



SHAKESPEARE'S SONNETS IN TRANSLATION OF RUSSIAN POET S. YA. MARSHAK

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ABSTRACT

The present article describes the features of translations of William Shakespeare's sonnets by Russian poet Marshak. Marshak brought Shakespeare's sonnets closer to our time, he made them part of the poetic treasury owned by Russian people of the 20th century. Before Shakespeare's plays, no matter how weakly or incorrectly translated them, they pushed their way onto the stage, to the minds and hearts of the audience of Russian theaters, the strength of tragic characters, the power of author's thought and the picturesqueness of images overcame the screen from approximate, and sometimes false words. Lyric poetry is too closely related to the sound of the word, so that it could defend itself in spite of bad translations. Shakespeare's sonnets in Russian literature before Marshak did not exist, although they were often translated a lot. The theoretical part of the article is proved by examples due to the applied theme.

KEY WORDS: *sonnets, Renaissance, poetic form, euphuists, abstraction, mysterious obscurity, imaginary elevated, traditional poetic form, stylistic system.*

INTRODUCTION

Shakespeare's lyrical work belongs to the era of the English Renaissance, when the poetic tradition was powerful, but people already acquired aesthetic value, the unique individual features of his emotional world. A. Anikst points out the heterogeneity of Shakespeare's poetry: "Shakespeare expresses the personal in the traditional poetic form, subject to various conventions, and in order to fully understand the content of "Sonnets, "it is necessary to keep these conventions in mind"

MATERIALS AND METHODS

Shakespeare himself has repeatedly formulated his aesthetic program, fundamentally directed against the conventions such characteristic of the English poetry of his time. This program was especially pronounced in the 84th sonnet:

Кто знает те слова, что больше значат

Правдивых слов, что ты есть только ты?

.....

Как беден стих, который не прибавил

Достоинства виновнику похвал.

Но только тот в стихах себя прославил,

Кто попросту тебя тобой назвал.

(The translation of S. Marshak)

An equally energetic polemic is conducted by the poet in the 130th sonnet, where the deprived description of the woman he loves is directed against modern Shakespeare euphuists, who called her eyes - the sun, her mouth - corals, compared her cheeks with damask roses, and the whiteness of her skin with snow.

An equally energetic polemic is conducted by the poet in the 130th sonnet, where the deprived description of the woman he loves is directed against Shakespeare's contemporary euphuists, who called her eyes - the sun, her mouth - corals, compared her cheeks with damask roses, and the whiteness of her skin with snow.

My mistress' eyes are nothing like the sun;

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white,

But no such roses see I in her cheeks...

Translation of S. Marshak:

Ее глаза на звезды не похожи,

Нельзя уста кораллами назвать,

Не белоснежна плеч открытых кожа,



И черной проволокой вьется прядь.

С дамасской розой, алой или белой,

Нельзя сравнить оттенок этих щек...

The ending of this sonnet is in the nature of an aesthetic declaration; real life is more beautiful aesthetically transformed, adorned with poetic conventions, "false comparisons":

And yet, by heaven, I think my love as rare

As any she belied with false compare.

И все ж она уступит тем едва ли,

Кого в сравненьях пышных оболгали.

(S. Marshak)

Researchers compare this sonnet with the idealizing poem of Shakespeare's contemporary Bartholomew Griffin, built on imaginary elevated, traditional stamps:

My lady's hair is threads of beaten gold,

Her front the purest crystal eye hath seen,

Her eyes the brightest stars the heavens hold,

Her cheeks red roses such as seld have been.

Even more revealing is the comparison of the 130th sonnet with the poem of Thomas Watson, sustained in the same vein as Griffin's sonnet.

Commenting on the 130th sonnet, another researcher contrasts the style of Shakespearean sonnets with the style of John Lily, a famous representative of the euphuistic "academic poetry", a master of the euphuistic style (song "Cupid and Campaspe"), and concludes: "The triumph of the" dark lady "over the painted dummy of euphuists and their supporters is that this is the triumph of an individual, uniquely beautiful living image over abstraction".

Although, definitely, R. Samarin does not deny Shakespeare's connection with euphuists ("... Shakespeare's attitude to the poetry school he disputes is not without objective recognition of its merits" - *ibid.*, p. 76). It is in this paradoxical combination of the traditional and the personal, in the variable proportions of these two principles - the key to Shakespeare's stylistic system as a lyric poet.

