

THE TRANSLATION OF W. SHAKESPEARE'S SONNET 1 INTO KAZAKH

*Khasanova G.A.¹

*12nd year PhD student, L.N. Gumilyov Eurasian National University
Astana, Kazakhstan, e-mail: khasanova_gulmira@mail.ru

Abstract. Khamit Yergaliyev was the first poet to offer a completed Kazakh variant of the Shakespearean Sonnet. William Shakespeare's Sonnets were translated into Kazakh through indirect translation; like many of his works, this one was translated into Kazakh from Russian.

In this article Sonnet 1 will be considered, and its three versions – original in English by W. Shakespeare, the Russian translation by Samuil Marshak, and the Kazakh translation by Khamit Yergaliyev – will be provided.

The purpose of this research is to analyze in detail all three versions of Sonnet 1. The article aims to identify the differences and similarities between the variants and the peculiarities of each writer. The idea of this scientific paper is to compare the three versions of Sonnet 1 in their form and structure, as well as in their use of metaphorical language. The scientific significance of this work lies in the insufficient research of the translation of Sonnet 1 by Kh. Yergaliyev. The practical significance of the study is that the presented data can be useful for the research work of students, undergraduates, and doctoral students.

During the study, methods of analysis and synthesis were applied, as well as the sorting method to highlight the most significant moments. The fundamental method in this research was the comparative method, which led to the obtained results. Demonstrated methods contributed to the detailed conclusion that there are various differences between the original version of Sonnet 1 by W. Shakespeare and its versions in Russian by S. Marshak and in Kazakh by Kh. Yergaliyev. This paper can contribute to further works in analyzing the translated variants of the Sonnets, which will help ensure high-quality assimilation of them in the translated language.

Keywords: indirect translation, comparative method, metric line, rhyme scheme, pun, contrasting images, metaphorical language, literary devices

Basic provisions

The translations of William Shakespeare's Sonnet 1 into Russian by Samuil Marshak and into Kazakh by Khamit Yergaliyev were analyzed in the provided research. The form and structure of the original Sonnet 1 were compared to its two translated variants. The three quatrains and the couplet of Sonnet 1 have been studied in terms of phrases, word collocations, pun, imagery, metaphorical language, and literary devices used by William Shakespeare, and their interpretations into Russian and Kazakh languages by the translators.

Introduction

Sonnet 1 is the first sonnet opening the whole series of sonnets by W. Shakespeare, which in total consists of 154 and are divided into three main cycles. The significance of Sonnet 1 was noted by the Australian academic Philip Martin, who says that Sonnet 1 “states the themes for the sonnets immediately following and also for the sequence at large” [1, p. 20].

Sonnet 1 is dedicated to the topic of procreation, which is evident in almost each line of the sonnet. To immortalize the beauty of a young man, the English poet in his sonnet urges him to have children. Beyond that, the author also dedicates lines 9 to 12 to describing the beauty of the young man. In the Sonnet 1 we can also notice a strong plea in the concluding lines 13-14 where the writer once more begs him to have children.

Due to the popularity of the sonnets by W. Shakespeare, like his other literary works, they have been translated into more than 100 languages. Regarding the Russian language, the first complete translations were presented by Nikolay Gerbel and Modest Tchaikovsky. Additionally, there are also Russian variants performed by other translators such as S. Marshak, V. Orel, V. Mazurkevich, A. Finkel, G. Kruzhkov, V. Shuf, D. Palamarchuk, and others.

S. Marshak's variant of the sonnets is distinguished by preserving and conveying the poetic beauty of the original Shakespearean sonnets. His variant, written in an accessible and understandable way, was able to convey the emotional impact of the original work to readers of the Russian variant. Furthermore, his work in translation has been praised by many scholars who have devoted their research to studying his variants of the sonnets.

