spoken character. Both peculiarities make the first layer more or less stable and the latter – unstable, fleeting. The aspect of the neutral layer is its universal character which means that it is unrestricted in use.

The literary vocabulary consists of the following groups of words:

- a) Terms
- b) Poetical words
- c) Archaic words
- d) Foreignisms and barbarisms
- e) Literary nonce-words or neologisms

Colloquial vocabulary falls into the following groups:

- a) Professionalisms
- b) Slang
- c) Jargonisms
- d) Dialectics
- e) vulgarisms
- f) colloquial nonce-words

The literary layer consists of the words accepted as legitimate members of the English vocabulary, without local or dialectal character.

While the colloquial layer is often limited to a definite language community or confined to a specific locality where it circulates.

The literary stratum of English vocabulary is used in both oral and written speech. Most literary words are neutral. But there are certain groups of literary words whose bookish character imbues them with a distinct coloring. Hence, they are frequently called “learned words”. For example: emolument, joyance, gladsome, bellicose, judicial, etc.

The common literary, neutral and common colloquial words are grouped under the term: “standard English vocabulary”.

Other groups are regarded as consequently special literary and special colloquial vocabularies.

Neutral words, which form the bulk of the English vocabulary, are used both in literary and the colloquial language. Neutral words are the main source of synonymy and polysemy; they are very prolific in production of a new meaning and in generating new stylistic variations.

Neutral words are characterized by the following points:

- they can be used in any style of speech without causing a special stylistic effect;
- they can be used not only in written speech which abounds in literary words but also in colloquial speech without causing any stylistic effect;
- they are generally devoid of any emotional meaning, unless special means are employed for this purpose.

Neutral words have a monosyllabic character as in the progress of development from Old English to Modern English most of the parts of speech lost their distinguishing suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building or word-derivation where a word is formed because of a shift in the part of speech .

Unlike all other groups of words the neutral words have no special stylistic coloring.

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial one. The reason for this lies in certain objective features of the literary layer of words, that is why literary units always stand in opposition to colloquial units, forming pairs of synonyms.

| COLLOQUIAL | NEUTRAL | LITERARY |
|-------------|----------|--------------|
| Kid | child | infant |
| Daddy | father | parent |
| Chap | fellow | associate |
| Go on | continue | proceed |
| Teenager | boy/girl | youth/maiden |
| Make a move | begin | commence |

It goes without saying that these synonyms are not absolute, there is always a slight semantic difference in a synonymous pair but the main distinction between synonyms remains stylistic.

And it may be of different types- it may lie in the emotional tension (small-little-tiny) connoted in a word, or in the degree of the quality (fear-terror-awe) denoted, or in the sphere of its application (opponent-rival-foe). Colloquial words are always more emotionally colored than literary ones. The neutral group of words has no degree of emotiveness, nor have they any distinctions in the sphere of usage .

Both literary and colloquial words have their upper and lower ranges. The lower range of the literary words approaches the neutral layer and has a tendency to pass into it, while the upper range of the colloquial layer can easily pass into the neutral layer. So, the lines between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred.

Here the process of the stylistic interpenetration becomes most apparent.

Still, the extremes remain antagonistic and therefore are often used to bring about a collision of manners of speech for special stylistic purposes.

Let us analyze as an example of such stylistic usage of bookish words in the banal situation of everyday communication an anecdote once told by Danish linguist O. Esperson:

“A young lady on coming home from school was explaining to her grandma: Take an egg, she said, and make a perforation on in the base and a corresponding one in the apex. Then apply the lips to the aperture, and by forcibly inhaling the breath the shell is entirely discharged of its contents”. The old lady exclaimed: “It beats all how folk do things nowadays. When I was a girl they made a hole in each end and sucked”.

The neutral vocabulary may be viewed as the invariant of the Standard English vocabulary. Such words are usually deprived of any concrete associations and refer to the concept more or less directly. Colloquial and literary words assume a far greater degree of concreteness, thus causing subjective evaluation, producing a definite impact on the reader or hearer.

Many general literary words in modern English have a clear-cut bookish character: concord, adversary, divergence, volition, calamity, susceptibility, sojourn, etc.

A lot of phraseological combinations also belong to the general literary stratum: in accordance with, with regard to, by virtue of, to speak at great length, to draw a lesson, to lend assistance.

Every notional word of a natural language carries some definite information. This information may be basic or denotative and additional or connotative.

The majority of words of the English language possess denotative information only. So, they are stylistically neutral: man, house, to run, red etc. This does not mean that they cannot be used for stylistic purposes. A word in fiction acquires new qualities depending on its position, distribution, etc. Practically any word, depending on its context, may acquire certain connotations (honey-bum, sugar-plum).

In the English language, there are many words which possess not only basic information but additional information as well. The additional information or connotative meaning may be of four types:

a) functional stylistic meaning which is the result of the constant usage of the word in definite speech spheres or situations: foe, maiden, realm are mostly used in poetry; terms and nomenclature words are used in scientific prose style and in official documents;

b) evaluative meaning which bears reference to things, phenomena, or ideas through the evaluation of the denotate: out-of-date-method-time-tested method, firm-obstinate-pig-headed;

c) emotive meaning which expresses the speaker's emotional attitude to the denotate (chit, puppet, jade). Neutral words that name emotions like anger, pleasure, and pain should be distinguished from the above mentioned emotionally coloured words;

d) expressive meaning which does not refer directly to things or phenomena of the objective reality, but to the feelings and emotions of the speaker, it is based on the metaphoric transfer (speaking of a man –cockerel, bully, buck).

There are no strict rules for distinguishing between functional-stylistic and other connotative meanings. Moreover, the functional-stylistic meaning which is connected with a certain sphere of communication may serve as a starting point for the word acquiring other connotative meanings.

2. Stylistic classification of the vocabulary of any language is a very complicated problem. The existing classifications are based on different criteria, which take into account common semantic and stylistic characteristics of words in the given period of time (synchronic approach). The two criteria used for our classification are as follows:

1) paradigmatic criterion, i.e. the absence or presence in the word semantics of the additional information (evaluative, emotive, or expressive meaning);

2) syntagmatic criterion, i.e. the character of syntagmatic relations between the lexical or lexical-stylistic meaning of the word and its context.

Both criteria are interconnected. Proceeding from them and using N.D.Arutyunova's ideas of the word semantics, we may divide all words of the English vocabulary into two major groups:

1. Words having a lexica-stylistic paradigm which is characterized by:

a) an indirect reference to the object: fat cat (coll.) - a provider of money for political uses (neutral) - denotate;

b) subjective evaluative connotations;

c) referential borders which are not strict: these words are of a qualifying character so they may be used to characterize different referents;

d) synonyms;

e) possible antonyms.

To this group we refer poetic diction; archaisms (archaic words); barbarisms and foreign words; stylistic neologisms; slangisms; colloquialisms; jargonizes (social and professional); dialectal words; vulgarisms.

2. Words having no lexica-stylistic paradigm are characterized by:

a) a direct reference to the object;

b) the absence of subjective evaluative connotations,

c) strict referential borders;

d) the lack of synonyms. Synonyms that they may have are purely denotative;

e) the lack of antonyms.

Here we refer stylistically neutral words; terms; nomenclature words; historical words; lexical neologisms; and exotic words.

1.2. Peculiar Feature of Literary words

Special literary words may be grouped under the following divisions:

- 1) Terms
- 2) Foreignisms and barbarisms
- 3) Archaic and obsolete/obsolescent words
- 4) Poetic words
- 5) Neologisms

Terms

Learned words in English include not only scientific terms, but also special terms in any branch of science, technique or art.

A term – is a word (word-combination) denoting a scientific concept.

Terms may be divided into three main groups depending on the character of their etymology.

- Terms formed from Greek, Latin, French, German or other foreign sources, e.g. Botany, anatomy, schedule (Greek); locomotive, chivalry, march, parliament, estate (Latin); facade, renaissance, retreat, maneuver, squad, coup d'etat, cliché (French); cobalt, zinc, quartz, sauerkraut (German).
- Terms formed from the common word stock, by means of semantic change, e.g. tank, company (milit.); wing (archit); fading, jamming (radio).
- Terms formed by means of special suffixes and prefixes: e.g. ultra-violet, antidote, and transplant.

Any term taken separately has the following peculiarities:

It has no *emotional value*. It is usually *monosemantic*, at least in the given field of science, technique or art.

One of the essential characteristics of a term is its highly *conventional quality*. It is very easily coined and accepted, new coinages replacing outdated ones. This sensitivity to alteration appears mainly due to the necessity of reflecting in language the cognitive process maintained by scholars in analyzing different concepts and phenomena. One of the most striking features of a term is its *direct logical relevance* to the system or set of terms used in a particular science, discipline or art. A term is directly connected with the concept it denotes; unlike other words it directs the mind to the essential quality of the thing, phenomenon or

action. Terms frequently convey a concept or a notion in a concise form. They are mostly used in special works dealing with the notions of some branch of science and thus belong to the style of scientific language.

They may also appear in other styles: in newspaper style, in publicist and practically, in all others. But their function in this case changes. The term will no longer serve for the exact reference to a given concept but to indicate the technical peculiarities of the subject dealt with or to make some reference to the occupation of a character whose language will naturally contain professional expressions.

Although terms are stylistically neutral, they may be used with a stylistic purpose. In a story or novel terms may acquire a certain expressive or emotional quality. They may enhance the realistic background of the work. For example, in “Live with Lighting” by M. Wilson, the author uses technical terms to give his readers a convincing portrayal of the work of nuclear physicists. In Uzbek writer's works you can see the terms of food. There are some terms such as, lumps of sugar, nuts, jam, -bread, oil-bread in “Naughty boy” by Gafur Gulyam⁴.

Terms must not be overused – in such case they hinder the reader's understanding when the writer is demonstrating his erudition. It has been pointed out that those who are learning use far more complicated words than those who are learned. IN any language with the increase of general education some terms are losing their original quality and are gradually passing into common literary or even neutral vocabulary. This process is called *determinization*. E.g.: radio, television, computer, network.

Poetic words

Poetic words are words and phrases calculated to imbue ordinary concepts with a poetic nuance. Their use is confined mainly to poetic style and by their very nature they are mono semantic. Poetic words are rather insignificant in number.

⁴GafurGulyam. A naughty boy story, “BAYOZ”, Toshkent-2015. P. 5

These are mostly archaic words that very rarely used to produce an elevated effect of speech, their main function being sustaining poetic atmosphere.

The following is the list of poetical words most frequently used in English poetry:

NOUNS : billow (wave), swain (lover, suitor), yeoman (peasant), main (sea), maid (girl), dolour (grief), nuptials (marriage), vale (valley), steed horse)

ADJECTIVES: lone (lonely), dread (dreadful), lovesome (lovely), beauteous (beautiful), clamant (noisy), direful (terrible), duteous (dutiful).

VERBS: Wax (grow), quath (said), list (listen), throw (believe), tarry (remain), hearken (hear).

PRONOUNS: Thee, thou, thy, aught (anything), naught (nothing)

ADVERBS: scarce (scarcely), haply (perhaps), oft (often), whilom (formerly), of yore (of ancient times), anon (soon)

CONJUNCTIONS: albeit (although), ere (before), e'er (ever), 'neath (beneath), sith (since) PREPOSITIONS: anent (concerning), amidst, betwixt (between)

And in Uzbek literature we can mention some poetic words in the work "Navoi" by Oybek. We are going to emphasize the passage in Chapter IX of this work⁵. Here you can see:

Tuzulgay yor ila bazmi visoli,

Vale agyoridin ul bo'lsa holi.

Soqiyo, day shiddatidin aqlu hush betob erur,

Chorasi jomi bullurin ichra la'li nob erur.

Hushoaz marooru, may bolsa day,

⁵⁵Oybek.Navoiy, "BAYOZ", Toshkent-2015.P. 87.

May andoqki out, otandoqki may.

(Let the luxurious to be a feast day in meetings with the road,

But I want to be at the feast with them alone!

About cupbearer, from winter my mind faded, faded

But there is a care for the mind-a glass of bubbly,

Kohl give wine and give fire, frost is not terrible.

Fire-such as wine and as the fire – wine.)

Archaic words – are those that have either entirely gone out of use or some of whose meaning have grown archaic. Archaic and poetic words are studied mostly by historical linguistics. Written works provide the best data for establishing the changes that happen to a language over time.

