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Translation of phraseological units in the novel “Jenny Gerhardt” by T.Dreiser

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MASTER THESIS

TOPIC: Translation of phraseological units in the novel “Jenny Gerhardt” by T.Dreiser

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REFERAT

The present research deals with phraseological units in T. Dreiser's novel Jennie Gerhardt and their translation into Azerbaijani language. The study simultaneously endeavors at shedding light on the peculiarities of phraseological units and challenges the translator faces in finding correspondence in the target language.

The dissertation therefore aims at (1) defining phraseological units, introduce different classifications of these units; (2) identifying the difficulties in translation of phraseological units; (3) analyzing Dreiser's style in Jenny Gerhardts and finding reasons of criticism towards this novel; (4) thorough analysis of idioms in Jennie Gerhardt regarding to their translation into Azerbaijani language; (5) discussing some criteria of qualified translation.

The subject of the dissertation is the original version and Azerbaijani translation of Jennie Gerhardt by T. Dreiser. The research also uses numerous theoretico-critical sources on phraseological units, T. Dreiser's creative activity. The thesis carries both theoretical and practical character.

The thesis consists of introduction, three chapters with two subchapters each, conclusion and bibliography.

The first chapter deals with different classifications of phraseological units, their roles in literary works and challenges translators encounter in finding semantic and expressive equivalence. Special attention is paid to cultural aspects of understanding phraseological units and the role of social, historical contexts. As literary texts use descriptive and expressive means more than other texts, in the process of their translation there is needed experience from different areas of knowledge. This subchapter comes to the conclusion that extralinguistic knowledge helps the translator find suitable equivalent in target language.

The second chapter of the dissertation discusses T. Dreiser's style of writing, two editions of Jennie Gerhardt and their acceptance in literary process.

The first subchapter of the third chapter consists of excerpts from Jennie Gerhardt which include phraseological units and their translation into Azerbaijani language. Each example is analyzed and supplied with explanation. The second subchapter is theoretical and deals with quality of translation.

The conclusion summarizes the obtained in the dissertation results.

Rəcəb Rəcəbov.

T. Drayzerin Cenni Herhardt romanında frazeoloji birləşmələrin tərcüməsi.

REFERAT

Təqdim olunan dissertasiya T. Drayzerin Cenni Herhardt romanını və onun Azərbaycan dilinə tərcüməsini araşdırır. Eyni zamanda, hazırki tədqiqat işi frazeoloji birləşmələrin xüsusiyyətlərini təyin etməyə və onların tərcüməsi zamanı qarşıya çıxan problemləri, tərcüməçinin hədəf dilində ekvivalent tapmaq üçün hansı çətinliklərlə qarşılaşdığını təhlil edir.

Dissertasiyanın məqsədi (1) frazeoloji birləşmələri müəyyən etmək, bu vahidlərin müxtəlif təsnifləndirilməsini təqdim etmək; (2) frazeoloji birləşmələri tərcümə edən zaman qarşıya çıxan çətinlikləri müəyyən etmək; (3) T. Drayzerin Cenni Herhardt romanındakı üslubunu təhlil etmək və ona qarşı olan tənqidlərin səbəbini tapmağa çalışmaq; (4) Cenni Herhardt romanında frazeoloji birləşmələri tapmaq və onları Azərbaycan dilinə tərcümə olunmuş variantı ilə qarşılaşdırmaq; (5) keyfiyyətli tərcümənin bəzi səciyyəvi cəhətlərini və kriteriyalarını müzakirə etmək.

Tədqiqatın obyektı T. Drayzerin Cenni Herhardt romanının orijinal və Azərbaycan dilinə tərcümə variantıdır. Dissertasiyada həmçinin frazeoloji birləşmələr, T. Drayzerin yaradıcılığı barədə çoxsaylı nəzəri-tənqidi materiallardan istifadə olunmuşdur.

Tədqiqat həm nəzəri, həm də praktiki xarakter daşıyır.

Magistr dissertasiyası giriş, hər biri iki paragrafdan ibarət üç fəsil, nəticə və istifadə olunmuş ədəbiyyat siyahısından ibarətdir.

Birinci fəsilə frazeoloji birləşmələrin müxtəlif təsnifatı, ədəbi əsərlərdə onların rolu və bu tərcüməçinin onların tərcüməsi zamanı semantik və ekspressiv ekvivalent tapmaq üçün qarşılaşdığı çətinliklər barədə danışılır. Burada xüsusi diqqət frazeoloji birləşmələrin kulturoloji şərhinə, habelə ictimai, tarixi kontekstin bu birləşmələri başa düşməkdə oynadığı rolun təhlilinə yönəlmişdir. Bədii əsərlərin təsvir və ifadə vasitələrindən başqa mətnlərə nisbətən daha çox istifadə etdiyinə görə, ədəbi mətnlərin tərcüməsi zamanı müxtəlif sahələrdən olan biliklərin tərcüməçiyə düzgün ekvivalent seçməkdə kömək etməsi də bu fəslin gəldiyi əsas nəticələrdən biridir.

Dissertasiyanın ikinci hissəsi T. Drayzerin ədəbi üslubu, Cenni Herhardtın iki müxtəlif nəşri və onların hər ikisinin ədəbi prosesdə necə qəbul olunması barədə məsələlərə toxunur.

Tədqiqat işinin üçüncü fəslinin birinci paragrafı Cenni Herhardt romanından götürülmüş frazeoloji birləşmələrin və onların Azərbaycan dilinə tərcüməsinin araşdırılmasına həsr olunub. Burada hər bir nümunə ayrıca təhlil və izah olunur. Bu fəslin ikinci paragrafı

tərcümənin keyfiyyətinin müəyyənləşdirilməsinə yönəlmiş nəzəri-praktiki fikirlərin təhlilinə həsr olunub. Araşdırmanın nəticə hissəsi dissertasiyada alınmış nəticələri ümumiləşdirir.

INTRODUCTION	6
CHAPTER I. LINGUISTIC FEATURES OF PHRASEOLOGISMS AND CHALLENGES IN THEIR TRANSLATION	10
1.1. Phraseological units, their classifications and role in languages.	10
1.2. Challenges in translation of phraseologisms within literary texts.	19
CHAPTER II LANGUAGE OF T.DREISER'S NOVELS AND LITERARY CRITICISM.	29
2.1. Teodor Dreiser's style in "Sister Carrie" and other novels.....	29
2.2. Jenny Gerhardt in the literary process.....	35
CHAPTER III TRANSLATION OF PHRASEOLOGISMS IN THEODORE DREISER'S JENNIE GERHARDT	43
3.1. Translation of phraseological units from Jennie Gerhardt and their analysis.	43
3.2. Translation competence, translation criticism and what is a good literary translation. .	63
CONCLUSION.....	68
BIBLIOGRAPHY	71

INTRODUCTION

Phraseology is a significant part of each language. Its perception varies from culture to culture, and new attitudes are formed towards interpretation of this phenomenon. Context plays an important role in understanding of all connotative expressions. Discourse analysis as a practical side of language or a language in practice makes figurative meaning clear explaining it through linguistic and extralinguistic (cultural, social, psychological) factors.

Literary texts belong to the category of expressive texts which are famous for being rich with poetical figures. When it comes to a literary text in a foreign language, the understanding of phraseological units become a real challenge. The difficult area of idioms requires sharp understanding abilities even when it is read in one's native language. These requirements get doubled when it concerns non-native literary texts.

The translator who deals with a literary text needs to have exceptional linguistic, psychological sense in order to overcome all difficulties he faces due to cultural, temporal, spatial differences.

The subject of the master thesis is the translation of phraseology in T. Dreiser's novel "Jennie Gerhardt" and their structural - semantic analysis. As far as the research concentrates on the translation of phraseologies, their diversity, finding of equivalents during the translation process, the challenges in the process of translation are also touched in the work.

The aim of the work is to explain the role of phraseologies in literary works, investigate the process of translation and find both structural and semantic coincidences or non-coincidences they go through. The following objectives have been set in the dissertation:

1. To define the concept of phraseology units.
2. To show the challenges the translator encounters in translation of novels and other literary texts.
3. To compare the selected examples from "Jennie Gerhardt" and its translation into Azerbaijani. The following methods are used in the study:
 1. The comparative-contrastive method is used to compare the main differences of phraseologisms between English and Azerbaijani.
 2. Historical method is used to study the dynamics in development of phraseology units.
 3. Descriptive method is applied to discuss, describe the patterns of translation of phraseologisms.

The selected phraseology units intend to embody the theoretical claims.

The empirical part shows how phraseologisms change and what is this change's effect during the translation process.

The concluding section summarizes the overall experience encountered during the research.

The theoretical section of the thesis tries to provide a theoretical concept of phraseologisms, their features and translation in "Jennie Gerhardt" by T. Dreiser.

Translation of phraseological expressions from English into Azerbaijani and other languages has challenging difficulties, what has place because of semantic unity. Literal translation of phraseological expressions would change the meaning, and what is needed is adequate translation. There are the following ways of translation of phraseological units:

Equivalent translation is the translation of phraseological units from SL into TL with its equivalent.

Absolutely adequate phraseological expressions of two languages are called full or absolute equivalents: between two fires – İki od arasında, to be born under a lucky star – xoşbəxt ulduz altında doğulmaq.

In two languages, especially if they are not from one language family, it is a difficult task to find absolutely same or very close correspondence. Equivalence is provided partially, what causes a gap either in meaning or in expressiveness of the product of translation. Non-full or partial equivalents are phraseological expressions, with slight or considerable differences in semantic, compositional, grammatical sides. Some expressions are not similar to the phraseological expression in the target language, but refer to the same group of subject: Do not count chickens before they have hatched. Cücəni payızda sayarlar. From bad to worse – yağışdan çıxıb yağmura düşmək.

Analoque – translation of the phraseological unit from SL into TL with the same content, but different structural-component structure. For instance: as like as two peas – (hərfi- iki noxud dənəsi kimi oxşar) - iki damla su kimi; one's in a blue moon – (hərfi - bir dəfə mavi ayda) – ayda-ildə bir dəfə;

3. Descriptive translation – translation of the phraseological unit descriptively or with one equivalent word, or with a group of equivalent words. For example: a white elephant – (hərfi - ağ fil) - lazımsız, yer tutan, əlavə xərc tələb edən mülkiyyət; red tape – qırmızı lent - bürokratizm; to fiddle while Rome is burning – (hərfi - Roma yanarkən cırıpkada çalmaq) - təhlükə qarşısında boş şeylə məşğul olmaq; black sheep – (hərfi qara qoyun) - üz qarası.

4. Combined translation is realized using adaptation of the above mentioned ways.

In translation of phraseologisms it is important to choose an adequate method to achieve the same semantic and emotionally equivalent lexical units.

Phraseological units were studied by such scholars as, R. Zorivchak, V. Cononenko, O. Counin, L. Lisichenco, G. Pavlovskiy, A. Galperin, T. Kazakova, V. Vinogradov, Makkai A., Fernando C., A. Smirnitskiy and others.

As a problems of rendering phraseological units are mentioned:

- 1) phraseological units (PIU) – a smart Aleck
- 2) Semi-idioms (SI) – chain reaction
- 3) Phraseomatic units (PmU) – pay attention.

To phraseological correspondences: a) Phrase 1) equivalent (kill time- vaxt öldürmək) 2) analogue - (with naked eye – adi gözlə) 3) selected synonym (pay the devil (colloquial) – çətin tapşırıq 4) antonymic t-n (don't count chicks bf.. hatched).

b) Non-phraseological: 1) loan translation – to retain national specificity (the tip of the iceberg- aysberqin görünən tərəfi); 2) descriptive 3) by words.

Difficulties arisen before the translator make him choose among the ways to replace them by suitable ones. The following principles in this choice are inevitably to be taken into account. The translator should find expressions suitable for contextual correspondance, be aware of culture, time by time modify for expressive purposes, in case of equivalence lack, translate their linguistic meaning in order to understand all the implications.

The thesis will have three chapters with two subchapters each. The first chapter will be devoted to Linguistic features of phraseologisms. This chapter will be divided into two subchapters. The first subchapter will study phraseological units, their classifications and role in languages. The second subchapter will investigate different kinds of challenges the translator encounters in translation of phraseologisms. In this subchapter there are given plenty of examples of the situations when it requires special skills and talent to master in finding equivalences.

The second chapter will be devoted to the analysis of the language T. Dreiser used in his novels. It differs from the previous and following characters for its transdisciplinary character. As our translation has as its material a literary text, the information about Dreiser's style and its acceptance in literary circles would pour some light to the issue and make the matter more comprehensible. The first subchapter studies Dreiser's style, its peculiarities and underline meanings. The second subchapter investigates the different attitudes to Dreiser's style and severe criticism towards him. The critical approaches to Dreiser's language was, to say mildly, very contradictory. Though nobody doubted his greatness, many spoke about

clumsiness of his style. In the second subchapter are given opinions of well-known critics about Dreiser's creativity.

The third chapter will also be divided into two subchapters. The first subchapter is entirely devoted to the analysis of translation of phraseological units from Jennie Gerhardt. A great number of idioms, metaphorical expressions extracted from the original are juxtaposed with their translation from the Azerbaijani version of this novel. Each example is provided with explanation from translation criticism's point of view. The second subchapter scrutinizes the conception of translation competence and introduces different conceptions offered by diverse scholars for qualified translation.

The conclusion summarizes the content of the dissertation. The list of bibliography includes books and articles of different years.

The novelty that this research brings is how are phraseological units translated into Azerbaijani, how these units influence on the overall mood of literary works, what translation strategies are applied in the process of translation, to what direction was changed the attitude towards the literary translation throughout the last decades, what is a competent translation and possibilities of perfect **translation. two writers** of two distinct backgrounds can

Although the dissertation is language-phraseological centered study, it also touches some interdisciplinary matters such as acceptance of Dreiser in literary process, criticism against his style and so on.

The actuality of the thesis can be explained for recently popular comparative approach. In translation theory comparing the original with the product of translation and defining its quality is the task of translation criticism, what is crucial for a qualified translation.

The aim of the research is to reveal the adequacy level between English language idioms and Azerbaijani language phraseological units. The thesis also has as its target to find suitable ways of translation when there is no or a little correspondence between the source and target languages.

The object of the investigation is T. Dreiser's novel Jennie Gerhardt and its translation into Azerbaijani language. **Besides** of the main materials there are used different critical writings about the above mentioned novel and diverse articles about phraseological units.

CHAPTER I. LINGUISTIC FEATURES OF PHRASEOLOGISMS AND CHALLENGES IN THEIR TRANSLATION

1.1. Phraseological units, their classifications and role in languages.

Phraseological units are a large and controversial part of each language. They are closely related to the culture of the language they belong to. Phraseologisms include in themselves history of nations, values, attitude towards life. Idiomatic expressions are often formed from superstitions, cultural sayings, and traditions. In their translation one needs to cope with problems of equivalence in the language of translation.

Shansky explains phraseologisms as ‘frozen patterns of language that consist of two or more components and allow little or no variation in form, structure or meaning’

The point where many scholars' minds overlap about phraseological units is **there** peculiarity not being "produced at the moment of conversation but are reproduced as a rigid lexico-grammatical units with a firm semantical background"¹.

According to expressiveness, function and style range, there are distinguished three types of phraseologisms: interstylistic, bookish and colloquial phraseological units. Interstylistic phraseological units are a type of phrases that are frequently used and can be understood in all stylistic scales. For example: *ürəkdən* (sincerely, from heart), *açıq səma altında* (under open sky).

The second stylistic type is bookish phraseological units. These emotional idioms are used in publicistic style, novels, poems, and other works of art. literature, for example: *bir göz qırpımında* (immediately), *yər üzündən silmək* (to destroy).

The third type is colloquial idiomatic units. This group makes the widest part of all the above mentioned types. Phraseologisms of this group indicate the meaning simultaneously expressing the relation between the author and the event. It is not unusual for them to have irony, humor in themselves. For example: *bir dəri, bir sümük* (very thin), *göz yaşı tökmək* (start to cry), *başını bələya salmaq* (to get into trouble)².

Phraseologisms can consist of a word or word combinations. There are

3 types of lexical combination of words into phraseologisms:

¹ Searle, J. *Expression and Meaning: Studies in the Theory of Speech Acts*. New York: Cambridge University Press, 1979, p. 211

² *Ibid*, p. 211

I. Free combination.

This type relies on grammatical features of words. Free combinations allow replacing of its parts with no semantic change of the other element.

For example: blue sky, bright day. These collocations are called dead metaphors in some resources³. Speakers get accustomed to such collocations.

Idioms differ from free combinations for the reason that they consist of several words that tend to be used together, but the overall meaning can't be guessed from the meanings of its parts, for example, kick the bucket, is not explained with the words kick and the bucket, their separate meaning does not build the overall meaning.

Many idioms contain a verb and a noun, but although the verb may be placed in the past tense, the number of the noun can never be changed. We do not change the known idioms into fly off the handles, kick the buckets, put on good faces, blow one's tops, etc. If an idiom includes an adjective and a noun, we change the noun into **plural** plural, but the adjective cannot be comparative. For example, we use red herrings, but not redder herring.

Besides, idioms can have passive tenses, but others do not. The restrictions vary from idiom to idiom. Some are more restricted than others.

