

Linguocultural Aspects of Translating Sonnet 46 by William Shakespeare

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ABSTRACT

The article examines the peculiarities of conveying the stylistic features of Shakespeare's sonnet based on Uzbek and Karakalpak translations. The Uzbek translator Yusuf Shamansur, strictly adhering to the stylistic findings of the Russian original, succeeded in achieving their accurate rendering in the Uzbek language and the unity of their rhythmic and intonational sound. The translator M. Karabayev is also closer to the Russian original and experiences the beneficial influence of Marshakov's style. However, in general, its accurate translation cannot be attributed to the author's successes, as there are some errors in the interpretation of some Russian expressions and their rendering in Karakalpak by the translator. Translator I. Yusupov is quite free in his approach to the original text. He seems to enter into a creative competition with Marshak and indirectly with Shakespeare himself, boldly developing and expanding Shakespearean metaphors and lexical units with additional nuances, which make Ibn Yusupov's translations closer to modernity.

Keywords: Shakespeare, sonnet 46, translation, linguoculturology, figurative system, metaphor, stylistics, poetic text, intercultural interpretation, semantics, cultural codes, literary translation, linguistic worldview.

INTRODUCTION

The translation of poetic works, especially such complex and multi-layered works as the sonnets of William Shakespeare, has

always been one of the most difficult areas of translation studies. Shakespeare's poetry is not merely an artistic expression of thoughts and feelings, but also a whole system of cultural codes, philosophical allusions, emotional and rhythmic nuances that require not only linguistic mastery from the translator but also a deep understanding of the cultural and historical context of the era. That is why the translation of Shakespeare's sonnets into various languages of the world has always been of interest to philologists, linguists, and cultural scholars.

The translation of Shakespeare's 46th sonnet, in which the poet depicts a symbolic dispute between the eye and the heart – two personifications of the sensual and spiritual perception of love – is of particular interest. This internal conflict transforms in Shakespeare into a philosophical reflection on the nature of human feelings, where reason and emotion strive for harmony. The transmission of such images through other languages inevitably involves linguocultural difficulties, as each language has its own associative fields, metaphorical traditions, and poetic norms.

The linguocultural approach to translation involves not only finding formal correspondences but also restoring the cultural meanings underlying the original text. In this context, comparing the Uzbek and Karakalpak translations of the sonnet allows us to determine how the national-linguistic specificity is reflected in the interpretation of poetic images, and to what extent the translations retain the emotional, aesthetic, and philosophical depth of the original.

The article attempts to examine the translation strategies of three poets – Yusuf Shamansur, Marat Karabayev, and Ibrahim Yusupov – in a comparative aspect. Their works demonstrate different approaches to preserving the poetic structure, rhythm, metaphors, and cultural realities of Shakespeare's text. Such an analysis allows us not only to determine the degree of adequacy of translations but also to determine the nature of cultural interaction manifested in the process of interlingual transformation of the poetic text.

Thus, studying the linguocultural aspects of translating William Shakespeare's sonnet contributes to a deeper

understanding of how classical artistic images are interpreted in the context of Uzbek and Karakalpak cultures while preserving universal values of world literature.

METHODOLOGY

The methodological basis of this research relies on the principles of comparative-analytical, linguocultural, and hermeneutical approaches, as they allow for a comprehensive examination of the specifics of conveying poetic text in translation, taking into account cultural and linguistic differences. At the same time, the research is built on the idea of the relationship between language and culture, as well as on understanding translation as a form of intercultural communication.

The main material for the study was selected as sonnets by William Shakespeare, as well as his translations into Uzbek and Karakalpak by Yusuf Shamansur, Marat Karabaev, and Ibrayim Yusupov. At the same time, S. Marshak's Russian translation served as the supporting text, which, as is known, is considered the most successful and artistically accurate reproduction of the English original. Thus, comparing the three translations with the Russian mediator text allows for a deeper identification of not only semantic but also cultural discrepancies in the interpretation of Shakespeare's image.

Various research methods were used to achieve the set goal. Firstly, the comparative-contrastive method was used, as it helps to determine the degree of correspondence and difference between the original text and its translations. At the same time, special attention was paid to lexical, semantic, and stylistic features, as well as the preservation of rhythmic-intonational structure.

