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QUALIFICATION PAPER

on the theme

The difficulties of translation of Shakespeare's sonnets

from English into Uzbek

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INTRODUCTION

The theme of the given qualification paper is The difficulties of translation of Shakespeare's sonnets from English into Uzbek.

The actuality of the work is that there appeared opportunity to study several foreign languages with the help of independence. As the president Islam Karimov said: "At present great importance is attached to the study and teaching of foreign languages. No doubt, it happens not without purpose. Today the importance of our people's perfect knowledge of foreign languages can scarcely be exaggerated as our country aspires to win a decent place in the world community, because our people see their great future as a life in mutual accord and cooperation with their foreign partners." So, we have opportunity to know each language which we need and go abroad. If you know some foreign language you can translate its masterpieces into your language.

Translation is the main topic nowadays. Because we get more information and knowledge about foreign countries and their translations by translation we can also read their scientific and literary works. So, we should study translation as a science while it is very important.

A play can be translated too many times. Every translator translates the work in his/her own way. But it is difficult to give the main idea of original work. In order to translate in the right way one should know the theory and rules of translation very well.

However, at the time of independence the world literature and science is being learned more widely and fairly. Translation plays great role in this case.

The subject matter of the research is to show the theory and some problems of translation and to analyze the difficulties of translation of Shakespeare's sonnets.

The object of the work is the book about the sonnets of William Shakespeare and the sources about the theory of translation.

The novelty – of the Qualification Paper is defined by the problems of the translation special emphasis is laid on studying the difficulties of Poetry translation.

C H A P T E R I. The nature of Translation

1. Translation as a science.

Translation is the expression in target language of what has been said in source language preserving stylistic and semantic equivalence.

Traditionally under translation is understood:

1. the process, activity of reproduction source language originally in target language.

2. the product of the process of translation.

Translators must have:

a. knowledge of the languages / at least 2 languages /

b. cultural background: ability to interpret the text

c. the background of the subject knowledge of techniques, transformations and precedes of quality translation.

The translators decode messages transmitted in one language and records them in another.

Translation may be covered. as a interlingua communicative act in which at least 3 participants are involved: the sender of source / the author of the source language message/, the translator who acts individual capacity of the receptor of the source – language message and as the sender of the equivalent target – language / message /, and the receptor of the target – language /translation/. If the original was not intended for a foreign- language receptor there is one more participant: the source – language receptor for whom the message was originally produced.

Translation as such consists in producing a text / message / in the target language, equivalent to the original text /message/ in the source language. Translation as an interlingual communicative act includes 2 phrases: communication between the sender and the translator and communication between the translator and the receptor of the newly produced target – language text. In the first phrase the translator acting as a source – language receptor, analysis the original message. Extracting the information contained in it.

In the second stage, the translator acts as a target – language sender, producing an equivalent message in the target – language and re – directing it to the target language receptor.

In producing the target – language text the translator changes its plane of expression / linguistic form/ while its plane of context / meaning / should remain unchanged. In fact, an equivalent / target – language/ message, should match the original in the plane of content. The message, produced by the translator, should make practically the same response in the target – language receptor as the original message in the source language receptor. That means, above all, that whatever the text says and whatever it implies should be understood in the same way by both the source – language user for whom it was originally intended and by the target – language user. It is therefore the translator's duty to make available to the target language receptor the maximum amount of information carried by linguistic sighs, including both their denotational / referential/ meanings / i.e. information about the extralinguistic reality which they denote / and their emotive – stylistic connotation.

However the information conveyed by linguistic signs alone, i.e. the messages overtly expressed in the text, would not be sufficient for adequate translation. Some linguists distinguish between what they call translation, based palely on the meaning expressed by linguistic sighs, and involving recourse to extralinguistic information. In fact, the two are very closely interwined and in most cases effective translation is impossible without an adequate knowledge of the speech – act situation and the situation described in the text. The phrase "Two on the aisle" / Дваместаближекпроходу/ would hardly make much sense unless it is known that the conversation takes place at a box – office / speech act situation /.

The phrase " Поворотомрычагаустановитьмоментпоступлениявоздухавцилиндр" was translated "turn the handle until the air comes into the cylinder" because the translator was familiar with the situation described in the text knowledge of the subject is one of the prerequisites of an adequate translation.

1. 2. Aspects of translating process.

