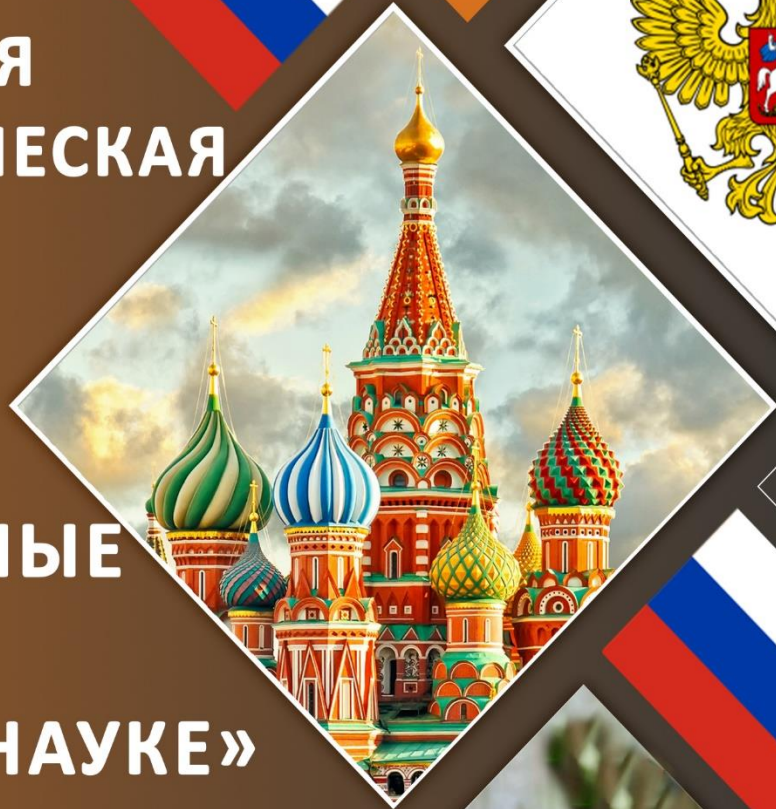




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МЕЖДУНАРОДНАЯ
НАУЧНО-ПРАКТИЧЕСКАЯ
КОНФЕРЕНЦИЯ



«ИННОВАЦИОННЫЕ
ПОДХОДЫ В
СОВРЕМЕННОЙ НАУКЕ»





РУДН

**МЕЖДУНАРОДНАЯ НАУЧНО-
ПРАКТИЧЕСКАЯ КОНФЕРЕНЦИЯ
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PROBLEMS OF TRANSLATION OF PUN IN THE WORKS BY W. SHAKESPEARE

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Abstract: *Many problems and tasks in the science of translation are still waiting to be solved. The issue of translation of the pun (word play) is also one of them. Although much research has been done in this field in foreign science to date, it has not yet been decided on the properties of a device like pun and it is acknowledged that there are different opinions about its etymology.*

Keywords: *pun, wordplay, translation, classification, irony, laughter, author's intention, William Shakespeare, Jamol Kamol.*

Due to the lack of a single concept in linguistics that sheds light on the essence of the pun, this term has caused a lot of controversy. Also, the terms in our analysis are “word play”, “word sharpness”, “ambiguous”, “humor” and so on. In many foreign commentary dictionaries we can see different interpretations of the meaning of the word *kalambur*.

In general, unlike other stylistic devices, the fact that the pun consists of two parts of the same level determines its specific linguistic feature. It should be noted that the two parts of the above-mentioned puns are not only cast opposite each other but are also dialectically attached. Each part of the instrument has a different meaning but the similarity of its pronunciation gives a complete basis for the formation of an involuntary pun. It is also possible to distinguish several types of puns created on the basis of phonographic and semantic relationships.

While the problem of pun's translation constitutes a narrow field of translation studies, its study is one of the most interesting and promising tasks. In the pun translation, the translator first encounters problems such as preserving the author's intention and the form of the device. In fact, the author's main goal in creating a pun is to capture the listener's attention or make him laugh by using the disproportion of content and expression. It is difficult, if not sometimes impossible, to preserve the content and form of the medium in the process of translating puns.

The criteria of the semantic elements of the original text of the pun core should also be used in the translation process of this device.

The following is an example analysis:

Claudius:

But now, my cousin Hamlet, and my son,—



Hamlet:

A little more than kin, and less than kind.

Ҳамлет

Қалай жиян-ўғлонимиз Ҳамлет бу нафас?

Ўғиллиги ёлфон, лекин жиянлиги рост. (Jamol Kamol's translation)

In English, the word kin has meanings such as: a relative, generation is an ancestor; and kind - kind, courteous, courteous, esteemed, dear, sincere. Here Claudius uses the words my cousin - my nephew and my son - my son in their lexical sense. In the example given from the original, it is clear that the means of language and the plot of the work are directly related. That is, when you read the work in original, you can really see in Hamlet's speech the irony that he and Claudius are closer than even a relative (cousin, stepfather, step-son) but their relationship is not sincere at all.

Through the verbal actions of Claudius in the scene of the work, a number of characteristics of the character are revealed in front of the viewer and Hamlet's eyes - intellect, will, cunning, ambition, self-esteem, hypocrisy. He was able to embody all of these qualities in his rhetorical skills in order to mask the scene of an impromptu wedding with Claudius Gertrude. Also at the coronation of the new king, Claudius announces that he is marrying Gertrude in order to further enhance his position in the kingdom.

In the translation of Jamol Kamol the reader, can see the consistency and logic inherent in his speech the overly cunning Claudius. This is because the usurper is careful in his choice of words. When Jamol Kamol says "this breath" in his translation, the reader involuntarily imagines Hamlet's plight.

The contrast in Shakespeare's pun such as "closer than a relative, but not kind," creates a parody effect. Here the author not only uses comparisons such as "more than" and "less than" in order to draw the reader's attention, but here Shakespeare is between Claudius and Hamlet from the very beginning, also aimed to show their antagonistic relationships and their endless animosity.

The semantic shift in the translation is minimal, J. Kamol realizing the true nature of Shakespeare's text and preserve the parody method of the band. The translator's strategy in selecting the translation variant resulted in the creation of a situational analogy that encourages two types of interpretation.

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.

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