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Lingo-Poetic Analysis of the Translations of Shakespeare's Sonnet 116

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ANNOTATION

In the article, the goal of the article is to study the cognitive dissonance and re-creation of the author's purpose in the translations of Shakespeare's sonnets, translated directly from English by the Uzbek poet Jamal Kamal, and the lexical- stylistic transformations that occurred in the process of creating translation equivalents by comparing the original, Russian and Uzbek texts.

KEYWORDS: Sonnet, lexical-stylistic transformation, communicative purpose, composition, tendency, cognitive function, emotional and expressive effect, method of alliteration, pragmatic adequacy.

INTRODUCTION. 200 years have passed since the birth of Shakespeare studies. In the course of these years, despite the many explanations given to the interpretation of every word in Shakespeare's works, different opinions continue to be expressed about his language, style, and the communicative purpose of the work. In particular, there are still debates about the issue of whether it is necessary to restore the form of the work in the translation of Shakespeare's sonnets, or whether it is necessary to restore the melody and the purpose of the author of the work.

Shakespeare used the language of his time so skillfully that even the classical poets of his time, even Goethe, could not completely recreate the idea that the poet intended in his poems [1:615].

MAIN PART. Shakespeare's sonnets have been translated into many languages of the world. In particular, it is known that his sonnets were translated into Russian by poets such as D. Kuzmin, D. Shedrovichko, S. Ya. Marshak, B. L. Pasternak, and each sonnet was translated in different ways. The first examples of Shakespeare's sonnets were translated from Russian into Uzbek first by Maqsud Shaykhzada, and later by Yusuf Shomansur. In 2009, the publication of Shakespeare's sonnets by the Uzbek poet Jamal Kamal directly translated from English was a big event in Uzbek translation studies.

In this regard, in this study, we aimed to compare cognitive dissonance and author's goal in the translations of Shakespeare's sonnet 116, lexical-stylistic transformations that occurred in the process of creating translation equivalents through the original, Russian and Uzbek texts. We hope that such a study will contribute to a deeper understanding of Shakespeare's sonnets, further development of the theory and practice of poetic translation.

A sonnet is a condensed poetic form consisting of 14 lines, two rhymes, two or three rhymes. There are certain rules for writing a sonnet. Each line should end with a period and no words should be repeated, the last word should be the keyword. Also, in the first four lines of the sonnet, there should be a thesis, an antithesis, a synthesis and a climax in its development [7:412].

Shakespeare's sonnets also consist of 14 lines, the rhyme in the first quatrain is not repeated in the second line, and usually consists of three quatrains and one couplet, and it is in the last two lines that the content of the sonnet is concluded. One of the strong rules of Shakespeare's style is that it is devoted to a single theme, and that theme is established in the first line. Then the author develops this theme in the next lines, complicates it with contrasting motifs, polishes it through parallel images [9:188].

One of the compositional peculiarities of Shakespeare's sonnets is that they are composed of three quatrains and one couplet and follow a single rhyme scheme of **abab cdcd efef gg**. The composition of sonnets seems to oscillate between two tendencies. One of them is expressed in the subordination of the internal content and syntactic structures of the sonnet to the external architectural structure. The second trend, continuing the tradition of classical sonnets, divides the thematic content of the sonnet into octaves and sextets. For example, in the 116 sonnets analyzed by us, the following compositional picture is noticeable: a complex structured sentence is used at the beginning of the sonnet, and it serves as an introduction word that develops the theme of the sonnet. The second sentence is less complicated and expands the topic further. The structure of the last two lines of the end of the sonnet has a simpler syntactic form [8: 16].

METHODS AND RESULTS. First, let's talk about the author's communicative purpose expressed in Shakespeare's 116 sonnets and the peculiarities of the poet's language and style.

