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Master's Thesis

**Subject: Methods of conveyance of special difficulties of artistic expressions
in Nizami Ganjavi's "Leyli and Majnun" while translating into English
language**

Master student: Aynura MAMMADOVA
Supervisor: PhD Irina ORUJOVA
Advisor: PhD (c) Zamira GURBANOVA

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Abstract

This paper aims to research the methods and ways of conveyance of special difficulties of artistic expression in Nizami Ganjavi's "Leyli and Majnun" poem while translating into the English language. The study also aimed to explore artistic style, lexical and stylistic expressive means and stylistic devices, methods ways of translation.

Nizami Ganjavi is the famous Azerbaijan poet and the author of "Khamsa" which includes main and very important five long narrative poems. One of these poems is "Leyli and Majnun" which was written in 1192.

This poem was translated into English by J. Atkinson in 1930-35s. The research studies Azerbaijani and English versions of the poem "Leyli and Majnun" and examined the ways of conveyance of artistic expression while translating into English. Therefore, the research work consists of two main chapters. The first chapter explores the functional styles of the literary language, mainly artistic style, the lexical expressive means and the stylistic devices

The second chapter explores and studies the methods and ways of translation of artistic expression in verse as well as in the poem "Leyli and Majnun" by N. Ganjavi. The mainly applied transformation types during the translation process are replacement, addition, omission and transposition. The translator applied various methods of translation for solving the difficulties while conveying the meaning of the source language. The translator used equivalent, analogue, descriptive, combined etc. methods for achieving an adequate translation in the target language.

J. Atkinson mainly used free translation methods for conveying the meaning of the source language as well. He used his own illusion, inspiration and his individual style and did not give place to literal translation.

In both languages, textual analysis was carried out comprehensively. The results of this study showed that, it is impossible to apply literal translation for

conveyance the artistic expression of the source language. It is inevitable to use transformation methods and ways to solve difficulties in translation.

Key words:

artistic expression

methods

translation meaning

difficulties line

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Introduction

Actuality of the theme

Translation has an important role for creating relations, ties among various countries and nations. Nowadays the profession of translation is a major feature that puts together people from different parts of the world.

For having close relations and for enhancing economic, social, political, diplomatic and cultural ties studying foreign languages is very necessary. While studying foreign languages researching and analyzing their semantic structure, lexical, grammatical similarities and differences are considered the main requirements.

Translating literary works of prominent authors, researching similar or distinguished traits is considerable significant means for developing cultural relations among nations.

Nizami Ganjavi is a famous Azerbaijani poet, his works, poems are popular in the most countries of the world. He lived in 1141-1209. His poems and other works are valuable legacy, heritage in Azerbaijan literature. He was not only a poet, but also worthy thinker for his thinking, illusion and cuteness. It is very great pride to say that even in the past his works were translated into foreign languages and were studied. N.Ganjavi's legacy is still valuable, worthy, admonishing and moralizing. The young generation has to learn many things from Nizami's works. From this point of view our research work is actual. For conveying Nizami's thinking imagery, the literary language, illusion in his works to foreign readers our research work is very actual. We consider that in order to be recognized as a wise, peaceful, knowledgeable nation in the world introducing the works of our men of letters is actual and very important as well.

The object of the investigation

The object of the investigation is the artistic style, expression, lexical and syntactical devices used in literary works as well as Nizami Ganjavi's poem "Leyli

and Majnun”. For carrying out our investigation successfully, we have researched studies on functional style of the literary language, lexical expressive means, and syntactical devices in both English and Azerbaijan. The major attention has been given to the artistic style, expression used in Nizami Ganjavi’s poem “Leyli and Majnun”.

The subject of investigation

The subject of investigation is the artistic expression used in N.Ganjavi’s poem “Leyli and Majnun”, solving difficulties in translation of artistic style, achieving adequate translation. Besides the subject of our work has been indicating the methods and ways conveying the artistic style in the poem “Leyli and Majnun” by N.Ganjavi.

The aims and the objectives

The major and an important aim of our research work is to define the artistic expression in the poem “Leyli and Majnun”, exert it in the translation version, explain the ways of translation of the artistic expression. In addition, our aim is to research the peculiar, inherent features of the artistic expression and exert the ways of accurate choice of expressive means, syntactical devices during the transformation.

For realizing our aim, we have put forward the following objectives:

- study functional styles in literary language
- study the artistic style, researching lexical expressive means, stylistic devices, syntactical expressive devices in both English and Azerbaijani
- study and research ways and methods of translation of artistic expressions
- study and define artistic expression in the poem “Leyli and Majnun”
- determine and solve difficulties in translation of artistic expression in “Leyli and Majnun” by N.Ganjavi

The scientific novelty

The scientific novelty of our research work is involving and commending artistic expression in the poem “Leyli and Majnun” to the investigation. The investigation surrounds metaphors, metonymy, simile, hyperbola, repetition,

enumeration, parallel constructions and other devices. The language of poetry, genres in poetry of the English and Azerbaijani languages have been involved in research work, too.

The degree of study (review of theoretical works)

While exploring artistic expression, translation ways and methods of artistic expression we studied works, theories, considerations of popular linguists, scholars, translators. We researched the work of Azerbaijani, Russian and English scientists and linguists (Galperin I.R., G. Bayramov. Jakobson R., Akhmanova O., Newmark P., Federov A.B.)

We carried out our investigation based on conceptual comparison methods. Applying lexical-semantic typological methods we studied and researched lexical expressive means, stylistic devices, syntactical expressive means and so on. The artistic expression used in the poem “Leyli and Majnun”, the semantic structure, inherent peculiarities have been investigated by applying typological and comparison methods.

The theoretical and practical significance

As we noted above, literature, literary works are very significant factors for developing the cultural ties between countries. Literary works, prose, poetry are the best means to get acquainted with the life style, thinking and level of culture of other nations. In our research work, we introduced both English and Azerbaijani artistic expression. We analyzed functional styles, genres of poetry, peculiar to both languages as well as artistic expression. The readers, researchers and students can make use of the explanations given by linguists, theorists of the sphere. For perceiving the artistic language of the poem “Leyli and Majnun”, they may address to our research work which can be very helpful for them.

CHAPTER 1. ARTISTIC STYLE AS ONE OF THE FUNCTIONAL STYLES IN THE LITERARY LANGUAGE

1.1. The functional styles in the literary language

The need for translating appeared when people of two different cultures tried to communicate with each other. Azerbaijan from the ancient times was situated on the function of trade routes. So Azerbaijani was used as the means of the communication language. When religious literature started to be translated in Azerbaijan written translation also developed during the Middle Ages.

When Russia invaded the Azerbaijani territories the need for translation from Russian into Azerbaijani increased greatly, at the same time it was very necessary to translate written documents and oral speech from Azerbaijani into Russian.

Nowadays relations among Azerbaijan and other foreign countries are being enhanced Azerbaijan establishes economic, diplomatic, political, cultural relations with many countries of the world. Improving and increasing cultural ties, visits, cultural events are exchanged but also works of different authors are permanently translated. The works of Azerbaijani poets and writers are translated into different languages of the world as well.

Translation is a process, at the result, of this process appears a new text close in content and meaning to the text written on another language.

As we know, there are two languages in the translation process. The first is a source, original language; the second is the target language.

The target language, text is created based on the source language text. The source language is usually created independently.

While translating from one language into another language the translator should know thoroughly deeply the source language and should have comprehensive knowledge on the literary language.

Literary language distinguishes with many specific peculiarities, it is understood as the highest supreme form of the nationwide, general language, which

is separated or segregated into different branches. The literary language is based on the language units which are inherent and belong to nationwide language. But according to some special, private aspects which have restricted spheres literary language is segregated into various branches. These branches are called the styles of the literary language.

The term *style* is derived from the word “*stilus*”. This word in the Latin language meant, “*as short stick sharp at one end and feat at the other used by Romans for writing on wax tablets* (N 13, p 11). Different writers have written their observations regarding style.

Style is a quality of the language which communicates precisely emotions or thoughts, or system of emotions and thoughts, peculiar to the author (J.Middleton Murry). Style is a contextually restricted linguistic variation (Enkvist). Style is simply synonymous with form or expression and hence a superfluous term (Benedetto Croce) (N13, p 11).

The most recurring definition of style is written by Seymour Chatman: “Style is a product of individual choices and patterns of choices among linguistic possibilities” (N16, p.6)

Speaking, and working manner, behavior of human beings are related to the style. As human beings have become more mature, their cognition has improved, there occurred necessity for grouping manners, methods and styles.

Nowadays stylistics as a linguistic science studies and defines manners and styles, which are used and function in the language and researches comprehensively general rules and regularities of the language. A.M.Damirchizadeh wrote about stylistics the following: Stylistics is a science studying remarkable aspects of various styles which have been formed according to the peculiarities of organizing the system of means of expression and purposeful utilizing the rules and regularities of expressive means of the language (24). A.M.Damirchizadeh typifies, artistic, scientific and socio-political styles.

A.Babayev in the book “Functional styles of modern Azerbaijani language” marks the following styles:

1. artistic style
2. scientific style
3. publicistic style
4. Oratory style
5. Official-clerical style
6. house holding style
7. epistolary style

We should note that phonetic, lexical and grammatical peculiarities of a language are very important for defining the styles.

Some linguists mark written and oral types of the speech and styles. So, when they typify householding and oratory styles they mean spoken language. It is impossible to set boundaries among styles, because signs and omens of the one style can appear in the other style, as well. The patterns, rules, of the language which are classified and collected in works on the phonetics, grammar, lexicology and stylistics firstly occur in a language in action, then they are generalized and grouped as patterns and rules of the language system. There is a branch of general stylistics which is called linguo-stylistics. This branch of stylistics studies functions, nature and structures of all stylistic devices and expressive means.

The language problems such as synonymous ways of indicating one and the same idea, aesthetic function of a language, interrelation, connection between language and thought, emotional coloring in the language, the individual manner, style of an author are studied in stylistics. We can single out the following groups of the stylistic devices:

1. Lexical stylistic means
2. Syntactical stylistic means
3. Lexico-syntactical stylistic means
4. Phonological phonetic stylistic means

The branch of stylistics, which studies functional styles of a language, touches upon written and oral diversities of the language, structure of texts and so on.

A.Hajiyeva writes in her book that “A functional style of language is a system of interrelated language means which serves a definite aim in communication. Functional styles appear mainly in the literary standard language” (N16, p.9)

I.R.Galperin typifies the following major functional styles:

1. the language of belles-lettres
2. the language of publisistic literature
3. the language of newspaper
4. the language of scientific prose
5. the language of official documents

Classification of functional styles is not so easy. Each of the functional style is recognized by one or more leading peculiar features, which are conspicuous, and visible. For example, the use of terms is characteristic in scientific style. The address “Dear sirs” often refers to official documents. I.R.Galperin writes: “ A functional style is a patterned variety of the literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units (SPU), in which the choice and arrangements of interdependent and interwoven language media are calculated to secure the purport of the communication” (N13, p.249)

We would like to consider each of the functional style and indicate their characteristic features.

Scientific functional style. The language of the scientific functional style is governed by the aim conveying scientific prose. It proves hypothesis, makes known the internal laws of mankind’s existence, creates new conceptions. The language of this style tends to be objective, unemotional, precise, exact and devoid of any individuality. We can notice the most generalized form of expression and conveying the information in this style.

The most important peculiarity and feature of the scientific functional style is the usage of terms. We can observe that in each branch of science are used specific terms. The exact sciences, humanitarian sciences and popular scientific prose refer

to the scientific functional style. We can observe specific and peculiar terms in each of them. The terms are easily visible and conspicuous in scientific style.

The other fields of human activities, are not so productive and prolific in coining and creating new terms. We can observe the use of terms in other functional styles, but in scientific prose or language they reflect penetration deeper into the essence, origin and base of a phenomena and things. Terms do not indicate descriptive explanation or do not reflect any emotion. They make direct reference to notions.

Publicistic functional style. One of the singled out functional styles in a literary language is a publicistic style. It became as a separate functional style in the middle of the 18th century. The term “publicus” is derives from the Latin language and its meaning is mass, people, public.

Due to the development of the science there appeared a lot of terms which are widely used in the publicistic style as well as in the literary language. In the publicistic functional style the political and social issues are explained and interpreted so that wide-range of people could understand and perceive the language units. This style is mostly related to mass media and press.

The main aim of the publicistic style is to apply deep and constant influence of the public thought, to convince the listener or reader that explanation or comments given by the speaker or writer is to only correct, comprehensive one. In the publicistic style writers express their opinion by writing essays and articles, speakers convey their thoughts in the speeches. They try to convince the public not only through logical, factual and precise argumentations, but also through emotional appeals, too.

The publicistic functional style is mainly used in newspapers, magazines or journals, essays topical satires and so on. A.Babayev names the radio and television style as a screen-ether style. He says that speech, oratory is the main feature on screen-ether style. Here it is possible to observe the elements of artistic style, too.

It is common to see the use of elements of the artistic style along with the publicistic style in reportages imagery and figurativeness is often employed to

influence the readers emotions and feelings. About joyous and gratifying events, reporters prepare solemn reportages. When they prepare reportages about disasters, casualties, losses and crimes, of course they use words denoting sorrowful, mournful, disappointed feelings.

Newspapers functional style. English newspapers style appeared in the XVII century. Short new pamphlets appeared even at the close of the 16th century. The new pamphlets were prepared and presented only from one source and they commented only one subject. English newspapers developed during a century. In the XIX century English newspaper style improved into a system of the language media became a separate functional style. The name of the first Azerbaijani newspaper was “Akinchi” (“Cultivator”). On July 22, 1875 the first copy of the newspaper was printed. “Akinchi” was printed twice a month with 300-400 copies. But in 1877 printing of the newspaper “Akinchi” was stopped. So, during two years, only 56 newspaper series could be printed out. The chief-editor of “Akinchi” was Hasan bay Zardabi who was patriotic enlightener of Azerbaijani people. (Wikipedia Əkinçi qəzeti, ar.m. wikipedia.org)

Nowadays the newspaper style has developed in Azerbaijan as a means of mass media, press newspaper present all the important information to public. The main and very important news id usually printed on the first page of the newspaper. Then brief news items, press reports (of course proceedings, parliamentary), various articles are printed. On the last page one can read advertisements and announcements.

The language of official documents. As the human life improved, the work of compiling various documents became inevitable. Therefore, the style of the official documents developed as a separate functional style. There are various substyles and variants in the official documents style. They are:

- a) business documents
- b) legal documents
- c) diplomatic documents
- d) military documents and other documents style and language.

Each of these substyles has their own peculiarities, language units and terms. Like other functional styles, official documents style has a certain communicative aim, a system of interconnected language. The communicative aim of this style is to declare the conditions connecting two parties. They may be the citizen and the state or a society and its members. Achieving agreements between two contracting sides is one of the aims of this style. One of the characteristic features of this style of official documents is the use of words, language units in their logical, true meaning.

1.2. The artistic style, its peculiarities, elements

The artistic functional style is the most variable, colorful and popular style of the literary language. Artistic, the belles-lettres style is mainly used in the artistic literature and in fictions. This style is a major stimulus, which realizes and reflects peculiarities of artistic thinking, imagination and creativity.

As we know, the XVI century is marked by the political and economic development, rise of England, literature also began to flourish and advance in all forms, drama, poetry and prose were widely written in this century. Very great interest, incentive awakened in drama and poetry. The works of literary criticism which were written at that time can be evidence to this interest. E. Spenser, B. Jonson, W. Shakespeare and other writers, men of letters exerted great influence and effect to the growth and advance of the English literature. The freedom in the use of artistic language as well as language units is very characteristic in this period. This freedom often underwent to moderate and wise restriction set by many writers.

There were two tendencies among the men of letters in that time. The first tendency was inconsistent unrestricted use of new words and new forms. They could be the language units which were brought into the English language or they could be coined.

The second tendency was enlivening and revival of archaic words. Spenser in his works preserved the old English words which were denoting abstract ideas. Those words had been replaced by Latin and French words in origin. He thought that the old archaic words were more expressive and emotional than the borrowed ones.

However, W. Shakespeare defended the use of all kinds of new words, especially new coined ones in his plays and sonnets. Shakespeare himself created many new words.

The work of many writers, the tendencies brought to the literature influenced greatly to the artistic functional style in the English literature language, too.

