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## **THE DIFFERENCES IN M. DAULETBAEV'S TRANSLATION OF W. SHAKESPEARE'S TRAGEDY "HAMLET"**

**Abstract.** Mazhit Dauletbaev's translation is the very first translation of the work of the English playwright and poet William Shakespeare into Kazakh. Kazakh poet and playwright M. Dauletbaev translated the play "Hamlet" from the Russian language. In this regard, three versions of the tragedy "Hamlet" will be presented in this article, namely the original version in English, the Russian version translated by Nikolai Polevoy, and the Kazakh version by M. Dauletbaev. The purpose of this research is to identify the differences between the tragedy "Hamlet" in the translation of M. Dauletbaev. The article is aimed at the observation, analysis, and consideration of three versions of the play "Hamlet". The idea of this scientific paper is to compare the three versions of the play and identify their differences. The scientific significance of this work is the insufficient research of the translation of the tragedy "Hamlet" by M. Dauletbaev. The practical significance of the study lies in the fact that the results of the study can be used in educational institutions as an auxiliary material. In addition, the data presented 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 descriptive, sorting, and comparative methods. They led to the conclusion that there are various differences between the original version of the tragedy "Hamlet" by W. Shakespeare and its version in Kazakh translated by M. Dauletbaev, which are described in detail in the article. This paper can contribute to further analyzes of translated works, which, in turn, will be able to ensure high-quality assimilation of both original and translated versions of literary works.

**Key words:** play interpretation, characters' words, addressing of the characters, allusions translation.

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## **М. ДӘУЛЕТБАЕВТИҢ АУДАРМАСЫНДАҒЫ У. ШЕКСПИРДІҢ «ГАМЛЕТ» ТРАГЕДИЯСЫНЫҢ ЕРЕКШЕЛІКТЕРІ**

**Аңдатпа.** Мәжит Дәулетбаевтың аудармасы – ағылшын драматургі және ақыны Уильям Шекспир шығармасының ең алғашқы қазақ тіліне аудармасы болып келеді. Қазақ ақыны, драматург М.Дәулетбаев «Гамлет» пьесасын орыс тілінен аударған. Осыған байланысты бұл мақалада «Гамлет» трагедиясының үш нұсқасы, атап айтқанда ағылшын тіліндегі түпнұсқасы, Николай Полевой аударған орысша нұсқасы және М.Дәулетбаевтың қазақша нұсқасы ұсынылады. Бұл зерттеудің мақсаты – М.Дәулетбаев аудармасындағы «Гамлет» трагедиясының айырмашылықтарын анықтау. Мақала «Гамлет» пьесасының үш нұсқасын зерттеуге, талдауға, қарастыруға бағытталған. Берілген ғылыми жұмыстың идеясы – пьесаның үш нұсқасын салыстыру және олардың айырмашылықтарын анықтау. Ұсынылған мақаланың ғылыми маңыздылығы М.Дәулетбаевтың «Гамлет» трагедиясы аудармасының жеткіліксіз зерттелуімен байланысты. Жүргізілген талдаудың практикалық маңыздылығы зерттеу нәтижелерін оқу орындарында көмекші материал ретінде пайдалануға болатынында көрінеді. Сонымен қатар, ұсынылған деректер

студенттердің, магистранттар мен докторанттардың ғылыми-зерттеу жұмыстарына пайдалы болуы мүмкін. Зерттеу барысында талдау және синтез әдістері, сонымен қатар сипаттау, сұрыптау, салыстыру әдістері қолданылды. Олар мақалада егжей-тегжейлі баяндалған У.Шекспирдің «Гамлет» трагедиясының түпнұсқасы мен М.Дәулетбаев аударған қазақ тіліндегі нұсқасының арасында әртүрлі айырмашылықтар бар деген қорытындыға әкелді. Бұл зерттеу аударма шығармаларды одан әрі талдауға септігін тигізуі мүмкін, және олар өз кезегінде көркем шығармалардың түпнұсқасын да, аударма нұсқаларын да сапалы меңгеруді қамтамасыз ететін болады.

