Puns And Translations of William Shakespeare's "Othello"

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ABSTRACT

This article is devoted to the study of the poetic features of the pun and the problems of ways in reproducing them in translations of drama "Othello" by W. Shakespeare. The article, also, presents a comparative analysis of peculiarities in the Uzbek and Russian translations of the author's puns in Shakespeare's drama. The main difficulties associated with the transformation of a pun into the Uzbek and Russian languages are considered, as well as analyzes of translations of a word play from W. Shakespeare's work "Othello". Moreover, the problems of equivalence in the translations of poetic features of the puns from the original text are investigated.

KEYWORDS: poetic features, equivalent, William Shakespeare, pun, wordplay, translation, ways of translation, irony, laughter, author's intention.

Introduction. In completely different cultures and languages, the aspects and factors of creating a stylistic device such as a pun is expected to be different (for example, English and Uzbek). Therefore, when re-creating a pun in translation, it is not enough to work only based on the characteristics of the grammatical and semantic levels of the language, and it is natural that translators face various linguistic obstacles and limitations in the translation of this stylistic device. Also, in the translation of puns, along with the linguistic or cultural aspects, the personal attitude of each translator to humor, his worldview is considered as factor that influences the translation. After all, a pun is a phenomenon related to the language and culture of each nation.

Materials and methods. For example, in the following example from Shakespeare's "Othello", we can observe the use of puns built on contrasts such as "fair" and "black" in Duke's speech. In the play, Brabantio visits the Duke in order to complain that the Moor took away his daughter through witchcraft and that Desdemona escaped not voluntarily, but with accusations. But when Desdemona tells that she is happy with Othello and that she agrees to go back now, her father Brabantio breaks down and sheds tears. Then the Duke tells Brabantio that he has no choice but to wish the lovers happiness and says:

DUKE OF VENICE

To BRABANTIO

And, noble signior,

If virtue no delighted beauty lack,

Your son-in-law is far more fair than black[1].

(Act I, Scene 3. "Othello", W.Shakespeare)

Дож

(К Брабанцио)

Дорогой синьор,

Раз доблесть - это светоч благотворный,

То зять ваш - светлый, а никак не черный[2].

(translation done by M.Lozinskiy)

The Uzbek translation of the original example is as follows:

Дож

(Барбанциога)

Менга қаранг, муҳтарам синьор,

Олижаноблик белгиси ҳуснмас мутлоқ,

Куёвингиз қора эмас, гавҳардек порлоқ[3].

(Translation done by Jamol Kamol)

Here, the word "black" has homonymous properties and expresses different meanings. In the above example, the homonym involved in Doge's appeal to Brabantio is aimed at Othello, and in the given context, a number of meanings are activated, i.e., the Moor's lineage, origin, race, and subsequent meaning imply that he is a black, ugly, invisible being. But in order to appease Count Brabantio, although he is not sincere, Othello's virtues such as military courage, heroism and self-sacrifice are beautiful, and the Moor's face is not "black" but "fair" and handsome, just as good deeds are beautiful. Because it was impossible not to take into account that Othello's position in stabilizing the military situation in the country at the same time was very important. The homonymic and polysemous features of lexical units such as "virtue", "delighted", "black", "fair" are shown in the example given from the above original, and in the context of the given pun: various contents are activated - "virtue" - "goodness", "courage", "sacrifice", "goodness"; "no delighted" - "not to be surprised", "not to be alarmed", "not to praise"; "black" - "black", "black-skinned", "disgusting, shameful", "ugly"; "fair" - "white", "white-skinned", "white color", "beautiful, handsome", "good deeds", "military courage".

Also, the translation of Shakespeare's two-line pun is a very difficult task, because it is difficult and requires a lot of skill and knowledge to preserve the variety of meanings embodied in the context of the given methodological device, the range of content, and the conflicting relationships between homonyms. Uzbek and

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

[2] http://lib.ru/SHAKESPEARE/othello2.txt Отелло. Перевод Лозинского. "Задуть огонь, потом задуть огонь. - Т. е. задуть светильник (некоторые переводчики выбирают слово "свеча"), а потом погасить свет жизни.*"

[3] Жаҳон адабиёти дурдоналари. Вильям Шекспир. Отелло. Инглиз тилидан Жамол Камол таржимаси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1991. –Б. 784. б. 343.

Russian translators, in their turn, have tried to preserve the homonymic, polysemic and conflicting relations of the lexical units used in the context of original puns, as well as the irony, humor, admonition, command, command, reproach, and aphoristic features of the Duke's speech.

