**Interdisciplinary literary studies: a journal of criticism and theory peculiarities of reproducing the semantic characteristics of a pun in translation**

**(on the example of w. Shakespeare's dramas)**

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Abstract**.** This article is devoted to the study of the specific semantic features of the pun through symbolic images of biological plants as the rose, the violet, and lily. The main factors in the study of a pun in the World literature, an analysis of the translation of a play on words from the plays by W. Shakespeare, the difficulties and basic techniques associated with the transfer of a pun into Uzbek and Russian are considered. The scientific article studies the inherent problems of reproducing the linguo-poetic aspects of puns built on homonymy, polysemy, antonymy in Uzbek and Russian translations. Also, the problems of reproducing the originality of images, connotations, background, the style of the author or the form of the author's pun, the central idea of dramas, the problems of recreation of phonetic and graphic properties of the pun in translation are investigated.

1. **Introduction**

Although the problem of translation of a pun constitutes a narrow area of translation studies, nevertheless, its study is one of the most interesting and promising tasks, and at the same time a very difficult practice of translation. When translating a pun, the translator first of all faces such problems as the preservation of the author's intention or the form of the means. In fact, the author's main purpose in creating a pun is to attract the listener's attention or make him laugh with the help of the disproportion between the content and the method of expression.

In the process of translating a pun, it is difficult, and sometimes impossible, to preserve both the content and the form of this means in the translated text. Because the translator faces very difficult tasks, such as finding an equal equivalent of the wordplay of lexical units and their polysemic properties of the original text in translation.

1. **Methodology**

In fact, even the mere difference between the original language and the target language can become an obstacle to the correct reproduction of a pun in translation, and this situation encourages the translator to look for other means.

Scientists have identified different forms of puns, such as semantic (polysemy, homonyms, homoforms) or phonetic (homophones). For instance: According to the lexical "basic" phenomena A.P. Skovorodnikov distinguished the following types of puns: polysemic, homonymous, antonymic, patronymic, lexemes based on "authorship etymology".

[Сковородников, 2010:234].

Homonymic puns (distinct from puns built on the different meanings of polysemous words) are those in which the semantic coherence between the contents does not exist (disconnected) and also the author in a certain text may use one or another means which occurs in situations deliberately created by writer. On the basis of antonymy, many authors combine homonymous elements, semantic shifts and evasions to create their most successful puns. However, antonymy alone is not enough to create a pun. As a result of observations, it turned out that several additional elements are necessary for the birth of pun (different meanings of polysemantic words, "sound effects", a variety of techniques).

1. **Review of Related Literature**

In this scientific work the distinctiveness of the context of a Shakespearean-style pun are revealed and the play of meanings of humorous varieties in the expression of irony, sharpness, resourcefulness, intelligence and tragic humor is determined. As well as, the classification of puns based on homonymy, polysemy, alliteration, malapropisms, chiasm and antithesis, dialogues or monologues, prolonged puns and puns in the form of miniatures in Shakespeare's dramas through structural analysis is developed, and the issues of reflection of the original in translations into Uzbek and Russian are highlighted.

1. **Analysis and Results**

In one of the famous works of W. Shakespeare, when Antony informs Cleopatra that his decision to go to Rome is firm, the empress, burning with jealousy, decided to start a woman's trick and deliberately fainted. However, when Antony explains that he must take part in the battle with Pompey, who is a threat to the country and when he explains that his wife Fulvia is dead, she agrees to let her beloved go to Rome and immediately feels well. This situation causes a small dispute between them, and Cleopatra reproaches Antony that if I were in Fulvia's place, he would also quickly and easily forget her.

Above mentioned Shakespeare's pun is built on two antonyms, such as "quickly fell ill and recovered". “I am quickly ill, and well, So Antony loves.” (Like Antony's love, I get sick easily and recover quickly. Translation done by J.I. Mizrabova). Also, this pun embodies the meanings of two homonyms, such as "quickly" - "often" (false illness that occurs) and "false, changeable" (love). *CLEOPATRA*

*Cut my lace, Charmian, come;*

*But let it be: I am quickly ill, and well,*

*So Antony loves. [ el.sourse.]*

*Клеопатра*

*Распусти шнуровку.*

*Не надо, Хармиана, все прошло.*

*То обмираю я, то оживаю,*

*Как преданность Антония. [el.sourse.]*

*Клеопатра*

*(Храмианага)*

*Чизмачани бўшат, иссиқ. Тегма керакмас!*

*Дам бўшатар, дам терлатар лоҳаслик мени,*

*Антонийнинг севгисидек. [ShekspirV. Tanlangan asarlar. 1981:429. 5- jildlik].*

*Клеопатра*

*Ёқам ипин бўшатгил сал. Кетдим буғилиб.*

*Йўқ, керакмас. Тобим қочиб, кўз тиниши ҳам*

*Бирдан келиб, бирдан кетар, қарори йўқ ҳеч,*

*Антонийнинг ишқи мисол. [**ShekspirV. Tanlanganasarlar. 1981:278. 5- jildlik].*

In the translation of a standard text, a specific translator has the task of converting the content of the original (i.e., images, connotations, background, author's style, etc.) into a new language form or graphics). But in translating a pun, the translator is faced with the problem of recreating not only the content, but also the form of the original (i.e., phonetic or graphic).

