



The Relevance Of Translations Of Gafur Gulyam's Works Into Russian

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ABSTRACT

The article reflects the difficulties of translating the works of Ghafur Ghulam from Uzbek into Russian. When translating, it is important not only to convey the essence of the work, but also the whole range of impressions of the original language. The close connection with the culture and biography of the writer allows you to convey into Russian all the feelings that the writer wanted to convey to the reader. Russian Russian speaker Gafur Gulyam's work is in demand, which is a formative factor for the translation of the writer's works into Russian.

Research methods. The main method used in the work is linguistic translation, which implies an analysis of the facts of translation from the point of view of language theory and includes, as particular methods, the method of comparative linguistic analysis of the original and translation texts, the method of structural analysis (semantic, stylistic, logical - syntactic. The methods of explanatory, descriptive translations and semantic projection were also used.

Analysis of translations from Uzbek into Russian and from Russian into Uzbek . Studying the translations of Uzbek writers. The study of the origins of translation activities among different peoples. There is a desire to develop more specific issues of literary translation Conclusions. Translation skills are manifested in an adequate representation of the poetics, style, idea and other aspects of the original. It contains not only the criterion of the translator's individuality, it expresses his creative principles, individual method, and it is essentially a generalizing node of various directions of the socio-historical, national-cultural process, it can be said that socio-cultural circumstances prepare the ground for the emergence of translation trends, educate the personality of the translator, which carries out in practice these trends.

Conclusion. When translating the works of Ghafur Ghulam, it is important to translate not only the text itself, but also to bring it as close as possible to the originality of the work in terms of semantic load. When translating, knowledge of the culture of the characters of the work is of great importance. In this way, the artistic intent of the author will be fully conveyed, like the original language. Achieving this goal is the basis of this article.

Keywords:

Translation, science, Uzbek language, Russian language, translation, culture, peoples, literary theory, current, research, study, trends

Introduction.Literary translation is of great importance in familiarizing some peoples with the spiritual wealth of others, mastering the great examples of world literature, developing

cultures, establishing friendly contacts between peoples, enriching national languages.

In recent decades, theoretical generalizations of translation activities have been intensively developed. Conferences held, dissertations

defended in this field, and published scientific papers on literary translation gradually created the possibility of qualitatively adequate translations. These works, touching upon topical issues of translation studies, are characterized by a deeper scientific approach to the problems posed earlier, sufficiently qualified generalizations in this area, carried out on the basis of a thorough linguistic and stylistic analysis [4,62].

The development of the science of translation studies in the scientific world, the relationship between cultures and languages of various peoples, the historical events of the XX century, so necessary in the formation of the theory of translation as a science, the study of theoretical views and concepts, the analysis of the first scientific works and studies exploring a number of areas of translation are an important part for scientific research in this direction. The moment of development of Russian and Uzbek translation studies, the study of the order of formation of translation science, the issues of literal and indirect translation from Uzbek into foreign languages, the identification of stages and rules of development of the Uzbek theory of translation are urgent tasks of translation studies. The powerful development of world science has become the impetus for the emergence of new scientific and literary genres and styles, which, in turn, have caused demand in the theory and practice of translation. This is how the foundation for the creation of the science of translation arose.

The reflection of the national identity of the original is determined by two factors: 1) the dynamism of the arsenal of means of reflecting national color due to the constant development of languages; 2) the movement of the cents in the manifestation of national identity into the field of spiritual culture, in particular, into fiction. [7,31].

According to the founder of the International Federation of Translators Pierre-Francois Kaye, the twentieth century was called the "century of translation"[8]. An integral part of science is the generalization and popularization of opinions on the development of translations, assistance in a deeper understanding of the essence of the theory and practice of literary translation, a

detailed analysis of modern problems of translation studies, research of various ways and directions of finding their solutions, coverage based on the latest approaches related to linguistic originality, language systems of literatures of various nationalities. Over the years of independence, the principles of active development and introduction of concepts and modern trends of world translation science into the theory of translation in Uzbekistan have been formed [4,63]