Poetical words are like terms in that they do not yield to polysemy. They evoke emotive feelings, color the utterance with a certain air of loftiness, but they are too hackneyed and stale for the purpose – hence, protests. As far back as 16th century Shakespeare voiced his attitude to poeticisms as a means to embellish poetry. In 1800 Word worth raised the question of the conventional use of words which to his mind should be avoided, because they do not as a rule create the atmosphere of poetry in true sense, being the substitute for the real art. Poetic words are often built by compounding: e.g. *young-eyed*, *rosy-fingered*. Arthur Hailey in his novel “In High Places” also used this means of word-building as a SD: *seriousfaced*, *high-ceilinged*, *tall-backed*, *horn-rimmed*. In modern English poetry there is a strong tendency to use words in strange combinations putting together sometimes old and familiar words in search for new modes of expression. “The sound of shape”, “night-long eyes”, “to utter ponds of dream”, “wings of because” – are only a few of “pearls” created by a fashionable British poet e.e.cummings. Modernists and representatives of avantgarde movement in art are

ready to approve any innovation and deviation from the norm and this usually leads to extremes.

Archaic, Obsolescent and Obsolete Words

The word stock of a language is always in an increasing state of change. Words change their meaning or sometimes drop out of the language altogether. New words spring up and replace the old ones; others stay a very long time gaining new meanings, becoming richer polysemantically. Dictionaries serve to register birth, aging and sometimes death of any lexical unit existing in a language. We shall distinguish three stages in aging process of words: when the word becomes rarely used it is called *obsolescent* – gradually passing out of general use: e.g. morphological forms *thou, thee, thy, thine*, verbal ending – *est*, verbal forms – *art, wilt*. The second group of archaic words are those that have completely gone out of use but are still recognized by the English-speaking community – we call them *obsolete*, e.g. *methinks* – it seems to me; *nay* – no etc.

The third group which may be called *archaic proper* are words which are no longer recognizable in modern English though they were widely in use in Old English. Now they have dropped out of language entirely or have changed their appearance so much that have become unrecognizable: e.g. *throth*– faith; *bason*– tub; *descant* – melody; *hippocras* – wine with spices; *fortalice* – fortress; *lozel* – a lazy fellow. In the figure above you can see that small circles of archaic and poetic words extend beyond the large one, which means that some of these words do not belong to the present day English vocabulary. The borderlines between 3 groups are not distinct. In fact, all the groups interpenetrate. There is another class of words which is erroneously classed as archaic – *historical* words. By-gone periods of any society are marked by historical events, institutions, customs, which are no longer in use: *yeoman, goblet, baldric, mace*. Such words never disappear from the language – they are historic *terms*. Archaic words are mainly used in creation of a

realistic background of historical novels. Some writers overdo things in this respect, others underestimate the necessity of introducing obsolete and obsolescent elements into their narration and thus fail to convey what is called “local color”. Archaisms are frequently to be found in the style of official documents: in business letters, legal language, diplomatic documents – *aforesaid, hereby, therewith, here in after named*. The function of archaic words in documents is terminological in character. Archaic words (and especially forms of words) are sometimes used for satirical purposes through what is called anticlimax when they appear in ordinary speech not in conformity with the situation. Archaic words also help to create an elevated effect.

Barbarisms and foreignisms

Barbarisms -are words of foreign origin which have not entirely become assimilated into the English language. They bear the appearance of a borrowing and are on the outskirts of the literary language. Most of barbarisms have corresponding English synonyms: *chic – stylish, bon mot – clever witty saying, ad finitum – to infinity; beau monde – high society*. It is very important stylistically to distinguish between barbarisms and foreignisms. Barbarisms have already become facts of English language and are given in the bodies of dictionaries, while foreignisms though used for certain stylistic purposes do not belong to English vocabulary, nor are they registered by dictionaries. Some foreign words fulfill terminological function: *ukaz, udarnik, kolkhoz, solo, tenor, blitzkrieg, luftwaffe*. Terminological borrowings have no synonyms, while barbarisms - on the contrary have quite a few. Barbarisms can be labeled as a historical category resulting from the development of foreignisms until they become naturalized and merged into the native stock of words: *conscious, retrograde, scientific, methodical, penetrate, function, figurative, obscure* - these words are now lawful members of the common literary word stock.

Foreignisms and barbarisms are used with various functions: e.g. to supply *local color*, i.e. introduce language elements that reflect the environment as a background to the narrative. By local color we also mean the devices used to describe the conditions of life the customs, the morals, and the manners of a given country at a given period. Another function of foreignisms is to build up a stylistic device of non-personal direct speech or represented speech of a local inhabitant which helps to reproduce his manner of speech and the environment as well. Foreignisms and barbarisms are used in various styles but most often in publicist one. In fiction they sometimes help to elevate the language, because words which we do not understand have a peculiar charm. A hero may pronounce whole phrases in a foreign language without translation, but frequently it is suffice to mention only 2-3- words to produce the effect of a whole utterance pronounced in a foreign language. The same effect is achieved by a slight distortion of an English word or a morphological word form so that grammatical aspect of a changed word will bear resemblance to the morphology of the foreign tongue.

Barbarisms have still another function when used in the belles-lettres style. We may call it an "exactifying" function. Words of foreign origin generally have a more or less monosemantic value. In other words, they do not tend to develop new meanings. The English *So long*, for example, due to its conventional usage has lost its primary meaning. It has become a formal phrase of parting. Not so with the French "*Au revoir*." When used in English as a formal sign of parting it will either carry the exact meaning of the words it is composed of, viz. "See you again soon", or have another stylistic function.

Here is an example: "She had said "*Au revoir!*" Not good-bye!" (Galsworthy)

Here we can mention example of foreignism in "Naughty boy" by Gafur Gulyam in Uzbek literature:

given language – but in the literary style they may sometimes be built with the help of means which have gone out of use or which are in the process of going out. It often happens that the sensitive reader finds a new coinage almost revolting but if used successfully it may be repeated but other writers and remain in the language. Literary critics and linguists have manifested different attitudes towards new coinages both literary and colloquial. Those who objected to their existence united under the slogan of *purism*. The efforts to preserve the purity of the language should not always be regarded as conservatism. Throughout the history of the English literary language scholars have expressed their opposition to three main lines of innovation in the vocabulary:

- Irregular borrowings
- Revival of archaic words
- Too rapid process of new words creation that does not allow them to assimilate.

When the word is borrowed it sounds and means just as it does in the native language. When it remains in a different language for a long period of time it undergoes changes according to the laws of this language and becomes finally “naturalized” or “assimilated”. This process is very slow. But the greater and the deeper assimilation the more general and more common the word becomes. American English nowadays is especially rich in new words of all kinds and sometimes it causes a great protest among scholars and laymen. The fate of literary coinages depends on the number of rival synonyms already existing in the vocabulary of the language as well as on the shade of meaning it expresses. Most of the literary coinages are built by affixation and word-compounding, and thus they are unexpected, even sensational. Strangely enough, conversion, most productive and popular means of word building in modern language is less effective just because it is too organic. But nevertheless, *conversion*, *derivation (affixation)*, *change of meaning* can be considered as the main means of word- building in the process of coining new words. There seems to be something

irresistibly droll about words in *-ee* which leads journalists and other writers to constantly create new ones. Perhaps it is the belittling or diminutive sense that makes it seem funny (by analogy with such words as 'bootee' or 'townee', using another sense of the *-ee* suffix) or perhaps it is the mouse-like squeak of the ending that attracts. Whatever the cause, dozens of such words are generated each year, most of them destined to be used once and never seen again. Here are some examples, mainly extracted from the British newspapers *The Guardian* and *The Independent on Sunday* over the past couple of years: *arrestee, assaultee, auditee, auditionee, awardee, biographee, callee, contactee, contractee, counsellee, dedicatee, defrostees, detachee, electee, explodee, extraditee, fixee, flirttee, floggee, forgee, hittee, interactee, introducee, investee, lapsee, mentee, murderree, outee, ownee, phonee, pickee, rapee, releasee, rescuee, sackee, shortlistee, slippee, spinee, staree, tagee, ticklee, trampolinee*. Most of these new words denote some person who is the passive recipient of the action concerned or is the one to whom something is done (for example, an *extraditee* is a person who is extradited; a *murderree* is the person who has been murdered). For these words the suffix is being used in the same way it was when it was first introduced in medieval times as a word-forming agent in legal English. The two suffixes *-or* and *-ee* formed a pair; the first indicating the person initiating the action, the second the one receiving it. So we have pairs like *appellor* and *appellee*, *lessor* and *lessee*, and *mortgagor* and *mortgagee*. When the suffix moved out of legal English into the wider world, it took this sense with it, so we have words like *trustee* (a person to whom something is entrusted), *addressee* (someone addressed), *referee* (one to whom something is referred), *transportee* (a person who has been transported to a distant colony as a punishment), and so on. The trouble came when a number of words appeared, derived from French reflexive verbs (where the subject and object are the same), in which the person concerned appears not to be the object of the activity, but the one who initiates it; an *absentee* is someone who absents him- or herself, not someone who is 'absented' by another person; a *refugee* is actively seeking refuge, though that situation may have been brought about by

others. These words have been used as a model for creating new ones and the result has been that we now have a number of words in which the useful distinction in the old legal terms has been lost or blurred. The example which is most often quoted is *escapee*, because the person who escapes is rarely a passive agent, but takes the initiative; a better word would be *escaper*. Similarly, *attendees* are people who attend meetings or conferences (also called *conferees*), but a strict interpretation of the suffix might suggest that in both cases those attending have had the experience inflicted upon them (often true, in my experience, but that's not the sense meant). If the meeting is full, such people may also be *standees* (people who are standing because there are no seats). Likewise, a *retiree* is a person who has retired (though this action may in fact have been involuntary).

A lot of new coinages appear by way of compounding or simple putting two word roots together like *chronopsycology* and *cobot*. *Chronopsycology* is the scientific study of the way changes to our daily sleep-waking cycles can adversely influence our ability to work well. It applies mainly to shift workers, but also concerns airline pilots, who regularly move across time zones and who suffer what is grandly called *transmeridian dyschronism* (jet-lag to you and me). We may try to live in a 24-hour society, but chronopsychological research suggests our biological clocks stubbornly refuse to play ball. It seems that if we deliberately subvert our natural sleep patterns we potentially give ourselves a number of health problems, perhaps even chronic fatigue syndrome, and also reduce our ability to learn new skills. A number of chronopsychological laboratories have been established in various places to study these effects and suggest remedies. As a specialist term, *chronopsychology* has been around for several years; it seems slowly to be becoming more widely known (fans of M-Flo may recognise it as the title of one of their songs, for example). It has links with *chronotherapy*, featured here not long ago; the general term for the study of the influence of our body clock on biological function is *chronobiology*. In the past decade a number of new words based on *robot* have appeared, including *cancelbot*, *knowbot*, *microbot*, *mobot* and *nanobot*.

This is the most recent, a blend of *collaborative* and *robot*, which has been invented by two researchers, J Edward Colgate and Michael Peshkin, in the School of Engineering and Applied Science at Northwestern University in the USA. The stimulus for creating it has come largely from motor manufacturers, whose assembly line workers often have to place bulky or heavy components such as instrument panels or windscreens into very restricted situations where the risk of collisions, damage and injury are high. The control programs in *cobots* lay down limits beyond which they cannot be moved so that they and their loads can be directed precisely into position between invisible or 'virtual' walls without bumping into anything. Unlike other engineering robots, *cobots* don't have any motive power of their own and so reduce the risk of accidents still further. In modern English new words are also coined by *contractions or abbreviations* which should be distinguished from *initialisms*, a sequence of the first letters of a series of words, each pronounced separately. Lexicographers make a careful distinction between these and the two other types of shortenings. An *acronym* is a word group created in a similar way to an initialism but which is pronounced as a word. So *HIV* is an initialism, but *AIDS* is an acronym. An *abbreviation* is any contraction of a word or phrase, but it's applied particularly to contractions such as *eg*. Signs for units of measurement, such as *kg*, are technically not abbreviations but symbols, though they commonly use alphabetic characters for ease of reproduction, and they never include stops. But some people just call them all *abbreviations*, though there's a tendency to use *acronym* instead, as being a more important-sounding word.

1.3. Peculiar Features of Colloquial words

It would be better to begin the analysis of this layer of English vocabulary from its most disputable constituent – that of *slang*. This term is very ambiguous and obscure due to the uncertainty of the concept itself. Much has been said but nobody has yet given more or less satisfactory definition for the term. There are some questions that are usually associated with the notion of slang:

- Is slang a specifically English phenomenon?
- Why was it necessary to invent a special term for something as vague as slang?
- Has slang any special features distinguishing it from other lexical groups?
- What are the distinctions between slang and other groups of unconventional English?

