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Faculty of Translation Theory and Practice
Department of Translatology Theory and Practice

THE WAYS REFLEXING THE PECULIARITIES OF BELLES-LETTRES

STYLE IN TRANSLATION

Translation of the Extract from the Book "Modest- rescuer" by Ibrakhim

Gafurov (pages 261-322)

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CONTENTS

INTRODUCTION

Our president says: "The big importance for realization of program problems of dynamical development of the country is laid on the development of science and scientific infrastructure. The domestic science created a powerful mental potential that finds its applicvatuon in many spheres of our life, form a basis for strengthening of national statehood and economic independence of our republic".

"Communication across language boundaries has never been more important than today. The worldwide interdependence in such areas as economy, culture, politics and sciences requires a continuous exchange of information. This is brought about by communication systems, which span the world and provide information in spoken or written form. Under these circumstances, translation - besides foreign language learning - plays an extremely important role."

Language is an expression of culture and individuality of its speakers. It influences the way the speakers perceive the world[1]. This principle has a far-reaching implication for translation. If language influences thought and culture, it means that ultimate translation is impossible. The opposite point of view, however, gives another perspective. Humboldt's "inner" and "outer" forms in language and Chomsky's "deep" and "surface" structures imply that ultimate translation is anyhow possible. In practice, however, the possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on.

The **topicality** of the graduation qualification paper is defined by the necessity to study the nature of the belles-lettres translation. Through understanding linguistic aspects of translation of belles-lettres literature we can observe peculiarities of language development and culture of people, discover the interesting layer of the English language.

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[1] Bell, Roger T. Translation and Translating. Longman, 1991. – 341 c.

The **aim** of the given graduation qualification paper: revealing of specificity of a belles-lettres style in translation as one of written translation versions, and also discussion of the difficulties of the belles-lettres translation.

The **object** of our investigation is the belles-lettres style and its translation.

The **subject** of study is fragments of literary works.

To achieve the aim we set the following **tasks**:

1. to observe scientific literature on Functional Styles of the English Language;
2. to define theoretical grounds of the Belles - Lettres Functional Style and main types of translation;
3. to describe translation of belles-lettres literature and translator's False Friends in Belles-lettres Style;
4. to examine the belles-lettres translation and analyse fragments of literary works

The **novelty** of our investigation lies in the complex approach of the cognition of the belles-lettres translation.

The **practical value** of the graduation qualification paper consists of the application of the results of the investigation which can be applied in the courses of stylistics, text interpretation, theory and practice of translation.

The following **methods** have been applied:

1. descriptive;

2. comparative analysis of literature on stylistics, phraseology, semaseology, psycholinguistics;

3. Analysis of euphemistic, stylistic projections in the English literature.

The **materials** of our study are:

1. examples from literature;

2. Uzbek – English dictionaries.

The structure of work. The graduation qualification paper consists of an introduction, two chapters, a conclusion, a bibliography and an appendix.

The first part presents theoretical backgrounds of Stylistics and Functional Styles of the English Language. The Belles - Lettres Functional Style is being defined as a linguistic and cultural phenomenon

The second part contains the analysis of the main types of translation, problems in translation, and the analysis of the belles-lettres translation in the extract of I. Gafurov's novel "Modest- rescuer".

CHAPTER I. THEORETICAL PECULIARITIES OF TRANSLATION AND BELLES-LETTRES STYLE

1.1 Translating Literary Prose: Problems and Solutions

Prose-translation is the translation of novels, essays, fiction, short stories, comedy, folk tale, works of criticism, science fiction etc. It is a type of literary creativeness where the written-work of one language is re-created in another.

When the source and target languages belong to different cultural groups, the first problem faced by the prose-translator is finding terms in his or her own language that express the highest level of faithfulness possible to the meaning of certain words. For example, there are some words that are related to typical fabrics, cookery specialties, or jobs; they also represent specific culture and the translators should be very careful in translating such words. They also find it difficult to render ambiguous puns. Similarly, the titles of stories and novels provide many examples of such ambiguities, which are hard or even impossible to translate.

Many people think that the translation of literary works is one of the highest forms of rendition because it is more than simply the translation of text. A literary translator must also be skilled enough to translate feelings, cultural nuances, humor and other delicate elements of a piece of work. In fact, the translators do not translate meanings but the messages. That is why, the text must be considered in its totality. Alternatively, Peter Newmark (1988) delineates translation as "rendering the meaning of a text into another language in the way that the *author intended* the text" (p. 5). A further point is that there are examples in which the source text contains 'facets' that are advocated in an apt manner by Lawrence Venuti (*1995)*: "*...discursive variations, experimenting with archaism, slang, literary allusion and convention" (p. 310).* Additionally, it is no less than potentially contradictory that the translator should be "visible" and make use of "foreignising" attributes simultaneously, as foreignising attributes, at any rate in the Schleiermacher tradition,

were chiefly initiated into the *Target Text* (T.T) from the *Source Text* (S.T), not by the translator's innovation.

Language has more than a communicative, or societal and connective purpose in literary-prose translation. The word works as the 'key ingredient' of literature, i.e. it has an arty function. A tricky course of action emerges between the start and the conclusion of an innovative work of translation, the 'trans-expression' of the life incarcerated in the framework of imagery of the work being translated. Hence, the problems in 'prose-translation' are within the area of art and they depend on its particular laws.[2]

The translation of literary prose is different from literary creativity because its existence depends on the existence of an object of translation, a work to be translated. However, it is not always possible to sketch a separate border line in the real literary procedure between prose-translation and all creative literature. In some examples, a work may not be a translation in the common sense, but it may not be possible to express it absolutely as a work of literary creativeness.

At the very beginning, the translator keeps both the *Source Language* (S.L) and *Target Language* (T.L) in mind and tries to translate carefully. But, it becomes very difficult for a translator to decode the whole textbook literally; therefore, he takes the help of his own view and endeavors to translate accordingly. So, translation can be 'servitude' and 'freedom' (Vieira, 1999: 111). It is broadly accepted that 'the original text', 'the translated version', 'the language of the original' and 'the language of the translation' are constantly transformed in space and time.

Let us ponder over the *translation-equivalence-concept* now. The idea swings between literal and free, faithful and beautiful, exact and natural translation, depending on whether the bias was to be in favour of the author or the reader, the

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[2] Baker M. (1992). *In other words: A Course book on Translation*. Location: Publisher. 106 p.

source or target language of the text.[3] However, the "dynamic *equivalent* translation" is very important and the translators (particularly prose-translators) should have a lucid idea about this phenomenon. The translation theorists view dynamic equivalence as a translation code; according to this very code, a translator looks for rendering the meaning of the original in such a way that the T.L readers will definitely enjoy the text as is done usually by the source text readers. Both Eugene A. Nida and C. Taber (1982) argue that frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful.[4]

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

1. *Equivalent*, which refers to the source-language message,

2. *Natural,* which refers to the receptor language, and

3. *Closest,* which "binds the two orientations together on the basis of the highest degree of speculation".

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

Writer-Book-Recipient-=Translator-Book-Recipient

The Distinct Role of the Translator

We translate texts, sentences etc. and this process helps us to communicate with other people having different cultural roots. "The sign of translation frequently tells,

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[3] Newmark Peter. Approaches to Translation – New York: Prentice Hall, 1988, p.155.
[4] Nida E. A. Principles of Correspondence – London: Routledge Press, 2009, p. 200

or 'tolls' the different times and spaces between cultural authority and its per formative practices".

Problems in Translating Literary Prose

Translation is a challenging activity and there are few difficulties that emerge throughout the translation process since every language portrays the world in diverse way and has its own grammar structure, grammar rules and syntax variance.

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

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

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

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

Actually, the sentence does not consist only of a statement but aims at something beyond what it actually says. Within a literary text, sentences always indicate something that is to come and their particular content foreshadows the structure. There may be a loss of element if the translator handles sentences for their definite content only.

Solutions for the Translators of Literary Prose

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. *Intra-system shifts,* which occur when "S.L and T.L possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non- corresponding term in the T.L system" (Catford, 1965: 80). [5]For example, when the S.L singular becomes a T.L plural.

According to Nico Wiersema (2004), cultures are getting closer and closer and this is something that the translators need to take into account. Now, the problems in translating literary prose can be solved much if the prose-translator is both *bilingual* and*bicultural*. Thierry (1978) states that 'perfect bilingual' (p. 145) implies two things:

1. One speaks both the languages consistently well.

2. One has two mother tongues.

Wiersema's view is very much similar to the philosophy of Nida who believes that translation tries to connect a wide cultural gap and it is not possible for the prose-translators to remove all the marks of the foreign setting. According to him, it is normal that the source and receptor languages may possibly represent very different cultures that may include many basic themes and descriptions, which we cannot 'naturalise' by the process of translating. By entering the S.L cultural elements:

1. the text will be more 'fluently-readable' (no stops),

2. the text continues to be more foreign, more distant,

3. the translator comes nearer to the source culture, and

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[5] Catford, J. C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press. 112 p.

4. a more authentic picture of the source culture appears before the reader of the target texts.

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

1. 'Pre-translation', where the translator typically uses single words,

2. 'Auto-translation', whereby the translator translates to others what he has said or written himself,

3. 'Transduction', whereby the translator works as a mediator between two other people. (pp.165-166)

As indicated by Nida, naturalness of expression in the receptor language is mainly a problem of co-suitability.

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

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

1. Faithfulness or Fidelity (accurate translation of the meaning of the source text, without adding to it or subtracting from it), and

2. Transparency (maintaining the grammatical, syntactic and idiomatic conventions of the target language).

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

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

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

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

3. *Textual Equivalence*, when indicating the equivalence between S.L text and T.L text concerning information and consistency. Three main factors will guide the translator's decision, i.e. 'the text type', 'the purpose of the translation', and 'the target audience'.

4. *Pragmatic Equivalence*, when indicating implicatures and policies of evasion all through the translation procedure. "Implicature signifies what is *suggested* in an utterance." (*Blackburn, 1996: 188-89*). The role of the translator is to re-establish the author's purpose in another culture in such a way that facilitates the 'target culture (T.C) readers' to comprehend it clearly.

Additionally, the prose-translators should follow the six principles presented by Hillaire Belloc (1931):

1. The translator must regard the work as an integral unit and translate in sections.

2. The translator must decode 'idiom by idiom'.

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

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

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

6. The translator must never overstate.

Through these six principles, Belloc suggests the translator to view the prose text as a structured 'whole'; if the translator thinks in this manner, then it will be easier for him to translate and the translated text will be a good one. Besides, the translator must not forget the stylistic and syntactical requirements of the T.L.

1.2. Theoretical Problems of Belles-Letter Text

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use.

The biggest division is made up of neutral words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are literary and colloquial strata respectively.

In order to get a more or less clear idea of the word-stock of nay language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. Some linguists, who clearly see the systematic character of language as a whole, deny, however, the possibility of systematically classifying the vocabulary. They say that he word-stock of any language is so large and so heterogeneous that it is impossible to formalize it and therefore present it in any system. The words of a language are thought of as a chaotic body whether viewed from their origin and development or from their present state.

Indeed, coinage of new lexical units, the development of meaning, the differentiation of words according to their stylistic evaluation and their spheres of usage, the correlation between meaning and concept and other problems connected with vocabulary are so multifarious and varied that it is difficult to grasp the systematic character of the word-stock of a language, though it coexist with the systems of other level-phonetics, morphology and syntax.

To deny the systematic character of the word-stock of a language amounts to denying the systematic character of language as a whole, words being elements in the general system of language.

The word-stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science lexicology has done much to classify vocabulary. A glance at the contents of any book on lexicology coil suffices to ascertain the outline of the system of the word-stock of the given language.

For our purpose, i.e. for linguistic stylistics, a special type of classification, stylistic classification, is most important.

In accordance with the already mentioned division of language into literary and colloquial, we may represent the whole of the word-stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The literary layer of words consists of groups accepted as legitimate members of the English vocabulary they have no local or dialectal character.

The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

The literary vocabulary consist of the following groups of words: 1. common literary: 2. terms and learned words: 3. poetic words: 4. archaic words; 5. barbarisms and foreign words: 6. literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups: 1. common colloquial words: 2. slang: 3. jargons: 4. professional words: 5. dialectal words: 6. vulgar words: 7. colloquial coinages.

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings.

The wealth of the neutral stratum of words is often overlooked. This is due to their inconspicuous character. But their faculty for assuming new meanings and generating new stylistic variants is often quite amazing. This generative power of the neutral words in English language is multiplied by the very nature of the language itself. It has been estimated that most neutral English words are of monosyllabic character, as, in the process of development from Old English to Modern English, most of the parts of speech lost their distinguish suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building. Word compounding is not so productive as conversion or word shift in the part of speech in the first case and by the addition of an affix in the second. Unlike all other groups, the neutral group of words cannot be considered as having a 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 word. The reason fro this lies in certain objective features of the literary layer of words. What these objective features are, is difficult to say because as yet no objective criteria have been worked out. But one of the undoubtedly is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Colloquial	Neutral	Literary
Kid	Child	Infant
Daddy	Father	Parent
Chap	Fellow	Associate
Get out	Go away	Retire
Go on	Continue	Proceed
Teenager	Boy (girl)	Youth (maiden)
Flapper	Young girl	Maiden
Go ahead	Begin	

Get going	Start	Commence

It goes without saying that these synonyms are not only stylistic but ideographic as a well, i.e. there is a definite, though slight, semantic difference between the words. But this is almost always the case with synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word, or in the sphere of application, or in the degree of the quality denoted. Colloquial words are always more emotionally colored that literary ones. The neutral stratum of words, as het term itself implies, 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 literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred. It is here that the process of interpenetration of the stylistic strata 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. The difference in the stylistic aspect of words may color the whole of an utterance.

In this example from «Fanny's First Play», the difference between the common literary and common colloquial vocabulary is clearly seen.

«Dora: Oh, I've let it out. Have I? (contemplating Juggins approvingly as he places a chair for her between the table and the sideboard). But he's the right sort: I can see that (button holing him). You won't let it out downstairs, old man, will you?

Juggins: The family can rely on my absolute discretion».

The words in Jugginses answer are on the border – line between common literary and neutral, whereas the words and expressions used by Dora are clearly common colloquial, not bordering on neutral.

The example from «David Copperfield» (Dickens) illustrates the use of literary English words which do not border on neutral:

«My dear Copperfield,» said Mr. Micawber, «this is luxurious. This is a way of life which reminds me of a period when I was myself in a state of celibacy, and Mrs. Micawber had not yet been solicited to plight her faith at the Hymeneal altar».

«He means, solicited by him, Mr. Copperfield,» said Mrs. Micawber, archly. «He cannot answer for others».

«My dear,» returned Mr. Micawber with sudden seriousness,«I have no desire to answer for others. I am too well aware that when, in the inscrutable decrees of Fate, you were reserved for me, it is possible you may have been reserved for one destined, after protracted struggle, at length to fall a victim to pecuniary involvements of a complicated nature. I understand your allusion, my love, I regret it, but I can bear it.»

«Micawber!» exclaimed Mrs. Micawber, in tears. «Have I deserved this! I, who never have deserted you; who never will desert you, Micawber!»

«My love,» said Mr. Micawber, much affected, «you will forgive, and our old and tried friend Copperfield will, I am sure, forgive the momentary laceration of a wounded spirit, made sensitive by a recent collision with the Minion of Power-in other words, with a ribald Turncock attached to the waterworks – and will pity, not condemn, its excesses».

There is a certain analogy between the interdependence of common literary words and neutral ones, on the one hand, and common colloquial words and neutral ones, on the other. Both sets can be viewed as being in invariant variant relations.

The neutral vocabulary may be viewed as the invariant of the standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an abstraction. The words of this stratum are generally deprived of any

concrete associations and refer to the concept more or less directly. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses. This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept. Sometimes an impact of a definite kind on het reader or hearer is the aim laying behind the choice of a colloquial or a literary word rather than a neutral one.

In the diagram, common colloquial vocabulary is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which, as we shall see later, falls out of standard English altogether. Just as common literary words lack homogeneity so do common colloquial words and set expressions. Some of the lexical items belonging to this stratum are close to the non-standard colloquial groups such as jargonisms, professionalisms, etc. There are on the border line between the common colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary.

Thus, the words teenager (a young girl or young man) and hippie (hippy) (a young person who leads an unordered and unconventional life) are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary. So also are the following words and expressions: **take** (in as I take it = as I understand); **to go for**(to be attracted by, like very much, as in «You think she still goes for the guy?»); **guy** (young man); **to be gone on** (to be madly in love with); **pro** (professional, e.g. a professional boxer, tennis – player, etc.)

The spoken language abounds in set expressions which are colloquial in character, e.g. **all sorts of things, just a bit, how is life treating you?, so-so, what**

time do you make it? To hob-nob (to be very friendly with, to drink together)**, so much the better, to be sick and tired of, to be up to something.**

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, in as much as these qualities have been acquired in certain environments. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of he written or vice versa, it means that we are faced with a stylistic device.

Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words, it will become literary. The following are examples of set expressions which can be considered literary: in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson, responsibility rest.

«All scientists are linguists to some extent. They are responsible for devising a consistent terminology, a skeleton language to talk about their subject matter. Philologists and philosophers of speech are in the peculiar position f having to evolve a special language to talk about language itself.»

This quotation makes clear one of theessentialcharacteristics of a term viz its highlyconventional character. A term is generally very easily coined and easily accepted: and new coinages as replace outdatedones.

This sensitivity to alteration is mainly due to the necessity of reflecting in language the cognitive process maintained by scholars analyzing different concepts and phenomena. One of the most characteristic features of a term is its direct relevance to the system or set of terms used in a particular science, discipline or art, i.e. to its nomenclature.