**Кілт сөздер:** пьеса аудармасы, кейіпкерлер сөздері, кейіпкерлердің қаратпа сөздері, аллюзиялар аудармасы.

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## **ОТЛИЧИЯ ТРАГЕДИИ У. ШЕКСПИРА «ГАМЛЕТ» В ПЕРЕВОДЕ М.ДАУЛЕТБАЕВА**

**Аннотация.** Перевод Мажита Даулетбаева является самым первым переводом произведения английского драматурга и поэта Уильяма Шекспира на казахский язык. Казахский поэт, драматург М. Даулетбаев перевел пьесу “Гамлет” с русского языка. В связи с этим в данной статье будут представлены три версии трагедии “Гамлет”, а именно оригинальная версия на английском, русская в переводе Николая Полевого, и казахская версия М. Даулетбаева. Целью данного исследования является выявление отличий трагедии “Гамлет” в переводе М. Даулетбаева. Статья направлена на изучение, анализ, и рассмотрение трех вариантов пьесы “Гамлет”. Идеей данного научного исследования является сопоставление трех вариантов пьесы и выявление их отличий. Научная значимость данной работы обусловлена недостаточной исследованностью перевода трагедии “Гамлет” М. Даулетбаевым. Практическая значимость исследования заключается в том, что результаты проведенного исследования могут быть использованы в учебных заведениях в качестве вспомогательного материала. Кроме того, приведенные данные могут быть полезными для научно-исследовательской работы студентов, магистрантов и докторантов. В ходе исследования были применены методы анализа и синтеза, а также описательный, сортировочный, и сопоставительный методы. Они и привели к выводу что между оригинальной версией трагедии “Гамлет” У. Шекспира и ее версией на казахском языке переведенным М. Даулетбаевым имеются разного рода отличия которые подробно описаны в статье. Данное исследование может способствовать дальнейшим анализам переводных работ, которые в свою очередь смогут обеспечить качественное усвоение и оригинальных и переводных версий художественных произведений.

**Ключевые слова:** перевод пьесы, слова персонажей, обращение персонажей, перевод аллюзий.

### **1. Introduction**

It is widely known that “Hamlet” is one of the most famous plays of William Shakespeare. This enduring prominence is due in part to the play’s rich thematic complexity and its engagement with contemporary cultural and philosophical discourses. The tragedy “Hamlet” by Shakespeare, as a scholar Roman Kritsberg noted, “reflects the various aspects of the social environment ranging from medieval cosmology to pastimes and entertainments” (Kritsberg, 2024: 275).

The tragedy first was translated into Kazakh language by playwright and poet Mazhit Dauletbaev. His Kazakh variant of “Hamlet” was published in 1931, and the very first

reviewer for M. Dauletbaev's work of translation was Kazakh poet and writer Saken Seifullin. His review was written on the first page of the Kazakh version of the tragedy "Hamlet". There in the preface to the publication (Shakespeare, 1931: 3) S. Seifullin gave short information about the story of Hamlet itself, and by the end he wrote: «Гамлеттің» қазақ тіліне де аударылуы теріс емес. «Гамлетті» қазақшаға аударушы ақынымыз Мәжит Дәулетбайұлы. Аударуы дұрыс жазылған.» (The translation of "Hamlet" into the Kazakh language too is for a reason. Our poet Mazhit Dauletbayuly translated "Hamlet" into Kazakh. His translation is written correctly.)

Kazakh translator M. Dauletbaev used the Russian version of the tragedy "Hamlet" which was translated by a writer and a playwright Nikolai Polevoy. His Russian version was considered by V. Belinsky as: "More than all other dramas by Shakespeare, "Hamlet", staged at the theater and printed in 1837 by N. Polevoy, was successful on the stage." (Belinsky, 1955: 190).

These two variants of "Hamlet" by M. Dauletbaev and N. Polevoy have slight differences, which were actually analyzed by Kazakh academician R. Nurgaly. He devoted the article on this theme and published it in the journal named "Proceedings of the Academy of Sciences of the Kazakh SSR" in 1971. There R. Nurgaly dwelled on M. Dauletbaev's way of interpretation of the terms related to the service and official position of the participants of the story. Moreover, academician R. Nurgaly by comparing Russian and Kazakh versions discovered the peculiarities of M. Dauletbaev's translation. The academician R. Nurgaly wrote: "Mazhit Dauletbaev translated the tragedy "Hamlet" mainly in prose and partly in verse. Indeed, the dialogues sometimes turn into verses with periodic, sound, syllabic rhythms. Oral stresses of words, and especially the conditions of the stage, are not forgotten either." (Nurgaly, 1971: 47). This observation highlights the translator's nuanced approach, which reflects a deep engagement with both the poetic form and performative function of the original text. Real translation work, as it was formulated by L.I. Mingazova and B.O. Orazova, "is an art that involves spiritual activity and has been practiced for many centuries" (Mingazova, 2024: 139).