In the XVII century appeared a tendency to refine and purify the language, to give it gallantry and grace of the nobility. The theoreticians and critics of that period indicated the idea of refinement in their works. The process of refinement can be observed in the Shakespeare's works editions. The language of the works of the great playwright was inflicted to remarkable change in order to adjust it to the norms set up by his successor. Changes were made not only in syntactical and morphological structure, but also in Shakespeare's vocabulary. Some words which were considered to be clownish or ill-bred were changed, sometimes these words were omitted altogether.

The norms of XIX century literary English greatly influenced by definite other styles of the language. The belles-letters prose style was regarded forth a new system of stylistic devices and expressive means.

Using expressive means in the works, authors describe events, things and individuals, which exist in objective reality appealing to their own thinking, cognition and illusion. If a painter describes soothing with color and brushes, the writer uses his speculation, receive for creating any fiction.

I.R.Galperin divides the belles-lettres style into three substyles. They are:

1. The language of poetry or simply verse
2. Emotive prose, or the language of fiction
3. The language of the drama (N13, p.250)

Each of these styles has peculiar features by which separately taken style can be recognized and singles out. But all these three substyles have common, and general features and peculiarities of artistic style. This association and link of the general and specific in each variant of the artistic style has exerted itself differently at various stages of historical development. We can note that each of these substyles enjoys certain individuality. We would like to note some features of systoles of the artistic functional style.

First common feature may be called aesthetic-cognitive. This notion is one of the leading qualities in the artistic functional style. K.Y. Aliyev writes that in the artistic style the aesthetic function is noticed more distinctly and convex. The

communicative function of the literary language is carried out here in subtle ways, glossed means, giving delight and pleasure to the reader or listener. It is also delightful when you realize the relation between various irrelevant facts, which seemed unconnected, but have been brought together by the illusion of the writer. I would consider two main features while evaluating aesthetic function of the artistic functional style:

1. The aesthetic factors are related to the inner merits of the literary language system. We can include peculiarities as harmony, melodicality, imagery, subtle sense colorings here.
2. The aesthetic influence which appears from the general requirements of fictions. This factor is peculiar only to the artistic style.

It is necessary to note that the aesthetic selections of thinking should be used in the artistic style as well as the aesthetic selections of the language.

N. A. Dobrolubov writes:

“The man-of-letters thinks concretely, never losing sight of particular phenomena and images, the other (the men-of-science) strives to generalize, to merge all particular in one general formula” (N25)

While analyzing the artistic style it is necessary to indicate its imagery feature. Imagery is widely used in novels and poetry. The authors use vivid descriptions, create images and try to appeal to the reader’s sense and feelings. The aim of imagery is to describe the emotional and sensational experience. Visual experience allows the readers to portray better the world and characters of a novel or poem, which the author created. Imagery is often achieved through literary devices.

I.R.Galperin writes:

“The belles-lettres style rests on certain indispensable features which are:

1. Genuine, not trite, imagery, achieved by purely linguistic devices

2. The use of words in contextual and very often in more than one dictionary meaning, or at least, greatly influenced by the lexical environment
3. A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena
4. A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.
5. The introduction of the typical features of colloquial language to a full degree (in plays) or a lesser one (in emotive prose) or a slight degree of any poems (N13, p.251)

The artistic style is individual in essence. This feature makes it distinctive. Individuality in selecting language is hardly found in other styles of the literary language. The relation between the particular and the general presumes different forms in different styles and their substyles. This relation is distinguishably realized even within one and the same style. This feature is related to the strong trace, imprint of personality on poetry. There may be lesser or greater number or volume of imagery, words with contextual meaning, or use of colloquial elements in the literary work. However, it is impossible to notice the complete lack of or absence of imagery, words with contextual meaning or colloquial words. Therefore, the use of the linguistic language elements depends on the author's selection and the individual style of an author is marked by its uniqueness. It can be recognized by the peculiar and specific combination of language elements and stylistic devices. Individuality exerts creative spirit, illusion and speculation of an author. Author's individuality never can be independent of the literary language norms rules and the criterions, canons of the period. That is why they cannot be neglected. However, the adaptation of these criterions, rules can be distinguishable and peculiar. Alexander Blok said that the style of a writer is so closely connected with the content of his soil that the experienced eye can see the soul through his style, and by studying the form penetrate to the depth of the content (N23, p.69)

Individual style of an author can be determined only by analysis of the form. I.R.Galperin suggests to consider the following components of the individuality: 1) composition of larger-than-the-sentence units, 2) rhythm and melody of utterance, 3) system of imagery, 4) preferences for definite stylistic devices and their correlation with neutral language media, 5) independence of the language media employed by the author and media characteristic of the personages.

But V.M.Zirmunsky writes: “The language of a writer can hardly be considered an object of linguo-stylistics. If analyzed outside the problem of style (the style of the work, the writer, the literary trend or the literary era), the language falls into a mass of words, collocations and grammatical facts, which taken in isolation will serve as but unreliable evidence as to the life of the given language in the period of its development” (N26, p.50).

A.Hajiyeva writes: “The term individual style should be applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer’s individual manner of using language means to achieve the effect he desires. Selection or deliberate choice of language and the ways the chosen elements are treated are the main distinctive features of individual style” (N16, p.6).

One of the main peculiarities of a truly individual style is its great power of endurance and permanence. It never loses its emotional aesthetic value. We would like to consider the language of poetry, verse. The first distinguishing feature of verse is its orderly forms, its shape, is based on the rhythmic and phonetic arrangement, adjustment of utterances. The rhythmic aspect has semantic and syntactical peculiarities, this aspects falls into a precise, rigorous orderly arrangements.

Poetic words and expressions are also employed in poetry. Poetic words are mainly archaic and they are used for creating elevated effect in verse. Highly literary words are also used to give strength and create special imagery atmosphere in poetry. We can notice that, poetic and highly literary words are detached from the generally

used literary word-stock and these words tend to acquire the quality of terms, they denote certain notions, meanings and require poetic diction. The literary trend romanticism and classicism were rich in poetic terms. In an ordinary environment political words can obtain a satirical function which is noticed in the following stanza.

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

I hate to hunt down a tired metaphor

So let the often used volcano go

(Don Guan)

“The often used volcano” and the “tired metaphor” are typical of Byron’s appraisal of the value of conventional metaphors and poetical expressions. Poetical words and expressions as terms do not have a feature of polysemy. They arouse emotive meaning, give the utterance the air of loftiness, but fail to create a feeling of pleasure and delight. They are too stale and hackneyed for evoking delight and pleasure. W.Shakespeare even in the XXI sonnet condemns the use of poetic words. However, although the author avoided poetic words, we can notice that he used highly elevated vocabulary at the beginning of the sonnet such as *couplet, rondure heaven’s air, hems* and so on.

Poetical words and set expressions can make utterance understandable for a restricted number of readers. The reason of it is poeticism reflected in these words. In English poetry we can observe tendency of employing words in strange combinations by using familiar and old words in word combinations. Authors try to hinder the meaning and make the reader think and try to disclose the message of the author, for example: *night-long eyes, wings of because, goldenly whole, prodigiously keen star whom she and he, like ifs of am perceive* (E.E.Cummings).

These words combinations are ungrammatical and they break the rules of encoding a message. But many modern poets, who have bias for innovations, try to

experiment with language means. They are eager to approve any evasion from the normal and traditional means, and employ experimental methods, which lead them to extremes.

While studying the language of poetry, it is very important to examine the external features and peculiarities of the poetic substyle comprehensively. First, we must note that English and Azerbaijan verse are mainly based on rhyme and rhythmical arrangement. Both of them are objective qualities of the language. In poetry, their compositional patterns have been assumed.

Rhythm is the main factor and means, which brings order into the utterance. It exists in all spheres of our activities and acquires multifarious forms. Rhythm is powerful means in stirring up emotions not depending its nature, origin or whether it is mechanical and musical. The definition of rhythm is can be explained as follows: “Rhythm is a flow, movement, procedure etc. characterized by basically regular recurrence of elements or features, as beat or accent, in alternation with opposite or different elements or features” (Webster’s New World Dictionary).

V. Mayakovski writes that, rhythm is the foundation of every poetic work, and passes through it like a clamour. I get my metre by covering this clamour with words: “The Russian poet A. Blok also said that the poet is not who writes verses, but bearer of the rhythm” (N29).

As we know, metre is one form of regularity and periodicity in verse. It is defined by the number and character of syllables consists of. The metre is characterized by its unchangeability, consistency and strict regularity. Rhythm in some cases can be flexible and changeable, because sometimes there appears requirements to perceive it. In classical verse rhythm is realized at the background of the metre. In accented poem it is perceived by the number of stresses in the line.

As we know, verse has obtained its origin in song and its musical element still exists; a new form of musical element in verse is *rhythm*.

In some cases because of deviations classical poetry ceases to be serious classical, it becomes free verse and in extreme cases it can border on prose. We noted that verse came from song, but when verse tears itself away from song it can exist independently and assumes the status of a real, genuine poetic system. Rhythm replaces music and acquires a new significance. In English versification the unit of measure for poetic rhythm is not so much quantitative; it has a qualitative character. In musical rhythm the unit of measure is the time which is dispensed to its reproduction. In classic English verse quantity was very important and therefore it is called syllabo-tonic.

In this verse, two features were essential for defining the measure: the description of stresses (tonic) the number of syllables (syllabo).

The mostly known English metrical patterns are as follows:

1. Iambic metre – here the unstressed syllable is followed by stresses one (u ˘)

2. Trochaic metre – here the order is reversed, a stressed syllable is followed by one unstressed (˘u)

3. Dactylic metre – here one stressed syllable is followed by two unstressed (±u u)

4. Amphibrachic metre – here one stressed syllable is framed by two unstressed (u ±u)

5. Anapaestic metre – here two unstressed syllables are followed by one stressed (u u ±) (N13, p.254)

Rhyme is also very important in verse. Rhyme is the repetition, periodicity of similar or identical terminal sounds and sound combinations of words. Rhyming words are usually placed at a regular interval from each other. In verse, similar sound combinations are generally placed at the end of each line. Similarity or identity of sound combinations can be relative and corresponding. The rhymes can be incomplete and full of rhymes.

Rhyme has two functions: *consolidating and dissevering*. These functions of the rhyme can be employed simultaneously in a line depending on the division of the rhymes on certain degree. In *aa* rhymes the connecting and consolidating function is noticeable, but in *aabaab* rhymes revealing the consolidating function is difficult because of the rhyming words *bb*.

While studying verse, poetic language, it is very important to point out the Azerbaijani poetry which existed for ages.

Ghazal. Ghazal can be called the classic and ancient verse and can be understood as a poetic expression of beauty of love in spite of pain and separation. The ghazal takes its origins to VII century to Arabic poetry, it spread, expanded in other countries. It happened due to the influence of Sufi mystics, afterwards in the courts of the new Islamic Sultanate wonderful ghazals were created. Now ghazal mostly is prominent as a form of poetry in many countries as well as in Azerbaijan.

A ghazal generally consists of five to fifteen couplets, they are independent, but are abstractly connected with each other due to their theme. The couplets are more strictly linked to their poetic form, too. The structural demands of the ghazal are identical stringency to those of the Petrarchan sonnet. In content and style regarding to its highly allusive nature, the ghazal exists a capable of an extraordinary and wonderful variety of expression, utterance around its main themes of love and separation. (Wikipedia, en.m. wikipedia.org Ghazal).

As we noted above, ghazal consists of rhyming couplets, which are called *bayt* or *sher*. Most ghazals have seven or twelve bayts. It must possess no fewer than five couplet to be considered a true ghazal. “The poems that exceed the length of fifteen couplets are qasides. Ghazal couplets end with the same rhyming model, pattern and have the same meter. The ghazal’s uniqueness arises from its rhyme and refine rules, they are referred to as the qaafiyaa and radif respectively. Ghazal’s rhyming pattern can be described as *aa ba ca da* etc.

While creating ghazal the following rules must be:

1. Matlaa – The first sher in ghazal is called the matlaa. Both lines of the matlaa must contain the qaafiyaa and radif. The matlaa sets the tone of the ghazal.

2. Radif – refrain word or phrase. Both lines of the matlaa and the second lines of all subsequent shers must end in the same refrain word called the radif.

3. Qaafiyaa – is the rhyming pattern. The radif is preceded by words or phrases called the qaafiyaa.

4. Maktaa – the last couplet of the ghazal is called maktaa. It is common in ghazals for the poet's nom de plume, known as takhallus to be featured in the maktaa, which is more personal than the other couplets in ghazal. With its creativity poet incorporates homonymous meanings of their takhallus to offer additional, extra layers of meaning to the couplet is an indicator of their skill.

5. Bah/Behr – each line of a ghazal must follow the same metrical pattern and syllable count *misra-e-sani*. The second line of each verse must be proof of statement given in the first line.

6. Misra-e-nulaa – the first line of each verse must be a statement.

Unlike in a nazm, a ghazal's couplets do not need a common, general theme or continuity.

Besides ghazal there are a lot of poetry genres in Azerbaijani literature. They are divided into two groups:

1. Love lyrics

2. Socio-political lyrics

The main types or genres in poetry are *ghazal odes (gasida) qita, quatrain (rubai) tuyuq, murabbe, mukhammas, takhmis, musaddas*.

Gasida (odes) – consists of at least 15 distiches, i.e. 30 hemistiches. It is generally written in flamboyant and solemn style. As a rule, qasida expresses public problems. Gasida has types as *minajat, nat, madhiyya, fakhriyya* etc. In the past

qasidas were written to praise rulers and religious leaders. Poetic words were selected for creating gasida.

In *minajat* as a rule God (Allah) is praised, and the author asks for help from God. In *nat* Prophet's holiness and might is praised. In *madiyya* (Panegyric) the rulers and high ranked people are praised. In *fakhriyya* poet proudly speaks about himself and power.

Very perfect gasidas were created by M.Fuzuli, S.A.Shirvani, M.A.Sabir.

Gita is an Arabic word, it means section, part. Gita looks like ghazal for its structure. But gita has more political, moral, social and educational content. I.Nasimi, M.Fuzuli wrote gitas too.

Rubai is a poem genre which consists of four hemistiches and has more philosophical and social content. Rubai are generally written in *hafar bahr of aruz rhythm*. Classic eastern poet, who lived in the X century, Omar Khayyam, created wonderful rubais. M.Ganjavi is also recognized as an outstanding rubai writing author.

Tuyuq is a genre specific to Turkish literature. It means feeling. Tuyuq consists of four hemistiches and it has a wise content. It is like rubai due to its content, but tuyuq is generally written in ramal bahr of aruz. G.Burhaheddin was the author of number of tuyuqs.

Murabbe in Arabic means four. Each section in murabbe consists of four hemistiches. In the first couplet of murabbe all hemistiches are rhymed. The rhyme structure of remaining items is the same as in qoshma *aaaa, bbba, ccca*.

Mukhammas means five in Arabic. Each couplet of mukhammas consists of five hemistiches. It was brought to minstrel literature from the written literature. Poems written by M.P.Vagif and G.b.Zakir are perfect examples of mukhammas.

Musaddas means six. Each couplet has six hemistiches. It consists of 6-10 couplets. Its rhyme structure mainly as follows: *aaaaaa, bbbbaa, ccccaa*.

In oral literature the main types, genres of musaddas are: *qoshma, tahnis* and *garayly*. Qoshma is mainly the genre of ashuq poetry, which consists of four hemistiches in a couplet, and there are eleven syllables in one hemistiches. Qoshmas

were created by ashuqs. Ashuqs played the saz in wedding parties or in other solemn events and told, recited qoshma spontaneously. But gradually this genre was brought to written literature. Poets like M.V.Vidadi, M.P.Vagif, S.Vurgun, S.Rustam and many others also wrote in this genre.

There are four main types of qoshma on content:

1.*gozalleme-beautification*, 2.*ustadname-masterpiece in literature*, 3.*qifilband* 4.*vujudname*. Each of these types has their aim and theme.

Gozelleme is a qoshma, which is dedicated to the beauty of girls. Ustadname has the aim of instructing and teaching, qifilband is puzzle kind qoshma. As it is mostly used by ashuqs during musical debates it is sometimes called baghlama.

Garayli. Garayli is also a type of ashug poetry. It consists of 3-5 couplets and four hemistiches. There are eight syllables in each hemistich. The rhyme structure of garayli is as follows:

First couplet *abcb*; next couplet: *cccb, dddb*.