In the second scene of the last act of the tragedy "Othello", before killing Desdemona, Othello says in the middle of his monologue, preparing himself for the murder:

OTHELLO

Put out the light, and then put out the light:

Отелло

Задуть огонь, потом задуть огонь*. (translation done by M.Lozinskiy)

Отелло

Шамни пуфлай ва ўчирай чироғимни ҳам... (translation done by Jamol Kamol)

The pun in Othello's speech from the original above is built on the polysemy of a stative combination like "put out" in English. It can be seen that the original phrase "put out the light" - "чироқни ўчирмоқ", "погасить свет" has its equivalents in Uzbek and Russian languages. Also, in the original and translated languages, it is observed that the figurative meanings close to these units are also used, i.e. "to extinguish someone's light or life", "погасить свет жизни, его жизнь погасла", etc. In the example given from the original, the first phrase "Put out the light" means that the Moor will blow out a candle in his hand, and the second repeated phrase "and then put out the light" means extinguishing Desdemona's life, i.e. ending her life.

The Russian translation of the above original text is one of the eight strategies defined by D. Delabastita[4] regarding the translation of puns, i.e. "in the author's method" and in the style of a copy. That is, in the "author's method of translation", translators in problematic situations write in the form of footnotes at the end of the book or at the bottom of the page, as well as as a reference or in the foreword or preface written by the translator, etc. can provide their own explanatory comments. J. Kamol translated the same pun from Othello's speech from the original by the method of functional equivalence, with the help of modulation (spiritual development) and was able to preserve the content and effect of the stylistic device of the original.

In the following example, the first scene of Shakespeare's famous tragedy "Othello" begins with Iago and Rodrigo having a heated conversation about Othello in the streets of Venice. In it, Iago talks bitterly about how much he hates the black general and how he assigns military ranks not according to their position in society, but according to their intelligence and merit. Also, when Othello announces Cassio as lieutenant, Iago plans to take revenge on the Moor because he considers himself more worthy of such a position. That is, in the guise of a loyal friend, he gains Othello's trust, plans to betray him at the first opportunity, and makes the following ironic pun in the form of a chiasm:

IAGO

We cannot all be masters, nor all masters

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[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.

Cannot be truly follow'd[5].

Яго

...Не всем дано

Господствовать, и не у всех господ

Надежные прислужники[6].

Яго

Ҳамма бирдек бӯлавермас хӯжайин, илло,

Ҳаммага ҳам хӯжайиндек хизмат этилмас[7].

In the original pun, the unit "masters" (leader, leader) with a neutral stylistic color was replaced by the lexicon of a high poetic style, such as "господствовать" and "господ" in the Russian translation. In this pun of the author of the work, the irony explaining the insults uttered by Iago against the black Moor is built on the contrasts of concepts such as "unworthy leader" and "hypocritical assistant, servant". In the original text, Othello, a simple-minded, trusting, brave and skilled warrior, no matter how much he risks his life in military campaigns for the protection of the people, he will still remain a black Moor in the eyes of white people, and in Iago's speech he is an "unworthy leader", and in M. Lozinsky's translation, "master" that is, he became a "ruler". As a result, the artistic image created by Shakespeare in a neutral color acquired luxurious features.

Uzbek translator J. Kamal translated this original pun into Uzbek using a method such as alliteration in natural patterns for his native language. Through alliteration, not only the harmony in the repetition of sounds, but also the reflection of the complex mental state of the hero is observed. The phrase "Cannot be truly follow'd" in the original text was replaced by the phrase "do not be served like a master" in the Uzbek translation. In fact, Iago determines that the success of each leader depends on the ability to choose a reliable assistant. Because in the play, Othello sees the hypocrite Iago as his loyal assistant and trusts him strongly. Iago uses this to trick the Moor into becoming Desdemona's murderer, and thus manages to put an end to his leadership. That is, in this speech, the cunning Iago considers the black Othello unfit to be a leader because of his gullibility. In the Uzbek translation, the meaning such as "truly" (faithful, reliable) was omitted and the content such as "Not everyone should be served as a master" was used instead. The meaning of this sentence is understood as respect for "masters", and as a result, the original meaning of "faithful, reliable" has changed to the concept of "respect" in the Uzbek translation.

Conclusion. Although the term "pun" and the concept of "word game" are close to each other, they are not synonymous. Usually, pun is built on the basis of a word game or a game of homonymous relations. The composition of a pun is not only made up of words, but the study of the complex nature of this stylistic tool requires a wide range of phonetic-graphic and semantic approaches. If we consider two semantic features of a pun, i.e., its two contradictory parts, sometimes one of them may not be used openly given in the context, or it may appear as an author's hint in the context of the text. For example, in puns, in which different meanings of phraseology in a given context are constructed in idioms (literal and figurative), the author can change a

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[5] https://shakespeare.mit.edu/othello/full.html
[6] http://lib.ru/SHAKESPEARE/othello2.txt
[7] Жаҳон адабиёти дурдоналари. Вильям Шекспир. Отелло. Инглиз тилидан Жамол Камол таржимаси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1991. –P. 784. p.194.

certain part of the composition of the phraseology or add a new word or leave it in its original form. In such situations, it is necessary to understand the original meaning of the pun correctly, to improve and complete the second part of this device in the interpretation or translation, but sometimes to restore it in translation context.

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