

Hamid Olimjon – A Skilled Translator

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Abstract: The role of translation in the development of every nation's literature is invaluable. Today, it can be said that the history of literature and the history of translation are equally ancient arts. The famous poet Hamid Olimjon was also a talented translator. He made a worthy contribution to the development of Uzbek literature by translating outstanding works of world literature. This article discusses the poet's translation skills.

Keywords: Translation, poetry, mastery, Hamid Olimjon, Alexander Pushkin, Prisoner of the Caucasus, freedom.

Introduction: What is translation? Why is it necessary? These questions have always remained relevant. First of all, let us briefly answer them. The National Encyclopedia of Uzbekistan defines translation as "a type of literary creativity that recreates a text from one language into another. Translation is one of the most important forms of intercultural communication. Depending on the characteristics of the original and recreated text, it is divided into literary translation, scientific translation, and other types." Why is translation necessary? Of course, it is needed to encourage peoples, nations, and states to live as friends, partners, and like-minded communities. States, peoples, and nations can never develop in isolation from one another. Just as the earth is one, the destiny of humanity and the world is also shared. In this sense, literatures are interconnected because the central subject of all literary works is the Human Being. If the theme is not noble and carries ideas alien to humanity, such a work is doomed to disappear. Therefore, every writer who takes up the pen strives to create immortal works.

The role of translation in the development of every nation's literature is incomparable. Indeed, the history of literature and the history of translation can be considered equally ancient arts. The famous poet Hamid Olimjon was a masterful translator. By translating the finest works of world literature, he made a significant contribution to the progress of Uzbek literature. Hamid Olimjon skillfully translated works by the renowned German writer George Byron,

the great Turkish poet Nazim Hikmet, and prominent representatives of Russian literature such as Alexander Pushkin, Mikhail Lermontov, Maxim Gorky, Konstantin Simonov, as well as the famous Ukrainian poet and painter Taras Shevchenko into the Uzbek language. [1] Pushkin's poetic works in major genres have been translated into many languages of the world as masterpieces of world literature. The great poet's poem The Fountain of Bakhchisarai was translated by Usmon Nosir, Prisoner of the Caucasus and the poetic drama Rusalka by Hamid Olimjon, The Bronze Horseman by Asqad Mukhtor, and the verse novel Eugene Onegin by Oybek, while at the end of the twentieth century it was also translated by Mirzo Kenjabek.

Pushkin referred to Prisoner of the Caucasus as a novella or short story. The work was dedicated to the poet's friend Nikolay Nikolayevich Raevsky (1801–1843), who participated in the war against the invasion of Napoleon Bonaparte, known in Russia as the "Patriotic War." The poem was published in Uzbek in 1937 and 1939 in Hamid Olimjon's translation. [2, p. 39]

Aziz do'stim, tabassum-la qabul etgil sen,
Bu erkinlik muzasining hadyasini:
Bag'ishladim senga quvg'in sozning sasini
Va ilhomda shirin o'tgan damlarimni men.

These lines of the work, translated with artistic mastery and passionate expression, were originally written by

Alexander Pushkin as follows:

Прими с улыбкою, мой друг,
Свободной музы приношение:
Тебе я посвятил, изгнанной лиры пенье
И вдохновенной свой досуг.

The fact that this poem was translated during the very years of repression carries a deep meaning in presenting such metaphors to readers as “the muse of freedom” and “the sound of the exiled lute,” in other words, symbols of liberty and the voice of exile.

Hamid Olimjon wrote the following preface to the 1937 edition of this poem:

“For his political poems condemning serfdom and praising freedom, as well as for his satirical works mocking the Tsar, the Church, and its representatives, Alexander Pushkin was expelled from St. Petersburg and exiled to the South in May 1820.

While in the South, the poet was deeply attracted by the poetic beauty of the Caucasus, as well as by the life and nature of the Caucasian peoples. As a result of these new impressions, the poem *Prisoner of the Caucasus* was written in 1820–1821.” [3, p. 51]

Pushkin portrayed the enchanting nature of the Caucasus region and the grandeur of its mountains and cliffs with extraordinary charm, and in turn, Hamid Olimjon translated them with remarkable artistic mastery.

