

## Analysis of Two Different Translations of the Tragedy "Hamlet" into Uzbek

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### Abstract

*In this article, we focus on the analysis of the translations of Shakespeare's tragedy "Hamlet" and the preservation of the author's style. Although there are many translation options for this tragedy, we have analyzed the texts of Maqsud Shaykhzoda and Jamal Kemal. In this case, the first option (translation by Maqsud Shaykhzoda) is a translation from Russian, and the second (translation by Jamal Kemal) is a direct translation from English. Examples were also given of Russian versions of the work in order to illustrate the effect of the mediating language on the preservation or departure of the author's style in the process of translation into Uzbek.*

**Keywords:** *author's style, direct translation, indirect translation, adequate, equivalent, alliteration, system-structural form, metaphor, philological analysis, translator's style.*

The author's style is one of the most complex issues of literary translation. It is important for the translator to feel the style of the author of the original, to penetrate deep into his heart through the work, and to determine how he imagines the world. One of the important factors in the translation of the style of the original text is its richness.

It is well known that theoretical knowledge is closely related to practical processes. It is impossible to start, continue, save practice without theoretical knowledge. Even in the process of literary translation, perfect translation cannot be achieved without theoretical knowledge and skills. To date, rare works created in the history of world literature have been translated into different languages in several variants. However, we cannot say that all the translated works contain such important factors as the breath of the original period, the spirit of the nation, the author's style. This, in turn, not only undermines literary elegance, but also prevents the proper spread of interethnic cultures. As a result, it leads to misconceptions about the period, environment, culture, and style of the author of the work.

Identifying and resolving such problems is done by comparing translation options.

The process of comparison requires knowledge and skills related to translation theory. First of all, it is necessary to know whether the work under analysis is a theory of legal conformity (theory of legal coherence), ie a translation between appropriate and incompatible languages, and to what extent it meets the criteria of translation theory (transformational, semantic-semiotic, situational and communicative).

The main purpose of translation analysis is to determine to what extent the requirements of the means of achieving adequacy in the translation options (reference, pragmatic, grammatical) are met. In this case, the analysis of translation is carried out mainly by considering four linguistic aspects (lexical-semantic, phraseological, grammatical, stylistic).

As noted earlier, the relationship between poetry and prose in Shakespeare's poems poses significant challenges. The following passage contains a simple colloquial speech. But in Shakespeare, even simple speech is full of poetic form and stylistic methods.

1 Horatio

So have I heard and do in part believe it.

But look, **the morn in russet mantle clad**

**Walks o'er the dew** of yon high eastward hill.

**Break we our watch up**, and by my advice

Let us impart what we have seen to-night

Unto young Hamlet, for, upon my life,

This spirit, dumb to us, will speak to him.

**Do you consent we shall acquaint him with it,**

**As needful in our loves, fitting our duty?**

<p>Horatio I have heard, and I also partly believe. But here comes the morning in a pink cloak He tramples the dew of the hills in the east. It's time to shoot the patrol. And my advice: Letting Prince Hamlet know About what he saw. I vouch for life, spirit, The mute in front of us, will break the silence in front of him. Well, friends, what do you think? To tell, How does debt of love and devotion inspire?</p>	<p>Horatio I partly believe in this. Take a look, Here in the scarlet mantle the morning begins There, in the dew of the high eastern mountains, We can interrupt the guard. My advice - To open everything for young Hamlet, What we saw at night. I swear, That the spirit, mute for us, will answer him. Would you agree to tell him everything, How does our duty and love tell us?</p>	<p>Horatio Yes, I heard it, and I partly believe it. But here is Phoebus in purple clothes Goes up the hill over pearls of dew. It's time. Let's leave the post, let's go, let's go! And my advice is to see this night Tell Hamlet. I swear to you on my life The spirit is mute for us, but it will speak to him! Would you agree to tell the prince about this, How are both our duty and love told us?</p>
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When translated literally into Uzbek, it looks like this:

Let us inform the young Hamlet of what we saw at night. The truth of my life is that this ghost, who has remained silent to us, speaks to him. It is as if our love, our duty, requires us to do so without our consent. The official translations are as follows:

<p><i>Translation by M.Shaykhzoda:</i></p> <p><i>I had heard that too Now the sheep. Ana tong alvon libosda The dew of the hills falls in the east. Permission for guards. More advice: If we tell Prince Hamlet what we have seen, I'm sure it's the ghost that surprised us When he encounters Hamlet, he enters the language. Friends, where, what do you say? We all belong to him We are kind. If not now Let's tell him everything!</i></p>	<p><i>Translation by Jamal Kemal:</i></p> <p><i>I've heard it, and I believe it too. Here, in the morning, dragging the red light Shabnam is coming from the eastern horizon We can disperse. But there is a tip: What do you say if we do young Hamlet is aware From the secret sins that took place. A ghost who did not open his mouth to us dumb Let the prince tell his secret. What do you say? What if we make our friendship clear?</i></p>
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**Russet** The word means "1) a) home-knitted reddish-brown, gray or faded coarse woolen cloth (fabric used for farmers' clothing) b) a product made of such fabric" **mantle**, The addition of the

word forms a reddish-brown cloak. To preserve the poetic state of the image, Russian and Uzbek translators used words and phrases that were specific and understandable to their native languages. The lexical meaning of the word takes on a new contextual meaning. For Russian and Uzbek students, the morning cannot be reddish-brown. The author's metaphors are replaced by their proper equivalents "**Themorn in russet mantle clad Walks o'er**" B.L. In Pasternak's translation "morning in a pink cloak" A.D. In Radlova, however, it appears to be 'v aloy mantiistupaet utro', but A.I. In Kroneberg's translation of "Feb v purpurovoy odejde Idet" the utro is replaced by the word Feb, which does not justify itself here, which is not the case. But the widespread use of characters from Greek and Roman mythology is a phenomenon typical of Shakespeare's style. Kroneberg, who is well aware of the author's style, must have been convinced that such a change would not harm the quality of the translation. Most importantly, in translation, he was able to retain metaphor and content. However, this translation is far from the author's style, because the phrase "Feb idyot", "purpurovoy odejde" itself does not resemble Shakespeare's style at all, and it is devoid of poetic resonance and expressiveness. M. In the Prince's texts, the translators B.L. Pasternak and A.D. The influence of Radlov's methods is evident. M. The prince "finds dew in the morning in a crimson robe." Alvon- in Russian alyy tsvet, toptaydi - translates into Russian as topchet. The equivalents of the metaphors are preserved in the translation made through the mediating language. It is well known that a translator not only preserves the individual style of the author, but also incorporates his own style of translation into the translation. The last three lines in this passage almost seem to have been copied from a Pasternak translation. M. The prince was able to preserve the metaphor and content, but Jamal Kamal's translation of "Subhidam by dragging the crimson light" preserved both the content and the metaphor, as well as the beauty of Shakespeare's style. However, from the analysis of the passage, it is clear that this translator re-rhymed 2,3,4,5 and the last two lines. Although the piece has a poetic appearance in Uzbek, this is a gross violation of Jamal Kamal's style. As mentioned in the previous paragraph, each character has their own speech and style of speaking. Horace was speaking in prose.

Consider the following passage from the tragedy:

HAM.

Look here upon this picture, and on this,

The counterfeit presentment of two brothers.

See what a grace was seated on this brow:

**Hyperion's curls, the front of Jove himself,**

**An eye like Mars, to threaten and command,**

**A station like the herald Mercury**

New lighted on a [**heaven-]kissing hill,**

A combination and a form indeed,

Where every god did seem **to set his seal**

To give the world assurance of a man.