Description of the translating process is one of the major tasks of the translation theory. Here we deal with the dynamic aspects of translation trying to understand how the translator performs the transfer operation from the source text to the target text.

Psychologically viewed, the translating process must needs include two mental process understanding and verbalization. First, the translator understands the contents of the source text, that is, reduces the information it contains to his own mental program is an then he develops this program into the target text. The problem is that these mental processes are not directly observably and we do not know much of what that program is that development operation are performed. That's what translating process has to be describing in some indirect way. The translation theory achieves this aim by postulating a number of translation models.

A model is a conventional representation of the translating process describing mental operations by which the source text or some part of it may be translated irrespective of whether these operations are actually performed by the translator. It may describe the translating process either in a general form or by listing a number of specific operations through which the process can, in part, be realized.

The existing models of the translating process are, in fact, based on the same assumptions which we considered in discussing the problem of equivalence, namely, the situational model is based on the identity of the translations described in the original text and in the translation, and semantic – transformational model postulates the similarity of basic notions and nuclear structures in different languages.

These postulates are supposed to explain the dynamic aspects of translation. In other words, it is presumed that the translator actually makes a mental travel from the original to some interlingua level of equivalence and further on to the text of translation.

In the situational model this intermediate level is extra linguistic. It is described reality, the facts of life that are represented by the verbal description. The process of translating presumably consists in the translator getting beyond the original text to the actual situation described in it. This is the first step of the process, i.e. the break - through to the situation. The second step is for the translator to describe this situation in the target language. Thus the process goes from the text in one language through the extra linguistic situation to the text in another language. The translator first understands what the originally is about and then says "the same things" in the target language.

A different approach was used by E.Nida who suggested that the translating process may be described as a series of transformations. The transformational model postulates that in any two languages there is a number of nuclear structures

which are fully equivalent to each other. Each language has an area of equivalence in respect to the other language It is presumed that the translator does the translating in three transformational strokes. First – the stage of analysis – he transforms the original structures into the nuclear structures, i.e. he performs transformation within the source language. Second – the stage of translation proper – he replace the source language nuclear structures, with the equivalent nuclear structures in the target language. And third – the stage of synthesis – he develops the latter into the terminal structures in the text of translation.

Thus if the English sentence "It is very strange this domination of our intellect by our digestive organs" (J.K.Jerome) is translated into Russian as "Странно, докакойстепенипищеварительныеорганывластвуютнаднашимрассудком" we presume that the structures "domination of our intellect" and "domination by our digestive organs" were first reduced to the nuclear structures "organs dominate" and they dominate intellect respectively. Then they were replaced by the equivalent Russian structures "органывластвуют" and "онивластвуютнаднашимрассудком", after which the nuclear structures were transformed into the final Russian variant.

2.3. Types of difficulties of translation

There are three types of difficulties of translation. They are: lexical, phraseological and grammatical problems.

Lexical problems of translation

Due to the semantic features of language the meaning of words, their usage, ability to combine with other words, associations awakened by them, the "place" they hold in the lexical systems of a language do not concur for the most part. All the same "ideas" through the means of expression differ.

As it is impossible to embrace all the cases of semantic differences between two languages, we shall restrict this course to the most typical features.

The principal types of lexical correspondences between two languages are as follows:

I. Complete correspondences.

II. Partial correspondences.

III.   The absence of correspondences.

We shall examine this theme in detail in the next paragraph.

Phraseological problems of translation

Translating a phraseological unit is not an easy matter as it depends on several factors: different combinability of words, homonymy, synonymy, of phraseological units and presence of falsely identical units, which makes it necessary to take into account of the context. Besides, a large number of phraseological units have a stylistic – expressive component in meaning, which usually has a specific national feature. The afore-cited determines the necessity to get acquainted with the main principles of the general theory of phraseology.

Any type of phraseological unit can be presented as a definite micro-system. In the process of translating phraseological units functional adequate linguistic units are selected by comparing two specific linguistic principles. These principles reveal elements of likeness and distinction. Certain parts of these systems may correspond in form and content or have no adequacy.

The main types of phraseological conformities are as follows:

Complete conformities

Partial conformities

Absence of conformities

Complete conformities are rarely met with:

1)   black frost (phraseme)

- qorasovuq

- сильныймороз

2) To bring oil to fire (idiom)

- alangagayog' quymoq

- подлить масло в огонь

Partial conformities of phraseological units in two languages assume lexical, grammatical and lexico-grammatical differences with identify of meaning and style.