Ulug' tanho u Beshtovki, boshlari tuman,
Ovul va cho'llar hokimi – besh boshli sulton
Yangi Parnasim bo'ldi-yu ruh berdi menga...
...Va ilhomning u yovvoyi asov dahosi
Sukunatning quchog'ida topmishdir makon?

In the literary translation, the name of the peaks in the Caucasus, called by the Turkic word *Beshtov*, gives the Uzbek reader a profound sense of pride and honor. The artistic descriptions of the majestic *Beshtov* as “the ruler of villages and steppes – the five-headed sultan” seem as if they are praising the greatness and magnificence of the Turkic peoples themselves.

Где пасмурный Бешту пустынный величавый,
Аулов и полей властитель пятиглавый,
Был новый для меня Парнас...
...И дикий гений вдохновенья
Таится в тишине глухой?

Alexander Pushkin himself used the Turkic words “*Beshtu*” and “*aul*” in the poem, which reflects the great history and power of the Turkic peoples in those

lands and times. During the Soviet period, these places were translated and renamed as “*Pyatigorsk*.” However, these majestic peaks of the Caucasus are still famous throughout the world by the name *Beshtov*.

In this context, the poet did not accidentally title the poem *Prisoner of the Caucasus*. Pushkin artistically expressed that he had become, in the truest sense, eternally captivated by the nature of the Caucasus, where colonial policy was being carried out, as well as by the free and independent life of the peoples living in this great mountainous land, their bravery, courage, determination, beautiful human qualities, and traditions.

The poem glorifies freedom. Hamid Olimjon wrote the following about this ideological and artistic characteristic of the poem:

“Its hero is a man who ‘destroyed all desires, dreams, and joys through a wandering life and, leaving his homeland behind, departed for distant lands in search of the blessed shadow of freedom.’ Dissatisfaction with his own life and society reflected the dissatisfaction that existed in the poet’s own heart. Through the language of the poem’s hero, Pushkin praises the freedom he himself had once admired. The hero is a man disappointed in his life and society, who travels to distant lands in search of freedom.”

Kazak, o'yga cho'mding sen nega?
O'lim cho'lidagi o'rdugoh,
Janglaringmi tushdi esingga.

In these lines, another historical word is used – “*o'rdugoh*.” This word means “military camp,” “army camp,” or “a temporary place where troops are stationed.” The scenes of bloody battles inevitably force the reader to reflect deeply. The cruel events of the wars fought for freedom come vividly to life.

Alongside freedom, Alexander Pushkin also glorified love and life. The peaceful and free way of life of people, their joyful moments, and their entertainment naturally captivate every creator. Indeed, the true meaning of human life lies in freedom and happiness.

Hayit kuni yigit-juvonlar
To'planishar, yayrashar jonlar;
Har qanchaki o'yin-kulgu bor,
Barchasini etarlar takror:

The hunting scenes of the agile and skillful mountain youths, as well as the depictions of horse riding and noisy races, are portrayed with great mastery. The translator, with inspiration and enthusiasm, creates poetic masterpieces in the Uzbek language.

In the following lines, such symbols as the quiver, bow,

arrow, winged arrow, and eagle vividly bring the hunting scene to life. This is not merely a hunt, but also a form of military training.

Bo'm-bo'sh qolar yoy to'la sadoq,
Osmon sari yo'l ochib shu choq
Qanotli o'q uchar kamondan,
Bulutlardan burgutni urar.

Bravery and the skill of striking a target accurately with a bow were considered the pride of the mountain youths. The fact that the poet himself, as a representative of the invading nation, praised and admired his opponents in struggle reflects fairness, nobility, and courage. At times, vigilant censors could use such lines against the author, accusing the poet of praising the enemy and condemning him to punishment. It was precisely because of such free-spirited and courageous poetry that the rulers of Tsarist Russia disliked Alexander Pushkin. The universal human values present in Pushkin's poetry are clearly reflected in these poetic lines.