When a term is used our mind immediately associates it with a certain nomenclature. A term is directly connected with the concept it denotes. A term, unlike other words, directs the mind to the essential quality of the things,

phenomenon or action as seen by the scientist in the light of his own conceptualization

«A word is organically one with its meaning; likewise a term is one with a concept. Conceptualization leaves, as it were, language behind although the words remain as (scientific or philosophical) terms linguistically the difference is important in that terms are much more easily substitutable by other terms than are words by other words; it is easier to replace, say the term phonology by phonemics (provided I make it clear what is meant)[6], than to replace everyday words like table and chair by other word

Terms are mostly and predominantly used in special works dealing with the nations of some branch of science.There sore it may be said that they belong to the style.They may as well appear in newspaper style, inpublicistic and practically in all other existing styles of language.But their function in this case changes.They do not always fulfill their basic function that of bearing exact reference to a given concept. When used in the belles – letters style, for instance, a term may acquire a stylistic function and consequently become a (sporadical) SD. This happens when a term is used n such a way that two meanings are materialized simultaneously.
The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

In this connection it is interesting to analyze the stylistic effect of he medical terminology used by A.J. Cromin in his novel «The Citadel»[7]. The frequent use of medical terms in the novel is explained by its subject matter the life of a physician and finds it natural to use medical terminology.
The piling up of difficult and special terms hinders the readers understanding of the text if he is not a specialist even when the writer strives to explain them. More over, such an accumulation of special terminology often suggests that the author is displaying his erudition. Maxim Gorki said that terms must not be overused. It has

[6]Ullman, Stephen, words and their use. Frederick Muller, Ldn. 1951. P. 107
[7]Uerhaar, John W. M. Proceedings of the Ninth International Congress of linguists. The Hague. 1966 p. 378

been pointed out that those who are learning use far more complicated terms than thosewho have already learned.

There is an interesting process going on in the development of any language. With the increase of general education and the expansion of technique to satisfy the ever-growing needs and desires of mankind, many words that were once terms have gradually lost their quality as terms and have passed into the common literary or even neutral vocabulary. This process may be called «determinization». Such words as «radio», 'television' and the like have long been in common use and their terminological character is no longer evident.

Brain Foster in his book «The Changing English Language» writes: «…science is one of the most powerful influences molding in English language into fresh shapes at the present time. Scientific writing is not highly esteemed for its elegance one recalls the tale of the scientist who alluded to a certain domain of enquiry as a virgin field pregnant with possibilities but scientific jargon and modes of thought inevitably come to the fore in a society which equates civilization with chromium plated bath taps. Nor does the process date from yesterday, for we have long been talking of people being 'galvanized' into activity or going full steam ahead, but nowadays this tendency to prefer technical imagery is ever increasing, so that science can truly be said to have sparked off a chain reaction in the linguistic sphere»[8]

This quotation clearly shows how easily terms and terminological combinations become determinized. We hardly notice sometimes the terminological origin of the words we use.

But such determinized words may by the force of a stylistic device become re-established in their terminological function, thus assuming a twofold application, which is the feature required of a stylistic device.

But when terms are used in their normal function as terms in a work of belles-lettres, they are or ought to be easily understood from the context so that the desired effect in depicting the situation will be secured.

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[8]Foster, Brain. The changing English language. Penguin Books 1971 p. 12

Here is an example of a moderate use of special terminology bordering on common literary vocabulary.

«There was a long conversation along wait. His father came back to say it was doubtful whether they could make the loan. Eight percent, then being secured for money, was a small rate of interest, considering its need. For ten percent Mr. Kuzel might make a call-loan. Frank went back to his employer, whose commercial choler rose at the report» (Theodore Dreiser, «The Financier»).

Such terms as 'loan', 'rate of interest', and the phrase 'to secure for money' are widely known financial terms which to the majority of the English and American reading public need no explanation. The terms used here do not understood they may to some extent be neglected. It will suffice if the reader has a general idea, vague though it may be, of the actual meaning of the terms used. The main task of the cowriter inthis passage is not to explain the process of business negotiations, but to create the environment of a business atmosphere.

In this example the terms retain their ordinary meaning though their function in the text is not exactly terminological. It is more nearly stylistic, inasmuch as here the terms serve the purpose of characterizingthe commercial spirit of the hero of the novel. However, they are not SDs because they fail to meet the main requirement of an SD.

The following is an example where a term is used as an SD.

«What a fool Fawd on Crawley has been,» Clump replied, «to go and marry a governess. There was something about the girl too.»

«Green eyes, fair skin, pretty figure, famous frontal development,» Squill remarked. (W.M. Thackeray).

The combination 'frontal development' is terminological in character (used sometimes in anatomy). But being preceded by the word 'famous' used in the sense indicated by the Shorter Oxford Dictionary as 'a strong expression of approval (chiefly colloquial), excellent, capital» the whole expression assumes a specific

stylistic function due to the fact that 'frontal development' is used both in its terminological aspect and in its logical meaning 'the breast of a woman'.

Another example of the same kind terms becoming SDs: «I should like,» said young Jolyon, «to lecture on it: PROPERTY AND QUALITIES OF A FORSYTE. This little animal disturbed by the ridicule of his own sort, is unaffected in his motions by the laughter of strange creatures (you and I). hereditarily disposed to myopia, he recognizes only the persons and habitats of his own species, among which he passes an existence of competitive tranquility». (Galsworthy).

In this excerpt the twofold application of meanings terminological and stylistic is achieved by the following means; the verb to 'lecture (on…)' and the title of the subject' properties and qualities (of a Forsyte)' direct the mind to the domain of science, i.e. they are used in a terminological sense. But when they are followed by a word with nominal meaning (Forsyte) they assume an additional meaning a stylistic one. This dash of incongruous notions arrests the mind forces it to re-evaluate the terminological meaning of the words which aim at supporting the pseudo-biological and medical aspect of the message-this being contained in the words 'sort', 'creature', little animal', 'species', 'habitats', 'myopia'. This aspect is also backed up by such literary words and word – combinations as 'tranquility' and 'passes an existence' which are in full accord with the demands of a lecture.

Whenever the terms used in the belles letters style set the reader at odds with the text, we can register a stylistic effect caused either by a specific use of terms in their proper meanings or by simultaneous realization of two meanings.

Poetic words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock an gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be the main function of poetic words.

V.V. Vinogradov gives the following properties of poetic words:

«…the cobweb of poetic words and images vials the reality, stylizing it according to the established literary norms and canons. A word is torn away form its referent. Being drawn into the system of literary styles, the words are selected and arranged in groups of definite images, in Phraseological series, which grow standardized and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas or impressions». [9]

Poetical tradition has kept alive such archaic words and forms as yclept(p.p.of the old verb clipian – to call, name); quoth (p.t. of clean – to speak); eft soons (eftsona, –again, soon after), which are used even by modern ballad-mongers. Let us note in passing that archaic words are here to be understood as units that have either entirely gone out of use, or as words some of whose meanings have grown archaic, e.g. hall in the following line from Byron's Childe Harold's Pilgrimage.

Deserted is my own good hall, its hearth is desolate.

It must be remembered though, that not all English poetry makes use of «poeticisms or poetical terms», as they might be named. In the history of English literature there were periods, as there were in many countries, which were characterized by protests against the use of such conventional symbols. The literature trends known as classicism and romanticism were particularly rich in fresh poetic terms.

Poetical words in an ordinary environment may also have a satirical function, as seen in this passage from Byron.

But Adeline was not indifferent; for

(Now for a common – place!) beneath the snow,

As a volcano holds the lava more

Within – et cetera. Shall I go on? –No.

I hate to hunt down a tired metaphor,

So let the often used volcano go.

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[9]Vinogradov V.V. The style of Puchkin M. 1941 pp 8-9

Poor thing: How frequently, by me and others,it heath been stirred up till its smoke quite smothers!(Don Juan)

The satirical function of poetic words and conventional poetic devices is well revealed in this stanza. The tired metaphor and the often used volcano are typical of Byron's estimate of het value of conventional metaphors and stereotyped poetical expressions.

The striving for the unusual the characteristic feature of some kinds of poetry is a kin to the sensational and is therefore to be found not only in poetry, but in many other styles.

A modern English literary critic has remarked that in journalese a policeman never goes to an appointed spot; he proceeds to it. The picturesque reporter seldom talks of a horse, it is a steed or a charger. The sky is the welkin; the valey is the vale; fire is the devouring elements…

Poetical words and word-combinations can be likened to terms in that they do not easily yield to polisemy.

They are said to evoke emotive meanings. They color the utterance with a certain air of loftiness, but generally fail to produce a genuine feeling of delight; Hoy are too hackeyed for the purpose, too stale. And that is the reason that the excessive use of poeticisms at present calls forth protest and derision towards those who favor this conventional device.

Such protests have had a long history. As far back as the 16th century Shakespeare in a number of lines voiced his attitude toward poeticisms, considering them as means to embellish poetry. Here is one of the sonnets in which he condemns the use of such words.

Su is it not with me as with that Muse.

Stirr'd by a painted beauty to his verse,

Who heaven itself for ornament doth use

And every fair with his fair doth rehearse,

Making a complement of proud compare,

With sun and moon, with earth and sea's rich gems,

With April's first-born flowers, and all things rare.

That heaven's air in this huge rondure hems.

O, let me, true in love, but truly write,

And then believe me, my love is as fair

As any mother's child, though not so bright

As those gold candles fix'd in heaven's air;

Let then say more that like of hearsay well;

I will not praise that purpose not to sell

(Sonnet XXI)

It is remarkable how Shakespeare though avoiding poetic words proper uses highly elevated vocabulary in the first part of the sonnet (the octave), such as 'heaven's air', 'rehearse', 'complement', 'compare' (noun), 'rondure', 'hems', in contrast to the very common vocabulary of the second part (the sestette).

The very secret of a truly poetic quality of a word does not lie in conventionality of usage. On the contrary, a poeticism through constant repetition gradually becomes hackeyed. Like anything that lacks freshness it fails to evoke a genuinely aesthetic effect and eventually call forth protest on the part of those who are sensitive to real beauty.

As far back as in 1800 Wordworth raised the question of the conventional use of words and phrases, which to his mind should be avoided. There was (and still persists) a notion called «poetic diction» which still means the collection of epithet, periphrases archaisms, etc., which were common property to most poets of the 18th century.

However, the term has now acquired a broader meaning.

Thus Owen Barfield says:

«When words are selected and arranged in such a way that their meaning either arouses or is obviously intended to arouse aesthetic imagination, the result may be described as poetic diction.[10]

Poetic diction in the former meaning has had a long lineage. Aristotle in his «Poetics» writes the following:

«The perfection of Diction is for it to be at once clear and not mean. The clearest indeed is that made up of the ordinary words for things, but it is mean… the diction becomes distinguished and non-prosaic by the use of unfamiliar terms, i.e. strange words, metaphors, lengthened forms and everything that deviates from the ordinary modes of speech… A certain admixture, accordingly, of unfamiliar terms is necessary. These, the strange words, the metaphor, the ornamental equivalent, etc. will save the language from seeming mean and prosaic, while the ordinary words in it will secure the requisite dearness.»[11]

A good illustration of the use of poetic words the bulk of which are archaic is the following stanza from Byron's Childe Harold's Pilgrimage.

Whilome (at some past time) in Albion's isle (the oldest name of the island of Britain) there dwelt (lived) a youth,

Who ne (not) in virtu's ways did take delight:

But spend his days in riot (wasteful living) most uncouth (unusual, strange).

And vex'd (disturbed) with mirth (fun) the drowsy ear of Night.

Ah me! (interjection expressing regret, sorrow) in sooth (truly he was a shameless wight (a human being).

Sore (severely, harshly) given to revel (noisy festivity) and ungodly (wicked) glee (entertainment);

Few earthly things found favor in his sight.

Save concubines (prostitutes) and carnal (not spiritual) company,

And flaunting (impudent) wassailers (drunkards; revelers) of high and low degree.

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[10]Barfield, Owen. Poetic Diction.. Ldn. 1952, 2d ed. (Cit. from Princeton Encyclopedia of Poetry and Poetics, p628
[11]Aristotle Poetics (cit. from Princeton Encyclopedia of Poetry and poets.) Princeton, 1969, p628

The use of poetic words does not as a rule create the atmosphere of poetry in the true sense; it is a substitute for real art.

Poetic words are not freely built in contrast to neutral, colloquial and common literary words, or terms. The commonest means is by compounding, e.g. 'young-eyed', 'rosy-fingered'.

Some writers make abundant use of this word-building means. Thus Arthur Hailey in his novel «In High Places» has 'serious-faced', 'high ceilinged', 'beige-carpeted', 'tall backed', 'horn-rimmed' in almost close proximity.

There is, however, one means of creating new poetic words still recognized as productive even in present-day English, viz. the use of a contracted form of a word instead of the full one, e.g. 'dear' instead of dreary, 'scant' (=scanty).

Sometimes the reverse process leads to the birth of a poeticism, e.g. 'vasty' (=vast. 'The vasty deep', i.e. the ocean); 'steepy' (=steep), 'paly' (=pale).

These two conventional devices are called forth by the requirements of the metre of the poem, to add or remove a syllable, and are generally avoided by modern English poets.

Poetical words and set expressions make the utterance understandable only to a limited member of readers. It is mainly due to poeticisms that poetical language is sometimes called poetical jargon.

In modern English poetry there is a strong tendency to use words in strange combinations. It manifests itself in the coinage of new words and, most of all, in combining old and familiar words in a way that hinders understanding and forces the reader to stoop and try to decipher the message so encoded.

The following may serve as examples;

'The sound of shape', 'night-long ages', 'to utter ponds of dream', 'wings of because', 'to reap one's same', 'goldenly whole, prodigiously' keen star whom she-and he-, –like its of am perceive… (E.E. Cummings).

All these combinations are considered ungrammatical inasmuch as they violate the rules of encoding a message. But in search of new modes of expression modern

poets, particularly those who may be called «modernists», have a strong bias for all kinds of innovation. They experiment with language means and are ready to approve of any deviation from the normal. So also are literary critics belonging to what is called the avant-garde movement in art, the essence of which is the use of unorthodox and experimental methods? There usually lead both the poet and the critic to extremes, examples of which are given above.

The word-stock of a language is in an increasing state of change. Words change their meaning and sometimes drop out of the language altogether. New words sprig up and replace the old ones. Some words stay in the language a vey long time and do not lose their faculty of gaining new meanings and becoming richer and richer polysemantically. Other words live but a short time are like bubbles on the surface of water they disappear leaving no trace of their existence.

In registering these processes the role of dictionaries can hardly be over-estimated. Dictionaries serve to retain this or that word in a language either as a relic of ancient times, where it lived and circulated, or as a still living unit of the system, though it may have lost some of its meaning. They may also preserve certain nonce-creations which were never intended for general use.

In every period in the development of a literary language one can find words which will show more or less apparent changes in their meaning or usage, from full vigour, though a moribund state to death, i.e. complete disappearance of the unite from the language.

We shall distinguish three stages in the aging process of words:

The beginning of the aging process when the word becomes rarely used. Such words are called obsolescent, i.e. they are in the stage of gradually passing out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns thou and its forms thee, thy and thine: the corresponding verbal ending – est and the verb-forms art, wilt (thou makest, thou wilt); the ending – (e) th instead of – (e)s (he maketh) and the pronoun ye.

To the category of obsolescent words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of earlier periods, e.g. a pallet (a straw mattress), a palfrey (a small horse); garniture (furniture); to emplume (to adorn with feathers of plumes).

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community: e.g. methinks (it seems to me); nay (no). These words are called obsolete.

The third group, which may be called archaic proper, are words which are no longerrecognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e.g. troth (faith); a losel (a worthless, lazy fellow).

It will be noted that on the diagram the small circles denoting archaic and poetic words overlap and both extend beyond the large circle «special literary vocabulary». This indicates that some of the words in these layers do not belong to the present day English vocabulary.

The border lines between the groups are not distinct. In fact they interpenetrate. It is specially difficult to distinguish between obsolete and obsolescent words. But the difference is important when we come to deal with the stylistic aspect of an utterance in which the given word serves a certain stylistic purpose. Obsolete and obsolescent words have separate functions, as we shall point out later.

There is still another class of words which is erroneously classed as archaic, viz. historical words. By gone periods in the life of any society are marked by historical events, and by institutions, customs, material objects, etc. which are no longer in use, for example.: Thane, yeoman, goblet, baldric, mace. Words of this type never disappear from the language. They are historical terms and remain as terms referring to definite stages in the development of society and cannot therefore be dispensed with, though the things and phenomena to which they refer have long

passed into oblivion. Historical words have no synonyms, where as archaic words have been replaced by modern synonyms.

Archaic words are primarily and predominantly used in the creation of a realistic background to historical novels. It must be pointed out, however, that the use of historical words (terms) in a passage written in scientific style, say, in an essay on the history of the Danish invasion, will bear no stylistic function at all. But the same terms when used in historical novels assume a different stylistic value. They carry, as it were, a special volume of information adding to the logical aspect of the communication.

This, the main function of archaisms, finds different interpretation in different novels by different writers. Some writers overdo things in this respect, the result being that the reader finds all kinds of obstacles in his way others under estimate the necessity of introducing obsolete or obsolescent elements into their narration and thus fail to convey what is called «local colour»

In his «Letter to the Young Writer»A.N. Tolstoi states that the heroes of historical novels must think and speak in the way the time they live in, forces them to. If Stepan Razin, he maintain, were to speak of the initial accumulation of capital, the reader would throw the book under the table and he would be right. But the writer must know all about the initial accumulation of capital and view events from this particular position.

On the whole Tolstoy's idea does not call for criticism. But the way it is worded may lead to the misconception that heroes of historical novels should speak the language of the period they live in. If those heroes really spoke that language of the time they lived in, the reader would undoubtedly throw the book under the table because he would be unable to understand it.

As a matter of fact the heroes of historical novels speak the language of the period the writer and the reader live in, and the skill of the writer is required to color the language with such obsolete or obsolescent elements as most naturally interweave

with the teature of the modern literary language. These elements must not be archaic in the narrow sense.

They must be recognizable to the native reader and not hinder his understanding of the communication.

The difficulty in handling archaic words and phrases and the subtlety required was acutely felt by A.S. Pushikin. In his article «Juri Miloslavki, or the Russian of 1612,» Pushkin writes:

«Walter Scott carried along with him a crowd of imitators. But how far hey are from the Scottish charmer! Like Agrippa's pupil, they summoned the demon of the past but they could not handle him and fell victims of their own imprudence».
Walter Scott was indeed an inimitable master in the creation of an historical atmosphere. He used the stylistic means that cerate this atmosphere with the stylistic means that create this atmosphere with such skill and discrimination, that the reader is scarcely aware that the heroes of the novels speak his language and not that of their own epoch. Walter Scott himself states the principles which he considers basic for the purpose; the writer's language must not be out ofdate and therefore incomprehensible, but words and phrases of modern coinage should be used.

«It is one thing to use the language to express feelings common both to us and to our forefathers,» says Scott, «but it is another thing to impose upon them the emotions and speech characteristics of their descendants».
In accordance with these principle Walter Scott never phonographs the language of earlier periods; he sparingly introduces into the texture of his language of few words and expressions more or less obsolescent in character and this is enough to convey the desired effect without unduly interlarding present day English with outdated elements of speech. Therefore we can find such words as methinks, haply, nay, travail, repast and the like in great number and, of course, a multiplicity of historical terms. But you will hardly find a true archaism of the nature indicated in our classification as archaisms proper.

