Translation Strategies for Pun in William Shakespeare's "King Lear"

Mizrabova Jeren Ismailovna, Ph.D

Docent, Bukhara state university,

mizrabovajerenismailovna@mail.ru

Abstract: This article is devoted to the study of the peculiar linguistic and stylistic features of the pun in W. Shakespeare's tragedy "King Lear" and the problems of ways of recreating it in translation. Also, generalization the main directions of the factors of identification in the study of a pun and the problems of translating this stylistic device, some methods of translation are considered, analysis of the translation of a word play from the work of W. Shakespeare are given, the difficulties and basic techniques associated with the transformation of a pun into Russian and Uzbek are studied.

The scientific article studies the structure of puns inherent in the style of W. Shakespeare, the problem of reproducing linguo-poetic aspects of puns built on homonymy, polysemy, or antonymy in Uzbek and Russian translations. Also, the problems of reproducing the originality of images, connotations, background, and the style of the author or the form of the author's puns, the phonetic and graphic properties of the original in translation are investigated.

Keywords: Shakespeare, King Lear, pun, linguo-poetic analysis, translation, original, homonym, polysemy, antonymy, antithesis, homoform, phonetic properties, translator, original text, translated text.

Introduction. Although the term "pun" and the concepts of "word game" are close to each other but, in fact, they are not synonyms. Usually, it is observed that word play or word combinations are built on the basis of the games of homonyms, polisemic or paronymic relations. The component structure of a pun is made up not just of words, but the study of the complex nature of this stylistic device requires a wide range of phonetic-graphic as well as semantic approaches. For example, one of the two semantically conflicting parts of a pun is sometimes not used openly in the context, and it may appear in the context of the text in the form of an author's hint.

The great Shakespeare, recognized as the king of puns, effectively used this stylistic device in his plays, and this feature ensured the immortality of the playwright's works. It is known that the puns in the famous plays created by the English playwright also participated in their usual functions, such as irony, sarcasm, satirical or humorous effects of the author, but in fact, we can observe that the pun in Shakespeare's work has a much higher and more colorful position. Interlocutors in Shakespeare's works express their carelessness, lack of compliments, indifference, ridicule or mockery, pity, irony or hatred and other feelings in puns. A notable aspect of Shakespeare's comedies, tragedies and chronicles is that the number of puns in them is almost equal, and the function of puns in the works is not only to create comic moments.

The strength of Shakespeare's knowledge and skill in the field of word semantics and intricacies helped the playwright masterfully use puns in his work. In fact, the pun is considered to be a favorite work of the witted playwright or a common occurrence in his work. Comic heroes and fools in Shakespeare's works are famous in the world stage and literature with their speech full of complex puns. Shakespeare's puns are not satirical in nature, but have a gentle and humorous nature that provokes gentle laughter. Another remarkable feature of the dramatist's humor is that it

does not show signs of high morals. That is, the audience, seeing its reflection in the mirror held by Shakespeare, laughs at itself. That's why puns in Shakespeare's text were never considered a secondary phenomenon. In fact, the play on words was a feature of Shakespeare's era, which the playwright created for the folk theater, and the puns in his work did not fail to attract the attention of the audience and listeners. Also, Shakespeare effectively used this stylistic device to express the main idea of the work and the uniqueness of the characters. The comedy scenes used by the English author in his tragedies did not weaken the dramatic pathos, but on the contrary, served to increase the tragic motive of the dramas and their impact on the audience. For example, when Lear wandered through the steppes during a storm, when he was overwhelmed with grief, the clown's violent jokes intensified the king's tragedy. So, in Shakespeare's dramas, even a funny situation and comedy was used as a phenomenon that enhances the tragic.

Study methods: During one of the scenes of the play "King Lear", when Goneril arrives at the guard at a time when things are not going as well as she wants, the queen's mood is broken when she hears that Lear, who is also an unwelcome guest in the palace, severely scolds one of the guards for rudely treating the buffoon.

Goneril tries to remind Lear of the delicate matter and his resignation by ordering her servant Oswald, not to welcome king when he returns from the hunt, and to be a little harsh with the king. When Oswald says that he heard the voices of the king and soldiers returning from the hunt, Goneril orders her servants to ignore Lear completely when her father enters and not to show him any compliments. She also says that if Lear is not happy with the conditions here, he can go to Regana's palace and that she is sure that the king's second daughter will not tolerate her father's foolish whims like before. In the next sentence, Goneril says that when a person grows old he becomes a young child again and, calling her father to order is an easy task like controlling every child, so she uses ironic antonymic relationships in her speech and puns built on the word play such as "used" and "abused":

GONERIL

Idle old man,

That still would manage those authorities

That he hath given away! Now, by my life,

Old fools are babes again; and must be used

With cheques as flatteries, --when they are seen abused.

