



STYLISTIC FEATURES OF SHAKESPEARE'S TRAGEDIES AND THEIR REFLECTION IN UZBEK TRANSLATIONS

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Abstract. Shakespeare's tragedies stand as masterpieces of world literature, distinguished by their profound psychological depth, complex character portrayals, and sophisticated stylistic devices. His use of poetic language, metaphor, rhetorical devices, and archaic expressions presents significant challenges for translators, particularly when adapting his works into Uzbek. This article examines the key stylistic features of Shakespeare's tragedies, such as Hamlet, Othello, Macbeth, and King Lear, and analyzes how they are rendered in Uzbek translations. The study highlights the strategies employed by Uzbek translators to balance linguistic fidelity and cultural adaptation, ensuring that the essence of Shakespeare's works is preserved.

Key words: Shakespeare, tragedy, stylistics, translation, Uzbek literature, poetic adaptation

Introduction. Shakespeare's tragedies, written in early modern English, are filled with intricate stylistic elements that pose significant challenges for translators. Translating these works into Uzbek requires a deep understanding of both languages, poetic structures, and cultural nuances. While some stylistic features may be directly translated, others require adaptation to ensure that Uzbek audiences grasp the emotional and literary depth of the original texts. This study explores the stylistic features of Shakespeare's tragedies and their representation in Uzbek translations, focusing on metaphor, irony, poetic rhythm, and rhetorical structures.

Research objectives. To identify the key stylistic features of Shakespeare's tragedies.

To analyze the difficulties of translating these features into Uzbek.





To explore strategies used by translators to balance linguistic fidelity and cultural adaptation.

Methods. This study employs a comparative textual analysis of Shakespeare's original tragedies and their Uzbek translations. The research methodology includes: Literary Stylistic Analysis: Examining metaphors, irony, archaic expressions, and poetic rhythm in Shakespeare's tragedies.

Comparative Translation Study: Evaluating Uzbek translations to determine the strategies used to maintain stylistic integrity.

Cultural Adaptation Assessment: Analyzing how translators modify certain phrases to suit Uzbek cultural and linguistic norms.

Passages from Hamlet, Othello, Macbeth, and King Lear are selected as case studies to illustrate translation challenges and solutions.

Results. *Key Stylistic Features of Shakespeare's Tragedies. Metaphorical Language and Symbolism.* Shakespeare's use of metaphor is one of the most defining elements of his tragedies. For example, in Hamlet, the famous phrase: "*Something is rotten in the state of Denmark.*" (Act 1, Scene 4) symbolizes corruption within the monarchy. A direct Uzbek translation might be: "*Daniya davlatida nimadir chirigan.*"

However, a more expressive adaptation in Uzbek could be: "*Daniya taxti chirigan asos ustida turibdi.*" Which conveys both the literal and symbolic meanings of the phrase.

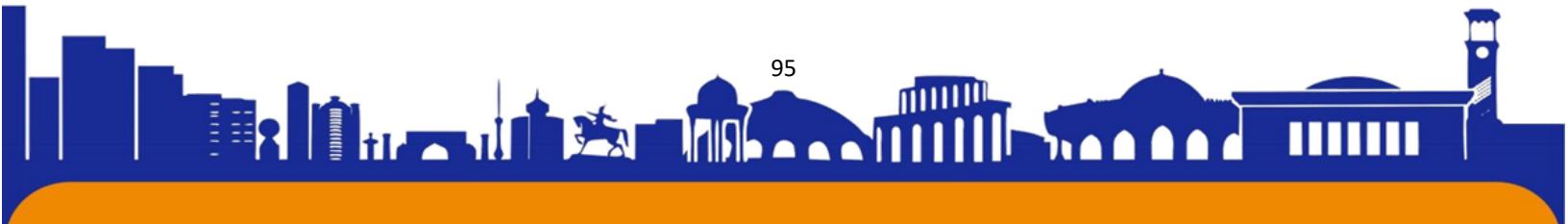
The Use of Irony and Double Meanings. Shakespeare frequently employs irony to add depth to his characters' dialogues. In Othello, Iago deceitfully says:

"*I am not what I am.*" (Act 1, Scene 1). A literal Uzbek translation would be: "*Men o'zim emasman.*" A more refined version: "*Men ko'ringanimdek emasman.*"

Preserves the ambiguity and hidden meaning of Iago's deception. *Archaic Language and Its Adaptation.* Shakespeare's tragedies include many archaic expressions that do not have direct equivalents in Uzbek. Translators must decide whether to preserve the old-fashioned feel or modernize the text.

For instance, in King Lear, Lear laments: "*How sharper than a serpent's tooth it is to have a thankless child!*" (Act 1, Scene 4). A direct translation: "*Noshukr farzandga ega bo'lish ilonning tishlashidan achchiqroq!*"

An adapted poetic translation: "*Noshukr farzand – qahrli ilonning tishidan ham og'riqli!*" Aligns with Uzbek poetic traditions while keeping the metaphor vivid.





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Poetic Structure and Rhythm. Shakespeare's works are written in iambic pentameter, a rhythm not naturally present in Uzbek poetry. Translators must adapt the lines while retaining their musicality.

In Hamlet, the soliloquy: *"To die, to sleep - To sleep, perchance to dream - ay, there's the rub!"* (Act 3, Scene 1). A direct translation might be: *"O'lish, uxlash - Uxlash, balki tush ko'rish - ha, muammo shunda!"*

A more poetic version: *"O'lim uxlashdek - lekin tush ko'rmoq, Ana masala qayerda!"* preserves both rhythm and meaning.

