

WILLIAM SHAKESPEARE'S SONNETS IN TRANSLATION OF RUSSIAN AND UZBEK POETS, S. MARSHAK AND KHURSID DAVRON

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Abstract

This article illustrates the analysis of the translations of William Shakespeare's sonnets into Russian and Uzbek languages. The aim of this work is to determine the peculiarities of the poetics of Shakespeare's sonnets in translation into Russian and Uzbek. Achieving this goal led to the solution of the following tasks: consider different translations of the same sonnet into Russian and Uzbek, compare translations of sonnets by Russian poet Samuil Marshak and Uzbek poet Hurshid Davron, to identify differences and "intersection points" in the transfer of the image when translating sonnets into Russian and Uzbek. The focus of the research is sonnet 29. The main research method is comparative analysis, also used are the method of analysis of dictionary definitions and discourse analysis. The relevance of the work is determined by the need for further study of the poetics and aesthetics of Shakespeare's sonnets in translation into Uzbek and identifying the specifics of the translation made directly from the original language, in comparison with the translation made into Russian. Different perceptions of the main idea of the sonnet by two poet-translators cannot be the subject of criticism about the "incorrect" translation. Translation is always individual. Poetic translation serves to strengthen the spiritual and cultural ties between peoples. It enriches the literature of any language, contributes to its development. And all these factors should orient the translator towards the creation of "masterpieces" of translation, which can enrich not only the inner world of readers, but the national culture as a whole.

Keywords: Sonnet, permutation of words, direct translation, original text, kingdoms, lark, analysis, interlanguage, cognitive theory, Uzbek translation, Russian translation.

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INTRODUCTION

In Uzbekistan, translation also developed at its own pace. Uzbek translators have shown and continue to show particular interest in European literature and poetry. Of particular interest was the work of the great English playwright W. Shakespeare. Thanks to the hard work of Uzbek translators and linguists, Shakespeare is no stranger to the Uzbek people, he is revered and loved here. The works of the great writer have been translated into many languages of the world. The Uzbek language was no exception. If we talk about translations of his works, the tragedy of Hamlet was translated the most. For example, it was translated into Uzbek three times. The first time the translation was undertaken by one of the great poets of the time Chulpon in 1934. And in 1948, the writer and translator M. Shaykhzad translated Hamlet into the Uzbek language for the second time.

The third translation belongs to J. Kamol, which was made in 1991. It is known, the first two translators did not speak English and translated using the intermediary language, which, naturally, was the Russian language. As for J. Kamol, he translated directly from English. As a result, it is interesting to look at the translation of the monologue of Hamlet. For example, take the famous phrase from the monologue: To be, or not to be: that is the question. Chulpon translates this as: Ё ҳаёт, ё ўлим, масала шунда (literally: "Either life, or death, the question is this.") And in the version of M. Shaikhzada, the translation looks as follows: «Тирик қолмоқ ё ўлмоқ? Шудир масала!» (literally: "Stay alive or die? That's the question!")

The translation by Jamol Kamol sounds like this: «Ё ҳаёт, ё мамот: масала шундоқ (literally: "either life or death. Here is the question") [7, Kholbekov].

An enormous contribution to the translation of Shakespeare's works into the Uzbek language was made by the unsurpassed translator Maksud Shaikhzada. Maksud Shaikhzada, who did not speak English, used an intermediary translation (in this case, a Russian translation). But no matter how proficient the translator

was, the use of the intermediary language in the translation had an impact. And therefore, knowledge of the language in which the original is written is a prerequisite. But, in spite of all this, the works translated by Maksud Shaikhzada are now read with great interest. What skill a translator must possess in order to translate a work without knowing the language of the original. At the same time, not just translate, but translate with dignity. Through his translations, he was able to convey in the Uzbek language those images, characters, the atmosphere of that time, the idea, the reality inherent in the work. Vivid examples of this are the translations of Hamlet and Romeo and Juliet. The tragedy "Hamlet" is truly one of his most significant works, the work on which he began in the 30s. The first translation of this Shakespearean tragedy appeared in 1948, which, after 12 years, i.e. in 1960 was redesigned [6, Tajiev].

Shakespeare's sonnets were translated into Uzbek in 1964. And here the palm of inequality which belongs to M. Shaikhzada. He did not immediately began translating Shakespeare. Before embarking on this business, for many years he studied the work of representatives of ancient Greek literature - Aeschylus, Aesop and others. In 1964-1966, M. Shaikhzada translated several Shakespeare's sonnets into Uzbek language. But he was not the only one who was interested in translating the sonnets of the great poet. One of the distinguished translators of the time, Yusuf Shomansur, was also involved in the translation of Shakespeare's sonnets. In 1978, he first published the entire canon of Shakespeare's sonnets. The Uzbek translations of the sonnets included in this collection are based on the translation of S. Marshak from English into Russian [3, Odilova].