The big amount of distinctions can be found between M. Dauletbaev's version of "Hamlet" and the original by William Shakespeare. The investigation on the comparison of these two works was completed by the Kazakh researcher Gulmira Kazybek. She, an author of the book "Көркем аударма" (Literary translation), devoted a chapter for M. Dauletbaev's translation. There she demonstrated her analysis on M. Dauletbaev's version of "Hamlet". G. Kazybek in addition to the Kazakh, and some Russian variants of "Hamlet" also used the original version by W. Shakespeare. She also accented that M. Dauletbaev's translation was shortened in many cases and gave examples and explanations upon that. She wrote: "He adapted the translation to the stage language as much as possible." (Kazybek, 2009: 43).

M. Dauletbaev's work is valuable and distinctive not only because of it was the first translated work of W. Shakespeare, but also because it had the huge impact on Kazakh theatre and literature itself. Observing his work assists to understand the work of translation of 1920-1930, its peculiarities, influence, strengths and weaknesses.

The research will provide with the excerpts from the original play "Hamlet". In this regard, "The tragedy of Hamlet, Prince of Denmark." of 2004 edited by Barbara A. Mowat

and Paul Werstine was used in this article. To make comparisons with Russian version was used 4<sup>th</sup> edition of “Гамлет. Принц Датский. Трагедия в пяти действиях Вильяма Шекспира. Перевод с английского Н. А. Полевого” (Hamlet. Prince of Denmark. Tragedy in five acts by William Shakespeare. Translation from English by N. A. Polevoy) published in 1893. To make comparisons with Kazakh version was used “Гамлет. Дат елінің шахзадасы. 5 перделік қанды оқиға (трагедия)” (Hamlet. Prince of Denmark. The bloody story (tragedy) in 5 acts) in the translation of M. Dauletbaev published in 1931.

## **2. Research methods and materials**

### **2.1 Research methods**

In the course of the study, methods of analysis and synthesis, as well as descriptive, sorting, and comparative methods, also complex, and hermeneutic approaches were used. These methods made it possible to conduct a holistic and comprehensive analysis of the translation of the tragedy “Hamlet” into Russian and Kazakh languages, to identify the differences in the translation work of M. Dauletbaev.

Methods of analysis and synthesis were used as the base to conduct this investigation, as for the deep analyze in detail. The usage of descriptive method assisted to characterize the excerpts, special words, and phrases. The sorting method was used to define the most important differences between original work and its versions.

The comparative method was fundamental in this research and widely used during the whole process of investigation. Due to the given method the work of translation of M. Dauletbaev was analyzed and collated with the Russian version of “Hamlet” by N. Polevoy, and also was compared to the original play by W. Shakespeare.

### **2.2 Material description**

The materials of the research were the works of domestic and foreign scientists devoted to the art of translation, literary translation, features of the translation of dramaturgy, and peculiarities of William Shakespeare’s works into Russian and Kazakh languages. On the basis of these materials, an in-depth study, analysis, and comparison of versions of the tragedy “Hamlet” were carried out.

In the process of research, the works of J. Levy, Th. Kenny, V. Belinsky, K. Chukovsky, A. Anikst, V. Komarova, R. Nurgaly, G. Kazybek, and others were used. The works of domestic and foreign scientists made it possible to conduct a qualitative analysis of the translated work of M. Dauletbaev, to identify the differences in his version of the play “Hamlet”.

## **3. Discussion**

Significant differences discovered during the study are presented in this part of the research. The analysis is completed and demonstrated from the very beginning of the play and to its end. Each excerpt taken from the original “Hamlet” is provided with its Russian variant by N. Polevoy and Kazakh variant by M. Dauletbaev. N. Polevoy’s and M. Dauletbaev’s versions of “Hamlet” are presented in their original language, and next to them in the brackets were given their direct translations into English.

The features were discovered from the very first words of Francisco in act 1 scene 1: “Nay, answer me. Stand and unfold yourself.” (Shakespeare, 2004: 7).

N. Polevoy translated that into Russian as following: “Стой! Отвечай мне: кто идет?” (Stand! Answer me: who’s coming?) (Shakespeare, 1893: 1).

M. Dauletbaev gave its translation into Kazakh as: "Тоқтай тұр! Баста маған жауап бер. Өзің кім?" (Wait! First give me an answer. Who are you?) (Shakespeare, 1931: 5).

The word "unfold" was changed into "who's coming?" in N. Polevoy's variant, and "Who are you?" in M. Dauletbaev's. The general situation there was to reveal the identity of the coming person, and according to that the variants used by translators were kind of demonstration of their own versions.