Remember what I tell you[1].

(William Shakespeare King Lear, Act I, Scene 3.)

Гонерилья

Сам отдал власть, а хочет управлять

По-прежнему! Нет, старики — как дети,

И требуется строгости урок,

Когда добро и ласка им не впрок.

Запомни это[2]. (Translation done by B.Pasternak)

---

[1] https://shakespeare.mit.edu/lear/full.html

[2] https://predanie.ru/book/218131-korol-lir-per-boris-leonidovich-pasternak/

Гонерилья

....

Кексалар ҳам бола феъл бўлиб қолади.

Дағдаға ҳам қилиш керак эркалаб туриб,

Бу даврда ўзларига фойда қилади.

Буйруғимни ёдингда тут[3]. (Translation done by G'.G'ulom)

Here is a word-for-word translation of Goneril's speech, given as an example from the original:

O'sha esi yuq chol, allaqachon o'z ihtiyori bilan topshirgan xuquqiga hali ham egalik qilaman deb o'ylayapti! Hayotim bilan ont ichamanki, esi past chollar qaytadan yosh bolaga aylanadilar, va sizlar xushomad qilishning o'rniga ularni tartibga chaqiring – ayniqsa ular ro'yirost to'polon qilganlarida. Mening gaplarimini unutma. - (J.Mizrabova)

In English it has the following meaning:

That mad old man thinks he still owns the rights he has already given up voluntarily! I swear on my life that old men will become young children again, and instead of flattering, you should call them to order - especially when they are really rioting. Do not forget my words.

Goneril, who had been begging Lear to gain power a little while ago, now that her plan has been fulfilled, her father is disappointed, and the fact that the king is still acting like a ruler is getting on the queen's nerves. Goneril tries to explain that times have changed by depriving her father of all flattery in order to show the manners of the king. In the original example:

Old fools are babes again; and must be used

With cheques as flatteries, - when they are seen abused.

Here the word "used" means "treat, address, treat", the lexical unit "checks" means "bridle, wash, restrain or obey, make strict, rebuke, put" and the unit "abused" means "severe" to fall under the influence, to abuse" has such meanings. That is, the original pun given as an example above has the following meaning: "when old people fall under the influence of flattery (abuse them), they should be reprimanded immediately, and sternly restrained."

In the Russian translation analyzed above, the meanings of the word "flatteries" in the context of original puns - "flattery, flattery, indulgence in raw fantasies" were activated, and in B. Pasternak's translation, these meanings were replaced by "добро и ласка". In the work of U. Shakespeare, Lear did not believe in the "true love and affection" of his youngest daughter Cordelia, but was given to crude fantasies under the influence of Goneril and Regana's "false flatteries". In the drama "King Lear", Goneril and Regan are embodied as hypocritical characters, and they are also very good actors on the stage of life, who skillfully played the role of "kind" children in order to get their father's property. The original pun is also contrasted with "a foolish old man - a young child" and such comparisons define the conflict between Lear's character and his inner world, who indulges in false flattery.

The Uzbek translator carefully used the translation methods of generalization and neutralization, and he tried to preserve the ironic effect of the pun.

---

[3] https://n.ziyouz.com/books/jahon_dramaturgiyasi/Vilyam%20Shekspir.%20Tanlangan%20asarlar.%202-jild.pdf

In the next example from Shakespeare's play King Lear, a panicked Goneril hands Oswald a letter addressed to Regan, telling him to take the task seriously and return quickly. Then Albany, standing next to her, warns Goneril, as follows:

ALBANY

How far your eyes may pierce I can not tell:

Striving to better, oft we mar what's well.

Герцог Альбанский

Зато вы бьете в цель неутомимо.

Смотрите лишь, не попадите мимо.

(Translation done by B.Pasternak)

The Uzbek translation of the original text is as follows:

Альбани

Мен билмадим: сен узоқни ўйлагандирсан,

Лекин баъзан холис хизмат қилмоқчи бўлиб,

Яхши ишнинг чатоғини чиқариш мумкин .