Webster in his "Third International Dictionary" gives the following definition for the term: slang is

"1) a language peculiar to a particular group as a) special and often secret vocabulary used by a class (thieves, beggars) and usually felt to be vulgar or inferior; b) the jargon used by or associated with a particular trade, profession, or field of activity;

2) a non-standard vocabulary composed of words and senses characterized primarily by connotations of extreme informality and usually a currency not limited to a particular region and composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usually experiencing quick popularity and relatively rapid decline into disuse". The New Oxford English Dictionary defines slang as follows: "a) the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type; b) the cant or jargon of a certain class or period; c) language of a highly colloquial type considered below the level of standard educated speech and consisting either of new words or of

current words employed in some special sense.” As is seen from these quotations slang is represented both as a special vocabulary and a special language and as such it should be characterized not only by its peculiar use of words but also by phonetic, morphological and syntactical peculiarities. Some linguists when characterizing the most conspicuous features of slang, point out that it requires continuous innovation. It never grows stale. If a slang word does become stale it is replaced by a new slangism.

Galperin suggests using the term “slang” for those forms of English vocabulary which are either mispronounced or distorted in some way phonetically, morphologically or lexically, also it may be used to specify some elements which are usually called *over-colloquial*. But only native speakers can place slang in its proper category because they are creators and users of their native language. Slang is nothing but a deviation from the established norm at the level of the vocabulary. The term slang is so broad that it includes many variants; cockney, public-house, commercial, military, theatrical, parliamentary, journalist, political, military and school slangs. For example, the following expressions belong to the school slang: *bully*, *to crib*, *to smoke* (to redden from shape), *Dame* (teacher), *play hookey* (truant). Common slang words and expressions: *banana oil* – flattery; *ball up* – make a mess; *angel dust* – drug; *answer the call of nature* – to relieve oneself; *brain bucket* – motorcycle helmet; *cherry farm* – penitentiary; *culture vulture* – sightseeing bragger; *go-go kind of a guy* – active vigorous young man. There is a general tendency in England and the USA to overestimate the significance of slang which is regarded as the quintessence of colloquial speech and therefore stands above all the laws of grammar. In spite of being regarded by some purists as a low language, it is slightly praised as “vivid”, “flexible”, “picturesque”.

Jargonisms

Jargon – is a group of words with the aim to preserve secrecy within one or another social group. Jargonizes are generally old words with new meanings

imposed on them. They are absolutely incomprehensible to those outside the social group which has invented them. Jargon may be defined as a code within a code. E.g. *grease* – money; *tiger hunter* – gambler; *loaf* – head. Jargonisms are social in character. They are not regional. Almost any social group of people has its own jargon: jargon of thieves (cant); of jazz musicians, of the military men; of sportsmen. Slang, contrary to jargon, needs no translation. It is not a secret code. It is easily understood by native speakers. Both slang and jargon differ from ordinary language mainly in their vocabularies, while syntax and morphology remain practically unchanged. Some of jargonisms migrate and make their way into the *literary* language of the nation. They may be said to become decarbonized. There is a common jargon and also special professional jargons. It is hard to draw a fast line between slang and common jargon: e.g. man and wife – *knife* (rhyming slang); *manany* (naval jargon) – a sailor who is always putting off a job till tomorrow, from Spanish *manana*-tomorrow; *soap and flannel* (naval jargon) – bread and cheese.

Professionalisms

Professionalisms are words used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms. They name anew already existing concepts, tools or instruments and have the typical properties of a special code. The main feature of professionalism is its *technicality*. Let us compare professionalisms and terms:

- a) Terms- special words in the literary layer That are easily decoded because their semantic structure is transparent, they often enter the neutral stratum
- b) Professionalisms- special words in non-literary layer whose semantic structure is dim, generally they remain in circulation within a definite community

e.g. tin-fish (shipping) – submarine block buster (military)– a bomb especially designed to destroy blocks of big buildings piper (cooking) – a specialist who decorates pastry with the use of a cream pipe a midder case (judiciary)- a

midwifery case outer (boxing) – a knockout blow Professionalisms should not be mixed with jargonizes. Like slangisms they do not aim at secrecy. They facilitate communication in professional sphere. When certain fields of human activity enjoy nation-wide popularity or interest (like sports in Great Britain) their terminology is often used in a transferred way to add emotiveness to common prose: e.g. from O’Henry’s “Duel”: “Father Knickerbocker met them at the ferry giving one a *right-hander* on the nose and the other an *uppercut* with his left just to let them know that the fight was on...” Professionalisms also help to depict the natural speech of a character, to show his occupation, education, breeding, environment, often even psychology.

Dialectal words

Dialectal words – those words which in the process of integration of the English national language remain beyond its literary boundaries and their usage is generally confined to a definite locality. When these words are used in emotive prose they are meant to characterize the speaker as a person of a certain local origin, breeding and education. Some dialectal words have become familiar in a good and standard colloquial English and are universally accepted. e.g. *lass* (Scottish)– beloved girl; *lad* – young man; *daft* – silly mind; *flash*– trouble; *cutty*– naughty girl; *tittie*– sister; *hinny* – honey; Australian: *brekky*– breakfast, *mossie*– mosquito, *Oz* – Australia, *Pommie*– a Britisher, *postie*– postman. Among other dialects used for stylistic purposes in literature one should mention Southern dialect (Somersetshire, in particular). It has a phonetic peculiarity: initial [s] and [f] are voiced and written in the direct speech as [z] and [v]: e.g. folk – *volk*, found – *vound*, see – *zee*, sinking – *zinking*. Dialectal words are only to be found in the style of emotive prose and very rarely in other styles. The unifying tendency of the literary language is so strong that dialects are doomed to vanish except those which are met in fiction. Some writers make an unrestrained use of dialects in the effort to color both the narration and the speech of characters thus making the reading

and comprehending difficult. Others - use dialectics sparingly, introducing only words understandable to the average intelligent reader.

Vulgar words or vulgarisms

Vulgar words, according to the Shorter Oxford Dictionary, mean a) words or manes employed in ordinary speech, b) common, familiar words, c) commonly current or prevalent or widely disseminated words. In Webster's New Internal Dictionary six meanings are repeating in variations the ones given above and only the seventh is different :”g) words marked coarseness of speech or expression; crude or offensive in nature; lewd, obscene, or profane in expression, indecent, indelicate”. The two last meanings are the foundation of what we here understand as vulgarisms.

Vulgarisms, thus, are: 1) expletives and swear words which are of an abusive character: damn, bloody, hell, goddam; 2) obscene words (4-letter words the use of which is banned in any form of civilized intercourse). Vulgarisms possess a strong emotional meaning which denotes the speaker's attitude towards the object in question. They say in middle Ages and down to the 16th century these words were accepted in oral speech and even in printed one. Vulgarisms are often used in conversation out of habit, without any thought of what they mean, or in imitation, not to seem old-fashioned and prudent. Their function is to express strong emotions, mainly annoyance, anger, vexation and the like – in fiction and only in direct speech. Not every coarse expression can be considered a vulgarism. Coarseness may result from improper grammar, non-standard pronunciation, misuse of certain words, and deliberate distortion of words. These are improprieties of speech but not vulgarisms. Some coarse words become vulgarisms only when used in a specific context:

| Coarse word | Refined term (literal) | Refined term (figurative) |
|-------------|------------------------|--------------------------------|
| Bullshit | Excrement from a bull | False or exaggerated statement |
| Fart | Breakwind | A person with stupid judgment |

| | | |
|-----------------|----------------------------------|----------------------------------|
| Shit | Feces | Unreasonable treatment |
| Bastard | Child born to unwed parents | Hateful, untrustworthy person |
| Son of a bitch | Male child born to unwed parents | Hateful, untrustworthy person |
| Kick ass (verb) | Kick someone in the buttocks | Soundly defeat a person or group |

Colloquial coinages and nonce-words

Unlike those of a literary character colloquial coinages are spontaneous and elusive. Not all of them are fixed in dictionaries or even in writing and most disappear from the language leaving no trace. Colloquial coinages are not usually built by means of affixes but are based on certain semantic changes or contraction. e.g. *aggro*– aggravation; *caff*– cafeteria; *combo* – combination; *info* – information; *promo* – promotion; *deb* – debutant; *trad*(itional) jazz, *sarge*- sergeant Therefore they are not actually new words, but new meanings to existing words. Sometimes it is difficult to distinguish between nonce-words of bookish and colloquial origin. Some words undoubtedly sprung from the literary stratum have become popular in ordinary colloquial language and acquired new meanings in new environment. Some nonce-words may acquire legitimacy and become facts of the language. There are also such nonce-words which become noticeable and may develop into catch words then they are fixed as new colloquial coinages and cease to be nonce words. They are labeled as *slang*, *coll.*, *vulgar* or something of this kind. Some colloquial coinages are made by means of contamination: *S'long*, *c'mon*, *gimme*, *dee jay*, *hatta*, *gonna*, *donna*, *leggo* – and abbreviation *Ally-Pally* – AlexanderPalace, *archie*– Archibald gun machine.

Summary to Chapter I

This chapter is devoted to learn information on types of lexical layers, neutral words, colloquial words, literary words. The word stock of any language may be presented as a system elements of which are interconnected, interrelated and yet interdependent. Lexicology suggests many ways of classifying any vocabulary but for the purpose of stylistic analysis we may represent the whole word stock of English language as the domain divided into two major layers: the literary layer, the neutral layer and the colloquial layer.

The stimulus for creating it has come largely from motor manufacturers, whose assembly line workers often have to place bulky or heavy components such as instrument panels or windscreens into very restricted situations where the risk of collisions, damage and injury are high. The control programs in *cobots* lay down limits beyond which they cannot be moved so that they and their loads can be directed precisely into position between invisible or 'virtual' walls without bumping into anything. Unlike other engineering robots, *cobots* don't have any motive power of their own and so reduce the risk of accidents still further.

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Chapter II

2.1. Translation of colloquial words

Colloquial language as found in typical conversations is different than text found in technical manuals, newspapers and books. Phrases tend to be shorter, less sophisticated, and may often contain violations of linguistic rules and conventions found in written language. A great deal of research in machine translation (MT) has focused on the translation of non-colloquial language.

We have tackled an MT task involving the translation of Colloquial English (CE): the translation of the closed-caption text that is transmitted with the vast majority of North American television programs (and all major release videos). The translation of closed-captions need not be as accurate to be highly understandable if the translation is presented simultaneously with the original television broadcast; visual and contextual information from the broadcast can be used to supply additional information, just as is done with the usual presentation of the original closed caption text.

After examining the issues specific to the translation of CE as found in closed captions, we shall describe a lexical approach which is well suited for the translation task. We will then introduce a fully automatic large-scale multilingual natural language processing system for translation of CE input text as found in many closed-caption broadcasts, and examine issues relating to extension of the system for handling additional languages. The linguistic informations explicitly represented in grammars and lexicons making up language specific modules, so that modules for additional target languages can be added in the future. Spanish target language modules have already been developed, with Brazilian Portuguese modules currently under development. Some results about the current system performance will then be presented.

The translation of closed captions is very peculiar and differs in many ways from any other linguistic domain currently tackled by machine translation systems. In this section, this peculiarity will be described, with reference to the

characteristics of the language found in closed captions, and the conditions under which the translated closed captions would be used.

CE sentences tend to be very short. Analysis of 11 million words of text captured from typical North American prime-time television broadcasts has shown the average sentence length to be 5.4 words, with approximately 75% of the sentences in the corpus having a length of 7 words or less and 90% of the sentences consisting of 10 words or less. In many cases they are not actually complete sentences, but phrasal fragments of some kind. Their syntax is considerably simpler than that found in written text. Phrases tend to have a very simple structure, subordination is rarely used and parataxis is often used instead. Elliptical expressions are frequently present.

CE contains a good deal of idiomatic expressions and slang, and is frequently ungrammatical. Moreover, although closed captions are written text, they are meant to render spoken language and therefore they contain those phenomena which characterize spoken language: hesitations, interruptions, repetitions, non-linguistic utterances, etc. A taste of the kind of text available in closed captions is provided by the fragment in Table 1, taken from the script of the film.

Copycat.

Ambiguity is a further issue related to closed captions. On the one hand, the shortness of phrases leaves little room for syntactic ambiguity. On the other hand, semantic ambiguity is often a problem. The comprehension of a dialogue relies heavily on contextual information not available in closed captions. Therefore, the meaning of a sentence is sometimes difficult to recover.