The difference in the usage of the pronoun was discovered in act 1 scene 1 when Barnardo on Francisco's "Barnardo" answers "He" (Shakespeare, 2004: 7). N. Polevoy interpreted it like "Я" (I am) (Shakespeare, 1893: 1), and M. Dauletbaev translated that word as "Иә, мен" (Yes, I am) (Shakespeare, 1931: 5). There we can see the difference in pronouns between the original and its translated versions.

The words of the characters in the translated versions mostly were shortened. G. Kazybek also mentioned that: "N. Polevoy shortened one third of the play." (Kazybek, 2009: 34). For example, W. Shakespeare wrote: "For this relief much thanks. 'Tis bitter cold, And I am sick at heart." (Shakespeare, 2004: 7). Those words of Francisco were translated by N. Polevoy like "За то спасибо. Холод резкий. Я нездоров." (Thank you for that. Sharp cold. I am unwell.) (Shakespeare, 1893: 1). Kazakh poet gave its translation as: "Бәрежелді. Түн суық екен, тоңып қалдым" (Bravo. The night is cold, I am cold) (Shakespeare, 1931: 5).

Those kind of reduction led to the changes. Because, if W. Shakespeare's and N. Polevoy's Francisco was sick and unwell, M. Dauletbaev's Francisco was only cold.

The notable feature of M. Dauletbaev's style of translation is that he used to concretize. For example in act 1 scene 1, W. Shakespeare wrote "What, has *this thing* appeared again tonight?" (Shakespeare, 2004: 9). Thus, English writer meant *a ghost* by "*this thing*". N. Polevoy translated it as "Ну, что: являлся ли опять он в эту ночь?" (Well, what: did *he* appear again tonight?) (Shakespeare, 1893: 2). N. Polevoy in his turn by using the pronoun "he" could keep the "mystery" the same as it was in the original work. However, the Russian translator clarified the gender of W. Shakespeare's "*this thing*" by writing "*he*". M. Dauletbaev translated like: "не хабар бар? Бүгін түнде аруақ тағы да көрінді ме?" (What's the news? Did the spirit show up again tonight?) (Shakespeare, 1931: 5). He used the concrete word "spirit" in his translation, and it seems that he lost that riddle of the original lines. After all, as it was mentioned by Thomas Kenny " "Hamlet" is the great enigma among the productions of Shakespeare's genius." (Kenny, 1864: 378).

The difference of M. Dauletbaev's version of "Hamlet" was also that he could put the words of two characters into one, as it was in act 1 scene 1. There the words of Barnardo were given to Marcellus. Thus, M. Dauletbaev wrote:

"МАРЦЕЛЛИО

Горацио, сенің оқымысың бар еді, сөйлесіп байқашы, дәл өзі сияқты емес пе?"

(MARCELLUS

Horatio, you are educated, try to speak, just like him isn't he?) (Shakespeare, 1931: 6).

When actually W. Shakespeare wrote:

"MARCELLUS, [to Horatio]

Thou art a scholar. Speak to it, Horatio.

BARNARDO

Looks he not like the King? Mark it, Horatio." (Shakespeare, 2004:11).

The Russian version of N. Polevoy was like:

“МАРЦЕЛЛИО

Ты ученый, Горацио – поговори с ним!

БЕРНАРДО

Смотри – ну не похож ли он? Вглядиись!”

(MARCELLUS

You are a scholar, Horatio – talk to him!

BARNARDO

Look – doesn't he look alike? Gaze!) (Shakespeare, 1893: 2).

Thus we see how in Kazakh version of “Hamlet” the words of Barnardo became Marcellus's “just like him isn't he?”. We can guess that M. Dauletbaev in such way tried to shorten the text, and make it more suitable for the stage.

The words of characters by the end of act 1 scene 1 were shortened or sometimes even were just missed in Kazakh and Russian variants of “Hamlet”. For example, nor N. Polevoy nor M. Dauletbaev have the words of Barnardo “It was about to speak when the cock crew.” (Shakespeare, 2004: 17). Moreover, the words of Horatio and Marcellus were omitted in the versions of N. Polevoy as well as of M. Dauletbaev:

“HORATIO

And then it started like a guilty thing  
Upon a fearful summons. I have heard  
The cock, that is the trumpet to the morn,  
Doth with his lofty and shrill-sounding throat  
Awake the god of day, and at his warning,  
Whether in sea or fire, in earth or air,  
Th' extravagant and erring spirit hies  
To his confine, and of the truth herein  
This present object made probation.