Translation works of M. Shaikhzada enriched the treasury of Uzbek literature. Maksud Shaikhzada - is an artist with individual characteristics, he created his own translation school, which many young translators became adherents.

Before independence was declared in Uzbekistan, the Russian language played an important role in familiarizing Uzbek readers

with the masterpieces of world literature. Many works were translated precisely through Russian. But in the subsequent analysis, we will consider the direct translation of the sonnet from English.

MATERIALS AND METHODS

Analysis of the translation of 29th sonnet from English into Uzbek (direct translation).

In this sonnet, the poet reflects on his fate, on his situation, and thinks about his friend, who is always dissatisfied with him. After reading the first lines of the sonnet, we understand that the poet is in despair, it seems that he is in a hopeless situation, he has lost faith in himself and, with the hope of finding a way out, turns his gaze to heaven. But the silent sky cannot help in any way. The

poet curses his fate, those who are richer or smarter than him, and all this arouses in him a sense of contempt for himself, he hates himself. And suddenly he remembers his friend, and he is inspired by these thoughts, his soul becomes calm and easy. His soul sings and rejoices. His love gives the poet joy; it seems that his life is again filled with meaning. And then he understands the whole value of his love and that it is his love that is his true wealth, that it is above all, and he will not exchange it for any kingdoms or money.

When analyzing the translation of 29th sonnet from English into Uzbek, we will use the translation option of Khurshid Davron. [8, Kh. Davron] It should be noted that he translated the sonnet directly from English, by passing the intermediary language.

<p>When in disgrace with Fortune and men's eyes, I all alone bewep my out- cast state, And trouble deaf heaven with my bootless cries, And look upon myself and curse my fate, Wishing me like to one more rich in hope, Featured like him, like him with friends possessed, Desiring this man's art and that man's scope, With what I most enjoy contented least; Yet in these thoughts my- self almost despising, Npaly I think on thee, and then my state (Like to the lark at break of day arising</p>	<p>Когда в раздоре с миром и судьбой, Припомнив годы, полные невзгод, Тревожу я бесплодную мольбой Глухой и равнодушный небосвод И, жалуясь на горестный удел, Готов меняться жребием своим С тем, кто в искусстве больше преуспел, Богат надеждой и людьми любим, Тогда, внезапно вспомнив о тебе, Я малодуше жалкое кляню, И жаворонком, вопреки судьбе, Моя душа несется в вышину. С твоей любовью, с памятью о ней Всех королей на свете я сильнеей.</p> <p>Translation of S. Marshak. [5]</p>	<p>Qismatu dunyodan bo'lib norozi, Holimga achinib yig'layman o'zim, 'Nega sen mendan hech bo'lmayсан rozi?' — Deb sassiz falakka tikaman ko'zim. Shunday dam erk ber- ib aldoq hislarga, Telbaday goh yig'lab, goho kulaman. Yig'lab kulamanu baxtli do'stlarga, Omadli do'stlarga hasad qilaman. Nogoh eslaymanu chehrangni tuyqus, Ojiz tuyg'ularim uzra uchaman,</p>	<p>Dissatisfied with the fate of the world, Crying alone over my miserable look Why are you always unhappy with me? With these words I look into the silent sky Giving a sense of freedom to deceiving thoughts at this hour Now laugh, then cry like crazy Crying I laugh and envy happy, lucky friends But suddenly remembering your appearance Flying over my powerless feelings Face to the sun, face to happiness Flying like a lark, hug morning Your love is so priceless I won't even trade for kingdoms. Literal translation of Kh. Davrons translation by N. Burieva.</p>
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<p>From sullen earth) sings hymns at heaven's gate; For thy sweet love rememb' red such wealth brings</p> <p>That then I scorn to change my state with kings.</p> <p>W. Shakespeare [4]</p>		<p>Quyoshga yuzma- yuz, baxtga yuzma-yuz To'rg'aylarday uchib tongni quchaman. Sening muhabbating shuncha bebaho, Alishmasman toju taxtlarga hatto!</p> <p>Translation of Kh. Davron.</p>
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RESULTS

The same work can be translated several times by several people. And every time the result does not cease to amaze us. For example, a work that was translated in the 19th century will be different from a translation that was carried out in the 20th or 21st century. Definitely, one should not forget about the individual features of the translator. Everyone sees the world in their own way. Therefore, the perception of each will be individual.

