

## SHAKESPEAREAN CANON IN THE UZBEK LITERATURE

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### ABSTRACT

The given article provides a study of the history of Uzbek translations of the tragedy “Hamlet” and analysis of the specificities of translating the tragedy into Russian and Uzbek languages.

**KEYWORDS:** Tragedy, Hamlet, Translation, Character, Direct Translation, Literary Movement, Stage & Shakespeare

### INTRODUCTION

XX century was called as the translation century in the history of the world civilization whereas XXI century is known as a period of literary translation. Uzbek translation also had great achievements in the last century and Uzbek readers got acquainted with masterpieces of the world literature. Independence has opened broad ways as to literary movement so to the direct translation also. Translations which were done by great Uzbek poets and writers as Abdulla Qodiriy, Chulpon, Usmon Nosir, A’zam Ayub, Otajon Khoshim, Sanjar Siddiq, Mannon Royiq were a milestone in the development of Uzbek translation practice and theory. Their traditions were continued by Oybek, G’afur G’ulom, Abdulla Qahhor, Maqsud Shaykhzoda, Zulfiya, Mirtemir, Mirzakalon Ismoiliy and others. Shakespeare was first mentioned in Uzbek in Chulpon’s translation of the recognizable tragedy “Hamlet”. Familiarity with the aforementioned tragedy in Uzbek literary movement came in three stages: 1) indirect translation in prose (by Chulpan in 1934) [1]; 2) indirect translation in verse (by Maqsud Shaykhzoda twice (in 1940), (in 1948)); 3) direct translation (by Jamol Kamol in 1991) [2]. The earliest works of Shakespeare were introduced to Uzbek readers via Russian publications. In XX century his works frequently had been translated into Uzbek from Russian adaptations by B. Pasternak, M. Lozinskiy, P. A. Kanshin, G. L. Shchepkina-Kupernik, B. D. Levin. We cannot overlook Jamol Kamol’s translations from the original of several works by Shakespeare, this was indeed novelty and the translation itself won a large audience. Talented Uzbek poet and translator Jamol Kamol’s attitude towards genius of Shakespeare was not ordinary, he could enter into playwright’s spiritual world. A pity song which was sung by Shakespeare made translator’s heart to sing the same song. Shakspeare’s poetry flows in tunes. His comedies are a flow of spirits and his tragedies are the flow of soul. He learned English to translate the great Bard’s masterpieces independently. In “Hamlet” - like in most of Shakespeare’s plays- the nobles typically speak in unrhymed “iambic pentameter” (also called blank verse). An “iamb” is unaccented syllable followed by an accented one. “Penta” means “five”, and “meter” refers to a regular rhythmic pattern. The stanza which contains “To be, or not to be” condensed a life scene which is described in tragedy.

As Uzbek translator knew English language Jamol Kamol could create a fresh and vivid character from Shakespeare’s plays and translated the beginning of Hamlet’s soliloquy as follows:

Ё ҳаёт? Ё мамот: масала шундоқ.

Жоизмикин ул жобиру жаббор фалакнинг

Жафосига ҳар дақиқа чидаса юрак?

Ё балолар денгизига кўндаланг бўлиб

Койишлару ташвишларга чек қўймоқ керак [ 2;87]?

From the depth of his poetic and translator talent, he strives to unite accuracy with poetic naturalness and fluency in the target language. The image of Hamlet becomes familiar and closer to Uzbek readers. Translating Shakespeare's works translator rejected literalness and modernized the language. Jamol Kamol embodied the tragic hero. In his execution of tragedy Jamol Kamol translated elevated diction of Shakespeare into a vernacular language. Uzbek translator saved the tones expressed in Shakespeare's tragedy and managed to recreate individuality and compelling power of hero nobleness. Jamol Kamol talks about Shakespeare in a language that is understandable and familiar to us, recreating the ease and coziness of a native place. This makes it the more obvious that the translation from English performed by the Uzbek poet was not a means of subordinating.