MARCELLUS

It faded on the crowing of the cock.  
Some say that ever 'gainst that season comes  
Wherein our Savior's birth is celebrated,  
This bird of dawning singeth all night long;  
And then, they say, no spirit dare stir abroad,  
The nights are wholesome; then no planets strike,  
No fairy takes, nor witch hath power to charm,  
So hallowed and so gracious is that time.” (Shakespeare, 2004: 17-19).

Czech literary theorist J. Levy explains the reduction of the texts of the plays in the translated versions as: “...we know from theatrical practice that the text of a play is usually shortened, by deleting not only the lines, but also the scenes and even the characters, so that the play does not undergo significant changes.” (Levy, 1974: 215).

The another difference in the translation of the words of characters was discovered in act 1 scene 2. There W. Shakespeare mentioned two characters (Cornelius and Voltemand):

"CORNELIUS/VOLTEMAND

In that and all things will we show our duty." (Shakespeare, 2004: 23).

The words demonstrated above belong to two characters, and they are Cornelius and Voltemand. However, in N. Polevoy's and M. Dauletbaev's versions the words were presented as they are only Cornelius'. Furthermore, there was no mention of Voltemand.

Interesting difference in the translated versions was revealed in act 1 scene 2, when Laertes addresses to the king: "My dread lord," (Shakespeare, 2004: 23).

N. Polevoy's Laertes refers to the king as "государь" (monarch) (Shakespeare, 1893: 7), and M. Dauletbaev's Laertes as "тақсыр" (lord) (Shakespeare, 1931: 9). There translators didn't use any adjectives to describe their king.

There wasn't always only contractions of the words in the translated versions of "Hamlet". On the contrary, sometimes the words of characters in the translated versions were longer of their original length. For example, the words of queen in act 1 scene 2:

"If it be,  
Why seems it so particular with thee?" (Shakespeare, 2004: 25).

N. Polevoy translated it like:

"Если так,  
Зачем же смерть отца тебя печалит,  
Как будто тем закон природы изменен? –  
Так кажется, смотря на грусть твою."

(If so,  
Why does the death of your father make you sad,  
As if the law of nature had been changed there? –  
So it seems, looking at your sadness.) (Shakespeare, 1893: 8).

M. Dauletbaev's version was like:

"Оны білсең, әкең үшін неліктен уайым жейсін. Сенің әкеңнің өшкендігінен жаратылыстың заңы өзгерген бола ма? Ол баяғыдан бері жасап келе жатқан бір заң. Қайғылы түрінді көрші." (If you know it, why are you sad for your father. Because of your father disappeared does the law of nature change? This is a long standing law. Look at your sad face.) (Shakespeare, 1931: 9-10).

Thus, instead of two lines it became four lines in Russian version, and four sentences in Kazakh version.

However, the following words of Hamlet, in the continuation to the answer for the Queens words, were shortened in the translated versions.

W. Shakespeare wrote them in 11 lines:  
«"Seems," madam? Nay, it is. I know not "seems."  
'Tis not alone my inky cloak, good mother,  
Nor customary suits of solemn black,  
Nor windy suspiration of forced breath,  
No, nor the fruitful river in the eye,  
Nor the dejected havior of the visage,  
Together with all forms, moods, shapes of grief,  
That can denote me truly. These indeed "seem,"

For they are actions that a man might play;  
But I have that within which passes show,  
These but the trappings and the suits of woe.» (Shakespeare, 2004: 25, 27).

N. Polevoy interpreted them only in 5 lines:

“Не кажется, но точно – я так мыслю:

Ни черная одежда и ни вздохи,

Ни слезы и ни грусть, ни скорбь –

Ничто не выразит души смятенной чувств,

Какими горестно терзаюсь я – простите!”

(It doesn't seem like it, but I do think so:

Neither black clothes nor sighs

No tears, no sadness, no sorrow –

Nothing will express the soul of confused feelings,

How sadly I am tormented – forgive me!) (Shakespeare, 1893: 8).

Mazhit Dauletbaev gave it in Kazakh only in 2 sentences:

“Менің не ойлап тұрғанымды таптыңдар. Бірақ, ол қайғының нендей күйде тұрғандығын еш адам білмейді, оны білемін деп әуре болу бекершілік.” (You found what I am thinking about. But, no one knows what state this grief is in, to worry in order to know it, is vain.) (Shakespeare, 1931: 10).

There were also differences in the translation of the allusions. For example, in act 1 scene 2 W. Shakespeare alluded to Niobe:

“A little month, or ere those shoes were old

With which she followed my poor father's body,

Like Niobe, all tears – why she, even she” (Shakespeare, 2004: 29, 31).

