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## COMPARATIVE ANALYSIS OF TRANSLATIONS OF SHAKESPEARE'S SONNETS

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### ABSTRACT

This article discusses the secrets of the art of translation and the requirements for a translator. Opinions of world and Uzbek scholars regarding poetic translation are analyzed. Direct and indirect translations of Shakespeare's sonnets, considered masterpieces of world literature, and their achievements and shortcomings are listed. The translations of Maqsd Shaikhzade, Yusuf Shomansur, Jamal Kamal are comparatively studied.

### KEYWORDS

Poetic translation, image, form, style, rhyme, Naumenko, Gumilyov.

### INTRODUCTION

Translation is the art of reinvigorating the work created by another creator, reviving it in another language, infusing the translator's "I" and worldview. We learned about the way of life of nations and their spiritual level through the translations that translators painstakingly re-arranged. Since ancient times, the translator has been entrusted with a huge and arduous task. He should be familiar with history, religion, literature, and

it is necessary and necessary to have a perfect knowledge of the language of the work he wants to translate. Georgian writer Otiya Ioseliani says: "a translator should know how to dive into the world of a foreign author and confirm his own interpretation" [1], and urges the translator not to betray himself.

S.F. Goncharenko emphasizes the burden of the translator in the process of literary translation. He



states that poetic translation is "a translation of a poetic text created in another language using a poetic text in the target language." In this case, the task of the translator is to create such a poetic text that is conceptually and aesthetically equivalent to the original text. [2]

Poet-translator S.T.Lukach defines poetic translation as "an alloy of two persons, the author and the translator." According to him, it is not enough for the translator to know the original language for the work of the poetic translation, he must get into a strange environment. In other words, the translator must "feel" the language.[3]

According to the master translator M. L. Lozinsky, when translating a poem into another language, the translator should take the place of the author, he should take the place of the author, using the same language, rhythm and style as the author of the original text. But at the same time, the translator must remain true to his word. [4, 92]

Important issues related to the translation of poetic texts have always been in the eyes of world scientists. For example, O. V. Naumenko classifies three problems that the translator faces when translating poetic texts [5, 88-128]: The first feature is related to the preservation of national identity. It is known that the poetic text reflects the concrete reality of the people. Using the language of the same people, the translator

creates images. Therefore, the translator must adhere to the unity of form and content in order not to deprive the poetic text of its national identity.

The second feature is the preservation of the "atmosphere" of the period when the poetic work was created. In such a situation, the task of the translator is to convey the atmosphere of the original text, which allows the readers of this text to feel the same atmosphere and the same attitude.

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The next feature of poetic translation requires a choice for the translator: It is necessary to make the translation more accurate, that is, to keep the form or translation as natural sounding as possible, that is, to emphasize the ideological content of the text.[6]

In his works, Gumilyov thinks that the translator should follow a number of criteria in the process of translating

poems. It specifies the following requirements for translating poems:

1. Choosing an image. The translator chooses which words are best to use to convey the image the author has created. Through this, the image of the author is revived.

2. Choosing a form, that is, determining the exact number of verses. In this case, the translator does not have the right to omit a certain part of the form without changing it.

3. Studying the author's style and unique way. The translator should pay special attention to the author's skill in using words. He must have the ability to carefully notice his style, which distinguishes him from others.

4. Form transfer. In each language, poems are written in a unique and appropriate form, and it depends on the skill of the translator to make it easier and more resonant in another language.

5. Match the rhymes. In order to preserve the rhymes used by the author, it is necessary to study the nature of the rhymes in that language and compare it with the native language.

6. Special styles. Parallelism and repetitions, which help to increase the melodiousness and pathos of poetic texts, should always be kept in the center of

attention. Because in addition to increasing the pathos of the poem, they also carry a high semantic meaning.

7. Weight selection. In each language, the weight is chosen based on the culture of that nation. A poem is created in this weight. The translator should start the poetic translation after studying the possibilities of the weight used by the author.

Gumilyov considers the above stages one by one and assigns to the translator the tasks of not only skillfully translating the poetic text, but also becoming a mature poet, a good researcher and critic.[7]

Uzbek scientists also pay special attention to the art of translation, set a number of requirements for translators based on world standards. In an interview with Khurshid Davron, a mature translator and literary critic Ibrahim Gafurov evaluates translation as follows:

"Translation is a means of communication in the purest sense. It brings together different cultures on earth, enriches national cultures with non-stop mutual experiences and discoveries. Culture is destroyed if it is cut off from cultures. There are many examples of this in human history. All the cultures that disappeared were separate from others. In addition to being a means of communication, translation is a wonderful development factor for humanity" [8]. Safarboy Rozimboyev, doctor of philological sciences: "Personal creativity is created by the search for ideas, and translated works are created by the search for suitable

words. Because the work to be translated contains a ready thought, a ready idea, a ready concept. The translator has to find a logically deep word for it, which can be expressed in a form and a beautiful way. The choice of words is a creative process that depends on the artist's vocabulary, sharp taste, and delicate taste. Therefore, every artist who decides to translate should be an intelligent person with high taste and mastery of vocabulary and the art of words[9]," he said. Noting that scientific and literary translations had a high place in the creative search and development of world literature by the representatives of the new national culture, in particular, from Abdulla Kadiri to Abdulla Oripov and Erkin Vahidov: Genres, colorful and bright poetic image expression tools made their work extremely attractive. Dante, Shakespeare, Byron, Saadi, Hafiz, Goethe, Pushkin, Tolstoy, Dostoyevsky... came to Uzbek literature through their work. Abdulla Qahhor even "put on Chekhov's glasses". According to Yesenin, Mayakovsky's melodies sounded like thunder," he enumerates the updates that came through the translation.

When the translator addresses the work of a representative of a foreign nation, foreign language, culture, he is entrusted with a great responsibility. The translator introduces the author of the work to readers, readers with different life experience, people with different life experience, lifestyle and national psychology. If the translator is highly qualified, knows

the language, the history and culture of the language well, feels the "pulse" of the work, he can fully convey the main idea conveyed by the author in the work [10,27].

Uzbek readers have enjoyed the best examples of world literature through the possibilities of the art of translation. Our poets and writers turned to new forms for translations. They were able to create our national literature filled with the treasures of world literature. Askad Mukhtar, Hamid Ghulam, Ramz Bobojon, Azod Sharafiddinov, Adil Yaqubov, who treated translation as a serious creative work, did not fail. The best masterpieces of world literature have been translated. Erkin Vahidov translated Yesenin's poems with magical kinship and soul. Reference was made to the works of Shakespeare. It must be admitted that the translation of Shakespeare's sonnets was a special event in Uzbek literature.

At first, in 1965-66, Maqsud Sheikhzoda translated Shakespeare's sonnets 11, 17, 18, 21, 22, 25, 29 into Uzbek. Later, Azam Obidov translated sonnets 21, 54, 55, 65, 66, 128. Khurshid Davron also had the honor of translating sonnets 27, 28, 29, 66 with great interest. The complete version of Shakespeare's sonnets was first brought to the attention of readers by the poet and translator Yusuf Shomansur in 1978. He translated it into Uzbek from the Russian version of S. Marshak.[11,7-190] Although the poet did not use the original version, it was welcomed as a happy event in



Uzbek literature. "In the last century," says Muhammadjon Holbekov, "Shakespeare's sonnets were translated into Russian by such poets as B. Pasternak, S. Marshak, A. Finkel." Even Samuil Marshak won the state award in 1948 for the translation of Shakespeare's sonnets. Our well-known poets Maqsud Shaikhzada and Yusuf Shomansur translated the sonnets from Russian into Uzbek. As we welcome the 445th anniversary of the birth of the great master of words Shakespeare, we witness that the joy, deep observation, sincere love and noble desires that occupied the author's heart in the poet's sonnets are still alive today, inviting the reader to think [12].

Acquaintance with Shakespeare's works significantly enriched literature, a new era developed under Shakespeare's influence began, which was the beginning of the Uzbek translation school. Contributed to its formation and development. Shakespeare works translators, poet and to the attention of writers, criticism, debates, many studies, became an object of interpretations and real admiration[13]. Kh. Doniyorov, A. Rahimov: "Many successful translations of rare examples of world literature have enriched the cultural treasure of our people and served to develop their spiritual life. From this point of view, the immortal tragedies of V.Shakespeare, works of A.S.Pushkin and M.Y.Lermontov, novels of L.N.Tolstoy and R.Tagore, Mark Twain and Balzac, Sh.Rustaveli and T.Shevchenko, M.Gorky and Lu.Sin, Nazim The best

works of Hikmat and Yulius Fuchik, M.Sholokhov and M.Avezov have been translated into Uzbek translation. along with being considered a great achievement of our art, it made a great contribution to our spiritual and cultural development"[14, 221], – expresses his opinion about literary translation of the period. They also note that Maqsud Shaikhzade and Shunqar have tried to translate Shakespeare's sonnets and compare them: "Sheikhzade's translation is very close to Shakespeare's sonnets, and many features of the work are conveyed to the reader naturally. There is no doubt that skill plays a role here." The authors emphasize here, firstly, the superiority of skill, and secondly, "mullaq", which is not correct in content in Shunqor's translation and is presented only for weight ("repetition of "gorkam", "mehri ziyada"), which cannot convey the meaning of the Russian", shows the use of the words "days", "orazing" as its shortcomings.