Goh tik qoya yonbag'irlaridan
Sabrsizcha qatorma-qator
Bir imo-la qulaydilar duv,
Bamisoli bir to'da ohu,
Yerni toptab etarlar poymol,
Chang bostirib dalani, xushhol
Gurros-gurros, ovullar sari
Tapillashib choparlar bari.

The poet compares the horsemen galloping down the mountain slopes toward the villages to a herd of gazelles running swiftly down steep cliffs. The translation is extremely vivid and expressive. Such descriptive repetitions and expressions as "row after row," "they fall all at once," "trampling the earth beneath them," "covering the fields in dust," and "rumble-rumble" vividly bring before our eyes the group of riders racing across the land and the thunderous sound of horses' hooves. The artistic imagery deeply captivates the reader.

Whether the romantic monologues in Prisoner of the Caucasus are expressively recited, performed as songs, or sung on stage by dramatic actors, they pleasantly touch the heart. Hamid Olimjon rendered the Russian poet's love epic into Uzbek so naturally and beautifully that it creates the impression as if Alexander Pushkin himself had written it in Uzbek.

Oshino bo'l o'zingga tengga.
So'zlardagi yolqin, alanga,
Lablardagi otash, harorat,

Go'zalliging, jon qarashingga,
Etar vafo, qilmas xiyonat;
Mening g'amgin, so'nik ruhimdan
Ishqi uning bo'lar ming a'lo

Such beautiful words are certain to captivate and deeply move everyone. The power of talent and the ability to convey the emotional state of the characters to the reader in a touching and expressive way are clearly manifested in such translated works.

Sho'rlik qizni ko'tarib asta
So'z boshladi tutqun javoban:
"Quvg'indiman men ham, yig'lama,
Qalb azobin tatib ko'rganman.
Yo'q, sevimli etmagan yozmish;
Sevdim yolg'iz, o'rtandim tanho.
Dudli yolqinsimon, shu bo'm-bo'sh
Vodiylarda bo'larman ado..."

The confession of the young man, who was captured in battle, chained by the feet, and forced to herd cattle, is deeply tragic. Having seen no brightness or happiness from fate, he admits that he will die among these mountains, accepting the destruction of his own life. Such a person has completely lost hope in life.

Let us compare some figurative lines from Hamid Olimjon's translation with the original text.

Умру вдали берегов желанных;
Мне будет гробом эта степь;
Здесь на костях моих изгнанных
Заржавит тягостная цепь...

If we translate this four-line poetic passage word for word, it would be as follows:

Jonajon qirg'oqlardan olisda o'laman,
Bu cho'l menga tobut bo'ladi.
Bu yerda mening sargardon suyaklarim ustida
Og'ir zanjirlar zanglab ketadi.

Hamid Olimjon translated it as follows:

Aziz qirg'oqlardan ko'p uzoq
O'liklarim qolar shu cho'lda.
Zanglab ketar bu og'ir tuzoq
Quvg'in yegan ustixonimda...

As can be seen, a literary work, especially poetry, is not translated word for word. Through the expression "my dead body will remain," the meaning is conveyed

in an extremely powerful and profound way. The newly created phrase “upon my exile-worn bones” also intensifies the meaning of the poem. Pain, sorrow, and tragedy are vividly portrayed.

Although Hamid Olimjon did not divide the lines into separate stanzas in the original form, he translated the poem into four-line poetic stanzas. Each quatrain follows a complete a-b; a-b rhyme scheme, and the rhymes themselves clearly indicate the boundaries between the stanzas. If we take the lines above as an example, The line “Yo’q, sevimli etmagani yozmish” rhymes with the odd-numbered line “Dudli yolqinsimon, shu bo’m-bo’sh.” Likewise, the paired line “Sevdim yolg’iz, o’rtandim tanho” rhymes with the paired line “Vodiyarlarda bo’larman ado.” After the line ending with the word “...ado,” a new line and a new set of rhyming lines begin.

The odd-numbered lines are:

“Aziz qirg’oqlardan ko’p uzoq” – “Zanglab ketar bu og’ir tuzoq”;

The paired lines are:

“O’liklarim qolar shu cho’lda” – “Quvg’in yegan ustixonimda”...