Tajnis is mainly similar to qoshma. But its rhymes are based on jinas words.

Jinas words have the same appearance, but different meaning. There are different genres of tajnis in form. They are *dodaqdaymaz*, *tajnis with leg* or *mustazad tajnis*, *disputed tajnis* (Poetry genres. azerbaijan.com).

We must note that the structure number of lines in verse is not less important and one of the largest units of verse is stanza. Stanza consists of a number of lines, which have a certain measure and rhyming. If we pay attention, we will see that measure and rhyming are constantly repeated in the verse.

Stanza can have regular, consistent rhyme and metrical structure. However, stanzas are not demanded to have either. There are a number of forms of stanzas. Some of them are simple. They are called four-line quatrains, the others are complex. Fixed verse poems are generally defined by form and the number of their stanzas. The term stanza is identical to the word strophe, which means items, paragraph, point, but strophe sometimes belongs to an irregular set of lines as contrasted to rhymed and regular stanzas.

The stanza in verse is similar to the paragraph in prose. Both stanza and paragraph connect thoughts and opinions and group them into units. Stanza is also known by terms: fit, stave and batch. The word strofa is used in music in the Italian language. (en.m.wikipedia.org).

In English poetry mostly recognized stanza patterns are as follows:

The heroic couplet. This type of stanza consists of two iambic pentameters. Its rhyming pattern is ad. The development history of the heroic couplets can be divided into two groups. The first period is connected with the name of Chaucer's and his work Canterbury Tales.

In the second period Marlowe, Chapman and many others were prominent and they were considered as Elizabethan poets. Flexibility of the *aaaaa*, the relative freedom of rhythmic arrangement was the main requirement in verse in the first period of development.

Modifications were also acceptable. However, the second period can be marked by strict requirements for purity, nobility of the rhythmical structure of stanza. In Spencer's works, we can observe rigid rules of versification and there was not flexibility and arrangement freedom. It was ten-beat line with alternating stressed and unstressed syllables, the lines should be close and a pause at the end of each line and forms on a serious subject matter, which is heroic.

1.3. Lexical expressive means and stylistic devices used in artistic functional style

Context is historical social, psychological, physical and cultural environment where the process of communication occurs. Therefore, we can typify physical, social, historical, psychological and cultural context.

Physical context is environmental condition, location, distance between the time of day and the participants of communication.

Social context is existing relationship among the participants.

Historical context indicates the communication formed among the participants in the former episodes and impacts perceiving the current situation.

Psychological context exerts moods, emotions and feelings appeared during the dialogue very often expectedly.

Cultural context includes values, attitudes, beliefs, religion, and social hierarchy and so on.

Words used in a text usually form *textual context*. The words in such a context may obtain additional lexical meanings, which are not fixed and defined in a dictionary. We may call these meanings of word textual or contextual meanings. The contextual meaning sometimes is so far from the dictionary meaning we can observe that it becomes opposite to the primary meaning which is fixed in a dictionary. Such a transferred meaning appears when there is interrelation between two kinds of lexical meaning: contextual and dictionary.

As a rule, the contextual meaning depends on the dictionary meaning to a lesser or greater degree. When the unexpected change appears in the recognized logical meaning, fixed in a dictionary such case is assumed as a stylistic device.

There are cases transferred or newly occurred meaning at the result of frequent and long use of the word can be fixed in a dictionary. Sometimes the transferred meaning may be used more frequently than its primary meaning. In this case, the derivative meaning also is registered.

Interplay and interaction between main, primary meaning of a word and a meaning which a word acquires of a word in a micro context can be maintained

along various lines. There are cases when the author equates two objects, but they have nothing in common. He sees a feature, a quality or peculiarities which may convince the reader to accept the identity or similarity between these two objects.

The semantic structure or meaning of a word consists of its lexical meaning and at the same time of its grammatical meaning (noun, adjective, verb). Lexical meaning is subdivided into *denotative meaning* and *connotative meaning*.

Connotative meaning is only linked with extra-linguistic circumstances, which may be participants' interlocutors of communication and the situation of communication.

A word as a rule characterized by its denotative meaning. The components of the connotative meaning are *emotive, expressive, stylistic and evaluative*.

Emotive connotations indicate various emotions or feelings. Feelings differ from emotions.

Feelings exert more fixed, stable attitude and state such as respect, love, hate, dignity, pride. Emotions are more short-lived.

Evaluative component gives the word negative, positive, satirical, scornful, ridiculing and other connotation exerting the speaker's attitude related to the subject of the speech.

Expressive connotation can decrease or increase the expressiveness of the speech and message. Many researcher claim that expressive and emotive components cannot be distinguished. L.A. Arnold considers that emotive connotation always brings about expressiveness but nor vice versa. It must be noted that intensifiers like *really, quite, absolutely* and adjectives *too* may help create expressive effect.

Words can have *stylistic connotation* as well. When a word belongs to a specific layer of vocabulary (archaism, jargon, slang etc) or to a definite functional style, it is instantly recognized.

We must mark, the stylistic forms signifying and revealing expressiveness. They are called tropes. Tropes are words, which are used, in a figurative sense,

meaning to create imagery. Trope is a rhetorical figure of speech. It involves a play on a word, which is not used in its normal or literal meaning. Tropes derived from the Greek language and means “a turn”. Speech is full of tropes, they mainly used in oral speech, literature and journalism. This term belongs to Aristotle, and is related to his understating, art is imitating of life.

In the European philological tradition, phenomena regarded as lingua-stylistic concept have always existed. Tropes based on the transfer or altering of meaning. To the main tropes, stylistic devices relate *metaphor*, *metonymy*, *synecdoche*, *oxymoron*, *simile*, *allegory*, *periphrasis*, *epithet*, *hyperbola*, *allusion*, *irony*, *aksitaron*, *comparison* and so on. All these devices mainly are used in a figurative sense. It is very important to study the function structure and ontology of these devices.

Metaphor. Metaphor is derives from Greek, means transfer of some quality or title from one object to another, based on their similar features. It expresses likeness, similarity between two objects. Here one identical feature becomes common for two different objects.

A metaphor can become a stylistic device when two different phenomena, events, ideas, things, actions are simultaneously brought to mind by applying of the inherent properties, peculiarities of one object on the another which is has not or deprived of these peculiarities. The authors for creating metaphor find in two objects certain features, identity which is common for the both of them.

“Dear Nature is the kindest Mother still” (Byron). The notion Mother brings to everyone’s mind the actions of a mother-caring for, loving, suffering and so on. But, nature has no true similarity to a mother. The author brought together two concepts Mother and Nature in the interplay and interchanges their meanings, peculiar features. Nature also cares for human beings, provides them with all conveniences and endures to sufferings and troubles as Mothers do.

Nigar Veliyeva writes that the expressiveness is promoted by the implicit simultaneous presence of images of both objects – the one which actually named and the one which supplies its own “legal” name, while each one enters a phase in the complexity of its other characteristics. The wider the gap between the associated objects, the more striking and unexpected, the more expressive is the metaphor. (N20, p.86)

Metaphor is a trope, which consists in the use of words in transferred meanings by way of similarity or analogy.

Merry larks are ploughmen's cloaks (W.Shakespear)

His voice was a dagger of corroded brass (S.Lewis)

Metaphors may be classified according to their degree of unexpectedness. The completely unexpected, unpredictable metaphors are *genuine metaphors*. Such metaphors are employed in speech. They defined in dictionaries as expressive means of language. They are *trite* or *dead metaphors*. Genuine metaphors are considered as belonging to language-in-action. They are speech metaphors. But trite metaphors are considered to belong to the language-as-a-system. They are fixed in dictionaries.

The metaphors: *ray of hope, floods of tears, a storm of indignation* and the like are trite metaphors and they are well-rubbed into the language. Genuine metaphors are mostly found in poetry and in emotive prose. Trite metaphors are used as expressive means in newspaper articles, in oratory, even it is possible to be found in scientific literature.

The trite metaphors help the authors to make the meaning more precise and concrete. There is permanent interaction, interchange between these two type of metaphors. Any genuine metaphor can become trite if it stands the test of time. Through the prolongation process, trite metaphors can regain their freshness. Sometimes metaphors in words can hardly be noticed. The context revives almost

the forgotten metaphor and gives it a new life, usage. Let us look through one example of prolonged metaphor.

Mr. Dombey's cup of satisfaction was so full at this moment, however, that he felt he could afford a drop or two of its content, even to sprinkle on the dust in the by-path of his little daughter (Ch. Dickens, *Dombey and Son*).

In this example the word *cup* is a trite metaphor and it is revived by the contributory images; *drop, content, sprinkle and full*. These images have been used in direct and indirect sense. The key word in this example is *satisfaction*. It helps the reader to interpret the idea given in the prolonged metaphor.

V.A. Kusharenko writes that prolonged metaphor is a group (cluster) of metaphors each supplying another feature of the described phenomenon to present an elaborated image (N20, p.87).

There are various types of metaphors: *dry, individuality-author's* and *shaped*.

Dry metaphors are metaphors which have lost their symbols and imagery and are understood as direct objects, they are not perceived, understood as imaginative. We can find the meaning of words in dry metaphors in dictionaries.

Shaped metaphors are fulfilling the peculiar, characterizing function and poetic ones. They are generally poetic metaphors. The image of these metaphors is noticed precisely in the language. They are labeled as “figurative”, but at the same time are fixed and set in the dictionaries.

Individually – author metaphors can be created either by artists or by writer and poets. A number of author metaphors have been created by the writers and poets as a result of their imagination and illusion. They are not fixed in the dictionaries.

The use of open metaphors often requires forming up new metaphors related and connected within the meaning of the first one. For example, *golden grove beach, said with funny language* (N20, p.88).

It is very necessary to note that the Azerbaijani literary language literature is also very-rich with lexical means and stylistic devices. One can see valuable metaphors, while reading or studying Azerbaijani poems, novels and stories. The Azerbaijani authors have employed all types of metaphors in their works and they individually created remarkable metaphors, too.

Metonymy. Metonymy is one of widely used stylistic devices used in artistic functional style. It is not based on similarity, but there is some kind of relation between word's dictionary and contextual meanings. These two meaning stand conspicuously clearly.

The word metonymy is derived from Greek. Its meaning is “*rename*”. For creating a metonymy authors transfer the title from one object or notion to the other one due to their adjacency and closeness. Adjacency in metonymy is temporal and spatial and it is not so imagery, but can be figurative. Metonymy means transference of meanings on the basis of nearness, on actually existing and on extra-linguistic relations between notions and objects which have been indicated by the words. They denote relations existing in reality on common grounds, but the word has here different semantic.

The word “crown” can mean “king” or “queen” too. This is a traditional metonymy. “*King*” is the derivative logical meaning of the word “*crown*”, but it is fixed in dictionaries.

The word “*press*” is used in the following metonymical meanings and they have been fixed in dictionaries; *a printing or publishing establishment or periodical literature, newspaper which is printed.*

The word “bench” has the meanings as justice and magistrates.

Metonymy is not polysemy. It is used in language-in-action and acquires a new meaning and sense, mainly in a context.

Contextual metonymy reveals a quite unexpected replacement, shift of one meaning for another. At the result, the author creates a strong impression, expressive emotional influence on the reader. Let us look through the following example from Nizami Ganjavi's poem “Farhad and Shirin”:

*A hundred arms were weak one block to move
Of thousands, molded by the hand of love.
Into fantastic shapes and forms of grace,
Which crowd each nook of what majestic place.*

([https://Nizami Ganjavi all poetry.com](https://NizamiGanjavi.com))

While reading these lines we can see that the word “arms” is used as metonymy, it stands for “men, workers”, who are weak to move one block. The other metonymy is the word “hand” which means “power, strength”. The author created expressive-emotional influence, effect in the poem by producing these contextual metonymies.

There are several kinds of relations on the basis of which metonymy is usually created. They are:

1. A concrete thing is employed instead of an abstract notion:

The rocks, the sculptured caves, the valleys green

Sent back his dying city – Alas! Shireen (Nizami Ganjavi)

2. A container is employed instead of the thing contained.

The hall applauded him (hall here means people sitting in the hall)

3. The relation of nearness, proximity

The round table was happy (table means people sitting round the table)

4. The material instead of the item made of it

The marble spoke / Awakes the glowing marble into life (Nizami Ganjavi)

5. The instrument, tool used by a performer, doer instead of the action

You are a very good whip (Ch.Dickens)

Metonymy generally concerns, considers concrete objects. That is why they are mainly used with the definite article, but metonymy can be used with no article at all. At first sight, it might be difficult to differ metonymy and metaphors, but

metonymy works by the association between two conceptions, meanings.

Metaphors are based upon their analogues similarity. When authors use metonymy, they do not intend to transfer qualities from one referent to another. But we can see this feature in metaphors. There is nothing *crown* like about *a monarch* and *press* like about *reporters*, but they are press and crown both common metonymies. (Metonymy. wik.en.m Wikipedia 029)

Epithet. The epithet – is a stylistic device, which is based on interchange of logical and emotive meaning in an attributive word, phrase, set expression or even in sentences to characterize an object, person etc. Epithet appropriately qualifies, emphasizes a subject (noun) by naming its important characteristic peculiarity. Epithet is remarkably evaluative and subjective. Epithet generally has an emotional colour, true. It defines the object by a certain artistic way.

N.Veliyeva writes: “Epithet is colorful definition in figurative sense: *amplifier* – sign of indication of the content in particular word; *qualifier* – sign of indication of the content in the certain meaning; concrete – sign of indication of concretization, but differs from defining of the word” (N20, p.110)

In the epithets like “*encouraging smile, glorious sight*”, we can notice the interrelation between emotive and logical meanings in various degrees. The logical meaning of the word glorious is *honorable, valiant, magnificent*. In the combination with the word *sight*, it denotes an emotive meaning alongside its logical and primary meaning.

The word “*encouraging*” has the logical meanings as stimulating, seducing, inspiring and so on. This word also acquires an emotive meaning in combination with the word smile. Sometimes it is difficult to differ logical and emotive attribute from each other.

In some cases logical attribute and meaning is so strongly surrounded by the emotional aspect of the utterance that it starts to denote emotiveness though its descriptive nature. In a certain context epithets may be more emotive and influence

to the reader's feelings, this can be explained by the factors that the quality, which is attached to the object, is the most characteristic feature and intensifies its quality. Epithets can be classified from various standpoints. They may be *structural and semantic*. Semantically, epithets are divided into two groups: *associated and unassociated*.

Associated epithets depicts the expressed idea to a certain extent. It is inherent to the concept of the object. They are essential features of the objects as well. The associated epithets instantly refer the reader's mind to the concept in question. This type of epithets is real quality of the object.

Let's read some lines taken from the poem "Farhad and Shirin" by N. Ganjavi.

*"Beyond the portals of death my Shirin, I will greet
So with one leap death I know hasten to meet
Far into the wide expanse, his chisel axe he flung
And from that terrible precipice at once be sprung*

(http://www.researchgate.net)

The poet created associated epithets in these lines. If we analyze the meaning of words containing these epithets we will see that adjectives used before nouns describe the character, peculiarity of the nouns they attached.

In the epithet *wide expanse*, the words are almost similar in the meaning. The word wide means vast, great, broad, the meaning of the word is broadness, largeness.

In the epithet *chisel axe* the word *chisel* has meaning a long, bladed hand tool. The word *chisel* can be understood as *acute, cutting* in the combination with the word *axe*. As we know *axe* also is a tool for chopping wood etc, with a steel, acute blade. In this epithet the word *chisel* characterizes the feature of the word *axe* and refers the reader to inherent peculiarity.

The epithet *terrible precipice* is also very impressive especially in the context of the poem. The word *precipice* can be understood as *steepness, cleft* etc. We know that precipices are always scary, hazardous and fearful. The adjective *terrible* also has similar meaning. It is defined as horrible, awful, fearful etc. In this epithet, we see that the epithet indicates the real character of an object too.