Besides the function just mentioned, archaic words and phrases have other functions found in other styles. They are, first of all, frequently to be found in the style of official documents. In business letters, in legal language, in all kinds of statutes, in diplomatic documents and in all kind of legal documents one can find obsolescent words which would long ago have become obsolete if it were not for the preserving power of the special use within the above mentioned spheres of communication. It is the same with archaic and obsolete words in poetry. As has already been pointed out, they are employed in the poetic style as special terms and hence prevented from dropping completely our of the language.

Among the obsolescent elements of the English vocabulary preserved within the style of official documents, the following may be mentioned; aforesaid, hereby, there-within, hereinafternamed.

The function of archaic words and constructions in official documents is terminological in character. They are used here because they help to maintain that exactness of expression so necessary in this style.

Archaic words and particularly archaic forms of words are some times used for satirical purposes. This is achieved through what is called Anticlimax. The situation in which the archaism is used is not appropriate to the context there appears a sort of discrepancy between the words actually used and the ordinary situation which includes the possibility of such a usage. The low predictability of an archaism when it appears in ordinary speech produces the necessary satirical effect.

Here is an example of such a use of an archaic form. In Shaw's play «How He Lied to Her Husband» a youth of eighteen; speaking of his feeling towards a «female of thirty seven» expresses himself in a language which is not in conformity with the situation. His words are:
«Perfect love casteth off fear».

Archaic words, words-forms and word-combinations are also used to create an elevated effect. Language is specially mounded to suit a solemn occasion; all kinds of stylistic devices are used, and among them is the use of archaisms.

Summary of Chapter I

There exist the following main layers of the English and the Uzbek vocabulary: literary, neutral and colloquial. Each of these layer has its own feature: the literary layer has a bookish character, the colloquial layer has a spoken character and the neutral layer is deprived of any coloring and may enter both literary and colloquial layers. These three layers have their own classification.

Within the literary layer we distinguish: common literary words, terms, poetic words, archaic words, barbarisms and neologisms. Within the colloquial vocabulary we distinguish: common colloquial words, vulgar words. The neutral layer penetrates both the literary and colloquial vocabulary and is deprived of any stylistic coloring.

Common literary words have a neutralcharacter. This statement becomes obvious when we oppose common neutral literary words to bookish and colloquial.

Common	Bookish	Colloquial
To begin	To commence	Bring about, get off
To eat	To consume	To cram

Terms are words denoting notions of some special field of knowledge: medical terminology: antibiotic.

Generally terms are used in the language of science but with certain stylistic purpose they may be used in the language of emotive prose. For example, Arch. Cronin employed a lot of medical terms in some of his books. All this is done to make the narration bright, vivid and close to life. It is a well-known fact that terms are monosemantic and have not any contextual meaning. In most cases they have only a denotation free meaning.

Poetic words. This group of words stands between terms and archaic words. They are close to terms because they are monosemanticand they are close to archaic words because they are out ofuse: for example: brow(forehead), steed (horse).The

fiction ofpoetic words may be different when used in the text, it calls on a certain type of environment and mood. Sometimes these words are used to produce a satirical effect.

For example: It is a beauteous evening, calm and free,

Theholy time is quite as a Nun

Breathless with adoration (W. Wordsworth).

Archaic words are those which are not used now except for special purposes. Some of them are passing out of use: thee (you), thy (your), hath (has).

Archaic words are very close to historical words: names of ancient weapons, types of boats, carriages. For example: blunderbuss (an old type of gun).

In many cases we have archaic words in poetry. They are used here to create the elevated style.

Barbarisms are words which came into the English vocabulary from other languages and have retained their spelling and pronunciation: For example: chic (stylish), bon mot (a clever witty saying), mon-sieur (sit), tres bien (very good).

The function of barbarisms is to create local color. Many writers employ this device;

Eg: «Monsieur ne mange rien» said sister St.Joseph (S.Maugham).

Neologisms (or coinages) appear when there is the need to express new ideas and notions. They are produced in accordance with the existing word-building models of the English language, mainly due to affixation, word-compounding.

Ex: me first-mefirstism, do it yourself-do it-yourself.

Another wide spread group of coinages is formed with prepositions in postposition: sit-in, teach-in.

When they are used in the written text they produce special stylistic effect. Their function may be different to produce a humorous effect, to make distinct the additional meaning.

Colloquial layer of the vocabulary.

Common colloquial words. The essential part of these words constitutes common neutral vocabulary which is in everyday usage. There are 3 types of colloquial words:

1. Words which change their phonetic form.

For example: S`long (So long) `kew (thank you)

Sometimes certain syllables may be omitted: `cos (because), `ave (have)

2. Words which change their form and meaning.

For example: back number (out-of-clate), oldie (the old song). Noddy (a stupid person).

3. Words which change their meaning in certain contexts.

For example: I like his get up-I like his way and manner. Let me know how you come out-let me know the results. Slang. Slangs are words which are used to create fresh names for some things. Sometimes slangs are vulgar and cynical.

There are following slang words for money: beans, jolly, brass.

The functions of slang in the written text may be the following to characterize the speech, of the person, to produce a special impression and humorous effect. For example: breadbasket (the stomach), go crackers (go mad)

Jargons. Thevocabularies of jargon are the words existing in the language but which have acquired newmeanings: There are the jargon of thieves, of jazz people, army.

People who are far from that profession may not understand this jargon. For example: grease (money), loaf (head).Many of jargon words are based on the use of the transferred meanings of words. For example. He was a great gas. (talked too much without saying anything useful or interesting.)

Professional words are words which are used in certain sphere of human activity but these words name this profession indirectly. For example:a tin-fish (submarine),right-hander(upright).

The function of professionalisms may be different: to characterize the speech of a person, to make the description more precise and realistic. For example: heart man (a cardiologist), red ink (blood).

Dialectal words are such words which are connected with a certain area orregion. For example:a lass(a girl or a beloved), fash (trouble). All these belong to Scottish dialect. Examples of southern dialect:volk(folk),yound(found).Irish words:eejts (idiots), colleen (a girl).It's quite natural that dialectal words are commonly used in oral speech and emotive prose and always perform the function of charactering a person, his breeding and education through his speech.

Vulgar words perform the function of interjections and speech characterization. For example:smeller (a nose),old bean (a familiar form of address),nigger(a black)

CHAPTER II. ANALYSIS OF THE PECULIARITIES OF BELLES-LETTRES STYLE IN TRANSLATION

2.1. Specific Features of Belles –Letter Text

All stylistic means of the English and Uzbek languages can be divided into expressive means (EM) and stylistic devices (SD). "The expressive means of a language are those phonetic, morphological, word building, lexical, preseological or syntactical forms which exist in language as-a-system for the purpose of logical and various dictionaries.

Among lexical EM we must mention words with emotive meanings, interjections, polysemantic words, vulgar words, slang etc. The fact that polysemantic words retain their primary and secondary meanings is of great importance for stylistics. It is quite easy to understand the meaning of the following phrases; He grasped the main idea; a burning question; pity melted her heart. The italicized words are used in their secondary transferred dictionary meanings. But the primary and secondary meanings are realized simultaneously. The expressiveness of these words becomes obvious when compared with neutral equivalents; He understood the main idea; an important question; pity softened her heart. This expressiveness exists in the vocabulary of the Uzbek and any language. For example: Suv yuz gradus issiqlikda qaynaydi; gap qaynaydi. Ustarani qayramoq. Ikki yoshni bir-biriga qayramoq. Dalalarda ish qaynaydi kimlar teradi, kimlar beda o`radi, kimlar shudgar qiladi.

In this short survey it is impossible to give a complete analysis of all E.M. of the both language. My task was to show some lexical EM of the English and Uzbek languages.

According to Prof I.R. Galperin`s definition Stylistic Devise is a conscious and intentional intensification of some type structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

SD must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings gives

rise to such SDS as metaphor, metonymy, irony, epithet and others. Thus, a metaphor is a conscious and intentional intensification of typical semantic properties of a word: "Oh, Rain"-said Mor. He enveloped her in a great embrace. (I. Murdoch). The dictionary meaning of the verb "envelope" is "to wrap up, coer on all sides". The contextual meaning is "to embrace" Here we can give example of the Uzbek: Imtixonda u sayrab ketdi. The dictionary meaning of the verb *"sayramoq" is "qushlarning sayrashi, yoqimli yoki yoqimsiz ovoz chiqarishi" The contextual meaning is" tinmasdan so`zladi, yaxshi javob berdi"*.

The typical features of proverbs and sayings serve as the foundation for an SD which is called epigram, i.e. brevity, rhythm and other properties of proverbs constitute a generative model into which new content is poured

A thing of beauty is a joy for ever. (J. Keats)

Sweet is pleasure after pain (J. Dryden)

If youth knew, if age could (Tl. Estienne)

What the eye does not see, the stomach doesn't get upset (J.K. Jerome).

O`zing tashna bo`lsang, obi juy etar

Ko`zing tashna bo`lsa, obro`y ketar (X.Dexlaviy)

Aytur so`zni ayt, aytmas so`zdan qayt. (A.Navoiy)

These phrases are not proverbs; they are the creations of individual writers and poets. When such phrases are used in the text they accumulate great emotive force and function. They acquire a generalized status and thus easily become an SD while proverbs remain EM of the language.

The some may be said about syntax. The typical structural features of oral speech (violation of word order, omission of some parts of the sentence, repetition of certain words etc) may be intensified and promoted to a generalized status. Such SDs as inversion, parallel constructions, chiasmus is the result of these stylistic transformations.

It is important to know that the stylistic use of EM must not necessarily lead to the formation of an SD. For example, repetition is widely used in folk song and

poetry and in oral speech to make our speech emotional and expressive, but we can't say that in such cases we use a SD.

> *When the weather is wet*
> *We must not fret,-*
> *When the weather is cold*
> *We must not scold*
> *When the weather is warm*
> *We must not storm.*
>
> *"Oltin edim, chuyan bo`ldim*
> *Dono edim, somon bo`ldim*
> *Qimmat edim, arzon bo`ldim*
> *G`amga qolgan, ravshan bo`ldim.*

Thus we may draw the conclusion that EM are the facts of the language, while SDs are the property of the speech. They are the creation of individuals (writers and poets) and are based on the peculiarities of existing EM of the language. This is in short the difference between EM and SD.

While speaking about SD we must always remember: the force of one and the same SD may be different. In some cases the emotive charge may be very strong, in others it may be weak. It depends on the use of a SD in one and the same function. Due to the overuse of the SD it may become hackneyed, trite and looses its freshness and brightness;

1. The best pens of the world

A sweet smile

Stly as a fox

Buloqning ko`zi

Tog`ning yon bag`ri

Oq oltin, zangori ekran

2. with his mousing walk

Buttoned strictness of his coat

O`ychan oqshomlar

Erning oppoq ko`rpasi

Solsovuldek yuzlar

In the first case we have trite SDs, in the second-fresh, genuine SD.

Speaking about SDs we must mention the cases when two or more EM or SD meet at one point, it one utterance. Such clusters of SDs are called convergence. "Together each SD adds its expressivity to that of the others. In general, the effects of these SDs converge into one especially striking emphasis" (M. Riffaterre) For example: When everyone had recovered George said; "She put in her thumb and pulled out a plum". Then away we were into our merciless hacking-hecking laughter again. (S.M.Maugham).

Mushtipar opalarimiz, fidoyi yanga va singillarymiz tiriklikningtuganmas yumushlary deb o`n besh-yigirma yoshlaridayoq "Qush uyqu", o`ttiz yoshlarida esa o`tin bo`lib qolmoqdalar…(Saodat jurnalidan)

In this Uzbek examples mushtipar, fidoyi, yumush, qush uyqu, o`tin is convergence.

In English examples we find the convergence of several SDs: decomposition of a proverb (to put one's thumb into smth), a bring case of an onomatopoeia in the function of an epithet (Hacking-hecking), inversion (adverbial modifier stand before the subject).

" … and heaved and heaved still unrestingly heaved the black sea as if its vast tides were a conscience. Here the convergence comprises repetition, inversionand simile".[12]

Heterogeneity of the component parts of the utterance is the basis for a stylistic device called bathos. Unrelated elements are brought together as if they denoted things equal in rank or belonging to one class, as if they were of the same stylistic

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[12] See "Style in Language", ed. By T. Sebeok. N. Y., 1960, p.427.

aspect. By being forcibly linked together, the elements acquire a slight modification of meaning.

"Sooner shall heaven kiss earth—(here he fell sicker)

Oh, Julia! What is every other woe? —

(For God's sake let me have a glass of liquor;

Pedro, Battista, help me down below)

Julia, my love!—(you rascal, Pedro, quicker)—

Oh, Julia!—(this curst vessel pitches so)—

Beloved Julia, hear me still beseeching!"

(Here he grew inarticulate with retching.)

Such poetic expressions as 'heaven kiss earth', 'what is every other woe'; 'beloved Julia, hear me still beseeching' are joined in one flow of utterance with colloquial expressions—'For God's sake; you rascal; help me down below', 'this curst vessel pitches so'. This produces an effect which serves the purpose of lowering the loftiness of expression, inasmuch as there is a sudden drop from the elevated to the commonplace or even the ridiculous.

As is seen from this example, it is not so easy to distinguish whether the device is more linguistic or more logical. But the logical and linguistic are closely interwoven in problems of stylistics.

Another example is the following—

"But oh? ambrosial cash! Ah! who would lose thee?

When we no more can use, or even abuse thee!"

("Don Juan")

Ambrosial is a poetic word meaning 'delicious',- 'fragrant', 'divine'. Cash is a common colloquial word meaning 'money', 'money that a person actually has', 'ready money'.

Whenever literary words come into collision with non-literary ones there arises incongruity, which in any style is always deliberate, inasmuch as a style presupposes a conscious selection of language means.

The following sentence from Dickens's "A Christmas Carol" illustrates with what skill the author combines elevated words and phrases and common colloquial ones in order to achieve the desired impact on the reader—it being the combination of the supernatural and the ordinary.

"But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for."

The elevated ancestors, simile, unhallowed, disturb (in the now obsolete meaning of tear to pieces) are put alongside the colloquial contraction the Country^ (the country is) and the colloquial done for.

This device is a very subtle one and not always discernible even to an experienced literary critic, to say nothing of the rank-and-file reader. The difficulty lies first of all in the inability of the inexperienced reader to perceive the incongruity bf the component parts of the utterance. Byron often uses bathos, for example,-

"They grieved for those who perished with the cutter

And also for the biscuit-casks and butter."

The copulative conjunction and as well as the adverb also suggest the homogeneity of the concepts those who perished and biscuit-casks and butter. The people who perished are placed on the same level as the biscuits and butter lost at the same time. This arrangement may lead to at least two inferences:

1) for the survivors the loss of food was as tragic as the loss of friends who perished in the shipwreck;

2) the loss of food was even more disastrous, hence the elevated grieved ... for food.

It must be born in mind, however, that this interpretation of the subtle stylistic device employed here is prompted by purely linguistic analysis: the verbs to grieve and to perish, which are elevated in connotation, are more appropriate when used to refer to people—and are out of place when used to refer to food. The every-day-life cares and worries overshadow.the grief for the dead, or at least are put on the same level. The verb to grieve, when used in reference to both the people who perished and

the food which was lost, weakens, as it were, the effect of the first and strengthens the effect of the second.

The implications and inferences drawn from a detailed and meticulous analysis of language means and stylistic devices can draw additional information from the communication. This kind of implied meaning is derived not directly from the words but from a much finer analysis palled sup rali near or suprasegmental.

Almost of the same kind are the following lines, also from Byron:

"Let us have wine and women, mirth and laughter, .

Sermons and soda-water—the day after."

Again we have incongruity of concepts caused by the heterogeneity of the conventionally paired classes of things in the first line and the alliterated unconventional pair in the second line. It needs no proof that the words sermons and soda-water are used metonymically here signifying 'repentance' and 'sickness1 correspondingly. The decoded form of this utterance will thus be: "Let us now enjoy ourselves in spite of consequences." But the most significant item in the linguistic analysis here will, of course, be the identical formal structure of the pairs I. wine and women; 2. mirth and laughter and 3. sermons and soda-water. The second pair consists of words so closely related that they may be considered almost synonymous. This affects the last pair and makes the words sermons and soda-water sound as if they were as closely related as the words in the first two pairs. A deeper insight into the author's intention may lead the reader to interpret them as a tedious but unavoidable remedy for the sins committed.

Byron especially favors the device of bathos in his "Don Juan." Almost every stanza contains ordinarily unconnected concepts linked together by a coordinating conjunction and producing a mocking effect or a realistic approach to those phenomena of life which imperatively demand recognition, no matter how elevated the subject-matter may be.

Here are other illustrations from this epoch-making poem:

"heaviness of heart or rather stomach;"

"There's nought, no doubt, so much the spirit calms

As rum and true religion"

"...his tutor and his spaniel"

"who loved philosophy and a good dinner"

"I cried upon my first wife's dying day

And also when my second ran away."

We have already pointed out the peculiarity of the device, that it is half linguistic, half logical. But the linguistic side becomes especially conspicuous when there is a combination of stylistically heterogeneous words and phrases. Indeed, the juxtaposition of highly literary norms of expression and words or phrases that must be classed as non-literary, sometimes low colloquial or even vulgar, will again undoubtedly-produce a stylistic effect, and when decoded, will contribute to the content of the utterance, often adding an element of humour. Thus, for instance, the following from Somerset Maugham's "The Hour before Dawn":

"'Will you oblige me by keeping your trap shut, darling?' he retorted."

The device is frequently presented in the structural model which we shall call heterogeneous enumeration

2.2. The Structural and Semantic Analysis of Belles –Letter Text

It has been pointed out that many English words have no regular equivalents, and a number of techniques have been suggested for rendering the meanings of such equivalent-lacking words in TT. Now the practicing translator most often has to resort to such techniques when he comes across some new-coined words in the source text or deals with names of objects or phenomena unknown to the TL community (the so-called «realia»). New words are coined in the language to give names to new objects, or phenomena which become known to the people. This process is going on a considerable scale as shown by the necessity of publishing dictionaries of new words. With the English vocabulary constantly expanding, no dictionary can catch up with the new arrivals and give a more or less complete list of the new words. Moreover there are numerous short-lived lexical units created ad hoc by the English-speaking people in the process of oral or written communication. Such words may never get in common use and will not be registered by the dictionaries but they are well understood by the communicants since they are coined on the familiar structural and semantic models. If someone is ever referred to as a «Polandologist», the meaning will be readily understood against such terms as «Kremlinologist» or «Sovietologist». If a politician is called «a nuclearist», the new coinage will obviously mean a supporter of nuclear arms race. «A zero-growther» would be associated with some zero-growth theory or policy and so on.   When new words come into being to denote new objects or phenomena, they naturally cannot have regular equivalents in another language. Such equivalents may only gradually evolve as the result of extensive contacts between the two nations. Therefore the translator coming across a new coinage has to interpret its meaning and to choose the appropriate way of rendering it in his translation. Consider the following sentence:

«In many European capitals central streets have been recently pedestrianized.»