Translations, as part of the social sphere of the people's life, have also been included in the reforms spread in our country. The decree of the President of the Republic of Uzbekistan "On the establishment of a commission for the development of the system of publishing and distributing book products, improving and promoting the culture of reading" states that in our country "... work is not organized on a systematic, carefully thought-out basis... on the selection and translation of the best works of national and world literature", in connection with which it is necessary to carry out a "critical analysis of the system... works on the translation of the best works of world literature into Uzbek and selected works of Uzbek literature into foreign languages"[9]. Discussing these issues from such an angle is relevant nowadays. At the beginning of the twentieth century, the theory of translation in our country began to form and develop in parallel with the theory of translation in Europe. Initially, in European countries, the concept of "translation", which had a strictly defined meaning, was applied only to translations of historical, philosophical and literary works. Different peoples have designated interpretation specialists in their own way. The Slavs, for example, called them "interpreters", the Germans - "Dolmetscher", the British and French used the term "Interpret". The general meaning was also in understanding the theory. So, the notorious French linguist J. Mooney, in the studies of F. de Saussure (1857-1913) and O. Jespersen (1860-1943), determined the absence of thought about the theory of translation, even in the works of S. Bally (1865-1947) and J. Vandries (1875-1943) did not notice the systemic theses in this direction. In the 1950s, it was proved that the

theory of translation is an independent philological science [2,39].

Then the studies of famous philologists and literary critics L.S. Barkhudarov, V.N. Komissarov, A.D. Schweitzer, A.V. Kunin, Ya.I. Retsker, P. Topper, G.Gachechiladze, E.Etkind, I.Revzin, V.Rosenzweig, G.Salomov and K.Musaev devoted to linguistic and literary theoretical issues of translation studies were published. Among them there are scientific works on various areas of translation theory belonging to Mounin, G. Die Übersetzung: Geschichte, Theorie, Anwendung. München, the pen of such scientists as R.Jacobson, A.Ludskanov, O.Kade, R.Yumpelt, I.Levy, A.Popovich, R.Klepfer, R. Vetenou. M. Snell-Hornby, V.Vils, J. Holmes, G.Gadamer, A.Lilova and G. Turi. During this period, Uzbek scholars in the field of translation theory also did not stay away. For example, Y.Pulatov, M.Rasuli, N.Komilov, M.Bakoeva, L.Abdullayeva, A.Abduazizov, J.Buronov, E.Aznaurova and K.Musaev. The first scientific research in the field of translation theory began to appear in the 20s of the last century. In the monographs published at that time by F.R. Amos, J.P. Postgate, A.M. Finkel, M.P. Alekseev, S.Siddiq, thoughts were expressed on various aspects of translation science. In the 1950s, in the dissertations defended by Uzbek scientists J.Sharipov, N.Vladimirova, M.Rasuli, G.Salomov, Y.Pulatov, the theory of translation was recognized as a science. In the second half of the last century, a number of studies on the theory of translation were conducted in Uzbekistan. The candidate's dissertations were defended by Yu.Pulatova, K.Musayeva, A.Narzikulova, D.Gulomova, R.Saifullayeva, S.Ochila, Ya.Egamova, I.Mirzayeva, M.Holbekov, E.Khamroeva, R.Abdullayeva, G.Khuzhaeva, K.Tozhieva, U.Sotimova, K.Juraeva, S.Olimova, doctoral dissertations by K.Musaev, N.Komilov and M.Holbekov, dedicated to various problems of the theory of translation from Western languages into Uzbek and from Uzbek into foreign languages.

Uzbek writers such as A.Kadiri, Chulpan, U.Nasyr, G.Gulyam, Aibek translated dozens of works of world literature from Russian, and thus began the European-Uzbek translation

practice. Talented writers of Uzbekistan A.Ayub, Chulpan, S.Siddiq, O.Hashim, S. Husain, Aibek began to write the first scientific works on criticism and theory of translation. During the acquaintance of the Uzbek people with samples of major works of world literature, a lot of effort was spent by such masters of the word as Chulpan, A.Kadiri, M.Royik, S.Siddiq, Elbek, A.Ayub, U.Nasir, Aibek, H.Alimjan and G.Gulyam. The first scientific works that determine the level and quality of translated works appear. In 1940" the poet G.Gulyam translated Shakespeare's tragedy "Othello" into Uzbek in verse. In 1940-1958, the work was shown 500 times at the Hamza Theater. Subsequently, there was a need for theory to systematize translation, which had risen to the level of art, and to analyze translated works.

The history of the Uzbek people has found its artistic embodiment in the poetry and prose of Gafur Gulyam. The writer's work is diverse - poems, songs, poems, odes, short stories, novellas. The work of Gafur Gulyam in the post-war period played a significant role in the development of Uzbek literature.

Gafur Gulyam is known for his talented translations into Uzbek of works by Pushkin, Lermontov, Griboyedov, Mayakovsky, Nazim Hikmet, Rustaveli, Nizami, Shakespeare, Dante, Beaumarchais, etc.[10].