'Phrasal verb', the combination of verb plus adverb of the kind make up, give in, put down. The meaning of these combinations cannot be predicted from the individual verb and adverb and in many cases there is a single verb with the same or a very close meaning - invent, yield, quell. But besides of idiomatic **meanng** such kind of expressions can also have direct denotative meaning. For example, put down has a literal sense too. Phrasal verbs can differ for the level of figurativeness, so one can make up a story, make up a fire or make up one's face. Verb connected to preposition can also serve as phrasal verb, or even an idiom, for example, look after and go for. Sometimes verb, adverb and preposition, such as put up with ('tolerate') or do away with ('kill') build an idiomatic expression.

While speaking about translation, it should be noted that every language has specific national color of phraseological expressions. They are usually formed on the practice of a concrete national language. Due to national peculiarity, such phraseologisms can not be translated by their equivalents into the target language. Furthermore, their structural form and synonymy in different translations may often lack absolute identity. If to translate them word-for-word, they lose their aphoristic or idiomatic nature. In literary works such lose in expressiveness often brings to less emotive language. For example: the moon is not seen

³ Howells, W, D. Criticism and Fiction. New York: Harper and Brothers, 1993, p.107

when the sun shines – günəş parlayanda ay görünür; it is a great victory that comes without blood – qan tökülmədən qazanılan qələbə ən böyük qələbədir.

Similarly translated are some Azerbaijani national phraseologisms into English: əl əli yuyar, əl də üzü. One hand washes the other, and that washes the face.

There are several ways to render the phraseological expressions into sense:

1. Finding exact equivalents.

It is a translation procedure in which every section of the source language idiom is kept in the language of translation unchanged. This procedure takes place when the idioms or phrases in both languages:

come from the same source. For example, from Greek or other mythology: a labour of Sisyphus – sizif əməyi; ancient history or literature: the golden age – qızıl əsr; I came, I saw, I conquered – gəldim, gördüm, qələbə çaldım.

A huge number of any utterly same equivalents originate from modern literary or other sources: Time is money – Vaxt sərvətdir; self made man – öz gücünə uğur qazanmış adam; my house is my castle – mənim evim, mənim qəsrmdir etc.

Some sayings belonging to prominent English and American authors have also turned into regular idiomatic expressions. Due to their use in fiction they have become known in many languages. Especially huge is the amount of Shakespearean original metaphors: better a witty fool than a foolish wit – müdrək axmaq axmaq müdrəklikdən yaxşıdır; cowards die many times before their deaths – qorxaq gündə on dəfə ölür; to reign in hell is better than to serve in heaven- Cəhənnəmdə hökmranlıq etmək cənnətdə xidmət etməkdən yaxşıdır.

Phrases and idioms which are coming from a common source may sometimes have slightly different equivalents; love is the mother of love – sevgidən sevgi yaranır.

Some tiny differences in the near equivalents can show themselves also in some other aspects, for example, in the structure of the target language sentence: to make a long story short – uzun sözün qısaı;

in the omission (also adding) of a word or words in the other language: a lot of water had run under the bridge since then – O vaxtdan çox sular axıb;

in the substitution of an attribution of phraseological expression with more traditionally expected expression in the target language: as pale as paper – qar kimi ağ; to know smth. as one knows his ten fingers – beş barmağı kimi bilmək;

in the generalization of the features of the source language idiomatic expression: one's own flesh and bone – doğma qanı;

in the concretization of some features of the original: to sell someone short –kimisə layiq olduğundan az dəyərləndirmək.

Sometimes the lexical meaning of an original idiomatic expression is shortened or based on a nationally specific form not familiar to the target language. For example, white elephant – problem yaradan hədiyyə, yes man – heç nəyə etiraz etməyən adam.

As it is said in one famous quote, the translator in prose translation is a slave, but in poetry he is a rival. Differences in translation mainly depend on language traditions, attitudes and cultural peculiarities. In non-literary texts it is not necessary to replace phraseological units, so "the risk of omitting or losing an important metaphor is negligible".

Phraseological units are attributed with integrity of meaning which means that not any idiom components is separately associated with any part of objectivity, and the meaning of the overall unit cannot be reduced to the meanings of its components. Phraseologisms are fixed, stable units, cohesive combination of words with a full or partial figurative meaning.

Figurative language is a challenging area in translation.

Metaphors can be changed or preserved in translation depending on their types. In general, translation of figurative terminology is a field that displays differences in the approach to figurative use across cultures and languages.

Each language has figurative terms, which are a part of the conceptual system of a language. Metaphorical expression and perception plays a constitutive role in forming ideas and uttering abstract units in science. Demetaphorisation of a metaphorical term in translation. The semantic and stylistic complexity of metaphorical words causes objective difficulties. For this reason cannot always be translated cross-culturally very well, as there are specific circumstances, which may differ from culture to culture. In our country, for instance, translation of terminology and is a new area, actually as old as the country's regained independence, that is, about 25 years. Moreover, translation always depends on the theoretical tenets of the translator or the terminologist. The problem is partially sourced in absence of unified principles and metaphorical terminology

This problem also stems from the cultural distance between Azerbaijani and English languages. This is clearly seen in the demetaphorisation of terms in loan translation in the Azerbaijani language.

The recent translation practice shows that many Azerbaijani translators and terminologists have objections to metaphorical terms, which results in demetaphorisation, that is, loss of metaphor in translated terminology. This causes concern and difficulties in translation and interpreting practice.

Demetaphorisation of figurative terms in translation may be explained by a failure to recognize figurative language as an essential attribution in abstract reasoning. Demetaphorization, avoidance metaphors in translation is a deliberate attempt to avoid metaphor in translation by replacing it by a non-figurative word or words in an effort to “ameliorate” the metaphorical term. As a result of demetaphorisation, the image and the associative links are lost. Why preference is given to non-metaphorical translation and why it is considered to be better language is an area of discussions among translators.

Demetaphorisation is a hindrance in the acquisition and use of a term. Moreover, replacement of a metaphorical term by a definition is dysfunctional in practice. The metaphorical term easily lends itself to derivation and compounding because it is concise.

A definition or an oblique periphrasis is not flexible in text, and the translation of the term creates serious syntactic and stylistic problems, e.g. such phrases as to launder money, laundering techniques, an anti-laundering campaign, present difficulties for translators and interpreters, especially in simultaneous interpreting. The media often prefers laconic, implicit expression, ignore the prescribed lengthy translation. Professionals use metaphorical loan translation in their daily practice while in written language and in official situations they are obliged to use the approved definition.

The attempt to translate metaphors without reducing their meaning to denotative words, however, may be seen as a good way to brush up the translator’s or the interpreter’s memory and the ability to follow the latest changes in translation of terminology. For example, Environmentally-friendly if to translate it as "ekoloji təmiz", it would not give the exact meaning of the metaphor. In translation back into English applying the literal translation, it could be “ecologically clean”. To fill the gap in such situations seem to be very much challenging at this stage of Azerbaijani translation theory. Translation of the metaphor "green policy" is even more challenging. The metaphorical term green is theory constitutive, it is a specific instance of figurative meaning construction. It is a new approach in management of the environment. This is very well seen from the explication of the new phraseological term green growth.

Any attempt at a descriptive translation would be a semantic and stylistic loss. Metaphor is a powerful tool in theory constitutive terms in the SL. If an adequate metaphorical translation is achieved, it continues to serve this function in the TL. A term must be concise and flexible, that is, easy to use in different contexts. A comparison of these approaches brings out the role of linguistic theory in translation practice. Sometimes the

equivalency is achieved with help of different words with close conceptual meanings. For example:

a ceiling price – maksimal qiymət;

zero tolerance – mütləq dözümsüzlük;

orphan land – sahıbsız torpaq;

Though the term metaphor has a different definition in literary studies, in translation metaphors are the words and expressions in figurative meaning . Demetaphorisation also takes place in use of idioms in everyday language. It makes the metaphor disappear, and impossible for adequate back translation. Figurative translation takes place either through a loan translation or finding another metaphor. Lack of metaphor causes metaphor-free translation. When it comes to proverbs, overall or partial, semantic or emotional equivalence can be obtained sometimes only through the use of entirely different phrases. For example: the expression at the drop of the hat- dərhal,if to translate word for word, Şlyapa düşəndə, or to keep a dog and bark oneself – tabeliyində olanın əvəzinə işləmək, in word for word translation is it saxlayıb, özü hürmək.

Phrasal words evoke feelings, add expressiveness, figurativeness to the statements. If to compare languages with the aim to find phraseological equalities, we can find out the leading tendencies in contemporary linguistics, including the theory and practice of phraseography. But the question of determining the factors of figurative suitability as the main concept and the criterion of choosing phraseological equivalents and analogues as the aspect concepts is still at issue .

Cowie noted that phraseology is not just a discipline, but it is a "Language of Culture"

He also mentions its stable, already shaped, fixed peculiarity. Phraseologisms are abstract concepts including concrete views. Efficiency in phraseologism formation is generally considered to be shortness, possibility of expression a large idea in a brief statement.

As it is known all figurative words, collocations, fixed expressions, idioms phraseologisms, as examples of formulaic language, contrary to literal, denotative expressions are largely arbitrary and differ from language to language.

Hervey and Higgins point out many proverbs, idioms and clichés have readily identifiable communicative equivalents in the target language. Baker offers a number of strategies for translating non-literal units.

These strategies are reflected in his book as following:

- (i) finding a formula of similar meaning and form (equivalents);
- (ii) using a formula that has a similar meaning but a different form (analogues);
- (iii) paraphrase
- (iv) omission

There was intensive development of the theory of phraseological meaning in English in the end of the twentieth and the beginning of the twenty-first centuries. Simultaneously was developed studies on phraseological units. A special attention was paid to the investigation of phraseological meaning as functionalstylistic, expressive and evaluative ones.

A special and common type of idiom in English is what is 'phrasal verb', the combination of verb and adverb, for example, make up, give in, put down. The meaning of these combinations are often impossible to be predicted from the separate verb and in many cases there is a single verb with the same or a very close meaning - invent, yield, quell. But some of them can have direct meaning as well. Put down has a literal sense too and there are many others that are both idiomatic and not, e. g. take in as in The conjuror took the audience in, The woman took the homeless children in. There are even degrees of idiomaticity since one can make up a story, make up a fire or make up one's face. Moreover, it is not only sequences of verb plus adverb that may be idiomatic. There are also sequences of verb plus preposition, such as look after and go for, and sequences of verb, adverb and preposition, such as put up with ('tolerate') or do away with ('kill').

Partial idioms are also frequently encountered ones, where one of the words has its usual meaning, the other has a meaning that is peculiar to the particular sequence. Thus red hair refers to hair, but not hair that is red in strict color terms. Comedians have fun with partial idioms of this kind, e. g. when instructed to make a bed they bring out a set of carpenter's tools. An interesting set involves the-word white, for white coffee is brown in color, white wine is usually yellow, and white people are pink. Yet, white is, perhaps, idiomatic only to some degree - it could be interpreted 'the lightest in color of that usually to be found'. Not surprisingly black is used as its antonym for coffee and people (though again neither are black in colour terms), yet it is not used for wine. Thus it can be seen that even partial idiomaticity can be a matter of degree and may in some cases be little more than a matter of collocational restriction. On a more comic level there is partial idiomaticity in raining cats and dogs (in Welsh it rains old women and sticks!).

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

A.V. Koonin divided phraseological units into different groups according to the way they are organized. The author emphasized main and minor ways of forming phraseological units. He claims that:

Major ways of phraseology organization is forming of these using free words, joining them together.

a) The most productive in Modern English is the formation of phraseological units by means of transferring the meaning of terminological word-groups, e.g. from the technical side the following example can be introduced: «launching pad», from the side of terminology we can give the following example: «başlanğıc meydanı», an example of the transferred meaning - «keçici məntəqə»;

b) A great number of idioms are organized from single word groups by transforming their meaning, e.g. «granny farm» - «qocalar üçün pansionat», «Trojan horse» - «təhlükəli hədiyyə» or «kompüter proqramı»;

c) sometimes idiomatic expressions are formed as a result of bringing words together through alliteration, e.g. «a sad sack» - «bədbəxt hadisə».

d) phraseological units can be created considering the level of expressiveness, what is what is specifically actual in forming interjections, e.g. «My aunt!», «Hear, hear!» and so on.

e) phraseologisms can be organized as a result of modification of word groups, e.g. «odds and ends» was formed from «odd ends»,

f) phraseologisms can also be formed by using archaisms, e.g. «in brown study» means «in gloomy meditation», in which each of the parts keep their old archaic meaning,

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

h) they can be formed when we use some unreal image, e.g. «to have butterflies in the stomach» - «yemək istəmək» etc.

i) Phraseological units can be organized as original metaphors on the basis of words entered to the conversation by announcers, writers and politicians e.g. «corridors of power» (Snow), «American dream» (Alby) «locust years» (Churchill), «the winds of change» (Mc Milan).

Unlike to the original way of phraseology organizing, there is a secondary way, which means forming of idioms referring on other phraseological units; They can be divided into several groups:

- a) conversion, e.g. «to vote with one's feet» was converted into «vote with one's feet»;
- b) changing the grammar form, e.g. «Make hay while the sun shines» is transferred into a verbal phrase - «to make hay while the sun shines»;
- c) analogy, e.g. «Curiosity killed the cat» was transferred into «Care killed the cat»;
- d) contrast, e.g. «cold surgery» - «a planned before operation» was formed by contrasting it with «acute surgery», «thin cat» - «a poor person» was formed by contrasting it with «fat cat»;
- e) changing of proverbs or sayings e.g. from the proverb «You can't make a silk purse out of a sow's ear» by means of clipping the middle of it the phraseological unit «to make a sow's ear»
- f) borrowing phraseological units from other languages, which is quite similar to translation loans, e.g. «living space» (German), «to take the bull by the horns» (Latin) or by means of phonetic borrowings «meche blanche» (French), «corpse d'elite» (French), «sotto voce» (Italian) etc.

There is another borrowing which belongs to bookish style and is not used frequently. That is diverse word combinations.

Words are combined together by different ways. Certain type of phraseologisms contain words, which can be considered free, e.g. to read books (news papers, a letter, etc.), some of the phraseologisms are fixed, with their separate functions limited, e.g. to go to bed (yatmağa getmək), make a report- çıxış etmək.

The idioms are also phraseological units.

A free combination is a syntactical unit, which consists notional and form words, and in which notional words have the function of independent parts of the sentence. In a phraseological unit words are not independent. They form set-expressions, in which neither words nor the order of words can be changed. Free combinations are created by the speaker. Phraseological units are used by the speaker in a ready form, without any changes. The whole phraseological unit has a meaning which may be quite different from the meaning of its components, and therefore the whole unit, and not separate words, has the function of a part of the sentence .

As phraseological units have separate words as their parts, these words have several structural forms, but in phraseological units only one of the components has all the forms of the paradigm of the part of speech it belongs to e.g. to go to bed, goes to bed, went to bed, gone to bed, going to bed, etc., the rest of the components do not change their form .

One can define idioms in terms of non-equivalence in other languages, so that kick the bucket, red herring, etc., are idioms because they cannot be directly translated into French or German. But this will not really work. The French for nurse is garde-malade, but while this cannot be directly translated into English it is quite transparent, obviously meaning someone who looks after the sick. On the other hand, look after seems quite idiomatic, yet it can be quite directly translated into Welsh.

The 1990s witnessed the development of the linguo-cultural approach to the study of phraseological units. It tried to maintain national-cultural features of phraseological units in different languages. Phraseological units are studied from the position of linguo-cultural phenomena of different societies with specific systems of social and moral values, national mentality and reflection in phraseological stocks of languages became the main issue of researches. Each culture concentrates on expressing its value system in phraseologisms. The most popular cultural emphases are animals, birds, parts of the human body, the names of different colours.

The problem of the adequate correspondence is the focus of attention of translators and deserves a close study.

1.2. Challenges in translation of phraseologisms within literary texts.

As in any translation process, semantic and cultural losses are inevitable in translation of literary texts from English to Azerbaijani. The reason of this is absence of equivalence between the source text and the target text. Specialists explain the stylistic and emotional losses with the lack of functional equivalence and using of formal equivalence. As it is hard to reach balanced equivalence semantically and culturally, semantic and cultural losses could be compensated in translation by providing target language readers with the background knowledge that explains the situation in the original text. It is recommended that before actual translation takes place, the translator should resolve the markedness of the linguistic and cultural elements in the source text by rendering the unfamiliar familiar. In particular, it stresses the semiotic equivalence approach that significantly accounts for both the semantic and pragmatic factors of the source text. The results of the present study show that linguistic/semantic losses are losses of verbal signs that affect the source text seriously (blocking the understanding of the source message), or moderately/tolerably (affecting its aesthetic values). Cultural losses, on the other hand, are losses of the hidden cultural information that reflect the social norms, religious beliefs, and ideological attitudes of the

source text. Whereas semantic losses result from cases of mistranslation, superficial interpretation of the semantic and pragmatic equivalents, and literal translation, cultural losses result from the lack of pragmatic equivalence on the surface level, and/or the deep level of the source text.

The translator creates a general rule for the translation suitable to the text type. For example, for translation of an instruction, one needs to focus on the summary, the message, the idea of the book if it is an informative text. But when it comes to expressive texts such as poems, novels, where form is important, the aesthetic effect of the source language. Literary text has the following qualities:

They have aesthetic against informational function;

They provoke feelings, aim to entertain;

fictional value system, flexible meanings;

If to generalize the above-mentioned qualities, literary texts are fictional, and they have an aesthetic function, focusing on the expression of emotions, with poetic language, implicit meanings.