First, the translator will recognize the origin of «pedestrianize» which is coined from the word *«pedestrian»* – *«пиёда»* and the verb-forming suffix – *ize*. Then he

will realize the impossibility of a similar formation in Uzbek (пиёдалаштирмоқ!) and will opt for a semantic transformation:

«Транспортлар ҳаракати тақиқланган эди», «транспорт учун йўллар ёпиқ эди» or «кўчалар фақат пиёдалар учун очиқ эди».

As often as not a whole set of new words may enter in common use, all formed on the same model. Thus, the anti-segregation movement in the United States in the 1960's introduced a number of new terms to name various kinds of public demonstrations formed from a verb + – *in* on the analogy of «sit-in»: «ride-in» (in segregated buses), «swim-in» (in segregated swimming pools), «pray-in» (in segregated churches) and many others.   Various translators may select different ways of translating a new coinage, with several substitutes competing with one another. As a rule, one of them becomes more common and begins to be used predominantly. For instance, the new term «word-processor» was translated into Uzbek as «матнни қайта ишловчи», «матн процессори», the last substitute gaining the upper hand. The translator should carefully watch the development of the usage and follow the predominant trend. Similar problems have to be solved by the translator when he deals with equivalent-lacking words referring to various SL realia. As often as not, the translator tries to transfer the name to TL by way of borrowing, loan word or approximate equivalents. Many English words have been introduced in Uzbek in this way: «бейсбол» (baseball), «осмонўпар» (skyscraper), «саквояж» (carpet baggers), etc. Quite a number of equivalent-lacking words of this type, however, still have no established substitutes in Uzbek, and the translator has to look for an occasional equivalent each time he comes across such a word in the source text. Mention can be made here of 'filibustering», «baby-sitter», «tinkerer», «know-how», «ladykiller», and many others.

A large group of equivalent-lacking English words includes words of general semantics which may have a great number of substitutes in Uzbek which cannot be listed or enumerated. These are such words as «approach, control, corporate, pattern, record, facility», etc. Numerous lexical units of this type are created by conversion

especially when compound verbs are nominalized. What is «a fix-up» for example? It can refer to anything that is fixed up. And «a set-up» is anything that is set up, literally or figuratively. The translator is expected to understand the general idea conveyed by the word and to see what referent it is denoting in each particular case.

Special attention should be paid to English conjunctions and prepositions which are often used differently from their apparent equivalents in Uzbek and are, in fact, equivalent-lacking. Such common conjunctions as «when, if, as, once, whichever» and some others are not infrequently the cause of errors in translation and should be most carefully studied.

Similar pitfalls can be set for the translator by such productive English «semi-suffixes» as

– minded, – conscious, – oriented, – manship, etc.

In conclusion, let us recall that any word may become equivalent-lacking if the particular context makes it impossible to use its regular equivalent and forces the translator to resort to some semantic transformation. Translating equivalent-lacking words calls for a good deal of ingenuity and imagination on the part of the translator who should be well trained to use the appropriate semantic transformations, whenever necessary. At the same time he must be prepared to look for new ways of solving his problems whenever the standard methods cannot be applied to the particular context.

There are words in the source and target languages which are more or less similar in form. Such words are of great interest to the translator since he is naturally inclined to take this formal similarity for the semantic proximity and to regard the words that look alike as permanent equivalents. The formal similarity is usually the result of the two words having the common origin, mainly derived from either Greek or Latin. Since such words can be found in a number of languages, they are referred to as «international».

As a matter of fact, very few international words have the same meanings in different languages. In respect to English and Uzbek we can cite the words like the

English «parliament, theorem, diameter» and their Uzbek counterparts «парламент, теорема, диаметр». In most cases, however, the semantics of such words in English and in Uzbek do not coincide and they should rather be named «pseudointernational». Their formal similarity suggesting that they are interchangeable, is, therefore, deceptive and may lead to translation errors. For that reason they are often referred to as the ***translator's false friends***. The pseudointernational words can be classified in two main groups. First, there are words which are similar in form but completely different in meaning. Here the risk of making a bad mistake is very great whenever the translator fails to consult his dictionary. Lots of mistakes have been made translating such English words as «decade, complexion, lunatic, accurate, actual, aspirant» and the like.

(1) It lasted the whole decade.

(2) She has a very fine complexion.

(3) Well, he must be a lunatic.

The respective Uzbek words «декада, комплекция, ойпараст» are pseudointernational and cannot be used in translation.

(1) Бу бутун бир ўн йиллик давом этди.

(2) Унинг юз кўриниши таҳсинга сазовор.

(3) Ҳа у ақлдан озган бўлса керак. [11, p. 153]

Second, there are many pseudointernational words which are not fully interchangeable though there are some common elements in their semantics. They may become the false friends if the translator substitutes one of them for the other without due regard to the difference in their meaning or to the way the English word is used in the particular context. The translator should bear in mind that a number of factors can preclude the possibility of using the formally similar word as an equivalent. Among these factors the following are most important: a) The semantic factor resulting from the different subsequent development of the words borrowed by the two languages from the same source. For instance, the English «idiom» can be well rendered by its Uzbek counterpart to convey the idea of an expression whose

meaning cannot be derived from the conjoined meanings of its elements but has developed such additional meanings as dialect (local idiom) and individual style (Shakespeare's idiom). When the word is used in either of these meanings its equivalent in Uzbek will not be «идиом», but «диалект» or «стиль», respectively.

As often as not, the translator may opt for an occasional equivalent to a pseudointernational word just as he may do while dealing with any other type of the word:

South Vietnam was a vast laboratory for the testing of weapons of counter-guerrilla warfare.

Жанубий Вьетнам партизанларга қарши урушда қўлланадиган қуролларнинг тажриба полигонига айланди.

b) The stylistic factor resulting from the difference in the emotive or stylistic connotation of the correlated words. For example, the English «career» is neutral while the Uzbek «карьера» is largely negative. The translator has to reject the pseudointernational substitute and to look for another way out

Davy took on Faraday as his assistant and thereby opened a scientific career for him.

Дэви Фарадейни ўзига ассистент қилиб олди ва шу билан унга фанга йўл очиб берди.

c) The co-occurrence factor reflecting the difference in the lexical combinability rules in the two languages. The choice of an equivalent is often influenced by the usage preferring a standard combination of words to the formally similar substitute. So, a «defect» has a formal counterpart in the Uzbek «дефект» but «theoretical and organizational defects» will be rather «назарий ва ташкилий ҳисоб китоблар». A «gesture» is usually translated as «жест» but the Uzbek word will not be used to translate the following sentence for the combinability factor:

The reason for including only minor gestures of reforms in the program…

Дастурга қўшилишнинг сабаби шунчаки ислохотларнинг сабабидан…

d) The pragmatic factor reflecting the difference in the background knowledge of the members of the two language communities which makes the translator reject the formal equivalent in favour of the more explicit or familiar variant. The reader of the English original will usually need no explanation concerning the meaning of such terms as «the American Revolution», «the Reconstruction» or «the Emancipation Proclamation» which refer to the familiar facts of the US history. In the Uzbek translation, however, these terms are usually not replaced by their pseudointernational equivalents. Instead, use is made of the descriptive terms better known to the Uzbek reader:

1. Навоий улуғ маънавий-маданий бўстонлар-халқ учун ўлмас обидалар яратишликни базм деб билади, базм каби тасаввур қилади. - Navoi supposed building great immortal spiritual-cultural monuments as a party.

2. Навоий буни мажозий тарзда жомни сипқориш каби тасаввур қилади.- Navoi imagined this notion as if drinking away full basin.

3. Одам тарихнинг фарзанди. Тарих табиати шундайки, у бўшлиқ бўлишини кўтармайди.- Human being is a child of history. The feature of history rejects any space.

4. Токи бўстон-бўстондек бўлсин!- Because garden should keep its beauty!

5. Бир назар ташлаш билан йўл бўйида ўтирган гадони бирдан подшоҳга айлантиришнинг ўзи бўлмайди ва бу ҳар кимнинг ҳам қўлидан келавермайди.- It is not easy to turn a poor person sitting along the street in need into a padishah with a look. Very few people can be able to do it.

6. Маъшуқа оёғи остидаги хоки роҳ бўлиш ошиқнинг подшоҳ бўлгани.- This poor is aware of being a dust at the bottom of the horseshoe of fairylike girl's fast horse. It means to him being a padishah as well.

7. Ғуборга айланиш, яна бунинг устига оддий ғубор эмас, йўлнинг ғуборига айлаииш ошиқ учун ёр васлига етишдир.- Becoming a dust means for a lover meeting with his beloved.

8. Чақмоқдек чақнаб тузилган улуғ давлатлар ўзаро қирғинлар ботқоғига ботди.- But these states and dynasties had all overthrown. They were destroyed by themselves not others. A lot of mighty states faced the bog of mutual slaughters.

With the knowledge of, and due regard to, these factors, the translator stands a good chance of making the pseudointernational words his good friends and allies.

Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called con-textual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning, as, for example, with the word sophisticated. This is especially the case when we deal with transferred meanings. What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. The term 'transferred' points to the process of formation of the derivative meaning. Hence the term 'transferred' should be used, to our mind, as a lexicographical term signifying diachronically the development of the se-, mantic structure of the word. In this case we do not perceive two meanings.

When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object) and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing in common,

but in which he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense.

The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.

Let us now proceed with a detailed analysis of the ontology, structure and functions of these stylistic devices.

The relations between different types of lexical meanings may be, based on various principles:

1) The principle of affinity-metaphor,

2) The principle of contiguity-metonymy

3) The principle of opposition-irony.

As it has been stated above the lexical meanings of a word comprise various meanings. But the difference between these meanings not be great and unexpected. In most cases these meanings appear on the principal of affinity existing between the notions and objects surrounding us.

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Metaphor. The term "metaphor", as the etymology of the word reveal means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: It is due to the metaphor that each thing seems to have its name in language. "Language as a whole has been figuratively defined as a dictionary of faded metaphors.

Thus by transference of meaning the words grasp, get and see come to have the derivative meaning of understand. When these words are used with that meaning we can only register the derivative meaning existing in the semantic structures of the words.

Though the derivative meaning is metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

A metaphor becomes a stylistic device when two different phenomena-things, events, ideas, actions are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties .Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

The idea that metaphor is based on similarity or affinity of two objects or notions is erroneous .The two objects are identified and the fact that a common feature is pointed to and made prominent doesn't make them similar .The notion of similarity can be carried on ad absurdum, for example ,animals and human beings move, breathe, eat ,but if one of these features ,i.e. movement ,breathing, is pointed to in animals and at the same time in human beings the two objects will not necessarily

cause the notion of affinity.

Metaphor is not merely an artificial device making discourse more vivid and poetical. It is also necessary for the apprehension and communication of new ideas. It is the way in which creative minds perceive things. For example:

1. *Халқ учун таназзул бу-йўлни йўқотишдир!- The progress of degradation for a nation means to lose the right way.*

2. *Бобур доим мардона ва очиқ юзлик сўз юритади. Дўст бўлиб, ёр бўлиб, жафокаш ҳамдам бўлиб эр сўз айтади.- Babur thought bravely. He acted friendly to everybody. There was a everlasting sacred feeling in his heart.*

3. *Бу ўша қуёшдан ўзга бошпанаси йўқ одамнинг сиз билан бизга мерос қолдирган ой нуридай тиниқ хаёллари.- It is clear thoughts of a person who has only sunny shelter.*

Metaphors like many SDs must be classified according to three aspects:

1) The degree of expressiveness,

2) The structure i.e. in what linguistic form it is presented or by what part of speech it is expressed,

3) The function, i.e. the role of SD in making up an imagine.

The expressiveness of a SD depends on various aspects. Different authors and literary trends or movements have different sources where they borrow the material for images. Favourite images in oriental poetry are: nightingale, rose, moon. Nature, art, war, fairy tales and myths, science may also serve as sources for metaphorical images.

If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this easy we have genuine metonymy .In order cases we have only one of the lexicological problems –how new words and meanings are coined .In most traditional metonymies the contextual meanings are fixed in dictionaries and have a note –fig .Metonymy may be divided into figures of speech established in the language and individual

speech. Metonymy established in the language is frequent in colloquial speech. E.g. the whole table was stirring with impatience .e.g. the people sitting round the table were impatient.Terim paytida ko'p qo'l kerak buladi.Uning qalami qasos o'ti bilan yonardi .Green fingers ,people who have skill for growing gardens blue –collars-workers, a symbol of non-manual labor .

1) a leading significant feature of a person can be used instead of its possessor:Whois the moustache ?-(who is the man?). Olive uniforms (young men); cotton prints (women) .''Tantanali majlis zalida "a'lo ", "yaxshi" qator o'tirdi.

2) a symbol can be used for an object : Then I think of taking silk (to become a lawyer). Nicolay zamonida ostonam tuyoq ko'rmagan.

3) The name of the place can be used for somebody or something connected with it; It was too late for the river (a picnic on the riverside). Majlisga butun qishloq keldi. Auditoriya kuldi.

4) A concrete noun may stand for an abstract one: My mother's voice had the true.

5) An abstract notion may stand for a concrete one: Subservience sprang round the counter (weak and mild people were standing round the counter).

6) An abject may denote an action; When I awakened old sleepy Mary was up and gone … and coffee and bacon were a foot (the break fast was ready).

Certainly the types of metonymy are not limited. There may appear new types of relations for the origin of metonymy. A metonymy differs from a metaphor by the fact that a metaphor may be periphrased into a simile by the help of such words as: as if, so as, like etc. With metonymy you cannot do so.

The sources where images for metonymy are borrowed are quite different: features of a person, an object, facial appearance, names of writers and poets, names of their books, name of some instruments, etc.

The expressiveness of metonymy may be different. Metonymy used in emotive prose is often called contextual and in this case is considered to be genuine and unexpected.

Eg: The brown suit gaped at her. The blue suit grinned, might even have winked. But the big nose in the gray suit stared-and he had small angry eyes and even did not smile (J. Preistley).

Qo`shiq kuylar qizaloq

Tinglar uni dala, bog`

Prof Galperin states that in order to decipher the true meaning of a genuine metonymy a broader context is necessary (not the same with a metaphor). Though for trite metonymy the case is not the same. We can see this from the following examples: fifty sails (instead of fifty ships), smiling year (for spring). In the morning old Hitler-face questioned me again (S. Sillitoe). I get my living by the sweat of my brow (with difficulty); to earn one's bread lone`s means of living); to live by the pen (by writing); to keep one's mouth shut (be silent).

Synecdoche is the case when the part of an object is called instead of the whole object. It has given rise to many phraseological units under one's roof (in one's house); not to lift a foot (do not help, when help is needed);

Usually metonymy is expressed by nouns or substantivized numerals or attributive constructions; she was a pale and fresh a eighteen.

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (definite and zero articles have a generalizing function).

Besides, metonymy have a characterizing function when it is used to make then character's description significant or rather insignificant (by mentioning only his hat and collar. It has the function of introducing a new person into the book.

1. *Навоий улуғ маънавий-маданий бўстонлар-халқ учун ўлмас обидалар яратишликни базм деб билади- Navoi supposed building great immortal spiritual-cultural monuments as a party.*

2. *Навоий буни мажозий тарзда жомни сипқориш каби тасаввур қилади- Navoi imagined this notion as if drinking away full basin.*

Sometimes irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark, taunt, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm: once upon a time in a sceptered island ruled a Great white Queen and enchantress…

Beloved by her subjects, she ruled with a stern, but loving hand, disallowing anything that was not good for them…

In fact the majority of people did not have to work at all, only the rich, were punished, left with the worries that money brings.

In this text the author gives a sarcastic description of the former prime minister of Great Britain-M. Thatcher. Sarcasm appears due to the use of contradictory notions: a stern, but loving hand; a Queen and enchantress disallow anything that was not good for them, only rich people were left with worries etc. Sarcasm is kept whole due to the use of such devices as periphrasis: "a sceptered island" instead of Great Britain; litotes- disallowing anything that was not good for them; epithets-a sceptered island, a stern and loving hand.

Irony largely depends on the environment. We ought to distinguish between irony and humour. Humour causes laughter. But the function of irony is not to produce a humorous effect only. In some cases it can express a feeling of irritation, displeasure, pity or regret. Richard Attick says: "The effect of irony lies in the striking disparity between what is said and was meant "Eg: Stoney smiled the sweet smile of an alligator.

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To mark out ironically used words in written language such graphic means as inverted commas and italicized words are used. Sometimes it is only the situation that can prompt the use of irony. In oral speech the main role in recognition of irony belongs to intonation and situation. The following phrase "There is gratitude for you!" (Thanks for you) may be said ironically, depending on the situation and the

intonation with which you use it.

In the Uzbek language irony can be expressed by morphological form of plurality for example.

1. Ҳимоясиз, паноҳсиз халқнинг ночор ахволига чидаёлмай Машраб дарбадарлик йўлини тутди.- Mashrab preferred to be a hermit because he could not stand the condition of the nation without defense and shelter.

2. Нега? Чунки биз ибтидоий деб биладиган узоқ замонларда одам боласи фазоларга чиқмагандир.- Why? Because people could not reach the space in primitive time. Because it came from space.

3. Балки унда улар ўтмиш боболарини жоҳил ва ўзларини олим деб билардилар?- Probably, they introduced themselves as scientists, but out forefathers as cruel people.

2.3. The Difficulties in the Translation of Belles – Letter Texts from Uzbek into English.

The more differences there are between the people who are communicating, the more difficult it is to communicate effectively. The major problems in inter-cultural business communication are language barriers, cultural differences, and ethnocentric reactions.