The sonnets of the English poet in a complete form came to the Kazakh land through indirect translation from the Russian language. Khamit Yergaliyev, a Kazakh poet and a writer, spent six years of his life translating W. Shakespeare's sonnets into Kazakh, and in his interpretation, he relied on S. Marshak's variant. S. Marshak's Russian translation was considered “the pinnacle of skill in translating Shakespeare's sonnets” [2, p. 21].

Shakespearean sonnets weren't the only work translated by Kh. Yergaliyev. He also translated into Kazakh the literary works of G. Byron, A. Pushkin, M. Lermontov, N. Nekrasov, V. Mayakovsky, R. Gamzatov, A. Surkov, and others. Additionally, he translated other significant works of William Shakespeare, among them “The tragedy of Hamlet”, the chronicle play “Richard III”, and the comedy play “A Midsummer Night's Dream”. Thus, we see that Kh. Yergaliyev tried his hand at translating different literary genres of W. Shakespeare's works.

The importance of his works for translation literature was mentioned by the poets Gafu Kairbekov and Kadyr Myrza Ali, who were actually the reviewers of Khamit Yergaliyev's variant of the sonnets [3, p. 6].

Materials and methods

To conduct the research, the original Sonnet 1 by W. Shakespeare, edited by Katherine Duncan-Jones, was taken as a basis. For the Russian variant of Sonnet 1, S. Marshak's translation published in 8th volume of “William Shakespeare. Complete works in eight volumes” under the general editorship of A. Smirnov and A. Anikst was used. For the Kazakh version, Khamit Yergaliyev's translation published by “Audarma” publishing house in 2004 was chosen.

The analyses of W. Shakespeare's Sonnet 1 by H. Vendler, R. Matz, J. Pequigney, P. Martin, C. Atkins were scrutinized during the research. In regard to S. Marshak's translation, the scientific works of M. Gasparov, M. Morozov, N.

Avtonomova, and B. Kushner were observed. For the investigation of Kh. Yergaliyev's variant of the sonnets, the studies of Zh. Beisembayeva, A. Korabaeva, and V. Kosnikova were reviewed.

To complete the study, the methods of analysis and synthesis were primarily used, which assisted in the detailed analysis of Sonnet 1. The sorting method was employed during the research to highlight the most significant aspects of Sonnet 1.

The fundamental in this research was the comparative method. Based on this method, Sonnet 1 was analyzed and compared with S. Marshak's translation and Kh. Yergaliyev's variant.

Results and discussion

To begin with, we would like to provide an analysis of *the form and structure* of the original Sonnet 1 and its translated variants.

W. Shakespeare's Sonnet 1 is written in iambic pentameter, and its rhyme scheme is ABAB CDCD EFEF GG.

Regarding Samuil Marshak's variant, we can say that he kept the original structure of Sonnet 1, writing it in three quatrains and a couplet. This kind of structural preservation is important not only for reflecting the content but also for the aesthetic impact of the original text. The rhyme scheme in his variant of Sonnet 1 is ABAB CDCD EFEF GG, which once again emphasizes his masterful skills in conveying it into Russian. Thus, we can state that the main goal of the translation has been achieved, as the translator, by preserving the structure and form of Sonnet 1, can evoke the same reaction in the recipient of the translated text as in the recipient of the original text.

Khamit Yergaliyev kept the traditional characteristics of W. Shakespeare's sonnet. However, there were differences in the rhyme scheme: ABCB DEFE GHGH II. The first two quatrains have a different scheme, while the third quatrain and the couplet have the rhyme scheme of the original work.

In lines one through four, W. Shakespeare rhymes “increase” and “decease”, “die” and “memory”. S. Marshak chooses to rhyme “лоз” (vine) and “роз” (rose), “увядая” (fading) and “молодая” (young). Kh. Yergaliyev rhymes only second and fourth lines: “жүдетпей” (without exhausting) and “өтпей” (without passing). Although each writer chooses different words to rhyme, there is still a close meaning between the words “die”, “увядая” (fading), and “жүдетпей” (without exhausting). It should be noted that William Shakespeare's writing is harsh, whereas S. Marshak and Kh. Yergaliyev select “softer” words. Indeed, William Shakespeare's language being harsh has been noted by many literary critics, including Peter Ackroyd, Harold Bloom, Stephen Greenblatt, James Shapiro, and Stanley Wells.

