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VARIETY OF SHAKESPEARE'S SONNETS

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ABSTRACT

This article is dedicated to the work of William Shakespeare, the most famous representative of world literature, and it is of great importance to study his work. William Shakespeare's Uzbekized sonnets have been translated by Maqsd Shaykhzoda, Yusuf Shomansur, Jamal Kamal in a unique tone and style. This article provides solutions to the translation problems we face and compares sonnets translated by translators and discusses similarities and differences.

KEYWORDS

Sonnet, ghazal, rubai, tertset, William Shakespeare, Yusuf Shomansur, Maqsd Shaykhzoda, Jamal Kamal.

INTRODUCTION

William Shakespeare is the most famous representative of world literature. His name has been staying next to such the great thinkers as Homer, Firdawsi, Dante, Nizami, Hafiz She'razi, Sa'di, A. Nawai, F. Dostoevsky, L. Tolstoy and R. Tagore because in such his plays as Hamlet, Othello, King Lear

complexities of human beings' psychology, interpersonal relations are depicted without bias. The truth embodied in these plays still engrosses the minds of people and makes them feel empathy. For this reason the works by W. Shakespeare have been arousing interest as usual all over the world. Theatres

begin their seasons with his plays and producers consider it an honor to stage such plays as Othello and Hamlet. Actors dream of playing title roles in these plays.

The truth about the nature of human beings is depicted in the plays by W. Shakespeare. Everyone perceives them and falls under their impression in his own way and it is one of the main reasons why translators tackle his works. An interest to the works of the English playwright arouse in Uzbekistan at the beginning of the 20th century. Great Uzbek poet and novelist Abdulhamid Cholpon was among the first who started translating the works by W. Shakespeare. The generation of the Uzbek writers which Gafur Gulom and Maqsud Shayhzoda belonged to translated a number of his plays and sonnets into Uzbek.

W. Shakespeare wrote all his plays and in particular Othello, Hamlet and King Lear in verse and feelings and rushes of the characters are depicted in an impressive way. In the extremely impressive monologues and dialogues the author opens his heart.

W. Shakespeare is famous not only with his plays but with sonnets as well and they are also full of wise sayings about a human being's heart filled with contradictions and his hard lot.

The genre of sonnet has a high position in Western literature as ghazal and rubai have in Islamic one. Sonnet has a strict form like ghazal and rubai. It is a fourteen-line verse and its first two strophes consist of four-line ones and other two – three-line ones. Its four-line strophes are called quatrains and three-line ones – tercets. Sonnet has a peculiar rhyming scheme and its four-line strophes have two sonorous rhymes and three-line ones – two or three. The rhymes in tercets

are different from those ones in quatrains. In sonnet each strophe has to be a complete verse. The first quatrain is considered as an exposition i.e. a prologue. The main idea of sonnet is set forth in this quatrain and in the second one a substance aimed at uncovering the idea of the verse is developed. In the following tercets proper conclusions are made on the bases of the thoughts in quatrains. The conclusion starts in the first tercet and ends in the second one. As we mentioned above rhymes must be sonorous in sonnet. These characteristics of sonnet show how it a complicated poetical form is. It means the translation of sonnets into other languages is more difficult rather than other poetical forms. No matter how these great works are difficult where feelings of human being and the truth about his life are depicted masterly an interest in them will never stop. Translators try to translate into their own languages such works and share these masterpieces of creative thinking with their fellow citizens.

Sonnets by W. Shakespeare have been translated into Uzbek by famous Uzbek poets Maqsud Shayhzoda and Yuysuf Shomansur. He wrote 154 sonnets. In 1965-1966 Maqsud Shayhzoda translated a few of them into Uzbek but it was Yuysuf Shomansur who translated all sonnets and it was published as a separate book in 1978. They translated sonnets through Russian.

After 30 years a new book of translation of sonnets by the great poet has come out. The translation was made the People Poet of Uzbekistan Jamol Kamol who translated them directly from English into Uzbek. One can compare his translation with old ones and see a serious difference between them. They are evident almost in all lines and in their meanings too. I think one should think of a big problem of adequacy while reading or researching translations of works by non-

Russian authors made through Russian into Uzbek. Most works of authors of English, German, French, Spanish, Japanese literature etc. have been translated into Uzbek through Russian.

The translation of sonnets by W. Shakespeare made directly from English into Uzbek shows how a translation from the original sounds better than a translation from the second language when its initial allure is lost in a certain sense.

