

**Ministry of Higher and Secondary Specialized Education of the
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**Uzbekistan State University of World Languages
Translatology Theory and Practice Department**

GRADUATION QUALIFICATION PAPER

Defining of Contextual Meaning in Translation

**(Translation of the book “People Lost And Found For Me” by S. Ahmad
48-99 p.)**

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INTRODUCTION

Without exaggeration it is possible to say, that the base of a unique and fine building of a science, a mental potential of Uzbekistan has been put in pawn many centuries back. We have the right to say with pride that the domestic science goes¹back to very ancient times, has deep and powerful roots. Throughout the centuries it reliably serves to the Uzbek nation, to all mankind in knowledge of secrets of the nature, medicine, philosophy, jurisprudence, theology, literary criticism and linguistics.

Having absorbed the best traditions, deeply studying the historical heritage, the scientists of Uzbekistan became worthy continuers of affairs of the great ancestors, it is characteristic for the scientific intelligence aspiration for knowledge, to be in vanguard of the advanced scientific thought. They safely undertake research of new, few studied, actual problems with their work bring a notable contribution to social and economic development of the republic, to strengthening of its innovative potential.¹

The present qualification paper deals with the translation of the passage from the novel “People lost and found for me” written by well-known writer Said Ahmad on one hand, and with the study of the analysis of the structural - semantic and functional characteristics of the defining contextual meaning in translation from Uzbek into English language, on the other hand. This work presents a certain interest both for the theoretical investigation and for the practical language use.

The actuality of the investigation is explained by the profound interest to the function of the semantic features of a given field of words in the Present Day English language in the literary text, and, on the other hand by the absence of widely approved systemic analysis of the defining contextual meaning in

From the book of I.Karimov "Uzbekistan on the threshold of XXI-st century:threats of safety, conditions and progress guarantees"

translation in Uzbek and English languages from the semantic, stylistic, structural and transnational points of view.

The novelty of the Qualification Paper is defined by concrete results of the investigation. Special emphasis is laid on various types of rendering the structure, the stylistic features, and the translation in contextual meaning.

The aims of this Qualification Paper is the first, to achieve an adequate literal translation of the given passage from the novel “People Lost and Found for me” and the second, on the base of the examples, taken from there, to define the specific features of the semantic field of contextual meaning and do their structural, semantic analysis in the literary text and their rendering into English from Uzbek.

According to this general aims the following particular tasks are put forward:

1. To carry out an adequate literal translation of the passage from the novel “People Lost and Found for me” written by Said Ahmad, translation pages 48-99.
2. To observe and analyze different types of non-semantic groups and lexico-grammatical groups of words with semantic meanings
3. To give explanation to the field structure of the contextual meaning in translation.
4. To analyze the ways of translating the contextual translation from Uzbek into English
5. To observe difficulties in the defining of the Contextual Meaning in Translation

The methods of investigation used in this Qualification Paper are as follows semantic, stylistic, structural and translation.

The practical value of the research is that the material and the results of the given Qualification Paper can serve as the material for the theoretical courses of lexicology, stylistics, translation, comparative typology as well as can be used

for practical lessons in translation, home reading, conversational practice and translation of literal texts.

The material includes:

1. Different types of dictionaries both translation and explanatory.
2. Scientific literature on translation, lexicology, stylistics;
3. The practical books of English, American, and Uzbek authors, monographs and textbooks and the novel by Said Ahmad “People Lost and Found for me”.

The theoretical importance of the Qualification Paper is determined by the necessity of detailed and comprehensive analysis of the contextual meaning in translation, which is often used in literature fulfilling various stylistic or pragmatic functions.

The structure of work – the given Qualification Paper consists of introduction, 2 chapters and a conclusion which are followed by the lists of literature used in the course of the research.

Introduction tells about the aim of the research, methods used in the course of it, explains its actuality, novelty, practical and scientific value.

The Chapter I deals with the translation of the given passage from the novel “People Lost and Found for me” by Said Ahmad, pages 48-99.

The Chapter II deals with the analysis of the contextual meaning and the ways of translating them from Uzbek into English as a scientific subject and reveals different views on the classification of the theoretical and practical problems of translating the contextual meaning used in the literal layer of the vocabulary and speech.

Conclusion presents the results of the investigation produced in the Qualification Paper. As the perspectives for the further investigation in this field there can be also observed the broadening of the specific language materials; detailed investigation of the properties of the contextual meaning and their functioning and usage with regard to different national and cultural peculiarities.

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

CHAPTER I. Translation of the passage from the novel written by Said Ahmad “People Lost and Found for me”, translation pages 106-155

Poet's wife

There are two cherry trees in our yard which I found the earliest ripen cherry in the territory of Tashkent. Morning, April 18th of 1966, there was a unexpected knock on the door. When I went out to see the guest, I saw Gafur Gulom, standing there. I welcomed him to home. Three days ago, his relative who lived in our neighborhood died. He wanted to have me as a partner to sympathy for the mourning

When we came in, seeing the ripen cherries of downside branches, he got a little shocked.

– At this time you have ripen cherries?

I asked him to pick some cherries for the first time as it was honorable for us. He picked a pair and stopped. I picked some more in basket, with the help of stool and handed it to him to enjoy. He tried a few cherries then said “that would do”

—if you took it all for me , then put into a bowl. I will take it to my wife . That right time I wanted to have some kidding.

— Oh, you do love your wife don't you?! He laughed then said - Why you are saying that? Just look at her with my eyes. She is my sons' mother. I grinned at him in a secret way, he got the meaning of this grinning. I know what you have inside to speak. To put up with the man, like me, who is untidy, frustrating, childish requires to be courageous wife. Is it what you inside your head?

—Wow —I said —Yeah she must be awarded for living as a poet's wife! She can manage to get involved in this. Well done ! In fact he loves his wife too much. When I was with him during some journeys, he used to buy something for her. 1961 November, we were in Armenia, participants of Dekada were shown a lot of monuments. We see buildings of two thousand years or books which turned to

stones in thousands years: he would say, feeling regretted : " I had to take my wife too, she would have been glad to watch them" During journeys, he used to continuously remember Muharram, his wife. In Samarkand he would surely buy plant oil for her. Muharram likes the pilaff that is made in plant oil.

Although he went to Margilan by car, his cases would be full of Margilan's luchag so he had to go back home by plane. - It is for Muharram He would never be back home, before buying atlas for his wife. Let me tell something that happened in Moscow. Gafur Gulom's 60 years old anniversary was held in Moscow too. The home of literature was full of his fans . The famous turkish poet, Nozim Hikmat firstly came up to him and hugged. Nikolay Tihonov kindly came to Muharram Aunt and kissed on her hand then faced to Gafur Gulom. - You are 60 but you don't really look like a man at 60s. I think your wife must be good! - said in laughter. Muharram aunt whispered me - Look! He is saying that I am good wife. At some time he was filled with all good sayings and qualities. He nearly began to feel on the top of the world. He even forgot about us, in a circle of his friends. Muharram aunt was overjoyed seeing all poets, artists, painters of Soviet Union congratulating her husband on his birthday. After the concert , writers council organized a big feast.

Later at feast, Sergey Vasilevich came to have a bottle to congratulate and he read Gafur Gulom's poem that he had translated into Russian. When he finished the poem he asked to have some drink for Muharram aunt's health. I clearly saw Muharram aunt in shying state at that moment.

When we get to the hotel my curiosity made to ask Muharram aunt what she thought about at party. - Just I was thinking of my husband would drink a lot. - she answered - No it is not the answer that I am waiting for. Be frank please - To tell the truth, I thought of lots of things. When my husband writes poem, both of us can't sleep at night, every two lines he stops, read it to me if it is ok. Even I got to sleep he will wake me up for reading. The poems that they talked about at the

meeting, were just written in this way. Even I had in mind how many pipes he smoked and how many cups of tea I brought at those moments. Everyone can have qualities like capriciousness, anger but Gofur Gulom could be top of these qualities. He was like to feel overjoyed and over angry. Only Muharram aunt could put up with this fretfulness of his. He used to go or invite those whom he made upset. As for Muharram aunt he would wrinkle his eyebrow with his fingers and smiling say : You are not stranger! Then Muharram aunt would burst into laughter putting her hand on his shoulder. - They have created an award " Mother Heroine". I will take it for you. A man, like me, can marry a courageous woman like you . How many poems did I devote to you?

Although Gafur brother was cheerful person, he was strict to his children. The result is he did not take any scoldings of people. He used to pet his children but when they did something wrong he would tell them off.

He has dreamed of something for a long time.

— My wife hanged around our children, and now we are having grandchildren more and more. Whenever I should take her away to have a rest somewhere while she has a sense of fun.

He had this ambition done too. They traveled all over the Europe, they have navigated all seas of the world.

It was for her careless for their family, children, he appreciated the best days that he spent with her:

The last time I met him was at first floor of edition building of the journal "Mushtum", we had just finished our lunch with Mirmuhsin. At that we witnessed six balled earthquake while we were cooking. We all run out of the building, coming back in we saw Gafur Gulom leaning on the handle of steps:

—Did you see it? Master - asked Mirmuhsin. Gafur brother got pale in his face. I took a stool out him to sit, a while later he got confidence then said me:

—Call my wife - Tell her that I am ok, then ask if she is ok. Children might get afraid of that. Then he answered the question Mirmuhsin gave him - Of course I got afraid of that. I have children and grandchildren too. That makes one to be afraid of losing your life.

These words that he uttered were like from a humble person not from a poet who felt on the top of the world.

How should I know that I met him for the last time?

His pleasant pen is now lying not moving from its place.

His cabinet was also empty in peace.

Muharram is walking around the room where it smells "Kazbek" pipe. Sometimes she stands at the books in the case, looks at uncompleted writing in the papers. It seems like he is telling something to her:

Walking around she remembers how it felt to have their first child. A black letter came to her mind which meant a message about Jorahon's death in the war. She thought of his sorrows, how joyful he was when he was elected to Academy, how famous his book under the name of «I am coming from the East", congratulations when he was awarded by State. When he was praised by people and elected to High Soviet. The days when his medals was mentioned, now they were hung on his suitcase in glass wardrobe, meetings, parties with his friends' joy, everything seemed to her like it was yesterday...

She heard welcome news on the radio which meant giving a state award to Gafur Gulom. Unfortunately he doesn't exist here anymore, how joyful he would wake up in that morning. The house would be full with people who come to congratulate. At the centre he would stand to be waiting for people's praising.

She stood in Kremlin palace, taking the medal of International poet she looked as if she was about to cry out but she stood in shape. Her tears were rounding over her face. She was excited, she was feeling both happy and regret inside.

She couldn't keep herself from crying while she was out carrying diploma on which it was written his name in golden color.

When she came back to her room, she found a telegram on the table, there were written in it: " Dear Mother, brother, Ulug has been given Beruniy State Award. Congratulation. Olmos".

She continuously wiped her tears...

It is said that if you eat something somewhere, you should show your respect that place.

Dear Muharram sister! I wrote it because I was took my education from my master in your home. You gave a lot to eat there.

BIRTH OF "TIME".

(Story about a poem)

Today we can't name a poet those who didn't work hard on their art, who don't inspire people with their poems, who are not full of knowledge. And they can't be a lovely poet to people.

If we look at what our past poets had left we've come to realize that they left us a big source of pearls.

Gafur Gulom was one of those beloved poets. No day and no minute he had that he forgot about the nation's aspirations and hopes.

I am proud to say that I have spent thirty years of my working life with such a good poet.

I have witnessed him writing new poems, not only in Uzbek but also in many languages.

We should create our literature's history by writing about our priceless writers, poets.

(I want to add here that Son of Abdulla Kadiri who distributed a lot to writing Uzbek romans, wrote how his father wrote his romans)

Our teachers were young writers like Gafur Gulom, Aybek, Abdula Kahhor, Shayhzoda. We have been taught in their cabinets, talked to them, traveled with them.

Hence, we owe them a lot of responsibilities. We should jot everything down that tells about the creation of their art works as people save their books their homes.

Due to that I have been with Gafur Gulom when he wrote so many meaningful, well -written poems, I know his working in progress.

As it is known to all, there are always some poems that served a lot to a poet to take a reputation at audience.

To name this kind of poems of Gafur Gulam that I know, I should firstly say "On the way to Torksib", "Missing", "You are not an orphan", "Time", "Wedding In Kazak Nation" and " Alisher".

We will surely come to talking about these poems, now I want you to know about revealing of the poem "Time".

The years that the war was finished, in autumn, it should probably be on 15th of September, 1945. At that time I worked in newspaper as an assistant. One morning as soon as I got to work, the editor called me, he asked to take at least one poem from Gafur Gulam for edition.

—I have talked to Gafur Gulam, he says that when he is inspired he will write a poem.

Gafur Gulam used to name me as "the spirit of inspiration", because I took a lot of poems by the task of editor. We always got on well. If other man went no

issue was solved and no poem would be written. So that when they need a poem they used to send me. I phoned to Gafur brother.

— I know - said he - come after noon then we will chat till evening and then one poem will be ready.

— I said "OK". I went his home when I was told to come but he wasn't at home. I decided to wait for him in his cabinet reading some things on his table. There was a wooden paper on which I was drawn with little wings on my back. There was a note under it:

— Inspiring spirit, I went to drugstore, I have cut your wings so that you wouldn't be able to fly away. Your Brother Gafur"

I should say that Gafur Gulom was on fancy of drawing funny pictures of his friends like Shayhzada, Turob Tula, Fattoh, Temur, Mannon, Uygur. As for my picture, he was able to draw it without looking at it.

I had to stick around him till the evening but he didn't seem to write a poem at all. I knew his character so I didn't say anything to remind it. Finally he said:

—Look, what do say if I write a poem for you tomorrow?

I didn't agree for that. I said If I go without a poem the next morning, the editor would make me upset.