In the second quatrain, W. Shakespeare proceeds to use rhymes such as “eyes” and “lies”, “fuel” and “cruel”. S. Marshak, in his turn, used the words: “красоту” (beauty) and “нищету” (poverty), “соки” (juices) and “жестокий” (cruel). Kh. Yergaliyev again rhymes only second and fourth lines: “нәріңді” (juices) and “барыңды” (all/everything what you have). Here we see that different words were chosen for the rhymes; however, in the second line, W. Shakespeare's rhyme word “fuel” was translated as “соки” (juices) and “нәріңді” (juices).

In the third quatrain of Sonnet 1, the words used for rhyme are “ornament” and “content”, “spring” and “niggarding”. S. Marshak used the following words to rhyme: “дня” (day) and “хороня” (bury), “глашатай” (herald) and “растратой” (waste). Kh. Yergaliyev this time rhymed all four lines: “бүгін” (today) and “ұрығын” (seed), “күндік” (day) and “азғындық” (immorality).

Two consecutive rhyming lines (“be” and “thee”) consisting of ten syllables end

Sonnet 1. Moreover, the last line of Sonnet 1 is composed only of one-syllable words, which is actually abundant in English language.

The final lines in S. Marshak's variant also consist of ten syllables, and the rhymes used in his translation of Sonnet 1 are “предавай” (bury) and “урожай” (harvest). The last line of his variant is composed of three-syllable (грядущих, прекрасный, урожай) and one-syllable (лет) words.

Although Kh. Yergaliyev rhymed the last two lines “жеп-ішсін” (eat and drink) and “жемісін” (harvest), he didn't keep decasyllabic metrical line. The 13th line of Sonnet 1 in his variant consists of 12 syllables and the 14th line consists of 11 syllables.

Quatrain 1

Soviet literary critic and Shakespeare scholar Alexander Anikst describes the first quatrain of Sonnet 1 as: “here Shakespeare is really “sweet-sounding” and “mellifluous”” [4, p. 568].

In the first line of Sonnet 1, in order to refer to physical beauty, W. Shakespeare used the phrase “fairest creatures”. S. Marshak in his variant changed it to “лучших лоз” (from the best vines). Kh. Yergaliyev used the phrase “әсем шыбық” (beautiful vine), which, though different from the original, has a similarity to the Russian variant.

In the second line, by the phrase “beauty's rose”, W. Shakespeare calls the young man [5, p. 79]. This collocation was translated by S. Marshak as “красота” (beauty), and similarly by Kh. Yergaliyev “сұлулық” (beauty).

The pun “tender heir” used by W. Shakespeare in the fourth line was given by S. Marshak as “роза молодая” (the young rose). However, in Kh. Yergaliyev's variant of Sonnet 1, the pun was omitted.

Quatrain 2

In the fifth line, W. Shakespeare praises masculine beauty by mentioning the usual “bright eyes” [6, p. 8]. The phrase wasn't conveyed in S. Marshak's variant, as he instead used the word “красоту” (beauty). Kh. Yergaliyev translated it as “сұлу ажарыңа” (to your beautiful face).

In the sixth line, the English poet used the imagery of a candle eating itself, whereas in the Russian variant by S. Marshak, it was given as “Все лучшие ей отдавая соки” (by giving her all the best juices) [4, p. 427]. Kh. Yergaliyev's translation of this line was similar to S. Marshak's: “Тәрк етесің соған асыл нәріңді” (you give her your precious juices) [7, p. 609].

In the seventh and eighth lines, to characterize the egoism of the young man, W. Shakespeare uses the contrasting images of “famine” and “abundance”, and “sweet self” and “cruel”. In S. Marshak's variant of the seventh line, it was given

with the words “обилье” (abundance) and “нищета” (poverty). However, there are no contrasting images in the eighth line.