Many English phraseological units have no phraseological conformities in Uzbek and Russian. In the first instance this concerns phraseological units based on relay.

CH A P T E R II.The main peculiarities of Poetic style.

The important issues in the translation of poetry

The translation of Poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned .

The special nature of poetic discourse makes it especially difficult to translate. Hatim and Macon (1993), Guft (1991) both discuss the conflicts facing translators in regard to poetry. According to these authors poetic discourse presents a special case where the poetic meaning or the poetic sense is often tied directly to the form of the target text. Poetic meaning is different than denotative meaning in that poetic meaning I the artistic distinguishes poetry from prose. It is this duality that is often difficult to translate. The denotative meaning describes the action of a weasel's action. If the poem did not rhyme the last line would not have the impact that is does; namely presenting the absurd notion that the weasel acted in this manner in order to produce a poetic event. It is percent meaning is inexorably bound to the form that this type of text presents a problem for translators, for as Guft points out " while English has ways of expressing these denotations, and also rhyming, it does not happen to offer a set of words or expressions that fulfill both conditions at once… Therefore, the translator has to make a choice about what properties he who wants to preserve".

One of the most important issues in the translation of poetry concerns the nature of poetry, the language it uses. Poetic language can be defined by a particular set of characteristic, and the way these are used, but not by the place of it accurrency, which may be in texts traditionally considered non – literary, as well a in poems. Understanding a poem is a prerequisite for translating it, and understanding a poem involves identifying and analyzing the characteristics of poetic language, which make up what we call the style of a poem.

Many people think the translation of poetry is impossible, but this is not the case. A translation which takes stylistic devices into account stands a good chance of success .

Language is the central subject of any discussion. However, there are certain elements involved in the process of translation which go beyond this conventional area. This is especially true for literary translation in general of

poetry in particular. According to Jackson (2003), literary translation species in itself, but it differs in many important respects from the kind of translation practiced in a language. He contents that on the one hand, literary translation involves a good deal of interpretation about intent and effect. On the other hand, the literary translator is often not as much interested in literal " transformation " as in finding a corollary mood, tone, voice, sound, response, and so forth. So, contrary to some critics argument that poetry " loses " in translation or poetry is "untranslatable ", there are others with the opposite stand point that it can be preserved, illustrated if a good job is done, because poetry is in large part found again and repainted by the translator. Of course, many of the original poetical touches of color can not be transposed and "they must be arranged, yet these new arrangements may be even more luminous than the original. Thus a good translation discovers the "dynamics "of poetry; if not necessarily its "mechanics ".

It can further be claimed that translation of poetry is the acid test showing the Challenging nature of the task .Based on the findings of the present study, it is assumed that though the translation of literary text in general and that of poetry in particular seems as far – fetched " transliteration " a in finding a corollary, and so forth. So, contrary to some critics argument that poetry "loses " in translation or poetry is " untranslatable ", there are other with the opposite stand point that it can be preserved, illustrated if a good job I done, because poetry is in large part found again and repainted by the translator. Of course, many of the original poetical touches of color can not be transposed and "they must be arranged, yet these new arrangements may be even more luminous than the original. Thus a good translation discovers the "dynamics "of poetry; if not necessarily its "mechanics".

It can further be claimed that translation of poetry is the acid test showing the challenging nature of the task based on the findings of the present study, it is assumed that though the translation of literary texts in general and that of poetry in particular seems as far – fetched challenge and, in rare cases, only possible with partial semantic and stylistic loss, it is by no means totally impossible. The evidence of pat masterly achievements indicates that a skilled translator with a poetic taste can achieve this end with the necessary literary features and devices of the source text kept intact.

Chapter III. The difficulties of translation of Shakespeare's sonnets from English into Uzbek

3.1 Shakespearean sonnets and their peculiarities

What is a sonnet? What is the deference between the sonnet and the simple poem. The sonnet genre has its own rules: Sonnet (сонет) is a poem of 14 lines divided into two quatrains (4-line groups) and two terzets (3-line groups). It was brought to perfection by the great Italian poet FrancescoPetrarca (1304-1374). During the period of Renaissance sonnets in English Literature were written by Wyatt, Surrey and Shakespeare. Among the foremost English masters of the sonnet during later centuries, are John Milton, William Wordsworth, John Keats, Dante Gabriel Rosetty, Algernon Charls Swinburne and Oscar Wilde.