—We will do it in morning? Ok? Fafur Gulam is true to his words. Done. If a poet wants to write a good poem, he should eat pilaf for dinner. Now we along with you will cook pilaf.

I had no other chance accepting that suggestion. After having pilaf he read Bedil's poems expalined every single line to me, then he started to have some jokes from Afandi. I knew, doing that, he was trying to have high spirit to write a poem. Before he went to sleep he looked at his clock through the spectacles.

—Done - he said and got up- The poem is ready, Komil Aliyev said that If a poet knows the title of the poem and the nickname under it, the poem is almost ready. I have finished the title and wrote my name under it. Just the poem left itself.

I looked at him in questioning rhythm.

—My nephew presented this clock to me as a gift. I devote the poem to this clock.

We got dressed and sit around the table, I brought the tea. Putting the teapot I saw two lines finished.

A flower blossoming period bride

A butterfly's long life like.

I was afraid of to steal his lines in his mind, so I carefully put the tea on edge of the table. I started to observe him, sometimes he stared up and down, sometimes he stood looking at with bended eyebrows , as if he was about to scold me. I knew although he was looking at me, he didn't see me at all. He only saw the things in his mind; he put the pen into ink-pot fast, then started writing:

Sometimes a while to breath

Then he crossed this line then again wrote:

Sometimes it is enough a while

For dying of a thousand of stars.

Then he sucked the pipe that was already finished:

—How is it? This is my kind of poem, named Gafur's .

I knew his nature, at these times if one praises him, he will continue his hard working.

Well done, wordless, Gafur brother.

—Shut up, don't interfere, it came again

He took the pen again, he stopped a while for thinking then started writing fast. Words were coming in their rhyme, metre. He inked his pen fast and wrote twelve lines with no resting. I thought he was going to have a rest a little, so I tried to speak to him but he signed with his hand not to speak. He stood, walked around the room, then he sit again to write. This time he wrote eight lines but I was sitting not moving. Because he would have blamed me if something didn't work out, no matter it was his or my fault.

The clocking was clicking on the table. It was 4:30 am. We had some more time till morning. I was hoping that the poem would be finished. Apparently he was tired enough, he crisped his fingers.

—I think it is enough isn't it?

—No - you are Gofur Gulam, how it can be your poem with this little size. A poem should be long enough to edit.

—Don't hurry! I have more then.

The room was filled with smoke. We opened window to air the room. Then we went outside to walk around yard.

The city was in peace. Trains weren't running. Gafur brother smiled smoking the pipe:

—It is a little strange kind of profession, you see all people are sleeping now but we are awake like a night-watchman in market.

—I joked back to him,

—It is fine for you, because you will write a poem and then you will get money for that, but why am I here?

—You? - he thought a little - you will write an article about how Gafur Gulom wrote this poem, then you will get money. It is more comfort you than me.

It was getting light but he didn't seem to want to continue. I insisted him on going in and continue the poem. Unwillingly he went in:

You are sticking inspiring spirit, not good one.

After drinking strong tea, he moved his pen again and I sit in peace.

When the first train was started to run, the poem was just about ready. Gafur Gulom stood with unknown pride feeling then draw a long dash under it.

—Here you are, read it.

—I read it while you were writing it.

—Ok, then It is finished

—No, - I said – It is not finished, Look, Gafur brother, - I was going to praise him a little and give him some courage to do more job - As we know from the ancient literature like in Navai or Mashrab or others poems, they used to write some phrase that meant a conclusion like “ fellow goes away”. Can’t you be like them? What differs you from them?

Gafur brother had been in deep thought for a little time then took the pencil again:

—No my conclusion is extraordinary type, as Russian people say “Fafurskiy” - as he said that he began to write , soon he wrote four lines.

Let me sip a mouthful of life juice

Pour that juice till It fills over

As the sun goes around the world

We live forever, we live forever.

Doing that, the poem that made Gafur Gulom famous was ready near to early morning. The poem tells that he was aware of any philosophic corners of life and its meaning, and he was brilliant at explaining in perfect words.

I should tell that the first reader of that poem was Manan Uygur.

That day after finishing the poem he felt more energetic and didn’t have a rest till the morning. We didn’t have a breakfast fully, then went out it was early morning so the office was not open. We were going along Beshyagach. When we were about to reach Okchi, he stopped at the house of specialists, then called Manan Uygur who was smoking in terrace. No greeting, he took out the poem and read out it to him.

Uygur was aware of his character, so he praised him like a “out of limit” kind. He felt more comfortable.

After handing the poem to edition house, he shook my hand tightly at train stop.

—Thanks my brother, If you did not insist I wouldn’t have written this poem.

Soon it was translated into Russian and edited in “Pravda” newspaper.

The poem that served Gafur Gulom to be famous was born on the nineteenth day of September in 1945.

Tears of happiness

In one autumn evening of 1943, Sulton Umorav came to edition house of the newspaper “Red Uzbekistan”, he was a deputy director of National Commissars Council. I was on duty that evening. At those times we used to print the newspaper lately. Mostly, the radio would broadcast the news about supreme army forces who rescued particular city or place from opposite side’s captivity at nights. So that news had to be printed as headline news in newspaper.

But the time he came there was extraordinary and unexpected. Umarov had been for a long time in editor’s room. In some time a bell above the door of reception office was ringing. I came in and editor gave me a few papers from a red paper case.

—Translator, Aliyev Sherbek had already gone, you should translate it with Rihsiboy in no time, ok? We should have it printed right now.

—Going out, I looked through the papers as I was interested in them, it was two decisions that made by National Commissars Council about organizing Academy of Sciences of Uzbekistan. I immediately looked at the list, there were some names of academics whom I knew. There were honorary members like:

Sadriiddin Ayniy, and as for real members: Oybek, Gafur Gulom and the journalists members: Hamid Alimjan , Olim Sharafidinov.

We along with deputy editor, Rihsi Sohibov translated the bill and handed to editor. Sulton Umarov attentively looked through the translation himself, and took a deep breath. Then he turned to Rajabov and talked in a sad tone:

—If Aziz were alive he would be surely among these members.

I knew that man whom he mentioned as Aziz, he used to be director of Samarkand State University before the war, and in early years of war he was a boss in a science department of central committee of Uzbekistan Com-party. Then he applied to serving in Front Army Forces and went there. We got a black letter about that he was died in honorable way during the war in Ukraine with Polidrug Major Valiyev in 1943. At that Umarov and Rajabov remembered him.

At that night not getting approval from Supreme General we had a newspaper printed in early morning.

My main aim was to deliver this news to Gafur Gulom and make him happy. From the beginning of prints of newspaper, I took two newspapers and went to Gafur Gulom by the earliest train. It was an early morning workers were not walking in the streets.

Gafur brother lived in Kadovat, door was not opened yet. I knocked a long time, Muharram sister went out with her sleepy eyes, she was worried of my early visit:

—What happened?- said she

—It is positively news delivering, please call your husband!

—He worked too hard at night, he just got to sleep, if it is not urgent we wouldn't wake him up. He would have a rest more.

I showed Muharram sister newspaper, and told her that Gafur Gulom became a member. She went in fast. In no time Gafur Gulom appeared in a condition of no sleeping mood. As he coming to me he was saying his wife:

—Bring something to him, as a present

Gafur Gulom pulled the newspaper from me, but he forgot to take his spectacles in hurry, so he couldn't read it

—Read yourself!

I read both of bills standing, his eyes got wet.

—Academic Gafur Gulom, I have never dared to dream about it.

Muharram sister took a new Chust skull cap. She put it on my head.

—We wish you would also be like him.

On backside Gafur Gulom's home there was a playing area.

His neighbor, Mirza Abdulla made a way from his home, he used to sit on supah there with Mirza Abdulla. They used to sip some tea in talking and they would have flower planted. There were used to be a big park under the name of Pushkin, they would call that place as a little Pushkin. At that time Mirza Abdulla woke up because of hubbub at the street.

—Look who is here, - said Gafur Gulom - It is good you came out, go with Sadi to do shopping, soon we will be having our guests.

At those times we had no radio speaking trumpet so Muharram sister went and made the radio in a high voice. There was some kind of music on it. Mirza Abdulla went out with a sack for shopping. Soon on the radio there were informed two bills that were approved by National Commissars council about Members of Science Academy. Gafur Gulom looked at me:

—I know what means to be on duty in edition house, you should have a rest above the roof room. Then you will welcome the guests with me later.

I don't know how much I had slept; I was awakened by Muharram sister.

—We are going to make a table for guest's right here.

After that I could not sleep, guests were coming one by one, in advance Homil Yakubov, closest friend Shoahmad Shorahmedov came.

In the terrace Mirza Abdulla was preparing salads inside old friend Sadulla Abdullayev was cooking meals. Sadi brother had been working in printing house as accountant, he was in charge of making pilaf in Tashkent. Gafur Gulam used to be in a good company with him a lot. They would treat each other brotherly and every time they had some good meal in their houses they would call on each other to share it. Sadi brother told him new jokes.

Then we welcomed Habibiy and Yunus Rajabiy brothers :

—You are my real brother – said Yunus Rajabiy in a dialect of Tashkent – we have now academic.

Habibiy added :

—Abdu Gafur , is it a high status than education degree? I was going to write a poem about you but I could not fix the word “academic” into aruz genre.

Gafur made a big laughter.

—Don’t try it, Kurbon poet from Khrazem could not fix the word “motor-cycle” either.

Later Uygur, Yetim Bobojon, Abror Hidoyatov, Sayfi Olimov from Hamza theatre. His old fellows came turn by turn including Uncle who was carrying six breads. House was full of outstanding writers of Uzbekistan Republic. Scientists were absent because they were welcoming their friends at their homes.

They were making poetry feast with a lot poets, it livened up the feast more and more.

It looked like a feast that was being held before the war, it was a happy time spending like there was no war at that time.

The number of guests kept increasing till the night time, I realized how honorable person for our nation he was.

When it was late we heard a car motor’s sound, a while later Usmon Yusupov appeared at the door looking luxurious. He was following Sobir Abdullayev, I had

never seen him face to face, and I just saw him in presidiums so I was excited. Gafur Gulom welcomed him with his smile.

—Dear Gafur – said Usmon Yusupov – congrats!

They hugged each other then he leaded them inside, guests who were sitting around table stood up to welcome him.

—Oh! All writers are here, - said Usmon Yusupov smiling - I went to Aybek's, Kari Niyaziy's, Shirin's and Hamid's. As you said in your poem "we will have ceremony in our streets one day" it came right here and right now. You deserve it.

Gafur Gulom was standing keeping his hands together.

—Oh, sit here – you don't look like yourself when you keep your hands joined like a slave.

Immediately he answered him back:

—I have never mastered academic position, for now I am being a beginner academic.

All people burst into laughter:

—I can't compete with you in talking –said Yusupov

I was finished because of whole day's hectic hospitality, looking at me Gafur brother said: "You look too tired, go your home and have a rest".

When I was going to home Sister Muahrram gave me something wrapped in paper. I think it was samsa or varaka , I told her that I don't want to take it but Gafur Gulom jerked me :

—You, fool it is not for you, it is for your mother from our ceremony.

In a few days, the first meeting of Academy was held. Gafur Gulom called me to edition house and asked me to come immediately to "National" hotel. He was waiting for me with Ayniy at the hotel.

—Do you know him? He is my student – Gafur Gulom introduced me

—Yes I know him – said Ayniy and shook my hand.

Every time I went to Samarkand I used to see Ayniy.

—You should do that – said Gafur brother – we are going home with Ayniy so you should take all telegram for me from Council. Ok?

After that they have gone, I went to Council for telegrams. They were sent by Sobit Mukonov from Almata, Ahmad Erkiyev from Kazan, Tursunzoda and Lohitiy from Tajikistan, Samad Gurgun form Azerbaijan, Tukimboyev form Kirgizia, Berdi Kerboyev from Turkmenistan, Buzruk Usmonhojayev from Fergana, Teshaboyev from Andijan, Jura Polvongoyibov, Sarkisov, director of Farhad electro-energy company and other people whom I don't remember now

When I went Gafur Gulom's home two writers were talking about poetry leaning pillows over. I made a tea for them.

I am proud to say that I was with him when he was having such a happy tie in his life. He contributed a lot to our Uzbek poetry field so he deserved it fully. I saw tears in his because of happiness.

Snow letter

Imagine that a feast with a thousand of people gathered and power was off. In such darkness Gafur Gulom came and sit not talking too much. Anyway his visits lightened the feast. Soon in darkness people began to laugh and it was sign that Gafur Gulom was there.

He was delightful person who could make any sad ones to laugh. Happiness was followed by him, I have been with him too many time in parties and meetings. People tend to hear jokes from him.

His nimbleness got everyone excited, I remember that there was a party with writers in Aybek's home in May 1946. At that time Gafur Gulom wrote poets for everyone who was sitting there just standing. But no writer can't answer back to

him, we wrote only two choruses along with a group of writers. But nobody laughed at those lines.

We celebrated New Year with all writers and their families in 1957. Brother Gafur was feeling sick, he was brought from hospital. In that condition he wrote about twenty choruses and surprised everyone there.

Gafur Gulom was very talented, sometimes he used to come “Mushtum” journal edition house and tell his jokes. Then he would sit in some corner and literally wrote some stories and jokes for printing.

It was end of February of 1940, we were preparing monthly journal “Mushtum” for March, we asked Gafur Gulom to write a poem about women’s day which was going to come on 8th of March. He was full of inspiration and agreed us so he asked to be alone in one room. I made tea for him and watched him writing poem. He was going to write it in humorous style. He finished it in a half of an hour. He made jokes in poem for famous women at that time: Sora Eshonturayeva, Tojihon Askasrova, Muslima Begimove who created a type of wheat “Muslimka”, Sharifa Hamidhonova engineer of Chirchik factory, Halima Nosirova. It was printed in №4 journal.