Unassociated epithets are attributes, which are used to describe the object by adding a non-inherent feature in it. This feature can be so unexpected, marvelous, even imagery that it may strike, excite by its novelty and artistry. For example, *sullen earth, heart-burning smile*. It is very important to watch to what degree the components of the word combination are connected and closed. If a component is closely linked they become inseparable, they are not divided into separate components as stable word combinations. There are epithets where the attribute and noun have so close ties they can be considered as a linguistic whole. Such kind combinations occur as a result of usual and frequent use of definite attributes before the definite nouns. Such epithets become easily perceived. They are adopted and naturalized in the language, even can be used in speech and in other functional styles, for example, *unearthly beauty, deep feeling, sweet smile*.

Authors use such epithets in their works because they have already become traditional and belong to the language-as-a-system. These epithets are called language epithets and can be divided into *language* and *speech epithets*.

The process of strengthening ties between the noun and the attribute can be carried out as to create a specific unit and the poetic flavor of this combination is not lost. Such epithets may be called *fixed epithets*. We can observe fixed epithets in English literature in folk songs and in ballads:

In Azerbaijani literature the fixed epithets are widely used, especially in poetry:

And strings of pearl and sharp cut diamonds shine ...

At every stroke fresh miracles arise...

For thee my life one ceaseless toil has been ...

What raven note disturbs his musings mood?

(N. Ganjavi, The labour of Ferhad)

Structurally epithets can be examined from the angle of distribution and composition. According to their compositional structure epithets can be simple epithets, compound epithets, phrase epithets and sentence epithets.

Simple epithets are adjectives consisting of one stem: *true love, sweet tongue*

Compound epithets are like compound adjectives:

O radiant faced beloved, whose cherished bride will you be?

(N.Ganjavi ghazal)

Sometimes a phrase or a sentence can become an epithet. The phrase and sentence epithets lose their independence, they obtain a new quality: a go-to-hell look (phrase epithet).

One of the types of epithets is a *reversed epithet*. The reversed epithets are built up two nouns which are usually connected with an of phrase. We can observe evaluating, subjective and emotional element in these combinations, too.

From every manuscript some worth came to me

I found embellished it with jewels of poetry

And from to dawn for life to stay hopeless

Only seed worth growing is the seed of goodness (N.Ganjavi)

Oxymoron – is one of the stylistic devices used in literature and in the artistic style. Oxymoron is a combination of two words. But their meanings are opposite in sense. They are created by authors to draw the reader's attention to contradiction deliberately and as one of the most unknown formal restriction; clash here creates

beauty of sounds and harmony. Here selection of sounds and words, meaning and appropriate emotional mood is observed: *low skyscraper, nice rascal*.

If we change the main meaning of the qualifying word oxymoron may lose its stylistic effect. In these examples oxymoron as a means of expression describes the author's subjective attitude to the object. Here the words *low, nice* have subject of logical value, and they express the author's attitude and illusion.

In English poetry and prose oxymoron was used widely. W.Spencer wrote: "And painful pleasure turns to pleasing pain

W.Shakespeare also created oxymorons in his works. The speech of the hero in "A Midsummer Night's Dream" was full of oxymoron. For example:

A tedious brief, tragical mirth, that is hot ice and wondrous strange snow and so on.

Oxymoron for its meaning has special value and disturbance of lexical compatibility, similarity in the case of an oxymoron is not found by semantic reconciliation, but by contrast. For example: "Tennyson's idylls of the king" has two oxymorons "*and faith-unfaithful kept him falsely true*" (N20, p.98).

V.V.Vinogradov writes: "Two ordinary words may become almost new, if they are joined for the first time or used in an unexpected context" (N23)

There are oxymorons which are used in our speech: *awfully nice, terribly glad, living dead, devilishly good, beautiful disaster* etc.

Nowadays producers of different films deliberately use oxymorons in the titles of their films to attract the audiences' attention. The journalists also try to use oxymorons in their style: The strategy of artful honesty (N20, p.100)

Antonomasia – is a variant, type of metaphor. The interplay between nominal and logical meanings of one word is called antonomasia. This stylistic device is based on the interrelation of lexical meanings. Here two meanings are realized in one word simultaneously. Antonomasia is a trope which consists of the use of a

proper name to indicate a different person and this person possesses some qualities of the main owner of the word, name. When only one meaning is materialized, we cannot acquire any stylistic device. Let's look through the lines taken from "Don Juan" by Byron:

Society is now one polished horde

Form'd of two mighty tribes the Bores and Bored

As we see, the logical meaning of the words *Bores* and *Bored* is stronger than their logical meanings. There are also names Mr.Zero, Miss Blue-eyes. Such names are telling names, we can call them *token names*.

In an ancient Azerbaijani legend Dada Gorgud we meet such names, too. *Oazan khan* – this name was given to the leader of the tribe for his courage and bravery. While examining N.Ganjavi's poetry, poems, we can observe the use of antonomasia as well.

Zəmanə qədər devrim inqilab oldu,

Nüşirəvan ölsə də, onun haqq səsi qaldı

(N7, p.101)

We can explain the meaning of these lines as follows:

How many turn overs, resolutions happened. But, though Nushiravan died, his voice invoking to justice still remains.

Onun adı yazılmış sikkənin üzərində

"Adil" sözü gördülər xoş günlərin birində

- can be translated as follows:

On the coin written his name

They saw the word "Adil"

On one pleasant day.

In these examples the words *Nushiravan*, *Adil* are antonomasias. Nushiravan's human quality is justice, truth and so on, Adil-is a clever wise person.

Simile. This is an imaginative comparison of two different objects belonging two distinct classes. Ordinary comparison should not be confused with simile. They present two various processes. Comparison means bringing face to face to objects, notions belonging to one class of anything. The aim of this act is to define the difference or similarity between these two notions. But while using a simile an author wants to indicate the characteristic feature by bringing it into connection with the other object which is entirely different. In the following example, "*The girl is as clever as her sister*", we see an ordinary comparison.

Similes forcibly place, one object against another despite of the fact they can be quite alien and far to each other. Simile gives rise to a new perceiving of the object. They may be made up of adjective-attributes, verb-predicates, adverb-modifiers and so on. We can see connective words which are formal elements of the similes. They are as, such as, like, as if, seem. In the English language, we can see a number of similes, which point out the analogy between different qualities, actions, states of human beings and various animals. For example, *sly as fox, blind as a bat, hungry as a bear, to work like a horse* (N16, p.63).

The Azerbaijani literature is also rich with similes. The authors create marvelous similes in their works. Let us look through several similes created by N.Ganjavi:

Filin sümüyü tək incə və gözəl –
Subtle and beautiful like ivory (N5,p.104)
Dağ kimi öküzü alıb gətirir...
Öküz öküz deyil, bir fildir düzü
Has taken and bringing the bull like a mountain
It is not a bull, to be honest, the bull is like an elephant (N5, p.103)

-

Şir kimi acıqlı, qurd tək qorxulu

Angry as a lion, scary as a wolf (N5, p.98)

-

Gəzmə ağ bulud tək başında xəznən

Ayaqla xəznəni günəş tək sən

Don't walk here with your treasure

Like a white cloud over your head

Trample your treasure like the Sun

(N5, p.43)

In the following examples we can see that poet created simile without using any connective words:

Xoş ətir yayırdı heyva budaqdan

Püstənin fərqi yox gülən dodaqdan

Spread pleasant perfume of quince from the branch

Pistachio isn't different from smiling lips (N5,p.210)

We can see that simile in this example is given by using negative form. If we use the line into the affirmative, it will be “*Pistachio is like smiling lips*”.

Yeddi gəlin dura, şir kimi oğlan,

Baxdıqca artmazmı könüldə istək

Would seven brides stand and

A young man like a lion

Won't increase desire in the soul? (N5, p.71)

In the example *a young man* is described as a lion. The author intends to point out the quality of a young man. He is strong, powerful as a lion.

Kim ki yetişmədi ağıldan bara

Oxşar insansifət əjdahalara

The one who is inimature in mind

Would be like humanfaced dragon

In the example given above a stupid, foolish man is described as an dragon in human face. The author points out the similarity between them.

Hyperbola. Hyperbola is a stylistic device which intensifies and exaggerates the size of certain peculiarity of an object and phenomena. In hyperbola exaggeration is achieved by the author deliberately to increase emotional-expressive influence on the reader.

N.Veliyeva writes: “Hyperbola is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomena. It does not signify the actual state of affairs in reality, but present the latter through the emotionally coloured perception and rendering of the speaker. Deliberate exaggeration is used sparingly, as hyperbola effectively draws the attention to a message that you want to emphasize” (N20, p.111). For example: Her family is one aunt about a thousand years old. My vegetable love should grow faster than empires (A.Marvell).

N.Ganjavi also created interesting hyperbolas in these lines:

Çəkiddə daşlardan çox ağır olan

Təpələr salardı maraldan, gurdan

Səhranın nə qədər çuxurları var

Ovlanan gurlarla edərdi hamar

Tozunu fələk də görməz bu atla

Şah ova çıxanda min çataçatla

The meaning of these lines are as follows:

Being much heavier than stones in weight

He would set up hills of deers, gurus (foxes)

How many holes are there in the desert

Would be smooth with hunted gurus (foxes)

Even the God wouldn't see the dust with this horse

When shah would go hunting with thousand chatachats (horses-ones).

As we see, the author created very interesting and unpressive hyperbolas in these lines such as *stones heavier than hills, hills of deers, holes smoothed by hunted gurus, dust couldn't be seen by the God.*

The use of these hyperbolas with emotional-expressive colour in a few lines indicates inexhaustible talant of N.Ganjavi.

Inversion. As we know, the English affirmative sentence is considered neutral when it has a regular word order (subject-predicate-object). The other order of words in a sentence will influence to the reader differently. A slight change in the order of words may cause a certain modification of the meaning. Word order in English is considered as fixed and stable. In the affirmative sentences the main word order is as follows: subject + predicate + object and the the secondary parts of a sentence (adverbials of place and time).

In literature, especially in poetry the authors deliberately break the word order. This is called stylistic inversion and it is not considered as a vialation of the norms of the language. In the following pattern from English literature we can observe the inversion:

A good generous prayer, it was (M.Twain)

Rude am I in my speech (W.Shakespear)

Eagerly I withed the morrow (Poe)

If we look through the Azerbaijani literature, and poetry we can see that, the authors applied this stylistic device in their works widely. Let's examine the following lines by N.Ganjavi:

Addım-addım yürüdü, mənzilə ilk çatdı o

Göylərin libasını əynindən çıxardı o.

Step by step walked, first reached the destination he

The garment of the heavens took off he

(N5, p.37)

Generally, in the Azerbaijani language the subject stands at the beginning of the affirmative sentence, but predicate as a rule is placed at the end of a sentence. In neutral affirmative sentences, objects are placed after the subject. In these lines, we can see that the subject is placed at the end of a sentence, objects, adverbs are standing at the beginning.

Enumeration. Enumeration is one of the interesting stylistic devices used in the artistic style. While applying this device the authors name one by one the objects, things, phenomena, properties, actions and so on. The named notions become homogeneous parts of speech and they are generally in the same position syntactically. Each word in enumeration is closely related to the following one semantically. It does not make an extra influence on the reader, its effect is connect the reader with natural scenery. The utterance is perfectly related and we cannot observe any discontinue in the flow of communication.

There Harold gazes on a work divine

A blending of all beauties: streams and dells

Fruit, foliage, crag, wood, cornfield mountain wine ... (Byron)

Let us pay attention to an enumeration created by N.Ganjavi:

Vardı bir qəhrəman, igid şahzadə

Nəsilli, əsilli gözəl, azadə

Dillərə düşmüşdü ağlı, kamalı

Qılıncla ovlardı şiri, maralı

The meaning of these lines are as follows:

There was a hero, a brave queen

Generational, original, handsome, free

Was famous for his wisdom, prudence

Would hunt with his sword lions and deer

(N5, p.189)

Repetition. Repetition is an expressive means, way used in the literature, artistic style. When the authors intend to point out emotional state of their hero, they employ repetition as a stylistic device. The aim of this stylistic device is a logical emphasis, which is important to draw the reader's attention to the main, key word of the utterance.

Əlimlə yığıldı səhradan vare

Budur qızilları, budur paltarı

The meaning of these lines by N,Ganjavi are as follows:

Gathered with my hands his wealth from the desert

That's his gold, that's his clothes. (N5, p.179)

CHAPTER II. METHODS OF CONVEYANCE OF SPECIAL DIFFICULTIES OF ARTISTIC EXPRESSIONS IN NIZAMI GANJAVI'S "LEYLI AND MAJNUN" WHILE TRANSLATING

2.1. Methods and ways translating of artistic style

The XXI century is characterized as an age of scientific-technical progress and integrity. Though integration is large-scaled and widely spread, every nation intends to obtain new information in their own, native language and they have right to form their moral, spiritual world, as well.

It will not be denied that the majority of information on scientific-technical progress is obtained from the English, German and French languages.

Nowadays there appears definite demand and necessity for introducing and presenting the new information in the Azerbaijani language. Presenting all progressive scientific achievements to our people has become the major aim of Azerbaijani linguistics. Developing and improving cultural relations are very important for studying the life-style, history, spiritual world, economics, political activity and other nations, too. We should admit that translation, learning foreign languages, exchanging knowledge, opinions promote the ties between nations.

The history and process of a translation is a result of complicate development. Translation of foreign literature, poetry has a great role for advancing cultural relations, and getting acquainted with the life-style, spiritual world of other nations.

As we noted above translation is a means of communication. It is employed not among individuals, but also among nations and countries. In the process of translation, the text existing in one language is transformed into another one. The translation, target text must be appropriate, to the original (source) text and the target text must manifest the inherent features, peculiarities of the source text. The content of the target text should not be different from the source one.

There are two forms of translation: oral translation and written translation. Both written and oral forms of translation accomplish and comply the requirements and norms of the literature language. However, the oral form of translation for some lexical peculiarities of the language differs from the written form. The oral translation is employed mainly in a speech and spoken language, communication, dialogue, speaking is preferred in oral translation. In this form of translation lexical composition, vocabulary is more widely used and is demanded precise knowledge of a foreign language.

In the written form of translation, the translator has a chance and opportunity to select words, language units, to compile again sentences, paragraphs, alter them and correct the mistakes. But during oral translation any mistake, inaccurate, inexact conveying of the meaning spoils the speech and damages the meaning. During oral translation, it is not acceptable to use rough, impolite words and expressions. It is recommend to use in (one's) speech the words and expressions which do not spoil the beauty, fluency, courtesy of a language.

As the words are selected in the process of translation, the semantic structure of the word must be taken into account. The semantic structure of a word consists of free components: pragmatic, referential and intralinguistic meaning. These three meaning are related to each other. During the process of translation, the referential meaning is reflected first of all. This meaning reflects and manifests the life experience of a person who speaks in or is described in the original language. As we noted the second is a pragmatic meaning. The attitude to any notion can be subjectively different. The third meaning is exchanged during the process of translation. So the meaning of the words in the original language is conveyed in the target language adequately.

As there are differences between semantic and formal systems of source and target languages for achieving equivalency in translation is required interlinguistic transformation. Because it is not possible to translate the information given in the source language into the target language adequately and follow the norms and rules

of the target language. The main transformation types used in the translation process are as follows: transposition, replacement, addition, omission. The term transformation is often called and used as translation shifts. Let's examine these types of transformation.

While applying **transposition** the translator changes the place of the member of a sentence. As we stated above the word-order of a sentence in English is fixed and generally it has the following order: subject + predicate + object + secondary parts (members) of a sentence. The word order in English may be broken only in cases when men of letters use stylistic device – inversion in their works.

In Azerbaijani the word order is not so stable. But it generally begins with the subject of a sentence, the predicate stands at the end of a sentence. While translation from the English language into the Azerbaijani language the translator is obliged to change the place of the predicate. The place of some adverbial modifiers of time is also possible to change in both languages:

Yesterday we went home at 7 o'clock

Dünən biz saat 7-də evə getdik

or

We went home at 7 o'clock yesterday

Biz evə saat 7-də getdik dünən

While translating the translator should define the subject and predicate of a sentence first of all and then he should arrange the secondary parts of a sentence. In complex sentences, it is possible to change place, order of the subordinate clause. For example:

When I get home, I will phone you or

I will phone you when I get home

Mən evə çatanda sənə zəng edəcəm

One of the types of transformation is replacement which is widely used during the translation process. It is possible to change or replace any language unit or category. There are two types of replacement: grammatical and lexical replacement.

