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THE ANALYSIS OF WILLIAM SHAKESPEARE'S 33RD SONNET TRANSLATIONS INTO RUSSIAN AND UZBEK LANGUAGES

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Abstract: The article describes the analysis of the 33rd sonnet by William Shakespeare, translated by Russian poet Samuel Marshak and Uzbek poet Yusuf Shomansur. Also, the advantages and disadvantages of translations into two languages are listed.

Key words: sonnet, sun, supportive, alliteration, metaphor, mystery, clouded, quatrain, rhyme, lexicology, epithet, inversion, literally, repetition.

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The great English writer William Shakespeare has lived in the heart of the readers for centuries. His work such as his life, is rich in secrets, that are still have not been revealed by researchers. Over a century and a half, many poets, researchers and translators have been trying to disclose those enigmas and translate into other languages. Probably, this is the reason why Shakespeare is great, because each researcher creates new horizons for his work while process. His lyric poetry, precisely his sonnets, have long been one of those controversial issues.

Sonnet - a special form of poetry,

which began to be widely used in the beginning of XIIIth century. In the XIII-XV centuries this type of lyrics began to be widely spread in Italy. The prominent poets of those centuries such as Dante, Petrarka elaborated its form. In the 16th century, this new form of the sonnets passed from Italian poets to Spanish, French and English poets. In our article, we analyze the 33rd sonnet of William Shakespeare and its translations into Russian and Uzbek languages as a separate completed work and observe the enrichment and withdrawal of meaning in translation.

Original version by W. Shakespeare:

*Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:
Even so my sun one early morn did shine
With all triumphant splendor on my brow;
But out! alack! he was but one hour mine,
The region cloud hath mask'd him from me now.
Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.*

*The translation of S. Marshak
Я наблюдал, как солнечный восход
Ласкает горы взором благосклонным,
Потом улыбку шлет дугам зеленым
И золотит поверхность бледных вод.
Но часто позволяет небосвод
Слоняться тучам перед светлым тронном.
Они ползут над миром омраченным,
Лишая землю царственных щедрот.
Так солнышко мое возило на час,
Меня дарами щедро осыпая.
Подкралась туча хмурая, слепая,
И нежный свет любви моей угас.
Но не ропщу я на печальный жребий, -
Бывают тучи на земле, как в небе!*

*Literal translation into Russian:
Достаточно много восхитительных рассветов я
Приукрасивших вершины гор державных взором,
Золотистым ликом целовавших зелёные дуга,
С помощью небесной алхимии, покрывавших золотом бледные потоки,
Безмянное (солнце) позволяет самым тёмным тучам плыть
Ужасною грядой по её божественному лику,
И от заброшенного мира его лицо прячется,
И крадётся невидимое к западу с этим позором:
И точно так моё солнце одним ранним утром светило
Со всем -побеждающим великолепием на моём челе
Но, увы! Оно было моим лишь час.,
Облако этой страны скрыло его от меня теперь
И всё за это моя любовь не будет призирать
Уж лишь если небесное светило запятнано, то и
Солнце земли может запачкаться.*

*The translation of Uzbek poet Yusuf Shomansur from Russian:
Кузатдим: субҳидам чиққанда қуёш
Тоғларнинг бошини силаб, эркалар.
Сўнг зумрад ўтлоққа жилмайиб нурпош
Сувлар симобига юргизади зар.
Аммоки, офтобнинг тахтини бирдан*

*Булутлар қоплайди тенгиб самода,
Ерни жудо этиб шоҳона нурдан
Урмалайди дунё узра ғамбода.
Менинг қуёшим ҳам балқди бир соат
Сахий шугласига тамоm ғарқ этиб.
Сўнг қора булутлар ташлагач зулмат
Нозик ишқим нури сўнди ярқ этиб.
Нолмам тақдирдан норози бўлиб:
Кўкда ҳам, ерда ҳам гоҳ ҳамроҳ булут.
The word by word translation of the sonnet into Uzbek:
Кўрганман жудо кўп ажойиб тонглар
Тоғ учларин улуғлаб ҳукмрон нигоҳ ила
Ям-яшил майсани ўпиб зар юз билан
Сеҳрли алхимия ила безаб ранглар оқимни
Тим қора булутларга руҳсат бериб сузмоққа
Ва танҳо дунёдан яшириб ўз чиройин
Шу шармандаликла ғарбга йўналар пинҳона
Шундай бўлсада бир саҳар порлади менинг қуёшим
Қошим устида бутун ғолиблик савлати ила
Лекин афсус! У эди меники бирдам
Бу юрт булутни яширигандир уни менам
Шу муҳаббат учун у камситилмас ҳеч қачон
Самонинг чироғи доғланган онда, доғланар ернинг қуёши шунда.*

So, first we have to analyze the sonnet from phonetic point of view. In the English version, the alliteration, or in other words - the repetition of resonant explosive sounds "G" and "D" in the first four quatrain gives sensitivity and power to the sonnet. In the second quatrain conversely, we can see the slipping sound "S", which produces unpleasant background of sound that is related to its content. In the Uzbek and Russian translations of the sonnet the alliteration of "G" and "D" does not exist, subsequently efficiency and strength disappeared. In Russian version the alliteration of sonorous sound "L" is intended to create melody and joins interdependent alliteration of words like "солнечный, ласкает, благосклонным, улыбку, луга, бледных" (sunny, pet, benevolent, smile, meadows, pale) which are

considered lexically neutral words. In Uzbek version we can observe alliteration of slipping sounds "C" and "3". The purpose of alliteration of these sounds in the first quatrain is not to intensify the sensitivity and strength. However, in English version, lexically and emotionally strong words like "Glorious, Golden, Meadow, Green, Gilding" create suffice glowing character.