Unlike translating technical manuals or weather reports, translating TV programs means dealing with an unrestricted semantic domain. Since we cannot currently provide the system with any of the current means to deal with a semantic domain (world knowledge data bases, example based training, etc.), it is apparent that the system cannot currently obtain a truly semantically accurate translation. Therefore, in the traditional MT dilemma between *robustness* and *accuracy*, we

definitely favor the former over the latter. However, the disadvantage of dealing with an input stripped away from its visual context is countered by its symmetrical advantage that the user need not rely only on the translated text in order to understand its meaning: users can employ the visual context to make sense of the translations. Therefore, translation acceptability to the end user can be improved by the additional content and context provided by the images and soundtrack.

In the light of the remarks above, the traditional requirement of *meaning equivalence* between source and target sentence can be weakened in the present context to a requirement of *meaning subsumption*. As we have shown, the goal to achieve fully meaning equivalent translations (i.e. target sentences that, ideally, can be re-translated to their source sentences) is hardly achievable in the present context, but fortunately is also less necessary than in other MT domains. More modestly, our goal is to obtain an output consistent with the input, in the sense that its content, although less specific than the intended input meaning, must be coherent with it and hence with its context. If such a goal is achieved, the user is likely to be able to recover from the context the lesser information not found in the translation.

Given this context, the traditional measure of accuracy of translation can be replaced by a measure of acceptability of translation. Sentences and phrases will be acceptable not only in the case where they are accurate, but also in the case where they are understandable by the viewer in the context of the simultaneous television broadcast. Acceptability is thus defined in terms of the end user [Church and Hovy, 1993]. Indeed, translations that contain one or two minor errors (involving say lexical choice or modifier placement) will often be acceptable to the end user in the final viewing context.

Adam Kendon (2004:7) defines an “Utterance” as, any action or complex of actions treated by Participants in interactional situations, in order to give information; in other words, any unit of activity that is treated as a communicative move. He adds that, these units of activity may be constructed from speech or visible bodily actions or a combination of both of them.

Lyons (qtd in Palmer 1981:41) believes that a distinction should be drawn between utterance meaning and sentence meaning. Sentence meaning can be identified from its grammatical and lexical features but by utterance meaning he means, the part of meaning of a sentence which is not directly related to the lexical and grammatical features but it is obtained either from associated prosodic and paralinguistic features or from the context, in which it occurs.

Charlotte Bosseaux (2007:14) states: “narratology is concerned with the study of narratives, their structure, function, themes, conventions and symbols.” MiekeBal (2009:3) defines the narrative text as, “a story that is told, conveyed to recipients and this telling requires a medium; that is, it is converted into signs.” Bal (ibid: 9) presents the following characteristics for the narrative texts:

1. Two types of 'speakers' utter the signs that constitute the narrative text; the first one does not play a role in the fabula (series of related events caused or experienced by actors) but the other does. This difference exists even when the narrator and the actor are the same person.
2. Three layers are distinguished in a narrative text: the text, the story and the fabula.
3. The contents that a narrative text conveys to its readers is a series of connected events caused or experienced by actors presented in a specific manner.

Lawrence Venuti (2000:467) states: A translation of a foreign novel can communicate, not simply dictionary meanings, not simply basic elements of narrative form, but an interpretation that participates in its potentially eternal afterlife in succeeding generations and this interpretation can be one that is shared by the foreign language readers for whom the text was written. Newmark (1988:171) states that there is no advantage in making generalizations about translation of novels. He believes that the translator should pay attention to the issues that may be problematic to him like: importance of the source language culture and the author's moral purpose to the reader; also source language conventions, the author's idiolect and translation of dialect; the distinction between personal style and the norms of the source language. These are the problems which

have to be settled in each text. He also continues that in translating some novels the most important thing has been the introduction of a new vision which injects a different literary style into another language culture.

McCrimmon (1963: 169) states that the word „colloquial“ is defined by the American College Dictionary as “characteristic of or appropriate to ordinary or familiar conversation rather than formal speech or writing.” He explains that this definition does not mean that a colloquial word is incorrect or undesirable or slovenly but the closest synonym is conversational. McCrimmon adds: “a colloquialism is any word or expression which might appropriately be used in conversation among educated people.” He believes that this definition of colloquial word makes it a broader term than popular words or idioms.” He also adds that colloquialisms include popular words and idiomatic constructions. They also include constructions which are not strictly idioms, especially abbreviated or clipped forms of more formal words, such as 'ad' for 'advertisement'.

Slang is one of the most arguable issues in language. Many scholars have been working on it for years (Hunsinger, 2011; Weintraub, 2004; Jackson, 2003; Eble, 1996; Allen, 1998; Flexner, 1960; Anderson and Trudgill, 1990; Strenstör, 1999). It is not an entirely new concept (Cowden, 1925; Roberts, 2008); nevertheless, it is one of those phenomena that should be considered. Some scholars also believe that slang is a language with a known style and is used by a certain social group for instance, teenagers may use a special slang which cannot be fully understood by the people standing outside (Leech and Svartvik 1981; Allen, 1998). In literary translation, translation of slang causes serious problems because slang is language and culture bound and never occurs in simple or denotative meanings (Stolt, 2010; Eriksen 2010). Particularly, when translating literary works that belong to two wholly culturally different countries may be indispensably and instantly recognized. In order to deal with this kind of problems in translation, different strategies are used by translators, so it is useful to discuss and categorize these strategies in order to help translators to make the best and appropriate decisions while translating.

Purpose and Significance of the Study

For the aim of this study, a novel called —*The Catcher in the Rye*” by Salinger was considered and the problems of slang translation were investigated based on Venuti's model. In spite of the copious translation papers and theses in Iran, few are related to translation of slang, thus regarding the above-mentioned novel in which so many slang expressions are used, it was found to be a suitable topic for demonstrating the success or failure of slang translations in the book.

Lamberts (1998) believes that the aim of literary translation is to meet a need in the literary culture of the target language; so to deal with these needs and the translation strategies applies to discuss them is useful for explaining the literary relationships and conventions, and consequently, the literary translation. Moreover, he emphasizes the impact of translated literary works in creating the dynamics of discourse and culture. He mentions that the nature of literary translation makes scholars consider and investigate the conditions under which translation is produced. Therefore, it is not easy to study state of translated literary works especially in terms of the visibility or invisibility of literary translation. According to Lambert, when a translation is produced in an explicit way, it is regarded as a visible translation and when it is disguised as an original work, it is considered as an invisible translation and for this reason, many foreign literary works remain unknown. He demonstrates that translations which are invisible indicate the valuable position of translated works which play a key role in the development of the target literature (Venuti, 1995 and Gentzler, 2001).

Culture is another key issue which should be considered in translation of literary texts. Snell-Hornby (1990) introduces a new concept called 'the cultural turn' and says that this is a viewpoint that regards translation as a cultural and political issue not merely as a textual one. Bassnett and Lefevere (1990) explain that cultural turn emphasizes on the relationships between language and culture and show that how culture influences and constrains translation and contains other areas such as history and conventions. Other scholars believe that translating

cultural words and expressions in literary works is difficult due to cultural implications in translation (Newmark, 1988; Nida, 1964; Bassnett, 1991).

Concerning the conception of culture and translation, Toury (1978) believes that translation involves both language and culture (Schaffner, 1995). Thus, the way of treating the cultural aspects of a SL and finding the most appropriate technique for a successful conveying of these aspects in the TL is one of the most problems of translators. Baker (1992) states that sometimes in translation, a SL word express a social or religious concept which is not known in target culture, and it usually occurs due to cultural differences in languages which this cause problems in translation from SL into TL. Venuti (1995) notes that because of differences between SL and TL, linguistic and cultural similarities should be found. In addition, he believes that translation should emphasize on cultural differences. On the other hand, Shuttleworth&Cowie (1997) argue that cultural approach in translation is used for anthropological studies.

A. Invisibility of the Translator

One of the significant areas in the recent translation theories has been devoted to the fact that whether the translator should remain invisible. Venuti in his book, *The Translator's Invisibility* (1995) discusses invisibility in the canon of English translation and says that the translator should be visible by resisting and changing the condition under which translation is produced or theorized, particularly in English-speaking countries. Here this scope is restricted to literary translation, where more criticism is produced. He discusses invisibility with two types of translation strategy, domestication and foreignization. With regard to cultural issues in translation, Venuti's notions of foreignization and domestication provide a useful conceptual approach in the area of intercultural transfer. These strategies concern both the choice of text to translate and the translation method. Venuti's theory is based on Friedrich Schleiermacher's essay (1813/1992) —*On the different methods of translating*” where he introduces two concepts of foreignization and domestication. Venuti (1995) says that domesticated translation mirrors the author, considers the foreign text as the original text and the translated

work as a derivative text. He says that foreignized translation can show the cultural differences or otherness in such a way the gains and losses in translation are shown and the cultural gaps are highlighted.

B. Slang

In the relevant literature, most definitions of slang show a tendency towards a sociological view of the phenomenon (Eble, 1996; Allen, 1998; Mattiello, 2008; Coleman, 2004). Roberts (2008) says that the slang words and expressions were frequently used in ancient Greek and Roman literature. Flexner (1960) says that slang is a subtype of vernacular language that is considered as a level of usage and is not accepted as good and formal usage by the majority. Dumas and Lighter (1978) reject the classical definition of slang and explain a 'true slang' devalues a formal speech or writing and it is regarded as a taboo term in ordinary speech with people who belong to a higher social class. Leech and Svartvik (1981) define slang as a language which is not unknown and is used by people who belong to a certain social group, for instance teenagers. People outside a particular social group cannot fully understand slang. Slang shows the intimacy and solidarity of the ones who use it. Anderson and Trudgill (1990) remark that slang is a wider concept than vernacular language, as it is not strictly indigenous local speech. It is, instead, a hybrid language and often permeated with foreign lexical material. Coleman (2004) notes that slang is not long-lived and is used to specify in-groups and out-groups. In this regard, Mattiello (2005) mentions that sometimes, slang is used to show the solidarity or intimacy among the members of a group and then he distinguishes between general and specific form of slang. General slang is used to violate the standard usage and is not restricted to groups, however, specific slang is used by people with common age and experience like college students.

During the translation we can use such kind of translation ways in translating colloquial words. They are meaning in equivalence, transformation, lexical equivalence and others.

Ҳар тугул этигимни кунжига доим газета қистириб юрар эдим.

Anyway I used to put paper to the edge of my shoes.

In this sentence there is a colloquial word in Uzbek language. This word is “Ҳартугул”. During the translation we can translate this word using the lexical equivalence and it was changed into “anyway” in English. This colloquial word consists of two words: pronoun+noun. It express in the sentence with adverb.

Зехн солиб қарасам, не кўз билан кўрайки, гўза кўсакларини катта-катта кўкўимтир, қорамтир қуртлар еб ётибди.

When I looked at attentively, I saw that big blue, black silkworms are eating unripe cotton bells.

In this sentence there is word combination related to colloquial word. In Uzbek language “*еб ётибди*” is colloquial word combination and it is translated into “are eating”. During the translation we can use the equivalence for giving English version of this word. Because the score of this word combination is “*емоқ*” and if we translate this word combination word by word it will be “eating”.

Бир хўжаликнинг ишлайдиган одамлари етишмай гўза экилган далани ёввойи ўт босиб кетибди.

The cotton field was covered with strange plants because of lack of farm workers of an agricultural farm.

In this sentence “*босиб кетибди*” is related to colloquial layer. It is translated into “was covered”. During the translation we gave the English equivalent using the equivalence method of translation. This colloquial word consists of two simple words. The structure of it is verb+verb. It expresses in the sentence with predicate.

Халқ билан гаплашавериб пишиб кетган.

He *became experienced* talking to people very much.

There is a colloquial word in this sentence. It is “*пишиб кетган*” in Uzbek and it is translated into “became experienced”. During the translation we used lexical

equivalent to translate this colloquial word. It consists of two simple words and translated into English as word combination.

Бирпасўтмай, ҳали идорага ҳам кирганим йўқ эди.

Not passing little time, I have not entered the office yet.

In this sentence there is a colloquial word. It is “*Бирпасўтмай*” translated into “*not passing little time*”. During the translation we used addition method of translation. In translation Uzbek word “*Бирпас*” translated into “little time” and “*ўтмай*” translated into “not passing”.

2.2. Translation of neutral words

Newmark (1988b) mentions the difference between translation methods and translation procedures. He writes that, "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p.81). He goes on to refer to the following methods of translation:

-*Word-for-word translation*: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.

-*Literal translation*: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.

-*Faithful translation*: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

-*Semantic translation*: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.

-*Adaptation*: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.