While translating into Azerbaijani many words which are in plural in English the usually are transformed in the singular form or vice versa:

We bought some apples in the market

Biz marketdən bir neçə alma aldıq

These glasses are mine

Bu eynək mənimkidir

If we examine the examples we will see that the words apples, glasses, these are in the plural in English. But these words are translated into Azerbaijani in the singular form. Even a part of speech can be replaced by the other one.

He bought flowers for her.

Oğlan qız üçün gül aldı.

We can see that in English the personal pronoun he possessive pronoun her have been replaced by appropriate nouns; the word flowers in Azerbaijani is used in the singular.

We must note that, lexical replacement is divided into three types: concretization, generalization, replacement of cause by effect and effect cause.

Concretization. Concretization - this time the word or word combination with a large referential meaning is translated into the target language by replacing it by a concrete appropriate word. The word to marry in English is translated into Azerbaijani as evlənmək and ərə getmək. So while translating the translator should concretize the meaning.

Generalization. Generalization is contradictory, reverse of concretization. While applying this transformation, type the word, lexical unit is conveyed in the target language by a generalization word. For instance:

He liked to drive his Chevrolet.

O, öz maşınını sürməyi xoşlayırdı.

Replacement of cause by effect and vice versa. In the process of translation there are cases of lexical replacement based on the effect and cause relations between words and word combinations.

Sometimes translators may replace words or word combinations of the source language by words and word combinations of the target language, which logically express, exert the cause of the action. For example:

I don't blame her – can be translated into Azerbaijani as –

Mən onu başa düşürəm – it means that *I don't blame her, because I understand her.*

Antonymic. Antonymic translation is a widely used type of complex lexicogrammatical replacement where an affirmative construction, sentence is transformed by a negative one or vice versa. It may be followed by the replacement of the word in the source text by an antonym in the target text; for example:

He is not kidding - can be translated into Azerbaijani as *O, ciddi deyir*. Here the word *not kidding* is replaced by an affirmative *ciddi deyir*. While translating the proverbs it is possible to apply antonymic translation, too.

Do not count your chickens before they are hatched.

Cücəni payızda sayarlar.

In the following example the affirmative word combination has been translated by negative one, because negative is sounds much more expressive:

Ever shining sun of Turkish world.

Türk dünyasının sönməz günəşi.

Compensation. Compensation is one of the varieties types of replacement by which adequate equivalency is achieved in translation. Compensation is applied when a certain element of the text in the source language does not correspond or coincide to the in the text of the target language. It cannot be conveyed by its means for some reasons. So in order to fill the semantic gap or loss the translator applies compensation as a type of transformation. Sometimes the unit is translated partially or remains untranslated, because it is impossible to find its equivalent or convey it equally. In this case, the translator conveys the meaning expressed in the source language by other means. Let's see one example:

If there is one thing I hate, it is the movies.

Xoşlamadığım bir şey varsa o da filmdir.

In this example the English word *movie* is colloquial by its stylistic nature. There is no word in the Azerbaijani language to correspond it by pragmatic and referential meanings. That is why the translator conveys the meaning by neutral word. Such types of losses of information (replacement of stylistically marked elements by neutral ones) happen even in the source of the whole text. Each time they require a compensation. Let's examine the following Azerbaijani poem.

Köynəyi sarı

Gəl mənə sarı

Kədəri yox eylə,

Yaramı sarı. (N4, p.39-40)

The words *sarı* have been used in three lines of the poem, but they have different meaning. They are homonym words. Each of these words has different meaning:

Sarı in the first line is colour – *yellow*

Second *sarı* means direction *to*,

Third *sarı* means activity-*to put bandage*.

It is sometimes impossible to find equivalents with the same or similar phonetic composition, or poetic meaning words for such poems in a target language.

P. Newmark writes that prepositions, alliteration rhyme, slangs, metaphor, pregnant hidden words all can be compensated during the translation process if the game is worth the candle. (N17)

Q. Bayramov points out four types of compensation:

1. compensation of kind – using similar means in a target language for creating the effect of the source language.

2. compensation in place – creating the effect of the source language in a separate place of the target language.

3. compensation by merging – conveying the peculiarities of the source language by preserving them in the target language.

4. compensation by splitting – conveying the meaning of the word of source language more widely, commonly.

Addition is one of the types of transformation. So the reason of adding of lexical units into the target language can be different. The most common reason of adding is the formal absence of semantic components, words, word combinations etc. in the source language. It may be characterized as an omission or ellipsis of some semantic elements present in the deep structure of the sentence from the point of view of generative grammar. The omitted words are appropriate words. The translator adds these words to the text of target language. For example:

She began the book.

The appropriate word here may be either to read or to write. We must say that while translating the translator should consider the context, too.

In some cases the deep structure of a sentence may have different surface structures in different languages. For instance:

The new American secretary of State has proposed a world conference on food and supplies.

Here the word *call* is a component of the deep structure of the word combination *has proposed a world conference* and this word combination has been omitted. This semantic component is formally absent in the English language, in its surface structure. The translator very often tries to express and convey it in a target language. We can observe a number of word combinations in English in which the semantic components are formally absent: pay claim – demand for salary, increase gun license – license, permission for carrying a gun.

Omission. Omission is quite contrary to addition. The words which are semantically redundant, may be omitted in translation. Their omission never affects the meaning, sense of translation. The system of any language is taken wholly and all texts as the product result of speech activity contain redundant elements. Such elements become reasons for omission. One of the examples of redundancy is characteristic feature to certain styles of the English language. This is the use of pair of synonyms connected by the conjunction *and*. This case is observed especially in the texts of legal documents. But in fictions redundant elements are used, too. For achieving emotional-expressive colour in their works authors employ synonyms. The treaty was pronounced *null* and *void*. The synonym words can be translated as *insecure*, *invalid*. They both have the meaning *unreliable*.

Many researchers claim that regardless how the information, opinion is expressed in the source language, that information and opinion must be translated by following, adhering to the norms of the target language.

T.Savory writes: “Translation must be read as the original, with the exception of certain points, in terms of literary language should not know that is a translated work. The language of translation must be natural, understandable, precise and fluent.” (N18)

Elimination. Elimination is one of the types of transformation. The semantically redundant elements of the source language allows the translator to achieve the compression, compactness of the text. So the translator tries to abridge or shorten the volume of the text. Very often it becomes necessity, because in most cases additions, explanatory notes, commentaries enlarge and increase the size of the text exceedingly. In order to avoid very wide text the translator always tries to omit the semantically needless, redundant elements of the source text, where it is possible. It must be done within stylistic and linguistic norms of the target language. Omission very often is not related to the redundancy of speech elements or synonyms. The reason of omission may be unnecessary concretizing of number, weight and measure, which are not motivated by semantic factors.

As we noted above translation transformations are called translation shifts. The source texts are regarded as invariant, but target texts are considered as variants. It means that in the process of the translation at the result of modifications in the source text there appear variants of the source text.

The modifications are noted as obligatory and optional. Obligatory modifications, changes are related to the difference between source and target language. But optional modification are related to the ideological, stylistic and cultural difference between the both texts. Catford J.C. writes about level and category modifications. (N10).

In level modification the category which is in one level of the source language is replaced by the category in the other level in the target language.

In category modification we can observe structure shifts, subject-predicate-object structures' replacement with subject-predicate-object structures, rank, unit shifts, class shifts, intrasystem shifts and so on.

We have already defined translation as a process of transformation of any text written in one language into another language by preserving the content unchanged. We have also studied the types of transformation. We conclude that the main task of the translator, irrespective and regardless of his being a practitioner or a theorist is to find out, determine the in the text of the source language even minimal units which are to be translated.

The problem of the units of translation is one of the more complicated issues in the theory of translation. We must note that, there are theorists who deny the existence of units of translation completely. By the units of translation in the source text we perceive such units the correspondences of which can be singled out in the target text and the components of which taken separately do not have compliance in the target text. They have very intricate structures, too. The minimal meaningful unit in linguistics is considered morpheme. The units of higher levels are words, phrases or even sentences.

The units of translation may be semantically segmented if their components have their comparatively independent meaning. There are cases when the indivisible units do not correspond and match up to the components of identical units in the source text. In such cases of course the units of translation become higher units in the source text. In linguistics the theorists generally differ the following levels in the language hierarchy:

- phoneme level (in written speech – grapheme level)
- morpheme level
- word level
- phrase level
- sentence level

- text level

As we know, phoneme (grapheme) does not have its own meaning, but it can distinguish the meaning in the target text. Very often phonemes (graphemes) of the source text are substituted by the close phonemes of target text or language. The substituted phonemes are close by their acoustic and articulatory qualities. We can observe such cases while translating the Proper names.

Transcription and transliteration. Phonemes and graphemes in the source language very often do not match up with ones in the target language. We know that in English there are phonemes [θ], [ð], [w] and graphemes *w*, *g* do not exist in Russian. The graphemes *ι*, *x*, *ç*, *ş*, *ə*, *ü* do not exist in English. They write *sh* for *ş*, *kh* for *x*, *a* for *ə*. In Russian for *h* is used *x*, but for *j* is used *дж*, for [θ] is used *s*, but for [ð] is used either *z* or *dz*.

So if correspondence between the units of the source language and the target language are established on the phoneme level the translator applies the method of translation called *transcription*. When the correspondence is established on the level of grapheme, the translator deals with method of *transliteration*.

There is no strict restriction between transcription and transliteration in the practice of translation. Let's see how the proper names can be transformed in the N.Ganjavi's poem "Seven beauties" (N5):

Mehdi – as Mehdi, Rüstəm – as Rustam (p.31), Bəhram – as Bahram, Yəmən – as Yemen, Süheyl – as Suheyl, Zöhrə – as Zohra (p.161), Ömər – as Omar (p.45), Züleyxa – as Zuleykha (p.72), Nuşirəvan – as Nushiravan (p.101), Şirin – as Shirin.

In some cases, a morpheme becomes a unit of translation. In translation, the translator tries to adopt each morpheme of the source word to an appropriate one of the word in the target language. The plural morpheme (suffix) *-s* corresponds to the Azerbaijani plural morpheme *-lar*, *-lər* in many cases. For example: *pens-qələmlər*, *books-kitablar*.

We can say that morphemes cannot be separated to smaller meaningful units. They cannot function as independent and constituent parts of words. In the English

and Azerbaijani languages, there are many morphemes (suffixes) which form derivative words in both languages. If we separate them from the roots of words, they will not have a certain meaning:

Work + er - iş + çı

Creat + or - yaradı + cı

If we speak of translation on the morpheme level, it means that we should define the morpheme correspondence in the target language. However, morphological composition of the semantically equivalent, or similar words in various languages very often do not correspond. We can observe this case in grammatical structure and in morphemes, which are different in every language. As we know, in the Azerbaijani language morpheme *-lar, -lər* is added to nouns in the plural form. But in English there are some nouns which change in the roots in the plural form. For example: *child-children, tooth-teeth, foot-feet*.

In the translation, the translator as a rule is to translate the morphemes as well as the other language units. But there are cases the morphemes are omitted or added. So the translator is to convey the meaning on the morpheme level:

Qılınçı düşməni etdi tarimar

Düşmən bulud oldu, şah isə rüzgar.

into

His sword annihilated the enemies

The enemies turned to clouds and shah to life.

(N5, p.111)

We can transform the word *düşmən* (*enemy*) in the plural form in the target language. Nevertheless, it is used in a singular form in original. According to the context, it will be right to convey it in the plural form. The word *bulud* (*cloud*) is also translated in the plural form. It must be noted that adding morpheme *-s* to these words does not break their meaning; such addition brings emotional expressiveness to the utterance.

Translation on the level of word. Translation on the level of word occurs very often. In many cases the translators achieve correspondence on the word level, words function as the units of translation. Let's see some examples:

My sister lives in Canada – Mənim bacım Kanadada yaşayır

O yüksək ağacdan kəsdi bir budaq – He cut a branch from a high tree (N5, p.176).

We can see correspondense on word level in these examples. But there are cases , it is impossible to establish correspondence of a word in a target language. In these cases we can think about the correspondence of heterogeneous levels; thus we may keep in our mind that the unit of translation in the source language translated into the target language by a unit or a word belongs or is peculiar to a quite different level. But when the unit of translation used in the original language and its correspondence used in the target language belongs to the same level of the language hierarchy we can see, observe the equivalency of homogeneous levels. We observe this homogenous level in the examples given above. Though application of translation on word level is restricted, but while translation a sentence only for a part of words can be found equivalents in the target language. Very often the rest of the sentence is translated on a higher level. It may be translated on the level of word combination. As English and Azerbaijani belong to different language groups, in many cases words are not translated on word level.

Generally simple sentences in structure can be transformed on word level. But compound sentences, with idioms and phraseological units can hardly be translated on word level. Let's see the lines by Nizami Ganjavi:

Düşməyə baş vuraq, gəlin, dərindən,

Oynasın sarsılıb mərkəz yerindən.

(N5, p.111)

These lines can be translated as:

Let's beat enemy, deeply so that

The Earth would slip out of its center.

While translating this example: we tried to convey the real sense of these lines. If we conveyed the literal translation, the meaning of the lines would be incomprehensible or unperceived. Because the literal meaning of words in original as follows:

baş vurmaq – hit the head or plunge

oynamaq – play

mərkəz – center

sarsılmaq – to be shaken

yerindən – from its place

But when the poet wrote *baş vurmaq* he meant to beat the enemy, he meant the Earth when he used *mərkəz* and we know if the Earth gets shaken of course it will slip out of its center.

That is why when the translator tries to transform any literary work he should know the target language thoroughly, deeply, even as a native speaker.

Translation on the level of word combination. Translation on the level of word combination is considered the most difficult type of translation. This is transformation of set phrases.

As we know, the components of word combinations and set expressions very often are not used in their literal meanings. There are some words which are untranslatable on word level, because the whole set phrase or word combination appears in the role of unit of translation. We should note that, not only set expressions, phrases become the units of translation on word combination level, but also components of free word-combinations create difficulty in the process of translation. The meaning of such free word-combinations depends on the sum of their meanings or of the words of which they have been formed.

The words *come* and *late* while used together mean *to be late*. At the same time while the words *get* and *dressed* are used as a word combination it means *to wear, to be dressed*.

As we stated above, in translation it is not possible to separate the components of many fixed word combinations. In this case the translator transforms the word combination on the level of word combination. Let's see some examples:

Qızın ürəyini almaqçın ələ,

Şəkər səpələdi o təzə gülə.

(N5, p.161)

We can translate these lines as follows:

In order to cherish the girl

He used smooth-tongue for this fresh flower.

The word combination *ürəyini ələ almaq* here has the meaning of *cherishing, fondling* somebody. Its literal meaning is *to take someone's heart*. *Şəkər səpələdi* means *sprinkled with sugar*. But we know that poet used these word combinations figuratively. Even the word combination *təzə gül – fresh flower* acquires figurative meaning in this example. By writing *fresh flower* the poet meant a young, bright girl; *şəkər səpələdi* – figuratively means to speak nicely, using polite, persuading and pampering words. Sometimes the translator applies the transformation type of translation on the sentence level. In many cases, the word combinations also do not function as a unit of translation. In such cases, the correspondence becomes established only on the sentence level. When the meaning of a sentence is idiomatic, the translator is obliged to apply the translation on the sentence level. Many proverbs and sayings are also transformed by using type of translation on the sentence level.

The saying “*Too many cooks, spoil the broth*” is translated into Azerbaijani as “*Məsləhətli don gen olar*”. If we examine the literal meanings of words of this saying separate, we will see that they have different meanings, but the sense of the saying has been translated adequately, by using its equivalent.

Translation on the text level. When we study levels of translation or units of translation, we should not forget about the translation on the text level. When the translator tries to translate a poem, the whole text or whole group of independent

sentences or lines that have been used in a poem can function as a unit of translation.

In prosaic translation, we may observe such cases very rarely, but in poetic translation, it is a common case. In such situations, the translator cannot convey the meaning by using translation on the word, word combination and even on the sentence level, so the only tries to achieve equivalency. The notion of levels of translation is related to the word equivalency, which mean adequacy. Equivalency as well as literal and free translation cannot be referred to certain language level alone. We think that in a good translation in each concrete situation the right choice of the translation unit should be the most required issue.