According to Ieronim Stridonskiy, "we must translate not words, but thoughts." [1,240, Barkhudarov] This approach is especially relevant when it comes to translating poems and sonnets. There is an idea, a message, or even a whole story in the verse. In the translation process, one cannot do without omissions, without lexical additions. We can observe the same picture when translating 29th Shakespeare's sonnets from English into Uzbek. Separately, it should be said about the rhythm of the sonnet. During the translation, the rhythm was preserved and when reading it is impossible not to notice this. The translator followed the rhymes and it looks like this: 1 and 3, 2 and 4. The melody of the sonnet, which played an important role in exerting an aesthetic effect on the reader is felt. In other words, the preservation of the author's rhythmic pattern, an important tool for ensuring phenomenological identity.

DISCUSSIONS

If we consider the level of syntax, it can be noted that when translating this sonnet, there is often a rearrangement of parts of the sentences:

I all alone beweepe my outcast state....

Holimga achinib yig'layman o'zim

And when translating into word-to-word Russian «я в полном одиночестве оплакиваю мое положение отверженного», "I mourn in complete solitude my position as an outcast." And in Uzbek we observe the following: subject "I" stands at the end of the sentence «o'zim», while «my outcast state» is at the beginning of the sentence «Holimga achinib».

There are several such examples. And the choice of a translator is not accidental here. With such a permutation of words, the translator was able to maintain the rhyme and melody of the sonnet.

In the following lines we observe different perceptions of the sonnet context by Russian and Uzbek translators.

And trouble deaf heaven with my bootless cries,

And look upon myself and curse my fate,

Тревожу я бесплодную мольбой

Глухой и равнодушный небосвод

The translation of S. Marshak.

Nega sen mendan hech bo'lmayсан rozi?' —

Deb sassiz falakka tikaman ko'zim.T

he translation of Kh. Davron.

Why don't you ever agree with me?'

Saying this, I stare into the silent sky.

Kh. Davron's sonnet translated by N. Burieva.

The English word "deaf" means "глухой." Translated by S. Marshak firmament "deaf and indifferent." Although the original did not contain the word "indifferent." The sky, it is dull, it does not hear his prayers. It is indifferent to him. The sky does not want to answer his tears.

In the Uzbek translation of the same phrase, we see that the translator translated the word "deaf" as "sassiz" ("silent"). In this case, the sky cannot speak. Maybe it hears the poet's prayers, maybe it wants to help him, point out a way to solve his problem, but it cannot answer him.

The translator used a lot of translation transformations. Starting from the first lines, we can notice this.

The phrase "men's eyes" (in people's eyes) was translated into Uzbek as "dunyo", which means "peace". As we see, in this case we used the technique of semantic development or the technique of generalization, since "in the eyes of people" in this context means "in the eyes of other people, in front of the whole world." The word "world" replaces the word "people".

In the next sentence, we observe the use of complex transformation (omission, addition, substitution are encountered here).

And look upon myself and curse my fate.....

Deb sassiz falakka tikaman ko'zim...

The literal translation of this Uzbek sentence into Russian will be: «Говоря так, смотрю в безмолвное небо», "In saying this, I look into the silent sky." And the literal translation from English into Russian looks like this: «И смотрю на себя и проклиная свою судьбу». "And I look at myself and curse my fate." In this case, the Uzbek translator omitted the second part of the sentence: curse my fate.

Also in this sentence we see an example of lexical addition. The translator added the word "heaven," although it was not in the original.

Wishing me like to one more rich in hope,

Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
W. Shakespeare

И, жалуясь на горестный удел,
Готов меняться жребием своим
С тем, кто в искусстве больше преуспел,
Богат надеждой и людьми любим,
The translation of S. Marshak.

Shunday dam erk berib aldoq hislarga,
Telbaday goh yig'lab, goho kulaman.
Yig'lab kulamanu baxtli do'stlarga,
Omadli do'stlarga hasad qilaman.

The translation of Kh. Davron.
Such relaxation gives free rein to deceptive feelings,
I cry and laugh like crazy.
Crying and laughing to happy friends,
I envy successful friends.

Literal Translation by N. Burieva of Kh. Davron's translation

If you look at the Uzbek translation of the next quatrain, you can see that it is much different from the original. The translator literally transformed the vocabulary and syntax of the quatrain. He literally created his sonnet. Here we find words that were not in the original: "kulaman" (laugh), "erk berib" (giving a sense of freedom), "aldoq hislarga" (deceptive feelings). But, despite all these changes, the translator managed to preserve the ideological content of this part of the sonnet and convey its meaning to the Uzbek reader. The poet in this case expresses his desire to be like those rich or beautiful people, he envies them. At the same time, he feels "his insignificance" in front of them.