-*Free translation*: it produces the TL text without the style, form, or content of the original.

-*Idiomatic translation*: it reproduces the 'message' of the original but ends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

-*Communicative translation*: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (1988b: 45-47). "I never swear in Spanish. I simply cannot. The words are too heavy and are truly a taboo for me." (Dewaele, 2004b:95).

The above quote illustrates how most of the bilinguals feel about their two (or more) languages: they experience greater emotional intensity when using their native language (L1) than when using their second language (L2) or other

languages (LX). This intuition has been investigated by several different paradigms and different stimuli. Various studies have shown the importance of including different types of stimuli; since they can result in different outcomes (e.g., Guillet & Arndt (2009) and Jay, Caldwell-Harris, & King, 2008). In this paper, we will first discuss the different findings between taboo and negative words in bilingual research. Then, we will give a short overview of the qualitative research in this domain; next we will discuss previous quantitative research. Furthermore, we will present a short overview about the different physiological studies that have been conducted in this field. Finally, we proceed to our own investigation.

During the translation we can use various methods of translation according to P. Newmark. Here we can mention some example sentences related to neutral words “Modest-rescuer” by I. Gafurov.

Ўша пайтлар ишлайдиган одам кам бўлишига қарамай, текширишлар турли комиссиялар ғоятда кўп бўларди.

Although there were few people at *those times* there were many different commissions.

There is a neutral word in this sentence. The Uzbek word “*Ўша пайтлар*” is neutral word and is translated into “those times”. There we used word for word translation method at the process of translation. In original text neutral word consists of two words and it also consists of two words in Target language.

Ўзи озгин.

He is slim.

This is simple sentence and there is neutral word in this sentence. The Uzbek word “*озгин*” is translated into “slim”. During the translation of this sentence we used the lexical equivalent.

Фаргона аёллари жилмайсалар жуда ҳам чиройли бўлиб кетадилар.

When Fergana women smile they become more prettier.

There is a neutral word in this sentence. It is Uzbek word “*чиройли*” is neutral word. This word is also used for colloquial layers. The version of this word in literary layer is “гўзал, лобар”. This word is translated into “beautiful”. During the translation we use the lexical equivalent.

Улар лўнда, қочириқ лутфга мойил тилда сўзлашадилар.

They talk to each other in short and ironic language.

In this sentence a neutral word participated. It is Uzbek word “*лўнда*” and it is translated into “short”. During the translation we used the lexical equivalent.

Фарғонани энг кучли хамма там берган одами ким экан?

2.3. Translation of literary words

“Literary Translation” is a term used loosely to refer to the translation of literature. Perhaps 'translating literature' or 'the translation of literature' is more accurate than 'literary translation' for the latter can be sometimes 'unliterary' in the sense that the translation of an SL literary text may fail to be literary in the TL. That said, the term is used to be understood as a reference to the translation of literature that is hoped to be literary in the other language.

Some classic writers, poets and men of letters including Dryden, Saint Jerome, Humboldt Benjamin and others differing views about the possibility and the impossibility of translation (which is by implication literary translation) (see Schulte *et al*, 1992, for further details). Oddly enough, this controversy about a dichotomy of two extremes, the possibility and impossibility of literary translation is still going on these days. Strong voices like Humboldt in the 18th and 19th Centuries and the two pioneers of the Relative Theory of Language, Sapir and Whorf in the 20th Century, were heard about the impossibility of translation, due to their acculturation of language. To them, language is culture-specific and an expression of culture. It is a part of culture with which it is impregnated. In this sense, the linguistic relativity has far-reaching implications for translation, rendering it impossible, especially literary translation which is imbued with culture (see also *ibid.*, Boase-Beier, 2006 and Rojo, 2009 for further argument).

This unfortunate line of argument has continued up today with scholars like Snell-Hornby, Bassnett-McGuire, Robinson and others who claim that language is a part of culture, not the other way round, i.e. culture is a small part of language represented by cultural terms and some special ways of expressing meaning in a language; the other greater part of language is 'universal', i.e. non-cultural and common in all languages to all peoples the world over. These 'universals' - i.e. the vast majority of neutral words and expressions - are the integral part of language that makes translation possible. Snell-Hornby, to cite one example, calls 'linguistic equivalence' and illusion, a chimera. She maintains that the concept of culture represents a totality of knowledge, proficiency and perception. Language is an

integral part of culture, therefore, the translator needs to be not only bilingual, but also bicultural (1988: 42). This renders translation impossible, for biculturalism is *impossible* I believe. This approach to translation is outdated now due to the unstoppable continuation of the practice of translation and publication of great translations of great literary works by great translators worldwide.

Not only that, the unprecedented prosperous development of, and urgent need for translation as a discipline and practice is further confirmed evidence for yet a greater possibility of translation, whether Snell-Hornby and Company like it or not. She herself has minimized impossibility into difficulty of translating literary texts: "Literary texts, especially those embedded in a culture of the distant past, tend to be less easily translatable than those texts dealing with 'universals' of science". One still wonders about having a literary text which is not embedded with culture, past and present. Furthermore, this statement seems to be paradoxical with her claim of the totality of the culturalization of language as she concedes by implication that only some literary texts are embedded with culture, the rest are not, which is again not quite right for all literary texts are imbued with culture. Even Venuti, who criticizes the universal views of translation for ignoring cultural relativity, is himself admitting universalism about the nature and, hence, translation of literature (2000: 124. See Boase-Beier, 2006: 14).

Like describing the notorious statement, 'translators are traitors' (*Traduttori traditori*) as a very old joke by Raffel (1988), it is sensible an approach to literary translation to stop describing it as impossible, even poetic texts, as Dryden and Jakobson claim, although the latter admits the possibility of what he calls a 'creative transposition' of literature (see Schulte *et al*, 1992 and Boase-Beier 2006: 13). A more practical approach is to declare that "the debate on the impossibility of translation seems pointless if we adopt a more flexible approach that shuns the belief in an extreme linguistic relativism. Another good reason to end this debate on the impossibility of translation is the undeniable importance of translators in society" (Rojo, 2009: 21). As she rightly says, and in an answer to those who question the possibility of translation, "why justify an almost four-

thousand-year-old practice that continues to play a central role in modern society?". She adds, "how is translation going to be impossible if the shelves of bookstores and libraries are full of translations" (ibid., 26) (see also above). At best, and as Landers suggests, we may talk in terms of "the uniqueness of literary translation" being a creative process in the first place (2001: 7-10).

Now, what is *Literary Translation*? Anani defines it crudely as "the translation of the different genres of literature including poetry narrative and drama. Like other types of non- literary translation, it involves transforming a verbal code into a different code, but unlike them, it is concerned not only in the referential meaning of words but also in their significance and effects" (1997: ch. 1). Landers defines literary translation in terms of uniqueness and creativity, describing it as "the most demanding type of translation". However he does not provide a straightforward definition for it throughout (2001). Most writers and translation theorists have not provided definitions for literary translation in clear terms. However, some classic writers define it through the literary translator's tasks and characteristics, what is translated (i.e. the spirit rather than the sense), the method of translation (i.e. free translation (or Dryden's 'paraphrase'), not literal translation), or the function of the translation (that is, to educate readers in foreign literatures and cultures, increase the expressivity of meaning of one's own language, etc.) (see Schulte *et al*, 1992). Others, like Landers and Newmark, define literary translation in terms of problems and main characteristics of literary language. Newmark singles out five main features of literary language that have to be rendered by the translator: (1) figurativeness and allegory; (2) onomatopoeic nature (that sound is as important as meaning); (3) rhythm; (4) each word counts; and (5) full of polysemous words and collocations. (1998: 102-3).

None of the previous definitions - or semi-definitions – can be satisfactory. A comprehensive definition in clear terms is required:

I define literary translation as a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the

original, especially, re-registration, semantic density, syntactic and lexical intricacies, polysemy, Displaced interaction, multi-layeredness, symbolism / hypersemanticization, aestheticism, figurativeness and, most importantly, tone: the involvement of human feelings, sentiments and emotions.

The next point in order is at the heart of this paper, that is, 'the literary translator'.

Like any professional, the literary translator has to command certain capabilities and qualifications. I must insist that inasmuch as we do not have an ideal, or perfect translation, literary or other, there is *no ideal or perfect translator*, literary or other. Therefore, we have to come down to earth, be realistic and lower our expectations regarding the translator's potentials. Some of these potentials are shared by all types of translators; others are unique to literary translators only. The following list suggests a number of qualifications to be commanded by all types of translators in general including the literary translator, followed by another list especially for the latter's faculties and proficiencies.

(1) Due respect for the profession with a view to faithfulness and moral commitment to translating texts from one language into another. No deliberate additions, alterations, deletions or obliterations are exercised on the original unless justified on solid social, religious, cultural, moral, ideological or other grounds.

(2) Accuracy of rendering in the sense that everything in a text should be included or taken into account in translation, but not necessarily translated verbatim.

(3) Mastery of the two languages concerned in the translation, the SL and the TL, regarding the basics of their grammars (word order, major sentence and clause types, parsing, tenses, etc.), vocabularies (word combinations / collocations, technical terms of different fields and types, main figures of rhetoric, etc.), sound features (alliteration, assonance, consonance, rhyme, rhythm, and preferably a general idea about scansion, meter and foot).

(4) Competence in *tone*. Landers defines tone as "the overall feeling conveyed by an utterance, a passage, or an entire work, including both conscious and

unconscious resonance" (2001: 69). That is why he regards it as one of the essential capabilities of the translator (ibid.: 8). Further, Anani assigns a whole chapter for 'tone' in literary translation, defining it in terms of an attitude of irony, humor, seriousness, overstatement, understatement, etc. of the SLT author, which are prone to change from one age to another, and one language to another (1997: ch. 5).

(5) Good knowledge of the different types of style of both languages: grammatical, lexical and phonological features of style, in addition to the stylistic scales of formality (i.e. frozen formal / classical, formal / standard, informal, colloquial, slang, etc.). They can be sometimes essential to meaning in the various types of text.

(6) Good command of the differences between the conventions of the two languages involved, regarding the use, or non-use of formal / standard, old or modern, or colloquial, or mixed in both languages, or either language. In the case of English and Arabic, for example, while the conventions of English allow for a large use and

borrowing from colloquial dialects, written Arabic conventions do not, and are still resistant to colloquialisms of all types. Written Arabic is standard only, but it is usually Modern Arabic described as MSA (Modern Standard Arabic), and occasionally old Arabic, or CA (Classical Arabic). Old English, on the other hand, has disappeared from today's formal / standard written dialect. It might be the case that, as Landers suggests, "the half-life of a translation ... is from 30-40 years; every 30 years (or 40 or 50 ...) the translation loses half its vitality, its freshness, to communicate to the reader in a contemporary voice" (2001: 10).

(7) Good knowledge of the SL culture, not necessarily to the same extent of the translator's knowledge of his / her native culture, for, unlike bilingualism, biculturalism is far-fetched.

(8) Good awareness of the world around us, and the knowledge shared by all humans about the latest changes and developments with respect to science and technology, cultures, social, political, religious, moral and ideological values and attitudes.

(9) Due respect for the TL readership's religious, moral, social, cultural and ideological sensitivities and values. The translator is not an insensitive dolorous duck, but a sensitive human being who has feelings, values, sensitivities, biases, prejudices, attitudes and points of view.

(10) Specialism in translation (a higher degree), or at least a considerable proportion of background knowledge about *translation theory* (basic principles, guidelines, SL text, writer and translator's intentions, writer and translator's attitudes, SL and TL norms, problems and procedures / solutions) and, more importantly, the main *translation methods* (literal / semantic, free / communicative, pragmatic, non-pragmatic, creative, non-creative / ordinary, poetic / non-poetic, literary / ordinary, etc.): what, when and how.

(11) The translator's personal possession of the best and latest monolingual and bilingual dictionaries and references, alongside online facilities in this regard. One or two references never make a good translator.

Here we can mention some sentences in which participated literary words and the translation of them into English:

Худуларим гўзал ерлардан ўтади, менинг меросим ўзимга хуш ёқади.

My regions spread along beautiful lands, I like my heritage very much.

In this sentence there is a phrase consists of two words related to literary word. This is in Uzbek language, “хуш ёқади”. We translated this word into “like very much”. Here we can use meaning in equivalence as a method of translation.

Менга ақл-идрок ато этган(берган) Аллоҳимга ҳамду –санолар(шукрона) айтаман.

I thank to my God for giving intellect to me.