If we're doing business in London, we obviously won't have much of a language problem. We may encounter a few unusual terms or accents in the 29 countries in which English is an official language, but our problems will be relatively minor. Language barriers will also be relatively minor when we are dealing with people who use English as a second language (and some 650 million people fall into this category). Some of these millions are extremely fluent; others have only an elementary command of English. Although you may miss a few subtleties in dealing with those who are less fluent in English, we'll still be able to communicate. The pitfall to watch for is assuming that the other person understands everything we say, even slang, local idioms, and accents. One group of English-speaking Japanese who moved to the United States as employees of Toyota had to enroll in a special course to learn that "Jeat yet?" means "Did you eat yet?" and that "Cannahepya?" means "Can I help you?"

The real problem with language arises when we are dealing with people who speak virtually no English. In situations like this, we have very few options: We can learn their language, we can use an intermediary or a translator, or we can teach them our language. Becoming fluent in a new language (which we must do to conduct business in that language) is time consuming. The U.S. State Department, for example, gives its Foreign Service officers a six-month language training program and expects them to continue their language education at their foreign posts. Even the Berlitz method, which is famous for the speed of its results, requires a month of intensive effort — 13 hours a day, 5 days a week. It is estimated that minimum proficiency in another language

requires at least 240 hours of study over 8 weeks; more complex languages, such as Arabic and Chinese, require more than 480 hours. Language courses can be quite expensive as well. Unless we are planning to spend several years abroad or to make frequent trips over an extended period, learning another language may take more time, effort, and money than we're able to spend.

A more practical approach may be to use an intermediary or a translator. For example, if our company has a foreign subsidiary, we can delegate the communication job to local nationals who are bilingual. Or we can hire bilingual advertising consultants, distributors, lobbyists, lawyers, translators, and other professionals to help us. Even though Vons operates within the United States, management hires bilingual personnel to help its Hispanic customers feel more comfortable.

The option of teaching other people to speak our language doesn't appear to be very practical at first glance; however, many multinational companies do, in fact, have language training programs for their foreign employees. Tenneco, for example, instituted an English-language training program for its Spanish-speaking employees in a New Jersey plant. The classes concentrated on practical English for use on the job. According to the company, these classes were a success: Accidents and grievances declined, and productivity improved.

In general, the magnitude of the language barrier depends on whether you are writing or speaking. Written communication is generally easier to handle.

One survey of 100 companies engaged in international business revealed that between 95 and 99 percent of their business letters to other countries are written in English. Moreover, 59 percent of the respondents reported that the foreign letters they receive are usually written in English, although they also receive letters written in Spanish and French. Other languages are rare in international business correspondence.

Because many international business letters are written in English, North American firms do not always have to worry about translating their correspondence. However, even when both parties write in English, minor interpretation problems do exist because of different usage of technical terms. These problems do not usually pose a major barrier to communication, especially if correspondence between the two parties continues and each gradually learns the terminology of the other.

More significant problems arise in other forms of written communication that require translation. Advertisements, for example, are almost always translated into the language of the country in which the products are being sold. Documents such as warranties repair and maintenance manuals and product labels also require translation. In addition, some multinational companies must translate policy and procedure manuals and benefit plans for use in overseas offices. Reports from foreign subsidiaries to the home office may also be written in one language and then translated into another.

Sometimes the translations aren't very good. For example, the well-known slogan "Come alive with Pepsi" was translated literally for Asian markets as "Pepsi brings your ancestors back from the grave," with unfortunate results. Part of the message is almost inevitably lost during any translation process, sometimes with major consequences.

Oral communication usually presents more problems than written communication. If you have ever studied a foreign language, you know from personal experience that it's easier to write in a foreign language than to conduct a conversation. Even if the other person is speaking English, you're likely to have a hard time understanding the pronunciation if the person is not proficient in English. For example, many foreigners notice no difference between the English sounds **v** and **w**, they say *wery* for *very.* At the same time, many people from North America cannot pronounce some of the sounds that are frequently used in other parts of the world.

In addition to pronouncing sounds differently, people use their voices in different ways, a fact that often leads to misunderstanding. The Russians, for

example, speak in flat level tones in their native tongue. When they speak English, they maintain this pattern, and Westerners may assume that they are bored or rude. Middle Easterners tend to speak more loudly than Westerners and may therefore mistakenly be considered more emotional. On the other hand, the Japanese are soft-spoken, a characteristic that implies politeness or humility to Westerners.

Idiomatic expressions are another source of confusion. If you tell a foreigner that a certain product "doesn't cut the mustard," chances are that you will fail to communicate. Even when the words make sense, their meanings may differ according to the situation. For example, suppose that you are dining with a German woman who speaks English quite well. You inquire, "More bread?" She says, "Thank you," so you pass the bread. She looks confused, then takes the breadbasket and sets it down without taking any. In German, *thank you (danke)* can also be used as a polite refusal. If the woman had wanted more bread, she would have used the word *please (bitte* in German).

When speaking in English to those for whom English is a second language, follow these simple guidelines:

• *Try to eliminate "noise."* Pronounce words clearly, and stop at distinct punctuation points. Make one point at a time.

• *Look for feedback.* Be alert to glazed eyes or signs of confusion in your listener. Realise that nods and smiles do not necessarily mean understanding. Don't be afraid to ask, "Is that clear?" and be sure to check the listener's comprehension through specific questions. Encourage the listener to ask questions.

• *Rephrase your sentence when necessary.* If someone doesn't seem to un-derstand what you have said, choose simpler words; don't just repeat the sentence in a louder voice.

• *Don't talk down to the other person.* Americans tend to overenunciate and to "blame" the listener for lack of comprehension. It is preferable to use phrases such as "Am I going too fast?" rather than "Is this too difficult for you?"

• *Use objective, accurate language.* Americans tend to throw around adjectives such as *fantastic* and *fabulous,* which foreigners consider unreal and overly dramatic. Calling something a "disaster" will give rise to images of war and death; calling someone an "idiot" or a "prince" may be taken literally.

• *Let other people finish what they have to say.* If you interrupt, you may miss something important. And you'll show a lack of respect.

As we know, misunderstandings are especially likely to occur when the people who are communicating have different backgrounds. Party A encodes a message in one context, using assumptions common to people in his or her culture; Party B decodes the message using a different set of assumptions. The result is confusion and, often, hard feelings. For example, take the case of the computer sales representative who was calling on a client in China. Hoping to make a good impression, the salesperson brought along a gift to break the ice, an expensive grandfather clock. Unfortunately, the Chinese client was deeply offended because, in China, giving clocks as gifts is considered bad luck for the recipient.

Such problems arise because of our unconscious assumptions and nonverbal communication patterns. For example:

Фақат ломакон. Яъни чексиз, интиҳосиз, тасаввурга сиғдириб бўлмайдиган йўқликкина Машраб кўз ўнгида биринчи даражали қимматга эга.

Even paradise and hell are material conceptions in the face of rendezvous, as if they are the world that can be imagined, Mashrab was more interested in the rendezvous of Allah than other things.

We ignore the fact that people from other cultures differ from us in many ways: in their religion and values, their ideas of status, their decision-making

habits, their attitude toward time, their use of space, their body language, and their manners. We assume, wrongly, that other people are like us. At Vons, management has spent a great deal of time learning about the cultural preferences of the store's Hispanic customers.

Summary of Chapter II

Having analyzed the structural-semantic, functional properties of belles –letter text in Uzbek and its correspondences in English we have come to the following conclusions.

1) The present graduation paper presents the results of the investigation produced in the course of working on the Qualification Paper. As the perspectives for the further investigation in this field there can be named the following:

1. the broadening of the specific language material;

2. the detailed investigation of the problems of the structural semantic features of representation of polar emotions in belles –letter text from Uzbek into English and their functioning and usage with regard to different national and cultural peculiarities;

3. the detailed study of the representation of polar emotions in belles-letter text and their correspondences in different literary trends.

2) We would like to stress not only the specific and theoretical significance of the qualification paper, but also the practical value of this work, the result of which may be used in the academic course at the seminars on text interpretation, lexicology, translation.

Irony largely depends on the environment. We ought to distinguish between irony and humour. Humour causes laughter. But the function of irony is not to produce a humorous effect only. In some cases it can express a feeling of irritation, displeasure, pity or regret. Richard Attick says: "The effect of irony lies in the striking disparity between what is said and was meant "Eg: Stoney smiled the sweet smile of an alligator.

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In the Uzbek language irony can be expressed by morphological form of plurality

Further detailed analysis of polar and other emotions may give much to understand inner process of language functioning and translation process.

CONCLUSION

There exist the following main layers of the English and the Uzbek vocabulary: literary, neutral and colloquial. Each of these layers has its own feature: the literary layer has a bookish character, the colloquial layer has a spoken character and the neutral layer is deprived of any coloring and may enter both literary and colloquial layers. These three layers have their own classification.

Within the literary layer we distinguish: common literary words, terms, poetic words, archaic words, barbarisms and neologisms. Within the colloquial vocabulary we distinguish: common colloquial words, vulgar words. The neutral layer penetrates both the literary and colloquial vocabulary and is deprived of any stylistic coloring.

Common literary words have a neutralcharacter. This statement becomes obvious when we oppose common neutral literary words to bookish and colloquial. People who are far from that profession may not understand this jargon. For example: grease (money), loaf (head).Many of jargon words are based on the use of the transferred meanings of words. For example, he was a great gas. (talked too much without saying anything useful or interesting.)

Professional words are words which are used in certain sphere of human activity but these words name this profession indirectly. For example:a tin-fish (submarine),right-hander(upright).

The function of professionalisms may be different: to characterize the speech of a person, to make the description more precise and realistic. For example: heart man (a cardiologist), red ink (blood).

Dialectal words are such words which are connected with a certain area orregion. For example: a lass(a girl or a beloved), fash (trouble). All these belong to Scottish dialect. Examples of southern dialect:volk(folk),yound(found).Irish words:eejts (idiots), colleen (a girl).It's quite natural that dialectal words are commonly used in oral speech and emotive prose and always perform the function of charactering a person, his breeding and education through his speech.

Vulgar words perform the function of interjections and speech characterization. For example: smeller (a nose), old bean (a familiar form of address),nigger(a black)

Having analyzed the structural-semantic, functional properties of belles –letter text in Uzbek and its correspondences in English we have come to the following conclusions.

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Translation of the Extract from the Book "Modest- rescuer" by Ibrakhim Gafurov (pages 261-322)

1. Drink water of thousand years' spring

The cultural treasure of our country before Alisher Navoi's period have been burnt and buried in at first Arabic then Mongolian conquest process. There are only remains but nothing from them.

In this land people tried hard to develop their culture, learn other nation's cultural wealth, and had desire to create rich cultural hearth. Even though there have been uninterrupted forces, oppression and destructions for ages, nobody could dig this nation's eternal inspiration well.

After last-long slaughters, people aspired to brightness again. Al-Khorazmi, Farobi, Abu Rayhan Beruni, Ibn Sino, author Yugnaki, Sobir,Yusuf hos Khojib, Pahlavon Mahmud and Ahmad Yassavi were born after such chaoses.
The Literature and Art Press named Gafur Gulam began printing a group of books under the name of "O'zbek adabiyoti bo'stoni". This includes some collections. One of these collections is "Mangu buloqlar". It consists of some examples of literary heritage by Ibn Sino, S, Termizi, P. Mahmud and N. Rabghuzi and their biography.

When A. Navoi started his activity as a composer, he realized it is impossible to create anything without great land. While Navoi created his works, he searched samples from national cultural land. Because he could not find he began look up in the eastern nations' alive monuments. These are clear from Navoi's autobiography.

When A. Navoi got prepared writing "Hamsa", he looked for such samples from national land severely. He learned perfectly ancient Turkish oral and written sources such as "Qutadg'u Bilik", "Devonu lug'atit turk", "Muhabbatnoma"., "O'g'uznoma". At this time he understood that there were very few strong literary

works in this land. He considered that there had been a number of great writers like Nizomi as well as a number of incomparable fictions like "Hamsa". Navoi felt deep dissatisfaction in his heart. He wrote about his dissatisfactions in the fifteenth chapter of "Hayrat ul-abror".

Navoi supposed building great immortal spiritual-cultural monuments as a party. There was proximity between the copceptions of party by Danti and Navoi. Spiritual beauty gives person huge passion and emotion. Navoi imagined this notion as if drinking away full basin.

That time the feeling of dissatisfactions made genius Navoi go ahead. Because of those dissatisfactions, great, continuously zeal appeared in his soul. Navoi set himself with diligence to the duties should have done earlier.

Human being is a child of history. The feature of history rejects any space. Genius people were born in order to fill such spaces became apparent with a kind of reason. And Navoi filled so much space with his spiritual heritages.

But now as reading a lot of literary works: gazelle, rubai, narrative and tale before Navoi by Sino, Termizi, Mahmud, Rabghuzi, I am sure these all played a great role to be came into existence of Navoi. If there have not been Sino, Beruni, Rabghuzi, Yassavi and Yusuf hos Hojib, we would not have opportunity to explain the birth of Navoi.

There is not any complete empty place. If there is one, there will be only complete empty place nothing else.

The poets who were included in "Mangu buloqlar " are connected by 300 years of the Middle Ages. It is absolutely impossible to compare current hundred-year process with the Middle Ages. Nevertheless, the periods of Sino and Rabghuzi differed like the earth and the sky. But now, separating such differences from the pages of history is more difficult. We can observe strong desire to create science and discover secrets of the universe and the world in the work of Sino, Beruni and the other writers lived about hundred years ago. Besides that, Fargoni, Al-Khorazmi, Farobi, Sino and Beruni composed a lot of monumental works in the field of science.

There were beautiful youth of science, philosophy and thought. Whatever they did though it was about mathematics or logics, they did too many discoveries. They were rebels against stability, ignorance and apathy. Their rebellion served for creating not destroying.

They all were owners of sensible mind. They saw the life with real glance, not devoted to lies and illusions. They were able to realize from difficult things to details in their field.

They learned humanity with universe and nature surrounded them. They felt deeply the power and the weakness of human being. A person aspired to infinity. But during this process, he faced a lot of objections too many times. Sino was a person who loved the happiness of the life. But he also was astonished before life and death, eternity and transitory, youth and an old age, freedom and dependent. He began rebellion against stable and permanent laws of the life. But he never got rid of such strict laws of the life.

This is what's called life's moral, indeed,
I'd have changed it, if I could have a bit.
I rebelled but this rule remains hard,
Alas, my hands and legs, also keeping bound.
Thus I realized eternal fate is,
Thus born in the heart endurance and please.

Sino was always rebel thinker. When he organized rebellions to change unfair laws of the life, he failed permanently. But such defeats of that genius person were equal to a victory.

Sino had always known that laws of the life were limited for humanity. But he was never hopeless about that. He felt deep that there is some infinity for people. These infinities are placed in the heart of any body. This infinity is the thought of humanity. Sino considered that the heart of a body is unlimited. Nobody can know it.

But no one knows what's in my heart,

What my soul feels like – never cares a crowd.

My heart's flying into heaven's hug,

Far and higher from their lie and doubt…

Sino thought that a person and the world were in act constantly together. Human being is defeated from nature, its power and its endless secrets. But such defeats of this thinker expressed his victory as reminded above. He expressed it following poem:

Sino realized deeply the contradictions between humanity and nature. His mind was acting like revolution. He felt continually thousand suns were shining and burning in his heart. Even with the help of that shines of the sun he could not manage to reach his aim. Really, the way of maturity was situated in the unlimited space… Sino questioned the world asking who hands the daytime to the darkness? But nobody could find satisfactory answer to this question.

Adib Termizi, one of the best poets of the XI century, had a peculiar look to the life. He loves nature, read narratives greeting passion from the book of the life like Greek poet Anakreont. If you read poems by Termizi, you feel yourself as you are walking in the gardens and tulip fields which made the deserts blossom in spring. This writer talks with tulips, flowers and spring gardens in their colored language. He thinks that flowers are the picture of love.

He managed to find beautiful expressions:"It is impossible to flow water in the river of love without the tears of a lover."

When I visited Termiz in the late autumn in 1986s, I went to the residents of the writer. There were remains of ancient city; once high, stable walls which nobody could get over fell into decays. Inside of this destruction covered with sand and dust, a mausoleum was situated. And it reminded the appearance of an immortal and alive lion. I sit still long in the stone yard of the mausoleum. The weather was fine. But it was heard sorrowful voices from every side of the comfortable verandahs and shelves.

While the spring of life abandons me
sorrow gets younger in my soul

Behind the pomegranate field there was so big river that nothing could be compared with it. I just whispered "Amudarya… Amudarya". At this time I caught sight of the verandah where the grave of the writer was placed. It seemed that the writer was sleeping listening to the sound of the great river. As if the river was speaking about misunderstanding and mysterious legends to its poet. I couldn't tear myself away from that view. Nature had drawn the picture of eternity with its powerful pencil. It seemed as though the poet uttered a sound inside of the grave:

Free your heart from evil thoughts,
Who has shiny heart never does wrong deed.
If kindness you show you do in the shade,
This is a true mercy ever somebody did.
Kind souls sayings always sound well
Like a caravan bell.

That caravan bell which had been ringing for ages captured my thoughts. The wind of the river blown suddenly took my mind with itself. While I was leaving the yard, I saw leafless apple and pomegranate sprouts making glittering fruits. As if stars were hanging on the pomegranate branches. Poet's apple trees seemed not to neglect the frosty winter so they were still blossoming.

If a heart left in sorrow because its devotion and love,
One day it would be nest for grace in shape of dove.
If you're a true lover, not refrain from love grieves,
As for a lover Heaven always sent them beneath.

My writer! Now it is winter but later the spring will come and your garden will be full of nightingales.

I drank water here. And I remembered that I had drunk water in Khiva from Pahlavan's well. I still feel the taste of that water. After drinking water I entered his graveyard and glanced at Dubbi Akbar. That place was extremely clean; everlasting silence occupied there. In my imagination, lines of verses carved on the wall, turned into white butterflies sparklingly. Have you ever heard of a butterfly flying?

Have you ever heard of the sound of a butterfly?

> *Lost I am because the Age's trick,*
> *And my soul's dark, troubled and sick.*
> *Not waste your time to cure this poor, I pray,*
> *Even if you wash ground, it still named clay…*

Such feelings make human being think. Their tones like the sound of the butterflies' wings are heard only by humanity and made them think.

When Tokhtasin Jalolov read these quatrains he became exited. Also he spoke with pleasure about how he had got that quatrains translated to sweetword Bakir and Muinzada. What a great scientist Tokhtasin Jalolov was! Men like him are happiness and joy of both past and current literature. They always catch the light with them. If there were not such "lights", Mahmud's rubais would still remained on the walls. Nowadays, it is not enough devoted people like him. At the first time I have read some extracts from Rabguzi's narratives in the readings prepared by scientist Sharafiddinov and Tokhtasin Jalolov. Full extracts from "Qissasi Rabg'uzi" entered in "Mangu Buloqlar".