While translating a pun, it is difficult, and sometimes impossible, to preserve the meaning and form of a stylistic device at the same time. Because equal equivalents that can cover the range of two or more meanings of the original poetic text in the target language is a rare phenomenon.

When the author of the drama expresses Cleopatra's cunning characteristic of women, he based it on the fact that she quickly falls ill, and the Uzbek translator Jamal Kamal relies on spiritual interpretations of the originality inherent in his translation method.

In the first scene of W. Shakespeare's "Love Labor’s Lost", in order to spread the name of King Ferdinand in the world, and to present the program of his three-year school and the strict rules of the planned school, he gathers his friends such as Biron, Longaville and Dumain, and asks them to sign the charter curriculum which confirms their consent. Then Longaville agreed to work out day and night, despite the fact that he would lose weight. And Dumain agrees to give up his fame and love in order to study philosophy. Here Shakespeare used a cascade of puns in the speeches of his characters when they expressed what was the purpose of learning with such pains as Biron who strongly objected to such ridiculous rules as abstinence from women for three years and learning to eat once a day or sleeping three hours a day:

|  |  |
| --- | --- |
| Original text | interpretation done by J.I. Mizrabova |
| BIRON: ...What is the end of study? ***Let me know***.  FERDINAND:Why, that ***to know***, which else we should ***not know***.  BIRON:Things hid and barr’d, you mean, from common sense?  FERDINAND:Ay, that is study’s godlike recompense.  BIRON: Come on, then; I will swear to study so, ***To know*** the thing I am forbid ***to know***: | **Biron:** ...What is the essence of education, in general? Can you explain to me.  **Ferdinand:** What do you mean by that? Our intention is to learn what we do not know.  **Biron:** And things that are alien to common sense?  **Ferdinand:** Yes, in fact, this is the unique privilege of learning.  **Biron:** Very well, then; Then I swear I will study. I will learn how to learn things that I am forbidden to know. |

In the above given example, Biron considers his friends' plan for school to be illogical and he is sceptical about learning in this way. That is, he makes sarcastic remarks about the fact that for ordinary people it is more useful to have knowledge gained from their own life experience than knowledge obtained from books written by scientists for their own glory. Also, in the context built on the homonymous relationship of the word “to know” expressing concepts such as skill and explanation which mean not only knowledge obtained from the book, but also knowledge learned from life experience are opposed to each other. Since there is no Uzbek translation of this work, we are presenting the Russian translations in the table below:

|  |  |
| --- | --- |
| Yu.Korneyev’s translation | M.Kuz’min’s translation |
| Бирон: О, если так, то в шутку дал я слово.В чем цель ученья – мне ***узнать*** нельзя ли?  *Король:****Знать то***, чего мы до сих пор ***не знали***.  Бирон:И то, что ум обычный не поймет?  Король:Да, уж таков ученья дивный плод.  Бирон:Тогда клянусь усердно изучать  Все, что устав мне запрещает ***знать***:  Как тягостную клятву обойти  И все же верность слову соблюсти.  Вот если смысл трехлетнего ученья  В том, чтоб мне дать ***такие наставленья,***  Я принесу обет без промедленья. | Бирон: Нельзя ль ***спросить***, какая цель ученья? Король: ***Знать то***, чего ***не знаем***, без сомненья. Бирон: И то, что скрыто от простых умов? Король:Да, сладкий плод учения – таков. Бирон: Ну, если так, клянусь я изучать, Как мне ***узнать***, чего нельзя мне ***знать***: ...Да, ежели ученья смысл таков: То ***знать***, чего не ***знали*** до сих пор, - Я, слово дав, держать его готов. |

The presence of the equivalent of the original lexical unit "to know" given in the example from the original created favorable conditions for translation into Russian. The originally derived meanings of this word could cover close associative contexts in both Russian translations.

Also, when it was not possible to translate the author's puns literally, built on the basis of single-root phrases, Russian translators created their own techniques, similar or close in some aspects to Shakespeare's stylistic techniques, on the basis of special means that could reproduce puns. If we compare the original and the Russian translations, then such units from original text as “read a lot of books and thoroughly master”, “pay attention”, “get a degree” do not appear and are not visible in the translation but Biron's skeptical nature is reflected. It can be seen from the given examples that the author of the work created his puns based on phonological similarities and the translators based on associative correlations and both of them created their puns based on polysemic features of lexical units.

**Conclusion Recommendations and Suggestions for Further Studies**

Nature plays a vital role in the plays by supplying the back-drop or the psycho-drama of the feelings. Shakespeare also emphasized the inevitability of death in his dramas through nature-imagery .It is known that W. Shakespeare skillfully used humorous puns to convey implicit information hidden in the subtext of the speech of characters in his dramas.

In fact, despite the obstacles that sometimes seem insurmountable in the practice of pun translation, translators have tried to recreate in their translations the influence of the source text, its implicit meanings, polysemic, homonymous and antonymic and humorous features. Since, the humorous features of puns in translations can attract the reader's attention, we can say that the translations analyzed in our work are stylistically similar to the original text. The natural world with its flowers and foliage plants, disease, the sun and the stars, and the cycle of the seasons brisk up in the plays of Shakespeare.

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