In translation of literary texts, the above mentioned peculiarities not only need to be considered, but the understanding of these qualities help translate in more qualified and aesthetically of high quality way.

Translating is a cognitive process with the task to reproduce aesthetic value. As form makes sense in literary works, choosing of synonyms, idioms, phrasal words is a sensitive matter and can depend on the target language and culture. Idioms, therefore, constitute a problematic area for translators. The translator should possess a good knowledge of idioms in terms of their true meanings as well as their cultural associations.

Phraseological units are problematic and difficult to study and interpret. This fact can be explained because of many factors. These factors are linked to the non-direct meanings of idioms or to strange word groupings of diverse idioms, or rather to the queer word order of some idioms. The translator, has a two-fold responsibility put on his shoulders. First of all, he is responsible for having knowledge of cultural backgrounds. Second, and most importantly, he is responsible to supply the translation with equivalent idioms in the target language to which he is translating, considering the cultural differences that may arise between both languages.

Translation requires mastery, skill, talent. To speak generally, it is not an easy task, and translating idioms, especially, makes it rather a more difficult task. Pedersen argues that: "

The translation of idioms is as difficult as it is central"⁴. Whereas Larson, argues that idioms should be translated with great care:" The translator must first be sure of the meaning of the idiom and then look for the natural equivalent way to express the meaning of the idiom as a whole"⁵.

The fact that idioms should not be translated literally, makes the task challenging enough, as "these idioms are never translated word for word"⁶, emphasized that:" The real danger comes in translating an idiom literally, since the result will usually be nonsense in the receptor language".

Phraseological units can not be translated in isolation; the translator should catch and transmit the real meaning or image meant by each idiom. In this perspective, the translator may face not a single, but rather many problems which may be summarized as follows:

Sometimes the translator is not exactly aware that he is dealing with a phraseological unit. It takes place due to the fact that not all idioms are to be recognized easily. Some idioms are easier to recognize than others. To overcome such a problem, the translator can reduce the suspected expression into literal sense in the beginning and check if the meaning fits, and if not, i.e., if the literal meaning does not make sense, he can then recognize it as an idiom and deal with it as such: " Generally speaking, the more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom."⁷.

The next problematic point the translator encounters in this regard is when the expression is having two meanings, one of which is literal, and the other is idiomatic. It has place when the idiomatic expression is based on a physical image. This is usually found in idioms where parts of the body are involved. Consider the following examples: A slap on the face It has two meanings. The first is literal, whereas the second is idiomatic (a sudden and unexpected rejection, defeat, or disappointment. Interesting that these two meanings are the same in many languages. But again the translator needs to be extremely careful taking into account cultural features, as in some cultures it can sound rude and not to be used in relation to every person. *Üzə vurulan şillə* in literal meaning is neutral, while the same sounding in the figurative meaning regarding the other is considered rude.

Keep one's head above water. Here again two meanings are involved: literal, to prevent yourself sinking into the water, and idiomatic (keep out of debt, out of difficulty).

⁴ Larson, L. L. Meaning - Based Translation: A Guide to Cross - Language Equivalence, 1984, p. 129

⁵ Ibid, p.98

⁶ Ibid, p.98

⁷ Ibid, p.99

This expression has a bit different variation in figurative meaning in Azerbaijani. *Çulunu sudan çıxarmaq* is rather colloquial and not desirable to be used regarding the others.

A pain in the neck It could either mean a physical pain or idiomatically: (an irritating or annoying person). is translated as *baş ağrısı* as an idiom into Azerbaijani, what is usual, as one body part can replace another in idioms.

The translator defines whether the expression is used in literal or figurative meaning for the text-type in which such expressions are used will determine which of the two meanings is intended, and then the translator makes his decision regarding the strategy he adopts in dealing with those expressions. After recognizing the presence of idioms in the text under translation, the translator encounters certain difficulties when attempting to render them into the target language. Such difficulties involve, above all, selecting the most appropriate strategy for translating idioms. In her discussion of idioms, Baker mentions four strategies for translating idioms. In the present study, in which two distinct languages are involved, it has been suggested that the translator can achieve the best effect in his rendition of idioms by selecting any of the three strategies to be discussed soon. Translation is a complicated process by itself, let alone the translation of idioms which are problematic and difficult to learn. Being problematic and difficult to learn is not merely attributed to the fact that idioms have non-literal meanings, though this is a huge problem by itself. Some other factors make idioms distinctive, and thus not an easy matter to tackle. Some idioms are characterized by their odd word grouping and/or their rigid and unjustifiable word order.

Difficulties are detected on the part of the translator when dealing with idioms: his ability to recognize and interpret an idiom correctly on one hand, and his success in looking for the most suitable rendition of an idiom into the target language, on the other. As idioms are culture-specific, this matter which needs further care and awareness on the part of the translator. In order to preserve such a criterion, the translator should work hard, not only to avoid literalisms – which he must avoid with almost all idioms – but also to endeavour to provide his readers, whenever this is possible, with idiomatic translations in which not only the intended meaning is presented, but also the cultural specificity flavour.

Cultural differences are the most challenging and crucial question for literary translators.

Literary translation requires knowledge of the style, which guides the translators to “consider the way in which individual sentences form part of the total structure” .

A literary text is a set of related systems; the relation of parts to each other and to the whole is essential for a literary text. A literary text has its own individual structure, which

“will lay stress on certain linguistic features or levels and not on others” . The dominant structure, i.e. the dominant linguistic features or levels, is the significance of the text, and hence needs to be adequately grasped. Bassnett points out that “The failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others ”. She offers examples at greater length:

The reader/ translator who does not acknowledge the dialectical materialist basis of Brecht’s plays or who misses the irony in Shakespeare’s sonnets or who ignores the way in which the doctrine of the transubstantiation is used as a masking device for the production of Vittorini’s anti-Fascist statement in *Conversazioni in Sicilia* is upsetting the balance of power by treating the original as his own property. And all these elements can be missed if the reading does not take into full account the overall structuring of the work ...

Phraseological resources of any language are redolent with specific manners and features. A great amount of phraseologisms do not have equivalents in other languages. Transferring the meaning sometimes becomes an impossible task for the translator, who faces with the problem of searching for idioms with similar meaning and paraphrasing. Analysis of phraseologisms requires consideration of the lexical structure these units have.

For their lexical structure phraseologisms can be classified into two groups. The first group includes idioms with lexical units, the meaning of which can be understood to some degree because of the words included. For example: *yerdən çıxdı* (suddenly), *nəzər salmaq* (to look). Such type of phraseologisms are connected to each other on the basis of grammar rules.

The other group of phraseologisms consists of words, which meaning does not directly hint at the overall meaning of the idiom. The entire meaning has explanation through old fashioned lexico-semantic factors, such as: *ətim ürpəşdi*, or *tüklərim biz-biz oldu* (shiver) etc.

In each cultural context there are typical modes of expression that assemble words in order to signify something that is not limited to the sum of the meanings of the single words that compose them; an extra meaning, usually metaphorical, becomes part and parcel of this particular assembly. "To find oneself between hammer and anvil" does not literally mean to be in that physical condition; it means rather to be in a stressing or very difficult situation. In our everyday life we seldom find the hammer or anvil in our immediate vicinity.

Phraseologisms – or expressions that would aspire at becoming so – are formed in huge quantities, but do not always succeed. Sometimes are formed and disappear almost

simultaneously. The only instances that create problems for the translator are the stable, recurrent lexical idioms, that for their metaphorical meaning do not rely only on the reader's logic at the time of reading, but also, and above all, on the value that such a metaphor has assumed in the history of the language under discussion.

Translating of national idiomatic expressions causes also some difficulties at a translator. Being nationally distinct, they can not have in the target language traditionally established equivalents or loan variants. As a result, most of them may have more than one translator's version in the target language. It may be either a regular sense-to-sense variant (an interlinear-type translation) or an artistic literary version rendering in which alongside the lexical meaning also the aphoristic nature, the expressiveness, the vividness, etc. of the source language phraseologism, idiom.

Some phraseological expressions singled out by the Acad. V. Vinogradov as unities and having mostly a transparent meaning may reflect various national features of the source language. The latter may be either of lingual or extralingual nature, involving the national images, their peculiar means of expression with clear reference to traditions, customs or historical events, geographical position of the source language nation. Such phraseological expressions are often of a simple or composite sentence structure.

Phraseological units can be grouped because of their thematic peculiarities as well.

The creation of phraseological-semantic fields can serve as a method of description of certain national and cultural specifics. That is, such a description can give us some insight into how phraseological units display a special, nation-specific perception of the world. The fact that a certain phraseological unit appears in the language and remains current in it indicates that the unit contains a generally comprehensible, typical metaphor (or symbol) .

English language is dynamic and open to novelties. Reproducibility is one of the major characteristics of English phraseologisms. Phraseological creativity is linked to conceptual roots of language imagery, the ability of a particular language's metaphorical conceptual models. Some languages adapt metaphorical neologisms easily, some reject to drive them out of the language. English language is open to adapt phraseological units to the communicative process.

Phraseologisms act as one single unit with a unified meaning, notwithstanding that semantically each constituent of phraseologisms has individual meaning, for example: *bu mǣrhǣlǣdǣ* (at the present moment).

From the semantic point of view phraseologisms can be classified into four groups: phraseological adhesion, units, phrases and expressions. Phraseological adhesion and phraseological units are semantically undividable phraseologisms. Their meaning can be reduced to one single word or a group of descriptive words.

Phraseological phrases and expressions are semantically dividable units

Phraseological adhesion is undividable phraseologism, which meaning is different from the meaning of each word it includes. Lexical meaning of such phraseological units is fixed and completely conditional, for example: *gözüm su içmir* (do not trust). Each word in isolation does not correspond to the meaning of the whole phraseologism. Sometimes such phraseologisms as *arxada danışmaq* (to gossip) can have both idiomatic and literal meaning. For example, in such sentence as *onlar qonaqların arxasında dayanıb danışdırlar* the same words have literal nominative meaning .

The second type of phraseologisms in semantic division is phraseological units. This group includes semantically stable and undividable units that are close to phraseological adhesion, but their semantical root is explainable on the basis of separate words that organize the phraseologism. For example, phraseological units *qarmaq atmaq*, *dişinə batmaq* etc. consist of separate words that have derivative meaning. Different from phraseological adhesion, phraseological units are not so untouchable units of language, as words that make up the idiom can be separated from each other by adding other words inside. This peculiarity of this phraseological group separates it from phraseological phrases and expressions. Different from phraseological adhesion and phraseological units, there are phraseological expressions and phrases , the meaning of which completely corresponds with the meaning of separate words that make an idiom.

The next, third type of phraseologisms is phraseological phrases. They have independent and bound usage. For example, *əfi ilan*. (rattlesnake in denotative meaning, and an evilous man in connotative meaning). While the word *ilan* can be used independently, the word *əfi* is stuck to this word without a right to be used independently.

The last type is phraseological expressions. They consist of words with independent from each other meaning such as *sevginin yaşı yoxdur*. Phraseological expressions' parts can not be replaced by synonyms.

Shansky divided phraseological expressions into two groups: communicative expressions and nominative expressions. Communicative expressions act as a sentence, for example: *işləməyən dişləməz* (English equivalent - without an effort will not get a fish out of a pond) . Nominative phraseological expressions are equivalent to a part of a sentence and

present a nominative function, for example: əmək nailiyyətləri (work success), hazırki mərhələdə (at the present moment).

The Russian linguist Vinogradov divided phraseologisms into three groups: lexical, predicative and comparative phraseologisms .

As it has been mentioned above, English language is very rich of idioms. English phraseological units are often difficult to be replaced by equivalent with the same semantic sense and emotion.

Vinogradov claims that if the form of the idiom is not important in a particular context, the translator does not need to keep the internal form of the idiom. The important matter is to give the emotional and functional information of the original idiom. If it is possible and there are available equivalents, the translator should try to translate phraseologism by phraseologism. Vinogradov distinguishes the following translation strategies: translation by one word, translation by description. Translation by one word takes place, if there is no equivalence in the translation language or the equivalence exists but it is not suitable for its contextual, emotional, stylistic and expressive. Translation by description is paraphrasing, reducing to sense the meaning of the idiom using free set of words. The last translation strategy offered by Vinogradov is carbon paper translation. It is used very seldom as word for word translation of an idiom sounds very foreign in the target language. Carbon paper translation may be useful when it is important to transfer play of words of the original idiom .

Recker distinguishes four main translation possibilities for transferring the meaning of idioms from a source language into a target language:

- 1) completely preserving the meaning, expressivity and form of the original idiom,
- 2) partly preserving the meaning, expressivity and form of the original idiom,
- 3) changing the expressivity of the original idiom,
- 4) completely eliminating expressivity of the original idiom

Under completely preserving the meaning, expressivity and form of the original idiom, the scholar takes into account the idioms that have international correspondence, universality and can be transferred by using idioms with the same meaning but different form in the target language, for example: to play with fire – odla oynamaq. The example illustrates translation that keeps the meaning of the source expression without changing it. The second translation procedure intends to preserve expressivity of phraseological units, but makes some change in lexical or grammatical features. Emotive components of phraseological units can be

replaced by other. For example: in broad daylight – günün günorta çağı (in the middle of the daylight), in the dead of night – gecənin yarısı (in the deep night).

The third translation strategy is changing the expressivity of the original idiom. For example: to take somebody for a ride kiməsə gülmək (to laugh at).

Completely eliminating expressivity of the original idiom is the last translation strategy. Emotion of the expressive function in original is lost in translation, for example: a skeleton in the cupboard- ailə sirri (family secret)və ya narahatçılıq (trouble)

‘To put the cat among the pigeons’ is old British idiom that used to refer to someone who is likely to do something that would cause a trouble. As in Azerbaijani language there is no such an idiom, qurbağa gölünə daş atmaq if it is suitable to the certain context. But it is not always possible, so aləmi qarışdırmaq can be a suitable correspondence though lacks the expressiveness of the original. The English idiom poking nose into things burnunu hər yərə soxmaq is both semantically and emotionally the same with the original.

You won’t get me out of here until you take me out feet first. Mənim meyidim buradan çıxacaq. The meaning of this expression is understandable in both languages and has correspondence in different languages.

I always like to have something up my sleeve in the early stages. Mənim həmişə ehtiyat tədbirim var. This expression is phraseological in English, but is translated by descriptive equivalent due to lack of idiomatic correspondence.

But who on earth? Amma kim, lənət şeytana? it is idiomatic in both languages but have quite different expressiveness and semantics in two languages.

That throws rather a light on things. Bu, məsələyə aydınlıq gətirir. This expression is also phraseological in English, but is translated by descriptive

The idiom ‘poke her nose’ has very close correspondence in Azerbaijani as burnunu soxmaq. The meaning and emotion is kept as meaning in Azerbaijani language is also ‘inquisitiveness and intrusion’.

As it has been discussed above, there are idioms which are translated by partly keeping the meaning, emotion of the original idiom.

The example ‘have something up my sleeve’ which has the meaning of having some information kept in secret in order to use it later - can be translated as ehtiyat tədbirim var, which seems to have slightly different meaning than the English one, however the translation reveals the meaning of the original.

The example ‘who on earth’ is an informal idiom that is used to show person’s surprise or anger. It reflects both surprise and anger. Lənət şeytana in Azerbaijani language

has identical expressiveness and transfers the mood and the meaning into the target language. Azerbaijani idiom *lənət şeytana* is a swear expression that is considered to be exact equivalent in its meaning and expressivity, but different in form.

The experience shows that the most popular strategy is translation by description, due to the reason that it is really hard to find the equivalent in Azerbaijani exactly matching the English idiom; as these languages are very different both culturally and grammatically; furthermore they belong to different language groups.

Though phraseology units have different interpretations, there are some features, upon which many researches come to consensus. It is fixedness, and this quality is given different names in diverse investigations. An inseparable peculiarity of phraseological expressions is their metaphorical nature. Phraseology studies such collocations of words, the meaning of which is different from the simple sum of literal meanings of the words. As the meaning is not emerged from the parts of these expressions, it is a real challenge to translate them into other languages. As one of translation methods faithful translating of idiomatic or phraseological expressions, is successful if in the target language there is a similar to the original lexical items. The issue of discussion is not only semantics but also and expressiveness.

Similarity can be observed if there are close component images and structural forms in both source language and target language. There are some examples:

not to see a step beyond one's nose – *burnunun ucundan uzağı görməmək*; measure twice and cut once – *Yüz ölç, bir biç*;

A great amount of phraseological units, for the reason of their common origin have a similar word order in two languages: to cherish/warm a viper in one's bosom – *ılanı sinəsində bəsləmək* (*düşmən ocaq başında imiş* is another equivalent with the same semantic meaning but a bit different expressiveness).

Phraseological expressions are classified because of the ways they are formed, for their meaning, structure and morphology.

CHAPTER II LANGUAGE OF T.DREISER'S NOVELS AND LITERARY CRITICISM.

2.1. Teodor Dreiser's style in "Sister Carrie" and other novels.

James Phalen writes about Theodore Dreiser, that he is “probably the most egregiously deficient stylist among novelists of the first rank”. Phalen considers Dreiser to be a writer of the first rank, but also concretely linguistic shortcomings in his writing; Donald Pizer was extremely severe in his criticism, saying that Dreiser was “the worst writer of his eminence in the history of literature”⁸. John Flanagan directly wrote that “Dreiser writes as if he hasn’t a native language.” In Julian Markels, “Dreiser and the Plotting of Inarticulate Experience,” . John Flanagan also divided Dreiser’s stylistic shortcomings into two groups, verbal faults and syntactical faults: “The first category includes inaccuracies, pretentiousness, archaisms, faulty idioms, triteness, inappropriate use of foreign terms, and unfortunate coinages. The second category includes faulty reference, dangling modifiers, failures in agreement and a curious substitution of participial constructions for finite verbs Flanagan also adds, “it is perhaps debatable which flaws present the greater annoyance.”