This work is rare manuscript. It includes so beautiful and incomparable phrases and melodies that it is impossible to count them. Nosiruddin Rabghuzi described very ancient love stories of Eastern people and folktales about wisdom in a simple way. Also he fastened development of our culture with East.

We had intended to be printed ancient and perfect works of Rabghuzi for a long time. This edition of the work is not manuscript resources; it was prepared in lithography style in 1911. This sample was fully changed from original form. This work was changed completely by willful and know-all people before publishing. There is not any sign of great Rabghuzi neither language nor writing style. Rabghuzi's works were simplified with the help of current language. Unfortunately, this mistake has been repeated by our scientists too. "Qissasi Rabg'uziy" was prepared for printing in Kozan printing- house in the first volume of the readings of Uzbek literature published in 1959. Those two editions differed from each other completely. When a reader reads these texts he has hesitation to identify real work. Why do they differ from each other so much? Who does this work have any scientific explanation? When will we get opportunity to read valuable, reliable original sources from Rabghuzi? We need an original source not false print corrected willfully!

When examples of our classical literature are published, their scientific value should be provided. The works of Ibn Sina were entered in "Mangu buloqlar". If his narratives introduced completely, we would have richer literary view about Sina. Why did original medical work "Urjuza" enter in "Mangu buloqlar", but number of great philosophical narratives was ignored?   I don't understand at all. Such editions must be published on the basis of stable scientific principles and enriched with reliable explanations, information and educational novelties. Because garden should keep its beauty!

2. A poor who became a padishah

It is not easy to turn a poor person sitting along the street in need into a padishah with a look. Very few people can be able to do it.

Extremely frisky tones and words make a man be joyful at the first sight. But we are surprised at the prank of this poor sitting along the street. Is he really a poor?

Is this look true or not? Are they real fairylike girls? Or are they figurative characters? Maybe his Majesty Lutfi hid his figurative points behind the merry and playful gazelles.

A gazelle may have hid such purpose at the bottom of it. He used "bottom of the oil lamp" expression in his work. There must be something behind it!

I think a gazelle said about beauty of the favor. He considered a look as the favor of a charming girl to her lover. This favor is able to revive. Lutfi described a favor turned into mercy like this. Anyway, a look hiding mercy behind it and waking up great hope in the heart can turn a poor into a padishah instantly. The power of a look can change the condition and position of a lover. The beauty of fairylike girls is so incomparable that lovers are ready to shed blood for the ways girls walked.

But, at that time the poor is asking a favor from them. He wants to see himself even a moment as a padishah by this favor. He is going to enjoy instantly from the light of the beauty. There is no need to depreciate the poor for this reason. This poor is aware of being a dust at the bottom of the horseshoe of fairylike girl's fast horse. It means to him being a padishah as well.

Becoming a dust means for a lover meeting with his beloved. There is not any respect but becoming a dust of the land for a lover. That's why he emphasized that the respect is on the way.

"The respect is on the way" The expression seems very simple. But what a figurative beauty this simple idiom has! I would like you to give your attention to the fourth line of the work: "With the remembering of the lines of the lips." Why the poor beloved is stressing to the lines of the lips of the girl. Why not to the eyes, words, lips, eyebrows or cheeks of the fairylike girl? Why especially the lines of the lips? Why the remembering of beautiful girl is the reason of the beloved's death? I read these lines of the lips as "Ilah" in Arabic alphabet. The spelling of the word "Ilah"(God) consists of lines of the lips. I pronounce rhyming of the word "ah" connecting to "Ilah". Maybe Lutfi's aim is different from mine. But I think I have a right to read and understand in this way! The poor is given ZAKOT in order to save from evil eyes. But only thing that the poor need is a favor of his darling.

But to show the poor attention is quite difficult task for fairylike girls. Because they did not use to give attention. Their destiny is only bloodshed… So, really frisky

tones and words hide mysterious meanings behind them. The words look, glance, fairylike girl, ashes of the poor, lines of the lips, favor become notions and lead us to unknown worlds. Again I back to the first line of the couplet and give questions to myself. Why did not the writer use the word "Fairylike girl"? He used "Fairylike girls". Why did he supplicate to a lot of girls?

3. Sunny shelter and Babur

Sometimes I think whether one person can include the peculiarities of the folk. For instance, it seems to me that Hyote is an embodiment of German people, Dostoevski is of Russian people, Shakespeare is of English people. Do Uzbek people have such character? Yes, of course! It is Babur. Zahiriddin Muhammad Babur was an image who incarnated the features of not only Uzbek people but also whole Turkic kinsmen.

It is not difficult to see the signs of Turkish and Uzbek nation's peculiarity on his thinking mode, thoughts, the way of expressing thoughts, his experiences and his attitude to the environment, world and nature.

Turkish kinsmen were famous for their courage and simplicity in both Babur's period and thousand years after him. But innumerable kinsmen have always been an insignificant tragedy; it was chasing them regularly for ages. Perhaps, this tragedy was incurable one for the next two thousand years. Actually, the Turkic nations never united. These kinsmen divided into smaller ones. Some subgroups joined together in order to set up a new dynasty every hundred or a hundred thirty years. After some time the kinsmen which followed the same traditions, language and nature began to quarrel for the main part of the area. Many powerful kinsmen such as Saljukids, Ghaznavids, Koraxanids, Sanjarids,Temurids, Shaibonids, Jonids and Baburids would founded so mighty states in the centre of the area that nobody could imagine their disintegrating some time or other. But these states and dynasties had all overthrown. They were destroyed by themselves not others. A lot of mighty states faced the bog of mutual slaughters. There is no doubt that if there was a nation, it experienced slaughters for a long period. But after long lasted destructions, finally,

they got rid of them by uniting together. They joined with the help of deep intellect in order to follow the way of steady development and never gave up it. But the slaughters happened with Turkish kinsmen got serious and led the nation to the endless degradation. The progress of degradation for a nation means to lose the right way.

In a sura (chapter) "Kaxf" of the Koran The God informed about the story of Zulkarnain. When Zulkarnain went to the east he met a kinsman. Allah made up sunny shelter over them.   (Sura "Kaxf", 89-91- verses). In my opinion, that kinsman that had only sunny shelter was my ancestors. They were Turkish people. They searched for shelter even Zulkarnain period. They came across constant sufferings and difficulties because of homelessness and harassing. The hardest torture among them was unfriendly attitudes.

The reason of the words what I am saying is Zahiriddin Muhammad Babur. He expressed the tortures mentioned above. Uzbek people love you if you speak about sufferings. If you begin your speech about torture, tears well up from their eyes. Long aged feelings of torture seethe in their body. Babur spilled his torments to papers. He could not stop crying while writing even he was a courageous and brave military leader.

When I read samples from Western literature, I came across solitude. A character aspires to loneliness, he wants to be alone and he loves it. Apparently, wanting to be alone is a sign of separating from crowd as a person. A person needs solitude to realize himself. Ancient Chinese and Japanese poets expressed the state of solitude gracefully. There was any intention of loneliness in our ancient poetry.

Our literature yearns for finding true friend.

Babur said: "I went down your legs imploring you like a leaf".

He always looked for a friend. He demonstrated a lot of devotions and self-sacrifices for a friend. He was ready to give away his throne, country, even his soul for it. Uzbek people never justify solitude. They avoid it. They consider that solitude is equal with hating humanity and isolation. Babur loved nice gatherings, pleasant

conversations; he became happy among his close friends and relatives. His deep aspiration to society expresses his character of loving people.

Friends, value your meetings all the time,
And your gathering keep always prime…

Babur thought bravely. He acted friendly to everybody. There was a everlasting sacred feeling in his heart. His good features were courage, justice and ingenuous heart. He was never afraid of difficulties because always he was ready for goodness. He never retreated in the face of difficulties; never gave way to despair. He controlled himself strictly. Strong endurance and firmness formed in his soul as a result of strict control.

Winter came and all around covered by snow,
But a man having friends always is happy I know…

The word "society" in his speech had deep meaning. Society is both crowd of people around you and peaceful condition… You can feel the beauty of the world when you are among people. Following quatrain says about colored reforms of human mood:

This winter stole my mind and left me hopeless,
O God, lead my ways toward kindness

Sacred features of Babur were his noble thoughts and noble experiences. It is clear thoughts of a person who has only sunny shelter. We still have only sunny shelter. Do you admit it?

4. A king of the Hermits

Some people consider Mashrab as a saint. Others emphasize that Boborakhim Mashrab was a great poet. So for some people Mashrab is a hermit who roamed about the world continually. He is not a simple hermit but the king of hermits. He is a king of all needy people, that's way he is often called as shah Mashrab.

There have been a few padishahs who possessed only pure heart and mature spirituality. They never owned State properties, led troops to their countrymen, tried to discuss the destiny of weaker, smaller nations and subordinate them in the world. They were kings of love and spiritual beauty. Mashrab was a king who aspired to a real perfection and could achieve it.

Mashrab has become famous with the name of "mad Mashrab" both during his lifetime and long period after his death among people. The reason of it was Mashrab. Because he himself chose the way of madness mentally. He named himself as a mad some of his gazelles. He emphasized his madness constantly.

In our current life, if you call this great person who is the author of flame and influential works as a madman it is heard like outrage. Nobody can dare to call him in this way. Because he was a poet glorified human pains and amorous feelings in all sincerity. Now there are notable differences between the same conceptions of "madness" existed in 17th century. At that period which Mashrab lived the word "mad" meant hermits who did not submit to material world, gather any property and settle down to married life. They wanted only the rendezvous with Allah, did not follow nothing but Allah. So that conception did not give the meaning of craziness. Ordinary people thought that a person acting, living and thinking differently from them was a madman. Madness can be realizing the world and humanity deeply and clearly. On the basis of this criterion, perhaps, madness is renouncing the world's love and forgetting about himself entirely.

I do not imagine Mashrab like a burning man but quite intact person covered with sparkling light. And he walked the world harassingly looking for the truth with

that light. His gazelles are parts of those still sparkling lights filled over Movorounnahr.

It should be noted that, Mashrab's madness is a sign of high enlightenment. Only if we understand his greatness behind madness, his works open its mysterious curtains to us. His world of poetry is like flowers blooming on the flame. These flowers are similar with the ones blossomed next to saint Ibrahim.

I think enlightenment is the degree of realizing human pain. The owner of real enlightenment is a one who can feel human pain and act in accordance with it.

There is not different enlightenment and refinement. There is not any intelligentsia as well.

Boborakhim Mashrab comprehended human pains at the early age. He saw a lot of innocent victims around him. There were peasants whose harvest was spoilt, gardeners whose gardens were cut and masters whose equipments were destroyed and burnt, craftsmen, stock-breeders whose cattle was cut throat. Also he saw religious authorities who could not give real enlightenment and real life experience to people.

Also Mashrab saw the people whose house made untidy, and ones who were caught by the oppression of a khan after escaping others faced slaughters everywhere, obsessed by disordered and nomadic life. Mutual internal and external wars made true sons of the motherland shed blood. Some khans hewed the trees of their own nation. Khans considered themselves absolute right. Religious authorities considered themselves absolute right. Emirs considered themselves complete right. They all wanted to gain their share ruthlessly. It was difficult for a nation faced continuous forces, to be recovered, recognized itself and appeared as a nation.

Mashrab preferred to be a hermit because he could not stand the condition of the nation without defense and shelter. He was not able to observe the poor nation in sorrowful situation. The pain of the nation was so endless that Mashrab grew cold towards the world. He felt himself stranger to the world covered with only injustice.

Even Mashrab was a hermit, all the time he thought about his nation. He tried to be a leader for pressed people and improve their situation. And he defended the

nation from oppression of khans and governors. It is not easy to tell when Mashrab formed the ability of thinking freely. Lyricism and free thinking were innate for him. According to gradual forming rules of humanity, free thoughts were formed in Mashrab at the early ages. Real rebellion feeling was owner of his blood and soul. Apparently, he never used the word "rebellion" in this meaning. He used expression "fire of sacrilege" for describing free opinion and "people of sacrilege" for the people who had free thoughts. He meant rebellion against pains, useless tortures with the word "sacrilege".

Unless a person is a possessor of high spirituality, he can not tell opinion like this. Nobody can express comprehensive opinion so clear. To explain this verse it should be written an entire book. Besides that, it should be experienced the ways of pains and wanderings like Mashrab. I fancy him as a person walking through dirty roads with high turban on his head. His mind couldn't stand being without thinking.

Grasshoppers and quails got hampered his underfoot. The world was covered with sounds of grasshoppers and quails. Thin layer of dust was being followed after the lap of hermit's robe. The hermit knew that every particle was miracle of God. His lips would whisper the same words. The words "Particle is God" were rushed out of his parched lips. Perhaps, those rebel verses were enough to hang Mashrab on the gibbet at that time. However, he would not become Mashrab, if he did not tell that opinion. We described him like flame above. This couplet performs that Mashrab's heart was permanent taking catch fire like embers. If you stoke an ember, it will become a hearth of otashparastlar. Fire never dies out in fire-irons. Religious people aroused cause anxiety and lamented. The poet could not sit still in this case.

Mashrab disclosed how rebellion appeared there. Mashrab came across a lot of sheikhs who were always ready to choke any freedom and free-thought. Such clamors pursuit him regularly. But the poet did not capitulate to the clamors. He did not bend his neck before dogmatism. On the contrary, the flame of rebellion became stronger. Mashrab was very aware man. People worshipping only God do not resign themselves to any oppressor.

Mashrab exposed troublemakers existing in public. And he was never afraid of saying opinion against them. We should stress his main feature too. He was against insincere attitudes, magnificence, coquetries and artificial respects. Whenever he saw hypocrisy, he began resistance intensively at once. In that case he got more ruthless.

Mashrab's rebellion was devoted not to be ignorance.

Besides that, Mashrab would congratulate true lovers sincerely. He was real merry and joyful even his heart full of endless trials and tribulations. Merriness of the poet presented itself in his poems. His gazelles about love are both playful and sorrowful.

Mashrab seems as if he told cock and bull stories about amorousness, love, pain and offences of a sweetheart. In fact they are neither concoction nor exaggeration. Mashrab would live and think in this style. These all were the truth of the world of his thoughts and senses.

He would look at the human being with mercy. His nature consists of real mercy. When he explained the meaning of his name, he said: "I can boil in every pot and I will be a true friend to the sincere helpmate people". It is the meaning of the name "Mashrab". Indeed, he was close friend to all nations.

5. External humanlike, internal fairylike.

The center of the world is captured by Boborakhim Mashrab, not the leaders who could lick blood, made a lot of people like himself bloodshed, keep innocent people in a hell covered with prickled wires.

Yeah, Mashrab is in the center of the world.

Mashrab who never had other's subsistence, envied another's wealth, offended anybody, had any shelter and property imagined himself as he was staying in the center of the world. Also he considered universe his home. He explored the light of the truth by walking around the world harassingly.

Mashrab wrote every gazelle like real manifest. He informed the world about his outlook, his condition and incessant trepidations in his emotional state.

He declared himself as a person not wanted to the world in his manifest gazelles. He introduced himself as the most unhappy and sorrowful person. Every time burdens followed him.

A picture developing human imagine was discovered in one of his famous poems. I do not know whether any other poet has the description like his.
It was not drawn with a pencil, written with a word. It was just created:

I put on Heavens walls my feet, o God,

I was created from nothing, why so I need this world?

If it is looked down from the universe or looked up from the earth, God's throne will be seen as the highest place. There is the throne of God.

After being unnecessary to the material world and not finding his position in it, he felt himself as a part of the universe. He turned away from the material world and wanted an absence world.

He grew fond of an absence world.

Why?

Did the material world make him unhappy?

Did he admit love only for god? Was it the reason?

Why he is vagrant?

What a homeless?

What a wandering?

What a mad?

This madness is supreme intellect achieving after repudiating all material things and pleasures.

What is supreme intellect?

Is supreme intellect typical of God?!

But it is supreme intellect for a slave of God aspiring to the beauty of Allah.

Thus, we know that Mashrab is a person who can step on the universe with the help of that couplet mentioned above.

Mashrab appeared as if he wanted meeting with Allah and after not finding him in the material world he took off the universe.

Mashrab searched rendezvous of Allah not only in our world consisting of various particles but also in absence world.

Looking for rendezvous is the highest supreme rest for Mashrab; renouncing material world in this way his become bright happiness.

There is only aspiration for rendezvous of Allah. Only this aspiration is the truth! A person can reach single happiness by that aspiration.

Meeting with a lover is above all things for Mashrab. Even paradise and hell are material conceptions in the face of rendezvous, as if they are the world that can be imagined, Mashrab was more interested in the rendezvous of Allah than other things.

Here Mashrab stated one of the greatest truth that he himself discovered in high universe by rest against the sky:

This statement is so bright, clear and simple natural to Turkish people. It incarnates absolute truth.

Here the word "uncommon" expresses the meaning extremely beautiful.

Original doubt of humanity for material world was reflected in this line. All astonishment is expressed in it. Next philosophies of the world were born from this single word.

Nothing to me this Life and afterlife,
My only wish is your beauty…

Full enlightenment formed from aspirating to the rendezvous of Allah. All process of beauty is stages of that aspiration.

Mashrab considered everybody was transitory; it was available to be destroyed and renewed.

If something is captivity of being destroyed, so it is transitory and it is not worth to grow fond.

A man searching for rendezvous faces a number of misfortunes. But these misfortunes are like the purest and bitterest wine; this suffering- being drunk with wine- will be fell to real lovers' lot.

God said followings in the chapter "Rahmon" of the sacred book "Koran": "All things in the world will be lost one day. Only beauty of Allah is stable and permanent".

The philosophy of Mashrab which is about great love and longevity is based on it.

The sky is the threshold of endless world for Mashrab.

If we imagine the appearance of Mashrab and imagine him a person staying on threshold we will have some true description about him.

Mashrab's all yells are heard from that threshold.

What is "threshold"?

Threshold is a step to reach rendezvous.

Humanity lives in a complete boundary.

Threshold is a boundary like this.

The beginning of life… The ending of another one… Only beginning and ending of life. But not middle of it. Beginning connects with ending. Ending starts with beginning.

This is threshold.

But it is not threshold itself.

If the world consists of only threshold, it would become an incomplete existence. But the world was created as incomplete complete existence.

That's way it seems so sweet and valuable. So the plays of negative desire are dominant there. But there is a door after threshold. We can say it material door. But it is acceptable not to call it material door. Mashrab did not admit it as a material door. But he thought like material door.