In emotive prose and poetry, the authors generally use stylistic devices and expressive means a lot. We often meet phraseological units and idioms in the literary works in artistic style. When we say phraseology we mean proverbs, sayings, catch words, quotations and epigrams. Semantic structure, lexical, syntactical stability is an inherent feature for phraseological units. They generally have certain literal meaning, but their meaning is to definite modifications in the context. As the literal meaning is transferred and wide they can they can be used in various contexts, in this case there remains no correspondence between contextual and literal meaning.

Equivalent translation method. Phraseology is a major language category, which creates remarkable difficulties in the translation process. The translator try to solve difficulties by applying various, but known methods. One of the methods is equivalent translation method. Translation performed on a level sufficient and necessary for invariable transformation of the plane of content by complying with the norms of the target language is called an equivalent translation. However, translation performed on a lower level than the one necessary for the transformation of the plane content invariably by complying with the norms of the target language is called *a literal translation*. We often observe that literal translation of phraseological units is inadmissible, because it is obvious from its definition that in such a method translation either the content, sense of the source

text or the norms of the target language are violated. So, the meaning if the source text undergoes distortion. In most cases the literal translation is regarded as mistakes, violations done by the translators.

Free translation. Free translation is more acceptable than the literal one. While applying this method we do not notice any distortion of the sense and the violation of the norms of the target language is not observed as well.

But while using free translation method the translator is not able to convey the meaning of the source text quite precisely, much of the information get lost. Free translation cannot be similar to equivalent translation. In this method, a target expression coincides and corresponds the source one in imagery and sense.

General translation theory studies claim that the essence of the equivalency in the translation is the complete correspondence of linguistic features.

Y.I.Retsker notes that equivalency is such a correspondence, which does not depend on the context. The notion of equivalency may be referred even to the relations between microunits of the texts. The equivalent object is a completely correspondent and adequate language unit to the one of the source language.

V.Komissarov regards equivalency as generality of the content or proximity of the meaning. (N8).

*Öz sonunu düşünmək imkanımız var bizim
Başqa xilqətlərə bu, qismət deyil, əzizim
We have the chance to consider our own end
The other species are not given, such luck, darling
(N7, p.137)*

While examining the meaning of these lines we can observe here equivalency of the meanings in both the source language and the target language.

Analogue method. One of the methods of conveying the meaning expressed in the source language is an analogue method. This method is employed when a target expression is almost equivalent to the source one in the sense. But there is a difference between the source and target languages in imagery. As a term analogue can be explained as similarity, resemblance and so on. As we noted very often in

the source and target languages the phraseological units and their components resemble and look similar in content, but imagery between them is subjected to modification. For example, “Queen Anna is dead” means that the news you have told is not fresh any more. When we examine the meaning of the components of the phraseological unit they correspondent the meaning of the target language. But imagery, sense that is exerted here is different.

Səhər göylər Günəşə gör neçin tutur ayna?

Kimliyini tanıtsın kainata, cahana

(N7, p.95)

The literal translation of these lines are as follows:

Look why do the skies hold the mirror to the Sun

To introduce its identity to the universe and world

Bu if we transform these lines by using the analogue method, they will be as following:

Look, why, why the skies reflect thr Sun?

In order the universe and the world should know it.

Calgue. One of the ways of conveying the meaning in the source language is a method of calgue or loan translation. This method is used if the translator intends to point out the imagery used in the source language. The expression or the other language units, cannot be conveyed by other means. Such cases are often observed in translation of phraseological units and stylistic devices.

As the term calgue means to imitate or to copy, as a method, way of translation its aim is to imitate the form of the word used in the source language, in the target language.

Calguering does not always disclose the meaning of the translated word or word combination comprehensively or precisely if the reader does not know the source language. It is because that generally the sum of meanings, sense of a compound word or word combinations exerted in the source language have not the same meaning with the sense of their components, eg:

A bird in the hand is worth two in the bush.

The literal meaning of this phraseological unit is; as we can understand if one has a bird in his hand, it is better than having two birds in the bush. But the sum of the meanings here is “Soğan olsun nağd olsun”, as it is said in Azerbaijani.

*Günəşin ki sinəsi qızıl odla doludur
Üzünü gördüyündən onu sarmış bu qürur*
(N7, p.95)

These lines can be translated like the following ones:

*The bosom of the Sun is full of golden flame
Gets tied up by pride as you see it.*

Antonymic method. One of the widely used methods is *antonymic method*. It means that while conveying the meaning of a negative construction, the translator is often obliged to translate it by means of positive construction or vice versa. Let us convey the meaning of these lines in English, which are in affirmative form in original:

*Bir az mərdanə davran, gözü tox ol, ey qoca!
Əkdiyini biçib ye, bəsdir, tər tökmə bunca.*
(N7, p.106,)

The literal meaning if these lines is:

*Behave bravely; keep your eyes full, the elderly man
Eat by moving what you have planted
That's enough, don't shed sweat any more.*

But if we convey the meaning of the word combination *keep your eyes full* by using negative construction *don't be so insatiable* or *don't be so greedy* or instead of *don't shed sweat* if we use – “*stop sweating so much*” the target language will more expressive, emotional and exciting.

Combined translation. Combined translation is applied when target analogue does not completely convey the meaning of the source expression or component. It may have different peculiar colour either in time or in place. Therefore, we use a loan translation followed by a descriptive explanation or a target analogue for comparison.

As we said above, the essence of this method is to seek an approximate or correspondent lexical unit in the target language. It must be close to meaning of the language unit in the source language. It usually, as we said, does not have an adequate one in the target language. In analogue translation method, the translator may use incomplete approximate correspondence, which satisfies the needs of the translation. The analogues are often justifiable, because they convey some imagination about the directs and objects or events of the original. They encounter in translation such lexical units, which have no equivalents in the target language.

While translating the meaning if the unit of the source language there is not any necessity to convey its dividing characteristics, because it is relevant to build the utterance in the target language only. Combinability of words in combined translation influences greatly the degree of closeness, compactness of original to translation. We often are unable to employ very close compliance related to their distributional characteristics.

Let's examine the meaning of the phraseological unit which can be translated by applying combined method:

Needs must when the devil drives – its literal meaning is “*One is obliged to do something when there is no other way*”. But it can be translated into Azerbaijani as “*Ac özünü qılınca çapar*”.

While transforming phraseological units it is possible to apply the calque method in certain cases completely or partly. Applying literal translation for transforming phraseological units is unacceptable, because such translation distorts the meaning of phraseological units and does not correspondent the norms of the source language. During translation context is also very important. The translator should take the context into account “*Gözüm su içmir*” can be translated differently in different contexts. If we mean that somebody is weak to do something, we say “*Gözüm bundan su içmir, o zəifdir, bacarmaz bu işi*”, so we say, “*I'm afraid that he is too weak to do it, he cannot do it*”.

But if we mean somebody is not reliable, we say “*I am not sure that he is telling the truth, I cannot believe him*” (N4, p.87).

In such cases, the role of context is great, it creates necessary environment for occasional situative equivalents.

In translation of phraseological units literal and transferred meanings may be compatible. In this case the translator applies the calque method, e.g., *to hit below the belt* – *qurşaqdan aşağı zərbə vurmaq* (N4, p.88)

Bəhram bulud kimi hər yanı gərdi,

Dağı çöl qaldırıb çölü dağ etdi

Tökülən qanlardan yumşaldı torpaq

(N7, p.110)

Bahram as clouds walked everywhere

Turned the mountains into steppes, but he raised the steppes as mountains

The soil became milder because of spilled blood.

2.2. Translation of artistic expressions in Nizami Ganjavi's "Leyli and Majnun" and conveyance of special difficulties

In this part of our research work we are going to study the artistic expression in N.Ganjavi's "Leyli and Majnun" and conveyance of special difficulties in translation.

As we know Nizami Ganjavi is the famous Azerbaijani poet. He was born A.D.1141 in Ganja, in the province of Arran. Nizami's father whose name was Yusif, died when he was still young. He was brought up in the stronghold of orthodox Mohammedan faith and he developed into a religious ascetic. His uncle took responsibility for him and provided Nizami with an excellent education. Nizami's first wife was a Kipchak slave girl. She was sent to him by Fakhr-al-Din Bahramshah who was the ruler of Darband. She could become his most beloved wife. Nizami had only son whose name was Mohammad. The poet lived in an age of political instability and intense intellectual activity. These factors were reflected in his works. He dedicated his poems to various rulers of that time and avoided court life. His poems show that he was fully acquainted with Arabic and Persian literature and with oral and written popular and local traditions. He also knew mathematics, geometry, astronomy, alchemy, medicine. He knew Islamic theology, history, philosophy, esoteric thought, music and the visual art.

Y.E.Bertels wrote about Nizami: "Nizami is also distinguished by great knowledge on using expressions based on sensitive psychologism and his imitator instead of focusing on these qualities, care only how his poems are pleasing to the ears, and the style is complex (N.Ganjavi, artc.gov.az).

Nizami is recognized for using his poetry to examine the development of humankind in society. His romantic epic poems are full of passionate emotion and philosophical commentary on humanity. Throughout his lifetime and creativity, he pursued knowledge diligently and doubled his experience with his poetic talent. He was major proponent in the use of vernacular language in poetry, introduced new style concepts and formed a new literary form.

Nizami Ganjavi combined philosophy and poetry with history and legend to create a literary legacy that resonates to this day. He was master of the masnavi. It is a form of long poems composed of rhyming couplets.

Nizami was also a master of all forms of poetry. It is said that there were 20,000 poems in his divan, today only survive 4,500 of them. Kasim writing shortly after his time says that Nizami wrote a beautiful divan of which the poems were mostly of a religious or admintory or ethical character and which contain indications for the initiated and their symbols.

Nizami's main and very important works are his five narrative poems are known as Khamsa. The poems are:

6. The Treasure of (or Storehouse) of Secrets (1176)
7. Khosrow and Shirin (1177-1180)
8. Leyli and Majnun (1192)
9. The book of Alexander (Eskendar-nameh / 1194-2002)
10. The Seven Beauties (1197)

Nizami Ganjavi is considered the greatest romantic epic poet in Azerbaijani literature. He brought a colloquial and realistic style to the Azerbaijani poetry. His heritage is greatly appreciated not only in Azerbaijan, but also in many other countries of the world (N.Ganjavi, <https://en.m.wikipedia.org.wki>).

“Leyli and Majnun” written in 1192 is an epic love poem and based on a semi-historical and mystical Arabian love story about VII century Nejdi Bedowin poet Qays ibn al-Mulawwah and the woman he loved Layla bint Mahdi. She was also known as Layla al-Aamaniya. It is sometimes referred to as “Romeo and Juliet” written by W.Shakespeare.

Leyli and Majnun is included in Khamsa and was written in Persian. It is unhappy love legend. In some sources is written that the poem is dedicated to Shirvanshah Ahsitan I and was written on his order. There are 4600 stanzas in the poem. This poem is considered as the first literary processing of the legend. This poem belongs to the genre of *udri* (otherwise *odri*). The plot of the poems of this genre is simple and understandable and revolve around unrequited love. Heroes of

this poem are semi-historical and semi imaginary as we said above. We can observe that their actions are similar to the actions and the deeds of the characters of other romantic poems of this genre. The modified legend was also transferred the development of the plot to the urban environment and decorated the narrative with descriptions of nature as well.

“Leyli and Majnun” was published in many countries in various versions of the text.

As in Arabic sources, Nizami refers to the poetic genius of Majnun at least 30 times. Majnun is described as a poet who is able to compose dazzling verses in poetic genres. The poet wrote about Majnun that he loved reading love poems and elegies, which could be regarded as psychological self-analysis, showing his reasons and disappointment for these actions. In his commentary on Majnun’s speech, the narrator always takes his side, which affects the reader’s interpretation. In picturesque images Majnun is described as an emaciated ascetic (Zahid).

Nizami shows that the experience of loving a person and an ascetic is similar. The difference is that the ascetic act deliberately, while the loving person suffers from the power of love. In the prologue and epilogue of the poem Nizami gives advice to the reader about various topics such as the transience of life, death, humanity etc. (Layla and Majnun, <https://en.m.wikipedia.org>)

While reading the poem ‘Leyli and Majnun’, we cannot be admired by the imagery, language, artistic expression used by Nizami Ganjavi. The poem is rich with lexical expressive, lexico-syntactical expressive means, syntactical expressive means and stylistic devices. We would like to study these devices and their translation into English. Nizami’s “Leyli and Majnun” begins and ends with masnavi:

In wisdom’s opinion there is no better a dornier of poetry

In this old sphere, than the pearls of speech of Nizami.

As we know, he mastered meter, imagery, rhyme and metaphor. So he added much of his own to the Arabic parts that make up the story of “Leyli and Majnun”.

The same theme would of course be taken up by Shakespeare in his masterpiece “Romeo and Juliet” four centuries later.

Initially Nizami was dubious about attempting to write this poem. But while the love story was very moving, he was concerned that the setting was too severe for his poetic images. Rocks, desert and the Arabian arid wilderness as a stage and two simple children as his heroes can seem nothing but unhappy passion. But how could Nizami turn that ordinary legend into a great epic poem? He did it, bringing out all the force of the unrequited love, the agony of the separation and almost mystical transformation of worldly love to a sublimated love that touches the divine.

“Leyli and Majnun” is well-structured, skilfully connected with parts of the story to maximum effect. It remains unsurpassed although great poets like Hatifi and Jami as well as the other great Azerbaijani poet Fuzuli, tried their hand at that same material, theme, but they fell short of Nizami’s masterpiece. (The poetry of the Magnificent Sage, <https://www.researchgate.net>).

Nizami’s whole creation was inspired with love of Turks and of his belonging to the Turks, leaning heavily on the poet’s own works. His Turkish origin was proved. His love for his own native Turkish nation was so strong and intense that he mentioned Turks in his works. In the poem of “Leyli and Majnun” he depicted Leyli and the beauties around her as Turks:

*Leyli went out of her apartment
She was surrounded like a gem by a group
Of beauties with the honeyed lips of her tribe
They were called Turks who lived in Arabia*
(bold added – T.K. N12, p.96)

James Atkinson was an Englishman. He spent many years in India and Afganistan. He translated “Leyli and Majnun” before 1935, when Wahid Dastgerdi published an authoritative edition of Nizami’s collected works. According to Gelpke, previous versions of Nizami’s works contained spurious changes and additions by other authors.

In 1797-1799 the British writer D'Israeli also translated with the title "The loves of Mejnoun and Leyla", it was published along with three other stories. His translation is a prose adaptation. It runs as follows:

"Where Yemen or Arabia the happy, borders on Arabia the desert, among the Bedouins, or pastoral Arabs, Ahmed Kais was a distinguished scheick. His numerous tents were stretched through many a green valley, while his unnumerous herds told their master was now old and in peace with the world. Ahmed in youth, had been the most enterprising and predatory adventurer...he was described by the poets to be bountiful as the rains of spring, warm as the Sun and cheerful as the Moon; the heart of Ahmad they said has espoused the whole earth and he dies she will wail I widowhood..."

Ahmad, without offspring, sighed to perpetuate himself in his descendants; and mourned to think that the populous felicity his princely and solidarity hand had created, should be dispersed with his last breath" (welovetranslations.com)

As we know the poem "Leyli and Majnun" was written in the Persian language. The Azerbaijani poet Samed Vurgun translated this poem into Azerbaijani. We are going to compare the translation versions by J. Atkinson and S. Vurgun.

While reading "Leyli and Majnun" translated by S. Vurgun, we can say that, we observe he tried to convey Nizami's artistic style, his language and imagery used by the author.

J. Atkinson also tried to use artistic expression in his translation, but he employed free translation method. In the Azerbaijani version we can see many titles which are not reflected in Atkinson's translation.

In the Azerbaijani version the poem begins with the following lines:

*Ey adı ən gözəl başlanğıc olan
Adınla başlanır yazdığım dastan
Sən ey xatirəsi könlümü həmdəm
Adın düşməmişdir bir an dilimdən. (N6, p.15)*

But Atkinson's translation begins with these lines:

*Saki, thou know'st I worship wine;
Let that delicious cup be mine.
Wine! Pure and limpid as my tears
Dispeller of a lover's fears. (N12, p.13)*

If we explain the meaning of the lines in Azerbaijani we will see that they are different:

*You're name is the most beautiful beginning
With your name begins the saga, I'm writing
You are the one whose memory is my bosom friend
I can't get off your name of my mind for moment.*

After reading the next lines, we see that these words were addressed to God, Allah:

*Alqış cəlalına, feyzinə Allah!
Applause to your glory and abundance, Allah!*

But in his translation Atkinson addressis Saki – cup-bearer. In the oriental literature saki is the great inspirer.