Kh. Yergaliyev, in his turn, used contrasting images in both the last lines of the second quatrain: “жаның” (your soul) and “жауың” (your enemy), “жоқшылық” (poverty) and “барың” (all that you have).

Quatrain 3

In ninth and tenth lines, by using metaphorical language, W. Shakespeare compares the young man to the “world's fresh ornament” and to the “herald”. S. Marshak in his variant used the same set of words “украшенье” (ornament) and “глашатай” (herald). Kh. Yergaliyev didn't keep the first metaphor, but the second, “жаршы” (herald), was just the same as in the original and Russian variants.

In the eleventh line, W. Shakespeare uses a metaphor where he compares youth to a bud. In the Russian variant, the metaphor was given with the words “Грядущее в зачатке хороня” [4, p. 427] (the future in its rudiment burying); and in Kazakh, it sounded like “Көрге тығып келешектің ұрығын” [7, p. 609] (into the coffin drive the future seed).

William Shakespeare used the commonly oxymoron of the Elizabethan sonneteers, “tender churl”, in the twelfth line of Sonnet 1. It was translated by S. Marshak as “Соединяешь скардность с растратой” [4, p. 427] (You combine stinginess with waste); and its Kazakh variant was “сараң сақи” (stingy generous). We can say that Kh. Yergaliyev could masterfully transmitted the oxymoron of Sonnet 1 in his Kazakh translation.

Couplet

In a couplet, W. Shakespeare uses a metaphor by comparing the young man to a glutton to describe his selfishness, and in the last line, the author uses hyperbole: “To eat the world's due” [8, p. 113]. Although S. Marshak uses another set of words for the translation of these lines, he includes a metaphor: “Жалея мир, земле не предавай/ Грядущих лет прекрасный урожай!” [4, p. 427] (By pitying the world, do not bury/ of the coming years, a wonderful harvest!)

Kazakh translator also used a metaphor in his variant: “Өмірді ая, деме лахат жеп-ішсін/ Келешектің бал-шырынды жемісін!” [7, p. 609] (Have pity on life, don't tell the grave to eat and drink/ Of the future the very sweet harvest!)

Conclusion

According to the provided analysis, completed using the comparative method, the following results were obtained: the rhyme scheme used by W. Shakespeare was entirely replicated by S. Marshak, whereas Kh. Yergaliyev used the same scheme only in the 3rd quatrain and in the couplet. Furthermore, the comparison of the words used in rhymes showed that the translators selected words with somehow similar meanings to the original words twice: “die” was rendered as “увядая” (fading) and “жүдетпей” (without exhausting); “fuel” was interpreted as “соки” (juices) and “нәріңді” (juices).

The phrases used by W. Shakespeare in Sonnet 1 were expressed differently in the translated variants. In this regard, Kh. Yergaliyev stated that in his translation of the Sonnets, he took into account the features of the national concept [3, p. 6].

Indeed, for a translator, the main goal of the creative process is to achieve the understanding of the interpreted text by its readers. Ultimately, the art of translation goes beyond words, delving into cultural intricacies to create a bridge that transcends linguistic and cultural boundaries, fostering a truly global literary exchange [9, p. 318].

The poetic devices of an English poet, used to enhance the beauty, depth, and emotionality, were preserved but also interpreted with different words. For example, the imagery of a candle eating itself was rendered in the translated variants as “Все лучшие ей отдавая соки” (giving her all the best juices) [4, p. 427] by S. Marshak; and similarly in Kh. Yergaliyev's variant as “Тәрк етесің соған асыл нәріңді” (give her your precious juices) [7, p. 609].

The contrasting images appearing in the seventh and eighth lines were employed to convey the theme of procreation and the passage of time. The contrasting images like “famine” and “abundance” were skillfully conveyed in the Russian and Kazakh variants of Sonnet 1.

