

MODERN REQUIREMENTS FOR TRANSLATIONS OF SHAKESPEARE'S WORKS

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Abstract: This article deals with the problems of translating the works of the great English playwright W. Shakespeare into languages of the world. Shakespeare's works were translated into Uzbek through Russian. In the article, the author compares translations from different languages and the quality of translations from the original and through European languages into Uzbek.

Keywords: William Shakespeare and his works, translations of different years, translation from the original, translation from European languages into oriental languages.

INTRODUCTION: There is an opinion among masters of artistic expression: the richness and sophistication of any language as a literary language is determined by the presence in it of a high-quality translation of the best works of outstanding writers of world literature [1]. The opinion is completely fair. The writer whose works will be discussed left a rich legacy during his short life, which was translated several times and at different times. The modern Uzbek reader not only reads and studies his works, but also watches him on stage with great pleasure. Here we want to emphasize that Shakespeare became world famous thanks to literary translation. Therefore, one cannot fail to note his great mission.

MATERIALS AND METHODS: Shakespeare is a bright phenomenon of world literature. Every era gives birth to its own Shakespeare. Based on the socio-economic system and in accordance with the specific literary and cultural characteristics of peoples and literatures, each era interprets Shakespeare differently. We believe that without studying the history of this process, it is impossible to express an attitude to the problem of translation, especially to the question of the attitude to the interpretation of Shakespeare and his translations in Uzbek literature. It is known that Shakespeare entered the literature of the peoples of the former USSR, in particular Russian and Ukrainian literature, in the 19th century. According to Doctor of Philological Sciences, Professor Gaibulla Salamov, translation of the first act of Hamlet. Shakespeare into the Ukrainian language was carried out in 1845-1849. Professor P. Savitsky. In 1872-1874, the writer Yu. Fedkovich translated the tragedies "Hamlet" and "Macbeth" from German into Ukrainian. In 1850, based on the French translation by Benjamin Larachefouc, D. Kipiani revised the original translation of the tragedy "Romeo and Juliet" into Georgian [2]. This phenomenon of translation is called translation through a second or third language. For literary translation is not only a purely linguistic phenomenon, but also a category of artistry. As G. Salomov argued, Russian Shakespeare studies have only developed rapidly, and now the main problem in it is the method of accurately conveying the words, expressions, and paragraphs of Shakespeare. In particular, the famous translator V. Levik noted: "need new translations of Shakespeare's works? Translators of the works of the great playwright face two problems. Firstly, is there a need for new translations? Maybe everything has already been done! Secondly, what should new translations of Shakespeare's works be like? What tasks can translators face when a huge amount of work has been done to study Shakespeare's work?"

RESULTS AND DISCUSSION: The translation of Hamlet performed by Boris Pasternak is not conventional, but it has merits. Based on the above, the following conclusions can be drawn:

- Shakespeare's entry into Russian literature has its own history. This process is characterized by peculiar successes, shortcomings, discoveries and losses;
- translations of Shakespeare's works into Russian were initially carried out through second and third languages, and then directly from the original. The experience accumulated by this school in direct and mediocre translation should be used.

The transition from indirect translation to direct translation, without in any way diminishing the importance of the first, testifies to the expansion of the capabilities of the Uzbek language. The presence in modern translation of mediated and direct forms of translation, the possibility of revealing their originality, the presence of several translation options for the same work, the need to identify their artistic originality allow us to highlight this problem as an object of independent research. The purpose of such research seems particularly relevant - to study the differences between translations made directly from the original and through another language.

In the work "Romeo and Juliet" the author stylistically appropriately uses foreign words, expressions and even sentences. For example, in the third scene of the fourth act, there is a scene in which Mercutio, telling Benvolio about the passado skill of the swordsman Dibalus, uses Italian words and expressions:

A gentleman of the very first house. Of the first and second cause ah. the immortal passado! the punto everso! The hail! [8] The expressions used by the author are passado! the punto everso! The hai in Italian fencing terminology means: passado - attack, the punto everso - retreat back, the hail - attack, blow. This use increases the reader's interest in what is depicted. Now let's look at the translations of these lines according to different translators.

Translation by B. Pasternak: Such a duelist, that my respect! And his immortal passado, his punto everso, his hail! [9].

Translation by A. Grigorieva: Silk button piercer! Duelist! duelist! Barich of the bloodiest nature! He won't wait for a second call! Oh, wonderful passado! Fight back! Yeah! [10].

Translation by M. Shaikhzoda:

Master of the first and second call to a duel. O. this is eternal: Passado! Punto raverso! Hail! Lunge! retreat! Attack [10].

As can be seen from the examples, translators use different styles to translate words and expressions.

In Pasternak's translation, these words are given in Russian as Passado!, his punto, his raverse, his nail. However, they are not accompanied by any comments. In A. Grigorieva's translation they are given as Oh, wonderful pasado! Fight back! Yeah! Jamol Kamol translated them as his passado! And the shouts of punto reverso or hey! However, such a translation does not convey the specifics of the original. As the analysis shows, to maintain the contrast of foreign words with the original, various criteria are used.

In our opinion, in the translations of Grigorieva and Shakhzod there is a strong desire to preserve originality. It seems that the words Passado! Puhto! Raverso! They were not used by Shakespeare by chance: they absorb a unique stylistic coloring. And Grigorieva managed to convey this contrast: And his immortal Passado!, his punto, his raverse, his nail. Maksud Shaikhzoda, offering Passado! Punto raverso! Hail! Lunge! retreat! Attack! tried to accurately express the intonation characteristic of Italian fencing. It seems that this method of transmission is the most acceptable.

CONCLUSION: As a conclusion, we note the following:

- Shakespeare's works during the period of dominance of the Soviet system were translated from the point of view of the ideological tasks of that time. The modern era strongly recommends reconsidering existing translations, because each generation expresses its attitude towards Shakespeare in its own way.

- there are mediated translations of Shakespeare's works, which are in no way inferior to translations from the original. As a substantiation of this position, we can note the translations of M. Shaikhzoda.

- the time has come for a monographic analysis of translations of Shakespeare's works from the original;

– the moment has come when it is necessary to present translations of the Uzbek edition of Shakespeare on stage.

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