If we compare the Russian and Uzbek translations of the sonnet, we see that in the Uzbek version the poet "crying and laughing" ("yig'lab kulamanu") envies others, he openly expresses this envy to others. Although the original did not contain the word "laughing" ("kulamanu"), but that is how the translator felt these lines. Obviously, the translation is free. However, regarding to translation as any attempt at interlanguage communication in the definition proposed by the cognitive theory of translation (see [Voskoboinik, 2007]), the translation of H. Davron with all reason should be taken as such. The translator felt these lines in such a way, that he found them in his experiment of experience and conveyed the original image he saw in this way in the target language, in the Uzbek language.

If you look at the translation of S. Marshak, he does not express openly his envy of others, he only wants to "change his lot / With one who is more successful in art, He is rich in hope and loved by people." The idea of envy is hidden under these lines.

The following quatrain is also a proof that each translator "feels" in his own way the reality that is described in the sonnet.

Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state
(Like to the lark at break of day arising

From sullen earth) sings hymns at heaven's gate;
W. Shakespeare

Тогда, внезапно вспомнив о тебе,
Я малодуше жалкое клянусь,
И жаворонком, вопреки судьбе,
Моя душа несется в вышину.
The translation of S. Marshak.
Nogoh eslaymanu chehrangni tuyqus,
Ojiz tuyg'ularim uzra uchaman,
Quyoshga yuzma-yuz, baxtga yuzma-yuz
To'rg'aylarday uchib tongni quchaman.

The translation by Kh. Davron
But suddenly remembering your appearance,
Flying over my powerless feelings,
Face to the sun, face to happiness
Flying like a lark, hug morning.

Literal translation of Kh. Davron's translation by N. Burieva.

The first lines of the quatrain and the Uzbek and Russian translators translated almost the same and almost verbatim: H. Davron's translation: "Nogoh eslaymanu chehrangni tuyqus," ("But suddenly remembering your appearance"); «Тогда, внезапно вспомнив о тебе» "Then, suddenly remembering you" (translation by S. Marshak).

In the Russian translation, "soul" is represented in the image of a lark, which "contrary to its fate, rises to the heights". She is struggling with her fate and wants to change her. With such thoughts, she seeks to reach heights.

And in the Uzbek translation, the poet himself, and not his soul, "soars face to the sun, face to happiness" ("uchaman quyoshga yuzma-yuz, baxtga yuzma-yuz"), he "Flies like larks and hugs morning" ("to'rg'aylarday uchib tongni quchaman"). He flies facing the sun, facing happiness. The sun, it is bright, the image of heat is clearly present here. With its warm rays, it warms him and gives strength to fly higher and higher.

In the last two lines, Shakespeare writes that the thought of his lover's love makes him so rich and that he would "disdain to change his position with the kings." This love gives him strength, self-confidence, he becomes spiritually rich. This idea is preserved in both Uzbek and Russian translation. But the idea itself is conveyed in different words. The Uzbek translator H. Davron emphasizes that "her love is so priceless" and that he "will not exchange it for any kingdoms" ("Sening muhabbatning shuncha bebaho, Alishmasman toju taxtlarga hatto!"). She is most dear to him. And S. Marshak places emphasis on the power of love, saying that «С твоей любовью, с памятью о ней / Всех королей на свете я сильнее» "With your love, with memory of it / I am stronger than all the kings in the world". Her love gives him strength; he becomes stronger than all other people.

CONCLUSION

Different perceptions of the main idea of the sonnet cannot be the subject of criticism about the "right" or "wrong" translation. Translation is always individual.

As M. L. Gasparov correctly noted, there are no bad or good translations. No translation can fully convey the original.

According to M. L. Gasparov, the translator himself determines what to choose in the original, which, in his opinion, is the main and what is secondary [2, Gasparov]. During the analysis, we found differences in semantics, syntax, and other linguistic features when translating sonnets into Russian and Uzbek.

In translations of sonnets made by S. Ya. Marshak, we notice that the translator was able to create the image of Russian Shakespeare. Russian Shakespeare is not sharp or "ardent", it is softer and quieter. Instead of the specific images depicted in the original, S. Ya. Marshak chooses abstract images, thereby giving his translations an amazing coloring.

In the Uzbek worldview of Shakespeare, presented in the translations of H. Davron, we see that the Uzbek Shakespeare is not as bright as it was presented in the original. In the Uzbek picture of the world there is an image of a romantic hero, he is not tense, he is dreamy, but at the same time he understands all the reality that surrounds him.

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Based on the analysis of sonnet translations, we can conclude that when translating the same work into different languages, we get completely different translations, different pictures of the world. But different perceptions of the main idea of the sonnet cannot be the subject of criticism about the "right" or "wrong" translation. Poetic translation is always individual.

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