The metaphorical language “herald” used by W. Shakespeare in the tenth line, which described the subject of the poem, was retained in both translated variants of Sonnet 1: “глашатай” (herald) in Russian variant; and “жаршы” (herald) in Kazakh variant. Furthermore, the metaphor used in the eleventh line (bud), which reinforces the theme of procreation and the passage of time, was preserved in both translated variants, and was expressed with the words “зачаток” (rudiment), and “ұрық” (seed).

The oxymoron of the twelfth line “tender churl”, skillfully used by W. Shakespeare to complicate the character of the subject, was masterfully presented in the Kazakh variant as “сараң сақи” (stingy generous).

Figure of speech used in a couplet by W. Shakespeare was retained, as we can see that the Russian and Kazakh translators both used a metaphor, albeit with a different composition of words.

In conclusion, this paper demonstrated the methods and general approach to analyzing translated variants of the Sonnets. Such work can lead to the high-quality assimilation of the Sonnets in the language of their translation.

REFERENCES

- [1] Martin Ph.J.T. Shakespeare's Sonnets; Self, Love and Art. – New York City, NY: Cambridge University Press, 1972. – 160 p.
- [2] Abdrahmanov S. Perevod poezii i poezija perevoda (Translation of poetry and poetry of translation). – Astana: Audarma, 2008. – 470 s. [In Rus.]
- [3] Ershu M. Hamit aǵanyñ qoltañbasy (Uncle Khamit's signature). – Astana aqshamy, 2016. 27 qazan (№ 125). [In Kaz.]
- [4] Shekspir U. Polnoe sobranie sochinenij v vos'mi tomah (The complete works in eight volumes). Tom 8. – Izdatel'stvo: M.: Iskusstvo, 1960. – 631 s. [In Rus.]
- [5] Matz R. The World of Shakespeare's Sonnets: An Introduction. – Jefferson, NC: McFarland &, 2008. – 240 p.
- [6] Pequigney J. Such Is My Love: A Study of Shakespeare's Sonnets. – Chicago: University of Chicago, 1985. – 249 p.
- [7] Äuezov M., Kekilbaev Ä., Ergaliev H. Uil'jam Shekspir. Otello. Asaýǵa tusaý. Gamlet. Romeo men Dzhul'etta. Korol' Lir. Sonetter (William Shakespeare. Othello. The Taming of the

Shrew. Hamlet. Romeo and Juliet. King Lear. Sonnets). – Astana: Audarma, 2004. – 688 b. [In Kaz.]

[8] Shakespeare W. Duncan-Jones K. Shakespeare's Sonnets. – Bloomsbury Arden, 2010. – 488 p.

У. ШЕКСПИРДІҢ 1 СОНЕТІНІҢ ҚАЗАҚ ТІЛІНЕ АУДАРМАСЫ

*Хасенова Г.А.¹

*¹2-курс докторанты, Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан, e-mail: khasenova_gulmira@mail.ru

Аңдатпа. Уильям Шекспир сонеттерінің барлығын аударып, оның толық қазақша нұсқасын оқырмандарына ұсынған тұңғыш ақын – Хамит Ерғалиев. У. Шекспирдің сонеттері оның басқа да шығармалары сияқты қазақ тіліне жанама аударма арқылы аударылды, бұл шығармасы да орыс тілінен қазақ тіліне аударылған.

Бұл мақалада Сонет 1 қарастырылып, оның үш нұсқасы ұсынылатын болады: У.Шекспирдің ағылшын тіліндегі түпнұсқасы, Самуэль Маршактың орыс тіліндегі нұсқасы және Хамит Ерғалиевтің аудармасындағы қазақ тіліндегі нұсқасы.