Shakespeare's sonnets are 154 poems in sonnet form written by William Shakespeare, dealing with themes such as the passage of time, love, beauty and mortality. All but two of the poems were first published in a 1609 quarto entitled SHAKE-SPEARES SONNETS.: Never before imprinted. Sonnets 138 and 144 had previously been published in a 1599 miscellany entitled The Passionate Pilgrim. The quarto ends with "A Lover's Complaint", a narrative poem of 47 seven-line stanzas written in rhyme royal.

The first 17 sonnets, traditionally called the procreation sonnets, are ostensibly written to a young man urging him to marry and have children in order to immortalise his beauty by passing it to the next generation. Other sonnets express the speaker's love for a young man; brood upon loneliness, death, and the transience of life; seem to criticise the young man for preferring a rival poet; express ambiguous feelings for the speaker's mistress; and pun on the poet's name. The final two sonnets are allegorical treatments of Greek epigrams referring to the "little love-god" Cupid.

The publisher, Thomas Thorpe, entered the book in the Stationers' Register on 20 May 1609:Tho. Thorpe. Entred for his copie under the handes of master Wilson and master LownesWardenes a booke called Shakespearessonnettesvjd.

Whether Thorpe used an authorized manuscript from Shakespeare or an

unauthorized copy is unknown. George Eld printed the quarto, and the run was divided between the booksellers William Aspley and John Wright.   The sonnets are almost all constructed from three four-line stanzas (called quatrains) and a final couplet composed in iambic pentameter (a meter used extensively in Shakespeare's plays) with the rhyme scheme ababcdcdefefgg (this form is now known as the Shakespearean sonnet). The only exceptions are Sonnets 99, 126, and 145. Number 99 has fifteen lines. Number 126 consists of six couplets, and two blank lines marked with italic brackets; 145 is in iambic tetrameters, not pentameters. Often, the beginning of the third quatrain marks the volta ("turn"), or the line in which the mood of the poem shifts, and the poet expresses a revelation or epiphany.

There is another variation on the standard English structure, found for example in sonnet 29. The normal rhyme scheme is changed by repeating the b of quatrain one in quatrain three where the f should be. This leaves the sonnet distinct between both Shakespearean and Spenserian styles.

Shakespeare's sonnets occupy a unique place in the Shakespearian heritage, because they are his only lyrical pieces, the only things he has written about himself.

The three main characters in the sonnets are the poet, his friend and the dark lady. The poet expresses the warmest admiration for the friend. The dark lady is the beloved of the Poet; unlike the idealized ladies in the sonnets of Petrarch and his followers, she is false and vicious, but the poet, though aware of the fact, can't help loving her. And then comes the tragedy: the friend and the dark lady betray the poet and fall in love with each other.

By reading between the lines of the sonnets, we may see a tragedy in Shakespeare's life, a tragedy that he might not have fully understood himself.

3.2. The ways of translation of Shakespeare's sonnets from English into Uzbek

At first lets give information about the translation of the Sonnet. In order to restore the meaning which is expressed in the Sonnet the translator should keep its composition and rhyme. There is a similarity between g'azal and Sonnet. Both genres have traditional rules. Sonnet is a small poetic genre which consists of fourteen lines. We can notice influence of "ternisa" (терница) to the order of

rhyming Sonnt begins with "Katren" (Катрен) which includes four lines and is over with "tertset" (терцет). It wills b wrong if a translator uses extra words and phrases in the Sonnet's translation .

Let's begin to compare and analyze the translations of Shakespeare's Sonnet 18. Now I am giving the original variant of this Sonnet, its paraphrase to the modern English and translation words with their comparisons.

S O N N E T   18

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate

Rough winds do shake the darling buds of May

And summer's lease hath all too short a date;

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou owest;

Nor shall death brag thou wander'st in his shade,

When in eternal lines to time thou growest:

So long as men can breathe or eyes can see,

So long lives this and this gives life to thee.

Paraphrase to the Modern English.

Shall I compare you to a summer's day?

You are more lovely and more delightful:

Rough winds shake the much loved buds of May.

And summer is far too short,

At times the sun is too hot.

