



THE ACHIEVEMENTS OF GAFUR GULYAM AS TRANSLATOR

Barnokhon SAMATOVA

*Doctor of Philosophy, Associate professor of the Department of General Education Disciplines,
Specialized branch of Tashkent state university of law, Tashkent, Uzbekistan*

ANNOTATION

This article describes the main life events and work directions of the Uzbek poet and publicist Gafur Gulyam. Attention is paid to the activities of Gafur Gulyam as a translator, authors and works translated by the poet.

KEYWORDS: *Gafur Gulyam, poet, poem, translation.*

DISCUSSION

Gafur Gulyam was born on May 10th 1903 in Tashkent. The family lived in the mahalla (quarter) of Kurgan-Tagi in the Sheikhtaur part of the "Old City". "Old" - means populated by local residents, numbering many centuries of existence, in contrast to the "new", which appeared at the end of the last century.

Gafur Gulyam's childhood passed in an environment imbued with literary interests, which to a large extent predetermined his spiritual disposition and future aspirations. It is not surprising that the boy, barely reaching the age of ten, mastered the diploma so much that he freely read the classics of eastern poetry - Navoi, Hafiz, Saadi. It should be noted that in general in large cities of that time, in an environment of some kind of wealth, the literacy rate was traditionally relatively high.

During those years, from 1912 to the first post-revolutionary ones, turned out to be the most painful and gloomy in the life of Gafur Gulyam [1]. He tried to study - first at the maktab (lower Muslim school), then at the Russian-native school.

One of the earliest Gulyam's poems is "What is beauty? It was written at in 1923, it was published in a teacher's magazine. By this the path to literature has been paved. Following Gafur Gulyam's poems appear in print one after another. At this time, he was a regular employee of newspapers and magazines in Samarkand (then capital of Uzbekistan), then in Tashkent, and in Fergana [5]. These years were also a period of intense literary study with the masters of the word - not only Uzbek,

Tatar, but primarily among the Russians, whose works Gafur Gulyam learned and loved in childhood. He always called Gorky and Mayakovsky his main, beloved teachers, who influenced on his work greatly [4]. From an attentive reading of poetry and prose by Russian authors, Gafur Gulyam naturally switched to translating them into his native language. And this, as for many and many of his colleagues, who stood at the source of national Soviet literature, was an excellent school of literary skill, and a high example of writing service to the people, the embodiment of advanced universal human ideals.

The results of hard, fruitful work were not slow to affect. In 1931, the first collection of verses by Gafur Gulyam under the title *Dynamo*, characteristic of the time, was published a year later, the second, *Live Songs*. Of the poems conceived and created by the author in the 30s, the first - "Kukan" - was published in 1934. A little earlier in the periodical press began to appear translations of his poems into Russian.

For the poet the 30s were full of tireless and diverse work in various genres of literary art. Remaining the author of poems and verses, he increasingly turns to prose and dramaturgy; being still active in journalism, he significantly expands the range of translation activities - translates not only from Russian and through Russian, but also from the languages of fraternal peoples [3]. As a young man, he drives a lot, more often - outside of Uzbekistan.

The achievements of Gafur Gulyam as translator of prose and poetry are truly grandiose, first of all, in quantitative terms. Only a list of



authors and works translated by him can already present the breadth of their range. A thorough analysis of this side of the poet's activity, fruitful and highly talented, has not yet been carried out. It is important to note that Gafur Gulyam translated mostly from the Russian language, and among the authors he translated, Mayakovsky and Gorky are in the first place. The poet pointed out with particular pride that he owned the first Uzbek translations of The Petrel («Буревестника») and Song of the Falcon – «Песня о соколе». With great success, he also translated many works of Pushkin and Lermontov.

Following the autobiographical notes of Gafur Gulyam himself, we list the languages from which he translated. In addition to Russian, it was Ukrainian (poems by Shevchenko), Georgian (poems by Rustaveli, verses by G. Leonidze), Tajik (Abulkasym Lahuti), Azerbaijani, Tatar, Turkmen, Persian [2].

It remains to add that the poet translated extremely many works of different genres, various foreign literature from Russian publications, more precisely through Russian (the practice of such translations, from an intermediary language, is quite common and gives positive results, determined, however, as always, by the degree of the translator's literary talent). Again, only a list of authors translated by Gafur Ghulam is very expressive: Johannes Becher, Antal Hidas, Amy Xiao, Langston Hughes. The great playwrights of the West should be mentioned here – William Shakespeare, Lope de Vega, Pierre-Augustin Caron de Beaumarchais. This list is not complete, as the poet himself pointed out. One of the outstanding achievements of Gafur Gulyam in this area is considered to be his translation of Shakespeare's "King Lear" [6].

The formation of the worldview and artistic taste of Gafur Gulyam was greatly influenced by the works of Vladimir Mayakovsky. In one of the articles, Gafur Gulyam wrote: "I ... know and love Russian classics and translated a lot of their works into my native language. But most of all I want to call myself a pupil of Mayakovsky," who "opened up for me the most diverse and inexhaustible possibilities in areas of rhythm, vocabulary, image, sound structure of the verse. In addition to the angry, scourging irony in satire, the tremendously huge power of feeling in Mayakovsky's lyrics, I tried to absorb ... all the courageous oratory power of his rhythms, intonations, courage of metaphors, expressiveness of hyperbole. Even the breakdown of the verse, increasing its rhythmic, intonational and semantic expressiveness, I managed to apply in the Uzbek versification. "This is confirmed by many works of Gafur Ghulam, for example: "On the paths of Turksib" (На путях Турксиба), "Native land"

(Родная земля), "Long live the world!" (Да здравствует мир!).

Gafur Gulyam passed away on July 10, 1966, having barely crossed his sixty-three year old line. These were difficult days - Tashkent was still shaken by the tremors of the earthquake that erupted in the spring, which became a disaster for the city and thousands of its inhabitants. The poet, overcoming a fatal ailment that was already approaching, tirelessly addressed fellow citizens with words of encouragement. Not only from the pages of newspapers or on the radio, he walked around the ruined city, supporting the injured friends or just the first people they met with a friendly word. In these bitter moments, many were helped by the poet's warm participation, his indestructible optimism, his inexhaustible humor.

BIBLIOGRAPHY

1. Mamajonov S., *Gafur Gulom prozasi, Toshkent, 1996;*
2. Mastura Isxakova «Gafur Gulyam. Ozornik iz Tashkenta», 2015. [Elektronniy resurs] <http://mytashkent.uz/2011/05/15/gafur-gulyam-ozornik-iz-tashkenta/>, data obrasheniya: 23.06.20.
3. Shukurov N., *Gafur Gulomning lirik poeziyadagi maorati, Toshkent, 1986.*
4. Yakubov X., *Gafur Gulyam. Jizn` i tvorchestvo, Tash., 1959;*
5. *Gafuru Gulyamu — 60 let. [Stat`i N. Tixonova, K. Yashena, M. Tursun-zade], «Zvezda Vostoka», 1963, № 5; <https://web.archive.org/web/20090907231226/http://uzlit.edunet.uz/gulyam.html>*