Dreiser’s uses the language in his novels in specific way: the second sentence of Sister Carrie reads: “It was in August, 1889.” If it had the form like this: , “It was August, 1889,” the sentence would be accepted as a normal informative one, reporting about the time. But the pronoun it is concentrated upon, and the reader gets confused to define what "it" refers to in the previous 75 words length sentence, which sounds like this: When Caroline Meeber boarded the afternoon train for Chicago her total outfit consisted of a small trunk, which was checked in the baggage car, a cheap imitation alligator skin satchel holding some minor details of the toilet, a small lunch in a paper box and a yellow leather snap purse, containing her ticket, a scrap of paper with her sister’s address in Van Buren Street, and four dollars in money" .

The first sentence of the novel means August 1889 was the period what makes the exposition of the novel. Dreiser placed a fictional event in real time span. The fiction and the real world have interesting relationships in Dreiser's novels. For example, Dreiser's description of department stores: “The nature of these vast retail combinations, should they ever permanently disappear, will form an interesting chapter in the commercial history of our

⁸ Flanagan, J. “Dreiser’s Style in An American Tragedy.” Texas Studies in Language and Literature, Autumn, 1965, p. 77

nation.” This sentence is not exactly an informative in the informative style. The words “our nation” in this sentence makes an impression of the virtual America, and that the word “will” makes this statement subjective.

Dreiser pictures Drouet as “a type of the traveling canvasser for a manufacturing house”. Only after reading some pages after this description the reader knows his name.

These examples prove that his style clumsy, his sentences are chaotic, his syntax faulty. The following sentences from *Sister Carrie* are examples of Dreiser's writing style at its worst: "The, to Carrie, very important theatrical performance was to take place at the Avery on conditions which were to make it more noteworthy than was at first anticipated"; "They had young men of the kind whom she, since her experience with Drouet, felt above, who took them out." This sentence is an example of his redundant repetitions, lack of sense for diction and for euphony. From the other hand, as a naturalist, the writer strives to achieve "an accurate description of life as it is,". He means that a polished style can detract from reality he wants to present. His style presents undecorated truth the reader learns together with the hero. After reading the novel, there is an impression that it is an imitation of life. Dreiser's writing is different from any other author. Dreiser identifies his style as the life itself what is something largely out of control. He expresses his anxiety through words and the items fall together as they may. Style in his interpretation is a model of the universe he sought to describe.

Theodore Dreiser's *An American Tragedy* is also considered by critics to be the worst-written of canonical novels. The critics of Dreiser are severe enough to call him deaf to sentence rhythm and tone. They also frequently speak about lack of lyricism in his prose, and blame him for using grindingly hoary clichés. Comparing the other writers' style with Dreiser's they mention that Fitzgerald's prose in *Great Gatsby*, which was published the same year with *An American Tragedy* slides like a limpid mountain stream, while Dreiser's in *An American Tragedy* spreads slowly across the page like stale molasses. His language was considered to be clogged, clichéd, pretentious, as a burden that renders *An American Tragedy* almost unreadable.

Dreiser's novels are the most famous texts of American naturalism. Discrepancies about the style of the great American writer arise from a gap between two contradictory realities of the self – the anonymous and the public one. The reality is represented by the cruel world of difficulties and poorness. It is the world which expects Carrie immediately on her arrival in Chicago. But Chicago offers another reality, too: "All during the long afternoon she thought of the city outside and its imposing show, crowds, and fine buildings" .

Kaplan claims that the initial part of the novel is built by Dreiser in a specific way, where the writer divides Chicago into two cities: the night sphere of liberty and desire and the day sphere of work in which desire is extinguished by the gloomy reality

The gap between the two realities is revealed textually by the language of the writer's desire, the new reality of the self in which "women were spending money like water" . The contradiction between the consumer and sentimental discourse gets clear. The language creates the characters' false identity. Dreiser shows it through textual contradictions. Drouet refuses to marry Carrie, he simulates a husband and wife. Carrie successfully pretends with Drouet, as she realizes: "Now she would have a nice new jacket! Now she would buy a nice pair of pretty button shoes. She would get stockings, too, and a skirt, and, and ... Curiously, she could not hold the money in her hand without feeling some relief. Even after all her depressing conclusions, she could sweep away all thought about the matter and then the twenty dollars seemed a wonderful and delightful thing. Ah, money, money, money! What a thing it was to have" . Dreiser's narrative technique was that of the old fashioned story teller who presented his characters biographically. The usual protagonist of Dreiser's novels is involved in an action which carries him from birth to the grave or, in one instance, to the electric chair. Hence there is a considerable saturation in the character's family background, which goes far to explain later conduct. At least five of these families provide a constructive atmosphere for their children, serving, as they do, creators of sentiment, feeling, conscience, social responsibilities.

The relationships between siblings have special description in Dreiser's novels. Jennie's sacrifice for her brothers and sisters have been discussed in this thesis. But there are other kind of relationships as well. The pettiness and meanness of brotherly attitudes is best portrayed through Dreiser's presentation of Robert and Lester Kane in *Jennie Gerhardt*. The conflict of the two brothers results from the juxtaposition of small and large attitudes: Robert is "cold and conventional", irreproachable in his conduct, an example of "moral rigidity."⁹ Lester, on the other hand, is warm and generous in his attitudes toward other people, but he has a weakness for women and a fear of the marriage bond, attitudes which place him somewhat low in the eyes of his narrow-minded brother. Lester's feeling about Robert's solid character mixed with "hard business tactics" is revealed in the following observation: "He's got a Scotch Presbyterian conscience mixed with an Asiatic perception of the main chance"¹⁰ That the two brothers should eventually is inevitable.

⁹ Eby, Clare Virginia. "Dreiser and Women." *The Cambridge Companion to Theodore Dreiser*. Eds. Leonard Cassuto, Clare Virginia Eby. Cambridge: Cambridge University Press, 2004, p.177

¹⁰ *Ibid*, p.177

When Robert begins to hear rumors about Lester's liaison with Jennie, he keeps his counsel but observes to himself that "there must come a time when there would be a show-down"¹¹. The show-down occurs after Louise's discovery of Lester's irregular relationship. Robert's attitude is one of lofty self-sufficiency since he is safely married: he tells his brother that they cannot discuss matters of morality together and coldly inquires if Lester has considered the honor of his family. The scene is remarkable more for the things that are left unsaid than for ones said.

The language of Dreiser also is characterized by ironical expressions. In *Jennie Gerhardt* there is a certain amount of allegory at work to voice the satire of the novelist. Robert, the older brother, stands for the Establishment, for society as it is, for the status quo, for the family. Through Robert, the novelist attacked the smug conventions of the Establishment. Robert is cold, calculating, mean, selfish, and hypocritical—yet he mouths the glory of the family. Even without the old provisions of primogeniture, the fact that the older brother, with his hypocrisy and lack of self awareness, is so much more deeply and basically immoral than the younger brother, all but broken for his rebellion despite his warmth and basic humanity, there is a basic indictment of the conventional family, in which the "good" son is so often the hypocrite, while the "black sheep" has the better but unrecognized principles of humanity.

There are other examples of sibling rivalry in Dreiser's novels. The hauteur which characterizes Dorothea and Orville Barnes, proud examples of family prestige, has already been mentioned. Orville's cruelty is shown most specifically when he tells Etta, at their father's funeral, that the family misfortunes have been entirely the fault of her wayward conduct. And there is some evidence of rivalry between Angela Blue and her more attractive, younger sister, Marietta, in *The Genius*. The examples of unhappy sibling relationships from *Sister Carrie* and *Jennie Gerhardt* are merely selective and are presented as indications of another aspect of family weakness of which Dreiser was aware of.

Dreiser describes two forms of identity for his main heroes – the "obtained" one, a person is born to, and "gained" or created identity. Many characters in his novels are "gained identity" Dreiser explicitly describes Carrie's paradoxical character, as she does not want the things themselves, she wants the wealth and luxurious life they represent .

Symbols as a part of metaphorical language are also widely used in Dreiser's novels. The symbol of the window is represented as a complete deception. Simultaneously, this reality represents the most powerful external forces in the novel, because the characters are

¹¹ Ibid, p.225

led by values imposed from the outside, which deny their private selves. The window is ridiculed in many works by Dreiser. The sentimental language presents itself ironically. It becomes a sign of uncertainty and relativity, a tool for the definition of the modern self. Dreiser's language was criticized for its sentimental morality. In spite of this criticism he masterfully joins literary, cultural and ideological languages.

The public systems influence from outside, and the language of representation makes understandable Carrie's moral fall. Dreiser's language proves that he excuses his heroine for rising by falling lies. It is more clear in the descriptive fragments of the contrast between Carrie and Hurstwood. The latter tends to simulate through language, but in Hurstwood does not have any compromise between the naturalistic language and the consumer lack of guilt, like Carrie. This contrast in language brings Dreiser's novel to feminist reading, because Hurstwood's ultimate changing into domesticity and sentimentality is against the traditional division of gender roles. In Dreiser's works, the actions of important characters are often determined by accident. The unsuccessful relationship of Hurstwood and Carrie is foreshadowed by his initial deception. Introduced to Carrie by Drouet, the drummer who seduced her and made her his mistress, Hurstwood realised that Carrie is not, after all, Mrs. Drouet, and he is so attracted to her that he determines to wrest her affections from her paramour to himself. But he fails to tell her that he is a married man, a fact which Carrie is left to learn from Drouet. One of the many ironies of the novel is that Carrie's sense of decency is shocked when she realizes that she has fallen in love with a married man while, at the same time, she is not in the east perturbed at being Drouet's mistress. She learns too late that Hurstwood is married, for by this time her interest is assured, his superior manners making him seem to her a better man than the slick drummer with whom she lives. Carrie's articulation of the situation is a reflection of hers and Hurstwood's passion. In comparing Drouet to Hurstwood, she makes the following notation in the latter's favor: "His passion was real and warm" [26, 223]. One of Dreiser's problems in writing the novel was to find a way to convince the reader that Hurstwood and Carrie are attracted to each other without violating the conventions of "Howellsian timidity" concerning presentation of attraction. Under the spell of erotic passion, Hurstwood loses his reasoning capacities and is determined to have Carrie at any cost: "He would make a try for Paradise, whatever might be the result. He would be happy, by the lord, if it cost all honesty of statement, all abandonment of truth". Such a passionate involvement was almost unknown to the novels of Dreiser's age, but the domination of passion over intellect is an important element in understanding the motivation for Hurstwood's rash action of stealing from his employers.

Hurstwood's second deception involves his and Carrie's flight from Chicago. He tells her that Drouet is sick in a hospital and that he is taking Carrie to see her former lover. To Carrie's surprise, she finds herself on a train bound for Montreal before she even realizes what has happened.

After her initial protest, though, she accepts her new adventure with equanimity, an acceptance which is a reiteration of her habit of embarking on any new episode with a measure of hope. "Perhaps she would be happy", she muses in a way reflective of the fact that hers is "only on average little conscience" . Hurstwood practices two other deceptions upon Carrie: he does not tell her that he has stolen money from his employers, and he involves her in a bigamous marriage in Montreal, where they are united by a Baptist minister as Mr. and Mrs. Qkhorge Wheeler. Later, when Garrie reminds Hurstwood that he married her, he retorts that he did not, but the sordidness of their bigamous liaison does not trouble Carrie's average little conscience.

Hurstwood resolves not to steal from his employers, but the safe accidentally shut. His embarrassment at having the money in hand is a facet of his character, but the fact that the safe shuts is an accident. Similarly, Clyde resolves to kill Roberta Alden by drowning her while on a boat excursion at Big Bitten. Once they are in the boat Clyde lacks the courage to complete his plan, but the boat accidentally capsizes. Clyde makes no real effort to save Roberta. This reflects choice. The accident, however, is not contrived. It is one of those many freakish twists of fate which recur frequently in Dreiser's novels. The delineator of a world in which human choice is quite limited, Dreiser relied heavily on a deterministic outlook for his evolvment of personal disaster.

Dreiser's metaphorical strategies of served for emerging female voice and nourishing by cultural contradictions of his time. Dreiser uses another way to present Carrie as a passive individual who obeys the male's desires reluctantly. But Carrie's "reluctance" can also be interpreted as an example of her ability to conceal her inner feelings. The males with whom she has affairs dominate the situation and manage in convincing her.

Dreiser allows his characters to speak for themselves. But in this point we cannot find any trace of irony in this. Dreiser takes Carrie's side, describes her as "an anchorless, storm-beaten little craft which could do absolutely nothing but drift" . Finding Carrie similar to a small boat at the mercy of the sea and adding that she is "in a most helpless plight" he emphasizes her passivity .

2.2. Jenny Gerhardt in the literary process.

Dreiser's second novel, *Jennie Gerhardt* has many similarities in plot development, composition and language with the author's other novels.

Theodore Dreiser is the author who created the true picture of American life and American dream. Started with B. Franklin's *Autobiography* American dream reached its peak in Dreiser's novels. The writer different from his predecessors, described the opposite side of the medal: the troubles people end up pursuing by all means American dream. The American realist wrote two controversial novels, referring on the lives of his own sisters- Emma and Mame. These novels were "Sister Carrie" "Jennie Gerhardt." In "Jennie Gerhardt" Dreiser describes a young, German-American woman who lives in the end of the 19th century, gets pregnant by one man and goes to live with another. Dreiser prepared the manuscript of "Jennie Gerhardt" in 1901 and 1902. He knew for exact that like "Sister Carrie," it would encounter publisher rejection due to the open content. Dreiser for the reason of his illness did not return to the manuscript until January 1911. He completed the novel, and it was published in 1911.

The events in "Jennie Gerhardt" start in 1880. 18-year-old Jennie with her mother look for a job in a hotel. Jennie was seduced by a U.S. senator who promises to marry her, but dies accidentally leaving Jenny pregnant. Jennie gets involved in relationship with a wealthy businessman, Lester Kane, who gets attracted by Jennie's beauty. He does not want to marry her because of social differences, and Jennie does not want to become involved in another extra-marital relationship, but her father's illness because of an accident and being unable to work again make her think about these relationships. Lester offers a huge sum if Jennie goes to live with him. Jennie's mother deceives her husband that Jennie and Lester are legally married. Jennie with her daughter Vesta move to live with Lester in Chicago. Lester's father pressures on Lester to marry Jennie or get separated from her.

Jennie is kindhearted, sincere and frank. She does not hesitate to sacrifice her life for others. In this novel Dreiser describes beauty in nature, art, women. The language the writer uses for these descriptions is rich of metaphors, idioms and similes. The translator feels difficulty encountering phraseological units especially when they do not have correspondence in the target language. For example, Senator Brender is described with the following words: He felt exceedingly young as he talked to this girl, and he often wondered whether it were not possible for her to perceive and appreciate him on his youthful side.

To translate the expression "to perceive and appreciate him on his youthful side" is a real challenge for the translator, who intends to keep the meaning and emotion of the original,

who strives for equivalence in semantics, expressiveness and aesthetics. The official translation presented the version *məgər qız onda hələ nə qədər təravət olduğunu görmür və qiymətləndirmir?*

Dreiser describes Jennie's dilemma masterfully and concentrates on her strong character. She is not religious, unlike her Lutheran father, but understands that her actions are not decent. Dreiser favors his heroine and it is obvious in his descriptions. These years in America there still was not health insurance and disability insurance. If money earner of the family was sick and could not work, the family had no income. Lester realizes the hardness of the situation and offers Jennie to live with him for the financial compensation. Jenny has was in love with him, and the reader thinks what would have happened if she would reject him if there was an option without any responsibility of her family. The manuscript of "Jennie Gerhardt" was severely edited by Ridley Hitchcock who reduced more than 16,000 words, removed any profanity, added commentaries about social and philosophical issues. Dreiser's direct style was rewritten to be more metaphorical. Jennie's character was also changed, became less expressive. In 1992 the University of Pennsylvania published the restored manuscript, supplying it with commentary and tables showing each changed word.

Literary process considered Jennie Gerhardt to be T. Dreiser's least successful work. The history of its publication is not less interesting than the novel itself. The editors changed, cut some places to adapt it to the expectations of more conservative audience. Due to the previous novels' popularity, Jennie Gerhardt was read by readers though the characters seemed to many of them sentimental, conventional, typical, flat and predictable,

In 1992 the original novel was published by the Pennsylvania Press, restoring the writer's original manuscript as it was in the manuscript, practically unchanged. The second edition was both strongly romantic as well as realistic, with even naturalistic elements.

The restored version became a fruitful area for arguments. Some critics including West, claim that the editorial changes so changed the novel that its artistic merit altered a lot. West, argues that the 1911 publication "was a considerably different work of art—changed in style, characterization, and theme". Richard Lingeman, in his essay "The Biographical Significance of Jennie Gerhardt," adds that senior Harper editor "[Ripley] Hitchcock and his subeditors tarted up Dreiser's plain style with rewriting that made it closer to what was popular fiction". Riggio writes that in Dreiser's original version Jennie is a much fuller, more clearly defined figure than she is in the published [1911] book...[she is] more of a force to be reckoned with; her power as a woman is clearer, and we are less likely to see her as a sentimental heroine.