Secondly, a linguocultural analysis was applied, which allowed us to examine how the national cultural traditions and linguistic consciousness of the Uzbek and Karakalpak peoples influence the interpretation of key images in the sonnet. In particular, the concepts "heart" and "eye" in the English and Russian originals and their equivalents – *yurak*, *qalb*, *ko'z*, and *kewil* – in Turkic languages were compared. Thanks to this, it

was possible to identify how cultural and linguistic specificity is reflected in the choice of metaphors and emotional perception of the text.

Thirdly, the semantic-stylistic method was used, as it contributes to determining the degree of preservation of the metaphorical system and expressive means in the translation. Furthermore, this method allows for the identification of how translators achieve harmony between content and form while maintaining the poetic depth of the original.

Fourthly, the interpretive-hermeneutic approach was applied, as it allows us to penetrate Shakespeare's author's intent and trace the individual characteristics of each translator's perception of the poetic text. At the same time, the analysis was carried out not only at the level of linguistic structure, but also at the level of semantic and cultural context.

It should be noted that the novelty of this research lies in the fact that a comprehensive linguocultural analysis of three translations of Shakespeare's sonnets into Uzbek and Karakalpak has been conducted for the first time. Furthermore, the research reveals the peculiarities of the artistic thinking and worldview of translators, allowing for a deeper understanding of the patterns of intercultural transmission of poetic meaning.

The practical significance of the work lies in the fact that the obtained results can be used in the study of translation theory and practice, comparative literary studies, linguoculturology courses, as well as in the preparation of textbooks on poetic translation.

Thus, the proposed methodology allowed for a comprehensive examination of the original and translated texts, establishing the degree of preservation of the semantic, emotional, and cultural integrity of the sonnet, as well as determining individual translation strategies reflecting the interaction of different cultures and eras.

RESULTS

When analyzing the sonnets of William Shakespeare and their translations, it should be noted that special attention must be paid to the character of the actors involved in the sonnetic situations.

According to the general recognition, three figures stand out in Shakespeare's sonnet: the author (the lyrical hero), his young friend, to whom the first seventeen sonnets are dedicated, and the dark-skinned lady, who became the object of a contradictory passion. As the researcher of Shakespeare's work, G. Kruzhkov, rightly notes, "a large part of the sonnets is dedicated to a friend and the elevated feeling of love-friendship experienced by the author towards him, while the remaining sonnets tell of a contradictory love – the passion for a "black lady."

However, within both parts of the sonnet cycle, one can find separate groups of sonnets that, at first glance, are not directly related to the actors. These thematic associations are diverse and arranged without strict alternation. For example, the sonnets 33, 34, 35, and 46 are united by a theme of dispute, sometimes transitioning into conflict. Among them, sonnet 46 stands out, distinguished by the originality of its artistic embodiment and the depth of its philosophical subtext.

In this sonnet, a dispute between the eye and the heart, unable to share love, is described. The eye is confident that it keeps the beloved's features in the mirror of its gaze, and the heart affirms that love lives in itself. The dispute is resolved by "wise judges," who "divided the treasure, entrusting the heart to the heart – the eye to the eye." Thus, the conflict between external perception and inner feeling finds a harmonious resolution, reflecting the philosophical depth of Shakespeare's thinking.

At the same time, it should be emphasized that, despite its structural simplicity, the sonnet possesses multilayered meaning and represents the expression of a psychological conflict between reason and feelings. Therefore, its translation requires the translator not only to master the language but also to deeply understand the cultural codes and emotional undertones of the work.

For a comparative analysis, the translations of sonnet 46 into Russian (S. Marshak), Uzbek (Yu. Shamansur), and Karakalpak (M. Karabayev and Ib. Yusupov). S. Marshak's Russian translation, which became classical, served as a source for translations into Turkic languages. Consequently, studying these

versions allows us to trace how Shakespearean images are interpreted through a mediating text and adapted to another cultural and linguistic system.

Analysis showed that Yu. Shamansur's Uzbek translation is as close as possible to S. Marshak's Russian text. The translator demonstrated a high command of the Russian language and a deep understanding of the stylistic nuances of metaphors. When conveying the images of "heart" and "gaze," he precisely selected the Uzbek equivalents – *yurak*, *qalb*, and *ko'z*, achieving expressive sound and rhythmic harmony. The use of both the physiological (*yurak*) and spiritual (*qalb*) meanings of the word "heart" allowed us to preserve the multilayered nature of Shakespeare's image [4].