In the end of autumn of 1946 Turob Tura and me went to Gafur Gulom’s to gain some poems from him. It began to snow outside, seeing it through the window Gafur Gulom whispered something:

—Look, don’t you want to eat pilaf with Horse meat?

We were surprised by that question:

—Now I am going to write snow letter to Sobir Abdullaga, give him that and you will eat surely pilaf with horse meat.

Gafur Gulom began to write poem.

“Snow letter” was a sign of his strength in poetry, he wrote it in beautiful rhyme devoting to writers. We gave the letter, after five days Sobir made a party for all writers including Uygun, Mirtemir, Yashin, Shayhzoda and Gafur Gulom.

And Eminjan Abbas who came back recently from army was there too. This feast also turned to poetry meeting and at the top Gafur Gulom was writing jokes and poets.

The terms in poem “Snow letter” that Gafur Gulom mentioned were done by Sobir Abdulla:

“Dear friend , Sobir Abdulla, I want to mention that :
The sparkling letter in your hand is a snow letter, my brother,
You are seized, no choice you have to do it.
We will meet at five fifteen to celebrate our friendship.
We will appreciate everything you offer
10 loaves of meat, horse meat,
And it is called “narin” in Tashkent.
As you are seized you have no other choice you have to do it anyway,
Only a dutor player with gentle voice is enough
With an arrow eyebrow
But I don’t drink an alcohol, a drunkard’s moto is vodka
One crate of jigulevsk beer is enough for me.
We enjoy your welcome at your warm house
We will enjoy ourselves until you are tired
So we cannot remember it tomorrow
Cool meat, meat horse, steamed dumpling for snack
Following the tradition, if you wonder who is coming?
It will be me, Sheykh, mullah Uyg’uni Fo’rum.
Mirtemir’s joy apparent to everybody
We will laugh out loud and it will be great.

The summer has passed, the autumn has passed, gardens are covered with snow.

We have not sit in your garden,
So confess you cannot find the guests like us
If you are conscientious tell me was there any meeting?
They say I have insulted you, my brother.
Don't worry there is always something wrong.
Maybe we can solve it as we talk...
So let there be a lot of parties.

Gafur Gulom's friend, Omonula Valixonov who was from Andijan posted humorous poet to him.

I am talking about Gafur Gulom's poets that left unprinted and unmentioned.

His printed poets are well-known to readers, they are pearls of our poetry. Usually he would give his poems to writers and say "You owe me one poem now", it meant that after his death they should have to give it to readers.

I think it is time to gather back his poets and make a beautiful composition of him.

Our master has made a field for poetry for his students now it is out turn to fill it with beautiful flowers.

He made a status in humorous poetry now we, students, will put flowers under it.

"Shackled rabbit"

In July of 1958 Gafur Gulom took me to Piskant region, he had a car of "Moskvich" , on the way car wheel got burst and driver got to changing it into another. During that time we looked around, we stopped at melon plantation; we

went through the melons but couldn't find any good melons finally brother Gafur Gulom brought a dry and wrinkled small melon.

—I will show something now – said he and smoked a pipe. Then he made a hole on melon and put the pipe into it, he put his spectacles on it then pick some grass put over melon , - whom does it look like? – said he smiling

I stared at melon and burst into laughter, it looked like Shayhzada: a pipe, spectacles, bended nose, curled hair. It was just like Shayhzada

Gafur Gulom was brilliant at this kind of things. Once he took out a potato from sack that was like Temir Fattoh, other day he made Sobir Abdula from cucumber or a carrot that was like Habibiy.

We exercised drawing a picture closing our eyes.

He drew Turob Tula's picture and mine too, closing his eyes.

He used to ask me to sit opposite him in meeting in case some talkative speaker would come up. He would draw pictures and handed me to discuss over.

It was in 1942 we were sitting in Council meeting outstanding Russian writer Aleksey Tolstoy was reading out script of “Ivan Grozniy” . Gafur Gulom was getting enough of sitting there he was trying to be away from that circle. But it was unkind to them, to go away while Tolstoy was reading his scripts. He took out his big notebook and was writing something in it looking all sitters. After Tolstoy read, he looked at me and grinned, he tore one paper off his notebook, gave it to me.

I opened it literally so that nobody would notice it was separately drawn big nose, ears, sparkling eyes and smoking pipe, spectacles and there was a note under it “Dear, find who it is???”

I should have to find who were drawn in that picture and I did it.

I wrote “Hamid Olimjan” under big ears, because he had big ears. Then I wrote “Oybek” under big eyes, “Sobir Abdulla” under big nose, “Shayhzada” under spectacles and Sheverden was like stick. But I could not find who three question signs were. But I had to write something for them too.

Gafur Gulom was not able to draw pictures of Uygun, Abdullah Kahhor and Yashin. So I thought those signs belonged to them.

At the end of picture there was a shackled rabbit just like in the poem of Alisher Navai, I got the point in it. He was forced to sit there till the end of meeting. Because when he wanted to go out he was like “Hush! We should be rabbits, let’s be off there”.

He could not be rabbit that run away so he was feeling like shackled rabbit. I wrote “This rabbit is Gafur Gulom”.

Before I give it back I wanted make a joke so I wrote “Brother Gafur, this is a schedule of Mendelejev, and the three elements were not found yet”. As he looks at the paper he tried to keep his laughter inside and put into notebook.

When it was a break for smoking, paper was seen to everyone.

Gafur Gulom called me and said “Bravo, you have found all of them, lately you will be just like me” At that time Hamid Alimjan came to us:

—You are doing such unkind things in the meeting, shame on you – he said to Gafur Gulom

—I was given the script three days ago, I have already read it and praised him They treated each other like brothers.

—So will it be reason of drawing pictures during meeting..?

—I respect him so I didn’t go away, don’t be wise otherwise I will draw your second ear too.

Once we going along avenue of Tashkent revolution, one drawer was working there cutting out of black paper in shape of people’s faces. At that time he asked me to work on my picture while he cut black paper in shape of my face, Gafur Gulom drew drawer’s face. He was surprised by seeing his picture and asked what

his profession was. Gafur Gulom said that he was drawer just like him in an avenue in Samarkand.

Gafur Gulom was great poet and he used to write some aching points of our current poetry. Even he tried to write about poetry in his articles.

He did respect all writers and poets of the east.

Always he used to say “ Ibn Sino is not only medic but also historic, naturist, poet, even compositor who had created first note. And Beruniy is not only scientist but also poet and historic”

So that he tried to know everything just like them, he knew history very well and drew pictures.

When he danced even dancers watched him. When he sings with a help of a little plate everyone got to listen to him attentively. He played dutor well too. He was a humorist like Yusuf and could tell jokes to make laugh everyone.

Gafur Gulom used to be subscribed to every single journal of Moscow and border republics like “Vokrug sveta”, “Tehnika molodyoji” and would come to edition house of “Mushtum” and read out all sarcastic articles.

He used to talk to drawer in edition house about caricatures. He worked on interesting pictures with them. Vladimir Rojdenkiy, old outstanding drawer, was his closest friend. He used all detail in perfect conditions, and liked Uzbek traditions. Old caricature drawer, Mihayil Vorobechikov motivated him. Especially young caricature drawers like Telmon Muhammedov interested him he observed all works of them.

From all caricatures of Nasriddin Afandi that was created up to date he liked the one that was created by Master Momin, it looked nice hero to him, and he dreamed that he would create Afandi’s caricature one day.

In 1947 a sculptor tried to figure his statue for one month, but he didn’t like his statue so that when sculptor went Gofur Gulom corrected his statue. But sculptor didn’t notice corrections.

When the statue was ready, sculptor gave him one sample but Gafur Gulom didn't show it to anyone he said that his character was not fixed in the statue.

When his book was going to be printed, he used to check the cover before printing, and director would say him.

—You don't want to show us your caricatures but you insist on seeing the cover

—Navai said: “The book is bought judging by its cover and evaluated by reading” You should be careful at making cover. It is advertisement for my book.

To sum up every time I see him, he drew pictures. Even he told me:

—If I were not a poet, I would surely be a drawer.

—In case you wouldn't be a drawer, what profession would you own?

—Then I would be musician in dutar or singer.

Gafur Gulom was inspired to draw pictures at the edge of his books.

“Poet that was praised by prophets”

(I was motivated by Aybek to write these unforgettable moments)

A negligent poet who loafs about regions was met by Gafur Gulom:

He asked Gafur Gulom: How much does your poem cost?

Gafur Gulom: Different prices, in region newspaper it costs from two sums to 5 sums and district newspapers from six sums to ten sums. What about you? How much you own for your poems?

That poet: About three thousands sums

Gafur Gulom: Look, if you promise me not to write anything I will give you five thousand in every single year OK?

In 1939 three main events were being expected: They were 60th anniversary of our dear father Stalin, the second one was 15th anniversary of Uzbek Council Organization, the third one was opening of Large Chanel of Fergana that was considered as a huge building.

On tall building there were hanged ads like: “We will face our father’s anniversary with our great working abilities”, “Long live our organization, “Soviet power says “hi” to builders of channel”.

In newspaper all articles were about these three events.

Craftsmen made dishes on which Stalin’s face was drawn. At schools pupils learn by heart the poem “I have two fathers”. People named their children as Stalina, Mels, Marlin. Boys used to wear beards just like Stalin. In Red square there was a hanged picture of Stalin and people watch it with admiration.

In theatres a casting was started for an actor who plays role of Stalin.

Central Council ordered by the initiative of Usmon Yusupov that a group of poets should have to write poem devoted to Stalin, a group included Sotti Husayn who worked in central council, Hamid Olimjan, Uygun, Eminjan Abbas, Hasan Polat, Amin Umariy, Xolid Rasul and Vladimr Likpo.

Sotti Husayn had been crossed with Gafur Gulom so that he didn’t add his name to the list.

Gafur Gulom didn’t know about it, last year he was awarded and it irritated a lot of writers who didn’t get the award.

He was inspired by that medal, he would pin it on his clothes, all what he did was in excellent level.

At that time he was busy with the work on translating of Alisher Navai’s “Farhad and Shirin” into text from poem version. It was a huge responsibility to translate 11516 lined poems into contemporary Uzbek language. It was done perfectly by Gafur Gulom.

Besides he translated “Othello” by William Shakespeare into Uzbek and went to Hamza theatre to observe rehearsal. He went to correct actors’ spelling and make right rhyme in their tones. Especially he helped Abror Hidayatov who was going to act Othello; he found some suitable words according to actor’s uttering. During that time he managed to write the second book of “Naughty boy”, he dictated it to me and gave me to print in journal “Mushtum”, as well as his poems were being printed continuously on newspapers. He writes a book of children, named “An award”. He went to Large Channel’s construction area and read out his poems to builders and wrote ochre and poems there.

In about two months, Sotti Husayn took the poem by group to Usmon Yusupov. Usmon Yusupov liked the poem and looked through the list of poets. He asked Sotti Husayn why Gafur Gulom was not there, not expecting the answer he wrote Gafur Gulom to the list. Sotti Husayn told that Gafur Gulom didn’t write any lines in that poem but Yusupov in anger:

—You should know that Gafur Gulom is in charge of Uzbek poetry. We can’t imagine Uzbek poetry without him.

Soon it was printed in the newspapers of “Red Uzbekistan” and “Pravda”. The poem was beatified with pearl words.

Look at Sharif’s beard.

As white as snowy mountains

I was working as literature stuff in edition house of “Mushtum” journal, a kind man whose name was Jumaniyaz Mahmudov from Kharazm was editor. Poor man hasn’t worked in this sphere so he didn’t know how to deal with all things there. Even he could not spell correctly the words of “Crocodile” and “Tseka”. He spelt these words like Karkadile and Seka. He didn’t know what to do so he went to somewhere for lunch and came back at the time of finishing work. He used to tell

us then that he was at Seka. But we told him that Seka called him. He would ask us “which seka?”

Gafur Gulom teased him a lot saying “I have been with Usmon Yusupov, he praised you for hardworking, he was reading “Mushtum” with amusement.” And he began to feel on the top of world. Every meeting of tseka he walked around Usmon Yusupov. But soon he seemed unable to be editor to Usmon Yuspov. He called director of Ideology and said “Don’t bother that poor man, he can’t be an editor of humorous journal.

And that was the end of his working time.

It was cold wintertime in 1940 I was going to work, on the way I bought a newspaper. There was an article about an image of soviet time writer, I began to rush in reading it in my office. In the article all writer were criticized, some of them were named as dissolute, some were simple creativity, some were blamed not to have any ability to work on art. Especially young writers were blamed not to have enough creativity and old writers were not paying attention to young writers and they were busy with indulging in delights. Gafur Gulom was not superb writer as he was addicted to feasting and parties. It was said that Gafur Gulom hadn’t written any new books for many times.

It seemed that it was written in 1939s, because everyone even subscribers of that newspaper knew that Gafur Gulom was working hard recently.

(I couldn’t find that newspaper but I tried to figure that article that was printed on 8th December) At that time Gafur Gulom came nervously. He came up to the table of secretary and looked up the list of telephone numbers under glass. He picked up the phone and dialed the number, he began to speak in anger:

—Look, you wrote your story unsuccessfully and then you were shamed when you wrote theatre play, now you are going to trip me up. I will talk to you there where you work in a high authority. He threw the phone, and went away.

I have never seen him in such kind of condition; he used to walk smiling and making jokes. Now I was sure he can be tempered as much as he can be humorous.

The man whom he talked was unknown to me, but the next day I knew it. That day he went to Sotti Husayn who was getting on his nerves. He took all what he wrote in the last two years and a pen with him.

—That will do, I won't write anything, and literature belongs to untalented writers like you. Here my pen and my ink-pot. That man didn't say anything and went out.