Cohen supports West's idea that the editorial cuts and amendments change the novel from a "blunt, carefully documented piece of social analysis to a love story merely set against a social background", and adds that if to carefully study these alterations one can see that "a commercial editorial process reinforced a masculine perspective"

Lawrence Hussman states in his essay: though a few restored passages in the Pennsylvania text add ever so slightly to [Jennie's] still scant world sophistication, there is little evidence to justify Riggio's claim in his preface to the restored novel that 'her power as a woman is clearer, and we are less likely to see her as a sentimental heroine.

Stephen Brennan argues that the 1911 "Jennie Gerhardt is preferable because it is a historical artifact that not only reflects the conditions of its production but also has served generations of scholars as object of study". The restoration does not simply reject the editorial change. The textual methods applied in this process had for their purpose "to present a faithful version of a single document, with only minimal textual involvement by the [textual] editor".

West writes that "the history of Jennie Gerhardt is so complicated that definitiveness is not possible," and therefore an eclectic text is the only possible solution. As in all restored editions, the Pennsylvania edition provided the reader with list of all cuts and changes.

Frank Norris states that the novel is "less realistic than usually perceived..." , it presents Dreiser's intricate portrait of the personal social, cultural, moral, and economic complexities and ambiguities of human experience.

Literary Critics, considered Jennie Gerhardt to be T.Dreiser's least successful work. The matter is that the edition of 1911 was not the original Dreiser submitted. The publishers changed the novel's social and moral message. The purpose of these changes was, most probably, to make the novel understandable and admissible to those times conservative readers of USA. As a result of these "amendments" the heroes of the novel became predictable, ordinary, flat, and static. The story in its turn was converted into a sentimental and morally conventional story. Thus, critics described Jennie Gerhardt as a queer presentation in the Dreiser's creativity. Critical evaluations were considerably contradictory.

For example, John W. Crawford writes that although Dreiser can be recognized as a "pioneer" in the field of realism, "he writes as badly as ever....There are the same slipshod sentences, the bulky paragraphs, the all but unleavened chapters". In the 1940s criticism turned from Dreiser's style and subject matter to his personal politics. His works were seen to fail in representing accepted American values. H. L. Mencken wrote that the most offensive

for the critics was “not actually Dreiser’s shortcomings as an artist, but Dreiser’s shortcomings as a Christian and an American” .

Dreiser’s novels were criticized both for unsuitable political and social views, but their form and structure were the object of even more severe criticism as being unsufficient. In 1951 Saul Bellow wrote that “Dreiser is not very popular now, unfortunately...” . In 1954 John Berryman added that although Dreiser had been one of the pivotal figures in American literature “his immense frame [has] so deteriorated, especially after his death in 1945, that when a detailed biography was produced by Robert Elias in 1949, an influential book reporter could question whether Dreiser was a subject of general interest to the public at all” .

Critics also offered the suggestion that after the severe reception of *Sister Carrie* Dreiser in his second novel *Jennie Gerhardt* mildened his tone in describing women, what resulted in the image of a conservative, "good" heroine. If *Sister Carrie* was fully guilty in her falling, *Jennie's* fall was attributed to outward circumstances. Charles Walcott argued that "Jennie's goodness is valued more highly than the society which destroys her chance for happiness" . Emphasizing Jennie's "selfless and idealistic" features, Richard Lehan compared *Carrie* and *Jennie* as follows:

Carrie and Jennie taken together embody the indwelling values of American culture. Jennie sacrifices herself for those she loves - for something beyond her - in a way that would seem foolish to Carrie.

The discussions on *Jennie Gerhardt* are diverged in two opposite ways. From the traditional reading perspective Jennie's conservative characteristics are stressed. From the point of view of recent critics, such as Barrineau, on the contrary, the radical and features in Jennie's character are emphasized. This contradiction can be attributed to the two editions' difference

Kathy Frederickson states that "Female desire .. .is .. .in Jennie, neutralized in favor of a white male-dominated capitalist economy" . Another example can be found in Margaret Vasey's argument, in which she asserts "it is precisely Jennie's passivity, and the unresolved ambiguity about her future, that suggest the fact of her powerlessness as a woman" In somebody else's territory, for example, in the Columbus Hotel, in the Bracebridges, she does not feel herself like a daughter, a sister, a part of her family. Places influence on the hero's character and change her attitude to herself.

Initially T. Dreiser titled it as "The Transgressor" , There is probability that Dreiser meant "a law-breaker" or "a sinner". But Dreiser decided to title it with the name of his main heroine Jennie Gerhardt.

But contrary to the first impression, the term does not necessarily carry negative meanings. Jennie, opposite to the people with fixed conservative views, who surrounded her, was flexible. Her life was divided into two different parts. She changes her role whenever desired.

During the last decades Dreiser investigators reassess the claims that Dreiser's prose is heavy-handed and awkward, that "his style [is] atrocious, his sentences are chaotic, his grammar and syntax faulty" . But last years scholars incline to the idea that the opposite is true. Now many scholars find his language delicate and subtle.

Dreiser's description of American life in the original version is much fuller, more clearly defined than in the published in 1911 book. These social problems are viewed at differently from *Sister Carrie*. Lillian Rosenthal writes about the original text in her letter of January 25, 1911: "It is aesthetic and convincing, and one is constrained to recognize the truth about life"

The critics who prefer the restored text claim that the amendments of the editors changed the novel and decreased its artistic merit. West, for example, insists that the publication in 1911 "was a considerably different work of art—changed in style, characterization, and theme" ¹² .

Because of censorship, the novel's volume was reduced from 723 pages to 425. Some parts were deleted because of moral grounds"; for example, when Lester and Jennie are discussing contraceptives; besides, all ironic remarks about the time and religion were reduced.

The editors deleted 'impurities' and helped readers easily understand Jennie Gerhardt, not getting into trouble changing their stereotypes too much.

Cohen following West's ideas considers that the editorial cuts and emendations transform the novel from a "blunt, carefully documented piece of social analysis to a love story merely set against a social background" .

Robert Elias writes: Like *Sister Carrie* the story contrasts material success and failure, and also like *Sister Carrie* it suggests that there is something elusive beyond material success that the sensitive individual experiences and that no one can definitely verbalize. But where *Sister Carrie* concludes by leaving readers sensing they have followed the account of two ultimately diverging careers, Jennie Gerhardt portrays connections.

Dreiser describes Jennie Gerhardt as a girl from the middle class, who neglects many conventions and restrictions of the time. Dreiser shows her as a victim of the society , which

¹²Eby, Clare Virginia. "Dreiser and Women." *The Cambridge Companion to Theodore Dreiser*. Eds. Leonard Cassuto, Clare Virginia Eby. Cambridge: Cambridge University Press, 2004, p. 155

excludes her. Jennie Gerhardt was born to be loved. This is her nature, and she scarcely ever tries to rebel against her affinity for strong, persuasive men.

Jennie Gerhardt is a special character, because regarding the other characters like Clyde, Lester, Carrie, she does not wait for much, expect from life more than being a good mother, sister and wife. Jennie does not submerged with the idea to get rich. Different from the others, Jennie is not untouched by the 'American Dream'.

John J. McAleer notes: "Jennie is a woman of feeling rather than of intellect [...] where Carrie is selfseeking, Jennie is self-giving."

Carrie gives herself to Drouet and Hurstwood of financial and social benefits, Jennie goes to Senator Brander for obligation to her brother in prison. Both women are "victims of the society in which they live, but ambition betrays Carrie while Jennie is undone by her sense of duty."¹³

Sister Carrie is included to the class of 'New Woman', because she understands the opportunities of the big city. Contrary to her, Jennie represents a Victorian woman who highly values family. Dreiser admits that for him Jennie was a sort of "a male fantasy figure, [...] based in part on his own mother [...] all-loving, all-giving, all-sacrificing."(.....)

Jennie was not mentally individual as well. She was not able to function autonomously as an independent human being. She depended on social and economic status of her father, her husband and other males.

Martha Vicinius describes it this way:

The cornerstone of the Victorian society was the family; the perfect lady's sole function was marriage and procreation (the two needless to say, were considered as one). All her education was to bring out her 'natural' submission to authority and innate maternal instincts. Young ladies were trained to have no opinions lest they seem too formed and too definite for a young man's taste, and thereby unmarketable as commodity.

Ruskin in his *Of Queen's Garden* writes: "A man ought to know any language or science he learns, thoroughly: while a woman ought to know the same language or science only so far as it may enable her to sympathize in her husband's pleasures, and in those of his best friends." Women were expected to be listeners rather than speakers in families. Jennie Gerhardt represented female vulnerability in the society caused by her gender, social position and lack of education.

Jennie's single opportunity to advance in life financially, is via men whom she regarded as potential husbands. The first one is George Sylvester Brander.

¹³ McAleer J, Theodore Dreiser – An Introduction and Interpretation, New York: Holt, Reinhart and Winston, Inc., 1968, p. 160

The second man of her life was Lester Cane, the son of a wealthy carriage builder. They spent many years together, but Lester married a woman from his social class. Jennie was both remains emotionally and economically dependent on him.

Dreiser also describes Jennie as a superior character for her love to Nature:

This daughter of poverty [...] was a creature of a mellowness of temperament which words can but vaguely suggest. There are natures born to the inheritance of flesh that come without understanding, and that go again without seeming to have wondered why. Life, so long as they endure it, is a true wonderland, a thing of infinite beauty, which could they but wander into it wonderingly, would be heaven enough. Opening their eyes, they see a conformable and perfect world. Trees, flowers, the world of sound and the world of color. These are the valued inheritance of their state. If no one said to them "Mine", they would wander radiantly forth, singing the song which all the earth may some day hope to hear. It is the song of goodness¹⁴.

Jennie always takes care for other people, regardless of her own needs. In childhood she helped her mother with domestic duties and took care of her brothers and sisters: "she knew that there were other girls whose lives were infinitely freer and fuller, but, it never occurred to her to be meanly envious; her heart might be lonely, but her lips continued to sing." Jennie, simultaneously is a modern character. She does not feel regrets for her daughter Vesta. She grows resisting the society and accepted morality principles.

Both of Dreiser's novels *Sister Carrie* and *Jennie Gerhardt* have close and trivial story in the root. The main heroes encounter the situations in which they have to determine their final decision under the pressure of external and internal influences. The external influence comes from the society, and the internal power is within the characters themselves. Hurstwood's love affair with Carrie turned to be a disaster for him and prompted him to commit suicide. Lester's love affair with Jennie brought him to face the external and internal powers forcing him to leave Jennie as his final decision.

In literary process there are different analyses of Jennie's tragedy. Darwinism offers an interesting version basing on western bourgeois theory. Survival of those who adapted was the philosophy of Darwinism. It means that, every being on earth inevitably encounter different kinds of influences and challenge from inside and outside, and the species and individuals that are not able to adapt should be eliminated. Jennie is a typical American woman. She was weak, innocent, kind. Despite these visible similarities with the others in her society, there were differences with other women as well. This difference caused Jennie's

¹⁴ McAleer J, Theodore Dreiser – An Introduction and Interpretation, New York: Holt, Reinhart and Winston, Inc., 1968, p. 149

tragedy. Religion plays an important role in Jennie's tragedy. People's mind was ruled by religion, thus, they did not understand and digest Jennie's marriage to Brander because he was much elder than her. The society severely attacked her for being pregnant before marriage. The surrounding rejected her, what was the reason for her tragedy in future. The second reason is women and men inequality at that time, and the third reason is Jennie's individual character, her extreme forbearance. Being in connection with Brander, Lester and Letty Pace, she was taking into account the others' benefit and sacrificed herself.

Dreiser was frustrated by limitations of the language. In *Sister Carrie* Dreiser tells about the scale of his frustration: "How true it is that words are but vague shadows of the volumes we mean." Dreiser can have consciously chosen to twist his language to express his underlying philosophy in ways that ordinary formulations could manage.

CHAPTER III TRANSLATION OF PHRASEOLOGIMS IN THEODORE DREISER'S JENNIE GERHARDT

3.1. Translation of phraseological units from Jennie Gerhardt and their analysis.

In this chapter we are going to analyze the translation of phraseological units, which we found interesting due to their semantic, aesthetic, emotional adequacy in source English and target Azerbaijani languages.

His father trusted him implicitly, and so diplomatic and earnest was he in the fulfilment of his duties that this trust had never been impaired. .

Atası ona çox inanırdı, o isə öz vəsifəsini elə ağıllı, cəld və həvəslə yerinə yetirirdi ki, bu inam heç vaxt sarsılmamışdı. .

Trusted implicitly is an original metaphor, created by the author, its Azerbaijani equivalent is sözsüz-izahsız inanırdı or çox inanırdı. This trust had never been impaired is translated into Azerbaijani as a stock metaphor, which keep their semantic quality and expressiveness in translation. The idiomatic expression trusted him implicitly does not have its idiomatic correspondence in Azerbaijani language, so has been translated as a neutral expression çox inanırdı.

Exclaimed Jennie, her natural sympathies restored by the hopeless note in her mother's voice .

Anasının səsindeki ümitsizlikdən mütəəsir olmuş Cenni ürəyi yana-yana dedi. .

The idiomatic expression her natural sympathies restored by the hopeless note does not have its idiomatic correspondence in the Azerbaijani language, so it has been translated into English through neutral words ümitsizlikdən mütəəsir olmuş.

Her eyes were large and patient, and in them dwelt such a shadow of distress as only those who have looked sympathetically into the countenances of the distraught and helpless poor know anything about. .

Açıq üzündəki iri gözləri səbirlə və fəqiranə baxırdı. Bu gözlərdə yalnız dərddən, qüssədən sarsılmış acız, köməksiz bir yoxsulun üzünə mərhəmətlə baxanların anlaya biləcəyi kədər kölgəsi gizlənmişdi..

The idiomatic expression - in them dwelt such a shadow of distress. The translator preferred to give a descriptive equivalent to restore the expressiveness of the original text.

She was a product of the fancy, the feeling, the innate affection of the untutored but poetic mind of her mother combined with the gravity and poise which were characteristic of her father. .

Bu qızın təbiətində anasından irs qalmış xəyalpərvərlik, təbii həssaslıq, hələ təkmilləşməmiş, lakin şairanə ağılın tez mütəəssir olmaq qabiliyyəti atasının ciddiyyət və təmkinliyi ilə birləşmişdi. .

The expression untutored but poetic mind is translated literally as təkmilləşməmiş, lakin şairanə ağıl, what maintains the same with the original emotion.

The junior Senator, George Sylvester Brander, was a man of peculiar mould .

Senator Corc Silvester adi adamlardan deyildi .

The idiomatic expression a man of peculiar mould does not have its idiomatic expression in Azerbaijani and has been translated into Russian through the translation procedure named modulation which allows to replace negatives by positives and vice versa.

...He added with a touch of cynicism .

...O təbəssümlə dedi .

The idiomatic expression with a touch of cynicism is translated into Azerbaijan using equivalent method, təbəssümlə. Such a translation partly provides the semantic equivalence, but it lacks of the original. İstehzal təbəssümlə or xırdaçı təbəssümlə - in our opinion, could be closer to the original version.

But she was too nervous to parley long .

Missis Herhardt elə üzülmüşdi ki, uzun-uzadı izahata girişmək iqtidarında deyildi . The idiomatic expression to parley long has an equivalent in Azerbaijani and has been translated as uzun-uzadı izahata girişmək. But the non-phraseological phrase she was too nervous is translated by phraseological expression, as elə üzülmüşdi ki, what makes the description more emotive. .

Clothes were the main touchstone .

Burada adamları, hər şeydən əvvəl, paltarlarına görə qiymətləndirirdilər .

The idiomatic expression clothes were the main touchstone does not have an idiomatic correspondence in Azerbaijani language and has been translated as a plain phrase paltarlarına görə qiymətləndirirdilər.

His experience of the more pointless forms of life rapidly broadened .

Mənasız vaxt keçirmə sahəsində onun təcrübəsi sürətlə artırdı .

The idiomatic expression his experience... rapidly broadened does not have its idiomatic expression in Azerbaijani language and has been translated using the translation procedure idiomatic expression into idiom-free expression, as onun təcrübəsi sürətlə artırdı.

I must get out of this now pretty soon. .

Mən mütləq mümkün qədər tez bu vəziyyətdən çıxmalıyam. .

The idiomatic expression get out of has its idiomatic expression in Azerbaijani and has been translated through idiomatic expression as vəziyyətdən çıxmaq.

Poverty was driving them. .

Bu qadınları ehtiyac buraya gətirmişdi. .

The idiomatic expression poverty was driving them does not have its idiomatic expression in Azerbaijani language and has been translated using the translation procedure idiomatic expression into idiom-free expression, as ehtiyac buraya gətirmişdi.

Both of these men brought an atmosphere of grim ecclesiasticism into the house. .

Onların hər ikisi evə qara riyakarlıq ruhu gətirdilər. .

The translation does not coincide with the translation either semantically or emotionally. If the content is more or less expressed, the feeling of the original is fully neglected.

She could not help giving ear to the sounds ,the brightness,the buzz of conversation and laughter surrounding her. .

O, qeyri – ixtiyari olaraq ətrafdakı qaynar həyata ,söhbətlərə və gülüslərə qulaq asırdı.

The contextual meaning is original. The translator uses modulation and shifts negatives and positives.