Even the first translation of the tragedy "Hamlet" made by famous Uzbek writer and poet was in prose yet, it is the first one. Aforementioned translation by Chulpan was run the gauntlet. The cause for such roast criticism was vulgar socialism of the 20-30th. The author was unjustly impeached as the nationalist. The primary translation became a reason for impetuous polemics in literary movement and in social and political journalism of that period. Chulpan was a brave fighter for freedom and justice. In his renewed words Hamlet's spirit is perceptible: "Улуғ, қаттиқ ағдарувчи бир кўраш. Ё бор бўлиш, ё йўқ бўлиш: йўқ яраш" (literal translation is the following; "The great powerful revolt. To be, or not to be: no truce") and here is obviously Shakespeare's passion is noticeable. Many literary and scientific works are being devoted to Chulpan's oeuvre and life. For instance, in the staged play "Zanjirband sher (The chained lion)" by Ziyon Najmiy hero Chulpan not only mentally reproduces all the events but expresses his own attitude towards the developments. And here Hamlet's image succors an Uzbek poet fighter. Uzbek ponders about all rottenness and ignobility around him, about the hypocrisy of his "friends", about his enemies, how betrayal and dishonor become a common and normal condition in the course of life. But honor and justice embarrassed and oppressed. Inspired by Shakespearean hero in order not to feel his own weakness he realizes that life is – a struggle. Although hero Chulpan was dethroned physically but morally he won a victory. Before spectators eyes on the stage, there was an image of the proud and noble man who fights for justice and freedom of his country nation. An author of the play beholds in his hero Shakespearean Hamlet. Proceeding out of the idea that Uzbek writer associates his hero Shakespearean image the play itself represents socially philosophical performance. It should also be noted, that Chulpan's approach as struggler for freedom and justice differs from politically adjusted ideological formations of Soviet literary critics of those times. Videlicet Chulpan's peculiarity of this kind served as the base of unrecognizable relevance and modernity of the talented writer's creation.

In the field of the literary translation shift that we see is this tendency toward direct translation. In this range poet-translator Jamol Kamol's merit is invaluable. Honored poet-translator of Uzbek Republic made a great contribution to the development of translation. His direct translations of Shakespearean works are priceless. He is one of the founders of Uzbek translation academy. Thanks to famous poet-translator practice, today Uzbek readers are able to get acquainted with Shakespeare's works directly. In order to translate Shakespeare Jamol Kamol learned English language and genius play write's creation relentlessly. The translator has begun working on this tragedy since 1970 but those times he did not know

the English language. So the first translation by Jamol Kamol appeared in 1977 [3;156] but that was an indirect one. Fourteen years later (in 1991) [2] translator remade the first version and that was the direct translation of the tragedy “Hamlet”. I remember says Jamol Kamol “in spring of the year 1976 I gave my translation of the tragedy “Macbeth” to the Hamza theatre. In some days the great Uzbek actor Abror Hidoyatov, who played many Shakespeare images not only on Uzbek but on foreign stages also, mentioned that he liked Jamol Kamol’s translation and that theatre group is going to stage it. Then an actor asked to retranslate “Hamlet” for theatre.

Jamol Kamol asked surprisingly about Maqsud Shaykhzade’s translation as his translation of “Hamlet” tragedy considered as the best one those days. Probably Maqsud Shaykhzade’s translation of “Hamlet” tragedy was also good but not suitable for the scene. So, Abror Hidoyatov’s request became the main reason for the direct translation of “Hamlet” tragedy.

We attempt to do some comparative analysis of tragedy translation made by Uzbek and Russian translators. When Hamlet speaks to his mother in Gertrude’s room he describes the present king as follows:

### Original

HAMLET

A murderer and a villain;

A slave that is not twentieth part the tithes

Of your precedent lord; a vice of kings;

A cutpurse of the empire and the rule,

That from a shelf the precious diadem stole,

And put it in his pocket! [el. r.]

QUEEN GERTRUDE

No more!