The next day this news spread around with a lot of fictions and it was heard to Usmon Yusupov too. He called Sotti Husayn and scolded him:

Do you know where you work? Is it available for the man of Central Council to write slandering someone? Don't murmur at me, I know it was you who wrote an article. I am not going to say Gafur Gulom is right he shouldn't have done it. Now go to Gafur say apology.

Sotti Husayn went to Gafur Gulom's home and said his apology. He gave his hand to Gafur Gulom but he didn't give his hand to him.

He didn't say anything and he turned back closing the door.

At those times young people got interested in poems of Sulton Jora who was writing in the style of Usmon Nosir, especially his poem of "Bruno" was commonly read. He was awarded too.

Those who didn't get award couldn't trip Gafur Gulom up, now they were trying to trick Sulton Jora, he was criticized in every meeting, for a petty reason they made a panic in articles about him.

Sulton Jora had enough of criticizing, and he committed suicide. He shot himself but likely his was not wounded too hard and he was treated in hospital.

But they kept criticizing him, later he went to serve Front Army Forces, there he was dead as hero in the war.

After that all criticsers began to keep silent.

Gafur Gulom was a man of jokes for every person. He was expected to tell some jokes to higher the mood in circles.

He was a wise among wise people, He used to read Bedil's, Hofiz's, Jomiy's books and could get by in tatar, Azerbaijani, Tadjik, Turkmen, Uyghur, Kazak, Kyrgyz.

— I am still surprised about what he said in Dushanbe.

You say that I am an Uzbek and Turzunzoda is a Tadjik. How can you differ our nations if my name is Gulom and his name is Tursun. We are all one nation. You can get it when you look at our names.

He could get the way out in every kind of condition.

In 1950s years Abdulla Kahhor's father died, he was a smith, Abdulla Kahhor's friends and smiths from asht in Tashkent came to his funeral. The problem was to arrange the funeral prayer. At that time nothing was allowed even some writers were sitting at home doing nothing.

Gafur Gulom called Abdulla Kahhor in the corner and asked "What are you going to do? Will you arrange funeral prayer?"

—I don't know what to do

—You should do it. Your father was religious man if you don't do that you will see him in your dreams continuously in bad condition. You will be sorry later.

—If I take to Asht and make funeral prayer there?

—Leave it, you know how far it is. Now I will say that I was there when your father made a will of arrangement of funeral prayer. It is possible isn't it? If your father had money for his funeral and would make a will that you should spend it in funeral. You would do it wouldn't you. Everyone will get it as testament.

After he said that, Abdulla Kahhor arranged funeral prayer.

Before Shuhrat was arrested, Zoya Milchakov and Rogova, members of union of writers, came to his home and saw children who were playing in the yard. They

undressed their trousers and saw whether children were circumcisions. And they told authority (Abdulla Kahhor said that Rogova was mother of Soviet Union)

Later, Abdulla Kahhor thanked to Gafur Gulom and said “You are a poet who was praised by prophets. In every kind of case we can rely on you. You will stand if you would dive from plane to the earth”

When it came to the story about Sotti Husayn, Aybek said “ Gafur is like a gypsy, he can’t stand himself to be hit by others”

In 50s years Gafur Gulom’s five year old son was died. His name was Bashar. Gafur Gulom had never scolded him, and treats him like a friend. Bashar used to say many abusive words. Once I said him to scold him for being abusive to others, But he said “Let him speak, I allowed him”.

At that time I was surprised about how such a wise man could reduce this kind of illiteracy.

Bashar was doing something in terrace; Gafur Gulom went to him and taught him how to do it. Child looked up him and said “If you are Gofur Gulom go do your job, villain”. He burst into laughters.

Once I went their home, Gafur Gulom was telling Bashar off.

—Oh God, finally he is doing it – I said

—There is reason for that, tomorrow Usmon Yusupov is going to come here. God knows he will tell something to him too. As he was big man with big stomach. Tomorrow we will leave him at my daughter’s.

On the day when he died, Gofur Gulom wrote this with sorrows:

The sky is full of stars

Where is your star?

Where is your promised

Future and days?

The sky is full of kites,

Where is your kite?
It made you fall off the roof,
You are cheerful as your heart.
From the lines on your hand
I used to foretell,
From the breads of your hair
Waited for the future.
Is it true that these intentions
Suddenly come to an end.
The sky is full of stars
Where is your star,
Where is your promised
Future and days?
In our family as well
There was resurrection
Your poor life
To keep it healthy
Is it true that I couldn't give you warm
With my soul,
The sky is full of kites,
Where is your kite,
It made you fall off the roof,
your heart nimble heart.

He couldn't stand without sorrowing or crying about his son. He used to sit in the yard and wiped his tears.

Once he opened up to me:

—Brother, you were always asking me why I didn't tell him off. I could scold him never. Because I knew that he was going to die soon. He had an inborn disease of heart so I was afraid in every minute that he would have died. At nights I used to go to him and heard his heartbeat whether he was breathing. Now the day that doctor said me came and I am all alone.

As he finished talking, cried out and went another place where he could cry more and more. After some time he came back with weepy eyes.

Gafur Gulom was very easy going man he was inspired when he felt good and happy. Once Writers' Union organized party and he was recovering in hospital. He was taken to party from hospital. As he came in all was in bright eyes. He began to write poems for each one who was sitting around.

Aybek was sitting next to one lady who looked beautiful. Gafur Gulom had been observing Aybek offering her tea and wine. He wrote a poem for him too.

If make a fire in Andijan, in a distance it smokes
Aybek is happy, sitting here, full of dreams
He has a beautiful companion
All eyes of us are on

Besides Yashin, Vohid Zohidov, Izzat Sultonov were sitting around and Gafur Gulom wrote a poem for their height.

If I make a fire in Andijon , the smoke is seen in Osh,
Oybek is sitting with all delight.
There is a beautiful girl in his hug
Even singles lose their faith looking at her.

The giants, power and pride of our homeland
Grown generation with fur hats and felt hats

The next humorous poem was devoted to Temur Fattoh who had a car accident and got scar on his lips, forehead. Even he had no hair on his head after accident.

The people around are listening to what I say
Temur Fattoh is trying not to forget the poem
Not the son of the richman but that man should speak
There is sunlight on his forehead.

Now it was my turn:

Saydahmad is a writer and an adult
As a single he has done everything.
It is clear looking at his face,
If one serves pilaf he will eat it at once.

Eminjan Abbas was firstly awarded, and he was first candidate among writers, Even he was elected as a secretary to Soviet presidium. Recently he was fired from his position. Gafur Gulom used to write him humorous poems for him. When he was secretary, his book which was not printed yet, was published. So Gafur Gulom wrote a poem:

Publishing an old book
Which was never a hook?

As he saw Emin Abbas among guests:

Life is unfair to Emmin
Even the time has passed he is still single.

On that day Gafur Gulom wrote humorous poems for Abdulla Kahhor, Homil Yokubov, Kuddus Muhammadiyev. Even there were some poems to young people who were drunk a little:

They behave so badly
We should look at presidium

These poems were not published anywhere, so I just try to remember them properly, if there is some mistakes in rhyme or other, it is my mistake.

Gagur brother had an unusual character, he kept apologizing until they forgave him.

Once when it was the time before war we had been crossed with him. We discussed a long, in fact I was right and he didn't admit it. Instead, he discussed more and more. Eventually I went home, I was going to have a rest at home but my neighbor's child came up to me and said that Gafur Gulom was waiting for me outside.

I had to go out as he was honorable man for me, I could not disrespect him. I got dressed up and went outside. He was standing next to his car, smoking.

You, crazy boy, how did you get upset from me? I was angry so I didn't know what I was saying. Let's drive my car and go to eating ice-cream.

—We ate ice-cream in Avenue, and went to train station.

—Look, now you are not upset aren't you? Forgive me ok? I am going to Kuylik there is a wedding. – said he and drove away.

I had no money, I forgot to get it at home. I had gone out in hurry. I had to walk to my home. On the way I had a rest several times. It was too hot I could hardly reach home.

—It was a big trouble for me that he apologized.

Gafur Gulom feared two things: flying plane and earthquake.

In Armenia there was an event of Uzbek literature for ten days. Armenian people welcomed Gafur Gulom, when we were going to Yerevan they had already translated his books into Armenian. On the way he read the book and could not understand. He asked Silva Kaputikyan “Look, will you give me a Armenian girl who will be translator to get this book. I will take her to Tashkent. I will be Farhad and she will be Shrin”

Silva was good at joking too, so she offered him a poet woman, Marita Shaginyan who was at her nineties.

—Ok – said she – I will take her to Tashkent for you

—Between Leninakan and Kirovakan there was fields and there they organized a feast for us. Once we heard music in a distance. It was coming toward , a man was riding horse to us, he had two companions. He was Alishe Navai. He came up to him and hugged him tightly.

—At last I have found you, my son. I had been searching you for over 500 years.

Gafur Gulom also made a joke:

—Master, finally I met you, what a happy man I am now. I heard your voice.

After that they drunk and enjoyed the party.

Before we leave for Tashkent our Armenian friends offered us many best kinds of wines.

In the plane I was joking everyone was laughing, he looked at flight attendants with hope. He was keeping silent and seemed he didn't like my mood. He hardly came up to me:

Hey, just keep silent and make prayers. You know where we are. We are crossing mountains, Caspian Sea. If there would be some accident you will die in that moody condition.

— Abdulla Kahhor was sitting next to me and he smiled:

—Are you afraid? You do like yourself. Don't be afraid it is a safe plane.

—Yes, I am afraid. Don't you fear anything?

Until we got to Tashkent airport he didn't say anything and couldn't move anywhere.

We were sitting in Writers' Union, suddenly it was earthquake that trembled. That time was when I saw him in a pale face. Everyone was sitting at his seat, but Gafur Gulom run out and went to old tree at the yard. He was hugging the tree and praying. He didn't come back he went to see how his family was.

Gafur brother knew Kuddus Muhammediyev, he was afraid of plane and subway. Even he was afraid of elevator so he went up using steps.

Once we told Gafur brother that Kuddus Muhammadiyev didn't want to get to subway, but Gafur Gulom said that he would manage to make him go in.

—No you can't – we said him

—We bet for two bottles of wine.

Most of participants of Uzbek literature in ten days in Moscow were staying in "Ukraine" hotel, we have been discussing Uzbek literature for two days in house of writers. We all were waiting for Kuddus uncle.

Gafur brother told Vahob Rozimov to call him: Maybe he is sleeping, go up to call him here. – said he

Don't worry, he will be here later. He doesn't want to use elevator so he must be coming by steps.- said Vahobjan

He was right, later Kuddus came and apologized for being late.

We went out, it was snowing. Gafur Gulom was helping Kuddus Muhammadiy to walk, when we reached metro station Kuddus Muhamadiy said:

You may go, I will go later myself

Why? – asked Gafur Gulom

I should buy trousers for my son

What? How can you carry trousers at Writers' office? I will give you one of trousers which I bought for my children. There are space ones, it is for free to you.

I should buy woolen socks for myself too, my feet are cold.

Look, how many socks do you need? I will give you. Yesterday I bought four pairs.

Kuddus Muhamidiy was in doubt about his care. We forced him to walk in but he didn't move anywhere. Don't be obstacle. We will be late.

Oh no thanks, I have children and don't want them to be orphans without me. I don't want to be covered up with earth in other city.

Gafur Gulom politically defended himself

What? You mean Moscow is other city to you? Moscow is a capital of the world issues. You are making political mistake.

Do you know it?

Don't change the topic..

Please my friend, at least you should step its moving stairs. I bet for it.

We were forcing him to go in but he pulled his away from us and disappeared in the crowd.

We said him that he lost the bet so he should have to buy wine.

He began to speak politically again:

Do you know what kind of city it is? Here you can find footprints of our dear Vlaimdimr Ilich's mother. Pushkin, Gogol walked in these streets. Shame on you, how can you drink in such honorable places. You will get your wine when you reach to Tashkent.

When we came back Kuddus was eating patty at Gafur Gulom's door.

Kuddus Muhammadiy used to bring his own home made bakeries, because he didn't eat anything in canteens saying "I don't eat anything from the pot in which pork is cooked once."

What are you doing at my door? – asked Gafur Gulom

I met my neighbor who works in train, so I am going to send some things to my family. You have said that you would give trousers and socks so that I am here.

As soon as he finished his sentence Gafur Gulom showed thumb between his fingers and said:

Here socks and trousers...

We laughed over and over. Even Kuddus laughed.

During ten days they organized meeting in some places. Abdulla Kahhor had to go to Library of Saltikov and Gafur Gulom had to meet readers at museum of polytechnics.

He wrote a poem for special meeting. It was obvious that it was written by an Uzbek poet.

He used to read out his poems for someone who gives the first idea about new poem. It was middle night, all people were asleep. All stuffs were Russians and didn't know Uzbek. At that time he remembered his student Laziz Kayumov. He knew Russian well and would translate it. Gafur Gulom called several times but nobody picked up the phone, finally sleepy voice of Laziz Kayumov was heard.

—Were you sleeping? I am Gofur Gulom, wash up your face with water of our dear capital, and come to me, I have created a poem and you will beautify it.

He finished conversation. Muharam sister was waken up:

—Poor boy he is awaken too – said she in disappointed tone.

I am academic and I am not sleeping. Why should a candidate of sciences sleep then? Set the table and put horse meat too. Don't forget about pashmak that I brought from Buhara...

Soon there was a knock on the door, he opened the door and apologized in Tashkent dialect.

He was fresh as he was not sleeping.

After flirting words, he showed him the poem,:

Shall I read or you will? Let me read first.

He wore his spectacles and started to read out, standing. As he read the poem he looked at Laziz to know how it was effecting.

—How?, excellent? Be honest if it not good I will not show to anyone.