It touched him to the quick ,and he bit his lip sharply to suppress any further show of emotion. .

Onun ürəyi döyündü həyəcanını boğaraq dodaqlarını dişlədi. .

In our opinion, the phrase it touched him the quick would be better translated as bu ona toxundu, with further translation keeping the structure of the original. Bu ona çox toxundu və o, hisslərini daha çox göstərməmək üçün dodaqlarını dişlədi.

You do not appreciate me in the least. .

Siz məni zərrə qədər belə qiymətləndirmirsiniz. .

The contextual meaning is original and flexible. Stock metaphors translated by a stock metaphor in Azerbaijani language

Disgraced by having to own them as relatives .

Belə qohumların üzündən adam biabır olur .

The idiomatic expression disgraced by having has its idiomatic correspondence in Azerbaijani language and has been translated into Azerbaijani using idiom to idiom-free translation procedure as adam biabır olur.

No immediate opportunity presented itself .

Uzun müddət əlverişli təsadüf tapa bilmədilər.

The idiomatic expression no immediate opportunity has an idiomatic correspondence in the English language and has been translated into Azerbaijani as əlverişli təsadüf.

Then, as fortune would have it, the housekeeper sent them in to scrub up the floor behind the clerk's desk .

Yalnız axşamüstü tale onlara gülümsədi: baş qulluqçu onlara kontor xidmətçisinin əyləşdiyi yerin qabağını yumağı tapşırırdı..

The idiomatic expression as fortune would have it has its idiomatic correspondence in the English language and has been translated into Azerbaijani as tale gülümsədi.

So he listened graciously when Mrs. Gerhardt ventured meekly to put the question which she had been revolving in her mind all the afternoon .

Missis Herhardt bütün günü başından çıxmayan sualı ona verməyə cəsarət etdikdə, o, iltifatla dilləndi.

The idiomatic expression revolving in her mind has its idiomatic correspondence in Azerbaijani and has been translated into Azerbaijani as başından çıxmayan.

A great wave of sympathy swept over him. .

Onda zərif mehribanlıq və rəğbət hissi hərarətli bir dalğa kimi baş qaldırdı. .

It is fully comprehensible and emotional. The translator made the expression more explicit adding some hue.

This eulogy touched her as nothing else possibly could have done. .

Heç nə Cenini bu tərif qədər mütəəsir edə bilməz. .

Communicative method is applied in the translation of this unit. The equivalence is fully reached though the structure has been changed.

Lester eyed him without a change of expression. .

Lester onu sakit nəzərlərlə süzdü.

The idiomatic expression is translated into Azerbaijani by another idiom with close, not the same meaning, which provides the expressiveness of the original.

Don't you let on that you know me .

Özünü elə göstərmə ki, məni tanıyırsan .

The idiomatic expression don't you let on has its idiomatic expression in the Russian language and has been translated into Russian using analogue method of translation as не подавай виду.

Her eyes looked the words she could not say .

Onun gözləri sözlə ifadə edə bilmədiyi minnətdarlıqla dolu idi.

The idiomatic expression looked the words does not have its idiomatic correspondence Azerbaijani, so it has been translated into it through neutral words.

...but it was with a peculiarly disturbed mind .

Nədənsə qəribə bir fikir dalğınlığı ona hakim kəsildi. .

The idiomatic expression peculiarly disturbed mind has correspondence in Azerbaijani, so it has been translated through idiomatic expression qəribə bir fikir dalğınlığı.

Nature's fine curves and shadows touched her as song itself. .

Təbiətin gözəlliyi, onun cizgiləri və rəngləri, işığı və kölgələri qızı gözəl manlı kimi həyəcanlandırırdı. .

The idiomatic expression touched her is translated with the explanatory word həyəcanlandırırdı, what is suitable to this case.

That wonderful radiance which fills the western sky at evening touched and unburdened her heart. .

Günəş batarkən səmada parlayıb yayılan fərc onu hədsiz dərəcədə şadlandırır və heyretə gətirdi. .

The idiomatic expression touched and unburdened her heart is a standard metaphor and could be translated as onun qəlbini titrədir və yüngüllük gətirirdi. But the translator preferred the version hədsiz dərəcədə şadlandırır və heyretə gətirdiç what, in our opinion, is slightly different from the original.

No artist in the formulating of conceptions, her soul still responded to these things, and every sound and every sigh were welcome to her because of their beauty. .

O hiss etdiklərini şair kimi sözlərlə ifadə etməyi bacarmasa da, qəlbə bütün bu gözəlliklərə cavab verir və hər bir səsdən, hər bir titrəyişdən sevinirdi. .

The phrase - every sound and every sigh were welcome to her because of their beauty is translated as qəlbə hər bir səsdən, hər bir titrəyişdən sevinirdi, what can be considered as equivalent to the original.

She would incline her head and listen, the whole spiritual quality of it dropping like silver bubbles into her own great heart. .

O, başını əyib qulaq asar, zərif səslər gümüş damcıları kimi düz onun ürəyinə düşərdi.

The expression - dropping like silver bubbles into her own great heart- is idiomatic with deep emotional load. The translator changed this phraseological unit in semantic, but managed to compensate it originally.

The lady found it inconvenient to wait for him. .

Ürəyini çalmış qadın isə onu gözləmək istəmirdi. .

In this sentence the translator replaced a non-idiomatic phrase with a idiomatic one. In our opinion, it would be more suitable if it was translated as xanım onu gözləməyi özünə sığışdırmadı.

A scarlet breasted robin was hopping in short spaces upon the grass before her.- Onun şüaları budaqlar və yarpaqlar arasından keçib qızıl naxışlar kimi otların üzərinə səpiləndə Cenni onlara baxmaqdan doya bilmirdi. .

A scarlet breasted robin is translated as a simple onun şüaları which fails to restore the emotion of the original. .

She hurried up the steps, nervous and pale, but giving no other outward sign of the storm that was surging within her.

O həyəcədən saralmışdı, lakin ürəyində coşan tufanı bundan başqa heç nə bürüzə vermirdi. .

The storm that was surging within her is translated as lakin ürəyində coşan tufanı, what is suitable semantically and emotionally to the original. .

The fresh beauty of her seemed to him like cut lilies wet with dew. .

Qızın gözəlliyində yenicə kəsilmiş, hələ şəhdən nəm olan zanbağın lətafəti duyulurdu. .

The idiomatic expression the fresh beauty is translated as qızın gözəlliyi. It would be better to add şux, təzə to the word beauty.

Caged in the world of the material, however, such a nature is almost invariably an anomaly. .

Lakin həqiqi aləmin qəfəsinə salınmış belə adamlar, demək olar ki, həmişə bu aləmə yad qalırlar. .

The expression caged in is a stock metaphor and is translated into target language with the same words as they make the same sense in this language.

That other world of flesh into which has been woven pride and greed looks askance at the idealist, the dreamer .

Bu təkəbbürlük və acgözlük dünyası idealistə, xəyalpərvərə çəp baxır.

The idiomatic expression looks askance at has its idiomatic expression in the Azerbaijani language, so it has been translated into Azerbaijani through idiomatic expression çəp baxır.

No one had ever heard her rudely complain, though she often thought of the hardness of her lot .

Öz acı taleyi haqqında çox düşündüyünə baxmayaraq, heç kəs və heç bir zaman onun bircə kəlmə ilə belə şikayətləndiyini eşitməmişdi. .

The idiomatic expression hardness of her lot has its idiomatic expression in Azerbaijani and has been translated through idiomatic expression as acı taleyi.

He had made money, and had had splendid opportunities to make a great deal more if he had been willing to stultify his conscience, but that he had never been able to do .

O, pis qazanmırdı, vicdanını itirməkdən qorxmasaydı, müqayisə edilməyəcək dərəcədə artıq qazana bilərdi, buna çox yaxşı imkanlar vardı..

The idiomatic expression if he had been willing to stultify his conscience does not have its idiomatic correspondence in Azerbaijani language, so has been translated into this language through non-idiomatic expression əgər vicdanı yol versəydi.

Tall, straight-shouldered, neither lean nor stout, he was today an imposing figure .

Ucaboylu, qamətli, enlikürək bu adam təkəcə öz xarici görkəmi ilə adamda özünə ehtiram hissi oyadırdı. .

The idiomatic expression he was today an imposing figure is translated into Azerbaijani language with a less expressive phrase as - adamda özünə ehtiram hissi oyadırdı. Though it is idiomatic in Azerbaijani as well, but the link between its parts is flexible and the overall meaning can be driven from the words included. An imposing figure involves stronger description than adamda özünə ehtiram hissi oyadırdı.

People thought him naturally agreeable, and his senatorial peers looked upon him as not any too heavy mentally, but personally a fine man .

O, xeyirxahlığı və iltifatı ilə tanınmışdı, senat yoldaşları isə hesab edirdi ki, onu bir elə şişirtməyə dəyməz, amma çox gözəl adamdır. .

The idiomatic expression as not any too heavy mentally has its idiomatic expression in Azerbaijani language, so has been translated into Azerbaijani through idiomatic expression onu bir elə şişirtməyə dəyməz.

He was restored on the instant to his far-off, mighty throne, and left to rule in peace .

Bir an içərisində Senator yenidən əlçatmaz yüksəkliyə qalxmış, yad və uzaq bir adama çevrilmişdi. Onu narahat etmək olmazdı. .

The idiomatic expressions far-off, mighty throne, and left to rule in peace have partial correspondence in Azerbaijani and have been translated through idiomatic expressions, as əlçatmaz yüksəkliyə qalxmış, yad və uzaq bir adam.

His washing was taken and delivered with considerable formality, and he went on toiling forgetfully, until at last he was miserably defeated by two votes .

Paltar tamamilə rəsmi surətdə aparılmış və yuyulub qayarılmışdı. O, bütün varlığı ilə işə girişərək, ağır məğlubiyyətə düşər olanadək heç bir şeyi yadına salmadı. Rəqibi ondan iki səs artıq almışdı. .

The idiomatic expression he went on toiling forgetfully has its idiomatic correspondence in Azerbaijani, so has been translated into Azerbaijan through idiomatic expression bütün varlığı ilə işə girişərək.

But fortune had another fling for him to endure .

Lakin tale ona bir zərbə də hazırlayırdı. .

The idiomatic expression fortune had another fling for him to endure has an idiomatic correspondence in Azerbaijani language and have been translated through idiomatic expression tale ona bir zərbə də hazırlayırdı.

Mrs. Gerhardt expended the money upon her children, and heaved a sigh of relief .

Missis Herhardt bu pulları uşaqlara xərcləyib rahat oldu, ürəyi yerinə gəldi. .

The idiomatic expression heaved a sigh of relief has an idiomatic correspondence in Azerbaijani, so has been translated through idiomatic expression ürəyi yerinə gəldi.

Now, however, when the Senator spoke of it, her hour of retribution seemed at hand .

İndi Senator öz hədiyyəsi haqqında söhbət salarkən Cənniyə elə gəlirdi ki, cəza vaxtı çatmışdır. .

The idiomatic expression hour of retribution seemed at hand has an idiomatic expression in Azerbaijani and has been translated as, cəza vaxtı çatmışdır.

I'll always be in touch with you from now on .

Mənim ünvanım həmişə sizdə olacaqdır. .

The idiomatic expression be in touch with you does not have an idiomatic equivalent in Russian , so has been translated with reducing it to a denotative sense.

He had no means of judging such a character .

O, belə adama hansı ölçüdə yanaşmağı bilmirdi. .

The idiomatic expression had no means of judging does not have an idiomatic expression in Azerbaijani language and has been translated using descriptive equivalent as a translation procedure.

Gerhardt racked his memory with a puzzled face .

Herhardt çətinə düşmüş bir vəziyyətdə öz hafizəsini araşdırdı. .

The idiomatic expression racked his memory with a puzzled face a partial idiomatic correspondence in Azerbaijani language , so has been translated as çətinə düşmüş bir vəziyyətdə öz hafizəsini araşdırdı.

“They say he was a senator once,” went on Weaver, doubtful of what he had got into .

Uiver tərəddüd içərisində davam etdi: "Deyirlər, o, senator olmuşdur. Dürüst bilmirəm"..

The idiomatic expression doubtful of what he had got into has been translated into Azerbaijani through an expression like tərəddüd içərisində using a descriptive method of translation.

“Oh,” she said, clenching her fingers in an agony of poetic feeling. There were crystal tears overflowing in her eyes. The wondrous sea of feeling in her had stormed its banks. Of such was the spirit of Jennie. .

"O",- deyə qızdan bir səs qopdu və o, şairanə həyəcanın təsiri ilə əllərini bərk sıxdı. Onun gözləri yaşarmışdı. Onu həyəcanlandıran hissənin gözəl dənizi sahilini döyəcləyirdi. Cenninin qəlbi belə idi. .

In an agony of poetic feeling is translated as şairanə həyəcanın təsiri ilə, thus the word agony is ignored. If to add its meaning to the translation, it would sound like this - şairanə həyəcanın ağırlı-acılı təsiri ilə, and the translation would have won in expressiveness.

The emotive sentence - There were crystal tears overflowing in her eyes - is translated by an absolutely non-emotive informative sentence - Onun gözləri yaşarmışdı.

The phraseological expression - The wondrous sea of feeling in her had stormed its banks - is translated as - Onu həyəcanlandıran hissənin gözəl dənizi sahilini döyəcləyirdi - thus reducing the scale and expressiveness of the description.

Gerhardt was shocked to the depths of his being by these terrible words. .

Bu dəhşətli sözlər Herhardtdı ürəyinin dərinliyinə qədər sarsıtdı.

The idiomatic expression was shocked to the depths of his being has been translated into Azerbaijani through an idiomatic expression ürəyinin dərinliyinə qədər sarsıtdı..

People talk before they have any grounds .

Qonşular çox vaxt boş yerə sarsaqlaşırlar .

The idiomatic expression talk before they have any grounds has an idiomatic expression in Azerbaijani, so has been translated through an ordinary expression.

Gerhardt stood there motionless another minute or so, his jaw fallen and a strange helplessness upon him .

Herhardt ağzını bir az açaraq bir müddət hərəkətsiz qurdu. Qərribə bir acizlik onun əl-qoliunu bağlamışdı. .

The idiomatic expression his jaw fallen has an idiomatic expression in the Azerbaijani and has been translated into English through the non- idiomatic expression - ağzını bir az açaraq.

She was decidedly taken aback at his question .

...deyə arvad etiraz etdi .

The idiomatic expression taken aback (mat-məəttəl qalmaq) does not have its idiomatic expression in Azerbaijani and has been translated as etiraz etdi.

“Oh,” exclaimed Jennie, out of the purest sympathy for her mother, “what difference does it make? ”

Eh, nə fərqi var axı? - deyə anasına yazığı gələn Cenni səsləndi. .

The idiomatic expression out of the purest sympathy has its idiomatic expression in Azerbaijani and has been translated into English through an idiomatic expression yazığı gələn

Having suffered the reverses so common in the lower walks of life, this man was forced to see his wife, his six children and himself dependent for the necessaries of life upon whatever windfall of fortune the morning of each recurring day might bring. .

Bu adam işini itirmişdi-taleyin bu cür səbatsızlığı yoxsul əməkçilərə yaxşı tanışdı. O, indi hər bir səhəri yeni günün ona,arvadına və altı uşağına nə gətirəcəyini bilmədən ürək çırpıntısı ilə qarşılayırdı, çünki onların bir tikə çörəyi təsadüflərin şıltaqlığından asılı idi. .

The idiomatic expression - the lower walks of life is translated with a non-idiomatic connotation as yoxsul əməkçilər. The expression suffer the reverses is replaced with its equivalent in Azerbaijani language taleyin səbatsızlığı; windfall of fortune is replaced with təsadüflərin şıltaqlığı, which is able to provide both semantic and expressiveness equivalence of the original.

“I didn’t keep anything from you because it was evil,” she said .

Mən elə bir şey etməmişəm ki, onu gizlətmək lazım gəlsin. .

The idiomatic expression it was evil has been translated into Azerbaijani using a descriptive method of translation, like - onu gizlətmək lazım gəlsin.

She was of a helpless, fleshy build, with a frank, open countenance and an innocent, diffident manner. .

O, dolu bir qadın idi. Lakin bədəncə möhkəm deyildi. Özünü təvazökar və sadə tuturdu. .

This sentence is divided into three simple independent sentences. Keeping the structure of the original would be sufficient for maintaining the emotion of the original text. We would offer the following translation: O, aciz baxışlı, dolu bədənli, səmimi, sadə görünüşlü, təvazökar, etinasız hərəkət tərzinə malik bir qadın idi.

Only made the problem of existence the more complicated. .

Bunların hamısını saxlamaq lazım idi. .

This sentence is used in the section where Gerhardt's children were described, and this sentence was meant to say that the youngest child was too little to do anything, and her existence was another load for the family. This idiomatic expression is translated completely differently such as This translation provides semantic equivalence but does not supply the emotional adequacy.

The daughter, hearing the statement, turned uneasily. .

Qız bu sözləri eşidərkən büzüdü. .

The idiomatic expression turned uneasily is replaced by an idiom with close meaning as büzüdü. In this case the expressiveness of the original would be better stored if it is translated with a non idiomatic but closer to the original expression as Qız bu sözləri eşidən kimi təşviş icində geri çevrildi."

The innocent helplessness of the daughter made their lot seem hard indeed. .

Qızın sadəlöhlüyü və acizliyi onların nəсібini daha ağır göstərirdi. .