According to the Greek mythology Niobe was the daughter of Tantalus; wife of Amphion, king of Thebes. Niobe wept herself to death and was subsequently changed into a rock, from which water eternally flowed, symbolizing Niobe's tears (Daly, 2009: 101).

The lines above were translated by N. Polevoy as:

“Как? месяц... Башмаков она еще не износила,

В которых шла за гробом мужа,

Как бедная вдова, в слезах... и вот – она,”

(How? a month ... She has not yet worn out her shoes,

In which she walked behind her husband's coffin,

Like a poor widow, in tears... and here she is,”) (Shakespeare, 1893: 10).

N. Polevoy wrote “Like a poor widow” which shows that he didn't use the allusion.

M. Dauletbaev neither used the allusion:

“Ай... ай болған жоқ, әкемді көмуге барғанда аяғына киген башмағын бүгінгі күні киіп тоздырған да жоқ. Әкемді көмуге барғанда, атағы жесір, көзі жасты, жүрегі жаралы емес пе еді... енді қарап көр, әнекей.” (A month ... a month has not passed, the shoes in which she went to bury my father have not worn out even today. When she went to bury my father, didn't she have a reputation of a widow, tearful eyes, wounded heart... and now look, there.) (Shakespeare, 1931: 11).

The words of Laertes about Hamlet in act 1 scene 3 had differences in the translated versions in comparison with its original:



"For Hamlet, and the trifling of his favor,  
Hold it a fashion and a toy in blood,  
A violet in the youth of primy nature,  
Forward, not permanent, sweet, not lasting,  
The perfume and suppliance of a minute,  
No more." (Shakespeare, 2004: 39).

Concerning this excerpt Shakespeare scholar V. Komarova says: "In the speeches of Laertes, figurative means of language are rarely found; the most interesting ones appear in his instructions to Ophelia. The topic of the farewell conversation with his sister is Prince Hamlet: Laertes warns Ophelia of the danger. Hamlet's love is nothing more than a tribute to fashion, a game of blood, 'violet in the prime of youth' - daring, but not constant, pleasant, but momentary." (Komarova, 1989: 115).

N. Polevoy translated it like:

"А о Гамлете и его любви  
Забудь. Поверь, что это все мечта,  
Игрушка детская, цветок весенний,  
Который пропадет, как тень –  
Не более."

(And about Hamlet and his love  
Forget. Believe it's all a dream  
Children's toy, spring flower,  
Which will disappear like a shadow –  
No more.) (Shakespeare, 1893: 14).

The version of N. Polevoy is shorter than the original. The differences can be seen in such words like "a fashion and a toy in blood" which was given as "children's toy" in N. Polevoy's variant, "A violet in the youth of primy nature" was given as "spring flower", and "The perfume and suppliance of a minute" was given as "a shadow".

M. Dauletbaev's version was like:

"Гамлет туралы, және Гамлеттің саған махаббаты туралы ойыңа еш нәрсе алма. Оның барлығы да қиял, жас баланың ойыншыққа қызыққаны сияқты. Махаббаттың соңы, солған бәйшешек тәрізді." (Do not think about Hamlet neither about Hamlet's love for you. That's all fantasy, just like young boy's interest in a toy. The end of love just like a withered snowdrop.) (Shakespeare, 1931: 14).

There was difference between N. Polevoy's and M. Dauletbaev's variants too: "a dream" was translated as "fantasy", "Children's toy" as "young boy's interest in a toy", "spring flower" as "a withered snowdrop".

The translation of the most cited words: "Something is rotten in the state of Denmark." (Shakespeare, 2004: 55) also differs in the Russian and Kazakh variants. For example, N. Polevoy translated it as: "Я бедствия отечества предвижу!" (I foresee the disasters of the fatherland!) (Shakespeare, 1893: 19). M. Dauletbaev translated it as: "мен білсем елге тағы да бүліншілік туады." (I know that there would be another riot in the country) (Shakespeare, 1931: 17). None of the translators used the same words in their interpretations. It seems like the word "rotten" was substituted with "disasters" in Russian variant and

"riot" in Kazakh. Moreover, the word "the state of Denmark" was given as "the fatherland" in N. Polevoy's version, and as "the country" in M. Dauletbaev's.

W. Shakespeare alluded to Saint Patrick in act 1 scene 5:

"Yes, by Saint Patrick, but there is, Horatio," (Shakespeare, 2004: 65).

Saint Patrick is the tutelary saint of Ireland. He is said to have cleared Ireland of vermin (Shakespeare, 1904: 173).

