

RECREATION OF THE CONCEPT OF “LOVE” IN TRANSLATIONS OF SHAKESPEARE'S SONNETS INTO UZBEK

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Abstract. This article discusses the re-creation of the concept of “love” in the Uzbek translations of sonnets, which are an integral part of Shakespeare's work. The term “concept” is also discussed, as well as its origins and place in translation studies. The study of the concept of “love” and the extent to which the translator was able to convey the concept of love used in the sonnets in the Uzbek language will be analyzed.

Abstrakt. Ushbu maqolada Shekspir ijodining ajralmas qismi bo'lgan sonetlarning o'zbek tiliga tarjimalarida “muhabbat” konseptining qayta yaratilishi borasida so'z yuritiladi. Bundan tashqari “konsept” atamasi, uning kelib chiqishi hamda, tarjimashunoslikdagi o'rni haqida ham so'z boradi. “Muhabbat” konseptining o'rganilganilishi va tarjimonning sonetlarda qo'llanilgan muhabbat konseptini qay darajada o'zbek tiliga yetkazib bera olgani tahlilga tortiladi.

Keywords: Shakespeare, concept, concept of love, sonnet.

Kalit so'zlar: Shekspir, konsept, muhabbat konsepti, sonet.

William Shakespeare is a world-famous English poet, actor, and playwright, born on April 23, 1564 in Stratford, England. Although he is world-famous for his works as a playwright, the sonnet genre is of particular importance in his work. His works have been skillfully translated by our writers and translators such as Cholpon, Maqsud Shaykhzoda, Gafur Ghulom, Jamol Kamol, and Khurshid Davron. During his creative career, he became the author of 154 sonnets, most of which have been translated into Uzbek. This article analyzes several examples of Shakespeare's sonnets translated by Yusuf Shomansur in terms of the re-creation of the concept of “love”.

First of all, let's talk about the concept of “concept”, although it has been defined differently by different scientists, there is no consensus on its main definition. Perhaps the reason for this is that the concept is a common object of many disciplines, in particular linguistics, philosophy, literary studies, etc. The term concept was first used by the Russian scientist Askoldov in an article published in 1928. He defined the term concept as “a unit that reflects the process of thinking about one type or another of concepts.” Since the 90s of the 20th century, the term “concept” has been used in linguistics and has also become an object of literary studies, since the basis of any work

of art is linguistic units. In general, a concept is a different interpretation of the content behind a certain concept. For example, if a group of people are asked to define the word “love,” each participant may give a different, different explanation. This is because each person expresses and defines their feelings based on their own frame of mind, worldview, and mental capacity. A poet or writer may create a particular text to express a specific concept from their own perspective, or may use several concepts in the same text.

If the “concept” is evaluated from the point of view of translation studies, it corresponds to the definitions of the concept in literary studies. Because the basis of literary translation is a work of art, that is, a prose or poetic text. That is, the restoration of a certain concept in translation depends on the degree to which the original text can be translated.

When it comes to the term concept, it is also necessary to explain the concept of “superconcept”. A superconcept is the study of concepts that have the same or similar meanings within a certain dominant concept. For example, if we take the concept of “love” as a superconcept, concepts such as “love”, “love” and “affection” can also be studied within it.

Since the “concept of love” is an abstract concept, it is difficult to give it a specific definition. The explanatory dictionary of the Uzbek language defines the word “love” as “Love is a feeling of devotion from the heart; love, affection.” However, this definition describes only the concept expressed by this word. After all, a concept is a much broader term than a concept, and the concept expressed by a specific word can be expressed through a specific text. That is, in literary studies and translation studies, an entire poem or prose work can express exactly one concept such as “love”, “faith”, “friendship”. Therefore, the work of any author can serve as a definition of “love” or another similar concept. In particular, the concept of love dominates Shakespeare’s sonnets, and many of these sonnets can be used to describe the concept of “love” between two people.

“Love” in Shakespeare’s sonnets does not have a single definition, but rather has intangible qualities that constitute a great power that overcomes all obstacles. Taking three of the sonnets - 116, 130 and 147 - love is depicted as a great power that triumphs over time, the physical world and the mind, respectively.

Sonnet 116 presents love as an immortal force that overcomes age, death, and time. Love is depicted as an invincible force that resists time, as well as the effects of time on beauty and youth, wrinkles, and old age. The concepts that love is not subject to time, that the budding lips and rosy cheeks that fade with time cannot quench the power

of true love, are embedded in this sonnet through the concept of “love.” An example of this is the following lines from sonnet 116:

*Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.*

Translation

Olov dudoqlarning, o't yonoqlarning
Cho'g'in so'ndirguvchi vaqtning qo'lida
Qo'g'irchoq emas ishq. Qaldiroqlarning
Dahshatidan qo'rqmas u o'z yo'lida.

The correct translation is not a literal translation, since it is impossible to do so in poetic translation. But the translator's skill lies in the fact that the poet's meaning, that true love is not affected by the passage of time and the physical changes that occur with it, is beautifully conveyed in Uzbek.

In sonnet 130, the power of love is manifested through physical beauty. In this sonnet, Shakespeare expands his definition of love to include the image of love as a force that overcomes social pressures. That is, it is said that in order for a person to love another person, the beloved does not have to meet the standards of beauty set by society.

*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.*

Translation

Na ko'zi yulduzga qilguday qiyos,
Na dudog'i la'lga o'xshab ketadi.
Yelkalari oppoq marmarday emas,
Sochlari arqonday chuvab yotadi.

This translation also emphasizes the translation of meaning rather than the translation of words, but this does not harm the poetic rhythm. The translator tried to express the similes in the sonnet through similes that are suitable for the Uzbek mentality. For example, in the original, the poet talks about how his beloved's eyes are not like the sun, but the translator replaces the sun with a star because in the Uzbek language, the shine of the eyes is more likened to stars. Such changes make the sonnet sound natural and take root in the reader's heart. In addition, within the framework of the concept of “love”, the poet expresses his love in a special way, that is, not by praising the physical

beauty of his beloved, but by talking about how the lack of beauty in his beloved that fits the molds of society cannot be an obstacle to him in loving his beloved. The translator was also able to skillfully convey the same meaning in the Uzbek language. In the opening lines of “Sonnet 147,” the hero compares his love to a disease. It is something that bothers him but he does not want to get rid of it. He does nothing to get rid of the disease.

*My love is as a fever longing still,
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.*

Translation

Dardi bedavodir ishqim. Hech qonmas,
Chanqoq iztirobga qalbim giriftor.
Bir vaqt uni nedir zaharlamish, bas,
Ishq o‘sha zaqqumni qo‘msaydi takror.

Apart from the slight deviation in the form, that is, in the chosen words, the above translation is also excellent. Most importantly, the translator was able to convey the poet’s intention, which is that no matter how much his love causes him pain, he cannot give it up, by comparing love to a disease.

In conclusion, the concept of “love” is an integral part, the basis of Shakespeare’s work. In translation, the ability to convey this basis to the reader in an understandable and impressive way, as in the original, determines the skill of the translator. We can safely say that the translator Yusuf Shomansur has achieved great success in this regard. In addition, the study of the concept of “love” in poetic translation is one of the innovations in Uzbek translation studies, and translations of Shakespeare's sonnets are of great importance in introducing this topic.

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