There two literary words in this sentence. They are “ато этган” and “хамду –санолар”. There we should use the equivalence in translation. Firstly, “ато этган” is translated into “gave” and the word combination “хамду –санолар” into “to thank”. If you pay attention to morphological changes in translation of these words we can see that compound noun in Uzbek language exchanged into English like simple verb “to thank”.

Университетдошим менинг шу кезларҳол-беҳол бўлиб юрганимда хабар топибди.

My course-mate informed me when I was sick at that time.

There are two literary words in this sentence. They are “ҳол-беҳол” and “хабар топибди”. The first is compound word according to lexicological point of view. And the second is phrase according to lexicological point of view. These words are translated into English: *informed* and “*become sick*”. There compound word “hol-behol” is used as the equivalence of method in translation.

*Лекин марғибдан эсиб турган шамол кўп ўтмай яна **қора** булутларни хайдаб келди*

The wind blew from west side, in a little time, took driving the black clouds

Uzbek word “қора” is adjective and means the colour of things. It is being translated into English as “Black”, because of it was equivalent of this.

*Навбатчи қиз телефонда ким биландир гаплаша туриб, чаккасидаги сочлари бир текис **оқарган** хушмуомала бу йўловчига қараб-қараб қўйди*

Duty girl, conversing in the phone, looked at the kindly passenger with hairs gone to white

In this example, we can see the change of the sentences, namely, Uzbek name of colour “оқ” is functioning the verb. “оқарган”, which is being translated

into English as “gone to white”, but, all the time, the meaning of it dedicates the name of colour.

Йўлнинг ўнг томонида адир қорайиб кўринар, ялонгоч дарахтларнинг шохлари илтижо билан чўзилган панжадек харакатсиз турарди

...On the right side of the road there was hill seen in black color, twigs of naked trees stood without moving as if they are holding out their fingers....

Summary on Chapter II

In Chapter II we have learned about translation of colloquial, neutral and literary words and analyzed how they translated into Russian language.

During the translation we can use such kind of translation ways in translating colloquial words. They are meaning in equivalence, transformation, lexical equivalence and others.

Ҳар тугул этигимни кунжигга доим газета қистириб юрар эдим.

Anyway I used to put paper to the edge of my shoes.

In this sentence there is a colloquial word in Uzbek language. This word is “Ҳартугул”. During the translation we can translate this word using the lexical equivalence and it was changed into “anyway” in English. This colloquial word consists of two words: pronoun+noun. It express in the sentence with adverb.

During the translation we can use various methods of translation according to P. Newmark. Here we can mention some example sentences related to neutral words “Modest-rescuer” by I.Gafurov.

Ўша пайтлар ишлайдиган одам кам бўлишига қарамай, текширишлар турли комиссиялар ғоятда кўп бўларди.

Although there were few people at those times there were many different commissions.

There is a neutral word in this sentence. The Uzbek word “Ўша пайтлар” is neutral word and is translated into “those times”. There we used word for word translation method at the process of translation. In original text neutral word consists of two words and it also consists of two words in Target language.

Here we can mention some sentences in which participated literary words and the translation of them into English:

Худуларим гўзал ерлардан ўтади, менинг меросим ўзимга хуш ёқади.

My regions spread along beautiful lands, I like my heritage very much.

In this sentence there is a phrase consists of two words related to literary word. This is in Uzbek language, “*xyu ëqadu*”. We translated this word into “like very much”. Here we can use meaning in equivalence as a method of translation.

CONCLUSION

The results of this study show that slang items are considered to be a major challenge in the translation process, since it is not just a matter of rendering words, but rather a transforming of other's culture. Although the versions translated by means of foreignization preserve the cultural flavor and formal features of the ST, show the cultural diversity, signal the linguistic as well as cultural differences, and help the target readers which is their purpose of reading translated works to understand the foreign culture, it may be difficult for the TT readers to accept, understand and enjoy the translation. Since in the translation of slangs as culture-specific items, it is better to find target equivalents for the unfamiliar and unknown terms instead of remaining them un translated or using neutral terms, and if the translators cannot find the appropriate target equivalents, they can use foreignization strategy and retain the cultural terms so that the target language readers know and understand about the source language culture. Finally, it should be emphasized that neither domestication nor foreignization are absolutely used in translation process and they should be concurrently used to produce an cultural and understandable translation for the target readers. Although some stylists consider translation "sprinkled with foot notes" undesirable, their uses can assist the TT readers to make better judgment of the ST contents. In general, it seems that the procedures 'functional equivalent' and 'notes' would have a higher potential for conveying the concepts underlying the CSCs embedded in a text; moreover, it can be claimed that a combination of these strategies would result in a more accurate understanding of the CSCs than other procedures. Various strategies opted for by translators in rendering allusions seem to play a crucial role in recognition and perception of connotations carried by them. If a novice translator renders a literary text without paying adequate attention to the allusions, the connotations are likely not to be transferred as a result of the translator's failure to acknowledge them. They will be entirely lost to the majority of the TL readers; consequently, the translation will be ineffective. It seems necessary for an acceptable translation to produce the same (or at least similar) effects on the TT readers as those created by

the original work on its readers. This paper may show that a translator does not appear to be successful in his challenging task of efficiently rendering the CSCs and PNs when he sacrifices, or at least minimizes, the effect of allusions in favor of preserving graphical or lexical forms of source language PNs. In other words, a competent translator is well-advised not to deprive the TL reader of enjoying, or even recognizing, the allusions either in the name of fidelity or brevity. It can be claimed that the best translation method seems to be the one which allows translator to utilize 'notes.' Furthermore, employing 'notes' in the translation, both as a translation strategy and a translation procedure, seems to be indispensable so that the foreign language readership could benefit from the text as much as the ST readers do.

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APPENDIX

Notes about Fergana

September 15-27, 1993

The song of Davud

October 15, 1994

15- Melody

1. Save me in your haven, Allah I risk you.
2. I said Allah: You are my God; You don't need my blessing.
3. I try to a spire your all sacred things and wonders in the earth.
4. I wish people who believe another magic will have much sorrow.
I don't kill them,
I don't use their names anywhere.
5. Allah is one share of my heritage and portion.
My destiny is in your hand.
6. My regions pass away beautiful places, I like my own heritage.
7. I thank my Allah who gave me intellect.
At nights my dare teach me with shivering.
8. I always saw my Allah, God is kindly for me. I always trust my
God.
9. I became happy from that and I can speak everything fluently.
10. So You will not throw me to the heaven and You will save people
which you like.
11. You will show me lifestyle: Your beautiful face is full of bliss,
enjoy will be with you forever.

In the world

There are a lot of forces which are trying to have an influence to us and have had an influence to us in the world. They mainly conform to the continentalism idea. We have to be great intelligent not to follow their ideas.

In Vodil

My coursemate was informed about my not being in good mood. So he offered me to go to Vodil. He gave me a manuscript creative work. He said “ you have to read only this book. Others have been soled”.

We arrived to the Fargana city in September 15 in the early morning. Double room was quite and clean. We were sleeping in the train the whole night. Then we had enough energy. Yuldosh aka met us at the station. Also his son who was clever met us with his father , Yuldosh aka. Yuldosh aka led us to his apartment which was built in the centre of the city. He got cream, guja, qatlama and kalla gusht prepared for us. After eating guja, we felt better than before. I had illness; when I got on the train or thought about it, I had a stomachache. When I was among such kind of hearty people , I forgot my illness. A human being understands a human being's soul.

We talked with Yuldoshali aka a long time. But we wanted somewhere to relax. We wanted to go to Vodil as quickly as possible.

Yuldashali aka and Orzuxon opa lifted us to the Vodil hospital. They put us into a cosy room and then they returned.

There were a lot of people who went there to get over like us. In two days we made good friends with them. Nobody felt himself strained there, nobody acted haughtily and everybody was close friendship like Fargana. The people commiserated with each other and they spoke their history, ancestors and joyful and sad events depending to their ancestors to each other. When I listened their history, I forgot my sorrow. Vodil is an edge of the Alps.

When the wind blew, the planes made a noise and splashed like a high waterfall.

Especially when it rained, the weather of Vodil was clean and it was filled with the smell like honey. When you make a breath with the weather, your lungs enjoy it and relax. The steam flows in the garden of the Vodil hospital. When you stand on the bridge over the stream in fifteen minutes, your heart gets free from pain. The stream flows through the garden and brings the garden's smell with it. Mostly, the people who were over fifty years old and underwent a lot of good and bad events came there to take medicine.

I like the view of the mountain's peaks' connecting to one another legendary from the evenings till getting dark and in the early morning. Mountains, highlands, ranges are solid. It looks as if they were drawn by a skillful artist. They look natural and savage: they look as if they were saying we are single, we don't obey human beings, our will and pride are with us. Those proud beauty and proud savage admire a human

being. We walk with old – aged friends on the smooth eight hundred metr road which was covered with flowers and bushes five or six times. Every time we go for a walk, one of us begins his story. Untill a story is finished, none of us leaves the circle and we don't stop walking. Bees hARRY the grapes. Bees and crows enjoys them. Sometimes bees bite the patients and you can see their face are puffy for two or three days.

Alive graveland

It was called as poplar graveland among the people. These places were nook and ravine in the thirties. In the evenings/ at nights people were shot there. Shot people were thrown away to the ravine and buried them urgently. When the shepherd were bringing away their herd, they saw the earth was moving. The children cried out and ran away. The half dead couldn't go out so this anxiety continued long time. If anybody earned much money, he was arrested and killed as “conqueror” . Poor people couldn't be the “conqueror”. Recently they were digging the canal there, they found head bones of the poor. That's why people called this tragic place “Alive cemetery”.

Interjection

There spread wild grass in cotton field because of lack of the workers in a farm. Although there were few workers , different comissions visited the farms. One day the seretory of the region visited this farm with his assistents. At that time he wailed with great interjection seeing th cotton field covered with wild grass. Maybe he imaged the destiny of people who were killed. His white silk trousers

and jacket covered with black ground and shaking people around him couldn't recognise poor chief.

“Vosh-vosh”

The chairman of the farm which complained from lack of water came to the barrage and bag irrigators . “You got enough water.you will get it next week”, said irrigators and they didn't agree with him. Then the man went to other edge of th barrage as a man has gone then he took hedghog from the pocket and pour the cerosine on it. He watched the light and threw firing hedghog into the water. Firing hedghog went away everywhere and sailed toward the barrage then it voiced “vosh-vosh”. Irrigators who stand in the barrage warnly said : “Go away! The evil is coming” seeing sailing fire on the surface of the water. Then they had gone away everywhere. The chairman of the farm open the canal toward his land silently using irrigators' going away fearing the evil. There existed the name “vosh-vosh” from this event.

Bug

Story. OmonulloXoshimov is a wonderful teacher, sociable person who loves poetry and art in his heart. He witnessed many wonderful and strange events and he also participated in this life. One day at the period of commission I was passing near the cotton field which planted between mulberries. I heart only the fizzle. I looked around. I thought it was snake or locust. Anything was not seen. Then I went to the filed. I listened to the voice again. Then the fizzle was heart loudly. When I looked at attentively big silkworms are eating unripe cotton bell. Their appetite was open, the fizzle was heard easily. I didn't know what to do.

I said “Eh-ha!” unwillingly. I fumbled my surrounding. There was not anything. In any case I used to put paper of newspaper in the edge of shoe. When I am free I used to read it. I got the newspaper from the edge of my shoe and made it like karnay, then I collected unripe cotton bell which are eating by silkworm. At that day the hakim of region called all actives. I put unripe cotton bells which eaten by silkworms near the chief of the region who is standing in the middle of the meeting. The secretary stood up shouting. All silkworms were looking at from the holes in unripe cotton bells like is there another thing which we eat? There happened turmoil. Although we are busy with agriculture in open fields, if I tell the truth everything is in order as barrack. Human being will be killed for his unworthy business. If you speak sentence in border of it, they say “Yes, is there silkworm in your body?” and they will be angry with me. You know that very strict order was set, brother!

Turquoise

She is unhealthy appearance and beautiful woman. She is brigadier of the field. Her hands look like unripe cotton bells which dried in cold of December because of she did much effort. She is very slim. His body is sticky. Her face is yellow oblong like Fergana women. I can say it looks like amber. From ancient times Fergana people want such white sandy. The sketch of her eyes are beautiful, they look like white turquoise. This brigadier woman is organizing party for us throating sheep, opening tablecloth. She doesn't eat anything. Only she made us eat something. If you say “Please, have something yourself also” she smiles slowly, then she says “Don't me glorify so much, brother!” with a

little slowly voice. In this place if women, girls smile they will be very beautiful. Eyes like turquoise will be lightening like magic. They speak in short and willing ironic grace language.