Along with his teacher Maqsud Shaykhzade, Yusuf Shomansur showed enthusiasm in translating Shakespeare's sonnets and continued his work as a translator in his own unique way. It was noted that he completely translated Shakespeare's sonnets as his major translation work. Boriyeva Nargiza analyzes the direct and indirect translations of Shakespeare's sonnets, examines their achievements and shortcomings. Yusuf praises Shomansur's translation skills: "Translating a sonnet is twice as difficult as



translating a poem. Because the sonnet limits the translator a little. The translator has absolutely no right to edit the content and form of the sonnet. This limits the freedom of the translator. The translator of the sonnet, first of all, should not spoil its content, inner musicality and tone, the charming sound of the rhymes should not lose its original form, the beauty of figurative expressions should be preserved. Yusuf Shomansur also tried to follow this method while translating Shakespeare's sonnets. The skill of the translator is that no one thinks that the sonnets translated by the poet are translated from Russian, but they are accepted as sonnets written in Uzbek. If the reader compares them with their Russian translation, he will recognize Yusuf Shomansur's skill as a translator. Because the translator deeply understood the true nature of the sonnet and tried to preserve its whole spirit. It should be said here that Yusuf Shomansur's translation is not a surrogate of the original, but a unique form of Uzbek poetry. He did a commendable job of conveying Shakespeare's burning breath to the Uzbek reader" [15,96]. The dissertation mentions the achievements of the translation as well as lists some of its shortcomings. He points out that in some sonnets there are falsities in tone and rhyme, idiosyncrasies in the choice of words, deviations from the content. We thought it would be appropriate to point out that the translator used indirect translation as the cause of these errors. Because there are two clearly visible disadvantages of indirect translation: the

first is that any work absorbs to a certain extent the features of the translated language and adapts to the literary environment in which it is translated; the second - the translator who turns from the intermediary language remains the author and follows the interpretation of the translator, repeating exactly the mistakes he made. Due to the fact that any translation is not free from a certain level of errors, its errors, combined with those of its predecessor, are doubled. 6 translations of Shakespeare's sonnet 66 are analyzed in the article "Linguoculturalism in the translation of Shakespeare's sonnets". When comparing the translations of N. Gerbel, F. Chervinsky, M. Tchaikovsky, B. Pasternak, O. Rumer, S. Marshak, it was found that the content of Gerbel and Tchaikovsky is somewhat close to the original, the connection between verses is lost in the translations of Chervinsky, Rumer and Marshak, they that it is not so bright and expressive is shown as a flaw, and Pasternak tries to preserve the meaning of the last two verses and convey them correctly. The fact that it was successfully evaluated once again confirms the correctness of our opinion, that is, that the errors in Yusuf Shomansur's translation were also caused by the shortcomings of Marshak.

After independence, more precisely, in 2010, the first translation from the original text into Uzbek was made by Jamal Kamal [17, 121-195]. Jamal Kamal skillfully translates not only Shakespeare's sonnets, but also 12



plays. He also enriched the treasury of Uzbek literature by translating a number of masterpieces of world literature.

The highest peak of Jamal Kamal's translation art is U. Shakespeare's "Sonnets". While reading these translations, you will not only be amazed by their perfection, but you will feel as if these poetic lines were written by Shakespeare in Uzbek[18]. Dissertation Boriyeva Nargiza Yusuf Shomansur, Jamal Kamal compares the translations with the original. To compare Yusuf Shomansur's work, he refers to the Russian translations of S. Marshak. In particular, in the process of analyzing sonnet 66, Yusuf Shomansur emphasizes that he enriched the translation of S. Marshak with solemn expressions. We can feel that the loading used by the translator served to increase the solemnity:

Nafratimga duchor: hukmki nohaq —

Kamolotga zavol, iffatki — poymol,

Sharmandaliklarki,— qilinar ardoq,

Qudratki,— zaiflik changalida lol.

Also, the spirit of drama is blowing in the verses. The world is depicted as falling into the swamp of error. The lyrical hero is naked, covered in luxurious clothes, and everything. This expression is in Yusuf Shomansur:

Hashamdor libosda,— har narsaki puch;

In Jamal Kamal:

Va hasham libosda yurgan jaholat

Expressed in the form Translators refer to the last verses in their own way, in a special tone. Yusuf Shomansur:

Nimaiki ko'rdim,— bari badkirdor,

Lekin seni qandoq tashlab ketay, yor

and infuses his own style into the verses.

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