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# MARSHAK AND SHAKESPEARE: THE QUESTION OF NEW CONTENT IN TRANSLATION

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## ABSTRACT

The article is devoted to the problems of comparative literary criticism, in particular the question of Shakespeare's sonnets in the works of S.Ya.Marshak. Marshak always remained faithful to the classical traditions of Pushkin's times and protected these traditions with irresistible tenacity. The logic of the figurative structure, the deliberate adherence to verse forms, consecrated by centuries of practice, laconicism, the concentration of distinct thought and the experience settled in the word are the features of Marshakov's art. One way or another, Marshak is organically united in all his work and must be viewed through the prism of its amazingly multifaceted, but of solid talent. Without limiting himself to the traditional approach to this issue, which was based on the analysis of only the translation activity of the writer, the author speaks about the need for a system-holistic study of both original and translation creativity of S.Ya. Marshak.

**Key words:** Translation, sonnets, direct, context, ambiguity, adherence, reliability, maximalism, sociologism.

## INTRODUCTION

In the literary work of each historical epoch, the conventional-poetic principle enters into a certain combination with the individual and traditional inherited from the fathers - with the original, created by this poetic personality. Sometimes tradition almost excludes individual innovation; this is observed in the messages, odes, eclogues of consistent classicism. Sometimes, for example, in the poems of

the late romantics. the individual invention of the poet crowds out or even supplants the conventional-traditional principle altogether.

Sometimes the clash of traditional and individual principles plays a stylistic-plot role in the system of a poem or poem. I will give only one example, indirectly related to the subject of this article. In Lermontov's "Death of a Poet" two themes collide: the high world of the poet and the low, prosaic world of his murderers. For Lermontov, the sublime is identical here with the like-poetic, the base - with the prose of concrete everyday life. About Pushkin it is said (whose name is not named):

The wondrous genius faded like a beacon,  
The solemn wreath has withered.

The metaphor "poet's wreath" is a constant sign of classicistic imagery, and Pushkin himself, resorting to the usual means of this style, often uses it, not counting on its visible, directly emotional character:

So! The muses have blessed you,  
Wreaths over autumn.

### **THE MAIN PART**

Lermontov follows this tradition here. It is not without reason, that he puts side by side the two incompatible metaphors "lamp" and "wreath", which are more signals of high style than images realized by the reader's imagination. Further, however, in his own way he develops the metaphor of the wreath, opposing it with another "crown of thorns"; the murdered poet acquires the conventional features of Christ tormented by his enemies: And the former having removed the wreath, they are a crown of thorns. Twisted with laurels, put on it; But the needles are severely secret A glorious man was wounded ...

"Light", "wreath", "entwined with laurels", "crown of thorns" - these word-images belong to the age-old tradition. It is not without reason, that Lermontov speaks with deep sympathy about Lenskoye, whom he identifies with Pushkin

himself, and differs in his assessment of the romantic youth from the author of Eugene Onegin - for Pushkin, "an unknown but sweet singer. The extraction of deaf jealousy" is devoid of a tragic aura. We can say that, Lermontov sees Pushkin through Lensky, first of all, the romantic beginning is dear to him. Dantes is given with realistic concreteness of material details: an empty heart beats evenly. The pistol did not flinch in his hand. (Here even the "empty heart" is given in an unusual image sequence - "the heart beats evenly" ...)

Shakespeare's lyrical creativity belongs to the era of the English Renaissance, when the poetic tradition was powerful, but a person was already acquiring aesthetic value, the unique individual features of his emotional world. A. Anikst points out the heterogeneity of Shakespeare's poetry: "Shakespeare expresses the personal in a traditional poetic form that obeys various conventions, and in order to fully understand the content of the Sonnets, these conventions must be borne in mind".

Shakespeare himself more than once formulated his aesthetic program, which was fundamentally directed against the conventions so characteristic of the English poetry of his time. This program is especially clearly expressed in Sonnet 84:

Who knows those words that mean more  
Truthful words that you are only you?  
... ..  
How poor is the verse that did not add  
Dignity to the culprit of praise.  
But only he glorified himself in verse,  
Who simply called you you.  
*(Translated by S. Marshak)*

An equally energetic polemic is conducted by the poet in Sonnet 130, where an unconventional description of the woman he loves is directed against modern

Shakespeare's eufuists, who called the eyes the sun, the lips corals, compared the cheeks with Damascus roses, and the whiteness of the skin with snow.

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks...