However, N. Polevoy didn't use the original allusion in his translation:

"Нет, есть, Горацио," (No, there is, Horatio,) (Shakespeare, 1893: 23).

M. Dauletbaev also missed it:

"жоқ емес, бар Горацио." (not no, there is Horatio.) (Shakespeare, 1931: 20).

Another allusion used by William Shakespeare in act 2 scene 2 was:

"O Jephthah, judge of Israel, what a treasure hadst thou!" (Shakespeare, 2004: 107).

Jephthah was a judge of Israel, who delivered the Israelites from the Ammonite oppression. The allusion is to sacrifice of his daughter (Shakespeare, 1904: 170).

Nikolay Polevoy didn't use the allusion again, instead the lines were translated as:

"О чудное чудо

И дивное диво!

Каким сокровищем обладаешь ты!"

(Oh wonderful wonder

And marvelous marvel!

What a treasure you have!) (Shakespeare, 1893: 39-40).

Mazhit Dauletbaev neither kept it:

"не қылған қызық! Не қылған тамаша!... (Полонийге) сен нендей асыл нәрсеге иесін?"

(what a joy! What a wonder!... (to Polonius) what a precious thing you have?) (Shakespeare, 1931: 32).

Moreover, calling Polonius as "Jephthah" in further line wasn't kept neither in N. Polevoy's version nor in M. Dauletbaev's.

The special attention requires the translation of the first line of the most famous Hamlet's monologue in act 3 scene 1: "To be or not to be – that is the question:" (Shakespeare, 2004: 127).

Nikolay Polevoy translated this line as:

"БЫТЬ или не БЫТЬ – вот в чем вопрос!" (To be or not to be – that is the question!) (Shakespeare, 1893: 47).

Russian translator could accurately interpret the original line.

Mazhit Dauletbaev translated this line as:

"болсын ба, болмасын ба?... Мәселе дәл осы жерде." (Let it be or not?... The question is right here.) (Shakespeare, 1931: 38).

#### 4. Results

The translation of M. Dauletbaev was not fully accurate, as we can see. This can be explained by his use of direct translation and perhaps by a lack of complete understanding of the English language. However, the Kazakh translator included the original line in a footnote. Thus, readers with experience in English could interpret the original meaning on their own.

The descriptions of previous and current kings by Hamlet in act 3 scene 2 were interpreted differently in comparison with the original. W. Shakespeare wrote:

"For thou dost know, O Damon dear,  
This realm dismantled was  
Of Jove himself, and now reigns here  
A very very – pajock." (Shakespeare, 2004: 155).

Nikolay Polevoy gave its Russian interpretation like:

"Был у нас в чести немалою  
Лев, да час его пришел, –  
Счастье львиное пропало,  
И теперь в чести... петух!"  
(Was in our considerable honor  
Leo, but his hour has come –  
Lion's happiness is gone

And now in honor ... a rooster!) (Shakespeare, 1893: 58).

There we can see that in original version Hamlet called his father "Jove" and Hamlet in the translation of N. Polevoy called his father "Leo", also if in original work Hamlet called his uncle "a *pajock*", but in Russian translation it was called as "a rooster".

Mazhit Dauletbaev's version was like:

"Бір кезде аң патшасы арыстан ед,  
Жауыздық, зорлық пенен алысқан ед,  
Бір күні арыстанға ажал келді,  
Аңға патша болыпты әтеш енді."  
(Once upon a time the lion was the king of animals,  
He fought against cruelty and violence,  
One day the lion was caught up by death,  
The rooster has now become the king of animals.) (Shakespeare, 1931: 46).

Mazhit Dauletbaev used the same words as N. Polevoy: "lion" and "rooster".

Hamlet once more compares two kings, two brothers in act 3 scene 4, and as a literary scholar Alexander Anikst noted in the afterword to the publication (Shakespeare, 1960: 624) "In a conversation with his mother, remembering his deceased father and recreating his appearance, Hamlet draws his ideal of a person."

It was written by W. Shakespeare like:

"Look here upon this picture and on this,  
The counterfeit presentment of two brothers.  
See what a grace was seated on this brow,  
Hyperion's curls, the front of Jove himself,  
An eye like Mars' to threaten and command,  
A station like the herald Mercury  
New-lighted on a heaven-kissing hill,  
A combination and a form indeed  
Where every god did seem to set his seal  
To give the world assurance of a man.  
This was your husband. Look you now what follows.  
Here is your husband, like a mildew'd ear

Blasting his wholesome brother. Have you eyes?  
Could you on this fair mountain leave to feed  
And batten on this moor? Ha! Have you eyes?" (Shakespeare, 2004: 173, 175).

