



Issues of Reproducing Linguistic and Stylistic Features of Pun in Translations of the Tragedy "King Lear" by William Shakespeare

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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.

Key words: 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, polysemic 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. For example, in the opinion of the famous Russian Shakespeare

scholar M.M. Morozov, "Shakespeare's puns far exceeded the standards of comedy. The pun can even participate as a tragic exclamation."¹

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 witty 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", one of the suitors (by name Burgundy) for Cordelia refuses to marry the girl who was deprived of inheritance. When Lear asks about the French king's attitude towards Cordelia, he is surprised that his father-in-law has given up his beloved daughter so easily, and thinks that there must be a good reason for it. Then Cordelia confesses that she can't flatter like her sisters, she can't flatter a lie, she can't even change her nature even if she is deprived of her father's love. The King of France regards this as a virtue rather than a vice or a betrayal. Lear has given up on Cordelia completely and says that he does not want to see her again. The king of France considers such a naive life partner as Cordelia to be a pure treasure discovered for him, and the duke of Burgundy was greatly mistaken in abandoning her. The pride and poverty of the princess increases the respect of the French king for Cordelia and causes him to marry her. We can also observe a pun built on a series of antitheses and antonymic pairs in the following speech of the King of France to Cordelia:

KING OF FRANCE

Fairest Cordelia, that art most **rich**, being **poor**;¹

Most choice, **forsaken**; and most **loved**, **despised**!

Thee and thy virtues here I seize upon:

Be it lawful I **take up** what's **cast away**.²

Gods, gods! 'tis strange that from their **cold'st neglect**

My love should **kindle to inflamed respect**.³

Thy **dowerless daughter**, king, thrown to my chance,

Is **queen** of us, of ours, and our fair France:⁴

Not all the dukes of waterish Burgundy

Can buy this unprized precious maid of me.⁵

Bid them farewell, Cordelia, though unkind:

Thou **lovest here**, a better **where to find**.⁶

("King Lear" by W.Shakespeare. Act I. Scene I.)

¹ <http://svr-lit.ru/svr-lit/articles/morozov/yazyk-i-stil-shekspira.htm>

Король Французский

Корделия, лишённая наследства,

Твое **богатство** — в бедности твоей.¹

Отверженная, я завладеваю

Тобой, мечта и драгоценный клад,

Как **подбирают брошенные** вещи.²

О боги, боги, в этом **унижение**

Я лишь **люблю** ее **неизреченней**.³

Приданого лишённая пристрастно,

Будь королевой Франции прекрасной.⁴

Я этот перл бургундским господам

За многоводный край их не отдам.⁵

Корделия, **протись** с двором суровым.

Ты лучший мир **найдешь** под новым кровом^{3,6} (translation done by Boris Pasternak)

(addition¹, modulation^{1,2,5,6}, konverstion^{1,2,5}, total change^{3,4})

Француз кироли:

Камбагаллик билан **бойсан**, жононгинасан,¹

Ҳамма сени **ташлаганда**, **яна қимматсан**,

Назарлардан тушиш билан дидимга ёқдинг,

Мен оламан сени бутун борлигинг билан,

Ҳамма **четга улоқтирди**, **эгаллаш** ҳақим.²

Ё тавбай! Шу умумий **ҳазарнинг** ўзи

Унга бўлган **ишқим ўтин** алангалатди.³

(Қирол Лирга)

Сен қизингни шундай ожиз, **гадо** ҳолида

Улоқтирдинг менинг меҳру шафқатларимга.

Франция каби кўркам – гўзал ўлкада

Менинг севган **қироличам** бўлиб қолади.⁴

Туман босган Бурганддаги бутун герцоглар

Энди менинг жононимни сотиб ололмас.⁵

Сен буларнинг муз қалбига “хайру хўш” деб қўй.

Гарчанд **бунда йўқотибсан**, **унда мукофот**^{4,6} (translation done by G'.G'ulom) (generalization^{1,4}, omission^{2,3}, addition², modulation^{2,5,6}, eutralization³, functional imbalance⁴)

We can observe that most of the pairs of antitheses used by Shakespeare in this drama have life themes, as well as thematic and domestic character, for example: nothing and something, love and

² <https://shakespeare.folger.edu/shakespeares-works/king-lear/entire-play/>

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

⁴ Shekspir V.Tanlangan asarlar. Besh jildlik. Qirol Lir / Rus tilidan G'afur G'ulom tarjimasi. 2-jild. –Toshkent: Adabiyot va san'at, 1983.– 640 b. –B. 22.

hate, new and old, rich and poor, despise and respect, banished and accepted, etc... In particular, we present the literal translation into Uzbek of the speech of the King of France taken as an example from the tragedy "King Lear" and the antonymic pairs used in the original:

Go'zal Kordeliya – faqir bo'lib sen eng badavlatga aylanding (poor - most rich); tahqirlanib sen yanada qadr topding; nafratga uchrab eng sevilganga aylanding (most loved - despised); agarda boshqa kimsa tomonidan irg'itib yuborilgan narsani o'zlashtirish mumkin bo'lsa (g'ayriqonuniy bo'lmasa) (cast away- take up) men darhol seni va sening fazilatlarini qabul qilib olishga tayyorman; E Xudo! Ishonish qiyin, lekin ular qanchalik sovuq beparvolik bilan seni xo'rlaganlari sari shunchalik menda muxabbat olovini yoqib senga bo'lgan hurmatimni oshirmoqda (cold'st neglect - kindle to inflamed respect); Qirol, sen yuz o'g'irgan va nogaxon mening nasibamga bexosdan tashlab qo'ygan sepsiz qizing endi, yuragimning va Frantsiyaning Qirolichasidir (dowerless daughter- queen); Xech qaysi Burgundiya grafi bu bebaho va qimmatli qizni mendan tortib ololmaydi. Kordeliya, seni tahqirlaganlari uchun ular bilan hayirlash. Boshqa yerda baxtliroq hayot topish uchun bu yerdagi turmushingni unut (lovest here - a better where to find). (translation done by Jeren Mizrabova)

In the play, Goneril and Regana won their father's kingdom due to their dishonesty, while Cordelia received pure love and respect due to her naivety and honesty. Cordelia was able to overcome her royal heritage and show that she is the owner of such high human qualities as true love, honesty, purity and conscience, which can be replaced by nothing else. In the tragedy "King Lear", in the speech dedicated to Cordelia by the King of France, he emphasizes that the dignity of a person is determined not by material wealth, but by his spiritual height. As presented in the original text, Shakespeare uses a number of antonymic pairs in a set of stylistic devices such as antithesis in the process of the continuous speech of the King of France, and succeeds in embodying the image of Cordelia in the reader's imagination. So, they are as follows:

1. **Fairest Cordelia, that art most rich, being poor;**

In this antithesis, taken from the original text, the concepts of "rich" and "poor" are contrasted, in which the king of France, Cordelia, is mocking the strange coincidence of fate, and although her future wife is poor, her spiritual maturity is to the king. He says that he gave the joy of the soul, which is above all feelings.

2. **.... And most loved, despised! Thee and thy virtues here I seize upon:**

In the above presented antithesis of Shakespeare, the concepts of "loved" and "despised" are contrasted in the form of an ellipsis. Here, the French king declares his love for Cordelia, who has been turned away by her father and hated by her family. In this example, the family conflict, which defines the tragedy characteristic of the drama genre, is reflected.

3. **... 'tis strange that from their cold'st neglect**

My love should kindle to inflamed respect.

In this example presented in the form of antithesis, such epithets as "cold indifference" of Cordelia's relatives and "flaming love and respect" of the King of France are contrasted with each other and help to explain the depth of emotions in the environment of the given situation presented in the original. Also, the concepts of contrast presented in the example represent conflict and tragedy in the drama. That is, the conflicting concepts involved in the play mean that Lear's family in the play falls into disarray and, as a result, the drama ends tragically.

4. Thy **dowerless daughter**, king, thrown to my chance, Is **queen** of us, of ours, and our fair France:

In the following antithesis, the contrasts between "dowerless daughter" and "queen" mean the following the king of France's sarcastically expressions; Lear unknowingly renounced his fate written for happiness and left his daughter without a dowry, and seeing that Cordelia became the queen of France and the lover of the ruler of that country by chance.

5. Thou **lovest here**, a better **where to find**.

In this antithesis, the king of France tells Cordelia, through contrasts like "lost here" and "where to find," that she should leave her father's house and go to her husband's house for a happy life without any regrets.

In the Uzbek and Russian translations of the speech of the King of France dedicated to Cordelia from Shakespeare's play "King Lear", the contrasts of images in puns based on antitheses are also reflected by translators by using specific translation methods, as well as the semantic signs and stylistic coloring of lexical units and we can observe that they have been preserved from the above given analysis.

Conclusion. So, it is a very difficult task to reproduce a stylistic device such as a pun in translation, because it requires the preservation of factors such as adequacy, irony, form and content, as well as harmony. Sometimes, in the field of pun translation practice, translation transformations may not work because each pun is a complex work of art in itself.

In fact, despite the seemingly insurmountable obstacles in the practice of pun translation, translators tried to recreate the influence of the original text, its implicit meanings, polysemic, homonymic and antonymic features in their translations. We can say that they are stylistically similar, as long as the puns in the humorous translations that were analyzed in our work were able to attract the reader's attention.

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