See in Marshak's translation:

Her eyes don't look like stars  
You can't call your mouth corals,  
Open skin is not snow-white,  
And a strand is twisted with black wire.  
With a damask rose, scarlet or white,  
You can't compare the shade of those cheeks ...

The ending of this sonnet has the character of an aesthetic declaration; real life is more beautiful than aesthetically transformed, decorated with poetic convention, "false comparisons":

And yet, by heaven, I think my love as rare  
As any she belied with false compare.

*Marshak:*

And yet she will hardly yield to those  
Whom they slandered in comparisons lush.

Researchers compare this sonnet with an idealizing poem by Shakespeare's contemporary Bartholomew Griffin, built on supposedly sublime, traditional clichés:

My lady's hair is threads of beaten gold,

Her front the purest crystal eye hath seen,  
Her eyes the brightest stars the heavens hold,  
Her cheeks red roses such as seld have been.

Even more revealing is the comparison of Sonnet 130 with a poem by Thomas Watson in the same vein as Griffin's sonnet. article by A. Anikst "The Lyrics of Shakespeare" in the book: W. Shakespeare, Sonnets. Progress Publishers, Moscow, 1965, p. 200-202.}. Commenting on the 130th sonnet, another researcher contrasts the style of Shakespeare's sonnets with the style of John Lily, a well-known representative of eufuistic "scholarly poetry", a master of the eufuistic style (the song "Cupid and Campaspa"), and concludes: "The triumph of the" swarthy lady "over the painted mannequin of eufuists their supporters is that this is the triumph of an individual, uniquely beautiful living image over abstraction" {P. Samarin. Shakespeare's realism. M., "Science", 1964, p. 85.}.

Although, of course, R. Samarin does not deny Shakespeare's connection with eufuists ("... Shakespeare's attitude to the poetic school he disputed is not devoid of objective recognition of its merits" - *ibid.*, P. 76). It is in this paradoxical combination of the traditional and the personal, in the changeable relationship of these two principles that is the key to the stylistic system of Shakespeare as a lyric poet.

The history of Russian translations of Shakespeare's sonnets is at the same time the history of their understanding. In certain decades of the 19th century, poets-translators read sonnets as works in which a faceless tradition predominates or even reigns supreme. As you know, starting from the 1940s and 1950s, the artistic template in the original Russian poetry acquired an extraordinary prevalence and took root more and more firmly. This is not the place to analyze the reasons for this historical fact - let's just say that most of the major and minor poets of the second half of the century turned out to be adherents of a new "general style" in which individual features were erased.

Mature Marshak is a poet of the Pushkin school. His contemporaries destroyed the rhythmic inertia of Russian classical verse, created new forms of figurativeness, delved deep into the depths of corneslovy, broke away from the rational structure of the image in the name of associativity of poetic thinking, moved away from the smooth melodiousness of traditional two- and three-syllable meter to accent verse, from solemn lyrical declamation to to the exclamation of the rally, from a logical lyrical plot - to the most complex montage of figurative fragments, to the incredible combination of "distant ideas" for the last century.

Marshak always remained faithful to the classical traditions of Pushkin's times and protected these traditions with irresistible tenacity. The logic of the figurative structure, the deliberate adherence to verse forms, consecrated by centuries of practice, laconicism, the concentration of distinct thought and the experience settled in the word are the features of Marshakov's art. Here is his characteristic eight-line "Meeting on the way":

Everything blooms along the way. Spring  
The present is replaced by the summer.  
A pine tree stretched out its paw  
With a reddish scaly color.  
Pine color, breathing resin,  
Wasn't too eye-catching.  
But I said to the pine: - Good!  
And she seemed to be glad.

Marshak's pride lies in this rare accuracy of definition ("reddish scaly color"), and in the modest antiquity of the word ("tempting"), and in the absolute naturalness of the intonation movement ("And she seemed to be glad"). Of course, Blok, and Mayakovsky, and Khlebnikov, and Mandelstam, and Pasternak, and Tsvetaeva, and Bagritsky, and Tikhonov, and Zabolotsky, and Yesenin powerfully renewed verse and poetic speech at the expense of the never-before-used reserves

of the Russian language, they created new forms of verbal art. Marshak's meaning is different.

Continuing the work of I. Bunin, he restored the honor of classical poetry, disgraced by the epigones of the second half of the 19th century. Marshak is a neoclassicist, but not an epigone of the classics, he is a fighter against epigonism, one of his most powerful opponents - a colleague of Anna Akhmatova and later Zabolotsky. The originality of Marshak is in his creative adherence to the high examples of the classical tradition.