We will try to find answers to the following questions: What is the whole image system of the sonnet? What symbols are based on such a series of images and what conclusions do they lead to? What kind of communicative purpose does the author want to express in the sonnet? Among the Russian translations of Shakespeare's sonnets, S. Marshak's translation is recognized as the most adequate translation [3:38]. For this reason, we decided to compare the analysis of the text of the original sonnet with Marshak and his translation from the original into Uzbek by Jamal Kamal. First, let's get acquainted with the original text of the sonnet and its translation into Russian by S. Marshak:

Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds,

Or bends with the remover to remove:

O, no! it is an ever-fixed mark

That looks on tempests and is never shaken;

It is the star to every wandering bark,

Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

**Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.**

**If this be error and upon me proved,
I never writ, nor no man ever loved.**

The communicative purpose of the original text is to justify the idea that love is eternal and can withstand all tests. In this Shakespeare's situational love looks at love from his own perspective: love overcomes all obstacles. The cognitive function expressed through the text of this sonnet can be explained in the following proportion: "If love cannot withstand betrayal and life's trials, everything in the world is a lie" The cognitive function here is implemented through internal speech, and therefore this proportion can be briefly interpreted as "Love - test - poetry"

In the sonnet, the language of the poet is characterized by the following aspects:

- 1) The word love is repeated many times as the main lexicon in the sonnet. Also, the author uses the words *tempests, alteration, Time, doom, impediments* as words that evaluate real love tests.
- 2) The sonnet is rich in metaphors: love is compared to a star that guides a person, its influence is unbelievable. Time is compared to a clown.
- 3) The text is full of negative constructions: – *love is not love, O, no! Is never shaken, unknown, love's not Time's fool, love alters not with... I never write... Let me not, no man.*

According to I. V. Arnold, negation in the text of a poetic work has a more emotional and expressive effect than affirmation [2: 300].

In the text of the sonnet, this kind of negation strengthens the impression of love that covers the whole body, gives meaning to life, and is not afraid of any obstacles.

- 4) The repeated use of some words in the text of the sonnet also attracts attention. On the phonetic level, it is alliteration - Repetitions such as *Let... love... love, remover – remove, alters – alteration*, as well as synonymous repetitions are observed: *love's not Time's fool i love alters not with brief hours and weeks*. These repetitions serve to expand the theme of the sonnet, through which the author tries to prove the eternity of love.
- 5) Shakespeare uses five-syllable iambic (poetic weight); the first three-line stanza rhymes with chaparast rhymes, and the last stanza rhymes with mixed rhymes. As a result, the last two verses sound like a summary of the above thought. Moving the clause from the first example to the second line ensures that the reader's attention is directed to the point being made.
- 6) The author from complex constructions, which, that; uses conjunctions like whose.
- 7) Shakespeare uses interrelationships between phonemes, similes and metaphors that no one has used before him.

It is a rather complicated matter to completely restore such a figurative system in translation and to ensure its adequacy. The plan of expression, that is, the form expressed by words, is also important in translation. This

goes back to the problem of choosing equivalents in translation. From this point of view, let's see how the functional equivalence in the translation of sonnet 116 is restored in the Russian and Uzbek translations.

Translation of Sonnet 116 by S.Ya Marshak

*Мешать соединенью двух сердец
Я не намерен. Может ли измена
Любви безмерной положить конец?
Любовь не знает убыли и тлена.*

*Любовь – над бурей поднятый маяк,
Не меркнувший во мраке и тумане.
Любовь – звезда, которую моряк
Определяет место в океане.*

*Любовь – не кукла жалкая в руках
У времени, стирающего розы
На пламенных устах и на щеках,
И не страшны ей времени угрозы.*

*А если я неправ и лжет мой стих, -
То нет любви и нет стихов моих!*

The translation of sonnet 116 from English by the national poet of Uzbekistan Jamal Kamal:

*Икки қалб қовушмоқ истаса, унга
Монеъ бўлармидим? Асло алҳазар!
Хиёнат писандмас муҳаббатимга,
Севгимас, шамолда эгилса агар.*

*Муҳаббат –бўронли денгизда маёқ,
Нур сочар булутлар босканда қаро.
Муҳаббат- фалакда юлдуздир, порлок,
Йўл очар йўлчига тўлқинлар аро.*

*У- замон қўлида қўғирчоқ эмас,
Яноқлари қизил, дудоқлари гул.*

*Йиллар ўтса ҳамки, чарчамас, толмас,
Қора қабргача бора олур ул.*

*Сўзим хато бўлса, иқрорман абад:
Мен ёзмадим уни, йўқдир муҳаббат...*

Now let's analyze how the purpose expressed in the original, its emotional power, is restored in each translation of the sonnet.