(translation done by G'.G'ulom)

In the above example from the original, Albany, seeing Goneril upset, says, "Striving to better, oft we mar what's well." – so, the pun is built on contrasts such as "to better" and "mar what's well" in the given context of Albany brings his sartorial irony. Here, Albany notices that Lear's kingdom and family are falling into disarray, and warns Goneril that if she continues to plot against her father, she will be separated from all her subordinates.

It can be seen that in the translation of this pun of Shakespeare, the Uzbek and Russian translators used the methods of complete change, compensation or modulation. In fact, in the practice of Russian translation of English dramas pun, it is observed that the common pragma-cultural interpretations are widely used to express the concepts of mutual contrast in the style of irony or phonological semantics of the stylistic device. Also, in his translation, B. Pasternak replaced the original pun in the places specific to the Russian language in the form of a complete semantic change. It is appropriate to use this translation method when the functional information of the original pun is superior to the concrete material-logical content. That is, the Russian translator used the stimulator of the original pun as "to better" and "mar what's well" as "бить в цель неутомимо" and "попасть мимо" in his translation. It can be seen that although a different wordplay was used, the ironic and cutting effect and content of the original device was preserved. Also, the translator managed to create a grotesque figure of Goneril in the reader's imagination.

Although the Uzbek translator translated Shakespeare's pun from the original in method of modulation and reflected the content of the author's stylistic device in his translation, Shakespeare's intended purpose was lost. Because every creator uses a stylistic device such as a pun in his works, aiming for a certain goal. In the analyzed pun, in order to attract the attention of the reader, the Shakespeare expresses his irony, which is built on the contrasts characteristic of the stylistic devices in Albany's speech.

Conclusion. So, pun's translation can be done by relying on the semantics of both elements or a single element of the core of this medium as well as a new semantic basis variant. It is difficult to

achieve the expected result by using the literal translation method in the pun translation because such a strategy creates a basis for semantic and syntactic deviations in the both elements. For this reason, translators use different translation methods in pun translation, such as omission, or compensation. The choice of translation methods in the translation of this mean, of course, is influenced by the context, language features, the scope of the author's deep national-spiritual character and extra-linguistic factors. It is a very difficult task to reproduce a stylistic tool such as a pun in a spin, because it requires the preservation of factors such as adequacy, irony, irony, form and content, as well as harmony. Sometimes, in the field of pun translation practice, it is not without possibility that translation transformations will not work, because each pun is a complex work of art in itself. In fact, despite the obstacles that sometimes seem insurmountable in the practice of pun translation; they tried to recreate the influence of the original text, its implicit meanings, polysemic, homonymic and antonymic features in their translations.

REFERENCES:

1. https://shakespeare.folger.edu/shakespeares-works/king-lear/entire-play/

2. Shekspir V.Tanlangan asarlar. Besh jildlik. Qirol Lir / Rus tilidan G'afur G'ulom tarjimasi. 2-jild. –Toshkent: Adabiyot va san'at, 1983.– 472. b.

3. https://predanie.ru/book/218131-korol-lir-per-boris-leonidovich-pasternak/

4. Delabastita D. Wordplay and Translation: Essays on Punning and Translation // The Translator. Vol.2 No.2. Manchester: St. Jerome Publishing, 1996. P.127 –139.

5. Mizrabova J.I. Uilyam Shekspir ijodida kalamburning o'ziga xosligi. // "World of science" Republican scientific journal. Collection of materials. // Volume-6, Issue- 7. 25 July. 2023. – P. 12-15.

6. Mizrabova J.I. Comparative analysis of translations of pun based on homonymy in Shakespeare's dramas. // Singapore International Scientific Online Conference: International Conference on Multidisciplinary Research. // Vol. 1 No. 3. Published 2023-07-19. – P. 43-48.

7. Mizrabova J.I. Ingliz tilidagi kalamburning o'zbek tarjimasida qayta yaratish muammolari.// Ilm sarchashmalari. Urganch davlat universitetining ilmiy metodik jurnali. Urganch, 2021. - № 11. - B.153-157.

8. Mizrabova J.I. Problems of classification and translation of pun.// Buxoro davlat universiteti ilmiy axboroti jurnali.// Buxoro, 2021. – № 4. - B.129-140.

9. Mizrabova J.I. Uilyam Shekspir uslubidagi kalamburning o'rni va o'ziga xosligi.// Ilm sarchashmalari. Urganch davlat universitetining ilmiy metodik jurnali. Urganch, 2022.- № 8. - Б. 67-70.