Groaning day and night at your door, my beauty…

This is the "door" that begins after that threshold. It is the last address of incomplete- completeness. Threshold was boundary. Now door is boundary too.

Distance from threshold to door is a border.

Human being lives in this distance. Between that boundary and border there are limitless beginning and endings. God knows again.

At the first sight, the idea of the couplet is very clear. It is very simple. It is the word of a mad.

It is the door of beloved.

But tragedy for a person is its closeness for a lover.

When does it open? It is not definite and never will be definite.

Mashrab was amazing all the time because of it.

The door exists. Well, why does not it open? If it did not open, it would not mean as a door.

That is all.

The door exists.

It should be opened. It will open. But mankind should find its key in material world between threshold and the door.

If we can not find it, he lives incompletely.

He falls at the threshold.

> *Mashrab neglects this world because of you,*
> *Placing his head on your threshold*

People living in the distance between threshold and the door prepare themselves for perfection. The door will be opened for only perfect people.

So, spiritual perfection led a person to unlimited wide world.

That's way people like Mashrab search perfection by renouncing pleasures of the world and making themselves torture. They would have rendezvous only after reaching perfection.

Some people or many people think that door is closed for literary character Otabek in Margilan. Otabek is a lover too. He is a sinner lover. The door of rendezvous is always closed for sinner lovers.

But Mashrab means the symbol between two words as saying "door" or its door is ending of material world and beginning of mysterious world.

Mysterious world separates from us with the help of this door. Behind of the door is secret. Only divine sounds come from that side.

The home of the world is borderless. But this is between that threshold and door.

While Mashrab described his sky, door, threshold, certain way between the door, threshold and gardens, he felt all the time there were fortress of the heart among those dwellings.

 "Fortress of the heart" stayed together with the words door, threshold, arsh and garden.
In the outlook and world of images of Mashrab, they were closely connected with each other.

Describing the heart like an interior khonaqo (an interior chamber of a mosque) has really deep meaning. In fact, khonaqo is place of tombs, monuments and temples. It is a nook. It is a temple.

> *If your sins burn away in divine love's flame,*
> *Divine beauty would flow in the heart…*

We have been searching the terms of rendezvous. Well, Mashrab has explained the terms of meeting with his philosophy very beautifully. When mankind is far from promiscuity and sins, he will be able to reach the rendezvous of Allah.

But for it there is a term: It should be burnt all defects and fierce fire of love. Besides that, burning defects is not all that should be done. The interior chamber of heart must get delighted. Mashrab presented it with word "nook". The he would succeed rendezvous of Allah.

Another line written by Mashrab is "I visited again home of sorrow". Well. Is there any connection of two words "Home of sorrow" and "Interior chamber of a heart"? They are images describing boundaries given to humanity. What does "Home of sorrow" mean? We face this image not only in poems by Mashrab but also other's too. It was called "Baytulkhazan" too. Mashrab who roamed about the world with love and aspiration to Allah, looked for himself through the world, came to "Home of sorrow" again.

"Baytulkhazan" is explained in oriental dictionaries as shanty lover standing under heavy rain in figurative meaning. Lovers thought that the world is a huge home of sorrow. Residence where a lover is being agitated in is a little home of soorow. Interior chamber of heart and home of sorrow is a palace where there is no room for argumentations and disputations of material world. Mashrab said; "Heart is a place that has no space for arguments". What does it mean? If a heart is full of quarrels, it can not be a heart. A place covered with conflict has no enough space for love. The heart like this is busy with its troubles, so its owner will forget the name of God.

Mashrab left material world in order to avoid such conflicts. The world tried to call his attention to its enjoyments, but Mashrab kept avoiding from it constantly. He pushed out his body love foe world one by one. Astonishment got conquered his heart gradually instead of desire want to world. Astonishment had appeared like the highest point of realizing the world, God and feeling them. This astonishment did not leave abandon him until his last sigh even in a moment.

Mashrab was a man in a deep surprising. The power of attractiveness was perfected in him. He compared himself and his lifestyle with great images such as Muso, Iso, Majnun and Mansur. He imagined himself as their follower. He emphasized that mostly he had been collocutor with Jabril: "Yet, Jabril is my

interlocutor on the God's throne". Mashrab supposed himself to repeat Mansur's fate and drank wine of suffer that Mansur had already drunk. "Lovers like Mansur had died because of love with a joy. My fate would be enough when the rope was made". Mashrab wished to be hanged on the rope from the beginning of his life until his death; he followed lifestyle of Mansur Halloj. He considered that Mansur was a mature person achieved God's rendezvous with his pithy life and soul.

Mashrab was an image of a person who had pure soul, beautiful words and intend.

He described himself like this: "even my appearance is like human, my inside world is like angel's". There are not only beautiful words but also all prosperity of that poet, person and thinker.

There is a European conception called "conscience of the world". Very few genius of the world succeeds in getting description of conscience of the world. Mashrab is suitable to be called with that description because of the strength of his love greatness of his researches carrying suffers of humanity and achieving the highest rank of purity.

His conscience was ideal.

He became great because his clear conscience.

6. Sacred words

On the eve of XX century, reading works by Boborakhim Mashrab seemed like primitive occupation people just left the period of communism. They thought that the period of Mashrab had already passed, his words had been obsolete, his heart smelt burnish. And time of holy men who got prepared to be hanged on the rope for achieving truth and faith would never come back.

Maybe, it is true. But we have no right to consider ourselves higher and cleverer than Mashrab and ignore him.

Why?

Because the sense of human intellect has never changed. Our intellect has developed. But I repeat again "Intellect has changed but its sense hasn't".

Why?

Because people could not reach the space in primitive time. Because it came from space. It brought all divine religious with it. It has already created perfect words for all periods. Even it did not come from space, it fell itself on the chest of space and highness of the sky; its angel-like children like Mashrab imagined themselves as bending for God's throne. There is an opportunity to become perspective and to have intellectual growth in human's brain kernel. When the first human stepped to the earth he obliged to gather an intellect. As a result of his brain it didn't disappear. He flourished the earth. Our prophet Muhammad said his follower Abu Dardo: "Be wiser. With this you will be nearer to God. The richness of intellect and faith turn into maturity". Therefore the more atheism grows, the stronger foolishness appears. We can example for it that we escaped from atheist communism, our current condition, the occupation of muddy people and distraction of our sensibility. So how can we ignore the current accidents which are happening in front of our eyes?

It is not easy to be cleverer. It will happen by searching. Our prophet searched fervent until he was 40. Yassavi went into the earth on his 63 age in order to find the light of the truth, but never came out again. Boborakhim Mashrab began searching too early. He roamed about the world constantly to search rendezvous of Allah and the truth. He did not leave the street of passion. Never tried to save himself from troubles on the way love. He prepared himself for the rope of ignorance.

He is an owner of greatest intellect according to his power of searching himself and limitless enthusiasm.

Mashrab is in the list of fighter people who inherited enjoyment, force and belief for searching.

This is connected tightly with being clever. The more cleverer, the more nearer to God. Word, jewel of intellect will become more blessed. Wasting word is much more severe rather than wasting bread. It is possible to rectify wasting bread easily. But wasting word can cause spiritual misfortunes. Ones wasting word are people have wasted their spirituality.

Mashrab's word became "Sacred word" like conception of the direction "Naqshbandiyik". It is incarnated beauty of inviting, searching and preparing himself to different tortures.

This word is moaning of fighter person trying to get rid of world suffers and changing.

He is covered with shackles of material world. This material world attracts him with its beautiful radiances.

Yell existing Mashrab's world is yell as great image who is about to be released from shackles.

In conception of "Sacred word" there is a true word. It is between Allah and its slave. The only promise arranging between Allah and its slave is real one. The only secret between Allah and its slave is ideal.

Mashrab considered that the words "secret" and "promise" are not possible to be described with a word and to be written on the paper. Slaves of God are feeble creatures. He was afraid of lying.

He stated that it is impossible to write suffers of heart on the paper.

Impossible to write by words my soul's divine feelings,
Like never possible to depict love legend on book.

We use the word "abundance" to express equipping with services and utilities. We are uninformed about its primary meaning. Mashrab used it in its primary meaning.

For example, we can use abundance to intensity of waterfall. Waterfall is not available to be caught. It is possible to call abundant the light of Milky Way. As if secret of light is unknown, describing and commenting its beauty is impossible.

Lights and shines of the sun and moon are poured on the earth abundantly. They can be explained. But interpreting its original sense is difficult.

It is possible to compare a secret in his heart and intensity of that secret with events mentioned above. In that case, meaning of prosperity that Mashrab already observed would be clearer. The word in this line is like a sacred position.

Here the word "legend" is also in the position as a sacred as prosperity". It is not the legend which we are aware of. This searching person is the truth of a lover. But this truth has not been realized yet. The lover began to understand. That's why he called it "legend".

If we look for main base root of that "legend", everything goes back to Ahmad Yassavi who was a leader for all scientists lived 550 years before Mashrab.

Our ancestors used this word connecting with religious laws and they said:" Religious laws are legend, the truth is obligation, religious directions are unique and they are peculiar for lovers". Here the word "legend" is not in simple meaning. The poet used it in the meaning of the mother of beauty of great poets and wise men.

In this couplet, the word "notebook" means sacred meaning. Scientists have not explained it's exact meaning. The tendon of this word derived from Yassavi. When Yassavi, Bokirgon, Mashrab, well-known poets used "notebook". The expressed its holly meaning.

To express holly meaning, poets use simple words:

Mustafo was one of the features of our prophet. Mashrab used words in such high rank. As a searching image, value of questions and their sense give sacred meaning.

The words which were used from Mashrab's point gained such great popularity because of its simple style, expressing suffers of a lover, and Turkic questions. Also Mashrab moaned by crying "Friends, when I reach my beloved? Any people died and revived of sweetheart?"

Mashrab gave this question to the world. Questioning the world and himself is a fortune of mystical poets. All of their debates were based on quiz. It was a view of their constant search. "When you realize yourself, you know Allah" said Yassavi.

Mashrab devoted his life to understand himself as well as Allah. People who were aware of spiritual world and sensual world are always sparsely and immortal.

Allayar cut his tongue

"Ojizlar saboti" written by Sufi Allayar is also called a book of informing of God and its bounders of enlightenment. It was retrying to discover of God once. Before, every Uzbek family would read and retold his stories in the shine of kerosene lamp and they would be impressed and shed tears.

There was no need for those books later. They disappeared like flutter of that kerosene lamp. Those books were not read by the gathered people on the clay benches anymore. Reading became dangerous for life.

> *If you rise up in arrogance losing your heart,*
> *No doubt soon you'll find yourself apart*

That couplet is about forgetting oneself, not knowing about his ancestors as well as pride and arrogance.

The main idea of "Ojizlar saboti" by Sufi Allayor is being against such feeling of pride.

The idea of the book is not new. There have been a lot of books about it. Their artistic-mental levels have been the same too.

Also this book does not claim to be an original, it is a mention book according to its essence.

It mentions mankind that he is living on the earth.

Realizing Allah's enlightenment is the first vital step on the way of human maturity.

Sufi Allayar called for living by convicting, praying and giving thanks; never was for sitting still being a slave. Every time he emphasized the role of doing good

deeds and educating. As it generally known, good deeds are main themes of this world in Koran. God loves good deeds and people who do them.

I suppose every passage and line of that poem is like a new fresh spring poured from such old place. This spring's water seems very pure and fresh. Enlightenment, belief, love, honesty, faithfulness and redeeming a promise are all prettiness of a man. Allayar publicized such spiritual beauties.

There was a widow having distaff by moonlight. Later the moon set. At that time a caliph (the head of Islamic community) and his followers were passing holding up leading lights. The woman had distaff once or twice from those leading lights. She thought long about that event for some reason. The thread had distaff in other's light is halal (allowed by Islamic religious)or not for me? She herself could not find the answer of that problem and went to Ahmad Hanbal, one of the well-known imams, to clarify.

I used the light of other's leading light without his permission. How is my action estimated? Ahmad Hanbal got astonished before that simple but extreme deep question.

If we all had worried about honesty, we would have already been different people and our lifestyle would been different too. Stories making people think are not few in this collection.

There are a lot of inventions in the book by Sufi Allayar. They clung on the tip of the tongue like a drop of honey. He advantaged unique ringing and colorfulness of meaning of words skillfully. Here some examples:

Never be shame to enlight your mind
You know your Lord – then you'd be blessed

People call the word "tandir"(earthen stove for baking bread) as "tanur" in speech. Poet used the word "tanur" twice in the same meaning. But one of them

comes in the meaning of tandir and the other gives the meaning of realizing. But tanur was used as "hell" in figurative meaning.

That is to say, a person who is shy to learn enlightenment will be a hellish.

Air gets hot and earth is alike burning steel
A man in anger – soon you find dead ill.

Crudeness and anger are the worst states. Color of anger is black. One who gets angry at somebody will be blacken like coal. Sufi Allayar created extremely beautiful view from simple words. He expressed the features of meanings of words.

Man is your father, you also be as man,
Be generous to whom caused pain.

He figured sage words to his heart. The fresh fruits were shining in the unfading garden of Sufi Allayar. Their living shine makes your eyes dazzle. But that shines light up the layers of your heart; your heart will be covered with love. And you will be grateful from the publishing house "Chulpon", Rashid Zohid who prepared it to be pressed, Numon Toshkandi who gave necessary advice and Naim Norkulov.

Come, hey man, open your eyes to feel world's magic,
Run away from a loveless creature like a bird

We continuously worried about opening his generation's eyes and making them be kinder even after some centuries. It seems that he is saying "Understand me, my generations!"

8. Homeland is a sign of faith

Our genius grandfather said opinion like this. And when I started to think about native land, every time; why this word scratches my heart, I do not know.

When I hear about motherland or I read poem intended for homeland of poets, I become thoughtful.

Even if these imaginations are so fine, so beautiful, for some reasons, I can not get imagination from that description. It seems my fantasy is not enough for imagining about homeland at that time. Poets can imagine mere when they write about motherland as well as, they bury it with fantasies. Poets bury motherland with beautiful words. I need homeland which burying never to nothing and many situations.

We are fascinated to fantasies and very incomparable descriptions, however, in the end. We can not answer question "What is motherland?"
In these positions I think more and more so I decided simply quietly right that we should not speak beautifully and pompous, should not fantasy about motherland.
Beautiful fantasies and any bright descriptions distract from motherland. They lead to mirage our imaginations and opinions.

The word "Motherland" looks like paw of a lion. Strong claws and sharp paw of the lion scratch constantly my naked breast. But now I understand that the lion looked for motherland from my breast. It wanted to send the feeling of motherland which is living in my heart. The word "Motherland" scratches my heart. "Do I recognize my homeland? Do I know my homeland?" Such questions scratch my heart every time.

We were passing in a even steppe. The mountains are adjacent to each other like an imaginary castle in two sides of steppe. Mountains adjoin with the blue sky. Under the blue sky wonderful summits were surrounded with glistering; colors. Mountains were wonderful with mysterious and eternal beam.

I asked my companion:

-What are these mountains? What about those?

My companion grew up in that land where Jumanbulbul sang.

-these are mountains. Those ones too.

-Even if people did not climb the mountains, might be wise?- I asked from a man who was compatriot with Jumanbulbul. He did not rely on my question. After a few minutes he answered: "These mountains are preceptor, friend".

I requested because I did not climb summit of mountains. I felt sorry because I did not work by the sweat of my brow which

To my mind, sand, every stone of mountain which one side is field another side is endless sands, the other one is green blooming garden.

He asked:

-What did you do? What did you do for me? as if I was asked.

-I am sorry, I am just passer by- I said. But fairy of aged-mountain did not forgive me.

It is said that God has hundred secret names.

What should I do if our nation had many names in the past?

Now I think: Is motherland geographical area or other? Or is it not an area?

Should we think ancient areas or nowadays stories when we talk about motherland?

No. these are not areas. Those areas are not areas too. Then which of them are real one?

The word "motherland" torments me.

You can name me selfish if you want.

But I do not recognize other areas except the area of my soul. My soul speaks in the language which others do not understand. "I am a cloud"- it says. Cloud has not a motherland. I am free as a cloud. But where is logic? Why cloud has not a motherland? The native land of the cloud is – sky. Motherland of the cloud is – earth. I think sky and earth have not the end.

May the thing which has not the end be motherland?

-Yes, the thing which has not the end can be the motherland. Motherland has not the end.

The flag of Amir Temur was three leaves. Probably, three leaves mean three areas. May be three leaves is three continent. Perhaps, neither this nor that can be it. Three leaves- just three green leaves of existence.

As for me, motherland is three leaves of Amir Temur. I saw there three shapes of my heart. I saw there areas of my motherland. My brand is three leaves. My motherland is three leaves. The lion sleeps under that leaf. Motherland is everything that I lost.

One of my friends from Samarkand said: "Fellow, human is like wild plant. In my childhood I heard this word from my aunt who read old books and wrote couplets herself. And if one speaks about ancestors Muhammad Aminkhoja Muqimi was our third grandfather's brother. Now I forgot about it. Here my friend remembers me. While I am thinking about motherland, the phrase "human is wild plant" remembered me. It is inviolable to the word motherland. If you inquire them they can be relatives, in the result. God divided belonged water and land to each nation and public. These lands, these deserts and these mountains are given to us. In order to watch far away, our ancestors built high buildings.
We flourish this land even if it is desert.

People who do not flourish their land, they live under damnation. This is reality.

God says: "do not violent in the earth. Do not dirt it". This great opinion is also belongs to the meaning of motherland.

I want to mention one of the verses of Koran. It was said to the poor who suffer themselves: "If you want to move, there were lots of lands of God". God never gives motherland to the human as a narrow area.
That verse of Koran continues:

"Who moves to another place for God's sake, he will find certain place" (Niso, 97-100).

I understood these words as the faith. And the next I understood that God does not like living under the violence and being poor. He does not like being poor and constant.

God loves movement.

Motherland is our- daily good actions.

The picture of motherland in my heart is like this. It has different pictures in each individual's heart.

9. May Yassavi hear us

Mausoleum was seen in a little desert like a chest of the eagle. It summoned us to it like a great mihrab (niche in a mosque wall indicating the direction of the Ka'bah in Mecca) of Turkish deserts.

When I came here in 1957 there were low muddy houses around the mausoleum. There was a little rushed lock on the door of mausoleum; there was nobody. We visited for pilgrimage around it and went back.
In 1970, I visited that mausoleum. The door was locked again. But the owner of that door was found. Inside of the mausoleum was dark.