In the translation of the sonnet by S. Marshak, the communicative purpose of the author is completely restored, but the translator introduced his own concepts that were not present in the original. And in our opinion, this version of the translation is much closer to the original in terms of tone, structure, rhyme and rhythm.

The English translation of the poem by J. Kamal is close to S. Marshak's translation. Let's compare:

*Мешать соединенью двух сердец
Я не намерен. Может ли измена
Любви безмерной положить конец?
Любовь не знает убыли и тлена.
Икки қалб қовушмоқ истаса, унга
Монеъ бўлармидим? Асло алҳазар!
Хиёнат писандмас муҳаббатимга,
Севгимас, шамолда эгилса агар.*

First, let's pay attention to the rhymes that create the melody of the poem: actually- *minds- finds; love- remove;*

In the Russian text: *сердец – конец; измена- тлена;*

In the Uzbek text: *унга- муҳаббатимга; алҳазар- агар.*

In our opinion, the poetic tone has been restored to the original level in each translation.

Now let's see how the final part of the poem, the conclusion of the last two lines, is reproduced in the translations:

*If this be error and upon me proved,
I never writ, nor no man ever loved.*

In the translation by S. Marshak:

*А если я неправ и лжет мой стих, -
То нет любви и нет стихов моих!*

In the translation by J. Kamal:

Сўзим хато бўлса, иқроман абад:

Мен ёзмадим уни, йўқдир муҳаббат...

Comparing the Russian and Uzbek versions of the sonnets, it can be said that all of them achieved pragmatic adequacy, that is, the translators correctly noticed the author's intention, restored it to the original level, and achieved the same emotional impact on the listener. Let's pay attention to the restoration of the original characteristics of the sonnet in the translations:

1) In Marshak's translation – *не намерен, не знает, не меркнуций, не кукла, не страшны, не прав, нет любви* we see negative constructions like *Such uniqueness in J. Kamal's translation of the sonnet «монеъ бўлармидим?, асло алҳазар!, писандмас, севгимас, қўғирчоқ эмас, чарчамас, толмас, ёзмадим, йўқдир»* expressed in words like and in this regard, they are not inferior to the Russian translation options.

2) In Marshak's translation, the original images were restored - rosy lips and cheeks – *розы на пламенных устах и на щеках*. Also, synonymous lines have been restored to the original level. In the translation of J. Kamal, we can see the following images that have been restored in the original: *хиёнат, шамол, маёқ, юлдуз, замон, қўғирчоқ, қора қабр*.

3. However, the alliteration method typical of the English language is not present in all language translations of the sonnet. However, the aesthetic function of the verses - poetic coloring, rhyme and rhythm - is adequately restored through the size of the poem, that is, its structure.

CONCLUSION. Sonnets by S. Marshak into Russian, J. It can be concluded that the original cognitive dissonance was eliminated in Kamal's translations directly into Uzbek by the following methods:

1. Creative exclusion (compression);
2. Giving through synonyms (compensation);
3. Adding words;
4. Dropping.

The sounding of Shakespeare's sonnets in the Uzbek language in the translation of J. Kamal was a new and important event in our cultural and literary life, and it will undoubtedly occupy a worthy place in the treasury of our poetry. In addition, a comparative study of the translation of Shakespeare's sonnets with the original text is a rich fact for researchers in the study of translation theory and in uncovering the secrets of poetic translation. can provide materials.

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