In English version the rhythm of sonnets is abab, cdcd, efef, gg. In Russian version it is different: abba, cdcd, efef, gg. In Uzbek this rhythm fits to original one, i.e. English version. In Russian translated sonnets the length of lines and volume are unchanged as in original verse. Nevertheless, the loss of original rhythm does not display the depression of the reader while reading. In Uzbek version we can see that this sense is saved. Now it

is turn to analyze the sonnet in terms of lexicology:

In English version the "sun" as an object was intensified with the help of stylistic device as inversion, but we cannot see it in Russian version. Hence, the character of sun loses its power. Uzbek poet also described with simple word "yesh" (sun), so in both translations the efficiency and power as in English version was lost. In English version, with the help of epithets (Epithet is a descriptive literary device that describes a place, a thing, or a person in such a way that it helps in making its characteristics more prominent than they actually are.) like "glorious, sovereign, heavenly, celestial" was created the image of "bright divine light". In Russian language this image was softened mere with two epithets "царственный" (royal) and "благосклонный" (benevolent). Only the second epithet is impressive. In Uzbek this character is expressed with the word "yesh" (sun). This is just small part of total meaning of original sonnet, apparently the meaning is not conveyed properly. In English version the words "sovereign, glorious and others" are used as the tools of quality rather than attitude, however the word "благосклонный" (benevolent) passes the meaning of attitude. In Russian translation of the sonnet the image of sun is described via metaphoric tool "светлый трон" (bright throne), yet it is no so effective as in English version, because the adjective "светлый"

(bright) is neutral in terms of emotional expressions.

In Uzbek version the image of sun is conveyed by method of emulation, with help of words "Шо?она нур" (royal light). This is where the loss of the meaning in the translation of the sonnet from English into Russian and from Russian into Uzbek, consequently we are going to emphasize that it is obvious while comparing genuine with Uzbek translated version. The same situation we can notice in depicting in image of clouds. In English verse the clouds are illustrated via emotionally colorful epithets like "basest, ugly". At the same time in the Russian translation of the sonnet the image of clouds is neutral and commented with the word that is partially moved from one object to another. Basest clouds -миром омрач?нный (peace darkened). In Uzbek translation we do not encounter any method or tool, the clouds that are described with epithets basest, ugly are just translated as black clouds. As a result, the contrast between sun and clouds and the poet's attitude towards these two notions is weakened. In my point of view, this issue is essential, because in the succeeding lines the author compares the characters of friendship and love to the sun and the image of rigours to clouds.

In the third quatrain the Russian epithets "хмурая, слепая" (dull, blind) are not proper to the lexical meaning of the word Basest:

1) Низкий, неизменный, подлый. (low, constant, foul) 2)

Неблагородный, простой (base, simple)

1) Паст, тубан, разил. (low, lower, abusive) 2) Пасткаш, ярамас, нокас. (scum, misery, base)

These words in comparison to the word "black" produces substantially strong meaning. The word "ugly" in translation into Russian conveys the following meanings: уродливый, безобразный, скверный, опасный. In Uzbek it conveys the following meanings: хунук, кГримсиз, бадбашара.

The word combination in the sonnet "But out, alack!" in Russian version translated "но увы" in Uzbek version "лекин, афсус" and namely these combinations increases emotional colour of the quatrain. Unfortunately, we do see them neither in Russian nor in Uzbek versions of the sonnet. After the whole analysis of the 33rd sonnet we can come to conclusion that it was created in two ways, that are metaphor and repetition, which are obvious in the last two lines by repetition of the image "sun": first time with the help of metaphor, next time in its right meaning like the verb "strain". In Russian

translation the metaphor method is replaced with ordinary emulation. In Uzbek we can also witness that "шо?она нуп" word combination is intended to make emulation.

In conclusion, the translation of the sonnet into Russian and Uzbek has no English language power and efficiency. Therefore, the quote of Belinsky "translator is primarily obliged to give the spirit of creativity" is far away from reality. The thought of V. Golishev "In translation the letter and syllable has the same value as spirit" is the proof of aforementioned examples. Concentrating in only letters and syllables infringes the spiritual value, moreover the translation of mainly letters and syllables is ignorance. It is sensibly to attain both types of translation, because the spirit has no sense without proper letters and syllables... i.e the translator should fit to the author. S. Marshak and Yusuf Somansur did not fit to Shakespeare. Because Marshak's translations were intended for Russian readers and he kept in mind Russian preferences and predilections and Yusuf Shomansur translating Marshak's translations repeated his mistakes subconsciously.

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