This was your husband. Look you now what follows:

**Here is your husband, like a mildewed ear,**

Blasting his wholesome brother. **Have you eyes?**

<p><b>Hamlet</b> <i>Here are two images: here and there. These two portraits show the faces of the brothers. See how much beauty there is in one: Forehead like Zeus, Apollo's curls, The glance of Mars, proud, fearsome, Greatness of Mercury, with a message Coming down from the clouds A collection of qualities, in each of which The seal of some deity Giving the title of man. it Your first husband. And this is your second. He is like an ear damaged by corruption, In the neighborhood of the clean one. Where are your eyes?</i></p>	<p><b>Hamlet</b> <i>Take a look here: here are two images, Portraits of two brothers on the body, Take a look at this one - what a beauty! Jupiter's brow and Apollo's curls, And the gaze of Mars, burning at the fear of enemies: He has the proud look of the messenger of the gods, When the mountains are sky-high He flies from heaven; in his features The seal of all the inhabitants of Olympus is visible, So that the world recognizes that he was a man: That was your husband. Now take a look here! Here is your spouse: he is like a burnt ear, He stole the life of his brother. Do you have eyes?</i></p>
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For comparison, here are the translations into Uzbek:

<p><b>Translation by M.Shaykhzoda:</b> <i>Take a look: two photos Brother and sister in the pictures. See how attractive it is: Zeus, hair Appolonvori His views are as proud as Mars's, Like Mercury, the messenger of heaven Glory and beauty are in this man. In every quality that is jammed in this person It is as if a god has pressed his own seal. The first is your husband, a real man, A if this is your second husband, as it were A corn on the cob next to a clean corn. Where were your eyes?</i></p>	<p><b>Translation by Jamal Kemal:</b> <i>Here are two photos for you: here and here The image of a brother standing in a double photo. See how many charms are in one. His forehead is as open as Zeus's His hair is as thick as Apollo's bar hair, Like Mars, his gaze is proud. As he stood, the cloud fell to the ground Ambassador Mercury has an inexhaustible power. The embodiment of virtues is at every point The love of divinity, the seal is obvious. This is your first husband. Here it is The second. It looks like a sack that encloses with a drawstring Next to the clean spike. Hey, where's your lamb?</i></p>
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Thus, this original text is rich in the heroes of ancient Roman mythology, but in both the Uzbek and Russian translations, Zeus was used instead of Jupiter, and Apollo was used instead of Hyperion (Hyperion1. Greek myth. Hyperion; Titan). But despite this ambiguity, this aspect of translation does not adversely affect the preservation of the author's style. As noted earlier, it is common for Shakespeare to confuse Greco-Roman mythology, and their use in his works was a requirement of that period that revived the classical traditions of the Renaissance (Renaissance) period. In Russian translations, the phrase "Curly Golden Apollo" from ancient mythology is very common, so "Curly Golden Hyperion" does not sound good in the mind of the reader. The comparisons and analogies to the Roman gods have been successfully translated into Uzbek and Russian. Here M. Shaykhzoda's translation is lexically and stylistically close to Pasternak's.

In this passage, special attention should be paid to the pronoun "you". The English are a very polite people who follow the rules of etiquette, and therefore this pronoun should be translated as "you" instead of "you" in Kroneberg's translation, and in Shakespeare's English the pronoun "you" is called "thee". During the 19th century, the British gradually began to refrain from addressing you as a sign that the diamond did not conform to moral standards. was.

Word creativity is a distinctive feature of Shakespeare's individual style. The metaphorical quality of heaven-kissing hill created by the author was translated by a Russian translator by changing the syntactic structure of the whole sentence and figurative translation. M. The prince dropped the sentence in TM. He could not find a suitable alternative to this sentence and phrase, because in Russian the content was partially preserved, and the form was changed. This is where the disadvantages and shortcomings of translation through the intermediary language become apparent. J. Kemal also failed to retain the original grammatical structure and metaphorical tone, but he kept the phrase himself in translation, but in his translation there are signs of Pasternak's translation style: Sletayushchego nazem s oblakov - fell to the ground through the clouds. That is why it is necessary to fully understand the sentence and to translate it figuratively by changing the grammatical order. The metaphorical quality of the author in the original text has not been preserved by any translator in the original translation. A solution to the translation was found, but Shakespeare's individual style was lost.