Бұл зерттеудің мақсаты – Сонет 1-дің барлық үш нұсқасын егжей-тегжейлі талдау болып табылады. Мақала нұсқалар арасындағы айырмашылықтар мен ұқсастықтарды, сондай-ақ әр жазушының ерекшеліктерін анықтауға бағытталған. Бұл ғылыми жұмыстың идеясы – Сонет 1-тің үш нұсқасын олардың формасы мен құрылымы, және сондай-ақ метафоралық тілдің берілуі бойынша салыстыру. Бұл жұмыстың ғылыми маңыздылығы Х.Ерғалиев аудармасындағы Сонет 1-дің жеткіліксіз зерттелуінде. Зерттеудің практикалық маңыздылығы ұсынылған деректердің студенттер, магистранттар және докторанттардың ғылыми-зерттеу жұмыстарына пайдалы болуымен айқындалады.

Зерттеу барысында талдау және синтез әдістері, сондай-ақ маңызды сәттерді бөліп көрсету үшін сұрыптау әдісі қолданылды. Салыстырмалы әдіс бұл зерттеуде іргелі болды, өйткені оны пайдалану алынған нәтижелерге әкелді. Көрсетілген әдістер У.Шекспирдің Сонет 1 түпнұсқасы мен оның С. Маршак аударған орыс тіліндегі және Х. Ерғалиев аударған қазақ тіліндегі нұсқаларының арасында әртүрлі айырмашылықтардың бар екендігі туралы егжей-тегжейлі қорытынды жасауға мүмкіндік берді. Бұл жұмыс сонеттердің аударма нұсқаларын талдау бойынша одан әрі жұмыс істеуге ықпал ете алады, және олардың аударма тілінде жоғары сапалы меңгерілуін қамтамасыз ете алады.

Тірек сөздер: жанама аударма, салыстырмалы әдіс, метрикалық тармақ, рифма схемасы, сөзойнатым, қарама-қарсы бейнелер, метафоралық тіл, көркемдік тәсілдер

ПЕРЕВОД СОНЕТА 1 У. ШЕКСПИРА НА КАЗАХСКИЙ ЯЗЫК

*Хасенова Г.А.¹

*¹докторант 2-го курса Евразийского национального университета им. Л.Н. Гумилева, Астана, Казахстан, e-mail: khasenova_gulmira@mail.ru

Аннотация. Хамит Ерғалиев был первым поэтом, который перевел все сонеты Уильяма Шекспира на казахский язык, и представил их полную версию читателям. Сонеты У. Шекспира были переведены на казахский язык путем косвенного перевода, как и любое другое его произведение, это произведение было переведено на казахский язык с русского языка.

В данной статье будет рассмотрен Сонет 1 и представлены три его версии: оригинал на английском языке написанный У. Шекспиром, русский вариант Самуэля Маршака и казахский Хамита Ерғалиева.

Целью данного исследования является детальный анализ всех трех вариантов Сонета 1. Статья направлена на выявление различий и сходств между вариантами, а также особенностей каждого писателя. Идея этой научной работы состоит в том, чтобы сравнить три версии Сонета 1 по их форме и структуре, а также по способу предоставления метафорического языка. Научная значимость данной работы заключается в недостаточной изученности Сонета 1 в переводе Х. Ергалиева. Практическая значимость исследования заключается в том, что представленные данные могут быть полезны для научно-исследовательской работы студентов, магистрантов и докторантов.

В ходе исследования применялись методы анализа и синтеза, а также метод для выделения наиболее значимых моментов в сонете. Основопологающим в этом исследовании был сравнительный метод, так как именно его использование и привело к полученным результатам. Продемонстрированные методы позволили сделать развернутый вывод о наличии различных отличий между оригинальной версией Сонета 1 У. Шекспира и его версиями на русском языке в переводе С. Маршака и на казахском языке в переводе Х. Ергалиева. Данная работа может способствовать дальнейшим работам по анализу переводных вариантов сонетов, что так или иначе сможет обеспечить их качественное усвоение на языке перевода.

Ключевые слова: косвенный перевод, сравнительный метод, метрическая строка, схема рифмовки, каламбур, контрастные образы, метафорический язык, художественные приемы

Статья поступила 01.07.2023