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REFLECTIONS ON THE ANALYSIS OF SHAKESPEARE'S WORKS TRANSLATIONS IN UZBEKISTAN

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Nazokat Alloyorovna Abdullayeva

Teacher of Tashkent University of Technology, Uzbekistan

ABSTRACT

The translation of renowned foreign literary works in our country, particularly those that have been translated successfully, has shown to be highly impactful, and this trend of progress persists. The translation of Shakespeare's works from both Russian and English had a distinct influence on Uzbek literature. Due to the translations, the Uzbek reader not only read Shakespeare's works in Uzbek, but also enjoyed watching them being performed on the Uzbek stage. This experience had a significant psychological and emotional impact on the reader, as they deeply absorbed the writer's humane and educational ideas that are characteristic of the works from the Western countries during the Middle Ages. The Uzbek people greatly appreciated and profited from the exceptional efforts of the dedicated practitioners of oratory, translation, and theater.

KEYWORDS

William Shakespeare, translation theory, literary translation, comparative linguistics.

Introduction

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According to translation theory, the field of translation has evolved into two branches: literary translation theory and linguistic translation theory. In the theory of literary translation, the foundation lies in aesthetics, art, artistic meaning, logic, and the human concept of the writer within the text. On the other hand, the philosophy of linguistic translation is based on the principles of language, stylistics, vocabulary, and grammar - regulations and their accurate, rational implementation... Undoubtedly, numerous discussions have arisen over the significance of a specific theory in the field of translation. Furthermore, we can deduce that each component is significant, mutually reliant, and should mutually support one another.

Following the release of A.A.Reformatsky's "Linguistic Issues of Translation" (1952) and A.V.Fedorov's "Main Issues of Translation Theory", numerous philological experts began to view the practice of translation as a form of "comparative linguistics, a method for teaching language, and a subject for studying the communicative nature of language." However, the Russian poet K.I.Chukovsky and the writer M.Gorky hold a different opinion and stress the

significance of "the crucial essence of fiction - the concept and aesthetic nature of the piece"...

This argument is the underlying cause for the enduring popularity, extensive analysis, frequent performances, and ongoing debates around Shakespeare's works throughout the span of four centuries. While Shakespeare's works may not possess the same level of linguistic significance as those of L.N.Tolstov, Voltaire, or Belinsky, their artistic value and profound human ideas are highly meaningful. Their worth lies in the immense pleasure they provide to ordinary individuals and their ability to influence their thoughts.

In his paper "Notes on Shakespeare," B. Brecht closes his final line with the statement: "The era has deviated from its intended course." This notion, he argues, is a central motif in all forms of art, as there has never been a period in history that has not strayed from its original trajectory. Issues have consistently existed in all nations, and the present concern revolves around the disruption of the current era. If the subject matter were not deviating from the intended focus, there would be no necessity to address it, therefore eliminating the opportunity to highlight the problem through artistic means. Writers such as

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Aeschylus, Homer, Dante, Cervantes, and Voltaire would not have been oblivious to the issues of their time and would have recognized that the prevailing circumstances demanded attention. They would have actively engaged with these concerns, acknowledging their significance, and bringing them to the public's attention. However, they did exist, therefore the timeframe is consistently off course. Despite the evenness of their written works, there were countless struggles behind them...

In his lecture "On Dramatic Art," German writer and historian A.W.Schlegel challenges literary scholars who label Shakespeare as a "wild genius." He aligns with Lessing's perspective that it is incorrect to analyze Shakespeare's works solely from a contemporary standpoint without a thorough understanding of the Elizabethan era. employing historical comparisons drawing on Goethe's theoretical views, Schlegel convincingly demonstrates Shakespeare's significant contributions to the advancement of global theater, supported by numerous examples.

It is undeniable that Shakespeare's works exhibit a complex and intricate use of language, particularly in his plays. These works often contain abstract situations, illogical events, and

perplexing plots, influenced by the playwright Bertolt Brecht. In the article "On Shakespeare," the author provided highly illustrative instances of the aforementioned mistakes. According to B. Brecht, Shakespeare's works have achieved immortality due to their meticulously crafted plays.

Another thought expressed by B. Brecht, a prominent figure in theater, is quite thoughtprovoking: "Are Shakespeare's works truly intricate?" Does one need to make any specific preparations in order to read them? Is possessing specialized knowledge and high talent a prerequisite for intelligence? No, definitely not! It is unnecessary. However, if someone else made same statement, my response would be: "Will reading it alter the condition of your teeth?"

The period of romanticism emerged simultaneously in Germany and England towards the end of the 18th century, specifically in the 1790s, within the context of Western European literature. Historians attribute this to the Great French Revolution in 1792 and the consequential profound historical transformations that occurred in Europe. Historical events have a profound impact on literature. For instance, in France, Voltaire and his contemporaries like

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Rousseau. Diderot. Motesque, and the Enlightenment movement emerged with the guiding principle of "Liberty, equality, and fraternity". Nevertheless, historical records indicate that following the rise of the bourgeois class, particularly when the common people once again aligned with their aspirations, intellectuals who succumbed to profound "despair" persisted in producing writing in the romanticism style.