The idiomatic expression innocent helplessness is translated as qızın sadəlöhlüyü və acizliyi. In this sentence innocent defines helplessness, but translated as different separate adjectives. Sadelovh acizliyi would be more suitable correspondence, as original metaphors are well understood when translated with the words **the consist**.

Jennie was covered with confusion .

Cənni dəhşətə gəlib özünü itirdi .

The idiomatic expression was covered with confusion has a partial idiomatic correspondence in Azerbaijani language, so has been translated through an idiomatic expression dəhşətə gəlib. In our opinion, the expression çaşbaş qalır would be more suitable if followed by özünü tamamilə itirdi.

Jennie colored furiously, unable to speak a word .

Cənni qıpqırmızı qızardı, bir söz deməyə cürət etmədi. .

There are two idiomatic expressions in this sentence: the idiomatic expression colored furiously has its idiomatic correspondence in Azerbaijani, so has been translated through the idiomatic expression qıpqırmızı qızardı; the idiomatic expression unable to speak a word has its idiomatic correspondence in Azerbaijani language, so has been translated through an idiomatic expression , bir söz deməyə cürət etmədi.

Get out of my sight!-he said savagely .

Rədd ol gözümdən! deyə o, qəzəblə bağırdı. .

The idiomatic expression get out of my sight has its idiomatic correspondence in the target language, so has been translated into **Russian** through an idiomatic expression rədd ol gözümdən.

I have enough trouble without my daughter being taken out and given a bad name .”

Mənim bədbəxtliyim az imiş, bir bu qalmışdı ki, qızımı əlimdən alsınlar, onun adını ləkələsinlər. .

The idiomatic expression given a bad name has its idiomatic correspondence in Azerbaijani, so has been translated through the idiomatic expression adını ləkələsinlər.

“I tell you frankly,” said the Senator, drawing himself up to his full height, “that you will have to make clear your meaning .

Senator dümdüz dikəlib sinəsini qabardaraq: "Zəhmət olmasa izah edin, siz bununla nə demək istəyirsiniz? dedi. .

The idiomatic expression drawing himself up to his full height has partial idiomatic correspondence in the target language, so has been translated **into through** the idiomatic expression dümdüz dikəlib.

They clung together, as women do, and wept silently.

Qadınların hamısının adəti belədir: onlar qucaqlaşdılar və səssiz ağladılar. .

The idiomatic expression clung together has been translated into Azerbaijani using a descriptive method of translation, like qucaqlaşdılar. Bir-birinə sarıldılar would be a better and suitable to this case translation.

The Senator stood before him, a very citadel of righteousness .

Senator Herhardtın qarşısında doğruluq və təmizliyin əzəmətli mücəssəməsi kimi dayanmışdı. .

The idiomatic expression citadel of righteousness has its idiomatic correspondence in Azerbaijani language, so has been translated using an idiomatic method of translation like doğruluq və təmizliyin əzəmətli mücəssəməsi.

“I don’t want to talk to you anymore,” returned Gerhardt, who was checked but not overawed.

Azca çəşmiş, lakin qorxmamış Herhardt dedi: Mən artıq sizinlə danışmaq istəmirəm .

The idiomatic word was checked has been translated into Azerbaijani through a non idiomatic expression çəşmiş.

Finally a grim resolution fixed itself in her consciousness .

Nəhayət, Cenni qərara gəldi. .

The idiomatic expression fixed itself in her consciousness has its idiomatic correspondence in Azerbaijani language and could be translated as qərarını dəqiqləşdirdi or möhkəmlətdi, but the translator preferred to replace it with a non-idiomatic expression qərara gəldi.

Jennie and the other children dropped their baskets and buckets and fled for their live .

Cenni və uşaqlar vedrələri və səbətləri atdılar, var qüvvələri ilə qaçmağa başladılar. .

The idiomatic expression fled for their live has its idiomatic correspondence in Azerbaijani, so has been translated through the idiomatic expression var qüvvələri ilə qaçmağa başladılar.

When the children came home they could not say what had happened to their brother, but as nine o’clock struck, and then ten and eleven, and Sebastian did not return, Mrs. Gerhardt was beside herself .

Uşaqlar böyük qardaşlarının başına nə iş gəldiyini bilmədən evə qayıtdılar və müfəssəl heç bir şey danışa bilmədilər. Lakin saat doqquzu, sonra onu, on biri vurdu. Sebastyan isə hələ qayıtmamışdı. Missis Herhardt nigarənçılıqdan və təşvişdən aqlını itirirdi. .

The idiomatic expression beside herself has its idiomatic correspondence in Azerbaijani language, so has been translated through an idiomatic expression aqlını itirirdi.

“Is that so, now!” he repeated nervously, rubbing his clumsy hands across his wet forehead .

O, tərlənmiş alnını ovcunun içi ilə silərək nigarənçılıqla təkrar edirdi: "Elə bir bu çatmırdı!" .

The idiomatic expression is that so, now has an idiomatic correspondence in Azerbaijani, so has been translated through the idiomatic expression Elə bir bu çatmırdı.

She stood stock-still, wavering and doubtful; then the recollection of Bass in his night cell came over her again, and she hurried on .

O, şübhələr içində əzab çəkərək dayandı və yerində qurudu. Sonra gecəni həbsxana kamerasında keçirən Bassı xarırladı və yenidən tələsdi. .

The idiomatic expression stood stock-still, wavering and doubtful has its idiomatic correspondence in Azerbaijani language, so has been translated into **Russian** through an idiomatic expression şübhələr içində əzab çəkərək dayandı.

A light shone through the transom, and, summoning all her courage, she knocked .

Qapının yuxarısındakı kiçik pəncərədən işıq gəlirdi. Cenni bütün mətanətini toplayaraq qapını döydü. .

The idiomatic expression summoning all her courage has its idiomatic correspondence in Azerbaijani, so has been translated into the target language through an idiomatic expression bütün mətanətini toplayaraq.

His surprise as he opened the door knew no bounds .

Brender qapını açanda heyrət etdi. .

The idiomatic expression his surprise ... the door knew no bounds has its idiomatic correspondence in Azerbaijani and could be successfully translated as Brender qapını açanda heyrətinin həddi-hüdudu yox idi or təəccübdən yerində dondu in order to keep the expressiveness of the original. The phrase has been translated with a less emotional idiom heyrət etdi.

I was thinking all along how I could straighten this matter out .

Hey fikirləşirdim ki, işi necə yoluna qoyum. .

The idiomatic expression straighten this matter out has its idiomatic correspondence in Azerbaijani language, so has been translated into this language through the idiomatic expression işi yoluna qoyum.

He felt a great surge of tenderness .

İntəhasız şəfqət dalğaları onun ürəyinə axdı. .

The idiomatic expression a great surge of tenderness is an original metaphor, does not have idiomatic correspondence in Azerbaijani, so the translator created an original metaphor, what is suitable to this **case, has** been translated into Azerbaijani as intəhasız şəfqət dalğaları.

I have something to ask you, she at last brought herself to say .

Nəhayət Cenni güclə deyə bildi "Mənim sizdən bir xahişim var" .

The idiomatic expression brought herself to say has its idiomatic expression in Azerbaijani, so has been translated into the target language as güclə deyə bildi.

Well, then, don't worry about that any more. But won't fate ever cease striking at you, poor child ?

Bax belə, artıq heç nəyin nigarançılığını çəkməyin. Zavallı **qızcıgazım**, tale sizə zərbələr endirməkdən nə vaxt əl çəkəcək?

The idiomatic expression fate ever cease striking at you has its idiomatic correspondence in Azerbaijani language, so has been translated into it through an idiomatic expression tale sizə zərbələr endirməkdən əl çəkəcək.

It was but a five minutes' task to write a note to the judge asking him to revoke the fine, for the sake of the boy's character, and send it by a messenger to his home .

Hakimə məktub yazıb oğlanın gələcəyini korlamamağı, cəzanı götürməyi xahiş etmək üçün Brenderə beşcə dəqiqə vaxt lazım idi.

The idiomatic expression for the sake of the boy's character has its idiomatic correspondence in Azerbaijani, so has been translated into it through the idiomatic expression oğlanın gələcəyini korlamamaq but using a descriptive method of translation.

She had come as a last resource .

Bu, onun son ümidi idi .

The idiomatic expression last resource has not its idiomatic correspondence in Azerbaijani language, so has been translated **into through** neutral expression son ümid.

Jennie, pondering after the subtle emotional turn which her evening's sympathetic expedition had taken, was lost in a vague confusion of emotions .

Cenni qardaşını qurtarmaq arzusu ilə senatorun yanına getməsinin, axşam görüşünün gözlənilməz nəticəsi haqqında düşünərkən öz hisslərindən baş çıxara bilmədi. .

The idiomatic expression was lost in a vague confusion of emotions has its idiomatic though less expressive correspondence in Azerbaijani, so has been translated through an idiomatic expression düşünərkən öz hisslərindən baş çıxara bilmədi.

Keep your own counsel, and I will marry you and take you away .

Hamısını gizlincə saxla, mən səninlə evlənər və səni buradan apararam..

The idiomatic expression keep your own counsel has idiomatic correspondence in Azerbaijani, so has been translated through the idiomatic expression gizlincə saxla.

It was not such a difficult matter to tell her mother that the Senator had talked again of marriage, that he proposed to come and get her after his next trip to Washington, that he had given her a hundred dollars and intended to give her more, but of that other matter—the one all-important thing, she could not bring herself to speak .

Senatorun yenə də toydan danışmasını, Vaşinqtondan qayıdandan sonra onunla evlənəcəyini, ona yüz dollar verdiyini və yenə verməyi vəd etdiyini anasına danışmaq o qədər də çətin deyildi. Amma yeganə mühüm məsələni anasına nağıl etməyə özünü məcbur edə bilmədi. .

The idiomatic expression bring herself to speak has its idiomatic correspondence in Azerbaijani and has been translated into the target language through the idiomatic expression özünü məcbur etmək.

Keep a stout heart," he wrote. "There are better days in store for you ."

O yazırdı "Mətanətli ol, səni yaxşı günlər gözləyir" - .

The idiomatic expressions keep a stout heart has its idiomatic correspondence in the language of translation, so has been translated into Azerbaijani through the idiomatic expression mətanətli ol. There are better days in store for you- this sentence has been translated into Azerbaijani just transferring the meaning, as səni yaxşı günlər gözləyir.

Brander was gone, and Jennie's fate was really in the balance .

Brender getdi, Cenninin həyatı, doğrudan da, tükədən asılı qaldı. .

The idiomatic expression Jennie's fate was really in the balance has its idiomatic correspondence in Azerbaijani, so has been translated into this language through the idiomatic expression Cenninin həyatı, doğrudan da, tükədən asılı qaldı.

She had heard Bass's announcement, and had seen Jennie leave the room, but her trouble with Gerhardt over the Senator had caused her to be careful of any display of emotion.

O, Bassın sözlərini eşitmiş, Cenninin qonşu otağa necə keçdiyini görmüş, lakin senatorun üstündə əri ilə toqquşduğunu xatırlayaraq öz hissini bürüzə verməkdən qorxmışdu..

The idiomatic expression to be careful of any display of emotion has its idiomatic correspondence in Azerbaijani language, so has been translated into Azerbaijani through an idiomatic expression hissini bürüzə vermək. Her trouble caused her is translated with more expressive phraseological unit as senatorun üstündə əri ilə toqquşduğunu xatırlayaraq.

No conception of the real state of affairs ever having crossed her mind, she was only interested in seeing how Jennie would take this sudden annihilation of her hopes .

Qızı ilə senator arasında baş vermiş əhvalat haqqında onda heç bir zaman şübhə oyanmamışdı. İndi Cenninin ümidləri alt-üst olan zaman, ana yalnız qızının dərdinə şərik olduğunu göstərmək istəyirdi. .

The idiomatic expression annihilation of her hopes has its idiomatic correspondence in Azerbaijani language, so has been translated into it through an idiomatic expression ümidləri alt-üst olan zaman.

She broke down and sobbed aloud .

O, özünü saxlaya bilməyib bərkədən hönkürdü. .

The idiomatic expression broke down has its idiomatic correspondence in Azerbaijani, so has been translated into the target language through the idiomatic expression bərkdən hönküdü.

But in her heart of hearts she knew that the evil day could not be long postponed. .

O, ürəyinin dərinliyində hiss edirdi ki, məşum gün onlardan asılı olmayaraq gələcəkdir. .

The idiomatic expression heart of hearts has its idiomatic correspondence in Azerbaijani language, so has been translated into it through the idiomatic expression ürəyinin dərinliyində.

Gerhardt, who had unscrewed a door-lock and was trying to mend it, looked up sharply from his work .

Bu an təmir etmək üçün qapının qıfılını sökən Herhardt başını qaldırdı və şübhə içərisində arvadına baxdı. .

The idiomatic expression looked up sharply has its idiomatic correspondence in Azerbaijani language, so has been translated into the target language through the idiomatic expression şübhə içərisində baxdı.

He broke from his dramatic attitude and struck out in a fierce stride across the narrow chamber, turning like a caged animal .

Bu faciəli monoloqu ifadə edərək o, qəfəsdəki yırtıcı kimi otaqda o күncdən bu күncə vurnuxmağa başladı. .

The idiomatic expression struck out in a fierce stride has its idiomatic correspondence in the target language, so have been translated into Azerbaijani through the idiomatic expressions - qəfəsdəki yırtıcı kimi otaqda o күncdən bu күncə vurnuxmağa başladı.

I wash my hands of the whole thing. This is enough for me .”

Mən öz başımın dərini çəkəcəyəm, bəsdir, kifayətdir. .

The idiomatic expressions wash my hands of the whole thing, this is enough for me have their correspondence in Azerbaijani language, such as mən daha bu işdə yoxam, but the author preferred more expressive version and translated the phrase as Mən öz başımın dərini çəkəcəyəm, bəsdir, kifayətdir.

Her mother started when she heard the door open, for now she knew the storm would burst afresh .

Ana qapının döyüldüyünü eşidərkən diksindi. O, bilirdi ki, bu saat tufan qopacaqdır. .

The idiomatic expression the storm would burst afresh has its idiomatic correspondence in Azerbaijani language, so has been translated it through the idiomatic expression bu saat tufan qopacaqdır.

Get out of my sight!-he said savagely .

Rədd ol gözümdən! deyə o qəzəblə bağırdı. .

The idiomatic expression get out of my sight has its idiomatic correspondence in the target language, so has been translated into Azerbaijani through the idiomatic expression rədd ol gözümdən.

“He is driving Jennie away,” whispered Mrs. Gerhardt tearfully .

«Atan Cennini evdən qovubdu» - Mississ Herhardt göz yaşları içərisində pıçıldadı. .

The idiomatic expression is driving Jennie away has its idiomatic correspondence in Azerbaijani, so has been translated into this language through the idiomatic expression Cennini evdən qovubdu.

Sell yourself cheaply and you shall be used lightly and trampled under foot .

Özünüzü ucuz qiymətləndirin, o zaman sizə etinasız yanaşacaq, sizi saymayacaq, ayaqlar altında tapdalayacaqlar. .

There are three idiomatic expressions in this sentence the translator transferred the meaning using an analogical phrasiological expressions like- özünüzü ucuz qiymətləndirin, sizə etinasız yanaşacaq, sizi saymayacaq, ayaqlar altında tapdalayacaqlar.

In the universe peace is wisdom .

Rahatlıqda müdriklik qazanırsan. .

In the universe peace is wisdom- is a proverb, also is included into the list of phraseological units, so has been translated into Azerbaijani through the idiomatic proverb like rahatlıqda müdriklik qazanırsan. In Azerbaijani language there is not such a proverb, but in almost literary translation the meaning is understandable and expressiveness is similar to the original as it is accepted in the translation of standard metaphors.

She was not well off, he knew, and had a room to rent .

Bass bilirdi ki, onun pula ehtiyacı var və otaq kirayə vermək istəyir. .

The idiomatic expression was not well off has its idiomatic correspondence in Azerbaijani, so has been translated through the idiomatic expression pula ehtiyacı var.

“Don’t worry now,” said Bass, who felt rather sorry for her. “This’ll blow over .

Bacısının halına ürəkdən kədərlənmiş Bass: Sən kefini pozma, dedi, hamısı yoluna qoyular. .

The idiomatic expression *blow over* has its idiomatic correspondence in Azerbaijani, and translated through the idiomatic expression *yoluna qoyular*.

Jennie said she would, and, after giving her further oral encouragement, he arranged with the old lady about board, and took his leave .

Ceni gəlməyi və etdi. Bass ona ürək vermək üçün bir neçə söz də dedi, qarını ilə razılaşdı ki, Cenni onun evində yeyib-içəcək, sonra vidalaşdı. .

The idiomatic expression *took his leave* has its idiomatic correspondence in the Azerbaijani language, so has been translated as *vidalaşdı*.

He went away, and the bitter stress of it blew lightly over his head, for he was thinking that Jennie had made a mistake .

O getdi. Xoşa gəlməyən fikirlər onu bir o qədər də təşvişə salmırdı. O, hesab edirdi ki, bacısı doğrudan da müqəssirdir.

The idiomatic expression *the bitter stress of it blew lightly over his head* does not have idiomatic correspondence in Azerbaijani, so has been translated through an idiom, partly covering the SL idiomatic expression - *xoşa gəlməyən fikirlər onu bir o qədər də təşvişə salmırdı*.

As Jennie hurried along the shadowy streets—the arc light had not yet been invented— she had a sinking sense of fear; what was this rash thing she was about to do? .