Ghafur Ghulam's parents were advanced, intelligent and enlightened people of their time. Their house regularly received publications published in Kazan, Orenburg and Baku. This is evidenced by the poet's memoirs. "One day we were talking about colorful books with images of people. My father said that such books were forbidden. But he said that colorful picture books and newspapers were sent to his father from Tiflis (Tbilisi), Baku and Kazan, where they were published. Books and newspapers with colored images of people at that time seemed to be a unique thing for children and adults, including for my father, my father's brothers. This colorful book, which was a novelty for my father, the magazines Mullah Nasriddin, Yalta-Yolt, which aroused my father's interest in satire. He did not understand some of the words in books and magazines written in Azerbaijani and Tatar languages, and learned from his

father. In 1912, Sabir Tahirzade's book "Hoop-hoopname" was published in Tiflis (Tbilisi) in the Azerbaijani language and it fell into the hands of his grandfather. Later, my father said that this book served as an incentive for writing comic stories. Often talking about the love of the book and studying it, my father recalled the events of the past. A large bookstore was located opposite the current Abror Hidoyatov Theater (probably before 1917). The same bookstore sold lithographs of the "New Century" from Tiflis, Kazan, Bombay, Calcutta, Cairo, Istanbul and Tehran. My father used to take a book from this bookstore and read it. If they read the book carefully without tearing the pages, they would hand it over for half the price and get new unread books. It turns out that in those days some lithographic books were sold. After reading them, the shopkeeper sold goods on the shelves instead of wrapping paper. Therefore, my father carefully read these books by candlelight at night, handed them over to the bookstore and received new ones. During such years of poverty, he was orphaned at the age of 9, but did not stop reading, although he took care of his sisters and was the breadwinner." His daughter, Olmos Akhmedova, also recalls how books were appreciated in the poet's family: "Where there is no book, where there is no study and effort, there is no spiritual growth, there is no perfection" [5].

The works of Gafur Gulyam himself arouse considerable interest among native speakers of the Russian language. In his poems and poems marked by bright talent, imbued with national flavor, he managed to broadly and convincingly reflect the fundamental changes in the life of the Uzbek people during the revolution. The works of Gafur Ghulam are extremely popular, his name is surrounded by universal love [1,5]. The writer's children's works are quite vivid, realistic, and have historical facts. For example, the work "You are not an orphan", studied in the general education program and in the courses of the national stream of higher education, is associated with the history of Uzbekistan. To be more precise, since the years of World War II. The story "Mischievous" is autobiographical, in which the writer recalls details from his childhood and the lives of his peers.

Each work begins with the author's idea, and its embodiment can be seen in the translation of this work. Before observing the reincarnation of the poet's artistic intent in translation, it would be advisable to determine the artistic intent of the original. The reincarnation of the author's artistic idea in translation differs from the original of the work, in the form of a chain: choice, purposefulness, interpretation, personification of imagery, formation of content. Bearing in mind the possibilities of choice, the translator chooses the original, then interprets the ideological content, reincarnates the figurative image of the source, finds the right size, trying to preserve the style of the author [6]. This order of translation is very important for conveying the expressiveness of the original language and conveying the essence of the events of the work.

Literary translation is a multidimensional and multidimensional process determined by many factors. By studying its history, one can restore and trace the origin and development of cultural and literary ties, determine the forms of literary influence, and the diffusion of aesthetic traditions. In addition, it contributes to the development of the theory of perivodology, allows us to formulate and classify its basic principles, methods and techniques as a special form of creative activity [3,38]. The successful solution of problems arising in the translation process depends, in many ways, on the talent, intuition, and skill of the translator. Therefore, translation as a process is essentially a subjective, individual phenomenon and the personality of the translator occupies an important place in this process. At the same time, Gafur Ghulam is the son of his time, his personality is formed under the influence of certain moral, historical, and cultural circumstances, and his thinking and worldview are strongly connected with the epoch and the people. These objective factors have an impact on the translation process. However, the influence is perceived in a certain proportion, that is, it is passed through the prism of individuality and changes depending on the personality of the translator, because he himself influences external influences and this is his individuality.

Conclusion. Translation skills are manifested in an adequate representation of the poetics, style, idea and other aspects of the original. It contains not only the criterion of the translator's individuality, it expresses his creative principles, individual method and is, in fact, a generalizing node of various directions of the socio-historical, national-cultural process, we can say that socio-cultural circumstances prepare the ground for the emergence of translation trends, educate the personality of the translator, who implements these trends in practice.

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