—What are you speaking about? It is one of your best poems, ever heard. It is an Uzbek and hearty poem.

—Look, I called you not only hearing this, you should translate it, You can't sleep now. If you are hungry, enjoy these things. If you are full you will work better.

When it was morning it was ready in Russian version..

Laziz went to his room, but Gafur Gulom couldn't sleep and walk around the hotel.

A famous Russian writer Sergey Vasilev read this poem in his own translation to the readers at the meeting at polytechnic museum.

So, my friends come round our house, the book hasn't been translated into uzbek yet but it was already presented for the Russian audience

Gafur had special methods to his apprentice.

He used to read attentively the poems of young people published in newspapers and journals. He used to invite those who deserve to be a writer and asked them to recite the poems, talked to them, tested their knowledge, observed

their behavior, cleverness. He used to take to the trip with him those he liked. If he didn't keep in touch with them after his arrival, one should that something was wrong with them or couldn't deal with literature. In case he liked them, they could be in close relationship.

We are all peer writers have gone through this exam. Xamid Gulom, Shuxrat, Turob Tola, Vaxob Rozimatov and I went to a lot of trips, we have been special bond with him.

Recently he kept talking about new writer Erkin Vohidov. He was delighted by Erkin's success in aruz

—You know, this boy awoken the dead aruz. Nasty writers ruined aruz. Aruz was like a han without feathers. Erkin is clearing Arabic and Persian words to create soft Uzbek poem. Recently he brought a collections of poems. There were a lot of beautiful and meaningful poems written with great skills. I was pleased that he was not in a hurry to announce this boy's works. Most of his poems were written one or two years ago. Still he was working on it to correct them but keeps them unfinished.

A friend is a delight of the house,
even it is in ruins.
Absence of friends,
Even castle is in ruins.
Every house is long for dears,
For delightful friends,
If the evil deed on threshold
Every piece of house is in ruins...
... Make friends and have friends in the world,
Having thousands of friends is not enough,
the enemy makes trouble,

even if he is only one.
Do not repent that
There is no devoted friend,
If you open your heart, Erkin,
Even a stranger is a friend of you.

Look at this, the corrected poem does not have any Arabic or Persian words.
That poem was written four years ago. But it hasn't been published yet.

A gentle look under the leaves,
Looking politely like a bud,
Why to keep it in your heart,
Why is your heart so mystic?
Open your heart,
Do not make it hard,
It is feeling of love,
It is clear for us.
Loving is not a shame,
We all have been there,
Enough blushing a gentle bud,
Do not make it hard...

The poems are still on the paper. If I ask him when you want to publish them he is always reluctant. This is called a real writer. I has a great interest in him. He doesn't follow the past writing style. He didn't imitate Navoiy, Bobur and Mashrab. He wasn't dependent on them. He learnt from those writers the art of their poems. He didn't just learn it but crammed them. At last, he found his way.

The poem is a song, a notion, a picture and a feeling. It is a tear, a regret, a delight and a light...

Gafur Gulom said it from his heard.

Teacher it's only words, why don't

—Teacher it's only words, why don't you put them down?

—Then write, here is ready thoughts!

—Once, I visited Gofur he was sitting his knees on the luggage with a deep thought.

—Are you going somewhere, teacher? I said pointing at the luggage

—I missed speaking Tadjik.

—I shall go to Dushanbe to have a chat with my Tadjik friends.

When I said my friend I meant, Boki Rahimzoda, Tursunzoda, Djalol Ikromiy and Ulugzoda. They used to respect Gafur. He used to speak Tadjik with his friends. When he arrived, he used to forget that he was in Tashkent and speak Tadjik.

—Are you going alone?

—No, I am not. I am going with Erkin. I sent a car it is coming now.

— I want him with Aruz writers.

When Gafur in Dushanbe his respect to Erkin became stronger. He helped him all his life.

It was the end of April 1966. I met Gafur at Radio Committee campus. Editorial office wanted to record his poems with his voice. We had a talk as there was enough time.

—Halfa praised one boy. (the peers of Abdulla Kakhor called him Halfa) he is a student from Qashqadarya. Do you know him?

—I know him, - I said.

—Bring this guy to us. I want to have talk with him. Halfa had a special attitudes to his poems. He didn't praise him in vain.

Gafur didn't have a chance to meet boy. After two days, we talked, there was a powerful earthquake in Tashkent. Everybody was busy with their business.

Gafur Gulom died in the best time of spring.

It was such days when the flowers were dead and the birds stopped singing. The writer left his thousands of readers, thousands of apprentices. When Pushkin died, Russian poetry came to an end. But that day Lermontov made next step to the Russian poetry.

Gafur Gulom's funeral ceremony, a person like him came to the world. He recited his poem with grief and cry.

Terrible evil death came to his life
Came from nowhere to the lines.
This is you evil
Who killed the hero of Uzbek poetry.
No matter how far they went once they will be back
The sun will be in the sky tomorrow.
Is it true the people say goodbye
To Gafur Gulom?
Let sad songs play again,
Is there anything worse,
Than the death of the writer!...

It was Abdulla Oripov who didn't have a chance to meet Gafur Gulom.

Look! What a coincidence! when Pushkin died Lermantov, when Gafur Gulom died Abdulla Oripov made next step to the poetry and continued their works.

December 1996.

A truly writer

I was a sixteen-year-old boy fifty years ago. I used to choose a profession every day. I used to think to be an artist and used to spend all my day on the

threshold of Hamza theatre or to a painter and used to clean the Xamdamiy's famous workshop and used to draw different pictures. I went to art school and tried to study there. I was an apprentice of famous photographer called Kal Odil and helped him. And then I wanted to be a doctor and studied at medical school for a while. After that, I attended technical college of engineering. And tried to work on the ropes of Solix. On top of that, I imitated the clown Karim and colored my face with different paints.

No matter what profession I chose, I was reluctant to do them after a while. And sought for my other interests.

I got the story book written by Abdulla Kakhor. I read it...I read it again. I kept it reading again suddenly I felt that I wanted to be a writer. I tried to write but it wasn't like a story. Then I felt It wasn't for me and stopped writing. But next days I wanted to a writer again and I made up my mind. I wrote all mornings and evenings. After practicing fifteen days. I felt that I was a writer and took my story called "Admirer" to "Mushtum" editorial office. That time, famous satirist called Komil Aliev used to work there. While reading my story he looked at me, in the end, he smoked a cigarette and looked at me curiously.

if you take these two journals to Gafur Gulom, I will correct your story – he said.

I happened to read Gafur Gulom's poems and stories.

Instead of saying yes, I didn't notice saying whether he had something for Abdulla Kakhor.

—There is no anything for Abdulla Kahhor, but Gafur has, will you take it to him? I took two journals and went to his home, I knew where it was. Once I followed him.

Gafur Gulom was sitting at his home, staring at vehicle. I told why I came and gave journal of "Mushtum", he took journal looked up his new story "Dovdirash" from it. As he began to read it he said to me:

—Hey, force-pump this wheel – I filled the wheel and got tired.

—Komil brother asked other part of this story urgent, it is very urgent.- I said wiping my sweat on my forehead.

—Oh you should have said that earlier – said he and took out something wrapped in Arabic lettered paper.

—Don't lose it ok? Be careful –warned he

On the way going back I read the story in the train, it was very interesting story. But unfortunately I didn't read the beginning.

When I reached office, Komil Aliyev finished my story's evaluation. I don't why but my story was the best ever.

Soon my story was published, I bought five copies at kiosk and gave my friends Next day I bought some more and dressed up properly. I was feeling on the top, the way I talk was also strange. Just like the way old people talk.

Everyone was surprised, I was working too hard. I wrote several stories to publish in two months I wrote many stories for journals of “Charlston”, “Daydi oshiq”, “Yosh lenin”, “Sevinch” that are enough for a book. Finally I published my book of “Present”.

I was at Writers's Union every time, I was making an image of writer of Said Ahmad . I used to buy my books at every bookstore as other one got old. But suddenly I was mentally hit by the article of Abdulla Kahhor about my book .

He discussed over every single story in book and told that all stories was unqualified ones. He used so many complaining words that could hurt me deeply.

Now I can tell you that he was right, I was too young writer, I didn't know anything about literature. I didn't read any novels nor literature theory. I used to think that if stories have an interesting ending, it would insure its success. But this view was completely wrong, even I thought Abdulla Kahhor didn't like me as we were writers.

I went to get my salary in Publishing house, there I saw Abdulla kahhor reading his article about my book. I was about to quarrel with him.

—Master, - how much did you get for that article? I would give you more.
– I said

He looked me upside down and went away saying nothing.

This meant two ways of speaking: the first one was “ Fool”, the second one was “What should I tell you ?”.

I couldn't write anything for one year, when I was going to write something his face would appeared in my mind. I planned to complain about one of stories but how could I? He was stronger than me.

At those times I used to hate him badly, before I had greeted with him several times but now I didn't look at him. He just grinned at the way I behave.

Professor Muhammadjon Orozbiyev was my brother-in-law, once he organized ceremony, Abdulla Kahhor used to drink green tea but I made a strong tea for him. Then he asked another man to bring green tea.

He noticed my anger to him so at that event he called me and edified:

I don't understand you, how can you write something without knowing literature theory. You should read firstly novels like Chehov's books, Shchedr, Moppasa . Do you know Russian? You don't know, you should learn it. You don't have higher education. For the poetry, it is ok to write but for stories you have to learn more . If you write something, come up to me and read I will check them for you ok?

From that day on, we became more friendly, I took my stories to him but he said that they were not proper for publishing. I adapted them seven –eight times but Abdulla Kahhor didn't like them at all. Later I stopped to take them to him and published them in newspapers, every one like them but Abdulla Kahhar.

At that time he wrote so many good stories and I wanted to be like him. I read Chehov's books but didn't understand anything because I didn't know Russian.

In 1940s years he translated Chehov's stories, I read all of them they were excellent. Then I wrote a story that shocks him too. Every feature was fixed in it.

I wanted to surprise him. I went edition office he was working there. I gave the journal on which my story was published he hinted me :

—I hope it is not like to other ones ?

—Read it, you will shocked.

—Then after while I will read it. And I cant read when I am with someone else. Especially your story will make me to say some improper words.

I waited for him outside, it seemed to me that he was reading my story with surprise. The story about a man who fears of earthquake. Because earthquake he didn't marry anyone as his family would be died during earthquake. He was hopeless about his future. He didn't afford for his house too cause it would be ruined by the earthquake. I was thinking that Abdulla Kahhor would hug me with congrats. I didn't notice that master came out and was smoking outside.

Poet, you may take your story, I didn't like it – he said

I thought he was joking, and went in office, under the title of my story it was written like “Your hero is insane, so he doesn't deserve to be hero, and literature cant tease insane people” . I felt hopeless again and trembling in my feet. I went out he was smoking, sitting.

I didn't know what to say:

—Master , at least you should have said it is better that others.

Seat here, - he showed me place to seat- I don't like this story too, cause you still don't know what you are writing about. You forgot about the plot. But you surprised me with techniques of writing stories. Unfortunately you don't have

educational background, you are imaging heroes in excellent level it is use of your drawing ability. It is not too late you should study.

I got upset from him for three months.

I was not going to meet him till the time when an article about the book “Sarob” in the journal of “Young follower of Lenin” , it was critically told as an improper novel.

To tell the truth, It was favorite book and it lead me to literature filed. I was ready to kill the person who told that this book was bad.

After a few days there was a meeting in the building of Academy of Science of Uzbekistan, so many people came even they had no seats to sit but they were standing.

I can remember it clearly, it was too hot. There was a park behind the yard where we were holding the meeting. (Gagarin park).

At that time a nightingale began to sing, every one laughed, because in novel author imaged a mother-in-law like a nightingale. Gafur Gulom said: “It seems nightingale doesn’t like the article too” .

One writer (I don’t tell you his name because he doesn’t think in this way now) said that Abdulla Kahhor imaged racist hero of Sadiy like himself, he had to leave his past behind. Then Gafur Gulom scolded him for that.

Author of article, H Musayev was saying anything to the speakers, and It irritated Gafur Gulom :

—Look bro, please answer my question . What does sumbul say?

Everyone kept silent. He didn’t seem to know what was sumbul or other thing. But he could not say anything.

I also read the novel. It is not honor for literature to criticize the books which are being favorite to all people. Besides you don’t know what sumbul is. And it means you don’t deserve to criticize the book. I finished my speech.

In the end Abdulla Kahhor came up and made a speech. He was calm and talk softly but when it came to the point that he was blamed as a racist he became angry.

—I am son of Smith and spend my childhood at smith's. I don't have any background that is discussed politically, I will split on faces of those who think that.

Discussion was over and most people think that the book was written in excellence. I was happier than Abdulla Kahhor

Soon he felt more comfort for readers because his book was mentioned to award.

I had bought two copies of that book, one was for reading, other one was for highlighting my favorite phrases.

“Muhtarhon smells like a spoon that got hot under the sun, when he kisses it sounds like lizard's singing”, “Murodhoja's forehead was like a boot's toe that oiled”, “You know Moscow? It is not the city that we saw on the boxes of tea”

“Walking with Sadiy Munishon make him a man who carries the light in the darkness, everyone sees him but he doesn't”, “Not only the way Murodhoja walks is like a duck but also his other features are like duck's. Duck can swim, fly, walk. Just like that he is a teacher in school, farmer in village, secretly seller in the hotel”

“As he sits he said “ha” and with unknown facts he said to Sadiy “you are a hen”, Sadiy knew that Yokubjan say his sentence from its middle, so Sadiy agreed to be a hen till the time when he says the rest of his sentence”

I used to learn by heart every line of this book. I wrote these example by heart not looking at the book. If there is some mistakes, please forgive me dear readers.