N. Polevoy's variant was like:

"А вот они, вот два портрета – посмотри:

Какое здесь величие, краса и сила,

И мужество и ум – таков орел,

Когда с вершины гор полет свой к небу

Направит – совершенство Божьяго создания –

Он был твой муж! – Но, посмотри еще –

Ты видишь ли траву гнилую, зелье,

Сгубившее великаго – взгляни, гляди...

Или слепая ты была, когда

В болото смрадное разврата пала?

Говори: слепая ты была?"

(And here they are, here are two portraits – look:

What greatness, beauty and strength is here,

And courage and mind - such is the eagle,

When from the top of the mountains its flight to the sky

Will guide – the perfection of God's creation –

He was your husband! – But look again –

Do you see the rotten grass, the potion,

Destroyed the great - look, look ...

Or were you blind when

you fell into the stinking moor of depravity?

Speak: were you blind?) (Shakespeare, 1893: 66-67).

William Shakespeare used the portraits of Gods to describe Hamlet's father, whereas in the Russian translation none of the Gods' names were used. Instead N. Polevoy used the word "eagle" to describe King Hamlet.

However, the description of Hamlet's uncle was enough close to its original one. Thus, "a mildewed ear" was translated as "the rotten grass, the potion", and "moor" was interpreted as "the stinking moor of depravity". There we can notice that in Russian variant the description was rougher.

Mazhit Dauletbaev's version was like:

"(Қабырғадағы екі суретті нұсқап) бері қара! Мынау екі кескін кім? Барлық ерлік, әдемілік, батырлық осы емес пе еді? Әне, ол менің әкем. Ол бүркіт құсап аспан шарықтап, асу асып, бұлт айналып жүрген жоқ па еді? қарашы! Қарашы! Ол сенің ерің емес пе!... Тағы бір қарашы! Әлде сен соқырма едің? Айт, әлде сен соқырмысың? сенің ақылың қайда? Сенің ақылыңды қай тамұқтың жендеті иемденіп алды?" ((pointing to two paintings on the wall) Look! Who are these two portraits? Isn't he all courage, beauty and heroism? There, he is my father. Didn't he like an eagle soar in the sky, cross the mountains and fly in the clouds? Look! Look! Isn't he your husband!... Look again! Or are you blind? Tell, are you blind? Where is your mind? The executioner of what hell took over your mind?) (Shakespeare, 1931: 52).

Mazhit Dauletbaev in his translation also used the image of "an eagle" to describe Hamlet's father. However, there is a difference in the description of Hamlet's uncle. There M. Dauletbaev used the word "the executioner of hell".

The way how original Laertes treats his sister Ophelia differs. For example, in act 4 scene 5 W. Shakespeare wrote:

"O rose of May,

Dear maid, kind sister, sweet Ophelia!" (Shakespeare, 2004: 217).

Given lines demonstrate how Laertes refers to his sister. This kind of treatment wasn't interpreted in its translated variants.

Nikolay Polevoy's Laertes addresses to his sister as "друг, сестра, Офелия" (friend, sister, Ophelia) (Shakespeare, 1893: 83). The reader cannot see the love to his sister in the Russian variant, as Laertes addresses to his sister dryly.

This kind of missing of the epithets was described by a literary critic K. Chukovsky as: "all the emotional fieryness blown out" (Chukovsky, 1936: 147).

Mazhit Dauletbaev translated it like:

"Қарағым, бауырым Офелия!" (My dear, sister Ophelia) (Shakespeare, 1931: 63).

Laertes in M. Dauletbaev's variant addressed to his sister shortly, even shorter than N. Polevoy's.

## 5. Conclusion

The provided research was aimed to identify the differences in the tragedy "Hamlet" by M. Dauletbaev. In order to get the results methods of analysis and synthesis, as well as descriptive, sorting, and comparative methods were used. Due to these methods following differences were discovered during the observation of the Kazakh variant of "Hamlet" by M. Dauletbaev:

1) the interpretation of the words of the characters: using a different expression to convey the same thought;

2) using of different pronoun;

3) the words of the characters were shortened;

4) using of concretization;

5) combining the words of two different characters into one;

6) missing the words of some characters;

7) addressing of the characters to each other;

8) the words of the characters were longer sometimes;

9) the translating of the allusions;

10) giving the portraits of King Hamlet and King Claudius.

Received results show that the purpose of this research was reached. Furthermore, the methods used in this work can contribute to further analyzes of the translated works.

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