In Azerbaijai version there are titles as *Sonuncu Peyğəmbərin tərifı* (*The praise of the last Prophet*); *Peyğəmbərin meracı* (*The Prophet's meraj*); *Hikmət və moizə haqqında* (*About wisdom and preaching*); *Kitabın yazılmasının səbəbi* (*The reason for writing the book*) and many other chapters are not mentioned in Atkinson's translation.

The first chapter in Atkinson's translation is called "Invocation to the cup-bearer". In this chapter the translator writes about:

*Bring, bring the liquid gem, and see
Its power, its wond'rous power in me
-No ancestors have I to boast;
The trace of my descent is lost. (N12, p.13)*

The second chapter is called "*The dawn of love*". In this chapter the translator starts to describe Qays (Majnun) and Leyli, their studing together. We can see the similar lines in *Dastanın başlanğıcı* (*Beginning of the Saga*) and in *Leyli və*

Məcnunun sevişməsi (Leyli and Majnun's love) chapters. Nevertheless, these chapters do not coincide in lines, but we find lines praising Qays and Leyli, lines about their triles and so on.

*Mark, where instruction pours upon the mind
The light of knowledge, simple or defined
Sheikhs of each tribe have children there and each
Studies whate'er the bearded sage can teach.*

In the Azerbaijani version, the translator writes:

*Ərəb torpağında bir kişi varmış
Şöhrəti, hörməti aşıb-daşarmış...
Deyərdi, bəxt gəlib imdada çatsın
Onun da ağacı bir budaq atsın
(N6, p.62-63)*

We read the resembling words and lines to these ones in the example given above.

*Onun naləsini eşitdi Allah
Ona bir oğul verdi bir sabah
O, nar kimi gülər, çiçək kimi şən
Min dəfə gözəldi nardan və güldən*

In Azerbaijani version of the poem, the poet writes that Allah granted him a son like a smiling pomegranate, cheerful like a flower, but he was thousand times more handsome than a flower and pomegranate. As we see in Azerbaijani the poet used simile (like a cheerful flower, like a smiling pomegranate) and hyperbole.

In English, the translator omitted a number of lines and mentioned only:

*Thence his attainments Qays assiduous drew
And scattered pearls from lips of ruby hue. (N12, p.15)*

Let's see other samples:

*Oğlunu yolladı məktəbə indi
Bilikli alimdən istədi kömək...
Orada bakirə bir inci vardı*

Sirada Qeys ilə bir oturardı

We can find lines in English as follows:

*A lovely maid of tender years was seen:
Her mental powers an early bloom displayed;
Her peaceful form in simple garb array'd
Bright as the Moon, her cypress shape and eyes
Dark as the stag's were viewed with fond surprise...
A thousands hearts were won, no pride, no shield,
Could check her beauty's power, resistless grown...*

In English version the translator used epithets as *early bloom, cypress shape*. Besides, it we can notice similes *bright as the Moon, eyes dark as the stag's* and hyperbole – *a thousand hearts were won*.

In Azerbaijani we can see resembling lines with some differences. For example:

*Camalı Ay kimi, süd işıqlı idi
Boyu sərv kimi yaraşıqlıydı
Qəmzə xəncərini çəksəydi əgər
Min sinə deşərdi o nazlı dilbər (N6, p.65)*

In these lines also we can see simile (*camalı ay kimi, boyu sərv kimi*), metaphor (*qəmzə xəncəri*) and hyperbole (*min sinə deşərdi*) even an epithet (*nazlı dilbər*) (N6, p.65).

The simile *eyes dark as the stag's* in Azerbaijani is written as in the next lines *ahü gözlərini sürsəydi bir an* and as we see in Azerbaijani the poet created an epithet.

In English, we can observe a stylistic inversion in the line “could check her beauty's power, resistless grown” as well.

In English version the translator praises Leyli as follow:

*And Leyli she was call'd – that heart's delight;
One single glance the nerves to frenzy wrought,
One single glance bewilder'd every thought (N12, p.16)*

If we examine these lines, we can see that the translator used here syntactical expressive means which is called parallel construction. This is similar syntactical structure in two or more sentences. In poetry, poems two or more lines may have similar syntactical structure. As we see the word combination “*one single glance*” is used in two lines.

In Azerbaijani version Leyli is praised as follows:

*Dünyanın həyalı bir dilbəriydi
Zülfünə bağlıydı camal gövhəri
Bir ona düşmüşdü hamının meyli (N6, p.66)*

The translator used a free translation method here, only the third line of both versions are similar with little differences; bewilder'd every thought can be interpreted as confused, distracted every thought. *Hamının ona meyli düşmüşdü* means everybody inclined, tented to love her; *meyli kiməsə düşmək* is an idiom, so it is impossible to use its literal translation. The translator applied here the calque method. In Azerbaijani we see an epithet *camal gövhəri* which means *beauty jewel*. In English the translator did not indicate this epithet.

In Azerbaijani version we read the lines which depict their falling in love:

*Könüldən könülə sevgi boy atdı
İçdilər ilk eşqin piyaləsini ...
Onları məst etdi ilk eşqin dadı
Onları bi yerə sevda bağladı.*

The author used poetic expressions to convey their feelings and emotions. Besides in Azerbaijani we observe again parallel construction. The third and fourth lines begin with the word *onları* (*them*). In Azerbaijani *eşqin piyaləsi* is a metaphor which means *goblet of love*.

If we convey the literal meaning of the line *içdilər ilk eşqin piyaləsini* it will be *they drank the first goblet of love*. But as we know the author used the words of this line in the figurative meaning and created very significant metaphor. As Leyli and Majnun were very young and that was their first love. These lines were translated into English as follows:

*Soon mutual pleasure warm'd each other's heart;
Love conquer'd both – they never dreamt to part. (N12, p.16)*

Let's examine the following lines of the poem too.

*Bu ona can verib meylini saldı
Qəlbini ovladı, can isə qaldı...
Yoldaşlar elm alıb, dərs oxuyurdu
Onlar da eşq adlı elmi duyurdu.
Yoldaşlar elm üçün kitab açırdı
Onlar da eşqdən söhbət açırdı.*

In these lines the author depicts how Leyli and Majnun loved each other, their friends were learning different subjects, reading books. But they thought only about love.

*These lines were translated as follows:
And while the rest were poring o'er their books
They pensive mused, and read each other's looks
While other school mates for distinction strove
And thought of fame, they only thought of love
Both idly sat – adorer and adored
Their only taste was love and loves sweet ties,
And whilst subdued in that delicious thrall
Smiles and blight tears upon their features play'd (N12, p.16)*

Let's look through these lines and study the language units used in them. As we know it is impossible to translate verse word by word, to convey literal meaning. Taking this feature into account, we can say that the translator was able to convey the meaning of the original in translation.

In original the translator describes how Leyli and Majnun forgot their studies, they think only about each other, while their classmates read books for getting knowledge, learned their lessons. The English version conveys the meaning of the original, nevertheless the translator added his own feeling and emotion and style.

The translator used the stylistic device antithesis in these lines. We know that it is a stylistic opposition. It comes out of the context. We can see that even the meaning in lines are contrasting here; *loves sweet ties, delicious thrall, blight tears* are epithets created by the translator. If we pay attention to the last line in the example, we will see that the translator applied stylistic inversion here: “*Smiles and blight tears upon their features play’d*”. We have noted above about word order in English sentences and stylistic inversion. As we see, the predicate of the sentence is used at the end, not after the subject.

Let’s see this example:

*Hər gün parladıqca sübhün güzgüsü
Doğardı şərqi də Yusif üzüsü...
Leyli də bəhs edib turunc fələklə,
Turunc çənəsini alardı ələ. (N6, p.67)*

In Azerbaijani we see that the author created metaphors: *sübhün güzgüsü* (*mirror of the dawn*), *Yusif üzüsü* – as we know Yusif was prophet Yaqub’s son, he was very handsome, when the author created this metaphor he meant the Sun and intended to equate beauty of the Sun Yoseph’s. *Turunc fələk* (*orange God*) is an epithet. But the translator omitted these lines in the target language. In the line “*çəkib qılıncını zalım məhəbbət*” we see an epithet *zalım məhəbbət* its meaning is “*cruel love*” is also omitted in translation.

*They hoped suspicion would be lull’d asleep,
And none be conscious of their amorous state;
And thus possess’d, they anxious thought
Their passion would be kept unknown;
Wishing to seem what they were not
Though all observed their hearts were one. (N12, p.17)*

These lines in the target language are similar to lines in original. They reflect the meaning of the original, but the literal meaning of lines distinguishes from the target language.

Aşıqlar çalışıb, çox alləşdirlər

*Ki, aləm tutmasın bu sirdən xəbər
Lakin bağlansa da ətir şüşəsi
Yenə duyulacaq xoş rahiyyəsi
Xeyli səy elədi olan da, qız da
Bu sirr dolaşmasın dildə, ağızda
Bu sirri pərdəylə örtməkmi olar? (N6, p.67)*

In the following lines of the poem the author created remarkable metaphors:

*Bir qəlbin ocçusuydu Qeysin nigarı
Qeys 'nigar (love) was a soul hunter
Gizləndi dəlidən o ay parası*

Hid from the mad that piece of the Moon (N12, p.68)

The peace of the Moon is used in the meaning of “angel-like”.

In the line “*Bu gün dərd əlindən yoruldu ürək*”, we can observe the use of *metonymy*. The word *ürək* (heart) is used as *metonymy*.

*Eşqdən xəbərsiz adamlar ki var,
Onu “Məcnun” deyə çağırırdılar
- Məcnun! Məcnun ! deyə çağırırdılar (N6, p.68)*

In this example the word “*Məcnun*” is used as *antonomasia*. We know that in the eastern legends the word Majnun was used for “a mad, crazy man”.

Məcnun! Məcnun ! deyə çağırırdılar – here we can see repetition as well.

In lines:

*Axdı göz yaşları incilər kimi, (N6, p.68)
Tears flowed as pearls*

*Gözünə şam kimi yuxu gəlməzdi (N6, p.69)
Would not sleep as a candle*

*Qəlbi dəniz kimi daima daşqın (N6, p.70)
Her soul was rough like a sea*

Məcnun ağlayırdı, bir bülbül kimi (N6, p.73)

Majnun was weeping like a nightingale

We can see glamorous similes created in the original by the author.

In the following line nevertheless the author did not use words *kimi*, *tək* (*as, like*) from the meaning we perceive that he created metaphoric similes.

Dünyalar gözəli Günəş də inan

Alışıb odlanır mənim halımdan

Qəlbinin şamısan! Bir düşün məni

These lines can be translated as follows:

The Sun – world beauty, believe me,

Catches fire of my state

You are the candle of my soul,

think of me!

In these lines the Sun is described as a world beauty, Leyli is depicted as a candle of Majnun's soul.

In translation, in English we can find the following lines which describe Majnun's state:

Qays saw her beauty, saw her grace

Nor rest he found by day and night

Distraction stung his burning brain

Leyli for ever in his sight.

Though the translator did not translate the lines of the poem word by word, but he also created artistic expression in the target language. He used poetic words as homogeneous members of the utterance in the first line, which sound very emotive.

In the second line, we can see the use of antithesis, which is a stylistic device, occurs in the context. Antithesis is denoting contrasting features of two notions, objects and so on. Here “No rest – He found by day or night”, the words day-night are contrary to each other; beside it we can observe the use of stylistic inversion;

the word combination *no rest* is used before the subject, in common English sentence this word combination should be places after the predicate (verb).

The epithet “*burning brain*” is also describes Majnun’s state in poem.

In the source language, in Azerbaijani the author created splendid and captivating parallel construction. In thirty-four lines, the words (names) Leyli and Majnun are used at the beginning of the line, in addition to it, the use of similes in many of them. Let us see some of these lines:

Leyli ulduz kimi çağı da təkdi

Məcnun sanki pərdə tutan fələkdi...

Leyli səhər kimi işıqlanırdı

Məcnun da şam kimi qəmdən yanırıdı

Leyli yaranmışdı Ay kimi parlaq

Məcnun dağ üstündə böyük bir dağdı

Leyli – qış görməmiş yasəmən kimi

-Məcnun – xəzan vurmuş bir çəmən kimi (N6, p.72-73)

In these lines Leyli is described as similar to stars (*ulduz kimi*), to lightening morning (*səhər kimi işıqlanırdı*), bright as the Moon (*Ay kimi parlaq*), the jasmine which has not seen the winter (*qış görməmiş yasəmən kimi*).

Majnun is resembled to the god holding the curtains (*pərdə tutan fələk*), was burning as a candle of grief (*şam kimi qəmdən yanırıdı*), great, high mountain on a mountain (*dağ üstündə böyük bir dağdı*), a meadow subjected to defoliation (*xəzan vurmuş bir çəmən kimi*).

In this example we can notice the use of antithesis as well. The author pointed out that Majnun’s state on the contrary to Leyli, was hard, he was suffering. We would like to note that describing the lovers’ state so skillfully requires very great talent, illusion and competency of poet.

In Azerbaijani the meaning of the chapter called “*Leylinin eşqi ilə ağlayıb Məcnunun sızlaması* (*Majnun’s weeping and whining with Leyli’s love*) is similar to the III chapter called “*The parting in English*”, target language. Both of the chapters depict Majnun’s sufferings after parting, separation with Leyli. Although

the author and the translator described Leyli's and Majnun's sufferings inherent to their own style. The sense is the same, similar and we can find resembling lines in the meaning in these chapters:

*And Leyli! Leyli! rang around,
As if enamour'd of that magic sound...
Through grove and frowning glen he lonely stray'd
And with his griefs the rocks were vocal made.
In thought by day, in dreams by night;
For one, in spirit sad and broken
Bursting with passion, rapture, all. (N12, p.20-21)*

In Azerbaijani we read:

*Gah dağda yaşardı, gah da çöldə
O yalnız oturub, yalnız durardı
Dəli tək hər evə yaxın gedərdi
Leyli! Leyli! Deyib xitab edərdi
Ələmi, qüssəsi başdan aşaraq
İnsan məclisindən uzaqlaşaraq
Dedi: Könül mülkü bir viranədir. (N6, p.77-78)*

In both languages, the name Leyli is used as a repetition. As we know this syntactical expressive means is usually used to fix, direct the readers' attention on the key-word of the utterance. It aims a logical emphasis. Besides it, in English, in the target language we can see the use of enumeration in lines, which is also a syntactical stylistic device. As we see, the homogenous parts of speech are syntactically in the same, identical position (sad-broken, passion-rapture). We would like to note that the words used in enumeration may be heterogeneous, as well.

The stylistic inversion made in the line, “*And with his griefs the rocks were vocal made*” is very gripping. The common word-order here as follows: “And he rocks were made vocal with his griefs”.

Magic sound is an epithet created by the translator. In the original the author described Majnun's state by creating antithesis: *gah dağda... gah çöldə (now in the mountain, now in s steppe)*. In the simile *dəli tək (as a crazy, mad man)* Majnun is described as a mad man. The words *əlami (sorrow, gonfalon)* and *qüssəsi (grief)* have been used as enumeration. In addition, in the original language we see a metaphor *könül mülkü*. The literal meaning of this metaphor is *property of soul*. It can be conveyed as *soul of reality*, too.

In the original language the author writes:

*Ələmi, qüssəsi başdan aşaraq
Dedi: Könül mülkü bir viranədir.*

The translator also almost conveys the adequate meaning by writing:

*Whilst deep emotion agonised his breast
He to the morning breeze these words address 'd:
Say to that soul seducing maid
In grief how prostrate I am laid! (N12, p.21)*

The fifth chapter of the poem "Leyli and Majnun" in the target language is called "The madness of Majnun". But there is not such a chapter in the source language. The translator seems intended to point out Majnun's madness specially, so he devoted a chapter to describe his state. He writes:

*A youth amidst the desert seen,
In strange attire, of frantic mien.
His arms outstretch 'd, his head all bare,
And floating loose his clustering hair
Warbles the ,elting songs of love (N12, p.32)*

In the original we can find similar lines:

*Cırdı köynəyini, lüt qaldı bədən
Bu iki aləmə sığmayan bir kəs
Bir can köynəyinə yerləşə bilməz
Döşədək cırılmış halda ətəyi
Uzaqda gəzirdi qəriblər kimi...*

*Nəğmələr deyərdi inildəyərək
Görənlər ağıları bu hala candan.*

We would like to note that the source language has been translated by applying free translation method. If we analyze the meaning of each line we will see that the target language conveys the meaning as a whole. Transforming the literal translation of each line is impossible and it becomes confusing.