Discussion. *Strategies for Translating Shakespeare's Tragedies into Uzbek.*

Literal vs. Contextual Adaptation. While some lines can be translated literally, others require adaptation to retain their impact. For example, in Macbeth: *"Is this a dagger which I see before me?"* (Act 2, Scene 1).

A literal translation: *"Oldimda ko'rib turgan xanjar haqiqatdan bormi?"* A more poetic adaptation: *"Ko'zim oldida hilpiragan xanjar haqiqatmi?"* which preserves the haunting, uncertain tone of the original.

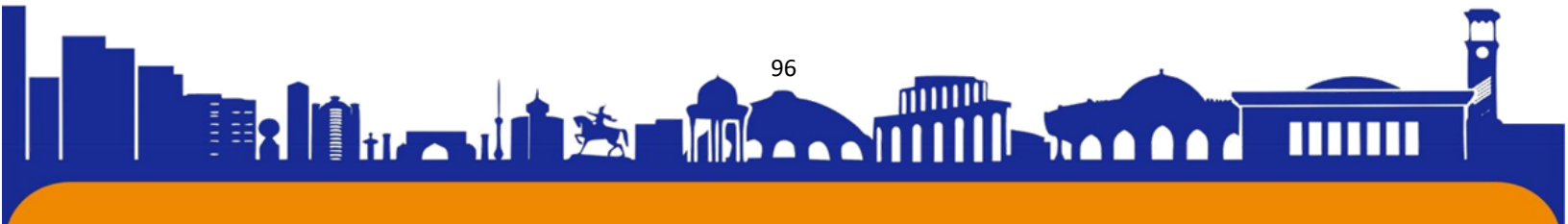
Cultural Substitution for Better Comprehension. Some Shakespearean references do not exist in Uzbek culture, requiring substitutions.

In King Lear, Lear says: *"The wheel is come full circle."* (Act 5, Scene 3). An Uzbek equivalent might be: *"Taqdiri azal"* which aligns with the Uzbek concept of fate and destiny.

Retaining Shakespearean Imagery While Ensuring Clarity. Many Shakespearean images are difficult to translate directly and require creative interpretation.

In Macbeth, the line: *"Will all great Neptune's ocean wash this blood clean from my hand?"* (Act 2, Scene 2). Refers to guilt that cannot be washed away. A direct translation: *"Neptunning ulkan okeani ham qo'limni tozalay olmasmi?"* An adapted Uzbek version: *"Okean ham bu gunoh dog'ini yuvib tashlay olarmikan?"* preserves the imagery while making it more natural for Uzbek readers.

Conclusion. Translating Shakespeare's tragedies into Uzbek requires careful attention to stylistic, poetic, and cultural elements. While some expressions can be translated literally, others demand adaptation to ensure clarity and emotional depth. By using cultural substitution, poetic restructuring, and contextual adaptation, translators can maintain the richness of Shakespeare's language while making it accessible to Uzbek

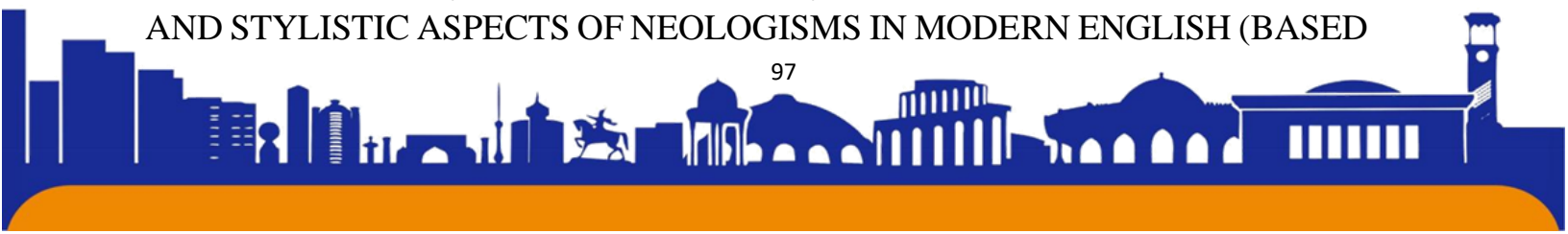


audiences. A successful translation must not only convey meaning but also capture the beauty, irony, and rhythm of Shakespeare’s original works.

Future Research. Further studies should explore how Uzbek readers engage with these adaptations and examine additional poetic techniques to enhance Shakespearean translations.

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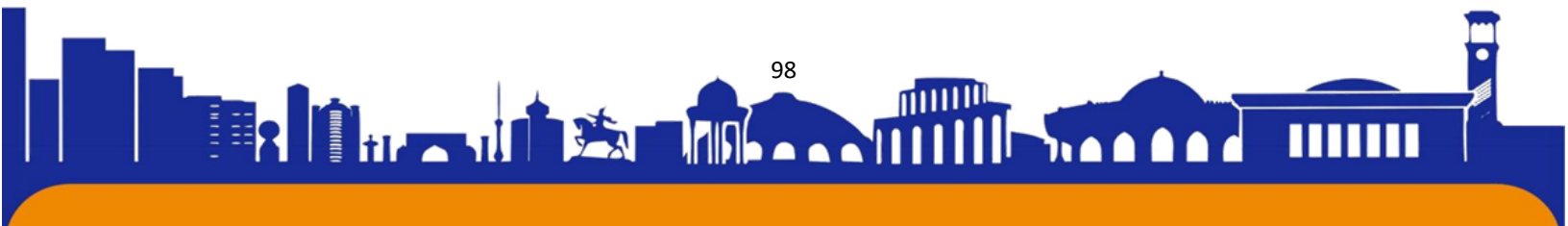
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