From this point of view, the role of Marshak, the translator of Shakespeare's sonnets, should be considered. To the disgraced shamelessness of the epigones, to the slandered, crushed lyrics of the great English poet, he conveyed in Russian a lively life and poetic nobility. From the point of view of historical reliability, S. Ya. Marshak can be presented with a claim: he pushes the "various conventions" contained in the original into a distant background, and sometimes even eliminates them from his text.

Well, such reproach is fair. Let us not forget, however, that the poet Marshak did not create Shakespeare in general in Russian, but his own Shakespeare, which met the tastes and artistic needs of the people of the 20th century. Marshak entered into a dispute with his predecessors, the epigones of the romantics, and this dispute was no less categorical than the dispute of Shakespeare himself with poets like Lily.

From the point of view of aesthetic fidelity to S. Marshak, another reproach can be presented: he enlightens Shakespeare's poems, brings clarity and distinctness to the contours and in such a context where the English poet has intentional darkness, multiple meaning, mysterious ambiguity. Marshak as an artist has much in common with Shakespeare, but he has also much diverges. Where Shakespeare is enigmatic, Marshak does not accept him aesthetically; he transforms the text in favor of other traits of Shakespeare's artistic style that is close to him. What is close to him?

One way or another, Marshak is organically united in all his work and must be viewed through the prism of its amazingly multifaceted, but of solid talent. In this case, the problem of "Marshak and Shakespeare" acquires its new and, of course, constructive content. Studying it important in order to expand our understanding of the work of Marshak himself. We are confident, that the outlined aspect will save its researchers from the prevailing relationship with the writer (and with others to the "Soviet" authors) the maximalism and intolerance of the new, "perestroika", vulgar sociologism that erases many of its wonderful pages from our cultural heritage.

Moreover, this will contribute to the study of the history of Russian Shakespearianism. Finally, this study is important, as already noted, for the development of these tendencies in the theory of Russian literary translation. Of course, we do not pretend here for an exhaustive solution to the problem, and in this work we will try only to outline some possible approaches to it. It seems that first of all it is necessary to pay attention to how the "Shakespearean origin" is presented in the original work of Marshak. There are few verbal signs of the Shakespearean theme in Marshak's original poetry.

One of the earliest examples is the poem "I write this dithyramb to you" (1944-1945). It begins with praise of the poet's beloved poet: I am writing this dithyramb to you, My winged horse - iambic pentameter [9. P.191]. The problems raised here by the author are very serious. This choice is both important and polemical. A.P. Kvyatkovsky believed that iambic pentameter is not very popular in Russian poetry: "The most favorite iambic sizes in Russian poetry is the iambic tetrameter. say that 80-85 percent of all Russian poems are written with four feet."

Unbelievable, but true: Marshak tried to tell us an invented him an episode from Shakespeare's childhood, he planned to make a children's story out of Shakespeare! He made an attempt to present this fictional story about Shakespeare's boy in the unpretentious rhythm of a children's counting rhyme, by means of uncomplicated children's vocabulary!

No matter how naive and even, perhaps, unsuccessful this attempt, it nevertheless, it is undoubted evidence of a unique creative experiment. Here, to a special extent, one can feel how stunningly inescapable in Marshak the pathos of the children's writer: he wanted to tell children about everything, even about Shakespeare. And another thing is understandable - how dear to him the Shakespearean note, if it made its way even in children's poetry. These are no longer slogan declarations about Shakespeare - a companion in the struggle for peace; it is a Shakespearean theme, poetically meaningful.

### **CONCLUSION**

The children's writer Marshak undoubtedly lives in his translation activities. To a large extent this applies to translations from Burns, whose poetry itself is filled with the light of affirming pathos, close to the children's poetic picture of the world. Burns is known to have been close to Marshak in the artistic organization of the rhythmic structure works. "... And here and there," wrote Tvardovsky, comparing the two poets, "the verse is clear and distinct in general and in particular; both here and there - a stanza that closes a poetic sentence, carrying a complete thought, like a song verse; both here and there - the music of repetitions, the secretive art of expressive speech from a few word counts.

Obviously it's time to move away from overly rigid boundaries between original and translated creativity as "ours" and "aliens" in the artistic heritage of the master, whose creative work is invaluable in the formation of the great power of world literature, which has absorbed the life-giving Shakespearean heritage as a wonderful cultural creation.

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