The translation of the poem continues in this form:

Унылый пленник с этих пор
Один окрест аула бродит.
Заря на знойный небосклон
За днями новы дни возводит;
За ночью ночь вослед уходит;
Вотще свободы жаждет он.

The two lines in the original text were translated into three lines. In general, the six lines of poetry in the original were transformed into eight poetic lines in the translation.

Shundan beri qayg’uli tutqun
Ovul sirtin darbadar, sokit
Kezar edi tanho uzun kun
Va tunlarni har kun ketma-ket,
Ko’tarardi qaynoq ufqqa,
O’tar edi tunlar birma-bir
Va g’amzada bechora asir
Qutulishni kutardi yo’qqa.

In the Russian text, the word “zrya,” which expresses a state and result meaning “in vain” or “uselessly,” was omitted in the translation. It could have been translated as:

“Kunlarga ergashgan yangi kun

Botib ketar behuda ufqqa.”

In this context, the emphasis is not on the heat of the horizon, as rendered by the translator, but rather on the meaningless passing of the days.

Мелькнет ли серна меж кустами,
Проскачет ли во мгле сайгак, —
Он, вспыхнув, загремит цепями,
Он ждет, не крадется ль казак,
Ночной аулов разоритель,
Рабов отважный избавитель.
Совет... но все кругом молчит;
Лишь волны плещутся, бушуют,
И человека зверь почует,
В пустыню темную бежит.

In the poem, we compared how these striking lines, which immediately capture the reader’s attention and depict the sudden fright and flight of mountain deer upon encountering a human being, were translated. If rendered as:

“To’qayda yalt etarmi ohu,
Tunda sakrab qocharmi sayg’oq, —
Shaldiratar zanjirin, yohu,
Poylar, po’sib kelarmi qozoq?”

the psychological state of the hero might perhaps have been expressed even more vividly.

Hamid Olimjon translated it as follows:

Ko’rinarmi butoqlar aro
Tog’ echkisin sharpa-qorasi,
Qorong’uda sakrarmi sayg’oq,
Cho’chir yangrab kishanin sasi,
Ko’z tutadi: kirarmi kazak —
Kechalarning omonsiz sho’ri,
Qullarning xaloskor g’amxo’ri
Chaqiradi... Jimjitdir har yon,
Hayqirardi faqat to’lqinlar
Va insonni yovvoyi hayvon
Sezib qolib o’zini urar
Qora sahro qo’yniga tomon.

The “kazak,” or “Cossack,” who unexpectedly attacks the villages under the cover of night, does not, as translated by the translator, bring disaster to the nights themselves as “the merciless sorrow of the nights,” but rather to the villages. In the following lines as well, some of the subtle expressions of the original text appear somewhat weakened in translation. In trying to preserve the rhyme scheme strictly, the

translator seems to have sacrificed certain other aspects.

The lines “И человека зверь почуя, В пустыню темную бежит” were translated as:

“Va insonni yovvoyi hayvon

Sezib qolib oʻzini urar

Qora sahro qoʻyniga tomon.”

At first glance, everything seems fine. However, the Russian phrase “пустыню темную” was translated literally as “qora sahro” (“black desert”). This resembles the way some people incorrectly translate the Russian expression “Приятного аппетита” as “Yoqimli ishtaha.” In Uzbek, the phrase “Osh boʻlsin!” sounds much more natural, sincere, and culturally appropriate than “Yoqimli ishtaha.” Therefore, it would have been preferable to translate “qora sahro” as “night desert,” “dark desert,” or “gloomy desert.” Or the translator could have creatively coined another phrase expressing that atmosphere.

CONCLUSION

In conclusion, there are many instances where the richness of Uzbek semantic nuances, sentence structures, combinations of words, and natural Uzbek expressions were weakened because the translator became overly dependent on the Russian language. Such situations often occur when a translator knows the source language extremely well. For example, a person who speaks Russian very frequently may begin to think in Russian as well. As a result, the translator becomes convinced that the literary work is being correctly translated into Uzbek.

At the same time, it is undeniable that Hamid Olimjon’s artistic mastery shines brilliantly throughout the translation.

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