Genarally I am going to write about Abdulla Kahhor from my own my mind not looking from other details.

I followed him thirty five years old, I have been with him for many years during trips and other events. I know and remember everything exactly.

My memories are like scientific work about Kahhor to writers.

I am writing these lines in the garden that he left. Everything is imaged in my eyes now. All writers like Habib Abdullayev, Konstatntin Simonov, Berdi Kerboboyev, Muhammadjon O'rozboyev, Gafur Gulom, Sobit Mukonov, Aleksey Surkov Stepan Shchipayev had discussions here till morning.

I am feeling that I am sitting around them, their voices are heard to me. Sometimes Abdulla Kahhor make a smiley face to his guests sometimes he got up with talking.

His smile was beautiful like his stories, short and clever.

I try to write my memories just like he taught me.

Chapter II. Investigation on Theories of Semantic Field. Problems of Defining Contextual Meaning in Translation.

§1. Definitions of contextual meaning in translation

Generally speaking, a word, when used in a piece of text, usually denotes only one meaning out of multiple meanings it inherently carries. Although it is still unknown to us how does it happen, the general observation is that it is the context that determines which meaning of the word should be considered. This observation, as a logical consequence, leads us to identify the context responsible for meaning variation of a word. The general conviction is that identification of

It is generally known that context depends heavily on intuitive ability of a language user. It is argued that natural language texts are the best resources for the task, since words are usually represented within these texts with all kinds of context-based information. Language corpora, made with different kinds of natural text, contain numerous examples of contextual use of words to provide useful information for understanding meaning variation of words as well as for deciphering their actual context-based meanings.

Translation used to be considered an inter-language transfer of meaning, which is the point of departure for research and study. Many earlier definitions demonstrate this, using source language and target language as their technical terms. Moreover, translation theories strictly confined themselves within the sphere of linguistics.

For many years the popular trend in the translation circles had been perfect faithfulness to the original both in content and in form and it had been regarded as the iron criterion as if from the holy Bible for translators to observe. The godly status and the impossible idealistic belief were not altered until new thoughts arose with the respect of consideration of target readers, the unavoidable translator

subjectivity and the purpose and function of translations.

On the other hand, there is a hypothesis, starting to look from new angles such as the accommodation to target cultural conventions, the translator's consciousness of linguistic and cultural adaptations to make it easy for readers to understand translated works without too much pain and effort, and translation as a purposeful endeavor. Translation is then understood as a much more complicated activity with a much broader scope.

Translation of poetry was, and still is by some, believed as impossibility for any unfaithful elements would have been taken as failure, be it content or form. The arguments include linguistic elements and cultural elements. Most importantly the myth of untranslatability looks upon poetry as beauty itself which is untouchable for once it is touched it is destroyed. But as translation of poetry has never been stagnant though sometimes vigorous and sometimes not, there is strong evidence in both translation history and present day practice that poetic translation, a literary form as distinguished from fiction, drama, and prose, is translatable. Poetry itself serves a purpose, be it an elusive matter and aesthetics can be reproduced in another language and culture if accommodation is made. It would be highly likely that the target readers would obtain rather similar if not the same aesthetic pleasure reading the translation as would the source readers reading the original poem.

The only criterion in evaluating and assessing what is a successful piece of translation. Of course there are other functions of poetry like informative, didactic, cognitive, practical and even entertainment functions. The aesthetic function stays at the top of the list, though.

In other words, if a translation fails to perform the aesthetic function it is considered to be a bad translation, no matter how well the form is preserved. A word-for-word translation may be judged faithful in form, but it is failure in terms of the performance of functions. As aesthetics of one people influences them with different elements from that of another, accommodation in translation is of urgent

necessity.

Often loss or addition is made to achieve that end and sometimes only some elements are preserved while other elements are neglected. This is inevitable or there will be no translation, which means if one fears any loss or addition, one should learn to read the original always instead of reading the translated version. But how many of us can do that?

The aim of these researches, breaking the myth of untranslatability of poetry and argues from the appropriate understanding of translation to the various functions of poetry. And in the end it suggests, with examples taken from well-acknowledged translators of poetry, some strategies for poetic translators so that global talk opens up another channel for human communication. We will understand one another better.

What is context?

Generally speaking the term context is referred to an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs. Since it is not always explicit, it may be hidden within the neighboring members of a word used in a piece of text. If we cannot extract the information relevant to the meaning of a word from its immediate linguistic environment, we need to take into account the topic of discussion as a sphere of necessary information.

Taking these factors into consideration, Miller and Leacock have classified context into two types: *local context* and *topical context*.

The local context refers to one or two words immediately before and after the key word under investigation.

The topical context refers to the topic of the text where the key word has been used.

According to these scholars, reference to the two contexts is more or less sufficient in understanding the actual contextual meaning of the key word used in a text. The two contexts mentioned above are not enough for understanding the

intended meaning of a word, as these contexts often fail to provide the necessary information required for the purpose. In certain readings, information acquired from the local context.

The topical context may be sufficient, but these are not enough for understanding all possible meaning variations of a word. To acquire more information therefore, it is often argued to classify context (taking these two types into consideration) into four broad types:

1. Local Context,
2. Sentential Context,
3. Topical Context, and
4. Global Context

The *local context* refers to the immediate circle of the key word, the *sentential context* refers to the next circle immediately beyond the local context, and the topical context refers to the wider circle

Beyond the sentence level, while the *global context* refers to the world at large. Although such a stratified layering of the contexts is not always explicit in a piece of text, it helps us to visualize tentatively how the contexts should be interpreted for understanding the actual contextual meaning of a word. Moreover, the conceptual layering of the contexts will lead to deal with the problem in a systematic manner and thereby reduce the amount of errors in interpretation and understanding the contextual meaning of words in a text. Information from the neighboring words of the key word.

But, in most cases, it is observed that the information acquired from the local context is not enough to capture the actual contextual meaning of the key word. In that case, it is important to refer to the sentential context for retrieving the information from the sentence where the key word has taken place. In a similar fashion, it is necessary to explore the topical context to extract information

from the topic of discussion if the local context and the sentential context fail to provide it.

Finally, it is considered that the global context to acquire information from the extra linguistic world for deciphering the contextual meaning of the key word when other contexts are not able to provide necessary inputs for the purpose. The process of systematic extraction of information from different contexts.

Local Context

The local context refers to the immediate environment of the key word in a sentence where it has occurred, encompassing its immediately preceding and succeeding words. Conceptually, the immediately preceding word, the key word, and the immediately succeeding right word constitute a lexical block, where the key word is the main member while the left word and the right word are supporting members.

Systematic interpretation of the lexical block will supply necessary information to retrieve the contextual meaning of the key word. The members of the lexical block generate a network of semantic relationship from which the intended meaning of the key word is derived by integrating meanings provided by the left word and the right word. Thus, in majority of cases, proper importance to the local context will help us to obtain the actual meaning of the key word. Within the sphere of structural key word Etymology semantics, it is a unique network of syntactically related members within which each member derives its meaning from the interface of its semantic-syntactic relation with other members.

For example,

His eating-wearing expense much (is) not

“The cost of his sustenance is not very high.”

In the above sentence, the occurrence of the key word and right word as a lexical block within the local context helps us to consider them together

as an idiomatic expression with a special meaning, which is not possible to derive if the words are treated separately in the sentence. Without further reference to any other context, it can be thought that *is not* used in general meaning, since its latent lexical relation with its succeeding word denotes an idiomatic meaning hardly possible to retrieve from the isolated meanings of the words. However, to draw distinctions among the idiomatic meanings, we

Need to refer to the met linguistic information of words. For this we need a *machine-readable dictionary*, which is developed with preprocessed texts, dictionaries definition of words, lexicological data, contextual information, and knowledge of pragmatics and discourse within the scheme of its structured representation of semantic information of words.

Second, information obtained from the local context is also useful for understanding lexical collocation of words used in a lexical block. From here, we can know if co-occurrence of any two words is caused by choice or by chance. It is found that association of two different words can denote a special meaning, which is not obtainable from the summation of individual literal meanings of the words. That means the co-occurrence of the word1 and the word2 in a particular lexical block can generate a special meaning, which is different from the literal meaning of each word.

Moreover, collocation of the key word with the new words generates new special meanings, which are different from the literal meaning of the words.

Consider the examples:

<i>Literal Meaning</i>	<i>Special Meaning</i>
<i>To eat ginger and salt</i>	<i>work determinedly</i>
<i>to eat banana</i>	<i>fail in a mission</i>
<i>to eat roasted arum</i>	<i>eating rubbish</i>
<i>to eat bells</i>	<i>eating nothing</i>
<i>to eat head</i>	<i>spoil one's character</i>

to eat one's job

to eat oil

to eat air

to eat a vault

to eat skimmed milk

rusticate one from job

pleased with flattery

strolling aimlessly

to act conversely

to be harassed

Third, even when there is no idiomatic relation between the words, the local context informs if the key word shows meaning variation due to its relation with the neighboring words. In each of the following examples, information extracted from the words occurring immediately before the key word becomes handy to find out the contextual meaning of the key word. In reality, the extra linguistic knowledge obtained from the preceding words helps us to retrieve the contextual meaning of the key word.

Sentential Context

The ***sentential context*** refers to a sentence where the key word has occurred. It supplies syntactic information to know if the key word has any explicit or implicit syntactic relation with the other words.

Used in the sentence. Evidences acquired show that a set of two or three words maintains a special kind of relation although they are used at distant places within a sentence. It mostly happens in case of broken words, group verbs, idiomatic expressions, and set phrases where the two constituents, despite their idiomatic or phrasal relations, are separated from one another to be located at distant places in the sentence.

In These cases, the sentential context allows us to explore if there is any variation of meaning of the key word due to its relation with the other members located far away. The most complex task, however, is to identify the members with whom the key word maintains a special kind of semantic? Relation in the sentence.

Let's consider the following example:

*Skimmed milk you-to I drinking (will) leave
'I shall harass you to the extreme'*

The lexical meaning of the key word in sentence is entirely lost due to its idiomatic role in the sentence. The word that combines with it to generate idiomatic meaning is detached from it and located at the first position of the sentence. Although the words and often occur side-by-side to evoke idiomatic meaning, in this sentence they are located at two distant places and this factor leads us to identify them in the sentence and associate their meanings together to retrieve the idiomatic meaning.

Since it is not easy to identify which word is the most suitable candidate to be associated with the key word for idiomatic meaning, we need a *machine-readable dictionary* compiled with the lists of broken words, group verbs, appropriate prepositions, set phrases, and idiomatic expressions, etc. to help us to identify which two words, despite their distant location, have semantic relationship in the sentence to yield expected idiomatic meaning.

Moreover, since a computer system fails in this mission, to identify related words as well as to decipher their meanings we need extra linguistic knowledgebase and native language intuition to deal with the problem of meaning disambiguation of words within a piece of text.

Topical Context

The topical context refers to the topic of discussion and focuses on the content of a piece of text. Quite often, it is found that the actual meaning of the key word depends heavily on the topic which has a strong role to alter etymological meaning

of the key word. For example, in English, based on the variation of topic the word shot refers to *'firing'*, *'drinking'*, *'hitting a ball by bat'*, *'kicking a ball'*, *'putting a ball in the net'*, *'distance between a player and the hole'*, *'taking a snap'*, *'giving an injection'*, or *'making love'*.

The following examples can show that the event of meaning variation of the key word takes place due to variation of topic or content—a regular phenomenon noted in all natural languages. It also implies that we should extract relevant information from the topic to trail the change of meaning of the key word.

Global Context

It is known that words are not isolated entities. They are actually interlinked with other words as well as with the extra linguistic reality. So does the meanings of words. The meaning of the key word is not only related to the meanings of other words occurring within local context, sentential context, and topical context, but also to extra linguistic reality surrounding the linguistic acts undertaken by language users.

The verb forms of a language, for instance, usually evoke a scene of action constituting an agent, a patient, an item, a place, and a time—all coordinated in a particular discourse. This signifies that understanding the meaning of a verb form under investigation we need to consider of all the elements in a cognitive interface to realize its denotative, connotative and figurative meaning.

To understand the actual meaning of the key word in sentence, we need information from the global context, since information available from other contexts is not sufficient for understanding the actual meaning of the key word. Since the key word is used in the sense of “always reading books”.

Thus, understanding the contextual meaning of the key word depends on the general use of language, metaphoric use of words, and pragmatic knowledge of the users.

Generally, a huge chunk of information of the global context is available from the external world, that supplies vital cues of *place, time, situation, interpretation, pragmatics, discourse, demography, geography, society, culture, ethnology, and various other things.*

Since the global context builds up a cognitive interface between language and reality, we often refer to it to understand: who says, what is said, to whom it is said, when it is said, where it is said, why it is said, and how it is said. Thus, the global context becomes a valuable source of information for meaning disambiguation of words, and it helps us to understand if the KW has any meaning variation, and if so, what it is.

Interface among the Contexts

Since each context is interlinked with the other in an invisible thread of interdependency, we can use information from all the contexts together to deal with the problems at hand. And, since there is no proposition for sequential use of contextual information, we can start with any one context and slide to the other as the situation demands. Thus, we can integrate information from the global context when we deal with the local context, the sentential context and the topical context. To understand how the entire interface works, let us consider the example given below.

Professor Retzker's classification:

- 1. Types of equivalents*
- 2. of rendering equivalent – lacking units*

Language units are classified into two groups:

- 1. those that have equivalents*
- 2. those that don't have equivalents*

Professor Retzker distinguishes between:

1) equivalents – constant correspondences that don't depend in their majority on the context

2) analogy – TL synonyms correspond to SL words, the choice of which is conditioned by the context

3) descriptive rendering is applied, when foreign words denote notions and phenomena that don't exist in our life: “to dine with duke Humpry”, “to give a wet Willy”.