Mature Marshak is a poet of the Pushkin school. His contemporaries destroyed the rhythmic inertia of the Russian classical poem, created new forms of imagery, delved into the depths of root words, torn off from the rational structure of the image in the name of associative poetic thinking, moved away from the

smooth melody of traditional two- and three-syllable sizes to an accented verse, from solemn lyrical recitation - to a rally exclamation, from a logical lyrical plot - to the most complicated installation of figurative fragments, to the unbelievable for the last century conjugation of "distant ideas". Marshak always remained faithful to the classical traditions of the Pushkin era and protected these traditions with irresistible perseverance. The logic of the figurative system, the deliberate adherence to poetic forms, sanctified by a century of practice, laconicism, the concentration of distinct thought and the experience that has lingered in the word are such features of Marshak's art. Here is his characteristic eight-note "Meeting on the Road":

Все цветет по дороге. Весна

Настоящим сменяется летом.

Протянула мне лапу сосна

С красноватым чешуйчатым цветом.

Цвет сосновый, смолою дыша,

Был не слишком приманчив для взгляда.

Но сказал я сосне: - Хороша!

И была она, кажется, рада.

Translation:

Everything blooms along the road. Spring

This is replaced in the summer.

Pine held out my paw

With a reddish scaly color.

The color is pine, breathing tar,

He was not too eye-catching.

But I said to the pine: - Good!

And she seemed glad.

RESULT AND DISCUSSION

Marshak's pride lies in both this rare accuracy of definition ("reddish scaly color"), and in the modest antiquity of the word ("tempting"), and in the absolute naturalness of the intonation movement ("And she seemed glad"). Of course, Blok, Mayakovsky, Khlebnikov, Mandelstam, Pasternak, Tsvetaeva, Bagritsky, Tikhonov, Zabolotsky, Yesenin powerfully updated the poem and poetic speech with the help of never-used reserves of the Russian language, they created new forms of verbal art. The meaning of Marshak in something different. Continuing the work of I. Bunin, he restored the honor of classical poetry disgraced by the epigones of the second half of the 19th century. Marshak is a neoclassical, but not an epigone of the classics, he is a fighter against epigonism, one of



his most powerful opponents – a companion-in-arms Anna Akhmatova and subsequent Zabolotsky. The originality of Marshak in his creative commitment to high examples of classical tradition.

From this point of view, the role of Marshak, the translator of Shakespeare's sonnets, should be considered. Disgraced by the impotence of the epigones, the slandered, shredded lyrics of the great English poet, he informed in Russian living life and poetic nobility.

From the point of view of historical reliability, S. Ya. Marshak can be claimed: he pushes the "various conventions" contained in the original to the distant background, and sometimes even completely erases them from his text. Well, such a rebuke is fair. We will not forget, however, that the poet Marshak did not create Shakespeare in Russian, but his own Shakespeare, which meets the tastes and artistic needs of people of the 20th century.

Marshak entered into a dispute with his predecessors, the epigones of the romantics, and this dispute was no less categorical than the dispute of Shakespeare himself with poets like Lily.

Shakespeare's sonnets in Marshak's translation had a happy fate: a reader of the 40-60s of our century accepted them as a work of contemporary art, composers write music on them, thousands of copies of them instantly disperse in public and personal libraries.

Another criticism can be presented to S. Marshak from the point of view of aesthetic fidelity: he enlightens Shakespeare's poems, brings clarity and distinctness to the contours in a context where the English poet has intentional darkness, ambiguity, mysterious obscurity.

Marshak as an artist, much coincides with Shakespeare, but much diverges. Where Shakespeare is mysterious, Marshak aesthetically does not accept it, he transforms the text in favor of other features of the Shakespearean art system that are close to him. What is close to him?

CONCLUSION

Marshak as an artist, much coincides with Shakespeare, but much diverges. Where Shakespeare is mysterious, Marshak aesthetically does not accept it, he transforms the text in favor of other features of the Shakespearean art system that are close to him. What is close to him? First of all, the certainty of poetic thought, which takes on the aphoristic form of the final couplet, the logical movement of the poetic plot, the distinctive contours of the visual-material image, the deep meaningfulness and richness of sound recording.

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