The owner of the door pulled water from a deep well and gave us water in a bowl. The water was really pure, cool and tasteful.

I thought that is there any proximity and cordiality between the blessed man and us. I was not ready to answer. I suffered. Although all my co-friends were masters of literature, none of us did memorize a couplet of his aphorisms.

I went there to go on a pilgrimage with my fellow- travelers in 1992 again. Now the muddy houses around the mausoleum stepped back and there was crowded with visitors. Where were those people in 1957-70s? Maybe they were not born then. Maybe they did not remember then. Maybe they did not feel shy to meet with their forefather. Maybe they felt ashamed to bow their heads to the threshold of their ancestors. Maybe they were afraid of being defenders of "vestige of the history".

Maybe they neglected it as the mood of depression in the period of Mongolian pressure. Perhaps, they would esteem only Pushkin. Probably, they introduced themselves as scientists, but out forefathers as cruel people. Maybe, they completely turned away from their history.

Besides, the sacred gates of mausoleum was locked, the ways leading to the temple were obstructed too.

…Inside of the mausoleum the sound of constant tilavat were being heard. Different voices and various sounds were being mixed. Those voices were being dropped under the feet of Khazrat by striking against patterns of arches, fences of the mausoleum and marbles sparkling inside of it.

And I hoped to stay alone at that moment for a little time. I wanted to be alone at least a moment.

I wished there had been silent, had stopped the sound of steps, a crowd of people had stayed wings had stayed still.

I wished the flaps of doves' wings had kept silent.

I wished they had left alone a person who visited for rendezvous…

Where did those doves and birds come from? Before there were not any of them, their dust-heap was solidified on the aged sacred stones.

They flied above the mausoleum, rushed themselves to the fences and shutters fearing from people. The dust risen to the air of mausoleum made the noses burn.

I wished I had heard the voice of my great-grandfather. I needed quite silence. I missed it. Here people should listen to the silence.

I stood on the knee. I leant against ancient stones for a moment. I put my head between my knees. Tendons of my shoulders ached. My body which did not experience any suffer can not endure tiredness anymore. It realized suffers and aches of tendons at once.

There was a woman who was chattering to a group of women in a loud voice like searching. Nobody could catch even a word from that chatter. She led the crowd from one side to another. They were just listening being at a loss. The sound of the

woman was being heard from every side of the mausoleum and did not let other voices to be heard. I did not like it. It seemed that sounds had been harming my great-grandfather.

"Why are you bothering him?" I wanted to shout saying "Why are you making his ears deaf?" it seemed me that somebody shut my mouth up with his cold hand. I left there immediately. My collocutors went around for a long time. I continued walking when I reached to the old willows, I lay down myself on the greenery. The sky was blue and limitless. I did not understand anything.

I heard my heart. There was nothing in my heart. Nothing gave echo from it. I came here hoping to find mystery. Whenever I came it seemed me that a mystery or a secret would happen in my heart and soul.

But where is that mystery?

Where is that good changing?

Why? Why nothing was infected me from my great-grandfather?

I came here for rendezvous. When I was a fellow, everywhere was closed. When I was a middle-aged man, I thought that pilgrimage was for pleasure. I can memorize that we used to pick the empty bottles of wine on the high tops and shot them with a gun.

I can remember…   half a day… we would engage with this entertainment… we did jokes a lot.

So, now, I am about 50. I lie near the mausoleum still and realize that my life had passed without any aim. My grandfather retold me the story about the eye of soul. Now tell me what to do if the eyes of soul had closed already? What should people do?

How can I open my soul's eyes when I reach 50?

My ancestor Yassavi, for instance, had mentioned; "If you love nobody, you are not able to enter to the paradise!"

But no, I have understood the meaning of humanitarian. If you are not in love with anybody, all the things you have done are wrong.

Because the person who is not in love with somebody can not realize not only himself but also others too. Besides he can understand neither this world nor the next world. The reason of not to know are misfortune and unawareness.

The mausoleum of Dorussalom is the holly place. It is the place of peace and infatuation.

Of course, infatuation means not only to love the person who is opposite sex. This kind of love is complete enlightenment. It is the way of being aware of the world, knowing about other person and the main key of being close with God.

We can not realize who a lover is. We can not imagine it because we are uninformed about the word of sufferings of God. Also we are unaware of worldwide mental experience and consequence of their secret.

And now I kneeled on the greenery growing under old willows. My collocutors went out of mausoleum. They were surrounded by the beggars.

They donated calmly and were not angry with beggars. They got disappeared of unreasonable something.

I put my head between my knees. I try to concentrate again. But I could not manage.

I guessed there was not difference between me and the birds that flying over the mausoleum. Admittedly, I am weak at their wise words of Khoja. I am not able to read them with eyes of soul. My soul is the same with birds? They are not open; totally closed. I was totally placed faced on surprise. I have a conversation with the sun during all day long. The sun enters through its door. It seems that our Khoja is speaking with the sun. It seems that he is reading secrets to him. Perhaps, these senses are more understandable to the sun. They were created the great substances like the sun.

I am very simple person. My Khoja always teaches me like this. Tap with a foot on the world, tap with a foot on the world. I understand this kind of words. But I repeat it again: I am weak and not wise. I can not tap with a foot the world. Because I know that the world is low. But anyway I can not tap it with a word. Because I

created the world. It is verdicts, all beings, decay do not depend on me. It seems that the world is very beautiful. To whom that limitless beauty was created?

Yassavi connected himself its soul and significant body with the sense of Koran. Koran says that the wealth of this world is nonsense. All of the beauty depends on God. Past life and its boons are unchangeable and lasting. It is the shadow of great and symbolized beauty and its echo: They want to fly more. They think that the earth is changeable, pastime place, but the other world is not changeable.

Human being does not have wings to fly. But they have wings which can help them to fly. They have ability to love.

> *Diving into love's ocean,*
> *I wish get a mind's diamonds,*
> *Flying up to purity's sky,*
> *Wish to feel the divine emotion.*

The ocean of love is sky. It is equal with Milky way. Milky way flaws on the sky limitless. Our Khoja hopes to gather pearls from this ocean. On the coast of the ocean, there is a significant tree which is called Tubi. Our grandfather wanted to land on this significant tree.

> *Wish to sing in dawns like a Nightingale*
> *In the eternal Love Paradise.*
> *And, at that time wish to see my beloved beauty,*
> *With my soul when sky is pale*

Reaching rendezvous is like a dream to know from where people created. But as much as you try you can not need this dream. Loving is not divine but it's the process which any person can face.

Yassavi declared that the world was a garbage-can and insatiable was an adherent of different faith. He spent all his life by fighting against them. Avoiding from the world was not cowardice, on the contrary it was his majestic action. Yassavi wrote in his wise verses: "I wrote 4400 wise words". In his another work it was written that Yassavi wrote 99000wise words. Both of these countings are true. But we have read 150 wisdoms by him. These beautiful prophecies of our ancestor may become apparent one day. Because the garden of mankind is not perfect without those wisdoms. When will we comprehend them? Does our ancestor hear us?

10. A scientist for body or soul?

My respected people! The ideology aimed to turn living men into dead men and its art has already disappeared. Counterfeit ideology which approved working for violence ideology, respecting poverty and the poor like gypsies, differentiating people and developing everlasting hostility and self-interest among them has gone out from the sphere of the history.

It has proved once again during hard tests on life that every false ideology is temporary in the world.

Forged art has been tried to be exiled from enlightened life; spiritual art is vital today. In remote past though it has been sentenced to death but not died. It has persecuted but not died.

They hoped that spiritual art may have disappeared because of a number of banishes and chases.

But not died.

The masses of people not forgot.

Spiritual art is vital now.

It made a present godly charm and good mood to the life of impoverished humanity.

Spiritual art is like a rescuer for mankind. Even though it seems very simple words but it's the truth: human being is a sinner.

Unfair blood sheds look like an parasol over the history of mankind made from vexation and dissatisfaction.

A lot of intellectuals and writers questioned: "is there any way to get free from these bloody parasol?"

Spiritual art considered that achieving maturity with the help of enlightenment was only way for a person to get rid of the bloody parasol.

Whereas, it is not easy to be released from felling and burden of a sinner.

Previously, to carry away the temptation of the devil and follow it seemed pleasure and magnetic. The idea called "all forbidden things seem attractive" goes back to that narration. Envy figured like Satan. It taught a man to shed blood. Bloodshed led another one; a sin brought others; that chain has never broken for 10.000 years. Humanity has been shackled to it.

The spiritual art approved that a man could be free from these evil deeds by repenting and apologizing. But human being is very proud creature.

Why should we apologize?

It was generally others who shed blood.

People who shed blood should ask apologize from God and humanity.

But we should do it too.

If our proud keeps us fro, apologizing, let's defeat it,

But every time we moan saying that we are not able to do it, do pleasant complains.

But the sorted representatives of humanity can manage it.

To apologize to God is the way of purity.

It is the enlightenment of spiritual art. It is the way of Ahmad

Yassavi is a great representative of spiritual art.

Yassavi was an owner of enlightenment who achieved the rendezvous of Allah.

The people who have read historical works by Homer and Firdavsi know this wisdom: sins have already done and undone are equal in numbers.

So Yassavi chase to get rid of sins that haven't done yet.

In his opinion, a person who has repented is a one who has stopped to make sins.

Excuse is not just a word. In active motion of human being before God it leads to the event of apology. Apology, not other things, made humanity be intellectuals. People who are capable of apologizing can do any good deeds.

11.A pearl of mysticism

Elderly people bless that "God helps" people who set themselves to big business with diligence. They know and fell that work will fall into decay; discords, poverties and will be in full swing, if God does not support. If God does not support, there is no edification of the past. The past turns away from people.

It is very grave event that ancestors turn away from generations. Recently, we have not written and utilized freely the word "spirit".

Editors erased words that they called mysticism as soon as possible. And they explained that we should write "psychological experience", "experience".

If ancestors are not content with living man, their work will be decreased. Justice and fairness will be weapons. On the contrary, half done, weak event and concepts will be supported. The sense of life will keep on falling.
Shohi Naqshband chose the way changing into particle due to understanding the means of humankind. Through changing into particle and comprehending the means of particle, the way which based on knowing creature, especially person opened.

Heart and mind consists of particles, too. Heart and mind consists of realizing particles of universe. And when the particles of heart and mind were working, they were able to realize human and the world. For them watchfulness begins when the degree of comprehension is increased matured. Actually, watchfulness doesn't stop any time. Knowing human and world begins with watchfulness, and at the same time watchfulness begins with entering quality, moving and changing.

Humanity has been trying to invert himself since God had sent him as a representative to the Earth. (Human invented many inventions for himself on the Earth).

Humanity invented many inventions which every of them is the miracle of people's intellect and sharpness for himself on the earth.

However, the greatest miraculous inventions which depend on person or more precisely, concerning spirit, spiritual state were invented by the residents of mysticism.

Mysticism was appeared as a faith tendency which invents people on a spiritual status.

Holy men deduce that individuals the more know and realize things which are created in the process of realizing and mastering, Koran miracles, the more, drawing near understanding God. That's why holly men were lost in essence of thing which had been created. They impregnated the presence and endlessness of Allah to the hearts through understanding.

Turon thinkers promoted creations which belong to humans to high point. Famous ancestors such as Yassavi, Hakim ota, Kubro, Shohi Naqshband, khoja Ahror Vali opened mysterious opportunities which belong to individual's spirit.

Shohi Naqshband passed the difficult way which comprehends oneself before giving spiritual miracles. After some period, Ahror Vali followed Shohi Naqshband and developed subsequently his works.

Muhammad Bakir said that Shohi Naqshband had told following words: "I comprehended myself to every particle and understood that they were better than me. Even I waked along low strata and I found so benefit that I had not got it before".

Shohi Naqshband said that he had accepted the characteristics of Mansur Halloj and Boyazid Bistomiy; also he was friend to Ahror Vali. Entering quality means to know inside world of them to discuss with them about world's secrets. Shohi Naqshband gained great perfection in entering qualities.

He tempered his entering qualities ability, so that he had the capacity of changing into particles.

It is said that, Shohi Naqshband went and came back in three days from Bukhara to Karshi with the order of Sayyid Amir.

One day was for going one day was for coming back. The nearest distance between Bukhara and Karshi is 300 miles. So, how could Shohi Naqshband do it in three days? It is impossible not only at present but also in the past.

However, it was happened. Khoja was so cleanly man that it was unreal that he was laying. But most people know it as legend. We accustomed to saying the legend. However, we must enter his qualities at least to realizing his works' quantity. Otherwise, we keep on saying legend.

But if we know that he took perfectly invisible vigilance, we believe that he managed to go to Bukhara in a day with three raisins which were given by preceptor due to knowing the unknown secrets of moving. Was it difficult the man who could change into particle to pass in a little time?

He killed his own passion completely and was able to teach his heart the vigilance, tempered completely his heart and he found divine delight because of these mentioned above.

Or let's remember the event that Khoja Ubaydullo Ahror reconciled three brothers with each other while they were fighting strictly.

If there is not any power who can do it?

We can see that land quarreling government quarreling bring lots of demirits to nation as an example of the several countries of our contemporary life. In this situation everyone knows itself to be the truth. Consequently, bloodshed is going on day by day

Averting war was not only solved by the man who took unlimited delight and wonder from God. And Khoja Ahror Vali was able to do it. He managed to impregnate his concepts for them that land quarreling and government quarreling mean nothing in front of the bonds of human sacred life. He subordinated Irshod to

the benefits of country, population, especially, the poor, indigent, peasant and craftsmen.

The heart-home of Khoja was very pure. There was no aim except from Allah. There was no enemy in the place where Allah visited. At that great day khoja Ubaydullo managed to impregnate this unparalleled condition to kings and their troops. Their heart was conquered with the memory of Allah.

A man realizes the value of life when he knows that each breath may be last one. At this time he considers himself sacred and others too. In the regular views of Khoja Ahror the heart which relies on Allah and knows that each breath may be last one called into being pearl. This heart's love can do miracles.

Khoja Ahror said that friendship is love. The lover who owns anguish of love so develops that there is no way for mind. In other words, these miracles of love are not to be understood with mind.

In this situation we may say that all of these sentences are legend. But we do not think that our belief is not enough for this state.

When I see the activities of Khoja Ahror and Shoji Naqshband, I want to say that mysticism is the invention of spirit and spiritual condition. That's why compunction will appear when mysticism is given up and as a result compunctions become measure of living without spirit.

№	UZBEK	ENGLISH
1.	Навоий улуғ маънавий-маданий бўстонлар-халқ учун ўлмас обидалар яратишликни базм деб билади, базм каби тасаввур қилади.	Navoi supposed building great immortal spiritual-cultural monuments as a party.
2.	Навоий буни мажозий тарзда жомни сипқориш каби тасаввур қилади.	Navoi imagined this notion as if drinking away full basin.
3	Одам тарихнинг фарзанди. Тарих табиати шундайки, у бўшлиқ бўлишини кўтармайди.	Human being is a child of history. The feature of history rejects any space.
4	Токи бўстон-бўстондек бўлсин!	Because garden should keep its beauty!
5	Бир назар ташлаш билан йўл бўйида ўтирган гадони бирдан подшоҳга айлантиришнинг ўзи бўлмайди ва бу ҳар кимнинг ҳам қўлидан келавермайди.	It is not easy to turn a poor person sitting along the street in need into a padishah with a look. Very few people can be able to do it.
6	Маъшуқа оёғи остидаги хоки роҳ бўлиш ошиқнинг подшоҳ бўлгани.	This poor is aware of being a dust at the bottom of the horseshoe of fairylike girl's fast horse. It means to him being a padishah as well.
7	Ғуборга айланиш, яна бунинг устига оддий ғубор эмас, йўлнинг ғуборига айланиш ошиқ учун ёр васлига етишдир.	Becoming a dust means for a lover meeting with his beloved.
8	Чақмоқдек чақнаб тузилган улуғ давлатлар ўзаро қирғинлар	But these states and dynasties had all overthrown. They were destroyed by

	ботқоғига ботди.	themselves not others. A lot of mighty states faced the bog of mutual slaughters.
9	Халқ учун таназзул бу-йўлни йўқотишдир!	The progress of degradation for a nation means to lose the right way.
10.	Бобур доим мардона ва очиқ юзлик сўз юритади. Дўст бўлиб, ёр бўлиб, жафокаш ҳамдам бўлиб эр сўз айтади.	Babur thought bravely. He acted friendly to everybody. There was a everlasting sacred feeling in his heart.
11.	Бобурдаги муқаддас нарса: олижаноб фикр, олижаноб кечинма.	Sacred features of Babur were his noble thoughts and noble experiences.
12	Бу ўша қуёшдан ўзга бошпанаси йўқ одамнинг сиз билан бизга мерос қолдирган ой нуридай тиниқ хаёллари.	It is clear thoughts of a person who has only sunny shelter.
13	Шу маънода девоналик ақлдан озиш, жинниликни билдирмас эди.	So that conception did not give the meaning of craziness.
14	Девоналик асли бу ўзини ва дунёни бениҳоя теран англаш ва билиш бўлса керак.	Madness can be realizing the world and humanity deeply and clearly.
15	Ҳимоясиз, паноҳсиз халқнинг ночор ахволига чидаёлмай Машраб дарбадарлик йўлини тутди.	Mashrab preferred to be a hermit because he could not stand the condition of the nation without defense and shelter.
16	Фақат ломакон. Яъни чексиз, интиҳосиз, тасаввурга сиғдириб бўлмайдиган йўқликкина Машраб	Even paradise and hell are material conceptions in the face of rendezvous, as if they are the world that can be

	кӯз ӯнгида биринчи даражали қимматга эга.	imagined, Mashrab was more interested in the rendezvous of Allah than other things.
17	Нега? Чунки биз ибтидоий деб биладиган узоқ замонларда одам боласи фазоларга чиқмагандир.	Why? Because people could not reach the space in primitive time. Because it came from space.
18	Одам миясининг мағиз моҳиятида ҳар қанча ақлли бӯлиш ва ақлан ӯсиш имконияти жойланган.	There is an opportunity to become perspective and to have intellectual growth in human's brain kernel.
19	У асрлар қаъридан туриб, ӯз наслларининг кӯзини очиш, уларни мухаббатли қилиш устида тинимсиз қайғуради.	We continuously worried about opening his generation's eyes and making them be kinder even after some centuries.
20.	Балки унда улар ӯтмиш бобоаларини жоҳил ва ӯзларини олим деб билардилар?	Probably, they introduced themselves as scientists, but out forefathers as cruel people.