HAMLET

A king of shreds and patches,—

### Russian

Гамлет

Убийца и холоп;

Смерд, мельче в двадцать раз одной десятой

Того, кто был вам мужем; шут на троне;

Вор, своровавший власть и государство,

Стянувший драгоценную корону

И сунувший ее в карман! [el.r.]

Королева

Довольно!

Гамлет

Король из пёстрых тряпок...[e.l.r.]

Гамлет

с убийцей и скотом,

Не стоящим одной двухсотой доли

Того, что тот. С петрушкой в королях.

С карманником на царстве. Он завидел

Венец на полке, взял исподтишка

И вынес под полою.

Королева

Гамлет, сжался!

Гамлет

Со святочной игрушкой...[e.l.r.]

### Uzbek

Ҳамлет

Яна ким билан –

Қотил билан, хайвон билан, бир муртад билан,

Падаримнинг тирноғига арзимайдиган

Қирол кийимини кийган қўғирчоқ билан,

Салтанатга човут солган қарокчи билан.

Тожни тоқчада кўрибок, қўлтиққа урган,

Уни этак остида сўнг ўғирлаб чиққан –

Ўғри билан.

Малика

Аясанг-чи!

Ҳамлет

Бир олчоқ билан! [2; 28.]

Ҳамлет

Сизга ҳамёстик бўлган қотил ва ҳайвон

Марҳумнинг битта ҳаром тукича эмас.

Сизни қўйнига олган шоҳ эмас – айёр,

У тахт узра ўлтирган битта кисабур,

Токчада тожни кўриб ўғирлаган пес.

Малика

Ҳамлет, раҳм эт!

Ҳамлет

Ёрингиз бир масҳарабоз...[4. 152]

Original text	M.Loziński's Translation	B. Pasternak's Translation	J. Kamol's Translation	M. Sheyhzade's Translation
A murderer and a villain	Убийца и холоп +	с убийцей и скотом +	Қотил билан, ҳайвон билан, бир муртад билан +	Сизга ҳамёстик бўлган қотил ва ҳайвон +
A slave that is not twentieth part the tithе Of your precedent lord	Смерд, мельче в двадцать раз одной десятой Того, кто был вам мужем +	Не стоящим одной двухсотой доли Того, что тот +	Падаримнинг тирноғига арзимайдиган --	Марҳумнинг битта ҳаром тукича эмас -- -
a vice of kings	шут на троне +	С петрушкой в королях +	Қирол кийимини кийган кўғирчоқ билан ---	Сизни қўйнига олган шоҳ эмас – айёр ---
A cutpurse of the empire and the rule	Вор, своровавший власть и государство, +	С карманником на царстве +	Салтанатга човут солган кароқчи билан +	У тахт узра ўлтирган битта кисабур +
That from a shelf the precious diadem stole	Стянувший драгоценную корону +	Венец на полке, взял исподтишка +	Тожни токчада кўрибок, кўлтиққа урган +	Токчада тожни кўриб ўғирлаган пес+
And put it in his pocket!	И сунувший ее в карман! ++	И вынес под полою -	Уни этак остида сўнг ўғирлаб чиккан –	---
No more!	Довольно! +	Гамлет, сжался! --	Аясанг-чи! --	Ҳамлет, раҳм эт! --
A king of shreds and patches	Король из пёстрых тряпок ++	Со святочной игрушкой... --	Бир олчок билан! --	Ёрингиз бир масҳарабоз... ---

Here it means («++»full compliance, «+» partly, «-» no compliance).

Claudius is a murderer and usurper he is “A king of shreds and patches”. In his text Shakespeare used alliteration: as A murderer, A slave, A cutpurse, a vice of kings, That from, And put; synonymic repetition: a murderer and a villain, A slave that is not twentieth part the tithe, a vice of kings; A cutpurse of the empire and the rule. In the above-given table, we can observe how translators could recreate the original text. The more compliances are observed in M. Lozinski’s translation when other translators chose free translation way. All translators managed to save the spirit of the original text. Talented translator-poet Jamol Kamol also proved that Uzbek poetic word saves the power of Shakespeare’s passion.

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