In the fifth chapter, in the target language we can read the following lines of the poem:

*And we and thine endure the shame
And Leyli blushes at his name
And now the chieftain, roused to wrath (N12 p.32)*

Here the translator used stylistic device called *polysyndeton*, which means connecting sentences, lines etc. by using conjunctions or prepositions. Polysyndeton combines, connects homogeneous elements and they become clearly visible.

One of the syntactical expressive means is *ellipsis*. It arises out of the situation. Ellipsis is all kinds of omission of link-verb adds expressive-emotional colour to the utterance:

*No Majnun's voice, nor form, to cheer
Their anxious hearts; but far and near
The yell of prowling beasts they hear (N12, p.33)*

In the first and second lines here there is not any link verb; we can see the predicate (verb) at the end of the third line. In the second line of the given example there is an antithesis "*far an near*".

In the third line, the subject and the predicate of the utterance are at the end, so the translator applied to a stylistic inversion.

We can observe the use of ellipsis in the following example as well:

*In hopes her Majnun might be found,
Wandering in sight. For she had none
To sympathise with her – not one!*

*None to compassionate her woes –
In dread of rivals, friend, and foes.*

As we noted above, the use of ellipsis in verse adds emotional colour to the poem, attracts the reader, influences the reader's feelings.

In the source language, in the chapter named "Leylinin əhvalı haqqında" the author created parallel construction, thus three lines begin with the word "O":

*O, Aydan, Günəşdən irs alan gövhər
O, budpərəstlərin səcdə mehrabı
O, saray qəndili, gülşən güləbi (N6, p.95)*

In the target language we can notice the parallel construction in the chapter "The sorrow of Leyli".

*She has left her father's painted hall
She has left the terrace where she kept (N12, p.44)*

At first sight may be considered that these lines has similar meaning. But while reading we see that the meanings conveyed in both languages do not coincide.

In the next chapters of the poem Majnun's father becomes aware of the thread and conspiracy that Leyli's tribe intended to commit against Majnun. He was told:

*Gözlənən bəlanın qarşısını al!
Yoxdur o darğanın qəlbi, duyğusu
Məcnun xəbərsizdir, qorxuram ki, mən,
Bilsin, ayrılanda başı bədəndən. (N6, p.86)*

The meaning if these lines are as follows:

*Prevent the expected calamity
Doesn't that headman have soul, feeling
Majnun is unaware
I'm afraid he will know
When his head gets torn off.*

Majnun's father does his best to persuade him to give up his love, he even taes Majnun to Kabba, to pilgrimage. In the source and target languages this

pilgrimage is described according to poet's and the translator's peculiar style. Though the lines do not coincide in meaning one by one, but both of the versions describe Majnun's pilgrimage with his father. In English we can read the lines:

*Bid all unduteous thought depart,
And wisely banish Leyli from thy heart (N12, p.27)*

In the target language Mecca is describes as:

*They deem'd that Mecca's sacred fane
The arc of earth, the arc of heaven;
The holy Kaba, where the Prophet pray'd
Where Zam-Zam's waters yield their saving aid (N12, p.29)*

In source language we can read the similar lines, which are equivalent in meaning:

*Bu dərdə Kəbədən qapı açılar
Bütüb yür üzünün o pənahıdır,
Yerin də, göyün də qibləgahıdır (N6, p.83)*

In orignal Zam-Zam water is mentioned in the following lines:

*Qulağım titrədi zəməməsindən,
Mən də Zəm-Zəm kimi coşdum səsindən.*

In the original the line mentioned Zam-Zam water has quite different meaning. In translation the translator tries to give information about Zam-Zam water. While reading the reader knows that Zam-Zam water yields saving aid. But in the original, Zam-Zam water is mentioned to depict it as turbulent and rough water.

Majnun's father prays:

*Have mercy, Heaven on me and mine
O from my son this frenzied mood remove (N12, p.30)*

But in the source language, Majnun's father asks his son to say these words:

*De ki böyük Tanrı bu hərəkəlikdən
Canımı bir dəfə azad eylə sən
Rəhm elə, məni öz himayənə al*

*Bir də bu eşqdən qəlbimi döndər
Eşqin bəlasından məni azad et (N6, p.83-84)*

But Majnun says quite different words:

*Eşqsiz bir günüm olmasın mənim
Eşqsiz bir ürək heçliyə varsın (N6, p.83-84)*

In the target language we read:

*Love's soul-encircling chains for me
The love that springs from Heaven is bless'd (N12, p.30)*

When we examine the lines exerted as examples we see the use of lexical, syntactical devices in both languages. In Azerbaijani the author used enumeration (*yerin də, göyün də*) parallel construction (*eşqsiz bir*). Besides it, the author used lexical expressive means pun here; the word *zəmzəmə* means *babble of water*, but we know that *zəm-zəm* is water saving lives.

Pun is a stylistic device which exerts a play on words. The poem is very rich with exciting events. We know that Majnun's father fails when he decides to marry him as well, as Majnun became mad. Leyli's father refused to give permission to their marriage. He made his daughter get married with Ibn Salam.

The match-maker praised Ibn-Salam:

*Aslan ürəklidir bizim qəhrəman
Böyükdür, nəcibdir, o çox şanlıdır,
Siz qan istəsəniz qandan arx çəkər,
Qızıl istəsəniz qum kimi səpər.
Onunla səadət taparsan ancaq (N6, p.137-138)*

In the target language, we can read the followings:

*A youth of royal presence, Yemen's boast,
Fierce as a lion, powerful as a host
Of boundless wealth and valour's self he wields
His conquering sword amid embattled fields.
Call ye for blood? 'Tis shed by his own hand.
Call ye for gold? He scatters it like sand. (N12, p.63)*

The translator added some words or he omitted and changed some phrases in the target language. But as a whole he also praised Ibn Salam's wealth, feat and heroism.

In original the poet says about Ibn-Salam that he is Ərəbin fəxrdir, sənidir, inan (Arab's pride, glory, believe), but the translator writes "A youth of royal presence, Yemen's boast". We know, Yemen is also an Arabic country. In original we read - qandan arx çəkər (would build - an irrigation – a ditch of blood), but the translator conveys the meaning as follows: "Tis shed by his own hand". The translator uses the parallel construction in this part of the poem. In both languages we can observe the use of syntactical expressive means enumeration. We think that the artistic expression used in both languages is splendid.

Soon Majnun makes friends with Noufal, who tries to help him for marrying Leyli. In original the poet writes about him:

*Dəmir kimi möhkəm, mum kimi yumşaq,
Nofəl adlandırılan bir igid vardı,
Ərəblər önündə boyun burardı.
Qılıncla ordular basardı o ər
Lütfü bir maraldı, hirsli şiri-nər (N6, p.106)*

In these lines, the poet used similes *dəmir kimi möhkəm (hard as iron)*, *mum kimi yumşaq (soft as wax)*, hyperbola *qılıncla ordular basardı o ər (he would defeat conquer, armies with his sword)*, similes *lütfü bir maraldı (grace was as deer)*, *hirsli şiri-nər (anger was like a brave lion)*.

Noufal fights against Leyli's tribe. The battle is described in the original:

*Aslanlar gəldikcə pəncə pəncəyə,
Toqquşdu nizələr intiqam deyə.
Tökülən o qanlar çatdıqca dızə
Oxlar quzğun kimi töküldü düzə...
Daşlar deşik-deşik sürəyya kimi
Yer qana dönmüşdü bir dərya kimi.*

Here the poet used metaphor *aslanlar* implies fighters fierce, brave as a lion. In the lines *tökülən o qanlar çatdıqca dizə (the shed blood reached knees), yer qana dönmüşdü bir dərya kimi (earth turned to blood as a sea)* the author created hyperboles and similes. In the lines *oxlar quzğun kimi töküldü düzə* is used simile – *the arrows like crows fell into the steppe*. In this chapter the poet created a number of similes: *Göz yaşı torpağa sel kimi axdı* (N6, p.114) – *Tears flowed to the ground as floods*; *Bir sərxoş fil kimi* (N6, p.115) – *as a drunk elephant*; *endi şimşək kimi qılınclar başa* (N6, p.118) – *fell like lightning swords to heads*.

Şir kimi getdikcə Nofəl irəli

Oxlara dönmüşdü sərt kipriklər (N6, p.118)

While as a lion going forward

His rigid eyelashes had turned into arrows

Here *sərt kipriklər - rigid eyelashes* is an epithet.

In the lines:

Ürəklər yoruldu ciyər yarmaqdan

Qılınclar utandı baş qoparmaqdan –

- the author created impressive metonymies:

Heart got tired of splitting lungs

Sword became shy of pulling out heads.

We can understand that the author meant *fighting people* when he wrote *hearts and swords*.

In translatin, in the target language we can observe these scenes, too:

Noufal with a dragon's fierceness prowls around

And hurl'd full many a warrior to the ground:

Was crush'd, tho, steadfast as the Mount Elberz

Upon whatever head his weapon fell,

Like a mad elephant the fow he met. (N12, p.53)

In the target language the translator also used similes, hyperboles to convey the meaning adequately. Leyli's father's refusal and begging, plead to Noufal is described in the target language by parallel construction.

*I will not to a demon give my child
I will not to a madman's wild embrace
A dog were better than a demon-man
A dog's bite heads, but human gnawing never (N12, p.56, 57)*

As we know, Leyli was also unhappy and she sent message to Majnun saying:

*My heart is desolate – my joys are fled
I once was Leyli – need I more reveal? (N12, p.83)
Worse than a thousand madmen I feel:
Thou canst not view my misery with scorn...
That passionate record of her truth,
Kiss'd it a thousand times and shed
Flood of tears, whilst mournfully she said (N12, p.85)
To him for him alone I live
I am thine own affianced partner still: -
Still single – still in purity and faith (N12, p.86)*

These lines in the target language reflects the meaning of the source language:

*Bir zaman Leyliydim, indisə nakam
Məcnundan min dəfə artıq məcnunam (N6, p.177)
Sənlə qiyamətə bir yolumuz var...
Eşqinə sadıqəm, yolunda dustaq.
Dərdinə şərikəm, dərdinə ortağ (N6, p.182)*

As we know, though both of them strive for their love, but they cannot come together, marry. Leyli passes away, Majnun shed better tears:

*My friend, my angelic bride, is buried here!
Dead! But here spirit is now in heaven, whilst I
Live and am dead with grief – yet do not die
Here lies my wife's sole treasure, life's sole trust*

After steady torments and grief Majnun also passes away. In the target language we read:

Assembled friends from every quarter came

*With ceaseless tears perform'd the funeral rite
And opening the incumbent tablet wide
Mournfully laid him by his Leyli's side
One promise bound their faithful hearts – one bed
Of cold, cold earth united them when dead (N12, p.122)*

In the original Majnun's death and funeral is described as follows:

*Toplaşdı qohumlar, qəlbi yananlar,
Şivən qopararaq qan-yaş tökdülər
Leylinin yanında dəfn eylədilər
Qiyamətə qədər yatdılar rahət,
Sağkən vermişdilər bir əhdə qərar,
Ölüb bir beşikdə qoşa yatdılar
Tikdilər ordaca bir daş məqbərə (N6, p.266)*

We can say that the poem in the target language is also very impressive, and exciting. Though the translator used free translation method for conveying the meaning of the original, he used the artistic expression skillfully. As the author of the poem, translator's ways, methods conveying the meaning evokes admiration.

Conclusion

While carrying out the research work we studied methods of conveying of special difficulties of artistic expression in Nizami Ganjavi's "Leyli and Majnun" poem while translating into the English language. As we know the profession of translation has a major role in expanding economics, political, diplomatic and cultural relations among countries and nations. When cultural relations are extended people of many countries get acquainted with life style, household, thinking and various aspects of life of other nations.

Today all spheres of life develops rapidly. There are important achievements in linguistics and translation as well as in other spheres of science and technology. Stylistics, lexicology are also significant spheres of linguistics. Translation and conveying the meaning of the original language is impossible without studying and knowing these aspects of linguistics. In our research work we studied functional styles of the literary language, as well as the artistic functional style, methods of translation of artistic expressions. We studied solving the difficulties for conveying the meaning of the original language and we came to the following conclusion.

Cultural relations, especially literature have great role for strengthening relations among countries. Translation of literary works, poetry improve relations, ties among nations. Nizami Ganjavi is a famous Azerbaijani poet, he was a master of all forms of Azerbaijani poetry. N.Ganjavi lived in an age of political stability (1141-1209) and intense intellectual activity. All these factor influenced his literary activity and works. He is also the greatest romantic epic poet in Azerbaijani literature.

N.Ganjavi's main five poems as known as Khamsa. One of these poems is "Leyli and Majnun". This is an epic love poem based on a semi mystical and semi-historical Arabian love story. This poem was translated into English by James Atkinson, in 1930-35s. As we researched and studied both Azerbaijani and English versions of the poem "Leyli and Majnun", we found out that both of them are very rich with artistic expression. N.Ganjavi used poetic expressions and created lexical,

lexico-syntactical and syntactical expressive means and stylistic devices in the poem.

We searched in our work functional styles of literary language. The artistic style is mainly used in literary works. There are various genres in this style. The main feature of the artistic style is imagery, usage of words in their figurative meanings, acquiring expressive-emotional colour.

Verse, poetry is rich with poetic words; rhyme and rhythm are important peculiarities of verse. Poetry has its own orderly form. It is based on the phonetic and rhythmic arrangement of the utterance. Both Azerbaijani and English verse are based on the rhyme and rhythm. Both of them have their own genres. Metre and lines are also considered objective qualities of verse.

In our research work we studied lexical expressive means as metaphors, metonymy, pun, the epithet, oxymoron, antonomasia, euphemism, hyperbole etc. We can come to conclusion that these expressive means make the language or verse more emotional, depicts the author's imagination, thinking, illusion. Lexical expressive means arise the readers' attention, interest and delight him.

When we carried out our research work we studied, lexico-syntactical and syntactical stylistic devices as well. They are simile, periphrasis, antithesis, litotes, stylistic inversion, parallel construction, repetition, enumeration, polysyndaton, ellipsis and so on.

All these stylistic devices are very significant in poetry. They make verse more glamorous, charming, exciting and impressive.

There are various ways and methods of translation of artistic expression in poems, in verse. In the translation process are mainly applied transformation types are transposition, replacement, addition and omission. These translation shifts are inevitable in transformation of poetry.

While carrying out our research work we studied the methods of used for translation of lexical, syntactical expressive means as well. These methods enable, syntactical-expressive means as well. These methods enable the translator to solve the difficulties while conveying the meaning of the source language. The most

commonly applied methods are equivalent, analogue, descriptive, antonymic, calque and combined. Each of these methods has their own, inherent peculiarities. In our research work we thoughtfully studied the poem ‘Leyli and Majnun’ by N.Ganjavi and its translation in English made by J.Atkinson. We applied conceptual comparative method during our studies. We brought the examples face to face from the original and target languages, determined differences and similarities, defined the way of conveyance artistic expression in translation. We also depicted the ways translator used for conveying the meaning of artistic expression in the target language.

The translator used free translation method for conveying the meaning. J.Atkinson almost applied various methods to convey the meaning in the poem ‘Leyli and Majnun’. He used his own illusion, inspiration and style did not give place to literal translation. There are examples in our research work where the translator added his own consideration and view. But there are chapters, he omitted some parts. Even, the names, titles of some chapters different from the original.

There are lines, stanzas in the poem where the author created lexical expressive means and stylistic devices, but during the translation process the translator was not able to achieve equivalence but he could convey the meaning adequately as a whole.

The translator himself created a number of lexical expressive means, syntactical stylistic devices in translation in English. Though the translator used free translation method, made changes for conveying artistic expression in the poem ‘Leyli and Majnun’, but he achieved an effective, adequate translation as a whole, he used his own inspiration and illusion. The imagery of the poem remains and illusion. The imagery of the poem remains as it is in the original. The language of the translation is also very emotive and impressive.

Literature used in Azerbaijan:

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