One prominent feature of German romanticism is the concept of "Sehnsucht" ("Томление") which, although directly translated as "longing," can be described as a manifestation of "sadness" or "melancholy." Lenau employs the style of "Weltschmerz" or "World pain" in his work.

In the context of English romanticism, there are primarily three prominent currents: the "Leukists" consisting of W.Wordsworth, S. Coleridge, and R. Southey; the revolutionary romantics represented by D.G. Byron and M. Shelley; and the London romantics including Kite, Lem, Hazlitt, and Hunt. During the period of 1810-1830, when romanticism was at its zenith, writers publicly defied injustice, advocated for the welfare of the populace, and championed human rights...

Starting in the early 1930s, readers in Uzbekistan began to acquaint themselves with the literary works of English-speaking authors. During this era, translators devoted increased attention to the renowned English playwright, V. They commenced directing their attention towards Shakespeare's literary oeuvre. The poet Chulpon translated the comedy "Two Boys from Verona" and the tragedy "Hamlet" into Uzbek language in 1934. Chulpon's translations were based on the prose translation by P.A.Kapshin in 1893. The tragedy "Hamlet" has gained popularity among Uzbek readers and has secured a prominent position in the repertoire of the Khamza Theater.

During the years 1980-1990, the tragedy "Macbeth" by Shakespeare was translated into Uzbek by Sa'dulla Ahmad.

Since 1964, Shakespeare's sonnets have been translated into Uzbek by M. Shaykhzoda, Yusuf Shomansur, Shungor, and Zahidjon Obidov. In 1978, the poet Yusuf Shomansur translated and published a separate book containing all 154 sonnets penned by Shakespeare.

The tragedy "Hamlet" by V. Shakespeare was translated into Uzbek for the second time in 1938 by Vokhid Zohidov. In 1946, M.Shaykhzada

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translated Shakespeare's tragedy "Romeo and Iuliet" into Uzbek. In 1948. Shavkhzada completed his third translation of Hamlet. Based on the original work by B., this poetic translation is derived from Pasternak's Russian translation by Chulpon and V.Zohidov's translations were flawless in every area. In 1960, M. Shaykhzoda conducted a thorough examination of the Uzbek translation of Shakespeare's theatrical works, which were being published as a collection. During this process, significant revisions were made to the translation. Ultimately, the Uzbek reader and viewer received an impeccably accurate translation of "Hamlet", which closely mirrored the original in both structure and substance.

Several further theatrical works Shakespeare were also translated into Uzbek. "Othello" (1940) and "King Lear" (1956) are plays written by William Shakespeare. Translated by Gulom are the plays "Julius Caesar" (1958) and "Two Boys from Verona" (1973). The translation of "The Pouring of a Deer Girl" (1965) was done by Uygun, without any repetition. Turob Tula's work "The Second Night and Turfa Khdngomalar" was published in 1966 and translated by G'. Ghulam for Uzbek audiences. The majority of these translated works were effectively performed in the theaters of our nation. The audience has long enjoyed the exceptional performances of Abror Hidoyatov, Olim Khojaev, and Shukur Burkhanov, who are talented stage masters. They have portrayed the parts of Othello, Hamlet, and Brut with great skill.

As per the renowned theater academics M. Kadirov and T. Tursunov, the tragedy "Hamlet" was staged at the Hamza Academic Drama Theater (now the Uzbek National Academic Drama) a total of three thousand times in 1965, all in the Uzbek language. The tragedy "Othello" was performed in excess of five hundred instances.

Subsequently, Uzbek readers had the opportunity to peruse the translated versions of V. Shakespeare's "Richard III" and "Antony and Cleopatra" by Asgad Mukhtar and Kamil Yashin. Jamal Kamal, a renowned poet in our country, has displayed immense eagerness in bringing the literary works of V. Shakespeare to a broader audience in Uzbekistan. During the early 1980s, V. He meticulously edited and prepared the translated versions of Shakespeare's dramatic works by renowned poets and translators. Additionally, he personally translated five of the

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author's works, including "The Winter's Tale," "King Henry IV," "Macbeth," "Coriolanus," and "The Merchant of Venice," which were subsequently published. arrived Between 1981 and 1985, the Ghafur Ghulam Publishing House of Literature and Art released five volumes of Shakespeare's selected works, which included fifteen theatrical works. Incidentally, V. The inaugural compilation of Shakespeare's literary corpus in the Uzbek language, as previously said, was released in 1960, encompassing five renowned theatrical masterpieces by the author. Shakespeare's works are highly regarded for their extensive translation into the Uzbek language. Several of his works have been translated into our language on two or three occasions.

The translations of William Shakespeare's works have had a profound impact on numerous Uzbek writers, including Oybek, Gafur Ghulam, Hamid Olimjon, Magsud Shaikhzade, Uygun, and Turob Tola, who have incorporated his life-giving influence into their own works.

The influence provides the writer with a stimulus, a suggestion for the organization of the issue he has previously contemplated, or a novel notion, a fresh idea, that engenders a rationale.

The topic of creative translation is highly complex. Gaining comprehension of it, even to a certain extent. results in an accurate comprehension of universal concepts and issues. Currently, it is widely acknowledged that literary translation plays a unique and essential function in the analysis and interpretation of the works of global literary figures.

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