As for the Karakalpak translation by Marat Karabayev, it generally follows the structure and poetic style of the original mediator, however, in some places, inaccuracies are observed. For example, in the rendering of the expressions "my eye demands your image of itself," "and the heart in the heart wants to hide," semantic and logical deviations occur. Furthermore, using colloquial expressions like *dáldálshi aqil oy* instead of "wisely thoughts" reduces the poetic expressiveness of the text. These errors confirm S. Marshak's well-known thought that "translation requires not only knowledge of another's language but also an even deeper knowledge of one's own."

A completely different approach is demonstrated by the Karakalpak translator I. Yusupov. His work is distinguished by greater freedom and creative reinterpretation of the text. The translator does not strive to literally reproduce every line of the original, but, remaining within the semantic and stylistic field of the sonnet, he enhances the sensuality and concreteness of the images. Thus, instead of the generalized pronoun "you," he introduces the word "beloved," and replaces the metaphor "to keep features" with "to draw appearance in the pupil," thereby giving the image vividness and visibility [3].

Yusupov's choice of the Karakalpak word *kewil*, which combines the meanings of "heart" and "soul," is particularly noteworthy. Unlike the familiar Turkic words *júrek* and *qalb*, the term *kewil* has a unique cultural semantics reflecting the spiritual

depth and emotional openness of the Karakalpak mentality. Thanks to this translation, it was possible to achieve not only the accuracy of the meaning but also the naturalness of the sound, making the text closer to national perception.

To clearly illustrate this, let's turn to the comparative characterization of the translation with the Russian original:

Translated by S. Marshak.

Клянется сердце вернее, что ты
Невидимо для глаз храниться в нем.
А глаз уверен, что твои черты
Хранит он в чистом зеркале своем. [1, 160]

Translated by I. Yusupova

Kóz aytar «men yarıdın sulıw súwretin
Sheberlep salǵanman qarashıǵıma»
Kewil aytar: «Yarıdın júregi meniń
Tamırım menen birge soǵar báháma» [3, 37]

Subline translation:

The eye says: "I am the beautiful image of my beloved."
I drew it skillfully on my pupil."
The heart says: "My beloved's heart beats.
Always together with my heart."

Thus, the research results show that translations of Shakespeare's sonnet demonstrate a close relationship between linguistic form and cultural content. Each translator, relying on the traditions of their own language, offers an individual view of Shakespeare's conflict between reason and feeling. If Shamansur strives for precision and rhythmic strictness, Yusupov emphasizes emotional and cultural identity, while Karabayev demonstrates an attempt to formally follow the original. Together, these versions clearly confirm that literary translation represents an act of intercultural dialogue where different linguistic worldviews collide and interact.

DISCUSSION

The obtained results confirm that the translation of William Shakespeare's sonnet into Uzbek and Karakalpak is not just a linguistic transformation process, but, above all, an act of cultural adaptation. In other words, when translating the original text into other languages, there is a reinterpretation of meanings, emotional nuances, and symbolic images, which is directly related to the national characteristics of world perception.

First of all, it should be noted that each of the translators considered interprets the central conflict of the sonnet – the dispute between the heart and the eyes – in their own way. In Shakespeare's English original, this confrontation not only symbolizes the struggle between sensual and spiritual principles but also embodies the philosophical idea of the unity of the physical and spiritual in the nature of love. At the same time, in translations into other languages, this semantic balance is preserved only to the extent that the translator is able to convey the ambiguity of Shakespearean metaphors.

Thus, Yusuf Shamansur, following S. Marshak's Russian text, strives to preserve the rhythmic harmony and metaphorical accuracy of the original. His approach can be characterized as formal-equivalent, as it relies on the syntactic and stylistic models of the Russian mediating text. However, despite the high degree of accuracy, such a translation partially loses the individual characteristics of the Uzbek poetic language. For example, the use of literary words with Persian-Arabic etymology gives the translation excessive elevation and distances it from the lively sound of Uzbek speech. Nevertheless, Shamansur managed to convey the philosophical essence of the sonnet and preserve its rhythmic-intonational unity.