Let's look at another example below. As noted in paragraph 1.3, the richness of imagery is a characteristic feature of Shakespeare's individual style. Hamlet's extraordinary speech throughout the entire tragedy reflects his image. Hamlet has two images, two images. Let's analyze Hamlet's famous monologue. In this monologue, his speech is reminiscent of the infallible speech of a speaker rich in philosophical content, dressed in euphemism and written in the form of a white poem. This is the speech of the noble prince:

*To be, or not to be, that is the **question**:*

*Whether it is nobler in the mind to suffer*

*The slings and arrows of outrageous **Fortune**,*

*Or to take arms against a **sea of troubles**,*

*And by opposing end them:*

For comparison, we quote Hamlet's prose speech, in which the use of alliteration, repetition, and tajnis enhances the humorous effect, which now depicts another Hamlet, the king, and Hamlet, disguised as a clown, to distract those around him.

*KING. Now, Hamlet, where's Polonius?*

*HAM. At supper.*

*KING. At supper? where?*

*HAM. Not where **he eats**, but where '**a is eaten**'; a certain convocation of **politic worms** are e'en at him. Your worm is your only emperor for diet: we **fat** all creatures else to **fat** us, and we **fat** ourselves for maggots; your **fat** king and your lean beggar is but variable service, two dishes, but to one table - that's the end.*

The interpreter must maintain this difference in TM. In the Russian translations, the imagery is preserved, the monologue is based on the laws of white poetry, but in both cases it is achieved by violating the syntactic structure of the original text.

<p><i>Hamlet</i>  <i>To be or not to be? That is the question!</i>  <i>What is nobler: whether to endure thunder</i>  <i>and arrows</i></p>	<p><i>Hamlet</i>  <i>To be or not to be, that is the question. Is it</i>  <i>worthy</i>  <i>Resign ourselves to the blows of fate</i></p>
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<i>Fate at war or rebel On a sea of troubles and end them with a struggle?</i>	<i>Or it is necessary to resist And in mortal combat with a whole sea of troubles End them? Die. Forget it.</i>
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It was impossible to avoid this in the Uzbek translation.

<b>M.Shayxzoda:</b> <b>Should I die or stay? Ana masala, What to prefer: dilovar wheel celestial To endure Dakkis, Zabs? Or bravely waiting for the sea of prom To break the waves once and for all.</b>	<b>Jamol Kamol:</b> <b><i>Either life or death: that's the point. Joizmikin ul jobiru jabbor falakning A heart that endures every minute of suffering? Or cross the sea of calamities Need to put an end to worries and anxieties?</i></b>
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In both cases, Uzbek translators were forced to break the syntactic structure in order to preserve Hamlet's passionate speech. M. Sheikxzoda's translation was made in the form of a white poem, which retained its form and content, but the translator's lexicon remained too simple for the noble prince. Monologue J. The translation by Kemal was a success. The translator translated very close to the original. However, due to the alliteration in lines 2 and 3, an overly poetic depiction was created. Despite the differences in the grammatical form of the English and Uzbek languages, a wonderful alternative to the phrase "Tobe" has been found in the Uzbek language, consisting of a conjunction and a noun: "Either life or death." A grammatical exchange took place, but it did not have a negative effect on the delivery of the style and content of this passage. The metaphor of the sea of troubles has been translated using the kalka method.

Based on the structural description of the systematic hunt of Shakespeare's style, its individual stylistic features can be seen in his known works. To clarify the issue of finding structural and structural alternatives to these characters, B. Pasternak, J. Kemal and M. When analyzing the translations of the princes, in a number of situations the Shakespearean style finds its worthy alternative in the translation. Although not adequate in some cases, the elements suggested by the translators brought the translated text closer in some sense to the original.

In the course of the research, the hypothesis that in order to fully convey the author's style in poetic translation, the translator must identify the stylistic features from the translator and find a suitable alternative in the receiving culture and language was confirmed. The translator-poet style influences the translation and can add foreign characters to the work. A more accurate description of the concept of the author's style as a systemic-structural form, the effectiveness of identifying this form in the original and translated works is carried out using philological analysis, which is confirmed in this study.

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