Kindness smile

Listening to wonderful stories about many Fergana people there appeared a question in my mind– “Who is the most powerful person of Fergana?”. When I gave this question to Sulton aka Nazarov in a talky party he answered quickly:

- Eshondoda! Then he again said: This is Qodir Rasulov! Showing high, smart, handsome, brave man is coming with beautiful woman and young boy. QodirRasulov is one of the best irrigators, he is respected person who built all water buildings. He continues the works of Eshondoda. He is father of Tolqin aka Rasulov, the director of auto base. He came to see his son there. He greets to everybody with great respect. When he spoke about me: E, uncle, are you here? – said he and smiled with kindness.

The Patient people

Some work will be done even though you don't hurry. There is some work which you try to do hard. It is said you will win or you will lose.

- Being tired of chess. We lied on the coverlets. – Let's play chess later. I will tell you a story- said Ahmadali aka with his injury voice.
- This story happened a long time ago. At that time I was forty years old. It was the end of Autumn. There was plenty of cotton. We had good harvest of cotton. Everybody worked hard.

Each of us gave 32 centner harvest. Working harder , we gave 35 centner harvest. When we were having a rest, district hakim's secretary came to us and said there was still a lot of cotton in the fields. If you don't work, suit

yourselves. If you don't work hard , you will be responsible for it,- said he. To tell the truth, all of the people were afraid of them. Cracking the car's door, he left with legislative committee O'rinboy aka .

Shortly, I didn't enter the office yet. District hakim's car returned. There wasn't the secretary in it. The driver said "Go with me". I sat down in the car and went. There were Tursun Kambarov and O'rinboy aka further place than us. I saw district hakim was angry and he was speaking with anger. O'rinboy aka was trying to calm him. O! problem is complex! Not knowing what's happened, I looked around surroundings and saw two sheep were walking among the cotton in the field newt side of the water. I knew what had happened. I got out of the car and dived into the water. I caught one of the sheep. And I immediately knifed it. The second sheep ran away. I threw away the knifed head of the sheep. When I turned back and looked at the next side of the water, there wasn't Tursun Kambarov , Urinboy aka and the car. From that time both of them didn't tell me any problems.

Calming dawn, I searched for the owner of the sheep. Nobody said those sheep were mine until the winter. Later I knew whose sheep they were.

Those sheep belonged to the old woman whose son was killed in the army. I gave her expensive price of sheep. I made the members of the economical eat the sheep. O, my brother...

They disgraced us to work. They made the people pick no cotton and led them far from 30 mile to pick it. At that time 25 or 30 people picked only 29 kg cotton. Cotton was needed for oppression and force. The people underwent hard time.

Vodil. Novqat. Pegion house.

Thirty- year- old chairman Xusanboy tried to increase the economy and had a backache. Giving discard round the asphalt – concrete plant, he made asphalt all the ways of the big country. Especially, he was happy that crop storage site. It was afternoon time. They came to the chairman.

- Why will gaz come to us at last? Tell us! Why have you brought gaz to them at first? Chairman calmed them. “Gaz will be delivered to you till winter comes.- he said - I have solved it. You may calm down. Then, you will enjoy it!
- When will we enjoy?!- said all the women. Chairman understood their condition. He is tried to make easier the condition. All came across difficulties and poverty.

Tappi guvala covered around the roads and houses. Some people make guvala like brick. Peasant prepared himself in this way for winter.

Water was rear there. I look at the house which hasn't been surrounded with the wall. Corn has been planted all the houses. They pick a lot of corn from them. They give grass to caws.

Yuldashali aka, who takes me for a walk, said looking at the country's view sadly. In a previous time, Adolat opa Arslonqulova was a chairman there. She was very fat woman. She weight 200 kg. I heart she was Usmon Yusupov's adopted daughter. She liked people very much. If she liked anybody, she said “o, y sweet melon!” and put 100 sum to his duppi.

Ibrohimjan , she was strange woman. We came here when Uyg'ur aka was seventy years old. After the poetry contest , Adolat opa carried Uyg'un aka quickly in the stage. We heard uygun aka's rib cracked. O, you want to do anything for her. You knew Uyg'un aka was also stalwart man. In future if god blesses, these pigeon houses will be rebuilt, Ibrohimjon! – said Yuldoshali aka hoping sadly.

“Under the big black poplars”

Black poplar grew up on the border of the ways among the fields spreading it branches. Black poplar was the highest tree there because there planted cottons. It was seen higher and higher among the fields. 64 year- old Ortiq buva worked hard under this tree. When he was lying on the old coverlets, we came to him. Ortiq buva took 4 hectare earth for a rent. When he saw us he immediately

stood up and met us. He had tall figure, yellowish eyebrows , healthy bluish frisky eye like a fox. He was very talkative. He spoke letting his eyebrows play.

Every spit of my cotton has 25 unripe cotton bells. You may count, my sons. Be plentiful!

Ok you may count them yourselves. You see, unripe cotton bells are becoming fat and cotton-plants' flowers are still being revealed. Well, you may count them! – Ortiq buva led us to the cotton fields. He bowed highly grown cotton with nimbleness and showed riping unripe cotton bells. Then he enjoyed our astonishment and counted them as poets.

- O, what was this? I have one tonna of dried apricots. I am going to bring them to Turkiya as a gift.

It was night cool.

At night cool, the people who came to see patient prepared to leave. 4 or 5 cars were prepared to leave in front of the gate. The sun hadn't set yet. The hospital's flower- yard was full of people.

An old journalist Ismoil Tuhtasinov went out and said he left, too. He blessed me as his old friends. We have known each other for 63 years. He said good bye hugging me and walked toward our friend Muminjon's yellow "Moskwich". He was walking untidily. I digressed from something. A few minutes ago, the doctor went out urgently.

He ran to Muminjon's car. Ismoil aka was lying in the back place of the car unconsciously. His leg was being hanged. His shoulders were shaking unnoticeably. Sitting in the front place, Muminjon was catching Ismoil aka's shoulders and head. Being worried, he said "Ismoil aka, Ismoil aka".

Understanding his position, Raimjon called a nurse. The nurse opened the opposite window and gave water and Validol. Raimjon put the water on the kapot and dropped some Validol in it. The two man held Ismoil aka's head and made him drink the water hard. But Ismoil aka couldn't drink the water. For a

while, the doctor hugged Ismoil aka's head. Ismoil aka's color became black. He couldn't open his eyes. His eyes were quite pale. Then he opened his eyes and he looked back and front. Some reason he began to yawn. He seemed not to be able to breath. Then they raised him and got out of the car.

Even though they were catching him tightly, Ismoil aka fell down on the ground. He sat with his knees. Somebody brought coverlet from inside. Somebody brought pillow. They made him lie on the coverlet hurriedly. Then Ismoil aka vomited. They put pillow under his head and caught him more highly. Raimjon massaged his chest. Ismoil aka spoke hoarsely.

Raimjon raised his eyelid and looked at. Then he continued to massage his chest. They brought the pillow which was put oxygen. Our friend Xomidxon aka was smoothing his forehead and face which were covered cold sweat.

He was wiping the slaver which was flowing on his lip. All of them said " Ismoil aka, Ismoil aka" Raimjon was trying to move his hearts and said " Keep silent"

Then, Ismoil aka opened his eyes hard. He opened his mouth and was going to say something

- "Keep silent, keep silent"- said Raimjon threatly. All stayed silent. Even birds and streams' voice weren't heard. Ismoil aka closed his mouth because he couldn't speak. His face became a little redish. They brought tarpaulin hoist. They carried Ismoil aka inside. This morning Sul-ton aka informed: yesterday Ismoil aka had heart attack again and he died this morning in the republic hospital. He was the father of two sons and four daughters. All his children's lives were good. Ismoil aka was uneasy anxious about something and he had strong emotion for 3 or 4 days. He tell a lot of jokes and spoke in a loud voice because of not hearing his voice himself. He gave me different newspapers to read. He commended me everybody. When he saw me , he called Ibrahim Gafurov proudly. He served in the war as an officer and got trouble over his life. When I met him somewhere, he smiled and had comradeship mood for 30 years.

-

Destiny came in water.

On 24 September, Friday. Vodil.

It got cool yesterday morning. The weather was cool. The wind was blowing from the north. The sky was covered with clouds. Then the clouds became sick and it rained after afternoon.

The guests came in Muminjon's Mosckwich from Fargana and Margilon and late plove did poetry reading. Muminjon learned by heart Mashrab's all gazal and read them efficiently. After it became dark, Friends said good bye. We talked with Xomidxon aka on the wooden bed for a while. Xomidxon aka was the manager of an economy organization. He was sociable, open- hearted, joker and friendly man. He was thin but he was very healthy and powerful. "But I have difficulties with allergy" said he. He experienced a lot and tested a lot of medicine on his body , but he didn't get over. I said to him my teacher , Laziz Azizzoda's word "Oltin Yulduz ointment which was made in Veitnam was cure for being cold and allergy" when my teacher's somewhere itched, he suddenly took his red boxy medicine and spred around his nose and forehead. He always advised me that. My teacher was wonderful person. I intend to write a book about him. He cooked after me as his son and was kind of me.

Homid aka said: "ok, I saw that ointment but I haven' used it. Tomorrow I it will have found." He got it found the next day he said "This ointment makes me healthier. It is good you have told me about that" and then he got along with me better than before. We were sitting on the wooden bed and he seemed to want to tell a story. Xomidxon aka was among the good people's conversation a lot. He knew how to speak best.

- 10 years ago, I had serious illness, - he began his story.
- Most doctors checked me. They didn't find what my illness was and its cure. I went to see a lot of doctors. After I didn't recover, I began to think my death and visited Saints' cemeteries. Sometimes I thought if my body's meat was

cut, it would be more painless than my ache. But I didn't know where my ache was. So one day I went with my family to Shohimardon. We booked one wooden bed and sat along the stream. When I covered with sick robe myself not thinking anything, my wife screamed anxiously. She screamed "O, look at this! Look at this! A child is coming on the water." Not knowing what to do she came down. When I looked it carefully, something was coming on the water like a doll. I dived into the water. Immediately I caught the child hitting the boulder stones. I caught its sleeves and raised higher. The stream flew us. I couldn't stop anywhere. Hitting from stone to stone, finally I was hung on the root of a willow and I caught it tightly. I managed to go to the border of the stream. People came to me screaming. It is a girl about two years old. She was unconscious. Somebody sped his robe. I made her lie on the robe and tried to rescue the water of her inside. I tried to give breath to her. I massaged her heart. Suddenly she opened her eyes hard, began to breath slightly, a long time she moaned. She shook unstopably I covered the girl with the robe tightly. A few minutes later the girl cried. Her face became completely brown. I massaged her for a while. Then she became conscious. After she became conscious, we called her parents: "whose daughter is she? Who knows?" Nobody said anything. At that time two old women and an adult girl came. They cried "O, we will die, we will die!" I scolded them even though they were old women. I didn't understand myself. Because my abdomen, leg were hit to the stone. They were black and blue. Crying and crying, the two old women brought away the girl. They came from Margilan and they were having a rest far 150 metr from us. One of the old women was a bride's mother and the other was a groom's mother. The adult girl played the girl, she was diverted from something. At that time the little girl came down to take a ball and flowed on the water. Before the two women were blame for each other, the stream flowed the girl. Our time was over. When we were returning, I recognized them. I stopped the car. They were having a rest on the wooden bed. I said "

Bring me the girl!” A young woman came among the reeds. She said in a shaking voice “Have you meant my daughter?” I scolded her sitting in my car. I said strongly “Now she isn’t your daughter, she is my daughter. Bring her.” The young woman brought the girl. I made my son bite her ear with intention. Then, we continued our way. After two years, when I was at work, Somebody left new clothes. I asked “who is he?” I was said he was the girl’s father.

Fortunately, we introduced to each other. After my son grew up, I made him marry to that girl. We are friendly all relatives on the side of parents of our daughter in law and our son. All good thing was that I completely recovered after that event. My ache completely disappeared. It is difficult not to die in Shohimardon’s stream. You know it was difficult to rescue the girl in that stream. Even though I was ill, I was strong man at that time! I had parties because of my recovering. Once I travelled to Hindistan with tourists. I enjoyed to see the city which Akbarshoh made up. There are a lot of fortune tellers and doctors . they were sitting around. They took 50 rupy to check once. I told the interpreter to ask doctor to check me. He checked me half a minute. He caught my two abdomens tightly like ombir. I jumped. He said “ peshob yo’lariga mayda tuz va tuzsimon tohlar yig’ilib qolibdi. It may be washed with tea.”