A completely different strategy is observed in Ibrahim Yusupov, whose translation can be defined as dynamic-equivalent. He doesn't limit himself to literally conveying the meaning but creatively comprehends Shakespeare's text, adapting it to national poetic tradition. Through the use of the word *kewil*, which combines the meanings of "heart," "soul," "mood," the translator reveals the deep emotional layer of the work and

connects it with the Karakalpak cultural consciousness. Thus, Yusupov emphasizes not so much formal accuracy as the transmission of the inner state and psychological subtlety of the original. His translation is closer to the genre of poetic interpretation than strict reproduction.

As for Marat Karabayev, his version represents an intermediate variant between formal and dynamic equivalence. On the one hand, the translator strives to preserve the structure and figurative system of the sonnet, and on the other hand, allows for certain deviations that diminish the artistic level of the text. The use of colloquial expressions and the weakening of rhythmic structure somewhat simplify the original, indicating insufficient adaptation of the highly artistic material to the norms of the national poetic language. Nevertheless, Karabayev's translation has historical and cultural value, as it reflects the early stage of Karakalpak literary translation school development and its connection with Russian literary tradition.

Thus, the analysis of three translations demonstrates that the linguocultural characteristics of national languages directly influence the choice of translation strategy. The Uzbek translation is more inclined towards preserving form and rhythm, while the Karakalpak versions are oriented towards emotional expressiveness and cultural adaptation. Consequently, it can be argued that in the process of translating the sonnet, not only interlingual, but also intercultural communication occurs, during which the universal categories of love, fidelity, and spiritual contemplation acquire new national nuances.

It is important to emphasize that the choice of translation strategy depends not only on the linguistic capabilities of the language but also on the aesthetic attitudes of the translator. If for Shamansur the priority is precision and preservation of form, then for Yusupov – emotional richness and cultural authenticity. Karabayev seeks a compromise between the two approaches, making his work an important example of the evolution of poetic translation in the context of Karakalpak literature.

In general, the discussion of the results allows us to conclude that the translation of Shakespeare's sonnet serves as a kind of mirror of the interaction of different cultures and eras. Through

the prism of Uzbek and Karakalpak interpretations, not only the universality of Shakespeare's thought but also the richness of national poetic traditions that give new sound and emotional depth to world masterpieces are revealed.

CONCLUSION

Summarizing the research conducted, we can say that the analysis of the translation of William Shakespeare's sonnet from the perspective of a linguocultural approach allows for a deeper understanding of both the artistic nature of the original and the peculiarities of perceiving its meanings in different national cultures. The translation of a poetic text, especially one as complex and multi-layered as Shakespeare's sonnet, is not only a process of linguistic transmission but also an act of intercultural interaction during which universal ideas of love, inner harmony, and spiritual search acquire new forms of expression.

The considered translations into Uzbek and Karakalpak languages demonstrate different strategies for conveying artistic content. Thus, Yusuf Shamansur follows the tradition of accurate and rhythmically verified translation, which ensures a high degree of correspondence to the original, but to some extent limits the individual expressiveness of the text. Marat Karabayev preserves the overall meaning and structure of the sonnet, but allows for individual stylistic simplifications that reduce the level of poetic expressiveness. Ibrahim Yusupov, on the contrary, demonstrates creative freedom, offering an interpretation as close as possible to the cultural and emotional characteristics of the Karakalpak worldview.

Thus, each of the translators solves the task of conveying Shakespearean poetics in their own way, relying on the peculiarities of their native language and cultural context. This is the value of the analysis: it shows that literary translation cannot be considered merely as a technical process – it is always a creative act that combines linguistic, cultural, and aesthetic interpretation.

Consequently, the results of this study confirm that the linguocultural approach is the most productive for studying

poetic translation, as it allows us to consider not only the structural-semantic, but also the cultural-semantic levels of the text. The translation of the sonnet into Uzbek and Karakalpak languages testifies to the high potential of national translation schools capable of preserving universal values of world literature and, at the same time, expressing them through their own cultural traditions.

In conclusion, it should be emphasized that such research contributes to the deepening of intercultural dialogue and the development of poetic translation theory as an independent branch of philological science. A comparative analysis of Shakespeare's translations opens new perspectives for understanding how the classical heritage of world literature continues to live and transform in new cultural contexts while maintaining its eternal artistic relevance.

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