The translation of sonnets by W. Shakespeare shows their translators' ability and talent. It is fair to say that both Maqsud Shayhzoda and Yuysuf Shomansur translated sonnets with a proper intonation and style. If to compare the two poets' and J.Kamol's translations one can see how M. Shayhzoda and Y. Shomansur were constrained to feel free because of not speaking English and they totally depend on their Russian translation. Both M. Shayhzoda and Y. Shomansur reached some positive results in conveying the idea of sonnets and they did their best to keep in the process of translation both the form and content of sonnets' text in Russian. While reading the translations made by J. Kamol one can make sure that the previous translators lost sight of some facets of meanings of Shakespeare 's sonnets.

When we compare translations by Y. Shomansur and J. Kamol we witness that both of them tried to make

their translations adequate to the original and to avoid adding unnecessary lines. At the same time it is evident a serious difference between them. In order to make sure here we put side-by-side the Sonnet 1 in original and its word-for-word re-translations into English of those translations into Uzbek.

From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory:

But thou, contracted to thine own bright eyes,
Feed'st thy light'st flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.

Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, makest waste in niggarding.

Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

Word-for-word re-translations:

J. Kamol's translation

We want the beauties to get more beautiful,
Let the rose flourish and never die.

In case the rose fades and loses its leaves

Y.Shomansur's translation

While awaiting the sprouts to yield fruits
We want the beauty to get flourished.

It is alright with the aged flower to lose the leaves,

May its delicate rosebuds flower.

Because its buds will follow it and flourish.

And you, the beautiful woman, dedicate
The heat of your heart and your youthfulness
To your beauty. You are making a famine
where abundance lies
but it is a foe and enemy to you.

You are enraptured with your own beauty
And sacrificing your unique virtue.
Your abundance makes you poor,
And you are a merciless foe to yourself.

Is there any beauty as yours?
You are the only herald to the spring.
You are wasting while being greedy

As a perishable herald to the spring
You are an ornament to the current day.
Before you are in leaf you are doomed

And burying the bud in your heart.

to falling,
Both waste and greediness are embodied in you.

Pity the world and leave your offspring here
And do not take him into the grave.

Do not wither yourself and pity the world and be a glutton,
Do not allow the harvest to perish!

It should be noted that in poetry a translator cannot follow the author all the time. In particular it is uneasy to overcome all obstacles arising in the process of translation when original and target languages belong to remote families of languages. The process turns more difficult because the translator must convey in the target language not only the idea and spirit of sonnets but their poetics as measures, syllables, refrains and rhymes too.

In this regard one should recognize that both translators Y.Shomansur and J.Kamol had worked hard. The only difference is that if J. Kamol translated the sonnets directly from English and Y. Shomansur did them through Russian. It is evident in their word-for-word re-translation into English.

As an example, we can compare the translations of the first two lines of the first quatrain. First we give here the original:

From fairest creatures we desire increase,
That thereby beauty's rose might never die...
The J. Kamol's translation is more appropriate:

Истаймиз, гўзаллар бўлсин зиёда,
Гўзаллик барқ уриб, яшнасин абад.

(We want the beauties to get more beautiful,
Let the rose flourish and never die).

But the Y. Shomansur's translation diverges from the original:

Гўзаллик барқ урсин, сўлмасин, дея,
Аъло новдалардан кутамиз ҳосил.
(While awaiting the sprouts to yield fruits

We want the beauty to get flourished).

One needs to say that this carelessness has caused another problem and introduced a little change into the conclusion:

Етилажак ҳосил бўлмасин хазон!
(Do not allow the harvest to perish!)

To tell the truth not all lines of the translation by J. Kamol are adequate but they sound similar as the original does and convey their meanings in a correct way.

There is a few phrases like “beauty's rose” in the original which were not translated by an adequate phrase into Uzbek and “gaudy spring” has been translated merely “bahor” without any epithets whereas Uzbek is rich of such ones.

But J. Kamol has managed to translate these following lines in an adequate way:

Within thine own bud buriest thy content
And, tender churl, makest waste in niggarding...

Хасислик айлабон этасан исроф,
Куртакни маҳв айлаб ботининг аро...

(You are wasting while being greedy

And burying the bud in your heart...)

There is the same meaning in the translation by Y. Shomansur too but it is difficult to say they are adequate. Comparing to the original one can see that they had been translated into Uzbek another language.

Барг ёзмай жувонмарг сенга истиқбол,
Исроф ва зикналик сенда ялакат...

(Before you are in leaf you are doomed to falling,
Both waste and greediness are embodied in you...)
There are a few inconsistencies between the original and the translation. The same could be said about the rhymes in the translations. Though W. Shakespeare had not been consistent with the classic forms of sonnet the rhymes in the original are very sonorous: increase, decease, eyes, lies etc. which cannot be said about the rhymes in the both translations. Nevertheless they are important as primary attempts.

Eventually the works in particular the sonnets by W. Shakespeare get more and more attractive for Uzbek poets and translators with their topicality and artistic sophistication. No doubt that fresh and more adequate translations will appear in future.

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