Or often goes behind the clouds,

And everything that is beautiful will lose its beauty,

By chance or by nature's planned out course;

But your youth shall not fade.

Nor lose the beauty that you possess;

Nor will death claim you for his own,

Because in my eternal verse you will live forever:

So long as there are people on this earth,

So long will this poem live or, giving you immortality.

Analysis: Sonnet 18 is perhaps the best known and most well – loved of all 154 poems. It is also one of the straightest forward in language and intent. The stability of love and its power to immortalize the poetry and the subject of that poetry is the theme. The poet starts the praise of his dear friend without obstentation, but he slowly builds the image of his friend into of a perfect being. Hi friend is first compared to summer in the octave, but at the start of the third quatrain. (9), he is summer, and thus, he has metamorphosed into the standard by which to the beauty can and should be judged. The poet's only answer to such profound joy and beauty is to ensure that his friend be forever in human memory, saved from the ultimate oblivion that accompanies death. He achieves this through his verse, believing that, as history writes itself, his friend will become one with time.

The translation done by Marshak.

Сравню ли с летним днем твои черты?

Но ты милый, умеренный и краше

Ломает буря майские цветы

И так недолговечно лето наше

То нам слепит глаза небесный глаз,

То светлый лик скрывает глаз непогода.

Ласкает, немеет и терзает нас

 Своей случайной прихотью природа.

А у тебя не убывает день

Не увядает солнечное лето

И смертная тебя не скроет тень, –

Ты будешь вечно до тех пор,

Среди живых ты будешь

Доколе дышит грудь и видит взор.

The translation done by M. Shayxzoda

Чехрангухшарканёзнингкунига

Йук, сенингмайинликвахуснингошик.

Буронёзкунларинсовурар нега?

Ёзимизмухлатишунчаликкисик.

Гохокамаштирар кузин осмон,

Гохкуёшбекиниб, булутларйиглар

Табиатнозайлабкийнайдиёмон,

Гохбизни у силарвагохойиглар.

Камаймассендагикундузпояси

Ёзларинг доимо уз авжпайтида

Сени коплаёлмасулимсояси

Сен мангуяшайсаншоирбайтида

Токи одамзодданафас бор куз бор

Тирикларкаториумрингбаркарор

The translation done by Y. Shomansur

Ёругёзкунигаухшармисан ёр?

Сен ундандилбарсан, рангинмуьтадил

Буронлар май гулинсингдирибкетар,

Кузочиб – юмгунчаёзхамутади.

Кузимкамаштираргохосмонкузи,

Гохкукникопдайдиблутлар кат – кат.

Эркалар, азоблар – тинчкуймасбизни,

Турфа инжиклигибилантабиат.

Сенингчиарзимасчарогонкунинг,

Серкуёшвабокийёзингсулмагай.

Ажалсоясидабитмагайшаьнинг,

Шоирнингшеьриданомингулмагай.

Токи нафастирик, токи кузочик,

Тириклардаврасинтаркэтмайсан, йук.

C O N C L U S I O N

This Qualification Paper includes difficulties of translation in Poetry. While writing this research I've learned too many things which had not known before. I have translated various poems. But the lines and the main idea of the poem have always been increased.

At first we try to find an answer to the question "what is a translation?" There are given some attractive definitions to translation. Translation is entirely mysterious. A turn – of - century a translator said: "Translation is like a woman; if she is beautiful, she is not faithful, if she is faithful, she is not beautiful".

This is very pretty idea. If one translates the work in a free way he/she adds new ideas. The original work is designed in this way. But it loses the meaning which the author wants to give. That is to say, it loses it is faithfulness. Or if one tries to keep the faithfulness of the original work it can not be very beautiful.

The best translation is one that no one recognized as a translation. But achieving this is like walking a tightrope blind – folded during a wind storm with people throwing heavy objects at you. Translation is a craft consisting in the attempt to replace a written message or statement in one language by the same message and or statement in another language .

It is a process of rendering a text, written piece or a speech by means of other languages.

In short, everywhere we need translation. We should improve our knowledge on this matter.

Translation has two mental process understanding and verbalization. E.Nida suggests that the translating process can be described as a series of transformations. In describing the process of translating we can explain the obtained variants as the result of the translator applying one or all of these models of action.

So the original variant of Sonnet 18 includes 14 lines. But translation has 20 lines. I've added new ideas and pretty words as usual.

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