Cenni qaranlıq küçələrlə (qövs fanarları hələ ixtira edilməmişdi) tələsik gedir, qorxudan titrəyirdi. Nə qədər ağılsız iş görür! .

The idiomatic **expression** has its idiomatic correspondence in Azerbaijani language, so has been translated into this language through the idiomatic expression *qorxudan titrəyirdi*.

I must get out of this now pretty soon. .

Mən mütləq mümkün qədər tez bu vəziyyətdən çıxmalıyam. .

Pretty soon is a phraseological expression and has not an equivalent in Azerbaijani language. It has been translated by descriptive equivalent as *mümkün qədər tez*. *Get out of this* is also an idiomatic expression with complete equivalent in Azerbaijani language. But the situation is implicit in English as it is replaced by this. In Azerbaijani it cannot be implicit, so explicitly translated as *vəziyyətdən*.

Mother and daughter, suddenly flung into this realm of superior brightness, felt immeasurably overawed. .

Taleyin qəflətən bu göz qamaşdırıcı aləmə amış olduğu

It is a descriptive comprehensive translation.

She could not help giving ear to the sounds ,the brightness,the buzz of conversation and laughter surrounding her. .

O, qeyri – ixtiyari olaraq ətrafdakı qaynar həyata ,söhbətlərə və gülüzlərə qulaq asırdı.

The expression could not help doing smth has an appropriate translation into Azerbaijani, as nədənsə özünü saxlaya bilmədi. But the translator preferred modulation procedure changing negative with positive statement, qeyri – ixtiyari olaraq

You do not appreciate me in the least. .

Siz məni zərrə qədər belə qiymətləndirmirsiniz. .

The contextual meaning is original and flexible. But the translation sounds more expressive than the original.

A great wave of sympathy swept over him. .

Onda zərif mehribanlıq və rəğbət hissi hərarətli bir dalğa kimi baş qaldırdı. .

This translation is comprehensible and emotional. The Azerbaijani version is more explicit as there was no equivalent in this language, and the translator had to paraphrase the unit.

Coal, groceries, shoes, and clothing were the uppermost topics of their conversation; every one felt the stress and strain of trying to make ends meet. .

Kömür, ərzaq, ayaqqabı və paltar söhbətlərin baş mövzusu idi. Birtəhər dolanmaq üçün hamı əlləşir, çalışır, əldən düşürdü. .

The idiomatic expression every one felt the stress has its idiomatic correspondence in Azerbaijani, so has been translated into the target language through the idiomatic expression hamı əldən düşürdü. Another idiomatic expression to make ends meet has been translated into Azerbaijani through the idiomatic expression birtəhər dolanmaq üçün.

He could see now how it all came about—why he had been made the victim, why his brother had been made the keeper of the great fortune. “It’s the way the world runs,” he thought, “What difference does it make? I have enough to live on. Why not let it go at that?” .

İndi hər şeyin necə baş verdiyi ona aydındır. İndi o, nə üçün qurban olduğunu, atasının böyük varidatının idarə edilməsinin nə üçün Robertə inanıldığını bilirdi. "Həyat belədir, deyə o düşünürdü. - nə fərqi var? Mənim yaşamağa pulum var. Başqa bir şeyin dərini niyə çəkim ki?" .

The expression - how it all came about is translated as necə baş verdiyi, the idiom - It’s the way the world runs is replaced with its close equivalent həyat belədir. In our opinion, the expressiveness would be increased if to write dünyanın işi belədir.

He was inclined to make the venture on his first visit, but business called him away. .

O, elə indicə bəxtini sınağa hazır idi, amma iş onu dörd gündən sonra Klivləndə getməyə məcbur etdi. .

The idiomatic expression to make the venture has its idiomatic correspondence in Azerbaijani language and has been translated through the idiomatic expression bəxtini sınaq.

She scarcely understood what she was thinking, but this man drew her. .

O, öz fikirlərindən çətin baş çıxara bilirdi, amma nə isə onu bu adama doğru çəkirdi. .

The idiomatic expression this man drew her has its idiomatic correspondence in Azerbaijani language, so has been translated through the idiomatic expression onu bu adama doğru çəkirdi.

Out of clear sky, as it were, this astonishing thing had taken place. .

Bu, aydın səmada ildırım çaxmış kimi bir şey idi. .

The whole sentence out of clear sky, as it were, this astonishing thing had taken place has been translated into Azerbaijani through a descriptive equivalent, as aydın səmada ildırım çaxmış kimi.

After that he looked his father in the eye and told him that he was not going to school any more. .

Bundan sonra o, atasına açıq dedi ki, artıq oxumaq fikrində deyil. .

The idiomatic expression looked his father in the eye has its idiomatic correspondence in Azerbaijani language, as gözlərinin içinə dik baxaraq, but the translator preferred to replace it with another, less expressive idiom as atasına açıq dedi.

In this chapter we have studied a number of phraseological units in "Jenny Gerhardt" and their translation in Azerbaijani language. The overall investigation revealed a high level of equivalence maintained in the product of translation in the majority of cases. Some translations seemed to be less expressive, some more emotional than the original. The meaning of the translated idiomatic expression intensified in particular cases and became less expressive in some other cases. The chapter claimed to prove that translation is a complicated, many-sided, complex process involving the translator's taste, knowledge, worldview. Translation, especially when it concerns a literary text, is art, craft, science simultaneously. In the following subchapter we will try to define some criteria which make the translation competent.

3.2. Translation competence, translation criticism and what is a good literary translation.

Recent years we witness an elevating interest in translation criticism and competence. There are different and manyfold reasons for it. The translation process cannot be studied without mentioning the translation competence. The concept of translation competence is not yet formed and remains rather blurred. There are not many explanations what the translation competence is.

There are still endless shortcomings in translation theory and existing conceptualizations. The problem is, that, most translation competence concepts are not based on empirical research.

Pym in the article published in 2003 suggests that approaches to translation competence to be classified into the following categories:

1. competence as no such thing
2. competence as a summation of linguistic competences
3. competence as multicomponential

It is not quite clear what Pym means by the first category. Its name would imply that concepts in this category explicitly deny the existence of the construct of translation competence.

Pym claims that the meaning of the term “competence” had another sense in 1976 than its meaning in 2007: recent studies bind it to Chomskyan linguistics. Therefore, Wilss denied the existence of translation competence in that sense and even was more reluctant to define it. This category offered by Pym is insufficient, because it denies the existence of translation competence. So, it sounds senseless.

Competence as a summation of linguistic competences is more classical and entirely relies on grammar skills. But the modern cognitive studies consider this insufficient for neglecting discourse, language in practice. Expressive texts are authoritative and full of phraseological expressions. The translator is obliged to approach to the process creatively, as the translation method to be applied to such texts is communicative. Different from semantic translation, communicative translation has as its task to keep the mood of the original. If we compare English-Azerbaijani literary translations of Soviet period with those of contemporary times, we can see that previous translations are made applying semantic translation. Concentrated on the meaning, content of the message, the translator tended to neglect the real meaning, practicability of this message. So, if competence as a summation of linguistic competences could be sufficient some decades ago, the modern translation theory requires more.

Competence as multicomponential is the most sufficient translation criticism.

Dániel Ágnes in her work (1983) understood that language proficiency was a necessary but not sufficient condition of translation ‘proficiency’, she could not move beyond the realm of languages. She stressed the importance of the translator’s sensitivity to the differences between the two languages involved in translation. She classified ‘skills’ and abilities the translator needs as follows:

1. the ability to notice/realize lexical contrasts
2. the ability to notice/realize grammatical contrasts
3. the ability to notice/realize textual contrasts (differences in text construction and the related traditions)
4. other skills and knowledges (world-knowledge, use of reference materials, decision making, creativity)

However, her view of translation is largely static.

Nord in the essay published in 1992 also defined „essential competences required of a translator”. Nord defines translation competence as a net of skills, abilities, and knowledge and the ability to coordinate them appropriately in the actual situation. But still it is not clear whether she considers all these competences as constituents of translation competence or she merely thinks about them as factors influencing translation competence. The competences included in her inventory are:

Linguistic competence (both L1 and L2)

World-knowledge and specialized knowledge

Searching competence

Professional knowledge and skills (about translation)

Translation competence

However, there is a terminological ambiguity. Translation competence can be interpreted in this classification as an autonomous competence that has some sort of relationship with the other competences. This would, however, contradict her former proposal on the abilities/skills/knowledge model, where e.g. knowledge about language is included in the model. The problem is rooted in the unsystematic nature of Nord’s statements, which do not form a coherent model.

H. Risku’s model of translation competence is the most detailed work in the field. (especially Holz-Mänttari, 1984) Her strong side is theory. In her model Risku integrates the results of such disciplines as cognitive psychology, learning and communication theory. What makes the The uniqueness of her model is adherence to action theory, due to which it can be

classified as the only ‘Action competence model’ (Weinert’s 7th category) in translation studies.

Risku integrated cognitive science and action theory and managed to come up with a model that cannot be compared to any other models of translation competence. The reason is the focus of action theory is not the linguistic side of translation but the social reality of the translation situation and on the translator’s ability to handle this situation.

Risku describes in detail the factors along which novices and experts can be differentiated. These are as follows:

The ability to create a macro-strategy for the actual translation situation

Integrating (necessary) information

Action planning and decision making

The translator’s self-management (reflection, flexibility, responsibility, metacognition and so on.)

This model partly integrates the skills and abilities other models include (e.g. language skills, world knowledge, research work and use of materials etc.) but they are actually more than that. They are the processes that organize, manage and evaluate all those skills, abilities and knowledge in the social reality of translation. Risku’s concept is peculiar due to the fact that she locates translation competence „above” the usual competences. In this sense, it could be also classified as a metacompetence in Weinert’s system. Differences between languages, however, do not necessarily prevent interlingual translation. In Jakobson’s viewpoint, interlingual translation involves “substitut[ing] messages in one language not for separate code-units but for entire messages in some other language”¹⁵. However, these differences, cause a big challenge in literary translation. In poetry and in prose the linguistic differences should also be carefully considered. For example, the pun is a very much language-dependent wordplay. The pun rarely is effective the language of translation due to the linguistic differences. Many translators skip a pun or maintain one aspect and jettison the parallel one when translating. These translation strategies are problematic, because at the same time they prune the aesthetic value

Besides the linguistic differences, culture differences are also great challenges in literary translation. Language is closely linked to culture, and vice versa. Sapir claims:

¹⁵ Jakobson, R. On linguistic Aspects of Translation. 1959, p. 114

No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached.¹⁶

This hypothesis is radical, and most scholars insist on the claim that language and culture are interdependent. Lotman states that “No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language”, which argues for the interdependence between language and culture. Similarly, Bassnett writes: "Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from culture at his peril .

The readership of the literary translation is quite different from the one the writer originally had in mind. In such a situation, a translation, which is supposed to be accessible and available to this new readership or audience, may well need to adapt the source text anew. A literary translation coherent to the target readers' situation is more popular; at the same time, respect for the original should always be the first and foremost factor to bear in mind. The specific challenges of literary translation mainly stem from both source language and target language consideration. Many linguistic features are implicit and subtle, of which the literary translators are often unaware. What is more important, some prose translators take it for granted that – unlike in poetry – in prose the form is detachable from content, which directly causes their inconsistency in maintaining the source language style. On the other hand, challenges also come from the target language aspect, the linguistic and cultural differences are problematic for literary translation in that they exert influence on the comprehension of the aesthetic values by the target reader; also literary translation usually has a readership which is likely to be quite different from the one the writer originally had in mind. In a word, literary translators confront difficulties because of their unawareness of the uniqueness of literature, and even though they are aware they cannot cope with them especially when they are cultural or linguistic specific. Accuracy and fidelity do not necessarily refer to the literal or word-for-word translation; on the contrary, fidelity has varied dimensions. Compensation may be an efficient and effective translation principle in translating stylistic features where literal translation fails, and it is a feature “worth striving to maintain”.

¹⁶ Bassnett S. *Translation Studies*, 2002, p.161

CONCLUSION

Translation of phraseological units is one of the most challenging problems of literary translation. The master thesis is devoted to the analysis of one novel in two languages.

Theodor Dreiser is well-known American writer-realist, who described in his works American life. As a material for investigation was chosen T. Dreiser's second novel "Jenny Gerhardt", as it has a rich, full of phraseological units language and known in the history of American literature as one of the controversial works.

The essential plot of my graduate work is- the translation of phraseological expressions in the T.Dreiser's novel "Jenny Gerhardt".

The introduction of the thesis highlights the issues to be discussed in the main part of the dissertation. It touches the problems the translator can encounter while translating the idioms. This part of the research also names the methods which are applied in the investigation of translation of metaphorical units. The first chapter scrutinizes phraseology and the types of phraseological units. It is divided into two main parts, the first section entirely deals with phraseologisms, while the second part shows the difficulties the translator encounters in the process of their translation. The first subchapter concentrates on different classifications of phraseological units and diverse approaches of their interpretations. With the developing interest to linguo-cultural explanation of phraseological units, national-cultural features of phraseological units became an area of investigations in different languages. Phraseological units are also investigated from the position of linguo-cultural phenomena of different societies with distinguished social and moral values, national mentality and reflection in phraseological stocks of languages. Special attention was directed to the studies about expressing a nation's value system in phraseologisms.

The second subchapter concentrates attention on the problem of phraseological units in literary texts and their translation. It shows challenges the translator encounters in search of the adequate correspondence.

The second chapter is devoted to T. Dreiser's novel "Jenny Gerhardt", interesting details about the novel, history of its publication. The reputation of Dreiser's second novel in both society and literary circles was contradictory. It went through two editions. The first one was changed, abridged, adapted by editors, who considered the interest of readers over the authority of the writer. The second edition published Dreiser's manuscript untouched. The

great writer's style has also been a matter of huge discussion, as many critics thought it was far from being perfect.

The third chapter is devoted to analysis of translated phraseological units and quality of translation. While the first subchapter involves analyses only, the second subchapter is theoretical and discusses what the translation needs to be perfect. The utterly practical first subchapter finds its theoretical summarization in the second chapter, where it is attempted to come to some conclusions about criteria of evaluation.

As units the meaning of which is really dependent entirely on their component parts, phraseological expressions are a very complicated problem. Perfect translation is accumulation of semantic, expressive, aesthetic principles and equivalences.

There is a context when the denotative meaning is chosen as dominant. In this cases the translator compromises expressive color, preferring expression of meaning nuances. When non phraseological translation is considered to be the most suitable option, there are two possible ways: lexical translation or calque. The lexical translation consists in explicating through other words the denotative meaning of the phraseologism, giving up all the other style and connotation aspects. In the case of the "safe and sound" idiom, a lexical rendering could be "sağ-salamat".

In each nation's culture there are typical for diverse communities modes of expression, which cannot be translated into the target language appropriately to this language. The third chapter of the dissertation showed that some phraseological units with cultural cue in native language cannot be of the same expressiveness in target language.

"To find oneself between hammer and anvil" does not literally mean to be in that physical condition; it means rather to be in a stressing or very difficult situation. In our everyday life we seldom find the hammer or anvil in our immediate vicinity.

Phraseologisms – or expressions that would aspire at becoming so – are formed in huge quantities, but do not always succeed. Sometimes are formed and disappear almost simultaneously. The only instances that create problems for the translator are the stable, recurrent lexical idioms, that for their metaphorical meaning do not rely only on the reader's logic at the time of reading, but also, and above all, on the value that such a metaphor has assumed in the history of the language under discussion.

Translating of national idiomatic expressions causes also some difficulties at a translator. Being nationally distinct, they can not have in the target language traditionally established equivalents or loan variants. As a result, most of them may have more than one translator's version in the target language. It may be either a regular sense-to-sense variant (an

interlinear-type translation) or an artistic literary version rendering in which alongside the lexical meaning also the aphoristic nature, the expressiveness, the vividness, etc. of the source language phraseologism, idiom.

Some phraseological expressions singled out by the Acad. V. Vinogradov as unities and having mostly a transparent meaning may reflect various national features of the source language. The latter may be either of lingual or extralingual nature, involving the national images, their peculiar means of expression with clear reference to traditions, customs or historical events, geographical position of the source language nation. Such phraseological expressions are often of a simple or composite sentence structure.

Within a single phraseological-semantic field, which is thematically quite extensive, the phraseological units are grouped into smaller sections. The smallest section consists of phraseological units which express one single concept or one extralinguistic characteristic.

The creation of phraseological-semantic fields can serve as a method of description of certain national and cultural specifics. That is, such a description can give us some insight into how phraseological units display a special, nation-specific perception of the world. The fact that a certain phraseological unit appears in the language and remains current in it indicates that the unit contains a generally comprehensible, typical metaphor (or symbol).

Dreiser's literary style was notoriously known for the tendency of misusing big words where small ones could be successfully used, for being inappropriately complicated and ostentatiously erudite. The clumsiness of his style is often explained as a result of his lack of education.

During his lifetime Dreiser saw too much of the discrepancy between the American rhetoric of equality and the harshness of the American reality to remain optimistic about the future; he expressed his disappointment in *Tragic America*. Dreiser portrays society as class ridden, with great gaps between the haves and the have nots. The second chapter of his thesis discusses Dreiser's style and how through language resources he created the real picture of the American tragedy. The third chapter analyzed a large number of phraseological units comparing the translated version with the original. A special subchapter of the third chapter tried to define the attributions which make a qualified translation.

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