My comrade made me hurry because our time was over. I got on the bus, I forgot to ask what kind of tea I drink. I said “I return now” and got off the bus. My comrades didn’t agree desperately I didn’t go. I was sorry for that. So I always look at tea when we went to Seylon. I bought a box of the best tea. After I returned, my wife gave all neighbors and relatives these teas. When I asked her where the teas were. She said she gave all relatives and neighbors them. I could only say “voy Baraka topgur-ey! Aqlingga balli”

I drank the rest of the tea carefully. You believe or not something dropped from my inside in the toilet. It dropped from my peshob yo’lim. I showed it to my wife “this is my ache!” Keyingi qattiq rezinaga o’xshagan mayda

mayda narsalar ichimda tushib yuradi. Bora bora batamom toza bo'ldi shekilli, og'riqlar ham barham edi. So I have only this allergy ache.

189-190- betlar qilinmagan

30 November- 26 Deember 1994 year. Gijduvan. All the rivers are great in the earth. I think Zarafshan is the greatest one which supports water to Zarafshan's vally. I saw Zarafshan was flowing along brush wood's andmountain's step ravine from Karmana. Every peron is afraid of looking at the river's strength and its waves. Next to Kattaqurgon, Zarafsan stretched to the plane disserts. One of the wonderful scenes is the river's flowing towards the plane strongly. Then It flows toward Qiziltepa acrossing the middle desert strongly. Next to Qiziltepa it flows towar Gijduvan. O, It flows futher distance from us. Even it flows toward Olot, Jondor. It tried to reach Amu Darya but It can't reach there is a small place together between Amu Darya and Zarafshan.

The historians say Zarafshan river reached to Amu Darya when there was a lot of water in a Zarafshan's river. In the summer the ice melts and Zarafshan is full of water again. In Autumn its water decreases and in the border of Kiziltepa, Gijduvan Zarafshan turns as a small stream. You don't believe that. When we went to Gijduvan, Zarafshan was flowing as a stream at that time. XDP offered Oydin to be a candidate and sent her to meet people in Gijduvan. One of the local leaders was selected as a candidate. People prefer their country person and believe him than the person who come from another region.

Oydin thought about that carefully and finally said "I am from that region, too. I also grew up along Zarafshan. Even though I was born in Kiziltepa, Gijduvan is very near to Kiziltepa " She decided to reject to the local leader. All Zarafshan place people like Oydin like their own poet daughter. They listen to her poems excitingly and tell their children Oydin as an example. I saw them a lot.

93-94- year passed difficulty. Food was deficient. People claimed about that. Sotsiolistic system was destroyed and new economical treatment just created. Wherever you went you could see the poverty of floor, soap, oil, clothes, sweets, sugar and sold. Odin entered to meet women and girls. I talked with the director of the school Narzi aka in his cold room drinking green tea. Dry cold was about to fly people in the deserts in December. I couldn't write well shaking my hands. I caught the cup which steam was spreading tightly.

Narzi aka said sorry for me:

- I wanted to switch on the stopping but we have no electricity. Seldom we have electricity. I am on pension. But I have to work.

Narzi aka had 10 children. He tried to make good condition for his children. He thought about however they got used to live in the correct time. Sometimes his children say "Father, you have taught us well. But you know the people who haven't studied well are living in a good life." This makes me difficult.

"The people who have studied and gained good skill never live badly. Be patient. Good time will surely come. The wrong thing may not be!"

Narzi aka and I were nearly equal. Our childhood passed in the war years. We were teenager in 1947 year. I asked Narzi aka "what do you think what is the difference between 47 year children and 94-year children?"

- The current time's children's thoughts are wider. They have a lot of possibilities. The more they try to study, the more the possibilities will increase. We were very diligent. We tried to study well hard. May I tell you why I am a teacher? There was a teacher in our village. At that time the new money was changed. The value of money increased 10 times. One day the teacher bought a donkey, a carpet which was made from the wool and two cows from the center of the district to his one month salary. At that time we thought if we were a teacher, we would live well. And we chose to be a teacher. We studied at school enthusiastically and left the school to gold

medal for some reason we believed our future life would be good. We worked in the fields. At moonlight night we cut the earth. Even though it wasn't moonlight night, we switched on the wick and work. We believed if we worked hard, our life would become better. Certainly at that time, life was difficult. Even bread or sold fell in price, we felt that as a great treasure. To tell the truth, we didn't know and imagine the real wealth. The rich, no there wasn't the rich! Richer people were exiled, people didn't dream to be rich. We hated the rich and wealth. You see at present time the youth doesn't hate wealth. Oppositely, they try to reach wealth. They study to be rich. There are differences between 47-year's children and 94-year's children.

Narzi aka is mathematics teacher. He is skillful mathematic. He organized skillful mathematic group. He made teachers choose intelligent pupils and take into consideration them. He considers if person doesn't know subjects well, he works at thresher. He worked as a director for 20 years and worked as a manager for 15 years. His face is long and it means his stableness. But his eyes always shine as real skillful teacher. He speaks clearly like all strict people. He always talks to pupils and he is strict and he made them read. Reforms have been spoken before. But nowadays Reforms are different from previous reforms. The importance of this process is spreading this reform scientific and legal and people inform this reform being confused reforms, causes to reduce its contents.

We wish reforms take place in every person's heart with its real results.

Zarangari, Bofanda, Chitgaron villages.

1080 children study at these villages' schools. They try not to increase flour. One family consists of 8 or 10 members there. If the family consists of 8 members, they eat two bags of flour for a month. Family mostly consume flour. Else they discussed about being industrialized villages, developing handicraft which makes up essential things for village people. They also discussed about improving the teachers and the school. They thought how to achieve.

Oydin felt that it was worthless discussing these problems with the electors. If you discuss with the electors, whatever you say they prefer their own thoughts, though. And they didn't believe you. You must speak about exact idea and though which show their sorrow. The idea must be simple, understandable and near their lives for the electors!

Otherwise, your ideas will not be interesting for them. Even though they are very important, they became worthless.

A meeting in the center of Gijduvan. It rained a long time. Then it snowed a little. Then the sun shone. But it was still cold. Water was frozen. I was sitting in a hall being cold. The girls who work in textile factory were sitting behind and ahead me. "O, what does she do? Is it necessary for her? It is better for her to write poems!" I thought that girls whispered to each other. The girls said "Hmm" and were quite. He girls' word made her annoy. It was exact. This girl isn't Oydin's voter. She will not vote her. Election's contrast is very difficult. Oydin believe her sincerers. They are a lot of people. It is known that there may be a lot of differences between sincerers and voters.

Flour, soap, bread

There were a lot of questions about flour, soap and bread. I didn't sleep well on 10 December.

I dreamt that a delightful old woman was coming towards us. She pointed her delightful old husband. He delivered us two big roll buns. I was surprised we came there to borrow money. He smiled. He pointed me. I cut the roll bun. There was money covered with white cheese cloth inside of roll bun. The inside of the roll bun was full of treasure. Treasure was given us being covered white cheese cloth. That day I thought about my dream.

In "Star" kindergarten. The manager of this kindergarten is Ekaterina Vladimirona Ergasheva. She is from Ukrain. She was married to uzbek man. She speaks uzbek very well. Any person admired her. She lived with her daughters. Her two daughter work in Ukrain.

In “Gulistan”. We say a lot ” Isroil is that, Golland is this.” We must work hard to manage ourselves. The foreign country’s life is the result of their working hard, the result of searching and fighting.

Pozagari. Secondary school.

The hall was cold. They were all women. They are my scenceres. They are simple-hearted. Some of them leave work. Some of them work their job honestly. The teachers spent their 30% time to teach. They send 70% time to live. All of them didn’t know what to do to live better. I wish the lives of all of them became better. I wish these simple hearted people can get rid of their falures.

A wman wh has a lot of children says “we wash our dirty clothes with boiling aches. We please they decrease soap’s price! They don’t cancel cheap shops! ”

At that time soap was deficient in Gijduvan!

Most teacher listened to the speaker’s words but they thought about other things. All of them thought “what should we do?” I was among people a lot and heard this word a lot “What should we do?” nobody made up these difficulties. Nobody did them on purpose. The difficulties came with the time and it was given for the people. Even though it wasn’t called revolution. It caused revolution to begin among the people. Period was cure for all of them. I knew them. Period is important. I felt period was a king in Gijduvan in 1994. People should understand time and period and find cure for them. That period’s difficulties were seen not to be flour, soap, oil and salary. At that time there was no chalk, no note book, pencil to write. The discussed about being chalk, pencil, notebook. But now there are a lot of shops. You may find anything which you want. If I remember my previous time, I can’t believe my previous difficulties. Our clever friend Mamat Xujayev is always with us. He always helps us how we can do. So I tell myself is Mamat Xujayev, he is “assistance” Xujayev.

He debated me in the longest villages in Gjduvan. “why don’t we have productiveness? Why are you irresponsible for many things? I don’t know you but I think irresponsibility causes these difficulties. Otherwise, It wouldn’t become that. Do you remember the questions which were given Oydin? I have written all

of them: what do you say about the young's future? What do you think to be organized new work places in Gijduvan? If you are voted, isn't Noib position difficult for you as a woman?" ...well, Oydin answered these questions according to her plans. But do you think these work will be done by only one answer? They are important things between the people and the government! People haven't forget the past yet. The attitude for earth and work isn't well. People don't agree privatization. Most people can't imagine what bazaar economy is. Most people understand it as a profiteering. You see all places are full of distress! Whomever you talk he or she speaks about his problems.

There is reality under the distresses, but the main reason is irresponsibility! I know that! Unwanted work is not productive! Cotton plant's peel is for one bag of flour! Exchanging is in the highest point. People earn their living mowing cotton plant! All right, every hard work is not blame! But productiveness is very slow. There isn't productiveness! Productiveness! O, my friend! Domla went to his relatives to Karshi in Autumn. Listening his relative's word "o, I have a lot of words to speak"- he said. His relatives said "no, you aren't talkative. You are boring."

Remembering that time, Mamat aka apologized "I have made you bored!" I like Mamat aka's clever reflection. He knew Gijduvan very well. When we went to Paxtaobod, there were a lot of old villages. Then I was interested in them so I asked domla about them and wrote them.

"O, they are Ayritom, Qumbosti, Toshiobot, Qumrabod, Qojxur, Devkent, Toshlo9q, Qumbosti, yuqoriSaydon, YuqoriArabxona, QuyiSaydon, QuyiArabxona, and what else? Arab Saydon, Amrobod, Qalliq, Kukrabort, Mirishqor, Kukcha, Yettikul, Urganji, Kechkupti are destroyed."

A lucky legend

- Kechkupti has a legend, – said domla.
- A long time ago enemy invaded to this village. All village people fought with enemy with anything which they could hand. The village people won the fight and the enemy ran away. After the enemy ran away, a man who hid in the carrot pit heard his village people shouting being happy. He said

“ I must go outside!” he took his sword and went outside ”Where is the enemy? Where are they? Show me! Tuf condemnation to father! Have you taken punishment?”

- Said he and ran along the streets from side to side. Raising his sword. He threatened. The people said “O, look at Kechkupti! The enemy have run away, he has just raised his sword.” From that time this village was called Kechkupti. Its scene is dull and joyless. All things changed into the earth colour. As Mamat aka said this place became beautiful in spring and autumn.

Four Ilhoms

The cotton plant driver who brought us from Kiziltepa to Gijduvan studied with Oydin. While we were passing Kiziltepa he remembered

- Do you remembereRayxon? Rayxon’s four daudgters have grown up. Now she has for son- in- laws. Whether you believe or not, her all san in laws’ names are Ilhom! Her eldest son’s name is also Ilhom.

In Devkent

The school director Olimboy invited us to his house. We visited. Good-hearted lady brought us delicious Mastava. His Hercules son told us a poem by Oydin. Even though we didn’t drink alcahole. Olimbay opened it. He passed his 83 year old father two cups of alcohols. His father was very cheerful and good-hearted. We thought It was very joyful joke but the father drank both of them. We lay in a small room. His grandchildren woke us up. Welcome! Welcome to our house!- he pried us and he was very glad to us.

- I had a bag of delecios **anor** (pomegranate). I hided them from my grandchildren. Children and daughter-in-laws were interested in sweeping the grandfather’s room. One month the grandfather wanted to eat **anor** (pomegranate) and looked under the bed. But there weren’t any **anors** (pomegranate). “O, your teeth will be tight!”- said the grandfather and laughed.

His mood affected us. And we felt we had forgot the ways, cold halls, dull
winer fields.