Equivalents can be permanent: full or regular, or non-permanent: contextual and partial.

Equivalents are functional substitutes for SL units. Some SL units have permanent equivalents in TL. That is one to one correspondence between such units and their equivalents (terms, geographical names).

Full equivalent is presumed when there is a complete coincidence of pragmatic meaning of the SL and TL units.

By *pragmatic meaning* of a translation equivalent we understand the reaction of the translation user to the verbal message in TL.

Depending on the type of language units involved in the translation process regular equivalents can be defined as lexical *phraseological* and *grammatical*.

Linguistic context in equivalents is subdivided into immediate and general. We call the context the length of speech necessary to specify the meaning and translation of the given word. Immediate linguistic context is a sequence of syntactic and syntactically related words that determines meaning and syntactic function of the given word and forms the bases for its translation.

General linguistic context is a source text as a whole. It includes the situational context, temporal, special and other circumstances under which source text was produced as well as all facts, which the receptor is expected to know, so that we can adequately interpret the message.

An exceptional translation of a source language unit, which suits a particular context can be described as an occasional equivalent or a contextual substitute.

The choice of grammatical units depends on semantics.

Ways to create occasional equivalents and to render equivalent-lacking units are:

- 1) using long words – imitating in target language the forms of the SL word or word combinations. By this technique we understand using transcription of transliteration exclusively.
- 2) by transcription of transliteration and explication of their genuine nationally specific meaning.
- 3) using a descriptive explanation to convey the meaning of the ST unit.
- 4) by translating componential parts and additional explanation of units of the nationally-bound lexicon.
- 5) using appropriate substitutes or semantic analogy, i.e. words with similar meaning, which is extended to convey information.
- 6) by ways of word for word translation.
- 7) using all kinds of lexical transformation modifying the meaning of a SL word.

Equivalent-lacking idioms are translated either by reproducing their form in TL through a word for word translation or by explaining the figurative meaning of the idiom.

There are the following types of rendering equivalent-lacking units:

- 1) Zero translation – when meaning of grammatical unit isn't rendered in the translation since it is practically identical to the meaning of some other units and can be safely left out.
- 2) Approximate translation – when the translator makes use of a TL form, partially equivalent to the equivalent-lacking source language unit.
- 3) Transformational translation – when the translator resorts to one of the grammatical transformations.

Like "*text*," the word "*context*" is a metaphor derived from the Latin *texere*, "to weave." In the fourth century c.e. the Latin noun *contextio* described the text surrounding a given passage. In the Middle Ages, *contextio* came to mean "literary composition," but an interest in what we call "context," especially in biblical exegesis, was expressed through the term *circumstantiae*. In the ninth century, Sedulius Scotus enunciated the rule of "seven circumstances"—person, fact, cause, time, place, mode, and topic.

Texts in Context

It was in the sixteenth and seventeenth centuries, especially in Italian, French, English, and German, that the term "context" (*contesto*, *contexture*, *Kontext*) began to be used with frequency. From the sentences before and after the passage to be interpreted, "context" came to refer to the coherence of a text, the relation of the parts and the whole. The term was also extended to include the intention (*scopus*) of the writer.

"Circumstances" remained a key term. Jurists discussed circumstantial evidence. Moralists studied "cases of conscience," the ethical equivalent of case law. Interpretations of the Bible invoked the need to take circumstances into consideration. The sixteenth-century Florentine historian Francesco Guicciardini offers an example of contextual thinking in early modern style. Guicciardini's *Considerations on the Discourses of his friend Niccolò Machiavelli* criticized the generalizations because they were "advanced too absolutely", since human affairs "differ according to the times and the other events" .

The thrust of the movements we call the "scientific revolution" and the "Enlightenment" was ant contextual in the sense that participants were concerned with formulating generalizations that would be valid whatever the circumstances. By the late eighteenth century, however, these "enlightened" attitudes were coming to be viewed as part of an intellectual old regime against which a more "historicist"

generation revolted around the year 1800, stressing differences between individuals and cultures at the expense of general laws.

The Rise of Cultural Context

This "Counter-Enlightenment" was associated with a further expansion in the meaning of the term "context," increasingly concerned not only with local circumstances but also with the "historical context" of an entire culture, society, or age. Within the German tradition of hermeneutics, the classical scholar Friedrich Ast distinguished in 1808 between the literal or grammatical level of interpretation, the historical level (concerned with meaning), and the cultural level, concerned with grasping the "spirit" of antiquity or other periods.

Karl Marx was a contextualist in another sense, concerned to locate consciousness and its expressions within "life," especially social life. Marxists and non-Marxists alike were increasingly concerned with *Zusammenhang*, the connection between the parts and the whole.

Material context was also taken more seriously in the early nineteenth century than before. In archaeology, the increasing concern with stratigraphy in the early nineteenth century implied a concern with context or location. Antoine Quatremère de Quincy denounced the looting of Italian works of art by Napoleon, Lord Elgin, and others on the grounds that this uprooting or *déplacement* deprived the objects of their cultural value. Later in the century, the German anthropologist Franz Boas caused a sensation in museum circles by arguing that artifacts should be arranged by "culture area" rather than evolutionary sequence because an object could not be understood "outside of its surroundings."

The Contextual Turn

In the last generation we have seen what might be called a "contextual turn," on the analogy of so many other turns in intellectual history. One sign of change is the increasing use of terms such as "contextualism," "contextualization," and "de-

contextualization." In the case of theology, the "contextual reinterpretation" of religion has been under discussion. In ethics, a movement known as "situationism" has effectively revived casuistry under another name. In philosophy, John Austin's analysis of the "occasion" and "context" of utterances remains influential. In educational sociology and psychology, the work of Basil Bernstein and Jerome Bruner on "context-dependent" and "context-independent" learning illustrates the trend.

In literary criticism the idea of placing a poem "in context," or even "in total context," was defended by the Cambridge critic F. W. Bateson and denounced by F. R. Leavis, who argued that "social context" meant merely "one's personal living."

In the 1950s and 1960s, sociolinguists such as Dell Hymes and William Labov noted that the same people speak differently according to the context or situation. Even in the case of the law, concerned with general rules, the rise of "context sensitivity" has been noted. In sociology, Anthony Giddens described "locale" as essential to what he calls the "contextuality" of social interaction, while feminists such as Donna Haraway revived and revised Mannheim's concept of "situated knowledge."

§2. Importance of Contexts in translation

The concept of context has been extensively studied by different linguists from different perspectives, such as pragmatics and systemic-functional linguistics. Among them, Halliday's approach shows clear advantages in translation study with its emphasis on language function, and therefore will be employed in the analysis of this paper. In the framework proposed by Halliday, the concept of context consists of three strata: context of culture, context of situation and co-text. Context of culture and context of situation are outside of language itself. Co-text, also known as linguistic context, is certainly inside of language itself.

There is a close interdependent relationship between language and context. Context determines and is constructed by the choice of language. On the one hand, language, when considered as a system its lexical items and grammatical categories—is related to its context of culture. While on the other hand, the specific text and its component parts are related to its context of situation.

To be specific, context of culture is related to genre, context of situation is related to register, and co-text to the discourse itself. Context of situation consists of three aspects: field, tenor and mode. Field refers to what is happening, to the nature of social action that is taking place. It answers such questions as what it is that the participant is engaged in. Tenor refers to who is taking part, to the nature of the participants, their status and roles: what kind of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved.

Mode refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the

symbolic organization of the text, the status that it has, and its function in the context, including the channel and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic and the like. Collectively the three aspects of situational context are called register. Context of situation is closely related to various texts. Certain situational context asks for certain text and in return, certain text creates certain context. In the process of communication, the meaning system is largely determined by the three aspects of situational context: ideational meaning by field, interpersonal meaning by tenor and textual meaning by mode.

Skepticism towards translation of cultures

Some anthropologists raise objections to translation of cultures. According to these researchers, culture seeks a certain coherence that can be found in people's thinking and practices. In this case, a cultural translator must have a much more widespread knowledge than the text actually provides.

Besides, translation of cultures cannot be as equal as it should be, as some cultures and societies remain dominant compared to others, therefore power is a limit to translation of cultures. Indeed, within a translation of cultures, the target language may dominate the source culture in order to make the text comprehensible in a sense of culture for the readers.

The meaning of culture is quite difficult to understand, therefore translation of cultures is certainly limited, all the more so borders exist between cultures, which must be thus distinguished. This limit of translation of cultures was also explained in the theory of Edward Sapir, an American linguist and anthropologist : "The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached". "Each linguistic community has its own perception of the world, which differs from that of other linguistic communities, implies the existence of different worlds determined by language".

Some linguists assume that untranslatability doesn't only come from linguistic

limits but also from cultural barriers within translation. According to some linguists, such as C.L. Wren, differences of point of view between peoples relatively impose narrow limits to cultural translatability. The theory of universal translatability is therefore disapproved by some researchers, like André Martinet, who is convinced that human experience cannot be well communicated because it is unique. Catford rationalised this theory in his book "Linguistic Theory of Translation" : "Cultural untranslatability arises when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the TL is a part". For instance, the names of some institutions, clothes, foods and abstract concepts, amongst others."

Anton Popovič also assumes that there is a difference between linguistic and cultural untranslatability, an idea that he defends in "A Dictionary for the Analysis of Literary Translation" : "A situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation".

Dominance of some cultures is consequently obvious within the World History, for instance during the time when colonialism represented a main ideology among many different countries. Indeed, some cultures were represented as pure and as the essence of the world's functioning. One should say that translation of cultures may reflect an inequality between cultures and peoples. Furthermore, translation of cultures provides other issues, such as conflicts between cultures and historical changes.

A two-fold process

Translation may be obviously linked to exchanges, migration and mobility, terms which are the essence of globalization. Therefore, this discipline presents a two-fold process, that is to say the transnational (across borders) and translational (exchange of translations) concepts. This two-fold process withdraws the

separation between the source and the target language and enables to negotiate cultural differences.

These global 'negotiations of difference' are especially crucial in postcolonial settings and can be read as 'performative negotiations of cultural differences in a process of de- and recontextualization'.

Cultural translation obviously implies the notion of culture, which needs here to be defined, in order to understand well the term cultural translation. Culture offers two different meanings: the first one defines culture as a civilized society in a developed country, whereas the second one considers culture as a whole set of behaviors and ways of life that a people shares. As previously explained, culture gets an important role and meaning in translation. According to Katan, culture is a shared model of the world, a hierarchical model of beliefs, values and strategies which can guide action and interaction of people. Culture can be acquired through diverse ways, like education.

The term civilization is defined as a developed human society which managed to create its own culture through people. Through this concept, a translator is able to translate a text by solving the issue of a culture's development. In this case, Newmark is convinced that translation is culturally valued, that is to say translation improves cultures' development within the entire world. As civilization lead to the creation of evident ways of communication, such alphabet, dictionaries and to a tremendous development of languages and literatures, this process raised new questions in cultural translation.

Culture has a huge influence on society and politics of a country, in terms of ideology. According to some translation researchers such as Even-Zohar, Susan Bassnett and Trivedi, culture is also linked to the will of power and to the way people pretend to this power. In this sense, translation deals with making systems of ideologies comprehensible for the readers. Translation of cultures is therefore linked to ethics and explains a new way of thinking. This kind of translation must show the context and the personal way of thinking through translated texts.

§3. Elements of contextual meaning in translation

Levy thinks that the translator frequently finds himself in a conflict-and-decision-marked situation during the translation process, a situation which becomes all the more difficult to master, the more complex the textual segment to be translated is in terms of syntax, semantics and stylistics.

In recent years the scope of linguistics has widened beyond the confines of the individual sentence. Text linguistics attempts to account for the form of texts in terms of their users. If we accept that meaning is something that is negotiated between producers and receivers to texts, it follows that the translator, as a special kind of text user, intervenes in this process of negotiation, to relay it across linguistic and cultural boundaries. In doing so, the translator is necessarily handling such matters as intended meaning, implied meaning, presupposed meaning, all on the basis of the evidence which the text supplies. The various domains of socio-linguistics, pragmatics and discourse linguistics are all areas of study which are germane (pertinent) to this process .

The focus of translation studies would be shifted away from the incidental incompatibilities among languages toward the systematic communicative factors shared by languages. Only in light of this new focus can such issues as equivalence and translation evaluation be satisfactorily clarified.

Ke says that the problem of translatability or untranslatability is closely related to man's understanding of the nature of language, meaning and translation. From the socio-semiotic point of view, "untranslatables" are fundamentally cases of language use wherein the three categories of socio-semiotic meaning carried by a source expression do not coincide with those of a comparable expression in the target language. Three types of untranslatability, referential, pragmatic, and intra-lingual may be the carrier of the message. Language-specific norms considered untranslatable by some linguists should be excluded from the realm of untranslatables.

Since translation is a communicative event involving the use of verbal signs, the chance of untranslatability in practical translating tasks may be minimized if the communicative situation is taken into account. In a larger sense, the problem of translatability is one of degree: the higher the linguistic levels the source language signs carry meaning(s) at, the higher the degree of translatability these signs may display; the lower the levels they carry meaning(s) at, the lower the degree of translatability they may register.

Translation practice is one of the strategies a culture devises for dealing with what we have learned to call the “Other”. The development of a translational strategy therefore also provides good indications of the kind of society one is dealing with. The fact that China, for instance, developed translational strategies only three times in its history, with the translation of the Buddhist scriptures from roughly the second to seventh centuries AD, with the translation of the Christian scriptures starting in the sixteenth century AD, and with the translation of much Western thought and literature starting in nineteenth century AD, says something about the image of the Other dominant in Chinese civilization, namely that the Other was not considered very important, only as ‘branches or leaves’ instead of the ‘trunk’.

Cultures that are relatively homogeneous tend to see their own way of doing things as ‘naturally’, the only way, which just as naturally becomes the ‘best’ way when confronted with other ways. When such cultures themselves take over elements from outside, they will, once again, naturalize them without too many

An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different; the two expressions may have different connotations, they may not be pragmatically transferable. The expression such as *make a come-back* though similar in meaning, the contexts in which the two idioms can be used are obviously different. *Make a come-back* is usually in positive occasions, but is usually used in negative occasions.

An idiom may be used in the source text in both its literal and idiomatic senses

at the same time. The expression such as kick down the ladder is a good example. It means treat with contempt those through whose assistance one has risen to a position of importance. It refers to the rising up politically or socially. But in Chinese translation refers to the tool or means to overcome difficulties, and is widely and commonly used. They are similar in the point of forget the help, and do harm to but different in details.

Legends are of a quite similar character. What is a legendary hero in one language, for example, King Arthur in English may not be known in another language, such as Chinese. Without necessary annotation the target reader would be certainly at a loss. But if a Chinese legendary figure is loaned to serve the purpose of a courageous and brave man, the readers may be wondering if the English people also have such a legend, which may result in misunderstanding. Translation from Chinese into English exhibits the same problem.

Just as the Chinese saying goes that a people of one geographical location is different from that of another, translation of geographical terms is where another problem is encountered. Recognition and familiarity of the geography is of immense help to bring about the readers' association, thus making comprehension easier. On the contrary, without a sense of geography, the readers have only their imagination in their power to employ.

§4. Ways of translating the contextual meaning from Uzbek into English and the Collection of Units under the Investigation

A language is way to see and understand the world. It is the vehicle of our ideas, thoughts and perspectives of our world. However since human being is essentially a social animal we perpetually interact with our environment. This interaction with environment is a factor of time and space. When and where we are interacting determines what actually we are meaning.

For example '*March*' is an *act* as well as *month*. The meaning depends on when, where and how.

Translation is understood as an act of carrying the meaning of a text from one language to another. This process involves interpretation of meaning of the source text and producing the same meaning in another language. Text however cannot exist out of context. By context what is meant is the entire environment in which the word or sentence is expressed or stated. So a translator has to go into the background of the text to understand the text. Thus translator first de-contextualizes the original text and re-contextualizes it for the target text. This forms a good contextualized translation.

While seeking the context of a text there may be two categories of factors that may influence the meaning of the text- linguistic context or the situational context.

Linguistic context cites the linguistic factors influencing the meaning of the text. Any word in the text is not present in isolation but interacts with other words in the text and with the whole text at large. This interaction among words determines their meaning rather than its isolated meaning.

For example see the use of word 'press' in these sentences.

A). *press my shirt.*

B). *I work in a press.*

C). *press the button.*

Linguistic context too can either be immediate or remote. Immediate context refers to the words or sentences that make the context evident then and there through the whole text. Remote context pertains to existence of word or sentence somewhere else. It may refer to author using the word somewhere else or there may be special reasons to use that word or phrase.

Situational context refers to the factors of situation and circumstances influencing the meaning of a text. These factors are little harder to be recognized than linguistic ones. The situational factors may pertain to the facial expressions, gestures and stances at micro level and the social, political and economical milieu and the culture at large. Conventions and the whole value system differ from one culture and society to another. What is 'right' and what is 'wrong' differs. Ideologies may also be a factor to refer to the context.

Language therefore should be considered a part of culture and understood in its context. Translator must be giving over the top stress to understand the context so as to produce a good contextualized translation.

On the other hand, another term for clarifying the meaning in translation is contextualization. Contextualization is not exclusively linguistic, of course; using context to determine linguistic meaning is simply a special case of a general cognitive ability. Contextualization has been defined as the use of context to determine meaning and to resolve potential ambiguities. When contextualization is linked so closely to meaning, of course, it inherits all the uncertainties associated with the concept of meaning. But it also inherits the broad scope of meaningfulness. Wherever experience is meaningful, context must be considered and language provides one of the best avenues to approach a study of the

remarkable human capacity to use context. A contextual approach to lexical semantics might assume that the meanings of a word form are fully reflected in appropriate aspects of the relations it contracts with actual and potential contexts.

The easiest place to study contextualization is surely in the relation between words and their contexts of use. Knowing a word involves knowing its meaning and therefore, in my view, knowing a word involves knowing its contexts of use. Consequently, people communicate via sentences, seldom via isolated words. Their intuitions about the definitions of the words they utter and understand are fragmentary at best. Remarkable human capacity to use context. A contextual approach to lexical semantics might assume that the meanings of a word form are fully reflected in appropriate aspects of the relations it contracts with actual and potential contexts .

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Large but not big is used with the nouns amount, number, and quantity, so it would be surprising to find these nouns on the list of nouns which occur significantly often with big, and the words that occurred significantly often with big but not large, shows that big does not occur significantly often with any Quantity Nouns. Other categories which occur significantly often with big but not with large are actions words, popular things, important, serious things and head of idioms. With all of these nouns, big is describing something other than physical size. For example, with the nouns listed under actions, big describes the intensity of the action, that is, the amount of energy involved and the strength of the effect. A big lift is one that lifts something very high and a big push is one that involves a lot of energy and which moves something a long way. The meaning of big with the

Action nouns is quite similar to the meaning with some of the amount nouns, such as change and drop.

For example:

—*You could notice when the little change began so that you would be better prepared for the big change that might be coming.*

— *(in Russian) Вы могли заметить, когда небольшие изменения начались так, чтобы Вам быть лучше подготовленным к большим изменениям, которые могли бы произойти.*

— *(in uzbek) Muhim bo'lmagan o'zgarishlar sodir bo'lganida, siz sodir bo'lishi mumkin bo'lgan katta o'zgarishlarga tayyor bo'lib turishingiz lozimligini anglatadi.*

In fact, most of the Amount nouns which occur with big could probably be considered Actions rather than (or in addition to) Amounts. I have distinguished the two types here mainly because the Amounts are somewhat more abstract in meaning than the Actions and because some of the Amounts (e.g. *cut, drop, increase*) also occur significantly often with large, but large does not occur significantly often in the corpus with any Actions. Although there are some contexts in which large may be able to modify some of the Action nouns (e.g., *a large boost in the polls*), it sounds quite strange with most of them (e.g. *a large jump, a large splash*).

The nouns listed under important, serious things name things which are not necessarily important or serious in themselves, but which are interpreted as such when modified by big; in other words, it is big that contributes the meaning of important or serious to phrases such as big news and big factor. Project, one of the nouns seems to belong to this category--a big project is a project

that is important. Project, of course occurred significantly often with large as well as big.

Another category which occurs with big is Heads of Idioms. While large did not occur significantly often in any idiomatic *adjective+noun* phrases, big forms idioms with several nouns, for example, big band (a band that plays a particular kind of music, not a band with a lot of members) and the big bang (the explosion that is supposed to have created the universe). Some nouns have both literal interpretations (usually as Physical Objects) and idiomatic interpretations with big. For example, big picture can be used to refer to a drawing, painting or photograph which is large in size, and it also has two idiomatic interpretations; it can mean something like 'an overall view or understanding of a situation', and it can be used to refer to a successful movie.

Obviously, large cannot take the place of big in any of the idiomatic phrases. With many of these nouns large sounds extremely awkward, e.g., *large bucks, large name, large talk*; In the cases where large sounds fine, the noun is always interpreted literally (e.g., *large fish, large band, and large business*). In some of the idiomatic phrases, the meaning of big is quite similar to its meaning with the important, serious things.

§5. Difficulties in the defining contextual meaning in translation from Uzbek into English

Translation typically has been used to transfer written or spoken source language texts to equivalent written or spoken target language texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers.

If language were just a classification for a set of general or universal concepts, it would be easy to translate from an source language to a target language; furthermore, under the circumstances, the process of learning an L2 would be much easier than it actually is.

The difference between a source language and a target language and the variation in their cultures makes the process of translating a real challenge. Among the problematic factors involved in translation

It should be mentioned that the form of the text, the meaning, style, proverbs, idioms, and such. The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC up to the beginning of the nineteenth century when many writers favored some kind of free-translation: the spirit, not the letter; the sense not the words; the message rather than the form; the matter not the manner. This was the often revolutionary slogan of writers who wanted the truth to be read and understood. Then at the turn of the nineteenth century, when the study of cultural anthropology suggested that the linguistic barriers were insuperable and that language was entirely the product of culture, the view that translation was impossible, gained some currency, and with it that, if attempted at all, it must be as literal as possible.

The argument was theoretical: the purpose of the translation, the nature of the readership, the type of text, was not discussed. Too often, writer, translator and reader were implicitly identified with each other. Now the context has changed, but the basic problem remains.

Some of the challenges of translations:

1. Problems of ambiguity
2. Structural and lexical differences between languages
3. Idioms
4. Constructions of grammar poorly understood
5. Neologisms
6. Unsolved acronyms and abbreviations
7. Proper name of people, organizations, and places
8. Slangs difficult to understand
9. Respect to punctuation conventions

Problems with the source text:

1. Text difficult to read or illegible text
2. Spelled incorrectly or printed incorrectly
3. Unfinished text
4. Badly written text Language

The following are some solutions we should take into consideration when translating a text.

Correct comprehension of the text using reading comprehension strategies: underlining words, translation difficulties, contextualizing lexical items, adapting, analyzing, and so on.

Being able to manage cultural “untranslatability” and lexical ambiguity

Decoding and re-coding of nomenclatures, figures, tables and charts, standardize terms, acronyms, metonyms, homonyms, etc. Translating with the ear and heart.

Conclusion

Having analyzed the contextual meaning in translation structurally and semantically and the ways of their translating from Uzbek into English we have come to the following conclusions.

1. Contextual meanings in translation are used in all functional styles of both language. Starting with the informal colloquial style ending with the literal style with equal frequency occurrence.

2. As a result of the investigation we've noticed the following peculiarities of contextual meaning in translation.

1) It was very difficult sometimes to find corresponding English equivalents, because these contextual meanings denote the same or nearly same notions in English.

2) The second difficulty was that in some cases we cannot find complete correspondence between the English and Uzbek equivalents, because although both English and Uzbek variants differ in meaning, but they have close synonymic meaning at least.

Thus, sometimes it is almost difficult to discover any common meanings or invariant structures in the original and its translation. An absolute dissimilarity of language units is accompanied by the absence of obvious logical link between the two messages which could lead to the conclusion that they are “about the same thing”, i.e. that they describe one and the same situation. Yet, it is evident that the two sentences have something in common as to their meaning. This common part of their contents is obviously of great importance, since it is enough to ensure an adequate communication.

In linguistics a word is a bundle of information related to phonology, morphology, lexicology, semantics, syntax, morph syntax, text, grammar,

etymology, metaphor, discourse, pragmatics and the world knowledge. It is not easy to capture all the information of a word just by looking at its surface form or to its orthography. We require a versatile system along with our native language intuition to decipher all the possible explicit and implicit meanings of a word used in a piece of text.

Theoretically, I have no problem to support when he argues that it is not necessary to define all possible and potential variations of meaning of a word. If we do that, we severely damage the productivity and flexibility of a language as well as burden the lexicon and the language learners excessively. Meaning variation of a word is a valuable feature in a natural language, which leaves things in a state of incompleteness out of which some productive devices generate literal and/or metaphoric new alternatives to cope up with the novel experiences.

But I observe that in lexical semantics, computational linguistics, natural language processing, word sense disambiguation, machine translation and various other areas of mainstream linguistics and language technology, we are really troubled with the problem of meaning variation of words. Therefore, we need to extract the actual contextual meaning of a word to be used in word sense discrimination, information retrieval, text analysis, natural language understanding, text alignments, parsing, etc. We also need actual contextual meanings of words to compile dictionaries, develop grammars, formulate linguistic theories, and prepare resources for language teaching. Furthermore, systematic analysis of meaning of words can help us to establish firmly the notion of semantic indeterminacy and grandniece in the area of language cognition.

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Appendix

1) *“Ulug’ doxiy yubileyini mexnat g’alabalari bilan kutib olaylik!”* - *“We will face our father’s anniversary with our great working abilities”*

In this example above we can clearly see that the context is referred to the work of builders. So, in order to make the sentence clear to a reader it is translated as *“working abilities”*.

2) *Orqangni payg’ambarlar silagan.....* - *“You are a poet who was praised by prophets.*

In the example above, the author wants to say that his character has innate writing talent. So, the verb “praise” is used.

3) *G’afurmi, iya, G’afur lo’li-ku, lo’li....* - *Gafur is aggressive, he can’t stand himself to be hit by others”*.

In this sentence the adjective “aggressive” is used to refer to a person who keeps yelling all the time. In the source language, the word “gypsy” is used but for English readers this can lead to some misunderstandings. Because culture-wise the word “gypsy” means an aggressive person in Uzbek but for other readers this can mean “a homeless person who wanders around begging”.

4) *Tramvay ham o’tdi....* – *the time has passed....*

In this sentence, the word “tram” is used to mean “time”. In order to make it clear for readers, it was substituted with the word “time”.

5) *Muncha joning shirin bo’lmasa.* - *You do like yourself.*

In this sentence, “do” is used to emphasize that the speaker loves himself very much as it is written in the source language.

6) *She'r tug'dim, o'zin yurgaklab ol - I have created a poem and you will beautify it.*

In this sentence, the verb “create” is used however in the source language the verb “to give a birth” is used. In order to clarify for readers it was translated as “to create a poem”.

7) *You could notice when the little change began so that you would be better prepared for the big change that might be coming.*

Muhim bo'lmagan o'zgarishlar sodir bo'lganida, siz sodir bo'lishi mumkin bo'lgan katta o'zgarishlarga tayyor bo'lib turishingiz lozimligini anglatadi.

8) *A big head has a big ache.*

Katta odamlarda muammolar ham katta bo'ladi.